

# **Fostering Cultural Tourism Through Festivals: An In-Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations.**

By:  
**Kimberly Johnson**

A Master's Project

Presented to the Arts and Administration program of the University of Oregon  
in partial fulfillment of the requirements for the Degree of Masters of Science  
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Approved: \_\_\_\_\_



Dr. John Fenn

Arts and Administration Program

University of Oregon

Date: \_\_\_\_\_

6.9.08

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# Kimberly Johnson

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846 F Street, Apartment 5  
Springfield, OR 97477  
Cell: (301) 751-9301  
Email: kim.e.johnson@gmail.com

## Education

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**M.S. in Arts Management** University of Oregon  
Concentration in Events Management  
Completed June 2008

**Certificate in Festival & Event Management** University of Oregon  
Completed in April, 2008

**B.S. in Marketing Communication** Emerson College  
Minored in Music Appreciation and Hearing & Deafness  
Graduated Magna Cum Laude  
Deans List: Fall 2002- Spring 2006

## Relevant Experience

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**Graduate Teaching Fellow** University of Oregon  
March- June 2008, September- December 2007  
AAD250 Art & Human Values  
Assisted in syllabus and curriculum creation, developed lesson plans, and managed student academic information. Facilitated student/student and student/professor discussion. Answered assignment questions and provided resources to aid students. Coordinated and planned upcoming projects and guest lectures and performed clerical tasks: filing, data input, copying.

**Database Manager** Oregon Truffle Festival  
September 2007- January 2008, September 2006– February 2007  
Developed, created, and managed festival database in File Maker Pro. Managed registration data for over seventy package holders and 200 Grand Dinner guests. Corresponded with registered event participants. Assisted with onsite registration, logistics, and operations for internationally recognized culinary festival.

**Greening Coordinator/Sponsorship Intern** Albany Parks and Recreation  
June 2007- September 2007  
Developed and implemented greening initiatives for the River Rhythms Concert Series and the Northwest Art & Air Festival. Coordinated a city sponsored Community Appearance Forum. Corresponded with thirty-one event sponsors to build sustainable relationships and a positive sponsorship experience. Maintained greening onsite and assisted with operations and logistics.

**Community Development Intern** Cambridge Arts Council

July 2006- August 2006

Assisted with setup, operations, and take down for thirteen youth performances. Documented events: photographed, cataloged, and chose prints for media. Interacted with patrons and performers to help ensure a pleasurable experience. Performed clerical tasks: answered phones and dispersed street performer permits.

**Marketing Outreach Assistant** The Lyric Stage Company

September 2004- May 2006

Recruited from Emerson Stage by General Manager. Helped prepare monthly development letters and education packets. Compiled and ran sales reports in preparation for marketing outreach activities. Assisted with day-to-day box office and clerical duties.

**Event Planning Intern** Baltimore Office of Promotion & the Arts

May 2005- August 2005

Solicited donations from cultural exhibitors for 160 children's Artscape bags. Developed hands-on projects for children who attended Artscape. Coordinated a target marketing campaign for college students. Assisted with large-scale operations and logistics for the Artscape Festival.

## Awards & Honors

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- The Walton Award for Excellence in Research:  
*Fostering Cultural Tourism Through Festivals: An In-Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations*  
Arts & Administration Program, University of Oregon 2008
- Named "Who's Who Among Colleges and Universities"
- Member of Gold Key Honor Society

## Professional Development

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- Article published in the Fall 2007 Oregon Parks and Recreation Magazine-  
Going Green: River Rhythms Begins the Journey
- Attended the 2007 Oregon Recreation and Parks Association Annual Conference in Eugene, Oregon.
- Attended the first Community Arts Convening held at the Maryland Institute College of Art (MICA) in Baltimore, Maryland in March 2008.
- Vice Representative, Arts Administration Student Forum, University of Oregon Fall 2007- Spring 2008
- President, Noteworthy A Cappella, Emerson College Fall 2004- Spring 2006
- Member, Kappa Gamma Chi Professional Sorority, Emerson College Fall 2003- Spring 2006

## Language & Computer Skills

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American Sign Language, Microsoft Office, SPSS, WinTix, FileMaker Pro, Adobe Illustrator, Adobe InDesign, Fireworks, Dreamweaver.

## **Abstract**

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The goal of this mater's research project was to investigate the relationship between festivals and a regional marketing initiative geared toward cultural tourism. By examining the Cultural Cascades initiative and its relationship to select festivals I set out to understand how issues such as theme selection, economic impact, regional identity, community building, authenticity, and sustainability are considered when marketing a region as a cultural tourism destination. My research used an extensive literature review, document analysis, case study, questionnaires and in-depth interviews. The findings of this research provide a set of recommendations for tourism and festival practitioners that may be useful when planning for regional cultural tourism initiatives.

## **Key Words**

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Cultural Tourism

Festivals

Regionalism

Economic Impact

Authenticity



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## **Chapter 1: Introduction**

### **1.01 Purpose of the Project**

The goal of this master's research project was to investigate the relationship between festivals and a regional marketing initiative geared toward cultural tourism. To achieve this goal, I examined the Cultural Cascades initiative and its relationships to select festivals in two of the five participating cities. I chose Cultural Cascades because it is a unique initiative based in a region rich in nationally and internationally recognized events. To gain insight into the relationship between Cultural Cascades and select festivals, I investigated the structure of the Cultural Cascades initiative, uncovered research in the field about important themes in cultural tourism studies, and analyzed the insights of both tourism professionals and festival organizers. From this, I developed a set of recommendations that may be useful to tourism and festival practitioners when planning for regional cultural tourism initiatives.

### **1.02 Statement of the Problem**

Since the 1980's, key players in the tourism and arts industry have become increasingly interested in cultural tourism as a method of fostering economic change in communities all across the world (García, 2004; McCarthy, 1992). The term cultural tourism encompasses a wide variety of activities (Walle, 1998), such as heritage tourism (Barré, 2002; González & Medina, 2003), culinary tourism, leisure activity tourism, and tourism focused around the non-profit arts (McCarthy, 1992). Researchers often focus on one specific type and how it influences and is influenced by economic development, community building, authenticity, sustainability and other factors. Regional cultural tourism encompasses all of the activities above in a geographically limited area such as the Pacific Northwest. As the body of knowledge around cultural tourism expands, so do the opportunities for further investigation of specific forms and aspects of cultural tourism.

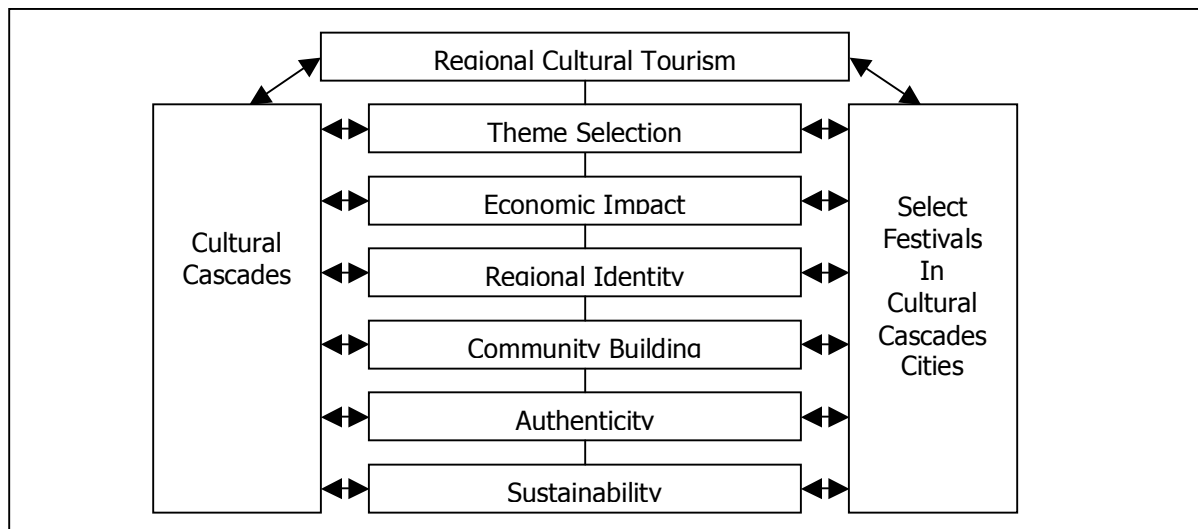
While much research and information exists on cultural tourism, there is limited information on the emergence and significance of regional cultural tourism. While regional cultural tourism is acknowledged in Europe and Australia (Kelly, 2005; Richards, 1996), an initial literature review revealed a gap in the research in regards to regional cultural tourism in the United States. Convention and Visitors Bureaus use arts and cultural attractions as one way to market the Pacific Northwest region to potential

tourists. Cultural Cascades is an example of an initiative created by tourism and cultural professionals to market the region as a cultural tourism destination. Festivals are often thought to substantially contribute to communities and provide a unique medium for attracting and creating cultural tourism activities (Raj, 1999). To date, there is no research available on Cultural Cascades and how it uses festivals as a tool to market to potential cultural tourists. To fill this gap in the research, my project explored the Cultural Cascade initiative in the Pacific Northwest and its relationship with festivals in two of its participating cities. I explored the relationship between Cultural Cascades and festivals using information from existing literature on cultural tourism themes along with data collected through document analysis, questionnaires, and in-depth interviews. I examined issues such as theme selection, economic impact, regional identity, community building, authenticity, and sustainability through the case study of Cultural Cascades.

### 1.03 Conceptual Framework

This research project examined the relationship between festivals and Cultural Cascades, a regional marketing initiative geared towards cultural tourism. To help clarify this relationship, I investigated several themes prominent in tourism and festival literature (please refer to the **Figure 1.1** for the conceptual framework schematic). An exploration of this relationship resulted in a set of recommendations that may be useful to tourism and festival practitioners when planning for regional cultural tourism.

**Figure 1.1 Conceptual Framework Schematic**



#### **1.04 Purpose Statement**

The goal of this project was to investigate the relationship between festivals and a marketing initiative geared towards cultural tourism, with the purpose of developing a set of recommendations for tourism and festival practitioners to be integrated into planning for future regional cultural tourism initiatives. The relationship between Cultural Cascades, and select festivals in the participating cities reveals how issues such as theme selection, economic impact, regional identity, community building, authenticity, and sustainability can be considered when marketing a region as a cultural tourism destination. Research for this study was conducted through an extensive literature review, document analysis, a case study of Cultural Cascades, a questionnaire and in-depth interviews. By creating a set of recommendations, I want to use this project as a way to position myself as a highly knowledgeable person about cultural tourism in the hopes of aiding other regions, cities, and festivals in becoming better regional cultural tourism destinations.

#### **1.05 Methodological Paradigm**

Using an interpretivist paradigm, I engaged with the research and participants to understand the concepts of regional cultural tourism. Using the ideology behind critical inquiry, I set out to discover positive planning strategies and construct a set of recommendations that tourism and festival industry leaders in regions can turn to when creating their own regional cultural tourism activities and initiatives. The interpretivist paradigm led me to examine the emerging regional cultural tourism industry by talking with those who plan and publicize festivals as cultural tourism experiences (Neuman, 2006). I spoke with key informants in the tourism and festival industry associated with my case study, the Cultural Cascades initiative.

#### **1.06 Role of the Researcher**

To validate my own practitioner experiences, opinions and biases, I used information on cultural tourism and festivals from journals, books, and industry publications to help frame my emerging ideas and recommendations. This research project aimed to understand the relationship between Cultural Cascades

and select festivals in the participating cities. The initial literature review aided in the narrowing and selection of key themes related to festivals and regional cultural tourism. To fully examine the relationship, I developed several research questions.

### 1.07 Research Questions

To answer the main research question, what is the relationship between Cultural Cascades and select festivals, I identified six sub questions:

- What is Cultural Cascades?
- How were the Cultural Cascades themes selected?
- How are Cultural Cascades highlighted events selected?
- How are festivals used to attract cultural tourists?
- How does regional cultural tourism aid in creating economic impact, regional identity, and foster community building?
- How are authenticity and sustainability considered when creating cultural tourism experiences?

### 1.08 Definitions

Several key themes emerged in my research and are worth defining at this point. Many of the concepts dealt with in this research have very broad and complex **definitions**. I used these definitions to ensure all participants understood what I meant when they participated in questionnaires and interviews. All participants needed to clearly understand terms such as culture, sustainability, authenticity, and cultural tourism. For the sake of this research, the following definitions were used:

- **Authenticity:** “when the visitor gets a compelling, place-based experience and the destination credibly presents its story with integrity and factual accuracy” (Hargrove, 2008).
- **Cultural Tourism:** as all tourism activities that involve a community’s specific culture including music, performance, visual art, cuisine, and heritage.
- **Culture:** all things that are “fabricated, endowed, designed, articulated, conceived or directed by human beings, as opposed to nature...includes both material elements...and immaterial ones”

(Adams & Goldbard, 2001, p.108). This broad definition allows multiple interpretations and freedom when used in questionnaires and in the in-depth interviews.

- **Sustainability:** “meeting the needs of the present without compromising the ability of future generations to meet their own needs” (United Nations General Assembly, 1987, p. 1).

### **1.09 Delimitations**

Given the amount of time to conduct the research and the resources available, I had to delimit my study by only examining the cities associated with Cultural Cascades. Within these cities, I selected key informants based on their job title. I focused my research on the data provided by cultural tourism practitioners in the Convention and Visitors Bureaus and the festival managers of the select festivals in the participating cities. I contacted professionals at all five participating Convention and Visitors Bureaus to participate. I received completed questionnaires from Tacoma, Portland, and Eugene and I conducted interviews with tourism professionals in Portland and Eugene. I contacted festival managers in Seattle, Portland, and Eugene. I contacted managers whose festivals were mentioned on the Cultural Cascades website, in the returned and completed questionnaires, and who I believed would agree to participate in my research because of personal and academic connections. By focusing on specific cities, I narrowed the scope and created an opportunity for successful completion.

### **1.10 Limitations**

This research study is not generalizable for several reasons. Investigating a small sampling of cities in the Pacific Northwest does not provide the scope needed to create concrete recommendations for other regions and initiatives. Additionally, through personal experience and travel, I have noted that the Pacific Northwest has very different marketed cultures than any other part of the country. The final set of recommendations may not be viable for reference to other regions with different cultures, attitudes, and resources. Lastly, as the primary researcher, I came to this study with my own opinions and biases. Going into the study, I expected to find evidence that the themes that I mentioned would surface as important aspects in marketing regional cultural tourism. While I looked for disconfirming evidence, I

inherently viewed the information as a former marketing student with my own arts experiences and knowledge. These personal attributes helped to frame my interpretation. Additionally, I chose to tailor my research and recommendations to those in the cultural tourism and festival industry, as I plan to enter the event management field upon completion of my graduate studies.

### **1.11 Benefits of the Study**

Through discovering information about the relationship between Cultural Cascades and select festivals in participating cities, this research provides a set of recommendations that tourism and festival practitioners may find useful in future planning for regional cultural tourism. Additionally, the research provided Cultural Cascades organizers and participants a valuable opportunity to reflect, gain critical insight, and analyze the strengths and weaknesses of the initiative. Critical insight will allow for future initiatives, partnerships, and programs to be stronger and better.



## **Chapter 2: Research Design**

## **2.01 Introduction**

I chose the Pacific Northwest region for this research project because of its rich cultural and natural resources and its accessibility to me from Eugene, Oregon. The Pacific Northwest is one example of a region with a unique atmosphere and attitude. In the Pacific Northwest “amidst evergreen forests, sparkling waterfalls and hiking trails, between mountaintops and the deep blue Pacific Ocean, [there] lies a cultural hotbed awaiting your discovery” (Cultural Cascades). The rich opportunities for natural beauty and cultural resources to work together create an ideal environment for a regional cultural tourism initiative such as Cultural Cascades. While the Cultural Cascades is currently a stalled effort, it is important for the research community to look at this new model and learn from its strengths and challenges.

To explore the relationship between Cultural Cascades and select festivals, I uncovered the institutional background of the Cultural Cascades initiative, discovered the role festivals play in the initiative, and created a set of recommendations. Those who volunteered to participate were passionate about their work and are interested in the outcome of the research. In this research I wanted to confirm my perception that cultural tourism is important to the region, that Cultural Cascades markets the region to cultural tourists, and that several major themes identified in an initial literature review are extremely important when making decisions regarding fostering cultural tourism. This research fills a gap in the research on cultural tourism and festivals in the Pacific Northwest. This research project lasted six months from January 10, 2008 through June 10, 2008.

## **2.02 Research Approach**

In order to investigate the relationship between Cultural Cascades and select festivals in participating cities, this research project utilized exploratory and descriptive techniques and used qualitative research methods. There were many different ways to conduct research of this type. Depending on the research objective and the amount of resources available for the study, researchers must choose from a variety of methods. The field of tourism studies requires researchers to use a variety of research methods that in order to provide valid findings “must be considered and used conjointly, from experiments and surveys

through to participant observation, histories and ethnographies as well as the case study" (Beeton, 2005, p. 37). Triangulation helped me to create a valid and reliable study. In addition to a substantial literature review, this research project used document analysis, case study, questionnaires, and in-depth interviews.

### **2.03 Strategy of Inquiry**

A firm grasp of existing information is important for researchers. In addition to the literature review, document analysis provided rich, full information for this research. I examined websites, brochures, and other appropriate internal documents provided by Cultural Cascades and the select festivals.

When conducting qualitative research, selecting an appropriate sample is extremely important. A clear, relevant research question needs to be determined in order to find the right locations and organizations to investigate, question, and research (Neuman, 2006; Thomas, 2004). Purposive sampling is an appropriate way for many researchers to gather information from a highly specific group of people in a scientifically accepted way (Neuman, 2006). Purposive sampling can be used in exploratory research where the researcher wants to examine specific cases in order to discover information about a specific phenomenon. This type of selection allows for the researcher to connect with valuable individuals in a non-generalizable way to uncover qualitative information (King, Jones, Barnes, Low, Walker, Wilkinson, Mason, Sutherland, & Tookman, 2006) and create a framework for gathering quantitative research (Neuman, 2006). In research in which a specific small population or case is examined, purposive sampling provides researchers with adequate tools to conduct the study legitimately and appropriately. To acquire participants for the purposive sample there needs to be a motivation for the participant (Fink, 2003b) and a formal acceptance to be a part of the study (Zeijl, te Poel, du Bois-Reymond, Ravesloot & Muelman, 2000). This research used purposive selection for the case study and its questionnaires and in-depth interviews. The selected parties were motivated to participate, as the findings from this research may be useful to those in the tourism and festival industry who are planning for regional cultural tourism.

Case study is a research method commonly used when investigating tourism related topics (Beeton, 2005). Case studies are flexible and provide researchers with thick description of the studied

phenomenon across different locations, scenarios, and organizations (Neuman, 2006; Beeton 2005). Case studies allow tourism researchers to gain insight into the “complexities of a situation,” use hindsight to make predictions, highlight a larger phenomenon through a specific example, and question why other alternatives were not chosen (Beeton, 2005, p. 38). While case studies are ideal for gaining greater understanding about a phenomenon, due to their nature the findings and results are non-generalizable. The researcher needs to pay careful attention to the way the study is “planned, applied, reported and analysed” (Beeton, 2005, p.39). This research project used a cross-sectional instrumental collective case study to investigate regional cultural tourism. For my case study I examined Cultural Cascades and select festivals in the participating cities to discover the relationship between the initiative and the cultural celebrations. This research began with an in-depth investigation of Cultural Cascades. Key informants such as the Tourism Directors and the Marketing Directors were identified through the participating Convention and Visitor’s Bureaus. I obtained information on which festival managers to contact to participate in this project after speaking with key informants in the Tacoma, Portland, and Eugene tourism sector.

Surveying is a commonly used method as it allows for data to be collected on large or small scales and on a broad range of topics in a standardized way (Fink, 2003a; Neuman, 2006). Researchers have the power to select a particular sample, select the survey’s medium, craft useful questions in a variety of ways, and gather information for further follow-up in-depth interviews. This research project utilized a paper-based mail survey as questionnaires allowed for research to be gathered from many informants in multiple cities in a fairly short amount of time using limited amount of financial resources (Fink, 2003b). The short questionnaire used both open-ended and close-ended questions that shed light on topics, ideas, and information that formed a basis for the in-depth interviews. The questionnaire was followed up with several email reminders and an online opportunity to take the questionnaire, as some participants preferred an electronic version of the questionnaire.

I conducted in-depth interviews as the last form of gathering data for this research project. Interviews allow for rich understanding of how the everyday world operates (Jennings, 2005). I discovered rich information about what the case study sites have done and are currently doing to foster

regional cultural tourism through Cultural Cascades and other marketing projects. Interviewees were selected based on information provided in the questionnaire portion of the research and through recommendations provided by Convention and Visitor Bureau employees. I contacted key informants from Cultural Cascades and select festivals in the participating cities. I asked informants to participate in up to a one hour-long semi-structured interview that could be conducted over the phone or face-to-face and all participants agreed to meet in person. In the interviews, I tried to remain objective while probing for rich, valuable information.

#### **2.04 Overview of Research Design**

I conducted a majority of the research in the winter of 2008. In April 2008 I conducted the literature review and document analysis. I contacted key informants for the questionnaire in mid-January of 2008 and administered and collected the questionnaires by the middle of February. I sent out nineteen questionnaires to key informants at the Convention and Visitors Association of Lane County Oregon (CVALCO), Travel Portland (formerly the Portland Oregon Visitors Association,) Tacoma Regional Convention and Visitor Bureau (TRCVB), Seattle's Convention and Visitor Bureau (SCVB), and Greater Vancouver Convention and Visitors Bureau (GVCVB). I gave all questionnaire participants the option to continue to be involved in the research by volunteering to take part in up to a one hour long in-depth interview. Two questionnaire volunteers, in addition to festival managers from three festivals in the participating cities, agreed to be interviewed. I conducted seven in-depth interviews by the end of March 2008. Please refer to Appendix B for the data collection schematic and Appendix C for the research timeline in more detail.

#### **2.05 Selection of Participants**

For the first phase of my research project, I identified participating organizations within Cultural Cascades. I contacted employees with knowledge pertaining to cultural tourism, tourism sales, and marketing to participate in the study from the Convention and Visitors Association of Lane County Oregon, Travel Portland, Tacoma Regional Convention and Visitor Bureau, Seattle's Convention and

Visitor Bureau, and Greater Vancouver Convention and Visitors Bureau. In total, I administered nineteen tourism professionals the questionnaire. For the next phase in data gathering, I interviewed those who volunteered for continued participation through the questionnaire. Additionally, the interviewee from CVALCO recommended another tourism professional who previously worked for the organization during Cultural Cascades' formative stage. I contacted the previous employee and she agreed to participate in an in-depth interview. The participant from TRCVB who submitted a completed questionnaire was unable to follow up with an in-depth interview, as they signed on to do, and because of this I did not engage with the TRCVB or festival managers in Tacoma.

Additionally I conducted in-depth interviews with festival managers from two festivals in Eugene, Oregon, and one festival in Portland, Oregon. In Eugene, Oregon, I interviewed a Partner from the Oregon Truffle Festival in addition to the General Manager of the Oregon Country Fair. I also spoke with the Executive Director of the Portland Institute for Contemporary Art (PICA) from Portland, Oregon.

I chose all research participants based on their professional experience and relevance to the study regardless of gender, income, race, ethnicity, etc. All questionnaire responses remain anonymous for the purpose of this research project, but information gathered in the in-depth interviews is non-confidential as the participants agreed to let me connect their names to the information and resources provided by signing consent forms.

## **2.06 Data Collection Instruments**

A multi-instrumental qualitative approach gives researchers the opportunity to gather different types of data that complement each other while producing a valid and reliable study. I conducted a literature review continuously throughout the research process in addition to document analysis. Additionally, I distributed a questionnaire to key players in the Convention and Visitors Bureaus in the five participating cities. The questionnaire aimed to collect important information on the role of festivals, categorization, economic impact, regionalism, community building, authenticity, and sustainability considerations in cultural tourism planning and marketing. The questionnaires asked participants to explain their organizations affiliation with Cultural Cascades. The questionnaire asked the key informants which local

festivals are successful at cultivating cultural tourists. I conducted in-depth interviews with select key informants who expressed interest in participating in addition to key players in the festival industries of the participating cities. Please refer to the **Appendix D.1** to view the document analysis form, **D.2** to view the questionnaire, and **D.3** to view the semi-structured interview questions.

## **2.07 Recruitment & Consent Forms**

I sent questionnaires to nineteen key informants in the five cities and after the questionnaires completion, four key informants decided to volunteer and participate in in-depth interviews. I contacted Festival Directors from three festivals in the participating cities to be apart of the interview process. I contacted all informants once Human Subjects requirements were approved on January 10, 2008. I recruited a majority of the tourism professionals through a mailed written letter and the remaining participants through an email administered letter. The recruitment letter included information about the purpose of the research, participation, and outcomes in a clear manner. The letter included information about voluntary participation and included my contact information if questions or concerns arose. I created two separate recruitment letters to obtain participation for the questionnaire and the in-depth interviews. I sent follow-up emails after I sent out the recruitment letters to help obtain participation. The emails included information about the research, an opportunity to ask questions, and my contact information. The questionnaire follow-up email included a word document of the questionnaire for the potential participant's convenience. I obtained consent prior to any information collection. By completing and submitting the questionnaire the participant gave consent for all written material to be used in the final document. A consent form was signed for the in-depth follow-up interviews. The form explained in a clear and easy to understand manner the research and participants signed the document before the interview began. Refer to the **Appendix E. 1** and **E. 2** to view the recruitment letters, **E. 3** to view the consent form, and **E.4** for the email follow-up scripts.

## **2.08 Data Collection & Preliminary Coding and Analysis**

I collected data through a literature review and a case study. The case study utilized document analysis, questionnaires, and in-depth interviews to obtain information. Using an inductive approach I analyzed the data. I fleshed out themes that developed from the initial literature review through an extensive literature review, the questionnaires, and in-depth interviews. I coded reoccurring themes and patterns to aid in the research analysis. From these patterns, I created a set of recommendations for other regions planning for future cultural tourism. I saved all the data on my computer's hard drive with additional backup copies saved externally. The will not destroy the data, as it will be kept for future professional development and for reference materials for future employment opportunities.

## **2.09 Strategies for Validating Findings**

I validated this research using triangulation and other techniques that help to ensure a truthful and dependable study. I utilized triangulation through multiple forms of data collection: literature review, document analysis, case study, questionnaires, and in-depth interviews. Second, I employed peer debriefing to shape ideas and filter data. My research advisor and other outside arts administrators helped to select relevant issues and themes. Additionally, I used negative case study analysis to help validate the study. I uncovered disconfirming evidence and the new data and themes have been included in the final analysis, documentation, and recommendations. Lastly, I administered member checks. Interview participants had the opportunity to review their quotes included in the final document. These techniques allow me to validate the findings to the best of my ability.



## **Chapter 3: Literature Review**

### **3.01 Purpose of the Literature Review**

This research uses a literature review to gain insight into the tourism and festival industry. By examining literature focused on cultural tourism, festivals, Cultural Cascades, and other pertinent trend information, I was able to orient myself in preparation for data collection and analysis. This review focuses on key themes pertaining to cultural tourism, aspects of Cultural Cascades, and festivals, and in conjunction with the other forms of data collection will position me to conduct an informed analysis and create robust recommendations.

### **3.02 Method and Sources for Review**

I created this literature review using a variety of different sources. The University of Oregon's library system helped with the acquisition of literature. I procured peer-reviewed journal articles, books, and a variety of government publications using this system and additional materials through the Springfield Public Library system. The World Wide Web was useful for finding information about specific cultural and tourism organizations such as Cultural Cascades, the Convention and Visitor Bureaus for select cities, and the select festivals in the participating cities. I used Google and Yahoo search engines to perform the World Wide Web searches for themes such as "cultural tourism," "regional cultural tourism", "tourism and the Pacific Northwest," "Cultural Cascades," "Convention and Visitors Bureaus", "Pacific Northwest and culture", "cultural festivals", "tourism and festivals", and "importance of festivals in tourism." I collected information through organizational internal documents and professor distributed class materials from two courses at the University of Oregon: AAD 520 Event Management and AAD 522 Arts Program Theory.

### **3.03 Introduction to Cultural Tourism**

Cultural tourism can be extremely difficult to define, as there are many different facets to this subset of tourism activity (Lobo, 2004). Melanie K. Smith (2003) shows in *Issues in Cultural Tourism Studies* that cultural tourism can attract a wide variety of tourists including: heritage tourists, arts tourists, creative tourists, urban cultural tourists, rural cultural tourists, indigenous cultural tourists, and popular cultural

tourists (p.37). For a full description of the types of activities these types of tourists seek please see

**Figure 3.1.** In addition to Smith’s designations, other varieties of cultural tourism subsets exist: culinary tourism, leisure activity tourism, and tourism focused around the non-profit arts (McCarthy, 1992).

Cultural tourism encompasses a tremendous amount of the tourism industry. Cultural tourism has become a major tool city managers use when trying to regenerate their communities (García, 2004).

Since cultural tourism is increasingly a part of a community’s development toolkit, further research and greater understanding is needed by academics and those in the cultural and tourism sectors in order to maximize the potential for creative partnerships and desirable outcomes.

**Figure 3.1      A Typology of Cultural Tourists (Smith, 2003, p. 37)**

<b><u>Type of Cultural Tourist</u></b>	<b><u>Typical Places/Activities of Interest</u></b>
<i>Heritage Tourist</i>	Visits to castles, palaces, country houses Archaeological sites Monuments Architecture Museums Religious sites
<i>Arts Tourist</i>	Visits to the theater Concerts Galleries Festivals, carnivals, and events Literary sites
<i>Creative Tourist</i>	Photography Painting Pottery Cookery Crafts Language learning
<i>Urban Cultural Tourist</i>	Historic Sites Regenerated industrial sites Waterfront developments Arts and heritage attractions Shopping Nightlife
<i>Rural Cultural Tourist</i>	Village, farm or agro-tourism Eco museums Cultural landscapes National parks Wine trails

<i>Indigenous Cultural Tourist</i>	Hill tribe, desert or mountain trekking Visits to cultural centers Arts and crafts Cultural performances Festivals
<i>Popular Cultural Tourist</i>	Theme parks and themed attractions Shopping malls Pop concerts Sporting events Media and film sets Industrial heritage sites Fashion and design museums

### 3.04 Defining Cultural Tourism

The definition of cultural tourism has changed dramatically over the past twenty years. In 1991, the European Association for Tourism and Leisure Education (ATLAS) defined cultural tourism as “All movements of persons to specific cultural attractions, such as museums, heritage sites, artistic performances and festivals outside their normal place of residence” (Richards, 1996, p. 24). Since 1991, the definition has grown to include “the movement of persons to cultural manifestations away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs” (Ibid; cited in Smith, 2003, p. 30). For this research project “cultural tourism” is a hybrid of both definitions. I define cultural tourism as tourism focused around experiencing the way of life of a particular community. Cultural tourism activities encompass all aspects of a community’s specific culture including music, performance, visual art, cuisine, heritage (McCarthy, 1992; Raj, 2002), and activities associated with the day-to-day culture of the place (Smith, 2003). The National Assembly of State Arts Agencies website fleshes out this definition by referencing Garrison Keillor’s 1995 White House Conference on Travel & Tourism address:

We need to think about cultural tourism because really there is no other kind of tourism. It's what tourism is...People don't come to America for our airports, people don't come to America for our hotels, or the recreation facilities....They come for our culture: high culture, low culture, middle culture, right, left, real or imagined -- they come here to see America ([www.nasaa-arts.org](http://www.nasaa-arts.org)).

Cultural tourism is an extremely powerful phenomenon as unique cultures can produce meaningful, educational, and eye opening experiences. Tourists want to observe a “cultural mosaic” where

destinations provide a variety of experiences ranging from those that are based on tourist wants and needs and those that are left untouched and authentic (NASAA; Boniface, 1995, p. 48). Priscilla Boniface in *Managing Quality Cultural Tourism* attests to this:

Culture has terrific power. We stand in awe of what our fellow men have done, and can do. It inspires us to do things ourselves, things that we might otherwise never have thought of doing or felt capable of attempting. We 'feed' off other people's culture for our own ends. We hope our culture does the same for them. (1995, p.5)

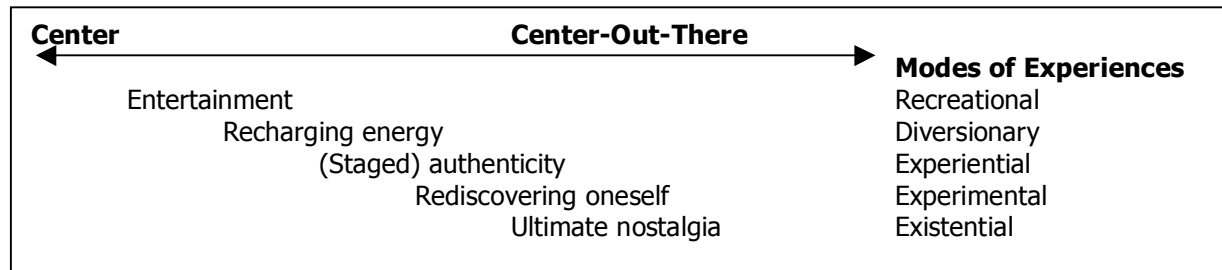
The desire for this type of meaningful experience drives people to become cultural tourists and seek out unique cultural opportunities.

### **3.05 Understanding the Cultural Tourist**

The touristic attractiveness of a city is in large part determined by natural factors, climate, cultural, art and architecture, events and festivals, cultural traditions, recreational and shopping resources such as nightlife, museums, theatre, galleries, opera, and infrastructure, including adequate roads, utilities, health services and transportation. (Frank, Go, Marcel Gribling, Mirjam van Dueren den Hollander, 2008, p. 29)

Cultural tourists are motivated to travel to satisfy basic desires. Boniface (1995) outlines seven different motivations for cultural tourism travel. These motivations include: escapism, status, religion and spirituality, research and education, specialness and exclusivity, ease and comfort, and gratification in shopping and eating (Boniface, 1995, p. 21). Like Boniface, other tourism scholars have categorized motives for tourist travel. Cohen outlines the motivations of tourist experience by identifying five modes: recreational, diversionary, experiential, experimental, and existential. Cohen bases his modes on Victor Turner's center approach discussed in his 1973 article *The Center Out There: Pilgrim's Goal*. Cohen's contrast between the *center*, the "environment and values that form the casualness of the everyday world" and the *center-out-there*, "an orientation point situated outside the culture of the home environment" (Lobo, p. 137). For more information on these five modes please see **Figure 3.2**.

**Figure 3.2 Cohen's Modes of Tourist Experience (Adapted from Cohen, 1979, cited in Lobo, 2004, p. 137).**



Because each cultural tourist has a different mix of these motivations and a desire to experience specific cultural tourism activities, defining these highly valued individuals is complicated. Defining a tourist in general is difficult to do as the term carries a heavy connotation. Bella Dicks (2003), in *Culture on Display: The Production of Contemporary Visitability*, explains people who visit tourist sites can be tourists, local residents, workers, and local day travelers (p. 48). These different types of visitors have different wants and needs from the traveler who is on a holiday. The World Tourism Organization defines tourists as:

"a person traveling to a place outside his or her usual environment for less than a specific period of time and whose main purpose of travel is other than the exercise of an activity remunerated from within the place visited...(World Tourism Organisation 1991, cited in Theobald, 2005, p. 16)

Smith (2003), referencing Bywater's 1993 characterization of the three different types of cultural tourists, helps to give scholars and industry leaders a new way to view these valued visitors. Bywater outlines three cultural tourist variations: the "culturally motivated", the "culturally inspired tourist", and the "culturally attracted" (cited in Smith, 2003, p. 32). The most desired of the three is the visitor who is "culturally motivated" as this person is drawn to a location simply because of the cultural attractions and is able and willing to spend several nights at the location. The second variation is the "culturally inspired tourist" who is drawn to major cultural and heritage attractions. This tourist will spend fewer nights and less money than his/her "culturally motivated" counterpart and is less likely to visit the same local again (M. Bywater, cited in Smith, 2003, p. 32). Culturally inspired visitors can be characterized as moving through cultural sites and checking them off the proverbial "must see/do" list such as World Heritage Sites. Lastly, the "culturally attracted" tourist is the person who enjoys day trips, cultural attractions, and destinations that happen to be in his/her area. Even with these three solid types, the cultural tourist is

not confined to only one category and he/she is able to be one or the other over different periods of time (M. Bywater, cited in Smith, 2003, p. 32).

Additionally, visitors who fall into the broadly defined cultural tourist category may not self-identify with that particular group. In reference to self-identifying, Smith quotes the British Tourist Authority (BTA) saying:

The distinction between people who consider themselves 'cultural tourists' and those who don't specify a particular interest in the arts or cultural tourism, are blurring. The majority of tourists enjoy some element of cultural tourism during their visit, which could range from going to an exhibition in an art gallery or museum, following a literary or film trail to enjoying a musical or theatrical performance (BTA, 2002, p.4; cited 2003, p. 32).

Different cultural tourists will have their own unique identity (Lobo, 2004), wants and needs (Smith, 2003). A rural cultural tourist will probably not have the same expectations and needs as a popular cultural tourist. Yet Lobo (2004), referencing leisure and tourism scholars Urry and Stebbins, notes that regardless of interest, people travel to build and enhance their self-image. People no longer rely on their job and their domestic situation to define who they are as a person. Instead, individuals are affirming their self-identity through "patterns of consumption of goods, services, and signs" like tourism activities (Lobo, 2004, p. 139). By engaging in cultural tourism activities, travelers are rewarded with feelings of "self-actualization, self-gratification, and enhancement of self image" (Lobo, 2004, p. 139).

ArtsMarket (2000), an arts consulting and research firm based out of Bozeman, Montana, helps to clarify the demographic and psychographic characteristics of cultural tourists by describing their characteristics. ArtsMarket (2000) has worked with COPIA, the American Center for Food, Wine and the Arts to "assess and recommend . . . strategies to build local, regional, and national cultural tourism markets", and the Indianapolis Arts Council, the Downtown Indianapolis, Inc., and the Mayors Office of Cultural Affairs to create a cultural tourism and cultural development plan. Cultural tourists are "educated, relatively affluent, well-traveled and fairly frequent cultural attenders" (ArtsMarket, 2004). Additional research shows similar findings. Smith supports this cultural tourist profile by referencing ATLAS research. This research shows that European cultural tourists are more than twice as likely to have some higher education as non-cultural tourist counterparts. European cultural tourists also hold professional positions, and earn higher than average salaries (Smith, 2003, p.32). Cultural tourists are

diverse in culture, marital status, and age. They range from urban dwellers to suburban residents. Yet, no matter what the demographic profile, the cultural tourist has high expectations (ArtsMarket, 20004; Boniface, 1995). Cultural tourists in general stay longer and spend their money at the cultural destinations, motels, restaurants, and shops (Garfield, 1997 & Cultural & Heritage Tourism Position Paper, 2005). For my research, I use the Americans for the Arts (2002) distance marker of those who travel over fifty miles or more to their final destination for a cultural experience to help shape my definition of the "cultural tourist" (Cultural & Heritage Tourism Position Paper, 2005). Additionally, I broadly define "cultural tourists" as those who travel to experience the way of life of a particular community.

### **3.06 The Push for Regional Tourism Programs, Partnerships, and Initiatives**

The White House Conference on Travel and Tourism was held in 1995 in partial response to the United States decline in international tourism shares and the desire for the country to be a "travel destination second to none" (Garfield, 1997, p. 1). At the same time cultural and tourism organization began to realize the power of cultural tourism and the numerous opportunities for collaboration. "Partners in Tourism: Culture and Commerce" was created by a mixture of cultural agencies, government entities, and travel industry leaders to "to advance the role of culture and heritage in national, state and local travel and tourism policies and practices" (NASAA). For a full list of the current Partners in Tourism please see **Figure 3.3**. The amount and varied nature of the key players involved in Partners in Tourism is important because it illustrates all key constituencies are motivated to build a strong cultural tourism presence.

The 1995 White House Conference on Travel and Tourism outlined an action strategy to help move the United States forward in becoming the leading destination for cultural tourists by providing a "wide variety of cultural opportunities: museums, arts and crafts, historic sites, dance, music, theater, festivals, historic buildings and neighborhoods, landscapes and literature" (Cultural & Heritage Tourism Position Paper, 2005). To begin this process, regional meetings brought together decision makers from local governments, cultural organizations, and tourism and travel agencies. Since each region has its own



identity and set of unique challenges and opportunities, each of the regions focused on broad topics such as: funding product development, building partnerships, preserving cultural integrity information and research, marketing, technology, visitor services, and infrastructure (Garfield, 1997). Six regional forums occurred during 1996 and 1997 in the following cities: Annapolis, Maryland; Chapel Hill, North Carolina; Hartford, Connecticut; Indianapolis, Indiana; Los Angeles, California; and Denver, Colorado (Garfield, 1997). These forums helped to generate ideas regarding cultural tourism and provided an opportunity for partnerships to be forged. The forums encouraged industry leaders to view cultural tourism as a sound investment in community revitalization and sustainability.

**Figure 3.3 Current Partners in Tourism (culturalheritagetourism.org)**

<b>National Partners</b>	<b>Federal Corresponding Partners</b>
Alliance of National Heritage Areas	Advisory Council on Historic Preservation
American Association of Museums*	- Heritage Tourism
Americans for the Arts*	-Preserve America
Cultural & Heritage Tourism Alliance	National Endowment for the Arts*
Federation of State Humanities Councils*	National Endowment for the Humanities*
National Assembly of State Arts Agencies*	Institute of Museum and Library Services*
National Conference of State Historic Preservation Officer*	President's Committee on the Arts and Humanities*
National Geographic Society	U.S. Department of Agriculture
-Sustainable Tourism Resource Center	-Forest Service
National Trust for Historic Preservation*	-National Resources Conservation Service
-Heritage Tourism Program	U.S. Department of the Interior
Travel Industry Association of America	-Bureau of Land Management
-Tourism Works for America	-National Park Service- Heritage Areas
	U.S. Department of Transportation
	-Federal Highway Administration
	-National Scenic Byways Program
* Founding Member	

While the 1995 White House Conference on Travel and Tourism can not be considered the starting point where all cultural tourism research, conversations, and initiatives began, I view it as the important event that created a formal network for national, regional, and local constituencies to work together to build cultural tourism programs. This multi-constituency model highlights the need for strong partnerships and communication in creating cultural tourism initiatives. The need for collective motivation and strength in partnerships will be discussed further when I analyze the Cultural Cascades initiative.

### 3.07 The Importance of Festivals

Festivals play an important role in attracting cultural tourists. Smith (2003) calls the events “the perfect entrée for the tourist seeking to engage with the destination and to penetrate the quotidian” (p. 139). Festivals provide cultural tourists with the “quintessence of a region and its people” (Smith, 2003, p. 140). Many cultural tourists look for unique weekend opportunities to visit other cities and regions to experience a different way of life. Festivals provide visitors a multi-faceted way to do this (Getz, 1997) as they offer visitors an opportunity to “observe, admire or participate” (Smith, 2003, p. 132). In 2001, out of 143.2 million adult travelers who included a cultural event on a fifty plus mile trip, 29.1 million people attended a heritage or ethnic festival. Another 4.6 million people attended a film festival (Americans for the Arts, 2002). In 2007, the Ontario Ministry of Tourism (2007) conducted the Travel Activities and Motivations Survey (TAMS) to obtain information about American tourists who travel within the United States, to Canada, and to other countries around the world. TAMS states 73,291 or 41.5% of United States travelers in 2004-2005 attended a festival or event while on a trip. Of those travelers, 15.3% said festivals and events were a motivation for taking their trip. While firework displays and county fairs have the largest draw, carnivals, music festivals, food/drink festivals, and ethnic festivals were attended by a significant number of travelers (Ministry of Tourism, 2007, p. 20). According to the survey, festivals and events drew more visitors than the performing arts (such as live theater, ballet, comedy shows, etc.) and hands-on learning activities (such as cooking demonstrations, re-enactments, interpretive programs, etc). Please see **Figure 3.4** for the full list of the TAMS festival and events findings.

**Figure 3.4 Survey Festival Findings (Ministry of Tourism, 2007, p. 20).**

<b><u>Activities During Overnight Trips In 2004-2005</u></b>	<b><u>American Travelers (000s)</u></b>	<b><u>% of Traveler</u></b>
<i>Festivals &amp; Events (NET)</i>	73,291	41.5%
Carnivals	15,437	2.3%
International Film Festivals	1,655	.9%
Literary Festivals or Events	1,621	.9%
Music Festivals	10,704	6.1%
Theatre Festivals	2,645	1.5%
Farmers’ Markets or Country Fairs	32,140	18.2%
Exhibitions or Fairs	18,463	10.5%
Religious Festivals	8,680	4.9%
Food/Drink Festivals	17,124	9.7%
Ethnic Festivals	9,292	5.3%

Western Theme Events such as Rodeos	5,588	3.2%
Gay Pride Parades	2,406	1.4%
Firework Displays	27,448	15.6%
Hot Air Balloon Festivals	3,725	2.1%
Comedy Festivals	1,747	1.0%

Festivals offer tourists a multi-sensory experience that is partly produced by the festival management and partly produced by the community/visitor/tourist interaction that makes up the unique environment (Smith, 2003). Smith characterizes festivals as “a form of ethnographic, environmental performance” (2003, p.139). Festivals “have found fertile ground in the inner city, linked to other major attractions” which helps to attract regional cultural tourists (Getz, 1997, p. 38). Festivals can vary in length from one day to several weeks or months. Placement and duration of a festival can determine if it will succeed in attracting cultural tourists as festival lend themselves to being “prime day-trip and weekend attractions”(Getz, 1997, p. 38). Larger and highly specialized festivals will generate “significant numbers of international and interregional travel” (Getz, 1997, p. 65).

Festivals have been linked to tourism for over a hundred years and the relationship has served both industries well (Smith, 2003). While festivals find their place rooted strongly in the community, “56 percent of all festivals were created with a tourist audience in mind” (Smith, 2003, p. 140). Larger festivals generally have the greatest opportunity to put their town or region on the map, making it a cultural tourist destination (Allen, O’Toole, McDonnell & Harris, 2002). Zeppel and Hall describe these important events and their connection to tourists by saying:

Festivals, carnivals and community fairs add vitality and enhance the tourist appeal of a destination. Festivals are held to celebrate dance, drama, comedy, film and music, the arts, crafts, ethnic and indigenous cultural heritage, religious traditions, historically significant occasions, sporting events, food and wine, seasonal rites and agricultural products. Visitors primarily participate in festivals because of a special interest in the product, event, heritage or tradition being celebrated. (1992, p. 69; cited in Smith, 2003, p. 140).

Getz (1997) agrees with Zeppel and Hall about the importance of cultural variety but includes that the events should keep in mind the needs of people of all ages. Because festivals feature aspects from across the cultural spectrum, it is often difficult to categorize these cultural celebrations into one marketable category.

### **3.08 Current Models for Tourism & Culture**

Cultural tourism partnerships often take many different forms as each city and region has its own specific goals, offerings, and resources (Garfield, 1997). This review highlights three state actions featured on the Partners in Tourism website: [culturalheritagetourism.org](http://culturalheritagetourism.org).

#### *The Mississippi Blues Trail*

The state of Mississippi is creating a heritage trail that honors Blues music by mapping its history. The trail will run statewide and each participating town will have a "Blues Trail" marker that provides information on the site's specific significance. Each marker will act as another page in the book that informs the public about "the people, places and events that gave America one of its first distinctive art forms" (Cultural Heritage Tourism, 2005). This project started with nine markers, and through grant funding, and local matching resources, additional sites have been added as Blues scholars see fit. Over the next few years over 1.2 million dollars will help produce 120 stops and markers. In addition to the selection of the sites, the creation of the markers, audiovisual components for select sites, brochures, maps, and guidebooks, the Blues Trail project will have a database to document all of the rich Blues sites in the state. The trail is the first of four in the state. Additional projects to document the Civil War, Civil Rights, and Mississippi literature will create a unique outlet for sharing Mississippi's cultural assets (Cultural Heritage Tourism, 2005).

#### *The Arkansas Delta Music Heritage Trail*

The state of Arkansas is also developing a statewide cultural heritage tourism initiative based on the rich music of the region. The Arkansas Delta was a formative area to many great music legends including B.B. King, Elvis Presley, and Johnny Cash. The Arkansas Delta Music Heritage Trail will encourage tourists to travel to the west side of the Mississippi river and drive through the musical hotbed as they listen to the trail's CDs that include the oral histories and stories of over 40 musicians. The initiative acknowledges the power of a multi-sensory experience, resulting in the marriage of historic sites, stories, music, and the adventure and allure of driving across the American landscape (Cultural Heritage Tourism, 2005).

#### *Texas' Heritage Tourism Guidebook*

The state of Texas recently developed *The Heritage Tourism Guidebook*. The guidebook gives

individuals and communities across Texas the tools for developing cultural heritage tourism. The Texas Heritage Trails Program designed the 84-page guidebook as a way of helping Texas communities reap the economic benefits of cultural heritage tourism. In addition to the new guidebook, the state of Texas already produces "seven regional travel guides and five thematic travel guides" (Cultural Heritage Tourism, 2005).

These three examples are a small showing of what states around the United States are doing to encourage cultural heritage tourism. For this research project, finding information regarding multi-state and multi-country regional cultural tourism initiatives, such as Cultural Cascades, proved to be extremely difficult. The absence of multi-state and multi-country partnerships makes the Cultural Cascade initiative unique and valuable case study for evaluating the relationship between festivals and regional cultural tourism marketing initiatives.

### **3.09 The Economic Impact of Cultural Tourism**

Communities that engage in cultural tourism activities have the opportunity to experience a great amount of economic impact (Americans for the Arts, 2006; Getz, 1997; Raj, 2002; Richards, 1996) When the cultural and tourism industries work together "the result of this relationship will greatly enhance our nation's economy and will attract more visitors who will stay longer and spend more money in our cities, states, and regions" (Robert Bartlett, cited in Garfield, 1997, p.4). While traveling, cultural tourists spend large amounts of money on accommodations, food and beverage, and souvenirs on top of the cost for admission for whatever cultural event they attend (Americans for the Arts, 2002; Dicks, 2003; McCarthy, 1992; Richards, 1996). Non-local cultural tourists spend twice as much on their outing as local counterparts. Cultural tourism generates economic growth as money from outside the community is spent at different kinds of businesses (Americans for the Arts, 2006). In 1997, TravelScope executed a survey, *Profiles of Travelers Who Participate in Historic and Cultural Activities*, and found that one third of the American population attended some sort of cultural tourism activity in the previous year (65.9 million people). The survey also found that cultural tourists spend \$615 per trip compared to the \$425 "for total U.S. travelers" (Garfield, 1997, p. 9).

This increase in revenue has the opportunity to change communities for the better if managed properly (ICOMOS, 1999). Cities such as Philadelphia, Pennsylvania; Ashland, Oregon; and Santa Fe, New Mexico have already realized cultural tourism as an opportunity for sustainable economic development (Garfield, 1997). Cultural tourism activities “can provide alternative sources of revenue for cities where traditional industries have declined, and whose economies, environment and communities have suffered as a result” (Smith, 2003, p.153 & Dicks, 2003). Cultural tourism is a useful tool for destination managers as they are able to package cultural offerings into their desired geographic areas. By packaging the offerings, the city or tourism planners control the potential economic impact (Dicks, 2003).

Positive economic changes can begin after the community recognizes the importance of art and culture, realizes the enormous economic potential of tourism, and becomes proactive in fostering relationships with tourism institutions, cultural organizations, and other development agencies.

### **3.10 Community in Cultural Tourism**

Community members working together play an important role in making a cultural tourism destination successful. Community building can emerge in several different forms. These forms can range from tourism industry partnerships to community members coming together to celebrate their rich culture (Cultural & Heritage Tourism Position Paper, 2005). Cultural tourism has the power to bring different groups of people together to experience a special event (King, 2004), motivate different organizations to work together to build a successful event (Carpenter, 2004; García, 2004), and spark community involvement, dialogue and increase cultural pride (Barré, 2002; Gonzales & Medina, 2003). Cultural tourism activities bring people together to celebrate, learn, and create innovative experiences.

Despite the possible benefits of cultural tourism, there can be mixed feeling from residents. The idea that “tourists degrade and compete with . . . [the community’s] use of roads, services, or public facilities” (Garfield, 1997, p. 23) and that the community will become a commodified version of itself causes some to hesitate about cultural tourism in their community (Boniface, 1995). To help ease these concerns, partnerships need to be rooted deep in the community. These partnerships can develop goals that are unique to the community’s environment and needs, use existing cultural resources to help

smooth the transition to a cultural tourism destination, and work to ensure that all voices are heard (Cultural & Heritage Tourism Position Paper, 2005).

### **3.11 The Many Faces of Sustainability in Cultural Tourism**

Presently, sustainability is a buzzword in the industry as many communities look for ways to meet the triple bottom line: economic, social, and environmental. Sustainability is important for cultural tourism destinations to remember as tourism activities can damage sacred and traditional sites or events causing a disruption to the community's environment, economic climate, and social fabric (McKercher & Ho, 2006, Cultural & Heritage Tourism Position Paper, 2005). Communities, events, and sites must include sustainable practices into their action strategies because without careful planning the effects of cultural tourism activities can affect communities for the worse.

Boniface (1995) suggests in *Managing Quality Cultural Tourism* that "greening" of tourism is an enormous goal. Boniface considers greening a "gentle, non-intrusive, damaging or materialistic approach" (p.8). The idea of greening is very well intentioned and needed for future generations to thrive and be able to experience "otherness," but to leave no trace and make no mark, the entire tourism community would be required to make a paradigm shift. Since not all tourism players are focused on sustainability, or have the resources to devote to it, and not all visitors are aware of the issues, or concerned about their footprint, we are essentially setting ourselves up for failure (Boniface, 1995). Boniface (1995) states, "we cannot simply be shamed out of high-energy industrial life-style," instead we will need to be deeply involved and believe in the need for change (Michael Ignatieff, cited in Boniface, 1995, p.8). While it may be difficult to ask tourists to be "concerned for the economic, social and cultural well-being of the country [or region/city/town] they are visiting" (Boniface, 1995, p.8), cultural tourism professionals should take steps towards sustainability.

The 1995 White House Conference on Travel and Tourism issued this statement on sustainability: "the responsibilities of the travel and tourism industry, the states and communities, and the federal government include making certain that tourism development and activities are carried out in such a way as to sustain or improve the natural, social, and cultural foundations of a destination" (Conference Issues

Paper, cited in Cultural and Heritage Tourism Position Paper, 2005, p. 13). Moving towards sustainability requires the community to recognize where tourism activities can occur without damaging valuable natural and cultural resources. Communities need to invest in technology to help protect resources while providing access to unique attractions to residents and visitors. They must also train and educate all stakeholders to help them identify and utilize sustainable practices, and work to include all constituencies in key decision making processes (Cultural & Heritage Tourism Position Paper, 2005; García, 2004; King 2004). While becoming sustainable is not a short-term process, it is important for communities to strive to incorporate sustainable practices into their everyday planning and operations. Quality cultural tourism incorporates sustainable development to foster benefits and minimize harming the community (Getz, 1997).

### **3.12 Delivering the Authentic Experience in Cultural Tourism**

To create a positive atmosphere and attract cultural tourists, communities need to focus on authenticity (Cultural & Heritage Tourism Position Paper, 2005). Authenticity is very difficult to define as every individual has different perceptions, experiences, and ideas of what is real and desirable. Getz (1997) defines authenticity as “uniqueness, based on indigenous cultural values and attributes” (p. 5) and while this definition is true, some of the language makes it difficult to apply to all tourism destinations. Cheryl Hargrove (2008) in *Authentic Experiences: Designing Real Experiences, Delivering Real Benefits* defines authenticity, in regards to tourism, as “when the visitor gets a compelling, place-based experience and the destination credibly presents its story with integrity and factual accuracy” (para. 2). For my research, I used Getz’s definition in preliminary drafts, communication, and in my questionnaire. As the project continued, the need for a stronger, more reliable definition emerged and Hargrove’s definition filled that need.

Regina Bendix (1997), *In Search of Authenticity: The Formulation of Folklore Studies*, suggests that “the quest for authenticity is a peculiar longing, at once modern and antimodern. It is oriented toward the recovery of an essence whose loss has been realized only through modernity...” (p. 8). The issue is that once a destination is recognized for being authentic, more travelers flock to the area,



demand rises and it is marketed to the masses resulting in the destination potentially losing its authenticity (Bendix, 1997). Hargrove (2008) urges communities to inventory their resources: natural, cultural, hospitality, etc. and find what make their destination special. Once realizing cultural tourism potential, the community must be honest in their destination's presentation, interpretation, and marketing. Tourists like to experience real destinations, and if the potential community takes pride in their cultural attractions and displays them accurately, then the tourist will recognize the uniqueness and be more likely to come back and visit or tell others about their pleasurable experience (Hargrove, 2008).

Often visitors want to experience unique events or destinations in their natural state (Barré, 2002; Getz, 1997; King, 2004; McKercher & Ho, 2006). Many tourists expect first-rate accommodations and experiences (Mandel, 2007; McCarthy, 1992; King, 2004; Cultural & Heritage Tourism Position Paper, 2005). Bendix (1997) comments that "the notion of authenticity implies the existence of its opposite, the fake, and this dichotomous construct is at the heart of what makes authenticity problematic" (p. 9). Many tourists are attracted to fabricated, themed restaurants and stores instead of one-of-a-kind attractions that are unique to the community. Many times tourists visit the fabricated attractions over the authentic as the former are better placed and advertised (King, 2004). Increasingly the commodification of culture occurs in the hopes of attracting cultural tourists, yet some tourists realize they are experiencing generic and fabricated events and locations they are less likely to visit again (McCarthy, 1992).

Not all tourists desire completely authentic destinations. Destination such as Colonial Williamsburg, theme parks, and internationally themed Las Vegas hotels thrive on tourists who want to feel removed from their everyday environments in the comforts of a manufactured other (Bendix, 1997). Authenticity takes on a whole new role in these types of destinations as the tourist individually defines what is true and unique.

Authenticity will always be important in developing regional tourism efforts. Hargrove (2008) states that corridors with multiple cities must "carefully collaborate to deliver quality and consistency without compromising uniqueness, to ensure that the individual attractions contribute to a compelling and authentic visit (para. 13). Delivering a obtainable authentic experience helps communities gain

market share. As market share increases, destinations begin to reap economic benefits and create sustainable business (Hargrove, 2008).

### **3.13 Finding a Regional Identity in the Pacific Northwest**

A specific regional identity can aid in the attraction of cultural tourists. Cultural tourists desire to see how a specific community lives, and many communities share special cultural activities with other communities in the same region (Richards, 1996a). In Europe, the emergence of regional travel helps communities plan events, celebrations, and activities as many communities work together to help attract cultural tourists. If communities in a region work together, instead of individually, they have greater power to bring cultural tourists to their unique towns and cities and compete with other regions (Garfield, 1997; Richards, 1996b). Cultural tourists also visit destinations not just for the locations but for the all around experience (Carpenter, 2004). When stakeholders in city government, tourism bureaus, and cultural organizations work across a region to forge a common brand, there is an increase in the tourist experience because they then experience the unique “otherness” of a region’s way of life (Boniface, 1995).

Uncovering a regional identity in the Pacific Northwest is a challenging task. William G. Robbins (2001a), in a chapter from *The Great Northwest: The Search For Regional Identity*, discusses how “regionalism is best appreciated if its perspective is centered in the dynamics of social, economic, cultural, and biological change” (p.1). Scanning articles, books, and online materials trying to find details about the identity of the Northwest, I found information based on geography, native or indigenous populations, transplant communities, etc. Uncovering one identity for any region is impossible as “we wage battles to determine dominant narratives because it is through our stories that we build an understanding of place and of ourselves in connection to that place” (Katrine Barber, cited in Robbins, 2001a, p.8). As such, identities are changed, created, and deconstructed (Robbins, 2001a). Depending on what source one looks at, the Northwest can encompass Washington, Oregon, Idaho, Montana, part of Canada, and Alaska (Robbins, 2001b). Yet no matter where the region begins or ends, what it includes and what it doesn’t include, the Pacific Northwest is rich in natural resources (Power, 2001), resistance

cultures (Robbins, 2001b), and is plagued by the popular belief that the area is drenched by constant rainfall (Robbins, 2001a). The Northwest is best described as a region where there is “intimate association between humans and geography,” and this association ties the culture and actions to the land and the particular sense of place (Robbins, 2001b, p. 178).

### 3.14 Uncovering the Components Cultural Cascades

5 Cities + 2 Countries = endless possibilities  
- *Cultural Cascades*

Cultural Cascades is a cultural tourism initiative in the Pacific Northwest. The initiative includes five sites: Eugene, Oregon; Portland, Oregon; Tacoma, Washington; Seattle, Washington; and Vancouver, British Columbia. For the sake of this initiative, five cities in two countries make up the Cultural Cascades region. Cultural Cascades mission is to:

Strengthen the region’s economy by positioning the Cultural Cascades corridor – Eugene and Portland, Ore.; Tacoma and Seattle, Wash.; and Vancouver, B.C. – as a preferred destination for cultural travel and by marketing Amtrak Cascades train service as the link between these cities (Cultural Cascades Business Plan, 2004).

Cultural Cascades was created through partnerships between the Amtrak Cascades line, the Convention & Visitor’s Association of Lane County, the City of Seattle’s Office of Arts & Cultural Affairs, the Portland Oregon Visitor’s Association (currently Travel Portland,) Seattle’s Convention & Visitors Bureau, the Tacoma Economic Development department, the Tacoma Regional and Convention & Visitor Bureau, and Tourism Vancouver (Cultural Cascades Business Plan, 2004, p. 1).

Cultural Cascades markets the region to experience and cultural tourists through five categories: **On Fire** (glass arts, metalwork, jewelry); **On View** (museums, display gardens, gallery tours); **On Stage** (performing arts); **On the Table** (winery tours, gourmet dining, cooking schools); and **On Board** (the *Amtrak Cascades* experience)” (Cultural Cascades Business Plan, 2004, p. 1). These broad themes allow for the inclusion of a wide variety of activities and destinations. Cultural Cascades formed around three strategic initiatives: marketing and communications, economic enhancement, and community alliances. Through marketing and communications, Cultural Cascades wanted to increase visibility of the initiative in

selected niche markets “through brand marketing, media outreach and a strong online presence” (Cultural Cascades Business Plan, 2004, p. 2). The economic enhancement component intended for Cultural Cascades to bolster the area’s share of cultural tourism and leisure travel. The community alliance component focused on creating strong partnerships between the cities’ tourism organizations and cultural leaders.

Cultural Cascades is featured in a brochure, banners placed in Amtrak stations, and on a website that allows potential cultural tourists and residents alike to find out current cultural offerings in each of the five cities through highlighted items, the five categories, and a general event calendar search (Cultural Cascades).

## **Chapter 4: Data Collection and Findings**

#### **4.01 Introduction**

The Cultural Cascades route cuts through the middle of the beautiful Pacific Northwest and weaves around a hot bed of cultural activities. The five participating cities offer cultural tourists a wide variety of attractions and destinations. With such variety in five unique cities, the research collection process focused on the Convention and Visitors Bureaus and select festivals. I contacted the Convention and Visitors Bureaus in each participating city to invite them to participate. In the end, only representatives from Eugene and Portland, Oregon decided to volunteer for this research project. Similarly, several festival practitioners were contacted in Seattle, Portland, and Eugene to participate but only representatives from the Oregon cities decided to volunteer.

#### **4.02 Introductory Document Analysis**

##### *The Cultural Cascades Website*

Before contacting possible participants, I analyzed the Cultural Cascades Website ([culturalcascades.com](http://culturalcascades.com)).

Cultural Cascades serves as the backbone for the entire research project and because of this, a firm grasp of the material was needed before I could continue. The main page of the Cultural Cascades website welcomes the user by giving a brief overview of the program. The main page also offers a 'contact us' page, an application to 'download a media kit,' a vertical highlighted events calendar on the right hand side that displays events randomly in the participating cities, in addition to several different ways of accessing the cultural attraction/destination information. Web visitors can access the information by clicking on one of the cities along the Interstate-5 map, by clicking on one of the themes (ex: One Fire, On the Table, etc.), or by clicking on an inconspicuous 'event search' link at the bottom of the highlighted events. As the web visitor scrolls down the main page, links are provided for each city's Convention and Visitors Bureaus.

The Cultural Cascades website is fairly easy to use. The buttons and links are intuitive while the presentation is very simple and clean. Once on a page for a chosen city or theme, web visitors can click through and see different highlighted events. A few attractions/destinations/events get specifically referenced in the text on a main page instead of being hidden in the general event search. The

attractions selected to be part of the text are either the flagship organizations in the community or perhaps the city's only connection to the particular theme. For example, once looking at the Seattle page, the On View piece markets the New Olympic Sculpture Park connected to the Seattle Art Museum. The Seattle Art Museum and the sculpture park are easily identifiable, major attractions in city that easily fit into the theme's category. On the other hand the On Fire theme encompasses a wide variety of activities ranging from glass blowing and metal working in Eugene, Portland, Tacoma, and Seattle. Vancouver's only entry in this theme is a summer Firework celebration. The themes allow for a wide variety of interpretation and at times what appears in the events calendar are not activities associated directly with the traditional definition of a "cultural tourism." For example if a web visitor on April 14, 2008 clicked on the Eugene button to search for a cultural tourism event within the upcoming weeks they would see the traditional theater productions, concerts, dance performances sandwiched in between some non traditional events that might be included in the broader definition of cultural tourism such as 5K-15K Recycling Run to celebrate Earth Day and the American Whippet Club 2008 National Dog Show. The variety of events potentially makes the Cultural Cascades website a useful tool for more than just cultural tourists and those who already live in the participating communities, but also a tool for those who are simply looking to find out about events happening in the participating cities.

While reviewing the Cultural Cascades website, I found there to be no real identifiable, consistent attention paid to festivals. While festivals and similar community events can pop up on the highlighted events calendar, a web visitor would most likely need to do a general event search to find a majority of festivals in the participating city. Only two of the five cities mentioned festivals on the themed main pages. Vancouver and Seattle both directly mention festivals in their On Stage pages. While general cultural events are highlighted and mentioned through the website, there is no specific focus on festivals.

The 'download for media kit' link moves the inquisitive web visitor to another page that allows those interested in the Cultural Cascades program an opportunity to download publication worthy images, find media contacts for each Convention and Visitors Bureau, as well as story ideas for each of the themes in each city. The story ideas focus on the traditional annual events that are cornerstones in a city's cultural landscape. There is a short overview of the Cultural Cascades program that touches on why

cultural tourism is important, why the Pacific Northwest is a cultural hotbed, and gives a bit of insight into why a program like this can be beneficial to communities and the region. The media kit information would be useful to a reporter who wanted to do a culturally related story, but I needed to find more specific information regarding the creation and current state of the initiative.

#### *The Convention and Visitors Bureau Websites*

In addition to the Cultural Cascades website, I investigated the websites of the Convention and Visitors Bureaus of all the cities participating in Cultural Cascades. On each website I looked for the connection between the organization and Cultural Cascades. I anticipated to find the initiative used as a marketing tool to get potential cultural tourists interested in the region and the ease in which they could travel in it. I also looked to find how festivals are marketed through their websites as a way to potentially see how the organizations value the events.

The website for Eugene's representing organization, the Convention and Visitors Association of Lane County Oregon (CVLACO) ([www.visitlanecounty.org](http://www.visitlanecounty.org)) showed no mention of Cultural Cascades until I manually searched for it using their 'Search' function. The search retrieved the county's buried 'Arts and Culture' page which mentioned the program and gave a link to an article "The Great Train Escape, Riding the Rails in the Cultural Cascades" written by travel writer Susan G. Hauser. The article provides an account of using the Cascades line to travel between the five cities to experience the variety of cultural gems that the Interstate-5 region of the Pacific Northwest has to offer (Hauser, n.d.). No other Cultural Cascades content or links were provided. CVLACO's website did offer visitor's an easy way to find out more information about festivals. By clicking on the sites 'Activities' page, one can then access information about 'Festivals and Events'. The 'Festivals and Events' page offers potential cultural tourists an opportunity to be linked to organizations and events happening in Lane Country.

Travel Portland's website ([www.travelportland.com](http://www.travelportland.com)) made it easier to find a connection to Cultural Cascades. On the main page, web visitors can click on the 'Arts and Culture' link and be connected to Portland's wealth of cultural opportunities. Cultural Cascades has its own navigation button which takes browsers to the initiative's own website. Portland's own 'Arts and Culture' page includes themes very close to the Cultural Cascades themes such as 'On the Town,' 'On Foot,' and 'On Screen' and



some familiar ones such as 'On the Table,' 'On View,' and 'On Stage.'" Information about festivals is scattered throughout the themes yet there is no direct link to the information.

The Tacoma Regional Convention and Visitors Bureau (TRCVB) website ([www.traveltacoma.com](http://www.traveltacoma.com)) takes a much different approach to providing information. Potential cultural tourists navigate to the 'Visitor' dropdown menu from the main page. While the website offers visitors 'Places To Stay,' 'Things To Do,' and a 'Vacation Planner,' there is no real direct connection to specifically arts and cultural activities, festivals, or Cultural Cascades. Web visitors need to manually enter in key words such as 'Festivals' and 'Cultural Cascades' into the 'Search' function to find where they have been placed in the website.

Seattle's Convention and Visitors Bureau website ([www.visitseattle.org](http://www.visitseattle.org)) places the same amount of weight on arts and culture as Travel Portland. The website lists 'Culture and Events' as one of its main navigation links. The 'Culture and Events' page offers potential cultural tourists an events calendar much like the one the Cultural Cascades website. 'Cultural Touring' is mentioned as a possible activity yet there was no link to Cultural Cascades anywhere on the website. Unfortunately, since there was no 'Search' function I was not able to see if the program was included anywhere on the website. Festivals are mentioned in the 'Arts and Events' page copy, yet they are not mentioned as a main cultural opportunity equipped with expanded text, photos, and links.

Tourism Vancouver's website ([www.tourismvancouver.com](http://www.tourismvancouver.com)) provides potential cultural tourists an easy way to access information about possible events and destinations from its main page. Under 'Things To Do' web visitors can find links to 'Arts and Culture' and 'Festivals and Events'. The 'Arts and Culture' link offers information about 'Cinema,' 'Performing Arts,' 'Music,' 'Theater' and 'Comedy'. While festivals are not designated under this broad category, Tourism Vancouver gives them their own category with a link to upcoming festivals. Like Seattle, Tourism Vancouver does not have any mention of Cultural Cascades on their website. Using the sites 'Search' function, a search for the program results in 'no listings match your search criteria' and "no press releases match your search criteria."

#### *The Amtrak Website*

In addition to the Convention and Visitors Bureaus, Amtrak is a major partner in the Cultural Cascades program. Once on the Amtrak Cascades webpage ([www.amtrakcascades.com](http://www.amtrakcascades.com)), there is no

mention of Cultural Cascades to be found. Potential cultural tourists would need to click on one of the five participating cities to see the program mentioned at the bottom of the page as a possible programming tool. Besides the link to the Cultural Cascades website at the bottom of the five destination pages, Cultural Cascades is not used as a marketing tool anywhere else on the website.

The next step to fully understand the Cultural Cascades program, cultural tourism in the Pacific Northwest, and the role of festivals, I needed to engage key players in the industries. I distributed mailed questionnaires to begin this engagement process.

#### **4.03 Questionnaire Responses**

I originally distributed eighteen questionnaires to tourism industry leaders in the five city's Convention and Visitors Bureaus in January of 2008. Of those eighteen, three were sent to representatives at CVALCO, seven to Travel Portland, two to TRCVB, three to Seattle's CVB, and three to Tourism Vancouver. I sent questionnaires to all parties at the organizations that appeared to have a connection to cultural tourism and marketing. As I communicated to possible participants through reminder emails, I found that many organizations elected one member on their staff to fill out the questionnaire and return it on behalf of the rest of the organization. Unfortunately, Seattle and Vancouver did not submit any completed questionnaires. I received only two completed questionnaires from the eighteen. Through organizational communication, I found out about the person who envisioned the Cultural Cascades project years earlier. I had not contacted her originally because her new job title did not position her as a person involved with the initiative or marketing. Quickly after contacting her, she completed a questionnaire bringing the final total to three. Three completed questionnaires out of nineteen results in a sixteen percent return rate. I received questionnaires from three cities of the participating five.

While such a small sample prevents generalizing and does not show a representative picture of the initiative, the surveys proved to be useful as a stepping-stone to connecting with and engaging industry leaders in the selected organizations. The small sampling gave me the opportunity to see how connected the organizations are through Cultural Cascades, get introduced to a particular CVB vocabulary and approach, and understand the context from which future communication would be based.

My first question asked participants to describe the Cultural Cascades program in their own words. The three participants provided the following varying descriptions:

"Collaboration of CVBs in two states and across country lines to market culture and arts in their cities."

"Cultural Cascades is a tourism marketing partnership with the Destination Marketing Organizations for Eugene, Portland, Tacoma, Seattle and Vancouver B.C. along with Amtrak. Promotional themes include 'On Fire' 'On View' 'On Stage' 'On the Table' and 'On Board.'"

"This was a project started as a result of an annual conference on cultural tourism.... We eventually decided that by marketing the region based on cultural themes we could generate more visitors within the region as each of us was the others' target markets. The Cultural Cascades began as a way to promote the region through shared themes with a website and a brochure."

When prompted to give the factors behind creating the program, participants provided the following responses:

"It was an opportunity to combine resources to promote the cultural attractions of the region in order to increase the number of visitors to the entire area."

"Cross promotion of the arts and culture. To make us appear larger to both natl. and intl. markets."

"The factors included finding a balance with the destinations between small and large (mixing Eugene and Tacoma with Seattle, Portland and Vancouver), finding a funding model that worked for each city, keeping it special by having Canada and the US working together and getting to know each others' destinations so we could cross promote. We found themes that were strong in each city and tied them together with Amtrak as a link, understanding people could drive as well. The cultural shared themes were: On Stage, On View, On the Table, On Fire and On Board. We initially hosted travel writers in the region based on the cultural cascades themes. "

The final introductory open ended question asked participants to state if cultural tourism, as defined in the questionnaire, is important to their city and if so, how. The participants responded favorably with these comments:

"Yes, Tacoma has recently gone through a renaissance with two large art museums (Museum of Glass and Tacoma Art Museum), multiple new galleries, restaurants, and our Broadway Center."

"Portland was the fourth city in the U.S. to establish a cultural tourism department and hire a director...after California's Culture's Edge project. It is very important to Portland as it defines us as an art city, attracts visitors for both leisure and convention business, gives Portland its special character. It is what makes Portland, Portland. As a tourism bureau we incorporate the image of Portland and its culture into our brand and marketing. "

"It allows the residents to celebrate their heritage and to enjoy the cultural attractions. It brings visitors to the community throughout the year."

These responses support the notion that cultural tourism is a mixture of both the 1991 European Association for Tourism and Leisure Education (ATLAS) definition of cultural tourism that focuses on trips to museums, theaters, etc. The responses also describe cultural attractions as providing a city with a particular character that both cultural tourists and residents can enjoy. These comments suggest CVBs incorporate the more modern approach to defining cultural tourism as destinations are not always about specific sites but also about the sense of community.

The second part of the questionnaire asked participants to respond to statements by marking the boxes they felt best described their attitude. These questions dealt with the themes that emerged from my literature review including economic impact, community building, regional identities, authenticity, sustainability, and the importance of festivals. Please refer to **Figure 4.1** for a complete break down of the questions.

**Figure 4.1 Questionnaire Responses**

**Do you perceive a connection between economic impact and cultural tourism?**

- Three out of three respondents marked: 'definite connection'

***Do you perceive that cultural tourism builds stronger cultural communities?***

- One respondent marked: "yes, it helps communities come together"
- Two respondents marked both: "yes, it helps communities come together" and "yes, it help communities celebrate unique cultures"

***Do you think unique regional identities attract cultural tourists?***

- Three out of three respondents marked: "yes, unique regional identities attract cultural tourists"

***Do you think providing authentic experiences are relevant to attracting cultural tourists?***

- One respondent marked: "authenticity is the most important aspect in attracting cultural tourists"
- Two respondents marked: "cultural tourists want high-quality experiences that may or may not be authentic to the region/city"

**Do you think sustainability is relevant to continued cultural tourism planning? (check all that apply)**

- Two respondents marked the following answers: "environmental sustainability must be considered when creating cultural tourism experiences," "social sustainability must be considered when creating cultural tourism experiences," and "economic sustainability must be considered when creating cultural tourism experiences"
- One respondent marked the previous three boxes along with the fourth: "sustainability is not a priority in cultural tourism planning"

**To what degree do you perceive that festivals play an important role in attracting cultural tourists?**

- One respondent marked: "extremely high"
- Two respondents marked: "high"

Responses between the three respondents show a strong correlation in answers. All respondents essentially valued economic impact, community, regional identity and the importance of festivals in the same way. Regarding authenticity, responses show that CVBs know authenticity plays a role in attracting cultural tourists yet disagree on the degree of importance. The implication of this difference will be discussed further in the next chapter. Additionally, all respondents marked that economic, social, and environmental sustainability is relevant to cultural tourism planning. One of the three respondents also checked the fourth response, negating her other answers. This answer suggests that the one respondent did not read the question fully, and after agreeing with the first few answers, assumed she would agree with them all.

The third and final section of the questionnaire asked respondents to list the festivals in their communities that are the most successful and least successful in attracting regional cultural tourists. After speaking with respondents, I learned that some were hesitant to answer these questions, as they did not want to slight some of their community members and partners. Because of this concern event names will not be disclosed, only the explanations behind why they were selected. Answers and formats varied so not all voices will be applicable to report in this context. Respondents provided the following thoughts regarding why some festivals succeed in attracting cultural tourists:

"...unique and well organized events."

"Each event offers something of Portland to the visitor (micro brews, local food, local music, non-local music, art fair etc). We help with marketing to out of the region for the events we think have the potential to bring in room nights. For us that's the bottom line—does the event offer culture and generate room nights? Then it's cultural tourism. "

The following responses were provided in respect to why some events struggle to attract cultural tourists:

"Events struggle when they do not have the marketing budgets to reach out to a regional audience. And of course, community celebrations tend to be of most interest locally."

"There are many small events that don't have marketing budgets but that are very cultural in nature... The amount of advertising done outside the region also determines the success of how

many visitors come to the event....[one specific event] is geared specifically to the local community. There are dozens of events in the same boat.”

While I never intended to conduct a mass survey that would be generalizable, I did expect to receive a higher number of completed questionnaires to analyze for this project. The extremely small response rate did not allow me to get a sense of the Cultural Cascades greater community as only representatives from three cities (Eugene, Portland, and Tacoma) participated. The questionnaire distribution, communication, and return process guided me to which CVBs and which cities to focus on for the duration of my research.

#### **4.04 Interview Participant Overview**

I intended for interview participants to be selected by questionnaire respondents volunteering to continue to be part of the study. This was not the case for all of the interviewees that eventually agreed to take part in the research. As with the questionnaire process, as communication between the CVBs and myself continued, I learned of other individuals who would be knowledgeable about cultural tourism and Cultural Cascades, and that would be interested in participating. Internal and external communication from the CVBs provided me the opportunity to interview four tourism industry professionals from Eugene and Portland. Selection of potential festival industry participants was based on information collected from the surveys, the Cultural Cascades website, and through word of mouth by festival practitioners.

Questionnaire responses prepared me to go into the interviews with the Eugene and Portland CVBs as I already had insight into their perspectives regarding my key themes.

#### **4.05 Tourism Sector Interview Responses**

*Natalie Inouye, Vice President of Tourism Marketing- CVALCO*

Prior to the interview, Natalie Inouye agreed to meet with me for twenty minutes. On the day of the interview, we met in her office at the CVALCO building and she was kind enough to extend the interview to forty minutes. Inouye was not originally the primary contact for the Cultural Cascades initiative, but at the time of this interview she was the person on staff who could speak the most about it. Inouye provided me with the name of the former CVALCO staff member, Debbie Williamson-Smith, who was

involved with the creation of Cultural Cascades. I was subsequently able to interview her, and her responses will follow in this chapter.

When asked how CVALCO became apart of the Cultural Cascades initiative, Inouye indicated that they were excited to participate, as it was an opportunity to be partnered with larger markets such as Seattle, Portland, and Vancouver. Smaller markets such as Eugene and Tacoma can draw on the high profile of larger cities and increase their presence as a tourism destination. She mentioned that not all of the cities seemed to have the same passion for the initiative. Vancouver, perhaps because of its size or location, “never [has] been as connected to the project” (N. Inouye, personal communication, February 14, 2008). When discussing the program Inouye stated that it “never really got off the ground” as many of the original founding members have moved on to other positions, and those who are left behind are essentially volunteering to participate since limited resources are available to contribute (personal communication, February 14, 2008). CVALCO had not financially invested in Cultural Cascades in years and she stated that the program is unable to maximize its potential. Inouye believes that Cultural Cascades is a “truly great concept” because much of the marketing for the Pacific Northwest focuses on rich natural beauty and not the built environment (personal communication, February 14, 2008). Such themes emerged in other interviews and I will examine the implications in the next chapter.

Inouye provided information on how the Cultural Cascades events are selected for the website. I asked how Eugene’s event listings were designated and she stated that it is difficult for CVALCO to limit the events only to Eugene as they are a county-wide organization. Most of the events are focused around the Eugene/Springfield metro area. Until recently CVALCO had loaded almost all types of events onto the Cultural Cascades website because of the platform they were operating under. This problem will be fixed in the near future resulting in only “cultural events” being sent to the Cultural Cascades website. I was informed that the process of selecting events to be highlighted is a random act done through a computer-generated system and that the highlighted events aim to “show volume and not exclusivity” (N. Inouye, personal communication, February 14, 2008). The major cultural attractions that generally draw large audiences are the ones that get featured in the text regarding the themes.

When asked how important festivals are in attracting cultural tourists, Inouye noted, “festivals are very plentiful here” (personal communication, February 14, 2008). Many of the festivals that happen in the Pacific Northwest cannot be found anywhere else and because of this they are “bringing people from out of the area and from around the world” (N. Inouye, personal communication, February 14, 2008). This results in an economic impact on the community. She added that festivals have a huge benefit in that they provide a major hook that other types of attraction and events cannot. The Oregon Truffle Festival was mentioned as a major event for the Eugene community as it brings in tourists with discretionary income from national and international markets.

I asked Inouye if CVALCO defines cultural tourists in a specific way and she provided an interesting response. Inouye commented that there are many surveys that state cultural tourists, by whatever definition, spend more and stay longer. Additionally, she sees that every niche market finds a way to say that their members do the same. Inouye states “the cultural tourist is also the foodie, who is also the birder. So do you separate them out or put them all together?” when trying to identify potential tourists, market to them, and evaluate their impact (N. Inouye, personal communication, February 14, 2008).

We only touched briefly on the themes of community building, authenticity, and sustainability during the interview. When asked about the community and its ties to festivals and cultural tourism Inouye said, “community input and participation is critical to the success of [an] event” (personal communication, February 14, 2008). She said “cultural events are important to the community” and community makes up the volunteer base, and festive atmosphere (N. Inouye, personal communication, February 14, 2008). Authenticity was an interesting theme to talk about, as events such as the Oregon Bach Festival or the Junction City Scandinavian Festival do not appear to be authentic to this area yet they provide unique and authentic experiences to their visitors. Events such as the Bach Festival or the Scandinavian Festival create an experience that tourists are looking for and Inouye wonders “Is that wrong?” (personal communication, February 14, 2008). Because the Scandinavian Festival is in Oregon, does it make it any less of a Scandinavian experience? Lastly, sustainability “is a theme embraced by all Cultural Cascade partners” but it is not outwardly used as a marketing tool for the initiative (N. Inouye,



personal communication, February 14, 2008). In Eugene, sustainability has core niche market and “has been in the marketing plan for years” yet it is difficult to market sustainability themed travel to leisure markets (N. Inouye, personal communication, February 14, 2008). Meetings and tours can be planned around sustainable amenities but the transition has not been made fully to the leisure or cultural markets. Inouye believes that sustainability has huge potential to help drive the region as a destination as *Popular Science Magazine* recently named Portland the number one greenest city in the United States with Eugene as number five and Seattle as number eight (Svoboda, Mika & Berhie, 2008), proving that the Pacific Northwest hold a niche in the “green” and sustainability market. All of these themes were discussed in terms of destination marketing and similar vocabulary and approaches will be seen in the other CVB interviews.

*Debbie Williamson-Smith, Former Public Relations Manager-CVALCO*

Inouye recommended that I contact Debbie Williamson-Smith, as she was the staff member at CVALCO who managed the initiative for the organization during Cultural Cascades beginning years. After email communication, Williamson-Smith agreed to be interviewed and give her perspective on the initiative and cultural tourism in the Pacific Northwest. On February 27, 2008 we met at Marché Café on the University of Oregon campus and discussed major issues and themes for close to one hour. Williamson-Smith worked for CVALCO from 1997-2006 as their Public Relations Manager.

Williamson-Smith was one of the original members responsible for Cultural Cascades, so many of my questions dealt with the vision for the initiative and what CVALCO contributed to making it successful. CVALCO was approached by Travel Portland (formerly the Portland Oregon Visitors Association) and Amtrak to take part in a new and unique way to cross-market with larger cities in the Pacific Northwest. Each city provided resources to help the project get “launched quickly as possible because it filled a need” as there was nothing else like this to be found anywhere in the United States or Canada (D. Williamson-Smith, personal communication, February 27, 2008). She stated that CVALCO participated in a variety of ways including: helping to fund the promotional materials, produce the media launch event that coincided with the opening of the Tacoma Glass Museum, conduct a cultural inventory of the city to help gain insight into the types of activities to present, and make the CVALCO events calendar into a format

that was compatible with the Cultural Cascades website. She continued by saying that the original group acted like a group of cultural tourists. Meetings for the program were held in each of the cities, so that every member could travel, like a cultural tourist, and experience every city's rich offerings.

I asked about the origin of the themes and Williamson-Smith said they almost created themselves, that they just happened and it all fell together. Williamson-Smith stated that the themes needed to be broad so that a variety of activities and destinations could be included. Williamson-Smith said, "culture to me is really an experience" (personal communication, February 27, 2008). To her, a cultural experience can be a minor league baseball game just as much as a trip to the museum. She added, "[we] never defined the campaign as art. I think some people may have. I did not. To me culture is really just gaining a deeper understanding of people other than yourself" (D. Williamson-Smith, personal communication, February 27, 2008). I asked her if festivals were ever explicitly discussed, especially with regards to how they would be represented in the overall presentation. Williamson-Smith explained that festivals were part of the conversation:

We had originally talked about doing a couple of phases and in phase two festivals were going to come on a lot stronger. But as with any project it takes time to set and it had not really gotten to that point where we had to redesign the categories....although we did an extensive job of covering festivals on our website (personal communication, February 27, 2008).

Intrigued by the multi-phase possibility I asked her to clarify. Phase one would target the 'drive' or 'rubber tire' market. This phase encouraged people to get out and explore neighboring cities. Phase two, in addition to including festivals more, would reach out to markets beyond Interstate-5. International markets in Germany and the Asian counties could provide fertile ground for bringing tourists into the region (Williamson-Smith, personal communication, February 27, 2008).

Excited to hear festivals mentioned, I asked Williamson-Smith about how she perceived the relationship between festivals and cultural tourism. She stated, "festivals and events are an essential component to being," and they are important because individuals too often segregate themselves from their neighbors and others (D. Williamson-Smith, personal communication, February 27, 2008). Cultural events and festivals are a way to understand other people. She commented that one will learn a large amount about a community by attending their fourth of July parade. Williamson-Smith concluded by

saying that festivals showcase a “diverse cultural background” (personal communication, February 27, 2008).

When we spoke about diverse cultural backgrounds, I asked if she perceives a specific regional identity of the Pacific Northwest. She replied that an identity would be “very hard to identify” especially for Cultural Cascades as it is comprised of many different cities (D. Williamson-Smith, personal communication, February 27, 2008). Williamson-Smith commented that the original planning group had an extremely difficult time deciding on an appropriate and representative name. Should the program market itself as the ‘Northwest’ or the ‘Pacific Northwest,’ should the program be called ‘The Cascadia Cultural Region,’ or simply ‘Cultural Cascades.’ Williamson-Smith characterized the region by saying we “don’t have a clear definition of it. Artsy. Outdoorsy. Kind. Welcoming. I can’t think of a stereotype that encompasses Vancouver down to Eugene...defined by our people, the attitudes, the welcomingness” (personal communication, February 27, 2008).

Williamson-Smith provided me with her insights as to how cultural tourism interacts with economic impact, the community, and regional identity. In regards to economic impact she stated that tourism bureaus in general focus on income, and the “bottom line, unsexy as it is, is heads in beds. That’s how our offices are funded. We are funded by room taxes” (D. Williamson-Smith, personal communication, February 27, 2008). Cultural tourism provides heads in beds resulting in an obvious economic impact on the community. When asked about the interaction between the community and cultural tourism, I was told that Cultural Cascades never asked for financial contributions from the community organizations that were to be marketed. Cultural Cascades was intended partly to help organizations that could not launch a large campaign on their own. She noted that cultural organizations within the community aided in the launch and marketing of the program by distributing brochures and allowing the organization to send a mass email using their patron lists. When asked about the importance of a regional identity, Williamson-Smith commented:

It is always important to know who you are before you start marketing it. Whether that turns into an identity...I don’t know how important that is...Others may disagree (personal communication, February 27, 2008).

Williamson-Smith believes that knowing your goal is more important than trying to “pigeon hole yourself” into something. The Cultural Cascades identity is explored through its themes and geography. There were many possible ways to identify the region. She said they considered bringing in an additional Canadian partner or extending down to Ashland. These possibilities provided multiple opportunities to create an identity (D. Williamson-Smith, personal communication, February 27, 2008). Extending the program outside the five cities never happened but it is interesting to hear that there was conversation about this expansion as new cities might have changed the dynamic and Cultural Cascades brand.

When discussing the importance of sustainability in creating a cultural tourism destination, Williamson-Smith mentioned Eugene’s goal to be a sustainable community. When asked if sustainability could be used as a tool to market the region she replied that she would love it if sustainability were used as a “component, side-note, or focus” (D. Williamson-Smith, personal communication, February 27, 2008). In response to my question regarding providing authentic experiences when creating cultural tourism destinations, Williamson-Smith retorted, “authentic is just one of those words that in this context is hard to define” (personal communication, February 27, 2008). She continued:

Authenticity is very important...it is just up to the user to define what authentic is...I don’t think you can guide the user through what is authentic. I think it is part of their journey of discovery...it is up to the user to find what is authentic to them (Williamson-Smith, personal communication, February 27, 2008).

This approach seems appropriate for a former destination manager to adopt as CVBs work to provide tourists with experiences that meet their individual expectations.

Before the interview ended Williamson-Smith asked whom else I planned on interviewing. I mentioned that Travel Portland would be my next and perhaps final stop for the tourism portion of my research. Williamson-Smith commented that she did not know who any of the representatives for the initiative were anymore as there has been a lot of turnover. I told her whom I intended to interview from the festival industry and she agreed that I could find valuable information with the chosen participants. In addition to the Oregon Country Fair, the Oregon Truffle Festival, the Oregon Bach Festival, and the Oregon Festival of American Music, she suggested that I contact members from the Asian Celebration and Fiesta Latina despite the fact that they draw largely local audiences. At that point I had already

recruited my participants from two local festivals and decided to continue to find interested participants outside of the Eugene community.

*Barbara Steinfeld, Vice President of Tourism Sales & Laurie Waissman, Cultural Tourism Marketing Manager- Travel Portland*

Through the questionnaire process I was fortunate enough to be given the contact information for Barbara Steinfeld, the creator of Cultural Cascades. On March 14, 2008 I met with both Steinfeld and Laurie Waissman, the staff member at Travel Portland currently connected with Cultural Cascades, for an hour-long interview. Their comments and insights about the creation and current state of Cultural Cascades proved to be the most useful, as they are involved with the organization that was the catalyst for the entire program. Because of this richness of information, I discuss below mostly information about the Cultural Cascades initiative and less information related to the key themes I identified earlier.

Steinfeld describes the impetus for the creation of Cultural Cascades after attending an Annual Cultural Tourism Summit in Portland and hearing about need to market regional cultural tourism. Steinfeld spoke of returning from the event and deciding that Portland was going to actually do something about the need, which resulted in meetings with representatives from Seattle and Tacoma. She remembers thinking about the need for regional efforts and how tourists are interested in a broad regional experience and said, "I took that to heart and said- that is right, people do. They don't differentiate. So what if we tied our region together based on cultural themes?" (B. Steinfeld, personal communication, March 14, 2008). In 2001, a group of creative tourism professionals sat down around a table in Portland and began to build the Cultural Cascades initiative together. The group knew that the initiative needed balance and began to recruit Eugene to help fill the smaller destination gap and tried to pull in a Canadian partner. Steinfeld remarked that a Canadian partner would really make the initiative successful as no one had tried a two-country approach before. The Canadian representative originally came from the Okanagan, instead of Vancouver, but unfortunately the representative was not able to participate long as a result of a job change situation. Vancouver was approached and Steinfeld commented it had "been very difficult along the way to keep Vancouver engaged because they did not have the initial buy-in" (personal communication, March 14, 2008). She added that they always had a

different attitude than the others about the initiative. In fact, Steinfeld mentioned that they wanted these additional partners so bad that Eugene was allowed to contribute less financially, as they are a smaller market that does not have the resources of the larger cities, and Vancouver was allowed to pay in the Canadian equivalent, as the dollar was stronger at that point in time.

The Cultural Cascades model was not based on any other regional cultural tourism initiative. Each participating city contributed between \$5,000 to \$10,000 and their expertise to launch the initiative. Steinfeld recalled that there were issues even in the beginning in regards to how much each city participated. She commented that each city would hold a meeting, to provide the other representatives a cultural tourism experience, yet in regards to Vancouver “then some people wouldn’t show up so we would have to do conference calling,” bringing up again that it was difficult to get them on board (Steinfeld, personal communication, March 14, 2008).

I asked about how the categories were selected, Steinfeld mentioned the same creative yet easy process that Williamson-Smith remembered. I asked Steinfeld about how festivals were thrown into the mix and she helped to elaborate on what Williamson-Smith called “phase two”. She commented that in the beginning they created themes that were to eventually become the foundation for specific itineraries. Steinfeld continued, “festivals came up when we were talking about how we would build itineraries focused on cultural themes. Which was truly the original idea that we got away from that we were just in the process of getting back to... when things are pretty much stalled I think for the program” (personal communication, March 14, 2008). Steinfeld stated that festivals were never a driving factor but that they defiantly fit into all of the themes. Both Steinfeld and Waissman talk about the success of current promotional tie-ins with the Blues Festival and PICA’s TBA Festival underlining the use of festivals as cultural tourism destinations.

I asked Waissman, the current Cultural Tourism Marketing Manager, if festivals are important to drawing in cultural tourists. She stated:

I think so. Because a lot of cities have opera ballet theater dance companies and so, for example, if you live in any major city or have access to a major city then you have access to the programming for those kinds of the performing arts. Whereas festivals are usually a little bit more unique. Like not ever city has an international beer festival, not every city as an indie wine festival or the PICA TBA festival or the blues or the jazz festival. So I think that it is really distinct

for the area and the region because it is not something that you can find everywhere (personal communication, March 14, 2008).

She continued to talk about how Portland cannot compete with New York in theater yet they can market festivals to a "much greater demographic and geographic area because it is not something that you are going to experience in every city" (Waissman, personal communication, March 14, 2008). From the focus on festivals, our conversation shifted into talking about a regional identity. Waissman commented that "each city has their own unique culture...Portland has strived to be very distinct and different than Seattle....Always little brother or little sister...Portland was just a little pit stop on the way to anywhere else...it wasn't a destination" (personal communication, March 14, 2008). She continued that each city in Cultural Cascades wanted to be different from one another. Steinfeld helped to tie it back by discussing the emergence of the Cultural Cascades named. She said "the Pacific Northwest is the only word that people recognize outside of the area" Steinfeld, personal communication, March 14, 2008). The representatives played around with the word Cascadia, yet because it had the connotation of "some nation that wanted to break away" they decided that they should not use the word. Steinfeld continued "I didn't even know the Cascades until I moved out here" pointing out that the name may or may not be powerful in attracting tourists from outside the area (personal communication, March 14, 2008). In fact, Steinfeld mentioned that the "largest number of visitors come from this [Portland] area. They come from Oregon and from Washington" (personal communication, March 14, 2008). After those two states, the next greatest amount of visitors to Portland come from California and New York. Steinfeld applauded the city's public relations are they are "branded as an artistic and cultural destination" in those markets (personal communication, March 14, 2008).

Throughout the interview both Steinfeld and Waissman commented on the current state of Cultural Cascades. Steinfeld commented:

Things have changed and evolved. All of the players are different practically then originally started. Some left . . . Some de-funded programs like in Tacoma. They de-funded the guy who was in the arts. So the city wasn't funding the arts anymore and it shifted 100%. In the beginning we had representation from Arts Councils and Tourism Bureaus . . . not a static entity in any sense of the word (personal communication, March 14, 2008).

Additionally she remembered joking with the original Vancouver representative at a conference that “it was such a good program and we were both kinda joking like... where is it today? And what’s going on?” (Steinfeld, personal communication, March 14, 2008). Both Steinfeld and Waissman acknowledged that the program is currently stalled with no future plans to restart. The website still exists as it draws on automated systems that run on a daily basis at the participating CVBs as the organizations frequently add events into their own website’s event calendars. Because of shifts in funding, job titles, priorities, there are no resources available at the time to support the initiative. While the program is stalled, Waissman commented that “the heart is there and the interest is there” (personal communication, March 14, 2008) and Steinfeld added that the “idea is strong but how do we manifest that?” (personal communication, March 14, 2008).

Both Steinfeld and Waissman offered valuable insights as to what they think could make a program like Cultural Cascades stronger. Partnering with a booking agent or a tour operator would create a call to action on the website. While Cultural Cascades serves as a planning tool, the initiative does not sell anything and there is no tie-in to get people to buy packages that include more than just travel and cultural attractions. Waissman discussed that there needs to be something more that can add value to the experience. Currently, some of their promotional cultural tourism packages include free parking at participating hotels, yet what value does free parking offer someone who took the train from Seattle? Waissman commented that “people like to book their own experiences,” and that each city should produce their own packages with tickets as add-ons so that tourists have a purchasing/planning experience that they feel comfortable with (personal communication, March 14, 2008).

Toward the end of the interview, Steinfeld and Waissman mentioned that Cultural Cascades helped to raise cultural awareness in the area. They hypothesized what the 2010 Olympic Games in Vancouver could mean for regional cultural tourism. I am interested to see what new initiatives arise from this event and if Cultural Cascades will reemerge.



#### **4.06 Festival Sector Interview Responses & Continued Document Analysis**

*Victoria Frey, Executive Director- Portland Institute for Contemporary Art's (PICA) Time-Based Arts Festival (TBA)*

In examining potential, accessible festival managers to interview in the Portland area, I approached Victoria Frey, the Executive Director of PICA's TBA Festival. The festival is an "annual convergence of contemporary performance, dance, music, new media and visual arts projects" that "bridges disciplines and geography with morning workshops, daytime installations, noontime lectures, afternoon salons, evening performances, outdoor happenings, and no shortage of late-night activity" (TBA Brochure, 2008). The event provides an opportunity for "contemporary masters and significant emerging artists [to] mix and mingle in a true immersion in the art of our time" (TBA Brochure, 2008). The festival emerged out of PICA's mission: "presenting diverse works by artists in various disciplines from all over the world" and "is about the activity generated by a community using its energy" (TBA Brochure, 2008). It is interesting to note that TBA's names paralleled those of Cultural Cascades: 'TBA On Stage,' 'TBA On Sight,' 'TBA Out In The World,' and 'TBA On Screen' (TBA Final Report, 2007, p.1). The TBA Festival is a unique event and I wanted to speak with the Executive Director as I felt we would have an interesting conversation regarding my key themes and cultural tourism.

I met with Victoria Frey on March 14, 2008 at the PICA office in Portland, Oregon. Our interview, which lasted approximately forty-minutes, provided rich information in regards to economic impact, community building, regional identity, and authenticity. I began our interview by asking Frey how PICA markets the festival. Frey commented that they are very focused in their marketing. TBA targets arts professionals who are the artistic "influencers in their communities" and their peers and others in key markets in major west coast cities and New York" (V. Frey, personal communication, March 14, 2008). Advertising and mailing list exchanges with like organizations, provides an outlet for communicating with potential festival attendees. In addition to the mail blasts and advertisements in the local weeklys, PICA placed an advertisement in papers received by the 120,000 West Coast subscribers of the *New York Times*.

With talk of marketing to non-local markets I asked if cultural tourism is important to the city of Portland and to the event. Frey stated "Absolutely!" adding that cultural tourism provides a tremendous

amount of economic impact for the city (personal communication, March 14, 2008). In 2007, 23,558 people attended the festival, a twelve percent increase from the previous year (TBA Final Report, 2007, p.1) Additionally, "approximately 3,769 TBA:07 audience members came from outside of Portland's metropolitan area, including people from Anchorage (AK), Austin (TX), Brooklyn (NY), Columbus (OH), Houston (TX), Juneau (AK), Lansing (MI), Los Altos Hills (CA), Los Angeles (CA), New Haven (CT), Miami (FL), Oakland (CA), Olympia (WA), Orlando (FL), Palo Alto (CA), Puoghkeepsie (NY), Ridgefield (WA), San Francisco (CA), San Marcos (CA), Santa Fe (NM), Seattle (WA), Spring Green (WI), Tacoma (WA), Washington DC, Yakima (WA), Yucca Valley (CA), and countries such as Scotland, Peru, Mexico, Canada and the Netherlands" (TBA Final Report, 2007, p.2). The report also states that sixty-eight percent were female, forty percent were between 18-34 years old, and eighty-three percent had "a college degree or higher" (2007, p.2). The attendees spent over "\$701,322 at non-TBA sites and activities during the 11-day event" such as "restaurants, retail establishments, and hotels" (TBA Final Report, 2007, p. 2). Frey reiterates that the Americans for the Arts economic impact formula generated this estimate. This figure strongly correlates to the literature found on cultural tourists and the potential for economic impact.

Community plays a large role in PICA's TBA Festival. Without being prompted, Frey spoke about the connection between the festival and communities within the Portland area. Frey explained, "we are not bringing a festival to the city so that it swells in population...but we are building a kind of experience with people . . . [we] engage with the participants in the community and the artists," she continued that this type of engagement "is a different level of commitment in a way" for all of those involved (personal communication, March 14, 2008). The city of Portland "embraces and is engaged in this [event]" resulting in not just cultural tourists attending the event, or not just community members, but a mix of both (V. Frey, personal communication, March 14, 2008). Frey joked about how for so many communities, large festivals over crowd the area and residents feel like it is their "least favorite time in the city" (personal communication, March 14, 2008). Frey is proud that TBA does not create that type of environment. Frey added that cultural tourists are "seeing a real experience of Portland and not a weekend experience of a festival," you get a true feeling about the community where "sometimes you get a sense of the place and sometimes you don't" (personal communication, March 14, 2008).

Additionally, PICA strives “to create mutually beneficial relationships with the community, rather than say we got this and we will give you free tickets” (V. Frey, personal communication, March 14, 2008).

Organizers look at the participating artists, look at the unique communities and match them together in ways in which they feel could be the most mutually beneficial. Frey admitted that sometimes this is successful and sometimes it is not.

I asked about regional identity and if it was important to marketing the event to cultural tourists, and Frey provided a succinct response to this complex question. In regards to the identity of the Pacific Northwest she commented that many people say

“It’s clean and green” (V. Frey, personal communication, March 14, 2008). She continued:

Oh come on, it is more than that. You can’t represent the Northwest with a salmon or a with a pine tree behind it. It is not a license plate. ...it is a really diverse culture. It has more depth than a campaign or a visual brand....trying to find a way to talk about it is interesting (V. Frey, personal communication, March 14, 2008).

Additionally, Frey stated that the festival is very tied to Portland and that it would not exist as it does now in any other community. She believes that TBA represents Portland well: the event is entrepreneurial, youthful, full of risk, and very diverse. When talking about how the region or the city is marketed to people she stated:

When we go to grab cultural tourists we aren’t telling them come here because it is beautiful. Or because it’s green and it’s clean and green or whatever. We are saying there is something really remarkable going on here. There is a community of really interesting people engaged in it. Come be apart of it (V. Frey, personal communication, March 14, 2008).

PICA’s connection to Portland and its communities is part of what makes the experience authentic. Frey commented:

We didn’t start by looking at the cultural tourism aspect and how to put ourselves on the map. We looked at how to serve our mission to those artists and this work in a broader and a bigger way...How do we grow audience for this type of work?” (personal communication, March 14, 2008).

Since the festival is tied to the organization’s mission, building understanding, interest, and passion for the work becomes an underlying current of the event. PICA does not push the eleven-day event to be certain things to all people but instead a unique and authentic opportunity for those who are interested in the work. The event is comprised of people who are “looking to build a core of understanding and

commitment” (V. Frey, personal communication, March 14, 2008). Frey explained, “Adventure is good. Risk is great” and that those who take the risk will be rewarded in some way (personal communication, March 14, 2008).

The last part of the interview dealt with the connection between festivals and Cultural Cascades. When asked if she had heard of the initiative, Frey affirmed that she had. I asked if she thought that an initiative like Cultural Cascades would be useful in marketing to potential cultural tourists. Frey answered yes and that there are already a broad variety of travel planning aids available for those who are interested and looking. She noted that Cultural Cascades serves one type of traveler, more upscale visual art minded travelers would use another, and that planning tools are available to a wide variety of cultural tourists. She does feel that using a tool such as Cultural Cascades leverages something new for the event and that is just another part of the puzzle that helps.

*Leslie Scott, General Manager- Oregon Country Fair*

The Eugene/Springfield metro area houses a number of unique events. The Oregon Country Fair is one such festival that embodies the unique flavor of the region. The Oregon Country Fair, which takes place just west of Eugene in the community of Veneta, is a three-day event that “creates events and experiences that nourish the spirit, explore living artfully and authentically on Earth, and transform culture in magical, joyous and healthy ways” (Oregon Country Fair). Leslie Scott, the General Manager for the Fair for the last seventeen years, agreed to be interviewed and discuss cultural tourism and the key themes I have identified. We met for an hour-long interview on March 20, 2008 and had a lively discussion about cultural tourism, authenticity, regional identity, sustainability, and community building, as many of these themes are fundamental to the Fair’s core philosophy.

I started off by asking Scott if the fair was marketed as a cultural tourism destination. Scott explained that marketing is a recent effort for the Fair because for the first twenty-five years it prided itself in not being marketed, existing as a “come if you want or don’t” event (L. Scott, personal communication, March 20, 2008). Very quickly our conversation shifted from one about cultural tourism to a dialogue about the values of the event and how that is tied into creating an authentic experience. The event is very rooted in the values and ideals of the resistance culture of the 1960’s. Scott remembers

Fair founder Bill Wooten's belief in "the work of the hand and the heart," and that what " had ruined culture was the comodification and industrialization of everything" (Wooten as referenced by L. Scott, personal communication, March 20, 2008). People who were "rejecting dominant culture and creating a new one" organized the Oregon Country Fair and the Eugene and Oregon community welcomed it (L. Scott, personal communication, March 20, 2008). Scott commented, "Fair to me is like this wonderful iconic experience of what it means to be an Oregonian...what it means culturally...or people who identify with what Oregon stands for" (personal communication, March 20, 2008). Scott stated, "it stands for that whole set of ideas about how to live and so many people here are drawn....there is a certain authenticity and I think that is a big part of what people are seeking" (personal communication, March 20, 2008). She continued:

The experience somehow says... the program they are creating or the experiences they are creating or the ways in which I am able to participate feels like the real thing somehow. It is hard to define. It is like truth. You know it when you hear it. You know. Something coalesces. It's almost visceral though you can't wrap words around it. It is something that is true for you... I think that is why people are drawn again and again....[they] want to check in with the sense of the real thing and the authenticity (L. Scott, personal communication, March 20, 2008).

Scott spoke eloquently about the power of authenticity and the inability to pin it down and define it.

I asked if a regional identity is important in marketing the city or the fair, Scott echoed some of the comments made by the participating CVBs. She believes that there is a connection to place and natural beauty that creates a "quality of life that extends from all of that" (L. Scott, personal communication, March 20, 2008). She continued, "Oregon has a kind of abundance..." in natural resources, beauty, creativity, difference, and artists (L. Scott, personal communication, March 20, 2008). She believes that there is a "need to have an identity that is local and helps connect locals to their place but also invites visitors in" (L. Scott, personal communication, March 20, 2008). Scott explains the identity is "No longer the lone fly fisherman or canoeist...now we are becoming known for our world class festivals...all up and down the state" (personal communication, March 20, 2008). Scott mentioned how festivals help to define the Pacific Northwest. She named the Britt Music Festival, the Rose Festival, the Shakespeare Festival, the International Pinot Noir Celebration, the Oregon Bach Festival, and the Oregon Truffle Festival, which Scott is also a partner in. These events are tied to the Oregon landscape and way

of life. Scott concluded, "I think we [Oregon] own the festival brand" (L. Scott, personal communication, March 20, 2008).

The Oregon Country Fair leads the way in making events sustainable. Sustainability is a mindset that everyone at the fair believes in and values. Because of this, Scott had a tremendous amount to say about the subject and what it means to work towards the triple bottom line of social, economic, and environmental sustainability. Scott started off the conversation by saying sustainability "is a really complex concept" (personal communication, March 20, 2008). The Fair tries to "think of creative ways to educate ourselves and everyone who is participating with us" about sustainability issues (L. Scott, personal communication, March 20, 2008). In regards to environmental sustainability, the Fair uses LTD buses to shuttle people to the Fair, ten of which run on B-20 biofuel that is responsibly grown in Eastern Oregon. The event is not sponsored, rather they engage in community partnerships that help to educate people about what the Fair stands for. The only logo one will find on any Fair marketing materials is that of the Lane Transit District. Attendees are encouraged to take mass transit to help minimize the event's carbon footprint. The introduction of the "green ticket" in recent years asks attendees to add one dollar to their ticket price to go towards the durables project (as opposed to paper plates, plastic cups, etc), the green power project or the transportation biofuels projects. Recycling and composting are taken seriously at the Fair as "no can stand alone." By having no can stand alone, attendees have the opportunity to sort their waste into garbage cans, recycling containers, composting bins, and even tubs to collect durable utensils at every waste station. Volunteers sort every piece of trash, recycling, and compost material to ensure materials have been properly disposed with minimal contamination to help reduce waste. Economic sustainability is achieved through creating strategic community partnerships and retaining and recruiting reliable, passionate volunteers. The issue of social sustainability turned our discussion toward community building.

Community building is a major component that makes the Oregon Country Fair a unique, authentic, and lasting event. Scott commented that the "people who really own this thing are those volunteers...and the booth people...and the entertainers as well" (personal communication, March 20, 2008). With only a few fulltime staff members, community is what keeps the event going year after year.

Between five to six thousand volunteers contribute to the event every year. Scott commented that they give away a sizable amount through various philanthropic programs. Food vendors will donate all of their tips from the week, or a percentage of their till to the Jill Heiman Vision Fund, a basic needs grant program that works with non-profits. The Bill Wooten Oregon Country Fair Endowment Fund is "devoted to arts and environmental education....dedicated directly to Fern Ridge non-profits with a focus on youth" (L. Scott, personal communication, March 20, 2008). Scott estimated that the "Fair gives away between 40,000-50,000 dollars a year" and everyone who buys a ticket is contributing to that (personal communication, March 20, 2008). Additionally, the Fair worked with the community of Veneta to establish campgrounds on neighboring property in order to help bring revenue into the town. Lastly community is built within Veneta, Eugene, greater Oregon, and within the Oregon Country Fair itself. Scott pointed out that many of the volunteers, because they have been working at the Fair for so long, take ownership in the event. Scott mentioned that some of the volunteers do not own their own land and that the acres that the Fair is rooted on means a great deal to them. Sometimes this proves to be a difficult aspect of taking an event forward, as many of the volunteers are drawn to the Fair because they came from an era that resisted authority, making change a real challenge. Yet, without them the event would not be what it is today. Scott concluded it is "really an amazing community effort...we are our own sponsors" (personal communication, March 20, 2008).

At the end of the interview I tied the conversation back to cultural tourism, asking Scott if she had heard of Cultural Cascades; she had not. As I described the initiative, Scott commented that she knew Amtrak was going to be a part of it. She talked about how the fair and the Oregon Bach Festival had tried to use Amtrak to attract cultural tourists to attend their events during overlapping times and remarked that it in the end did not happen because of scheduling. Scott told me about themed trains such as "The Peach Train," "Bach On The Train," and the "Festival Express" that would provide entertainment to travelers working their way up and down the Interstate-5 corridor towards Eugene (personal communication, March 20, 2008). She also talked about a huge fair following in Vancouver and how they have tried for years to get the Portland market to participate. Scott said that there would

absolutely be value in an initiative like this, as long as the train system could be modified to accommodate attendees and their busy schedules (personal communication, March 20, 2008).

*Steven Remington, Partner- Oregon Truffle Festival*

I was fortunate enough to work for the Oregon Truffle Festival for two years as its Database Manager.

Because of my work with the organization, I knew I would find interesting information and approaches to talking about cultural tourism and the key themes of my research. I contacted Steven Remington, one of the three founding partners, and scheduled an interview. The approximately one hour-long interview took place on March 22, 2008 at the Oregon Truffle Festival office in downtown Eugene. The Oregon Truffle Festival is a three-day event in January that coincides with the peak ripeness of Oregon truffle. The festival includes lectures, workshops, truffling outings, demonstrations, and fine dining experiences (Oregon Truffle Festival). The event, only in its third year, is working to create a regional celebration based on delicious truffles, fine food, community, and the entrepreneurial spirit. The information I gathered in this interview on marketing to niche market cultural tourists, authenticity, and the need for destination management proved extremely interesting in relation to my research.

I asked Remington how the Oregon Truffle Festival is marketed and he provided a glimpse into how the festival values its attendees. The Oregon Truffle Festival is first marketed to the customers of New World Truffieries, the business of one of the three founders. In addition to these entrepreneurial to-be truffle growers, a niche market is sought out of the culinary tourism industry. These sought after attendees “tend to be highly educated, many own vineyards, they are really tapped into that higher end culinary experience” (S. Remington, personal communication, March 22, 2008). The attendees of the Oregon Truffle Festival do not like to feel as if they are the target of marketing and instead prefer to discover unique events and experiences on their own. Because of this, the festival shies away from traditional advertising and instead relies heavily on good public relations in niche market publications. Remington stated, “People like to discover things that aren’t really well known” (personal communication, March 22, 2008). He adds that due to the high ticket prices the event is not mass marketed because the general public may either have no interest or not have the resources to attend. Additionally, the attendance numbers for the festival are kept low to ensure that attendees have the quality high-end



experience they expect. I asked Remington if he considers the Oregon Truffle Festival a cultural tourism event and he responded by saying, "Yes, in that it is creating a cultural environment. I would call it a culinary tourism event with aspirations of becoming a cultural event" (personal communication, March 22, 2008). The festival is based on the European models of truffle festivals; these festivals represent the community, the food, and the culture of the area. The Oregon Truffle Festival is currently working to create that cultural experience and atmosphere in the Pacific Northwest.

In discussing if authenticity was important when creating the festival, Remington said "Absolutely!" (personal communication, March 22, 2008). The festival creates an authentic experience for attendees by taking them into the woods to find truffles. They get to experience the conditions in which truffles are produced, found, and cultivated. Additionally, the festival only uses fresh, ripe truffles. No synthetic truffle oil is used in any of the demonstrations and meals. For meals the festival uses "local and organic ingredients," which supports the trend of festival managers realizing and marketing the importance of sustainable practices in their events (S. Remington, personal communication, March 22, 2008). Lastly, Remington stated, "We realize that we are not Italy or France, and we are not trying to make it look like an Italian theme park" (personal communication, March 22, 2008). The Oregon Truffle Festival looks uniquely Oregon, in its cuisine, approach, and design. This approach to authenticity is easily stated and identifiable, in contrast to other articulations of the concept I encountered.

I asked if he had heard of Cultural Cascades, and Remington responded that he had not. After I explained the nature of the initiative, I asked if he perceived value in it in for marketing to potential festival attendees. Remington stated, "I think it could be a useful add on but I don't think it is a driver. I think the event is the driver and that this [Cultural Cascades] is an accessory" (personal communication, March 22, 2008). Remington continued to explain that the target market for the festival would not want to find out about the event through a mass cultural tourism website. Remington reiterated that many people like to find attractions and destinations by stumbling upon them. Some people do not want a commercialized experience and because of this they may be weary of the activities that can be found in any major city. Additionally, he feared that the other type of tourist would, despite the focus on uniquely Pacific Northwest cultural attractions, continue to visit the established tourist attractions, as that is the

experience with which they are familiar. Remington wondered how an initiative like this markets to the “dad who likes to go to duck hunting and the mom who likes to go to art museums?” (personal communication, March 22, 2008). His sentiment illustrates the need for regional marketing initiatives that allow tourists to plan their travel in a personalized, flexible way.

Remington provided some ideas on what he thought would make a useful initiative in the Pacific Northwest. He pointed out that there is a lack of destination management tools available for companies and events that would like to bring their business to the Pacific Northwest. He suggested that a cultural tourism based initiative be part template for standard cultural activities and part open space for highlighting of particular events geared towards the target market. Suggestions similar to Remington’s will be explored in the next chapter.

## **Chapter 5: Conclusions and Implications**

### **5.01 Restating the Problem & Purpose**

The goal of this project was to investigate the relationship between festivals and a marketing initiative geared towards cultural tourism, with the purpose of developing a set of recommendations for tourism and festival practitioners possibly useful when planning for future regional cultural tourism initiatives. To investigate this, I examined the Cultural Cascades initiative and its relationships to select festivals in two of its participating cities. I traced the structure of Cultural Cascades, explored prominent themes in cultural tourism literature, and analyzed the insights of both tourism professionals and festival managers with regards to the initiative and key themes. I selected Cultural Cascades as my case study because it was a completely new regional tourism model that brought together multiple cities and countries under a unified marketing initiative. The Pacific Northwest hosts nationally and internationally recognized festivals, leading me to believe that they would be a major component when marketing to regional cultural tourists. I directed my research using the following questions:

- What is the relationship between Cultural Cascades and select festivals in the participating cities?
- What is Cultural Cascades?
- How were the Cultural Cascades categories selected?
- How are Cultural Cascades highlighted events picked?
- How are festivals used to attract cultural tourists?
- How does regional cultural tourism aid in creating economic impact, regional identity, and foster community building?
- How are authenticity and sustainability considered when creating cultural tourism experiences?

A literature review informed this research and provided insight into key themes that I investigated through document analysis, questionnaires, and in-depth interviews. I analyzed the research findings to develop a set of recommendations that could be useful to other regions when trying to plan for future regional cultural tourism. The findings of this study are non-generalizable due to an extremely low questionnaire response rate and limited involvement of the five participating cities associated with Cultural Cascades, yet they provide valuable insight into the strengths and challenges of a revolutionary marketing initiative. These insights can aid tourism and festival practitioners in creating future regional cultural tourism initiatives.

## **5.02 Summary of Findings: Research Questions & Answers**

While the findings are not generalizable, I uncovered answers to my research questions and discovered valuable information and lessons that may be useful for other regions to consider when planning for regional cultural tourism. The responses to my original research questions provided essential information for better understanding the current nature of regional cultural tourism in the Pacific Northwest in regards to Cultural Cascades and festivals. This project provides answers to the research questions based on similarities across the gathered data.

*What is the relationship between Cultural Cascades and select festivals in the participating cities?*

I uncovered the relationship between Cultural Cascades and select festivals in two participating cities by analyzing the initiative's website and then interviewing key informants in the tourism and festival industries. This research showed that festivals were not designed to play a dominant role in the Cultural Cascades initiative. While festivals are mentioned in a non-uniform fashion throughout the initiative's website, the events were never intended to serve as the main feature to attract cultural tourists. Festivals would have played a larger role in marketing the initiative as Cultural Cascades progressed into "phase two". This next phase would include themed itineraries where festivals would serve as a main feature. Unfortunately the initiative stalled before "phase two" could be realized.

While participating tourism managers believe that festivals play an important role in attracting cultural tourists and highlight the events in limited text and in the events calendar, participating festival managers were not aware of the Cultural Cascades initiative. I discovered a relationship between festival managers and the Convention and Visitors Bureaus in Eugene and Portland, yet these relationships did not include Cultural Cascades. Interviews showed new ideas launched in the Cultural Cascades initiative, such as transportation partnerships, are currently being used in different forms to attract cultural tourists to Portland.

*What is Cultural Cascades?*

Cultural Cascades was designed to be a unique marketing partnership between five cities in two states and two countries, which aimed to encourage regional cultural tourism. The Cultural Cascades initiative

focused around five themes and aimed to motivate individuals up and down the Interstate-5 corridor to explore neighboring cities.

Through in-depth interviews with tourism professionals at the CVBs in Eugene and Portland, I learned that Cultural Cascades is currently a stalled initiative. The Cultural Cascades website will continue to be up to date and online as the content is created by preexisting automated functions. Inouye of CVALCO, and Steinfeld and Weissman of Travel Portland, acknowledged that resources are not available to get revive the initiative and sustain it. While the idea and heart of the initiative are still intact, Cultural Cascades as it was envisioned will not be achieved in the near future. The initiative, however, gave the CVBs valuable insight into designing and sustaining future regional cultural tourism initiatives.

*How were the Cultural Cascades themes selected?*

Through the interview process, I learned that the themes were designed specifically to be broad in scope to include a wide variety of cultural activities. While none of the CVB interviewees could remember exactly how the themes were created or who provided the ideas or names, they all commented that once they started the brainstorming process, the five themes developed with ease. The opening of the Tacoma Museum of Glass inspired the "On Fire" theme and the rest of the themes fell into place using the "On..." format. While the themes were not designed to discriminate against any cultural activity or event, they focus generally on traditional arts and cultural attractions. If the initiative continued to progress as originally expected the themes would have potentially transformed to include or exclude different cultural aspects.

*How are Cultural Cascades highlighted events selected??*

The content for the Cultural Cascades website is selected in two different ways. The highlighted organizations, activities, and events mentioned in the featured text under each city and theme, were determined by their significance to particular communities as a cultural tourist destinations. Events highlighted in the "Upcoming Events" sidebar and the "Event Search" function are automatically selected through each CVBs website programming and design.

The CVBs of the five participating cities enter upcoming event information into their organization's websites. Events and activities of all types are marketed using the CVB's "Events

Calendars.” The way a city codes or marks each event determines if it will be labeled ‘Arts and Cultural.’ For Cultural Cascades, only ‘Arts and Cultural’ events are uploaded to the website. Eugene’s CVB is currently working to correct a labeling issue as in the past non art and cultural events were included in the information sent to the Cultural Cascades website.

*How are festivals used to attract cultural tourists?*

The data gathered shows a varying degree of perceived importance of festivals in attracting cultural tourists. Literature suggests that festivals play an important role in attracting cultural tourists as they provide well-rounded opportunities for travelers to fully experience another’s community (Smith, 2003). Data from Americans for the Arts (2002) and TAMS (2007) show that cultural tourists attend festivals of all kinds while on travel. The completed CVB questionnaires show a perception that festivals play either an extremely high or high role in attracting cultural tourists. These findings document a concrete belief that festivals are a major draw in attracting cultural tourists.

Interview data illustrates that different individuals have various perceptions about the importance of one cultural offering over another in attracting cultural tourists. CVB professionals generally agree that festivals play a role in attracting cultural tourists as the Pacific Northwest houses many festivals unique to this region. Festivals allow for cultural tourists and community members to mingle in an unforced, unique way. Festivals embed a region or community’s flavor into a multi-sensory event that both educated and entertains. Festival managers echoed the belief in the power of festivals to bring people together. Frey from PICA, Scott from the Oregon Country Fair, and Remington from the Oregon Truffle Festival provided insight into how their events balance the community and tourists to create meaningful and authentic experiences. While festivals are not always a sole motivator for cultural travel, the events help to create buzz about unique environments and regions.

The importance of festivals and their power to attract cultural tourists is evident in the literature, questionnaires, and interviews; but I did not find much emphasis on festivals through analysis of CVB documents. Using the Cultural Cascades website along with the websites of the CVBs, it is difficult to find consistent marketing treatment of festivals. Festivals are sometimes highlighted as part of ‘Arts and Cultural’ activities, sometimes given their own category as ‘Festivals and Events,’ and often left as

support events in larger categories such as 'Performing Arts,' 'Visual Arts,' and 'Culinary Arts.' From all the gathered data it can be concluded that festivals are not the most important attraction when pulling in cultural tourists but they are part of a collective environment that make cities and regions unique and viable destinations.

*How does regional cultural tourism aid in creating economic impact, regional identity, and foster community building?*

Often cities and regions look to cultural tourism as a source to bring economic resources into their communities. Literature shows cultural tourists spend more and stay longer at destinations than their local counterparts when visiting the variety of cultural tourism attractions (Americans for the Arts, 2006). Incoming money is spent in restaurants, shops, and hotels (Americans for the Arts, 2002; Dicks, 2003). The data gathered from the questionnaires and interviews support the tremendous economic impact of cultural tourism.

When I asked about perceived connection between cultural tourism and economic impact, questionnaire respondents unanimously answered that there is a definite connection. Tourism professionals from the CVBs spoke of "heads in beds" and how cultural tourists spend more nights in hotels. This in turn generates higher Transient Room Tax dollars and provides the CVBs with income. Cultural tourism is extremely important for CVBs as they rely on the revenue to provide programming and marketing. Festival managers spoke to their event's economic impact. Using the Americans for the Arts economic impact calculator, PICA estimated that the 11-day event generated \$701,322 within the community at non-festival activity related sites (V. Frey, personal communication, March 13, 2008). In 1994, a statistically valid survey showed the Oregon Country Fair caused four to five million dollars to change hands in the community (L. Scott, personal communication, March 20, 2008). CVALCO estimated that the 2007 Oregon Truffle Festival three-day gathering generated over \$250,000 in the community (S. Remington, personal communication, March 22, 2008). These figures indicate festivals are a form of cultural tourism that generates a sizable economic impact in communities.

Identity is a concept that is closely associated with branding a product. Cultural tourism initiatives, campaigns, and destinations naturally try to brand themselves in strong and unique ways.



Investigating Cultural Cascades and its relationship to festivals forced a conversation about regional identity as the initiative is branded in a unified fashion instead of a platform for multiple cities to market their own version of the Pacific Northwest. The investigation of regional identity aimed to explore the marketed cultures of the Pacific Northwest but instead confirmed that identity is unique from city to city with some overarching values but that there is no singular definable culture or identity.

Tourism and festival professionals regionally and nationally agree that regional identity is important when attracting cultural tourists. Unified regional initiatives give multiple cities strength to compete nationally and internationally for cultural tourists. Literature and interview data convey regional tourism allows for travelers to have flexibility in their vacation as they can move from city to city experiencing a variety of activities and cultures. Unified regional identity aids in marketing destinations as the exotic 'other' that cultural tourists crave. Interviewees including Waissman, Frey, and Scott contribute the success of their cultural product to the environment in which it exists. Highly marketable attractions and events are inherently tied to their location as it makes them unique and authentic. While marketing a regional identity is important, it is a difficult task to undertake.

Robbins (2001) suggests that the regional identity of the Pacific Northwest is a complex mixture of economic, cultural, social and biological factors. The specifics of a regional identity proved different from interviewee to interviewee. Themes such as connection to place, diversity, artsy, rich in natural beauty, green (used both as a description of natural beauty and sustainable practices), entrepreneurial, and welcoming with an open mind emerged through interviews with Williamson- Smith (CVALCOs former Cultural Cascades staff member), Travel Portland's Steinfeld and Waissman, PICA's Frey, and the Oregon Country Fair's Scott. Interviewees spoke of each city striving to create its own unique identity separate from the other cities in the region, suggesting that while regional identity is important, individual cities need to brand themselves accordingly to their target markets.

Tourism literature speaks to the importance of community when building cultural tourism attractions and destinations. Communities stand to benefit from cultural tourism activities yet they also face certain risks. Balancing the benefits and risks is a challenge, much like with the themes of sustainability and authenticity. Cultural tourism can create opportunities for communities to come

together, celebrate their unique culture (Cultural & Heritage Tourism Position Paper, 2005) and take pride in their environment (Barré, 2002; Gonzales & Medina, 2003). Cultural tourism can also stress communities when resources cannot accommodate the increase of travelers (Garfield, 1997). When asked if there is a perceived connection between cultural tourism building stronger cultural communities, tourism professionals replied with similar answers including: "Yes, it helps communities come together," and "Yes, it help communities celebrate unique cultures". CVALCO's Inouye indicates cultural tourism is geared to help the community and that the community's participation helps to determine the success of the event (N. Inouye, personal communication, February 14, 2008). Festival managers spoke at length about interacting with the community to produce successful events. Frey indicated that the TBA festival provides Portland the opportunity to interact with renowned artists that are producing work that represents the city's values and actions. The TBA festival works to provide communities resources and experiences that will make them stronger, more well informed, and not afraid to take risks (V. Frey, personal communication, March 13, 2008). The Oregon Country Fair would not exist without the countless hours of planning, labor, and onsite assistance that loyal volunteers wait to perform every year (L. Scott, personal communication, March 20, 2008). Participating festival managers and tourism professionals speak about community at different levels, resulting in a need for further research into figuring out how different constituencies view and integrate community building into their vocabularies and initiatives.

*How are authenticity and sustainability considered when creating cultural tourism experiences?*

Those in the tourism and cultural industries discuss authenticity often, as it is a key term referenced when creating unique and memorable experiences. An extensive amount of literature is devoted to uncovering what is authentic (Hargrove, 2008), defining the authentic (Bendix, 1997), and figuring out the fluidity of motion of sites and artifacts as they move from the authentic to the inauthentic (Clifford, 1988). Environments once experienced only by native populations are changed because of the tourism industry. As cultural tourism moved from being an activity of the wealthy and elite to a vacation option for the working professional (Richards, 1996a), an increasing number of cultural destinations were either forced or elected to respond to travelers wants and needs. Commercialization blurs the line between

what is authentic and true and what is available based on tourist expectations. Research data collected for this project uncovers a multitude of authentic experiences with no real concrete foundation as to what is defined as authentic.

When asked if creating authentic experiences is relevant in attracting cultural tourists, the participating tourism professionals had slightly different approaches that translate into very different values. One respondent answered that creating authentic experiences is the “most important aspect in attracting cultural tourists” while the remaining respondents believed that cultural tourists want “high quality experiences that may or may not be authentic” to the region of city. Williamson-Smith provided her insights in regards to authenticity and explained it as being ‘user defined’. Individual cultural tourists decide what is authentic to them in light of traveling context and experiences (D. Williamson-Smith, personal communication, February 27, 2008). While these responses are both on the more favorable side of valuing authenticity, it is interesting to note that a portion of the tourism industry plans according to creating high quality environments over creating purely authentic experiences. There is a need for further research into what the tourism industry focuses on the when creating destinations to determine the importance of issues such as authenticity.

The participating festival managers mentioned authenticity throughout the interviews, even when discussing marketing and regional identity. Data suggests that authenticity is important to consider when creating cultural tourism destinations. No interviewee offered a concrete definition of authenticity, yet they all spoke about the topic with ease. Data shows cities such as Eugene and Portland provide tourists an environment to explore cultural offerings and an opportunity to decide for themselves what is authentic. Interviewees from PICA, the Oregon Country Fair, and the Oregon Truffle Festival all explained their events are successful because they are authentic as they are tied to a particular place that offers unique opportunities and experiences. Festivals provide individuals authentic experiences as the events give a glimpse into the host community’s unique culture.

The sustainability theme is abundantly present in tourism studies, cultural strategic planning, and in the participating case study cities. Interview data show the tourism and festival industries in the Pacific Northwest pride themselves in creating a green and sustainable environment to work and play. Evidence

of public, private, and individual efforts to become economically, socially, and environmentally sustainable is shown in the data. Tourism professionals agree that all three forms of sustainability should be considered when creating cultural tourism destinations. *Popular Science Magazine* named three of the five participating cities in Cultural Cascades as the greenest cities in the America. With Portland topping the list and Eugene and Seattle not far behind, the Pacific Northwest is becoming increasingly known as a sustainability hotbed (Svoboda, Mika & Berhie, 2008). The region attracts meetings and conferences based on the general public's desire to live and consume in an increasing sustainable way.

CVALCO's Inouye and Williamson-Smith, and Travel Portland's Steinfeld and Weissman all spoke to the potential to lead the sustainability market and encourage more marketing to be done around the movement. Festival managers spoke of incorporating sustainability into their events at varying levels. Meeting the triple bottom line of economic, social, and environmental sustainability is a difficult task. The Oregon Country Fair prides itself on its sustainability efforts and works hard to keep the community informed about the sustainable programs, as education is key to continue the move forward. While complete sustainability is not an attainable goal, small steps such as a implementing a green ticket, a recycling program, public transportation, and the use of local and organic foods is a major step in the right direction (S. Remington, personal communication, March 22, 2008 & L. Scott, personal communication, March 20, 2008). Sustainability practices allow for cultural tourists and community members to interact with their setting and not destroy it for future generations (United Nations General Assembly, 1987). As a current festival practitioner, I have noticed an emergence of greening related programs and staff positions. My own experience along with data collected in this project lead me to believe that in the next five years organization and event greening will become a booming industry. Further research should be conducted about this emerging industry, as it would be beneficial for the academic, public, and private sectors to monitor.

### **5.03 Recommendations**

One goal of this research project was to create a set of recommendations that other regions might find useful when planning for future regional cultural tourism. I entered this project anticipating to investigate a working model of regional cultural tourism and was at first very upset to uncover that Cultural Cascades

is currently a stalled initiative. After gathering and analyzing literature, documents, questionnaire responses, and interview transcripts and reflecting upon the uncovered information, I understand this situation to be an enormous learning opportunity for future regional cultural tourism initiatives. This research project contributes significantly to the tourism and festival industry as it investigated a completely revolutionary regional marketing initiative in a region that is rich in nationally and internationally recognized festivals. Learning from the Cultural Cascades initiative, this research provides valuable suggestions based on the lessons learned. While the findings are non-generalizable, the following set of recommendations offers valuable insights, broad enough to encourage each city and region to create their own unique initiative. I have condensed personal ideas along with those provided by tourism and festival professionals to create the following seven recommendations:

- *Partnerships*  
Once the need for a regional cultural tourism initiative is present, develop solid working relationships with your community's cultural organizations, hotels, and Convention and Visitors Bureau. Once a stable group is assembled begin to approach other potential communities within the region and then ensure all parties are equally emotionally and organizationally invested and are motivated to see the project succeed. Certain partnerships may appear valuable on paper but do not force relationships if a shared vision and enthusiasm is not present. Participating parties may change as organizations, departments, and individuals rearrange. Work to ensure that communication is not lost due to these modifications. If communication proves to be difficult between all the parties, reevaluate the current working model and make modifications as needed.
- *Shared Values and Vision*  
Each participating community will enter into the partnership with its own history, agenda, organizational values, and resources. While no two organizations will share the same experience, shared values and vision will provide a solid foundation for future planning. Discuss each community's priorities, needs, and aspirations. Find overarching themes and move forward with a shared vision in mind. Participating cities may value issues such as sustainability, authenticity, economic impact, community building, and regional identity differently. Shared values may translate into the initiative's brand. Highlight attractions and events that represent the shared values. Attractions and events that are tied to their host community provide cultural tourists the unique experiences they seek.
- *Communication*  
Managing partners within the regional cultural tourism initiative need to inform their host communities of the emerging program. Strong relationships should be built between all constituencies. Managers and marketers of the attractions and events featured by the initiative should be aware of its existence. Clear communication allows for all parties to work together to build a stronger, more sustainable initiative.
- *Branding*  
While each city or town will pose an individual identity, develop a theme or an image that unifies the region. With the shared values and vision in mind, the regional cultural tourism initiative

should use the selected theme or image consistently throughout all marketing publications. Ensure that each participating community showcases the initiative in the same manner on their own websites and marketing materials, as this will build continuity and strength in the mind of the consumer. Themes help unify activities and provide a unique opportunity to highlight your brand by using a variety of cultural attractions.

- *Marketing*  
Develop sustainable marketing materials when building a new regional cultural tourism initiative. Brochures are costly to produce and become out of date as soon as they are printed. While a portion of the potential cultural tourist market desire brochures as an informational tool, research alternative mass printing options to minimize the cost and waste. Website can be updates easily and are accessible to potential cultural tourist regionally, nationally, and internationally. Ensure that the initiative's web presence showcases the selected brand, is easy to navigate, and makes resources available. Depending on the size of the marketing budget, consider advertising in media outlets that cater to your target market.
- *Information Technology: Websites With A Booking Agent & Interactive Itinerary*  
Communities need to keep on top of current technological and networking trends. Design the initiative's website to be an information source, a purchasing hub, and planning tool. Providing information to attractions in each of the participating communities is important, as attractions drive travel. Partnering with a booking agent allows potential cultural tourists to build their travel package on one website. Booking travel, accommodations, and activities on one site provides an easy and pleasurable experience for the traveler. Work with travel partners, accommodation providers, and cultural organizations to develop discounts and incentives for those cultural tourists who book through the initiative. Provide participating cultural tourists the opportunity to create an account to save their information on the website and create itineraries. Interactive options allow for itinerary creation, sharing, and modification. Accounts provide participating initiative partners a valuable opportunity to collect and track information about interested cultural tourists. The booking agent and interactive itinerary suggestions fit a current need. As time goes on, communities will need to reevaluate the success of these tools and develop marketing tools that are currently popular.
- *Destination Management*  
Communities with limited to no destination management programs for conference and meeting planners may develop tourism initiatives based on select target markets. Cultural tourism activities could be highlighted as a destination management option for potential conferences and meetings. Cultural activities provide added value to those who attend the events along with their travel companions (coworkers, spouse, children, etc.) A unified regional cultural tourism focus may provide the added incentive to help bring business into the community and region.

#### **5.04 Conclusions**

Several obstacles shaped the data collection and subsequent research findings yet I was to assemble broad recommendations that address a selection of questions and issues that may be useful for other initiative planners. For this research the perceived relationship between festivals and cultural tourism in the Pacific Northwest was shaped entirely by the links between Cultural Cascades and select festivals and two of the participating cities. I wanted to explore a specific gap in the research and from this I uncovered possible avenues for future research. Future research suggestions include investigating the

popularity between festivals in the Pacific Northwest region and the rest of the regions in the country, the role of community in tourism planning, tourism industry values, and the emerging green movement in cultural organizations and events.

The Cultural Cascades initiative is one example of the many cultural tourism marketing efforts happening nationally. Every initiative is different depending on shared values, goals, and resources. While festivals play an important part in the cultural tourism industry, they will not serve as a driving force for everyone. Festivals are only one piece of the puzzle needed to attract the cultural tourists. Cultural tourism will continue to emerge and flourish as long as cultural tourists crave a variety of unique cultural activities and experiences. As a result regions around the world will continue to develop new ways to market the exotic other and compete for the valued travelers. Regional cultural tourism initiatives are important as they provide an outlet for key players in the tourism and cultural industries to work together to build a distinctive destination that cultural tourists will not find any place else. New initiative models will emerge and it is important for key players involved in cultural tourism to take note of the strengths and challenges, as how these are addressed will set the foundation for successful future programs.

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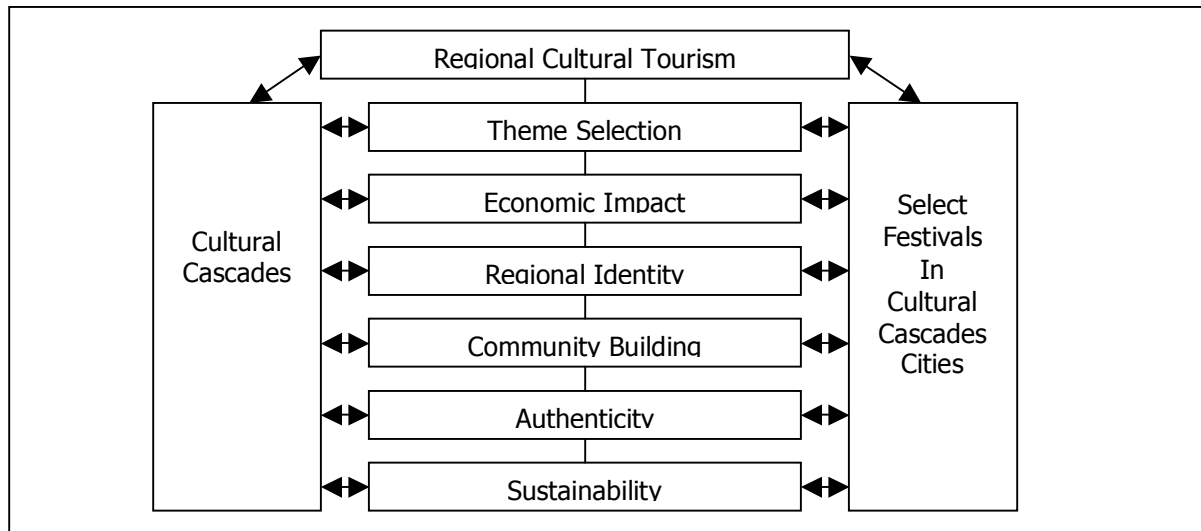
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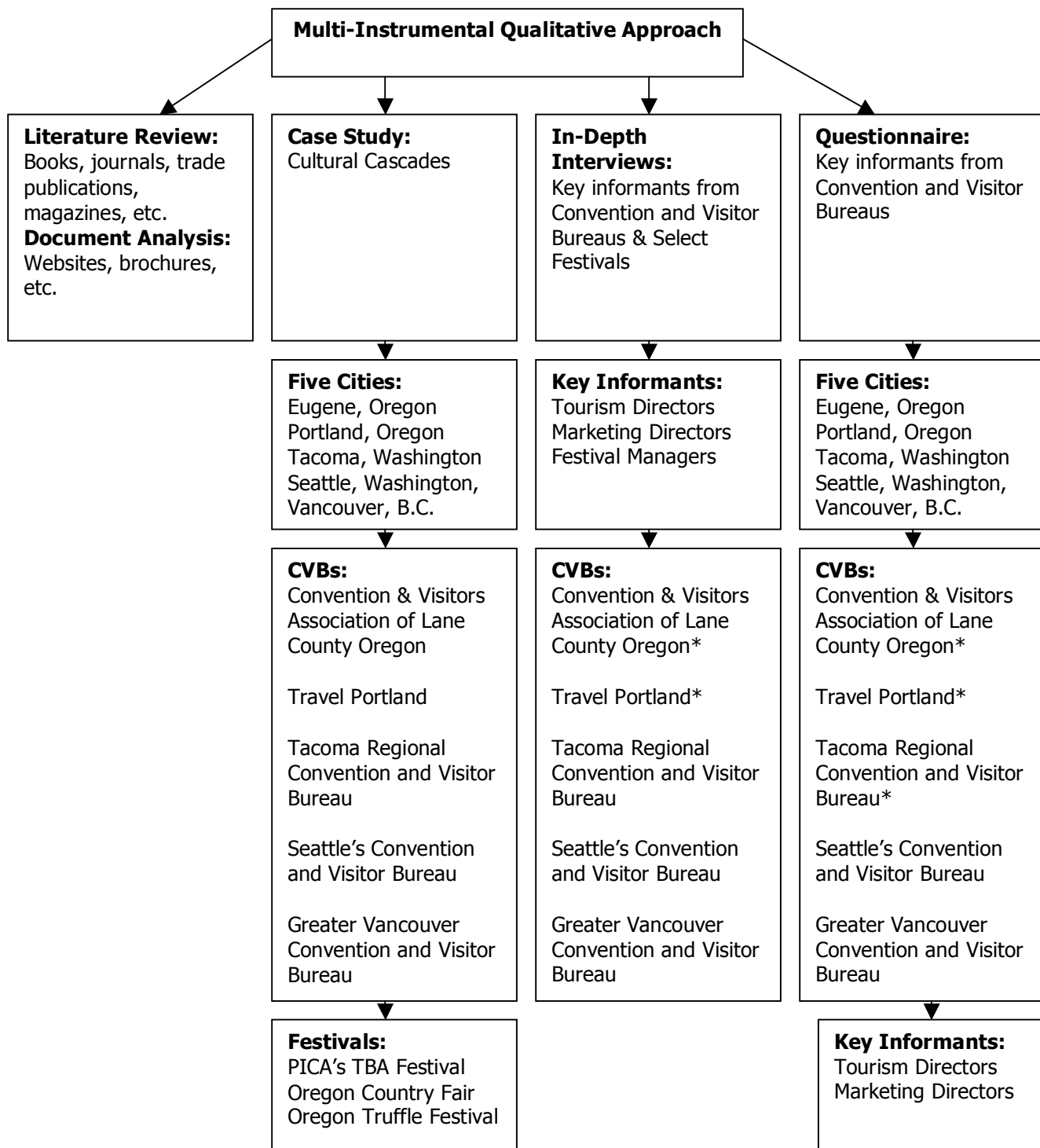
## Appendices

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### Appendix A: Conceptual Framework Schematic



## Appendix B: Data Collection Schematic



\* Participated in in-depth interviews or returned completed a questionnaire

## **Appendix C: Research Timeline**

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### **Fall 2007**

- Continue to conduct extensive literature review
- Begin to collect materials for document analysis
- Create expanded Master's Project proposal
- Draft research instruments
- Draft and submit Human Subjects documents by early- December

### **Winter 2008**

#### *January*

- Work with research advisor to refine instruments and proposal
- Continue to collect materials for document analysis
- Begin to create first few chapters of project document
- Work with research advisor to assign chapter due dates
- Contact key informants with recruitment letters and follow up
- Administer and collect questionnaires

#### *February*

- Continue to collect questionnaires
- Begin to conduct in-depth interviews
- Prepare detailed outline for final Master's Project document
- Begin to submit chapter drafts to research advisor

#### *March*

- Continue to conduct in-depth interviews
- Continue with data collected and analysis

### **Spring 2008**

#### *April*

- Complete data collection
- Continue analysis
- Write full first draft and submit to research advisor for review and suggestions

#### *May*

- Draft of full document to be submitted to research advisor
- Week of May 12: Feedback from research advisor
- Friday, May 16: Master's presentations
- May 16- 30: Continue to revise final document
- May 30: Submit full final draft to research advisor

#### *June*

- June 9: Submit final document in hardcopies and PDF

## Appendix D: Data Collection Tools & Content Analysis

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### ***Appendix D. 1: Document Analysis for Kim Johnson's Master's Project***

Site: \_\_\_\_\_ Id: \_\_\_\_\_

Document location: \_\_\_\_\_

Date: \_\_\_\_\_

Document Type: \_\_\_\_\_ Mission statement      \_\_\_\_\_ Strategic planning document  
                         \_\_\_\_\_ Budget                                      \_\_\_\_\_ Brochure, flier, etc.  
                         \_\_\_\_\_ Website                                      \_\_\_\_\_ Evaluation  
                         \_\_\_\_\_ Survey                                      \_\_\_\_\_ Meeting notes  
                         \_\_\_\_\_ Other ( \_\_\_\_\_ )

### ***Reference Citation:***

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### Information Summary

<b><u>Key Codes</u></b>	<b><u>Key Points</u></b>

## **Appendix D.2: Questionnaire**

### **Regional Cultural Tourism Questionnaire**

Data collected from the following questions will be utilized by Kim Johnson's final research project for partial fulfillment of a Master's Degree in Arts and Administration from the University of Oregon, Eugene. Copies of the final document will be available in the University's Knight Library, as well as in the Arts and Administration Resource Room, at the School of Architecture and Allied Arts. Additionally, the information will be presented to Arts and Administration students and faculty in May of 2007. By submitting a completed questionnaire you are granting consent for any of the following written comments to be used in the final Master's Project document.

#### **Questions:**

**1.** Please in your own words describe the *Cultural Cascades* initiative.

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**2.** What were the factors behind creating *Cultural Cascades*?

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**3.** For this research cultural tourism is defined as all tourism activities that involve a community's specific culture including music, performance, visual art, cuisine, and heritage. As defined, is cultural tourism important to your city? If so, how?

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**4.** Do you perceive a connection between economic impact and cultural tourism?

- Response:**
- ☐ no link between the two
  - ☐ little connection
  - ☐ some connection
  - ☐ definite connection

**5.** Do you perceive that cultural tourism builds stronger cultural communities?

- Response:**
- ☐ yes, it helps communities come together
  - ☐ yes, it helps communities celebrate unique cultures
  - ☐ perhaps, but I am not sure how
  - ☐ no, it does not interfere with community life
  - ☐ no, it disrupts community life



6. Do you think unique regional identities attract cultural tourists?

- Response:** ☐ yes, unique regional identities attract cultural tourists  
☐ only some identities are marketed to attract cultural tourists. If so, which: \_\_\_\_\_  
☐ no, unique regional identities do not attract cultural tourists

7. Authenticity is achieved by creating authentic, unspoiled experiences. Do you think providing authentic experiences are relevant to attracting cultural tourists?

- Response:** ☐ authenticity is the most important aspect in attracting cultural tourists  
☐ cultural tourists want high-quality experiences that may or may not be authentic to the region/city.  
☐ authenticity is less important than providing interesting programming and events

8. Sustainability aims to meet the needs of the current day without jeopardizing the resources to fulfill the needs of future generations. Do you think sustainability is relevant to continued cultural tourism planning. Check all that apply.

- Response:** ☐ environmental sustainability must be considered when creating cultural tourism experiences  
☐ social sustainability must be considered when creating cultural tourism experiences  
☐ economic sustainability must be considered when creating cultural tourism experiences  
☐ sustainability is not a priority in cultural tourism planning

9. To what degree do you perceive that festivals play an important role in attracting cultural tourists?

- Response:** ☐ extremely high  
☐ high  
☐ some  
☐ little  
☐ none, they do not play a role

10. Please list the festivals in your community that are the most successful at attracting regional cultural tourists. Please explain why.

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**11.** Please list the festivals in your community that are the least successful at attracting regional cultural tourists. Please explain why.

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**Optional Additional Participation Opportunity:**

[ ] In addition to my questionnaire responses, I am interested in being contacted to participate in a follow-up in-depth interview. By agreeing to participate in an in-depth interview, I also agree to provide organizational documents and be available for additional follow-up questions over email. I have filled out the contact information below.

\_\_\_\_\_  
Name

\_\_\_\_\_  
Job Title

\_\_\_\_\_  
Organization

\_\_\_\_\_  
E-mail Address

(\_\_\_\_)\_\_\_\_\_  
Telephone

*Thank you for your time and participation.*

### **Appendix D.3: Interview Protocol**

Key informant group: _____	Id: _____
Interview location: _____	Date: _____
Interviewee name & position: _____	
Years at position: _____	Organization: _____
Email: _____	Phone: _____
Address: _____	
Consent: _____ <i>written</i> _____ <i>audio recording</i> _____ <i>OK to quote</i>	
Thank you sent?: _____ Member check?: _____	

*Interview Context:* \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### **Information Summary**

<b><u>Key Codes</u></b>	<b><u>Key Points</u></b>

#### *Semi-structured interview questions*

1. How do you describe the marketed regional identity of the Pacific Northwest?
2. What is culturally specific about this region?
3. For this research cultural tourism is defined as all tourism activities that involve a community's specific culture including music, performance, visual art, cuisine, and heritage. Does your city encourage cultural tourism? If so, how?
4. Describe your connection with *Cultural Cascades*.
5. Is *Cultural Cascades* bringing cultural tourists to your city/event? If so, how is this tracked?
6. Are the cultural identities of this region represented in tourist activities? If so, how?
7. Have changes resulted from cultural tourism activities? Economic changes? Community changes? Regional changes?

8. What are the benefits of cultural tourism for the economy, community, and region?
9. What are the drawbacks of cultural tourism for the economy, community, and region?
10. Authenticity is achieved by creating authentic, unspoiled experiences. How does your city approach providing authentic experiences to cultural tourists?
11. Sustainability aims to meet the needs of the current day without jeopardizing the resources to fulfill the needs of future generations. How does sustainability figure into creating cultural tourism experiences?
12. How do you market to cultural tourists? What are the specific selling points for your organization/event?
13. What steps does your organization/event take to ensure an easy, enjoyable experience for cultural tourists?
14. How do you define cultural tourists? Demographics? Self identifying? Only there for culture? Can leisure travelers or business travelers be cultural tourists?
15. How are event highlights chosen for the Cultural Cascades Website?
16. How were the cultural event categories chosen for Cultural Cascades?
17. Describe the role festivals play in attracting cultural tourists.
18. How does Cultural Cascades use festivals to attract cultural tourists?
19. Does your festival participate in Cultural Cascades? If so, how did you get involved?

## **Appendix E: Recruitment Letters & Consent Forms**

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### **Appendix E.1: Questionnaire Recruitment Letter**

Name  
Address  
City/State/Zip

Dear <POTENTIAL PARTICIPANT>:

You are invited to participate in a research project titled *Fostering Cultural Tourism Through Festivals: An In Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations*, conducted by Kimberly Johnson from the University of Oregon's Arts and Administration Program.

The purpose of this case study will be to investigate how festivals are used to attract regional cultural tourists to develop a set of recommendations that regional tourism and festival industry leaders might find useful in future planning. The relationship between a regional cultural tourism initiative, Cultural Cascades, and select urban festivals in participating cities will be explored through probing issues such as categorization, economic impact, regional identity, community building, authenticity, and sustainability. It is hoped that by understanding these relationships that a set of recommendations will be created for other regions and cities who look to learn more about existing cultural tourism initiatives.

You were selected to participate in this study because of your role at <ORGANIZATION> and your experiences with and expertise pertinent to cultural tourism in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to participate in a questionnaire. Participation in this study is voluntary. If you decide to participate, you will be asked to complete an enclosed questionnaire. The questionnaire will take approximately fifteen minutes and your answers will remain anonymous.

I anticipate the results of this research study will be of some value to your organization, as strengths and weaknesses regarding attracting cultural tourists will be uncovered. This study is valuable and relevant to the arts administration field on a national level, as it will fill a gap in the research regarding how the Pacific Northwest fosters regional cultural tourism. However, I cannot guarantee that you personally receive any benefits from this research.

If you would like to participate in this research study, please complete the attached questionnaire. By completing and submitting the questionnaire, you consent to have all written material to be used in the final Master's research document. I will contact you after via email once you receive this letter to answer any questions you might have and provide you with an additional word document copy of the questionnaire for your convenience. Once you are finished, please make a copy to retain for your personal records. Return the original document in the enclosed envelope, postmarked no later than <DATE>.

If you have any questions, please feel free to contact me at (301) 751-9301 or [kjohns29@uoregon.edu](mailto:kjohns29@uoregon.edu), or my Research Advisor, Dr. John Fenn at (541) 346-1774 or [jfenn@uoregon.edu](mailto:jfenn@uoregon.edu). Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Kimberly Johnson

## **Appendix E.2 Interview Recruitment Letter**

Name  
Address  
City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Fostering Cultural Tourism Through Festivals: An In Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations*, conducted by Kimberly Johnson from the University of Oregon's Arts and Administration Program.

The purpose of this case study will be to investigate how festivals are used to attract regional cultural tourists to develop a set of recommendations that regional tourism and festival industry leaders might find useful in future planning. The relationship between a regional cultural tourism initiative, Cultural Cascades, and select urban festivals in participating cities will be explored through probing issues such as categorization, economic impact, regional identity, community building, authenticity, and sustainability. It is hoped that by understanding these relationships that a set of recommendations will be created for other regions and cities who look to learn more about existing cultural tourism initiatives.

You were selected to participate in this study because of your role at <ORGANIZATION> and your experiences with and expertise pertinent to cultural tourism in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-depth interview, lasting approximately one hour, during winter 2008. I will contact you after via email once you receive this letter to answer any questions you might have and arrange an interview time if you agree to participate. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the phone or face-to-face. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

I anticipate the results of this research study will be of some value to your organization, as strengths and weaknesses regarding attracting cultural tourists will be uncovered. This study is valuable and relevant to the arts administration field on a national level, as it will fill a gap in the research regarding how the Pacific Northwest fosters regional cultural tourism. However, I cannot guarantee that you personally receive any benefits from this research.

If you have any questions, please feel free to contact me at (301) 751-9301 or kjohns29@uoregon.edu, or my Research Advisor, Dr. John Fenn at (541) 346-1774 or jfenn@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Kimberly Johnson  
846 F Street, Apt #5  
Springfield, OR 97477

### **Appendix E. 3: Interview Consent Form**

Research Protocol Number: \_\_\_\_\_

#### **Fostering Regional Cultural Tourism: An In-depth Investigation of the Pacific Northwest's Initiatives and Festivals.**

Kimberly Johnson, Principal Investigator  
University of Oregon Arts and Administration Program

Dear <PARTICIPANT>:

You are invited to participate in a research project titled *Fostering Cultural Tourism Through Festivals: An In Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations*, conducted by Kimberly Johnson from the University of Oregon's Arts and Administration Program.

The purpose of this case study will be to investigate how festivals are used to attract regional cultural tourists to develop a set of recommendations that regional tourism and festival industry leaders might find useful in future planning. The relationship between a regional cultural tourism initiative, Cultural Cascades, and select urban festivals in participating cities will be explored through probing issues such as categorization, economic impact, regional identity, community building, authenticity, and sustainability. It is hoped that by understanding these relationships that a set of recommendations will be created for other regions and cities who look to learn more about existing cultural tourism initiatives.

You were selected to participate in this study because of your leadership position with <ORGANIZATION> and your experiences with and expertise pertinent to cultural tourism in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-depth interview, lasting approximately one hour, during winter 2008. Interviews will take place over the phone or face-to-face. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes if possible. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory and descriptive in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name, organizational name, and any resulting documents and publications to be used in the final document. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate the results of this research study will be of some value to your organization, as strengths and weaknesses regarding attracting cultural tourists will be uncovered. This study is valuable and relevant to the arts administration field on a national level, as it will fill a gap in the research regarding how the Pacific Northwest fosters regional cultural tourism. However, I cannot guarantee that you personally receive any benefits from this research.

If you have any questions, please feel free to contact me at (301) 751-9301 or [kjohns29@uoregon.edu](mailto:kjohns29@uoregon.edu), or my Research Advisor, Dr. John Fenn at (541) 346-1774 or [jfenn@uoregon.edu](mailto:jfenn@uoregon.edu). Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

**Please read and initial each of the following statements to indicate your consent:**

\_\_\_\_\_ I consent to the use of audio recording and note taking during my interview.

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Kimberly Johnson



## **Appendix E. 4: Email Follow-up Scripts**

### **Questionnaire Follow-Up Email**

Hello, \_\_\_\_\_ -

My name is Kim Johnson, and I am a second year graduate student in the Arts and Administration program at the University of Oregon based in the School of Architecture and Allied Arts. I am working on my master's project titled: *Fostering Cultural Tourism Through Festivals: An In Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations*. I sent you a recruitment letter and a questionnaire in the mail last week and I am following up to see if you would like to participate. I have also attached a word document of the questionnaire for your convenience.

Participation in my project is entirely voluntary, and should you be willing to be part of the project and submit a completed questionnaire, please know that you give consent for all written material to be used in the final mater's project document.

Thank you for your time, and please contact me with any questions.

Bye for now,  
Kimberly Johnson  
2<sup>nd</sup> Year Graduate Student  
kjohns29@uoregon.edu  
(301) 751-9301

### **Interview Email Follow-Up (Questionnaire Takers)**

Hello, \_\_\_\_\_ -

My name is Kim Johnson, and I am a second year graduate student in the Arts and Administration program at the University of Oregon based in the School of Architecture and Allied Arts. I am working on my master's project titled: *Fostering Cultural Tourism Through Festivals: An In Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations*.

Thank you for agreeing to participate in an in-depth interview. I would like to set up a date and time for our one hour-long interview. Please contact me by <DATE> to set up a time that works the best for you. If I have not heard from you by then I will contact you via phone to set up a time. Information from the interview will help me to understand the relationship between Cultural Cascades, festivals, and many complex issues that surround the topic of cultural tourism.

Participation in my project is entirely voluntary, and should you be willing to be part of the project and submit a completed questionnaire, please know that you give consent for all written material to be used in the final mater's project document.

Thank you for your time, and please contact me with any questions.

Bye for now,  
Kimberly Johnson  
2<sup>nd</sup> Year Graduate Student  
kjohns29@uoregon.edu  
(301) 751-9301

***Interview Email Follow-Up (First Time Participants)***

Hello, \_\_\_\_\_ -

My name is Kim Johnson, and I am a second year graduate student in the Arts and Administration program at the University of Oregon based in the School of Architecture and Allied Arts. I am working on my master's project titled: *Fostering Cultural Tourism Through Festivals: An In Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations*.

You were selected to participate in this study because of your role at <ORGANIZATION> and your experiences with and expertise pertinent to cultural tourism in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-depth interview, lasting approximately one hour, during winter 2008. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the phone or face-to-face. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

Participation in my project is entirely voluntary, but should you wish to participate I will contact you via phone to set up an interview time that works best for you.

Thank you for your time, and please contact me with any questions.

Bye for now,  
Kimberly Johnson  
2<sup>nd</sup> Year Graduate Student  
kjohns29@uoregon.edu  
(301) 751-9301