



TOOLKIT FOR

Community Marketing Organizations and Cultural-Heritage Organizations

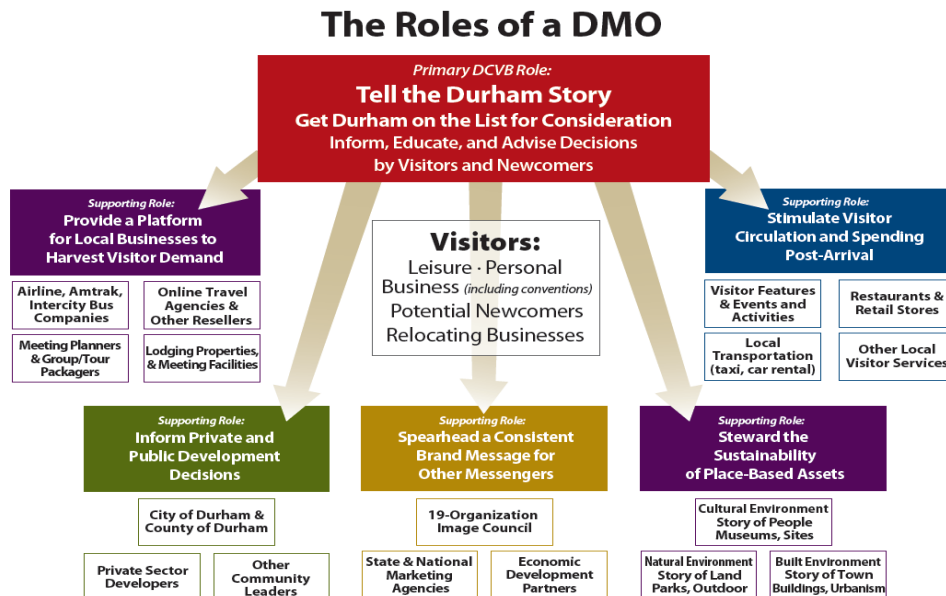
Joint Task Force of Americans for the Arts and Destination Marketing Association International

This document has been shaped by a Joint Task Force appointed by Americans for the Arts (AFTA) and Destination Marketing Association International (DMAI.) The purpose of this document is to open dialogue and foster working relationships between:

- The official (and increasingly accredited,) community-designated Destination Marketing Organizations (DMO) often referred to as a convention and visitor bureau, tourism development authority, tourism board, information center, etc.

And

- Each community's cultural and heritage organizations, facilities and presenters of performing and visual arts, museums, festivals and craft fairs and historic sites.



Destination Marketing is a proactive, strategic, visitor-centered approach to the economic and cultural development of Durham, which balances and integrates the interests of visitors, service providers, and the community.

For the average destination in the United States, travelers participating in cultural-heritage activities compare favorably to the 5% participating in spectator sports events or taken collectively the 10% attending conventions and meetings.

Travelers with these activities as a main purpose and those who take them in on trips for other purposes collectively represent nearly 18% of all domestic traveler activity participation, including:

- 4.5% participating in historic sites
- 4.9% participating in festivals and craft fairs
- 4.5% participating in concerts/plays/ dance
- 3.9% participating in museums and art exhibitions.

Visitor Participation vs. Main Reason for Trip Cultural-Heritage Activities



Source: D.K. Shifflet & Associates Volume Estimates; DCVB

Note: Some studies reflect higher percentages of cultural travelers because:

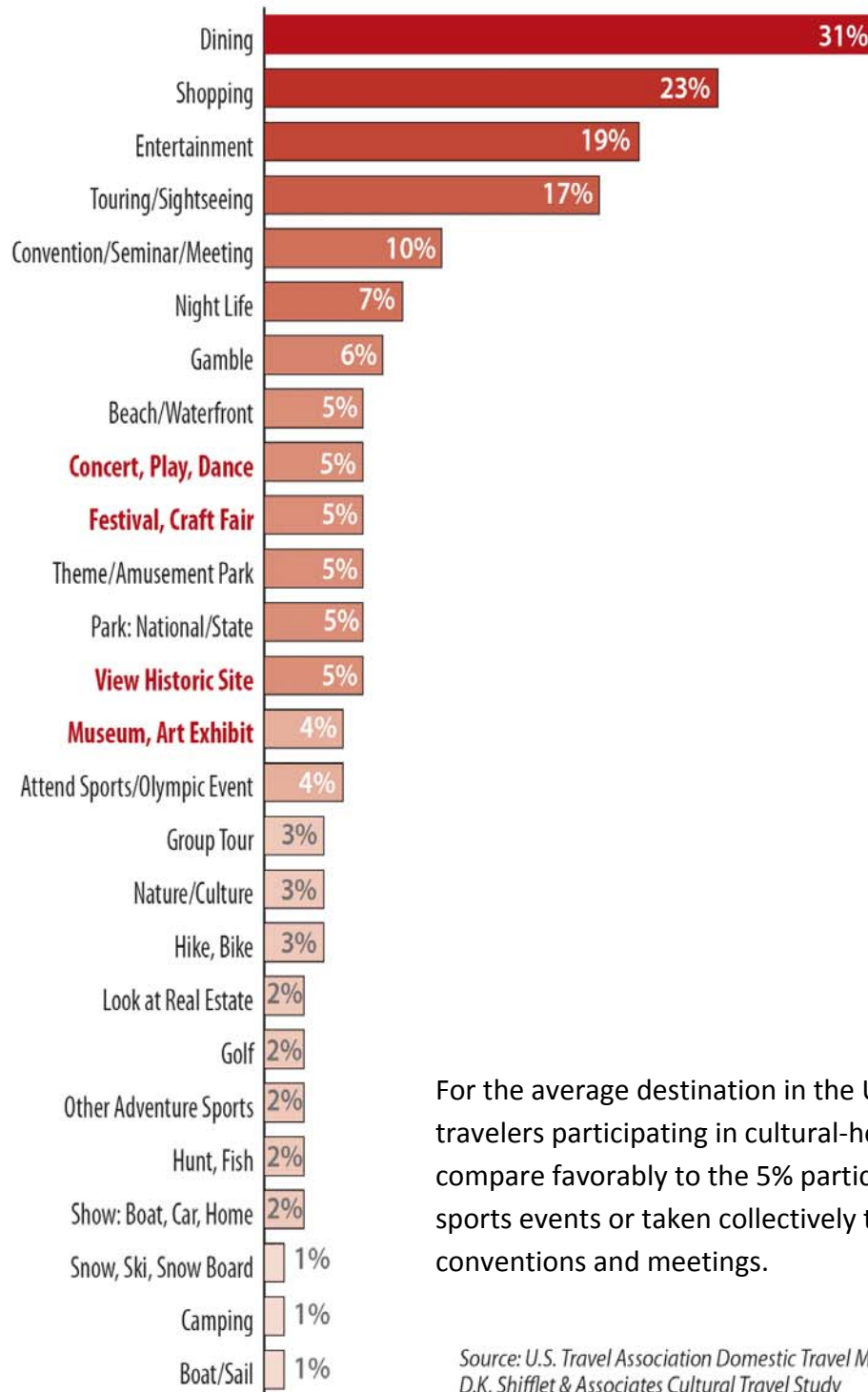
1) The sample used only included leisure visitors, or the narrower vacation subset.

2) The results reflect only those who participated in at least one activity, excluding those who reported no activities (nonresponse bias weighting.)

3) The sample was not weighted to the population at large and is not generalizable to the U.S. population (segments need to be balanced to account for oversampling.)

4) The survey didn't apply a quantity weighting to account for surveys that permit more than one choice.

Primary Activities U.S. Travelers (Stays Based)



For the average destination in the United States, travelers participating in cultural-heritage activities compare favorably to the 5% participating in spectator sports events or taken collectively the 10% attending conventions and meetings.

Source: U.S. Travel Association Domestic Travel Market Report;
D.K. Shifflet & Associates Cultural Travel Study

Because studies show the overall “community destination” is the first decision a traveler makes—regardless of the type of travel—the work of the DMO is crucial to cultural-heritage individuals, organizations, facilities and events.

And because weaving cultural heritage into the overall destination story is often what makes it distinctive, these activities are equally important to the DMO because they serve both as a motivator and a satisfier.

The roles of a DMO include first and foremost, getting the community on the list for consideration but also getting the visitor to circulate and to see, do and spend as much as possible post arrival, etc.

The roles of cultural-heritage organizations are to help make the destination appealing, to optimize spending and participation and to make sure the traveler’s expectations are satisfied.

Sequence of Visitor Decisions

A Travel Industry Association of America study shows that the destination is the first decision made across all types of leisure travelers.

Order of Decisions Made when Planning a Trip

1. Destination
2. Duration
3. Budget
4. Mode of Transportation
5. Accommodations
6. Activities

In addition, the destination is the first consideration for all sub-types: entertainment, family-centered, recreation, and combined with a business trip. But the ranking of the other elements change.

Entertainment

1. Destination
2. Duration
3. Accommodations
4. Budget
5. Activities
6. Mode of Transportation

Family-Centered Trips

1. Destination
2. Duration
3. Mode of Transportation
4. Budget
5. Accommodations
6. Activities

Recreation

1. Destination
2. Activities
3. Duration
4. Budget
5. Accommodations
6. Mode of Transportation

Combined Business/Leisure

1. Destination
2. Duration
3. Mode of Transportation
4. Budget
5. Activities
6. Accommodations

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Total Domestic Visitation

	Total Person Stays	Commercial Room-Nights
TOTAL	2.85 billion	959 million
Total Business Visitors	23.0%	23.5%
Transient Business	14.0	13.0
Conventions & Meetings	9.5	11.5
Total Leisure & Personal	76.0%	76.5%
Getaway/Vacations/Events	32.0	39.5
Visiting Friends & Relatives	25.5	30.0
Personal	19.0	7.0

Source: D.K. Shifflet & Associates Volume Estimates; DCVB

MUTUAL ASPIRATIONS - EXPECTATIONS

While these may vary by community, below are 10 typical areas of mutual expectation that will help a community's DMO and its cultural and heritage stakeholders, including umbrella agencies, individuals, organizations, facilities and events open conversations and optimize working relationships:

What to Expect from a Community's Destination Marketing Organization

- To have input into shaping the community's marketing plan.
- To conduct and share market research and/or glean and apply secondary research to help identify and target high potential visitor prospects and inform performance metrics including economic impact and action plans.
- To weave a community's distinct personality and character into a story and brand that can make all messengers more consistent and effective.
- To generate a stream of visitors to augment resident audiences including day-trip and overnight visitors of conventions, meetings, reunions, groups tours and sports events. (note being expectation to be visitor-ready under Cultural-Heritage column)
- To optimize post arrival activity and spending by encouraging visitors to circulate and see and do as much as possible.
- To maintain inventories including those maintained by an umbrella arts agency, of all visitor related businesses, organizations and events to populate into guides, maps, websites, displays, information centers and other community marketing tools.
- To generate publicity or earned media through news releases, weaving cultural-heritage into storylines, and to providing media lists, quotes and accolades for stakeholders to weave into their stories.
- To host, maintain and deploy a comprehensive community event calendar with links to facilitate measurement.
- To maintain performance measures including aggregate attendance, satisfaction levels, economic value added (e.g. many DMO's as well as AFTA use IMPLAN, an complete and detailed economic impact modeling system for local economies,) and other metrics.
- To steward place-based assets and to protect the community's brand and unique sense of place.

What to Expect from Cultural-Heritage Organizations, Facilities and Events

- To be visitor- and group-ready to harvest audiences to augment residents.
- To complete and return to the DMO, individually or through an umbrella arts agency, thorough and updated inventories of facilities and events including items such as location, schedule, events, hours of operation, admission, payment accepted, parking areas, etc.
- To integrate findings from research studies and surveys into action plans.
- To weave the community's story into the organization, facility or event story.
- To participate in packages, promotions and performance measures and respond to time-sensitive group and media leads and other promotional opportunities.
- To participate in DMO orientations, workshops and community events.
- To submit (along with full but not exclusive permission) notices and images of upcoming events, people and changes for DMO news releases, publication, websites and other promotions.
- To provide materials for DMO information displays.
- To ensure and leverage accurate representation of the destination in guides, maps, websites, social marketing etc, consistent with DMO branding
- To link to the community's overall brand by incorporating words and images that conveys the community's personality and character to highlight its distinctiveness.

VISITOR-RELATED PRODUCT DEVELOPMENT

Typically DMO's are not grant agencies. However there are many other ways as noted in the "roles" chart on page 1, where DMO's can partner with Cultural-Heritage stakeholders to improve the community overall as a destination for visitors.

Where tourism-related grants are available, they should be guided by measurable objectives centered around generating both day-trip and overnight visitors.

JOINT ADVOCACY

DMO's and cultural-heritage organizations should collaborate in mutual advocacy to educate both public and private sector entities on the importance of visitor-centric cultural and economic development and means to make both destination marketing organizations and cultural-heritage organizations viable.

The "room occupancy and tourism development tax" was pioneered as a way to "self-fund" destination marketing. Typically shouldered by only the approximately 20% of a community's visitors staying in commercial lodging, it fulfills its intended purpose except when cannibalized for non-marketing and/or non-tourism purposes or spread too thin. The concept works and generates an excellent return on investment through much larger general sales tax revenues on overall visitor spending which is the part typically eligible for tourism related purposes such as supporting cultural-heritage organizations.

Rather than dilute the funding for marketing of the overall destination, DMO's and cultural-heritage organizations, facilities and events can collaborate to replicate the "concept" of the room occupancy tax and pioneer other more culturally-related self funding "user fees" to make these groups more sustainable. An example is an "admissions" tax like the ones used in several states to fund construction or upkeep of tourism related facilities such as theaters.

Another is a prepared food tax on customers of the culinary arts like those used in a growing number of communities. Typically a third (or more) of foodservice revenues are driven by visitor spending giving this tax the potential to be a cultural-heritage "user tax." Another approach that has been used is to link the funding of cultural-heritage groups to a very small percentage of assessed property valuation based on the well proven impact they have on quality of life and overall economic growth.

Another self funding approach being used to fund both destination marketing and cultural-heritage organizations, facilities and events is a special tax district. Similar to downtown improvement districts where a special assessment goes for that purpose based on a specific geographic area, the new models are based on a type of business, e.g., the portion of six or so industries that directly benefit from tourism such as retail, dining, lodging, entertainment, transportation, admissions, etc. Based on the proportion of each type of business that comes from tourism, a special assessment is levied. Similar districts have been created around geographic areas to support cultural-heritage facilities and events.

The key to any formula is the tax must be very small, and the use must provide benefit to the customer shouldering the tax.

CONCLUSION

This paper is brief by design so that it can be adapted by communities of all sizes--even the very smallest or largest community. It is also designed, not as a road map or blueprint, but to be a thought and conversation starter and to lower any obstacles that may exist from not knowing what to expect.

If you build a place people want to visit, you build a place where people want to live.

If you build a place where people want to live, you'll build a place where people want to work.

If you build a place where people want to work, you'll build a place where business needs to be.

And if you build a place where business has to be, you'll build a place where people have to visit.

- Maura Gast

RESOURCES:

[Americans for the Arts \(www.artsusa.org\)](http://www.artsusa.org)

[Destination Marketing Association International \(www.destinationmarketing.org\)](http://www.destinationmarketing.org)

[Managing Destination Marketing Organizations: The Tasks, Roles and Responsibilities of the Convention and Visitors Bureau Executive \(http://www.managingdmos.com\)](http://www.managingdmos.com)

by Robert C. Ford and William C. Peeper

Published by: ForPer Publications, contact Robert C. Ford at Department of Management, College Business, University of Central Florida, Orlando, Florida 32816

[Destination Branding for Small Cities \(www.amazon.com/Destination-Branding-Small-Cities-Baker/dp/0979707609\)](http://www.amazon.com/Destination-Branding-Small-Cities-Baker/dp/0979707609)

by Bill Baker – Total Destination Management

Published by: Creative Leap Books, 20212 SW 86th Ave, Portland, Oregon 97062

[Tourism Marketing for Cities and Towns \(http://www.amazon.com/dp/075067945X/ref=rdr_ext_sb_pi_hist_3\)](http://www.amazon.com/dp/075067945X/ref=rdr_ext_sb_pi_hist_3)

by Bonita M. Kolb

Published by: Butterworth-Heinemann is an imprint of Elsevier, 30 Corporate Dr, Ste 400, Burlington, MA 01803

[The BrandScience Guide for Destination Research](http://www.dcvb-nc.com/cr/BrandScience_Guide_for_Destination_Research.pdf)

(www.dcvb-nc.com/cr/BrandScience_Guide_for_Destination_Research.pdf)

[President's Committee on the Arts and the Humanities \(www.pcah.gov/preservation/USCultSummit.html\)](http://www.pcah.gov/preservation/USCultSummit.html)

[Civic Tourism \(www.civictourism.org/helpful_hints.html\)](http://www.civictourism.org/helpful_hints.html)

[Cultural Heritage Marketing Council \(www.uscht.com\)](http://www.uscht.com)

[Partners in Tourism \(www.culturalheritagetourism.org\)](http://www.culturalheritagetourism.org)



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