

# NEWSLETTER

National Committee on Cultural Tourism

Comité National du Tourisme Culturel

# BULLETIN

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Conseil International des Monuments et des Sites

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C'est avec grand plaisir que nous lançons le premier numéro de Nouvelles du Comité National Icomos sur le tourisme culturel en cette toute fin d'année afin de vous permettre d'entamer l'année 1991 sur quelques réflexions, définitions et sur un domaine qui intrigue parfois.

Beaucoup d'entre nous sont attirés par le voyage, parfois parce que nous voulons fuir, d'autres fois parce que nous voulons découvrir et que nous sommes à la recherche, en quête d'autres choses. Il y a également ceux qui sont intéressés par le tourisme pour ses aspects financiers et rémunérateurs puisqu'on le dit être l'industrie du futur. C'est là que naissent les difficultés si l'on désire créer des produits touristiques exploités de nos ressources sans éthique, à moins que l'on ne veuille lier davantage conservation du patrimoine culturel et naturel et tourisme. A nous, en développant un réel tourisme de qualité de permettre au touriste l'expérience la plus enrichissante tout en facilitant la mise en valeur de nos ressources culturelles.

Ce numéro est une invitation à nous soumettre vos idées, vos remarques, vos expériences et vos textes présentant des nouvelles de votre région, de votre localité.

Il est notre façon de vous présenter nos meilleurs vœux pour la nouvelle année 1991

Claude Moulin  
Président

We are very pleased to publish the first issue of the Cultural Tourism Newsletter. It comes with the new year and we hope it will lead every reader to some definitions and thoughts on this quite intriguing phenomenon: Cultural Tourism.

Some will say "why do we need to be serious as we travel and want to get-away-from-it-all" and have "fun"? For some of us tourism is escapism, for others it is a quest. Many still look at it as a moneymaker without considering its cultural dimension. Our resources are being developed quickly as tourist products and we need to be very careful in order to protect our heritage. It is up to us to develop quality tourism allowing the tourist the best possible experience, and the perfect "mise-en-valeur" of our cultural and natural resources for all of us.

This newsletter is an invitation to share with us ideas, remarks, experiences and papers on cultural tourism in your region and community.

It is our way to present our best wishes for a Happy New Year 1991

Claude Moulin  
President

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**ICOMOS National Committee on Cultural Tourism:  
Three questions toward a definition**

The ICOMOS National Committee on Cultural Tourism in order to better define and agree on the meaning of the term Cultural Tourism submitted the three following questions to several Canadian experts:

- 1) What is your definition of cultural tourism?
- 2) What are the characteristics and specificities of the cultural product for the tourist?
- 3) What type of clientele has and will have cultural tourism?

Here are some of the answers which allow a better understanding of this phenomenon.

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Cultural tourism refers to educational leisure activities which enhance the visitor's awareness and appreciation of the natural and or human history of another region. Cultural activities include exposure to and understanding of scenery, ecology, communities, historic sites, interpretive centres, museums, art galleries, monuments, and ethnic events. Cultural tourism may form an entire vacation or be intermixed with recreational, business or convention tourism. Cultural tourism is increasingly the preferred style of tourism as promoters and consumers alike recognize its particular popularity and benefit to contemporary and future societies.

Exerts from the communication presented at the World Conference on Tourism Development and the Environment, Santa Cruz de Tenerife, Spain, October 1989

In 1985 in Madrid, the Secretary-General of the World Tourism Organisation recognised Cultural Tourism as a major new trend in leisure travel induced by cultural motivations, reflecting a desire, and arguably also a need, for new experiences and knowledge.

As 2000 A.D. approaches, when the United Nations predicts tourism will be the world's leading industry, many governments have

already recognised the potential strength and stabilising influence of proactive strategies in tourism.

Although conservation of the world's premier cultural monuments, such as the Great Wall across China, classical architecture in Italy and Greece, and the Pyramids of Egypt, has traditionally been driven by pride in a national treasure, there is now the added strong impetus and pressure of international cultural tourism. At Stonehenge in southern Britain, for example, tourists can no longer touch the mysterious rocks. Two million visitors to the Pyramids each year are adding to damage caused by natural processes and encroachment of industrial urban areas. In Europe, as across the western world, natural and human heritage are assuming high importance as a new asset in tourism marketing by both the private and public sectors. In Britain former industrial landscapes are now becoming educational tourism assets. More and more of its factories and canals, the very places from which workers used to escape from for vacations elsewhere, are now heritage museums and recreational areas with boat rentals. Similarly, in the Yukon territory of Canada, the Klondike trail is now popular with hikers and the Gold Rush is relived by annual festivals.

According to the European Travel Commission total museum attendance in the USA is now eight times greater than spectatorship at all professional sports. In Canada, over 90 millions visits annually to its museums and related institutions contribute to a 22 billion tourism industry, 30% of it derived from foreign visitors.

Apart from cultural tourism providing excellent growth opportunities for regional and national economies, both the individual host and visitor prosper in valuable philosophical ways.

Ideally, showcasing of a nation's natural history and culture should make its society and visitors more conscious of the global need for a shared approach to environmental protection. Some have argued that cultural tourism is a marriage of opposite - stewardship of a heritage resource on the one hand, contributing to economic development on the other. Progress in cultural tourism is a matter of balancing aspirations.

Emlyn H. Koster, PhD  
Director  
Tyrell Museum of Palaeontology  
Drumheller, Alberta

The answers to the questionnaire are intended to reflect the view taken by the department:

- 1) Cultural tourism can be defined as leisure travel predominantly or specifically aimed at understanding the connection between present-day human habitat, its history and its achievements.
- 2) The cultural landscape of interest to the tourist may include the built and natural environment( and the relationship between the two) mainly in the form of buildings, streetscape and landscape, and cultural products such as visual and performing arts, artifacts, food, clothing, and collectibles.

The product is predominantly tangible: cultural tourism can but would not normally embrace intangibles such as political or religious ideology. However, it but may include popular elements such as local custom and language.

- 3) Cultural tourism began with study tours offered by university professors and their followers. The area of concentration was in the grander monuments.

With the increasing popularity of heritage, cultural tourism now deals with the whole process of living: commerce, industry, agriculture, the arts, the media. The audience is now and will continue to be much wider and is more likely to include people from neighboring areas as well as those from far afield. Increasingly, seniors and singles are joining the families and organized tour groups.

The danger inherent in the increasing popularization of cultural tourism is that the purveyors of tourism, in their efforts to reach as many people as possible and promote community pride may generate a tourism experience which is too artificial. Goals toward of bringing tourists to real people in real places should always predominate.

William R.DeGrace  
Heritage Planner  
Tourism, Recreation & Heritage  
New-Brunswick

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Synthèse des commentaires de quelques collègues de travail:

- 1) Le tourisme culturel consiste à enrichir ses

propres connaissances soit dans sa propre culture, soit dans une culture étrangère.

- 2) Dans le passé tout comme dans le présent, qu'il s'agisse d'une attraction, d'un évènement, d'un lieu ou de personnages, ceci doit être représentatif, attirant, identifiable, éducatif, et reconnu.
- 3) Le tourisme culturel touchera une clientèle d'une classe et d'un niveau d'éducation moyen cherchant à s'enrichir intellectuellement. Le milieu de l'éducation en général (professeurs et étudiants)

Jean-Pierre Maxens  
Commission de la Capitale Nationale  
Ottawa

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On peut en fait se poser les deux questions (ou sous-questions) suivantes:

- Qu'est-ce que le tourisme?
- Qu'est-ce que la culture ?

Commençons par la plus embêtante, la culture! Mais soyons prudent et donnons-lui le sens de civilisation qui selon Blondel se définirait comme la façon de naître, de vivre, d'aimer, de se marier, de penser, de croire, de rire, de se nourrir, de se vêtir, de bâtir ses maisons, de grouper ses champs, de se comporter les uns vis-à-vis des autres...

Le tourisme c'est le plus simple à définir, plus technique, disons que c'est principalement une activité de loisir qui, contrairement aux autres multiples formes de loisirs, implique les notions de déplacement et de séjour. Encore une fois on retrouve ces notions de temps et d'espace. (Roger Nadeau, le Tourisme)

Donc le tourisme culturel serait une activité de loisir permettant à un visiteur d'apprécier ou d'être sensibilisé aux us et coutumes d'une communauté ethnique ou d'un sous-groupe (Gaspésiens, Bleuets, Bretons...) et ce par différents moyens i.e. la musique, le théâtre, les arts graphiques, l'architecture, le patrimoine, l'agriculture, la cuisine, les industries, le cinéma, les musées et ainsi de suite.

En ce sens l'ICOMOS n'est peut-être pas la plateforme idéale pour en faire la promotion. De toute façon la culture englobe tout, alors pourquoi la catégoriser dans le tourisme.

J'imagine que le touriste recherche des attractions typiques ou spécifiques à une région, à un pays et ce peu importe que l'attraction soit culturelle ou de toute autre catégorie. Le produit variera évidemment d'une place à l'autre et dépendant des régions l'accent sera mis sur une ou plusieurs catégories culturelles.

Comment définir une clientèle alors que la culture n'appartient pas vraiment à personne en particulier et appartient à tout le monde en même temps. J'ai de la difficulté à vendre ma façon d'être à une tranche particulière de la société. Je peux penser que certains aspects de notre façon de vivre pourraient intéresser les étrangers mais je suis mal à l'aise quand je dois en faire un objet de marketing!

Alain Lafrenière  
Commission de la Capitale Nationale  
Ottawa

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#### CULTURAL TOURISM IN PRINCE EDWARD ISLAND: A GLOBAL PERSPECTIVE

Cultural Tourism is the art of participating in another culture, of relating to people and places that have a strong sense of their own identity. It is an approach to tourism that gives tourists credit for intelligence, and promises them some depth of experience and real-life layering that can be explored on many levels.

However, in today's world, even the simple joy of discovery, the satisfaction of finding a place to stay, to eat or to walk that is truly memorable and touches you, is not so simple anymore.

Successful cultural tourism planning demands a creative analysis and interpretation of our cultural resources that addresses broad environmental policy and planning with a strong, imaginative framework. From there, we will be able to look back and forth to the heart of the matter, the attention to little details, design and quality that affect the impressions and experience of each individual.

I am reminded of sitting on the screen porch at the "Inn on Bay Fortune" overlooking the Bay, right after sunset, drinking my coffee after a superb broiled salmon steak. I asked the waitress if she was just here for the summer. "Oh, I live here all year, alright," she said, "but it's like a different world for all of us in the summer,

isn't it? I live right across the Bay. Can you hear my kids playing? That's their bonfire you can see over there," and she indicated the flames flickering in the new darkness, with a wave of her hand. The excited sounds of gleefully shrieking children in the distance filled me with a strong sense of connection.

If Cultural Tourism is defined as an exploration of, and an attraction to authenticity in the urban and rural landscape, then an analysis of Prince Edward Island as an "authentic" destination raises many important questions and challenges.

Tourism is currently the Island's second most important industry, bringing well over half a million visitors annually to the land of "Anne of Green Gables". They come to enjoy our miles and miles of dunes and sandstone cliffs, and the hustle and bustle of our fishing harbours during lobster season. Many also wander the meandering red roads and scenic highways past towns and villages tucked into the rolling agricultural landscape. Most will spend at least a day or two in downtown Charlottetown, the "Birthplace of Confederation" where much effort is currently underway in reinforcing the classic Colonial feel of the original Charlottetown, along with its later softening by Victorian ornamentation and grande allees of trees.

These same hundreds of thousands of tourists also want to eat hamburgers, have occasional gourmet meals, ride waterslides, drink coffee, shop, get gas for their cars, sleep in comfortable beds, and find safe places for their children to play. They respond, as we all do, to convenience and comfort as well as to the deeper delights, often noticed largely subconsciously, of profoundly identifying and communicating with the soul of a place.

Here, in this tiny province where even small changes can make big differences, we have to work towards what Angus Stirling of the National Trust U.K. calls a "sophisticated harmonization of needs."

And, while the tourist "from away" is all too often seen as the excuse for quick solutions, we cannot lose sight of the fact that the ultimate client, the ultimate barometer of the attractiveness of the Island as destination, is the satisfaction of the year-round Islander.

Do we feel at home everywhere on the Island? Or do we increasingly feel the need to segregate ourselves in exclusive tree-lined older

neighbourhoods, or rural retreats, to escape? With fresh eyes, the tourist is likely to notice inconsistencies in our character even more than we do. The whole Island needs a harmonious image, to attract and keep both tourist and resident. It's small enough that every part affects the whole, that cumulative impressions of each region and neighbourhood build on each other.

The Island landscape is an entity in itself, a little world. It is also a microcosm of land issues in the world at large, where there is a growing awareness today of the interrelatedness of all things environmental. Just as we can no longer pretend that pollution is "out of sight, out of mind", we can no longer afford to ignore the roadways stabbing into the hearts of towns with increasing volumes of traffic as necessary evils that can't be modified, or to turn a blind eye to strip development architecture as a profitable necessity. We must address these and other current issues with an awareness that acknowledges their power to drastically alter the texture of our lives.

Yes, we still have hidden beaches, some vibrant neighbourhoods, and stretches of intact street and roadscape. But do we ultimately want a pattern of isolated small pockets of authentic historic and natural character - little national parks of beach and town - surrounded and pressured by uncontrolled, impatient development? It is easy to imagine how the subtleties and small scale of the Island's landscape and built heritage could eventually be overwhelmed by the demands of new development planned without clear policies and design guidelines to address the integration of old and new, and the balance of natural and man-made in the landscape. In the resulting confusion, we would lose both our distinctive draw as a tourist destination, and our own sense of home with strong traditions.

The challenge in this global age is to see the Island as a cohesive whole, where zoning is not just a matter of segregating land uses, but of designing facilities to fit in, and flow with each other, and contribute to the overall picture. In this scenario, every roadway is considered a scenic route, and every building becomes a responsible member of a landscape and a neighbourhood, instead of a self-centred appendage to a highway.

A process for establishing long term liveability and character will pay off in sustained

profitability. In a world where many tourist destinations have become odd mixtures of museum and commercial chaos that no longer ring true, we stand to gain, because of our size and island definition, by sensitively preserving and developing the whole Island as a genuine, living and distinct landscape and townscape.

Conversely, if we continue to ignore the whole picture, even the pockets we have fought to preserve will become increasingly insignificant in proportion to the mood and feel of the overall scheme of things where our real lives are played out.

Come live on an island that's ahead of its time, where the inhabitants have acknowledged their interconnectedness on many levels and worked with it in the development of their landscape. Come visit a destination where past and present, nature and culture, tourist and local have achieved a measure of harmony in the environment, without succumbing to the anonymity of strip development, superficial tourist facilities at the expense of local enjoyment, or the threat of automobile supremacy at all costs. Here is a whole island that is not only beautiful, but that is real, that works. Now, there would be a destination for the true, modern cultural tourist!

Karen E. Lips,  
Landscape Architect,

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Un mot sur le tourisme culturel et l'environnement

On parle de tourisme culturel dans tous les sens du mot, mais on parle peu de l'environnement visuel et du cadre réel dans lequel il se développe. Pourtant, c'est dans un environnement physique, beau ou laid, accueillant ou repoussant, que se construit chaque jour le cadre concret de notre hospitalité. On a beau évoquer nos beaux espaces et nos beaux paysages, mais promenons-nous un peu: affiches délabrées le long des routes, entrées de villages hideuses, souvenirs insignifiants, centres de petites villes dévastés, arrière-cours de toiles empilées, montagnes éventrées, terrains de stationnement anarchiques... puis, un beau monument historique, une "reine" et un "roi de la patate"... Enfin, pour couronner le tout, un paysage qui donne sur le fleuve... entre deux cours à "scrap".

C'est caricatural, bien sûr, mais c'est hélas, trop vrai. Il y a de beaux sites ou ensembles à visiter, mais trop peu et ils sont menacés, de surcroît, par les éléments visuels pollués envahissants. Ces quelques "fleurons" disparaîtront eux aussi, si nous ne sommes pas vigilants, non seulement pour défendre des vieilles pierres et de beaux arbres, mais aussi pour contester les constructions nouvelles et le développement sauvage qui banalisent tout.

Je conviens qu'il faut préserver l'eau, l'air et tout ce qui est vert, mais il est tout aussi impérieux de surveiller maintenant l'environnement visuel bâti, en créant chaque jour le cadre qui nous influence tant dans nos propres comportements et modes de vie.

Si la notion de tourisme culturel pouvait éveiller en nous cette volonté de créer des milieux de vie plus dignes et plus harmonieux sur le plan de la culture matérielle, un pas important et fondamental serait fait. Car, je ne m'explique toujours pas pourquoi nous sommes incapables de développer un environnement visuel de qualité sur notre territoire, quand nos créateurs en arts d'interprétation nous ont déjà forgé une personnalité à la fois actuelle et enracinée, dans le domaine de la chanson et de la danse, par exemple.

Appel donc à nos créateurs de cette culture matérielle pour créer aujourd'hui, avec cohérence et imagination, ce patrimoine de demain... qui sera l'objet de notre fierté et de notre visite

Cyril Simard  
Président  
Architecte et Ethnologue  
Commission des biens culturels  
Québec (Québec)

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Our discussion of Heritage Tourism at the Icomos Canada Conference (National Committee on Cultural Tourism meeting) November 1990 in Montréal brought out the following issues. Some of these may well be subjects of study in the document being prepared for the next Icomos International.

- Future increases in tourism and subsequent overcrowding will ultimately debase both the resource and the experience of it. Old Québec may soon be in this category. I note from the material circulated during discussion that

Canterbury Cathedral (England) is already taking steps to prepare for and mitigate the effects of increased tourism that will follow from the building of the "Chunnel". What steps are being taken at highly visited sites in Canada?

- I was interested in the discussion that took place about the debasement of districts or areas from poorly plan infrastructure (the Charlevoix region was cited). The question I found myself asking is "What planning mechanisms can be put in place in that region under current Québec planning legislation? Is there no such legislation?"

- I think that any documentation prepared for the next ICOMOS International conference should be heavily based on case studies: success stories rather than broad surveys.

Margaret Archibald  
Executive Secretary  
Federal Heritage Buildings Review Office  
Environment Canada, Parks Service

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Cultural tourism is far more than the discovery of monuments and sites (ICOMOS Charter, 1976). It is everything that this discovery creates in terms of the process, the spatial and time experience, as well as the psycho-cognitive aspects through which tourist might reach a more open, universal way of thinking. To draw personal as well as universal conclusions from the encounter with human cultural heritage (tangible or intangible) is the essential, the secret to successful cultural tourism.

Cultural tourism can be seen as an effort towards enhancing and protecting cultural resources, landscap, architecture, urban form, arts activity and unique local character. At the same time, cultural tourism does not prohibit encouraging economic development by the sensitive use of these resources for tourism. There are questions that cultural tourism prompt and each region and community can find its own distinctive way to enrich the tourist experience and ensure an harmonious development and enhancement of its heritage and environment.

As the World Tourism Organization underlined in 1985, the emphasis on cultural travel and communication between people is growing. "This represents a transformation of former values...The integration of tourism with the

social and cultural environment and the promotion of an "adult tourist" more interested in cultural values will lead to a climate in which the cultural content of most forms of tourism will increase."

Activities which can assist in the development of tourism may also be desirable elements in the cultural development of a nation. If we choose to develop cultural tourism, it necessitates other desirable improvements to adapt to the needs of both hosts and guests. What is meant by cultural tourism is that we deal with the cultural content of tourism, through knowledge of our resources, the tourism phenomenon and the tourist. The cultural resources of a region must be presented and interpreted with intelligence and creativity. The development of these products entails deep research into one's identity, and a profound sense of place which will allow people to grow, self-actualize, feel proud and link the past to the future.

Cultural heritage is a human resource and cultural tourism the instrument by which it can be exploited, but it is based on heritage as a tourism resource. This is the difficulty or the challenge and the cornerstone of cultural tourism.

Cultural tourism is the magic word which opens the way to a more humanistic and integrated form of touristic development. It is a process by which changes can occur and diversity and richness can be developed. This is the "instrument" and often the "motor which drives" development. It emphasizes social, economic and cultural benefits that both tourists and hosts can gain from cultural, historical, architectural, environmental resources.

A reflection on community cultural tourism concepts in Canada calls first for definitions of terms and a presentation of the principles guiding the development and enhancement of the community through tourism. This leads to the study of landscape and the sense of place as basic requirements for the development of a cultural tourism which allow hosts and visitors to experience a rich encounter rather than fierce antagonism. Cultural tourism is not a panacea for all problems, it is not a new device to attract more tourists and consequently more money. Cultural tourism is a tremendous opportunity for hosts and tourists alike to better know and understand our world, to make it the mirror of ourselves, to develop our tastes and emotions, and to acquire rich "place" experiences. It leads

us to a better quality of life through enhancement of daily lives, landscapes and our tourism experiences.

The development of cultural tourism is an opportunity to care for our past, our history, and our heritage. Cultural tourism creates more incentive for keeping cultural resources as assets of our communities. The danger is always in falling into a tourist logic rather than a culture logic. This is the challenge that has to be taken up.

What is important for each individual and each community is to come to grips with its own unique model of culture. Canadian culture has visible manifestations that people may be aware of, but it also contains latent forms. The difficulty is to raise these latent forms to consciousness. Many things are non verbal, unstated and certainly unstable.

The protection and enhancement of cultural heritage resources will succeed only if the mechanisms of tourism planning and development are used properly and understood clearly.

Claude Moulin  
Professeure agrégée  
Université d'Ottawa

Announcing a 6 credit course offered in May 1991 by the Department of Leisure Studies, University of Ottawa, intitled "Conservation of cultural heritage and cultural tourism development".

There will be lectures in European universities in Netherlands, Belgium, France (Sorbonne), Italy (Venice) and case studies on site. The focus is on historic cities and world heritage sites which are heavily visited by tourists (Bruges, Arles, Venice, Versailles, Chartres, Mont St Michel) This course is accepted as an activity for UNESCO World Decade on Cultural Development by the Canadian Commission for UNESCO and has been submitted to UNESCO Paris. It is a special project of ICOMOS CANADA. It should interest planners, architects, conservationists, tourism experts, historians, geographers, recreologists... For information contact Dr C.Moulin, Department of Leisure Studies, University of Ottawa, KIN 6N5. Tel (613) 564-5941, Fax: (613) 564-9976. Registration will begin early January 1991.

On annonce un cours de 6 crédits "Conservation du patrimoine culturel et développement du tourisme culturel" offert en Mai 1991 par le département des Sciences du loisir de l'Université d'Ottawa.

Ce cours comprend des conférences dans les Universités européennes: Pays-Bas, Belgique, France (Sorbonne), Italie ainsi que des études de cas. L'étude se consacrera aux villes historiques, et aux sites du patrimoine mondial qui sont visités par des hordes croissantes de touristes (Bruges, Arles, Venise, Versailles, Chartres, Mont St Michel) Ce cours accepté par ICOMOS-Canada comme projet spécial a été inscrit par le comité canadien de l'UNESCO au Comité intersectoriel de l'UNESCO à Paris en vue d'être reconnu comme activité-Décennie.

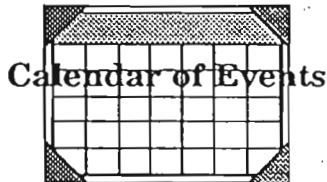
Les planificateurs, urbanistes, architectes, conservateurs, géographes, historiens, spécialistes du tourisme, récréologues devraient être intéressés par un tel cours. (du 5 Mai au 29 Mai 1991)

Pour renseignements contacter la professeure Claude Moulin

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L'inscription aura lieu dès le début Janvier 1991.



May 10-12 th, 1991. The Centre for Studies on the City and Surrounding area (Cepcit) in the Department of Sociology of the University of Bologna is organizing the Second Mediterranean Convention on the Sociology of tourism on the theme "Local intermediate groups and structures to re-create the image of the tourist system", Ravenna (Italy)

July 2 - 5, 1991. The University of Calgary and the University of Surrey are presenting an international conference at the University of Calgary, Alberta, Canada, "Tourism & Hospitality Education: New Horizons"

July 16-19, 1991. The World Leisure and Recreation Association is organizing a World Congress in Sydney Australia, "Leisure & Tourism, social and environmental change" Contact: WLRA Congress, University of Technology, PO Box 222, Lindfield, NSW 2070, Australia.

November 4-8, 1991. The Third Global Congress on Heritage Interpretation International will take place in Honolulu, Hawaii. The theme is "Joining hands for quality tourism - Interpretation, Preservation and the Travel Industry"

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