

Group of Seven & Indigenous Group of Seven

# Tourism Product Development Strategy

June 2021



## A Note on COVID-19

The *Group of Seven and Indigenous Group of Seven Tourism Product Development Strategy* was completed in 2021, as the COVID-19 pandemic was affecting the world.

The impacts are expected to have long-term implications that include:

- The funding and program priorities of municipal, economic development and tourism organizations will be under pressure, with reduced resources.
- There will be long-term changes to businesses and industry, especially in the area of experience development and tourism, as well as the ability of operators to service and host visitors.
- There will also be many changes to government and public institutions and their support of existing and future programs as their priorities are pulled in competing directions.
- Rebuilding traffic and visits from local, regional and domestic markets will take time.

Superior Country must closely monitor these realities and adjust plans on a short term or long-term basis as needed.



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# Project Background

The Group of Seven and Indigenous Group of Seven's cultural connection to the North Shore of Lake Superior and throughout Superior Country provides an authentic and inspirational opportunity for visitors to create a cultural connection to the area while taking part in tourism experiences throughout the region.

With a historical significance to Canadian art history, placemaking and tourism interpretation, the Group of Seven and Indigenous Group of Seven continue to have contemporary relevance through their ability to encourage unique connections to the rugged, varied and remote landscape spread across Northern Ontario.

The Group of Seven, sometimes referred to as the Algonquin School, is a group of Canadian landscape painters who were predominantly active in the 1920s and early 1930s. They are recognized today as the creators of the first cohesive and recognized Canadian art movement. The seven original members include:

- Franklin Carmichael (1890-1945)
- Lawren Harris (1885-1970)
- A.Y. Jackson (1882-1974)
- Franz Johnston (1888-1949)
- Arthur Lismer (1885-1969)
- J.E.H. MacDonald (1873-1932)
- Frederick Varley (1881-1969)

The Group of Seven artists painted landscapes in many Canadian provinces and areas, but the volume of work produced in Northern Ontario, along the North Shore of Lake Superior, in the Cochrane area, the Algoma region, and Sault Ste. Marie are a testament to the natural beauty of the region. These works have been identified as an opportunity to enhance tourism products and assets in Superior Country, along the North Shore of Lake Superior.

The Indigenous Group of Seven, also known as the Professional Native Indian Artists Incorporation (PNIAI) was founded in November 1973 and included:

- Jackson Beardy (1944-1984)
- Eddy Cobiness (1933-1996)
- Alex Janvier (b. 1935)
- Norval Morrisseau (1932-2007)
- Daphne Odjig (1919 - 2016)
- Carl Ray (1943-1978)
- Joseph Sanchez (b. 1948)

Of particular interest from the Indigenous Group of Seven perspective is a direct connection to the region for Morrisseau, who was raised on the Sand Point Reserve near Lake Nipigon.

Art and cultural stories can be significant core trip motivators for travellers, providing compelling reasons for someone to seek out and build a trip around a location or cultural experience. These assets can also play a significant role in enhancing or even extending trips for visitors who are passing through for a different reason.

In order to determine the tourism opportunities surrounding the Group of Seven and Indigenous Group of Seven, Superior Country is undertaking a tourism product development strategy. This report considers the connection of these two important art groups to Superior Country, the ability of the region, its partners and stakeholders to position Group of Seven cultural assets and experiences to support tourism activity and provides recommendations on how best to develop these products in the region.

## Area of Focus

The project area targeted for this initiative stretches along the Lake Superior coastline from outside Pukaskwa National Park in the east, to Silver Islet and Sleeping Giant Provincial Park in the west and north to Nipigon and Manitowadge as depicted by the map that follows. Understanding that boundaries are irrelevant to tourists, select additional cultural or artistic experience elements outside of the boundary were noted and may be recommended for potential future tourism development opportunities.



Image: Project Area



Photo: Jeremy Bishop via Unsplash

## Project Goals

Recognizing an opportunity to create Group of Seven and Indigenous Group of Seven tourism experiences, Superior Country has set out to undertake a three-year *Tourism Product Development Strategy* which is designed to provide a framework to guide and enhance the development of these cultural tourism assets within the region.

The strategy will provide the foundation necessary to allow Superior Country to:

- Align with and build upon existing Moments of Algoma Group of Seven experience developments;
- Engage, inspire and excite local tourism stakeholders about the Group of Seven and Indigenous Group of Seven, while encouraging them to advance tourism opportunities related to the Groups in the region;
- Connect visitors to the region through Group of Seven and Indigenous Group of Seven inspirational landscapes and experiences;
- Set the stage for an increase in the number of visitors to the region and their average length of stay.

The strategy provides recommendations to ensure future Superior Country Group of Seven and Indigenous Group of Seven product and experience developments are a success.

## The Current Situation

Reviewing and understanding the current Group of Seven and Indigenous Group of Seven tourism context provides comprehension of the current situation and the foundation for recommendations moving forward.

Understanding the current operating environment, existing tourism assets, cultural connections and art history allow existing Group of Seven and Indigenous Group of Seven connections to be established and gaps and opportunities to be considered, in an effort to ensure that actionable and achievable recommendations are provided.

## Current Operating Environment

A comprehensive review of the operating environment was undertaken to provide a context for Group of Seven and Indigenous Group of Seven cultural developments in the region. Key findings include the following points which can be related to the tourism opportunities surrounding the Group of Seven & Indigenous Group of Seven.



- Culture and heritage is a primary tourism focus for Northern Ontario and includes both Group of Seven & Indigenous culture.
- Destination Northern Ontario in its most recent business plan, is advocating for the growth of saleable Group of Seven product and more research into the marketplace for these experiences.
- Branded regional itineraries are currently being utilized by Destination Ontario to market a series of Group of Seven themed touring routes across Ontario including Algoma, and the North Shore of Lake Superior and the Greater Toronto Area.
- Group of Seven product development has occurred (and continues) in Northern Ontario in the Algoma region and Northeastern Ontario. Northern Ontario's urban areas act as both gateways and hosts for these experiences.
- Galleries in Northern Ontario with Group of Seven connections include the Art Gallery of Algoma in Sault Ste. Marie and the Art Gallery of Sudbury. The expansion of the Art Gallery of Sudbury will be named the Franklin Carmichael Art Gallery of Sudbury and will showcase a foundational gift of his art.
- The Art Gallery of Thunder Bay focuses on Indigenous art created by Northern Ontario artisans. \$27.5 million dollars in funding has been received for a planned new location on the waterfront.
- Group of Seven regional branding has already been created in Northeastern Ontario and in Algoma & the North Shore of Lake Superior.
- The *Group of Seven Continues* brand encompasses all regions in Ontario and can be layered on top of regional branding.
- The *Group of Seven Moments of Algoma* brand, website and suite of experiences have been developed as a cultural attraction in Algoma Country. The product, which encompasses the region from Blind River to Nipigon, is referred to as Moments of Algoma and the North Shore of Lake Superior. Algoma Country has seen success in marketing the product, as evidenced through uptake on their social media channels.
- *Painted Land - In Search of the Group of Seven*, a TVO documentary that tells the story of the Group of Seven and their work in Northern Ontario.
- Work by Gary and Joannie McGuffin, Michael Burtch and Jim and Sue Waddington has helped to document the Group of Seven's time spent in Northern Ontario and to bring attention to their works in the area.
- Previously completed Northern Ontario Group of Seven research indicates that product development opportunities should:
  - focus on the 'inspired by' elements rather than in-situ,
  - develop experiences authentically and with higher quality than quantity,
  - focus on experiences centred on artists, the landscapes and the connection made between both, and
  - consider the balance between site protection and the need for tourism development through access to landscapes connected to the Group of Seven.
- Group of Seven experiences have the opportunity to be marketed year-round and provide a way to integrate rural and urban experiences which may be attractive to higher yield visitors.

## Authenticity

- Authenticity of a destination/ location can't be duplicated, nor should stories from other regions be replicated onto another location.
- Developing unique content for Northern Ontario's content driven website, northernontario.travel will position content to assist with producing lead-generating coverage that engage and attract visitors to the region. Highlighting a story that is unique, yet complements existing Group of Seven work undertaken to date will help to create collaborative success, and can be a powerful form of marketing.
- Communities need to showcase cultural connections specific to the region or area and highlight elements that visitors can't get closer to home.
- Group of Seven stories and assets should be kept at the centre of all product development efforts (i.e. be selective, authentic, credible and remain niche).
- Assessment criteria and market readiness screening tools can be used to ensure the quality of tourism product remains high in order to attract to the targeted consumer segments.

## Target Market

- There are a number of broad target markets that Group of Seven and Indigenous Group of Seven experiences will appeal to that include: Group of Seven 'avids' motivated to travel for intensive and authentic experiences; year round and seasonal residents with some knowledge but seeking experiences for their own interest or when hosting visiting friends and relatives; domestic, US and overseas campers to National and Provincial parks; Canadian, US and overseas visitors travelling to and through the region by car, RV, motorcycle, or boat; and practising artists of various media seeking inspiration from the landscapes and waterways that inspired others.
- The Lake Superior National Marine Conservation Area (LSNMCA) *Visitor Experience Strategy* notes that "Investments in Group of Seven tourism experiences are targeted to niche cultural travellers. Visitors interested in art history, or specifically the Group of Seven may be willing to travel longer distances for a Group of Seven tourism experience, making the initiative one that can attract long haul or international niche travellers to the province and Northern Ontario. These travellers are looking for robust authentic experiences that are inspired by the artists and link the art on the walls to the sites on the ground. Itineraries that allow visitors to interact with the landscape and painting sites and link multiple quality stops along a route will entice travellers."

## Touring

- The Lake Superior Circle Tour is an established, well-known tourism product with a direct connection to inspiring scenic vista touring.
- The core touring route and complimentary experiences create packageable opportunities. Landscapes (that inspired the paintings and the Group) can be matched with experiences and operators (i.e. accommodation, culinary etc.).
- The existence of the Lake Superior water trail (1000km) between Gros Cap Marina on Whitefish Bay and Fisherman's Park in Thunder Bay is unique and is part of the Ontario section of the Great Trail (the Trans Canada Trail), a 24,000km trail system that spans coast to coast across Canada.
- Previously completed studies provide recommendations surrounding touring routes:
  - Expand the existing Group of Seven program to include the entire North Shore of Lake Superior region all the way to Thunder Bay.
  - Leverage packaging opportunities to bookend experiences that start and end in a gateway community especially for touring routes and cultural activities.
  - There is a regional emphasis in Northern Ontario for itinerary development including touring routes related to the Fur Trade, Prospector, Grand Northern Route and the Temiskaming Tour.
  - There are direct linkages between landscapes, scenic vistas and motorcycle, auto and RV touring.

## Partnerships / Alignment

- One of Superior Country's goals is to establish a world class tourism destination by maximizing resources through partner collaboration.
- Other cultural groups and organizations in the region are working towards common goals of leveraging cultural resources, communicating opportunities to local areas and increasing the focus on arts and culture.
- Gateway and destination communities act as the initial point of contact for visitors to the region, provide links to cultural resources and acting as a transition zones to outdoor recreation.
- Local Indigenous art and artists may represent an opportunity for alignment with Group of Seven products being developed.
- Opportunity exists to work with local First Nations and Metis communities to explore Indigenous visitor experience opportunities.
- The development of the LSNMCA Discovery Centre in Nipigon represents a potential opportunity through public art, design elements, interpretation, historical storytelling, workshops or experiential events (art exhibits, cultural events, etc.)
- The DNO product teams represent an opportunity for continued 'experience shifts', with culture and heritage as well as touring noted as a priority experience for Northern Ontario (among others).
- Group of Seven experiences can leverage the endorsement of an expert or a memorandum of understanding for private and public partnerships to increase the authenticity of experiences created.

## Opportunities

- Northern Ontario's competitive advantage is 'wilderness and outdoors'.
- Local operators can be used to attract additional retail, stimulate economic development and work towards creating longer stay packages for visitors in the region.
- There may be opportunities at scenic lookouts and rest stops.
- Many tourism experiences and packages (cultural itineraries) are conveyed through Tourist Information Centres'/ wayfinding in the region.
- Product development tools and resources exist, include Group of Seven experts, partnerships, delivery supports, oral histories from local residents, image banks, artists, museums and galleries.
- Indigenous tourism and cultural tourism are both priorities for product development at provincial and national levels.
- National and provincial parks are developing Indigenous programming.
- Indigenous Tourism Ontario (IT0) has designed and is testing Ontario Indigenous Moments, matching local Cultural Entrepreneurs with visitors seeking a local connection.

## Challenges

- Smaller communities may lack the resources and/or dedicated personnel to advance tourism opportunities.
- There is a lack of sustainable funding (operational and project specific).
- There is a heavy reliance on volunteerism for coordination, especially in terms of events and local programming.
- The community awareness of Group of Seven and Indigenous Group of Seven connections may be limited.
- There is a lack of market-ready products and tourism experiences in niche areas.
- The region is considered long-haul from several larger urban centres and for international visitors.
- Rental car-drop issues create touring route challenges between Thunder Bay and Sault Ste Marie.
- Costs of promotion for smaller communities may be substantial.
- Front line tourism staff in the service industry may not have knowledge of the Group of Seven, Indigenous Group of Seven and cultural experiences that are available or how to access them.

# Group of Seven & Indigenous Group of Seven Connections in the Region



## Historical Connections to the Group of Seven

Research completed to date tells us that the following Group of Seven artists visited the region, and therefore most likely sketched and painted a variety of landscapes while in the area. Group of Seven members Harris, Jackson and Carmichael produced a large number of works along the North Shore of Lake Superior in notable locations such as Jackfish, Rosspport, Coldwell and Pic Island (in the current area of Neys Provincial Park). Johnson and Casson are also known to have painted in the area.

- 1921 - Harris travelled to north shore of Lake Superior between Marathon and Rosspport camping overlooking Pic Island.
- 1925 - Harris, Jackson, Carmichael, Casson visited Coldwell, Rosspport, Jackfish.
- 1926 – 1927 - Harris, Carmichael, Lismer camped in and around Coldwell Bay.
- 1930's to 1946 – Johnston was a frequent visitor to Nipigon after he officially left the Group in 1924.

An initial review of paintings by the Group of Seven artists provides a high-level list of some works that may have been inspired by the artist's travel to the region in their initial years as a Group. As noted in research completed for DNO, a few of the individual artists returned to the area, again and again later in life and add another element to the Group of Seven stories, particularly since some residents will have memories of interactions with these artists. Since there is no one comprehensive list and a wide variety of sources, further review should be completed by an art historian (or person with similar in-depth knowledge of the Group) to authenticate their location and may be helpful to identify more works.

- Lawren Harris, *Above Lake Superior*, 1922
- Lawren Harris, *First Snow, North Shore of Lake Superior*, 1923
- Lawren Harris, *North Shore, Lake Superior*, 1926
- Lawren Harris, *Pic Island*, 1924
- Lawren Harris, *Morning, Lake Superior*, 1921
- Lawren Harris, *From the North Shore, Lake Superior*, 1927
- Lawren Harris, *From the North Shore of Lake Superior*, 1923
- Lawren Harris, *Ice House, Coldwell, Lake Superior*, 1923
- Lawren Harris, *Lake Superior*, 1928
- Lawren Harris, *Lake Superior*, 1924
- Lawren Harris, *Lake Superior Hill*, 1925
- Lawren Harris, *Lake Superior Island*, 1923
- Lawren Harris, *Lake Superior Painting IX*, 1923
- Lawren Harris, *Lake Superior Sketch VIII*, 1923
- Lawren Harris, *Lake Superior Sketch XLVII*, 1923
- Lawren Harris, *Lake Superior Sketch XXXIX*, 1923
- Lawren Harris, *North Shore, Lake Superior*, 1926
- Lawren Harris, *Northern Autumn*, 1922
- Lawren Harris, *Northern Lake*, 1923
- Lawren Harris, *Northern Lake II*, 1926
- Lawren Harris, *Northern Painting 25*, 1924
- Lawren Harris, *Quiet Lake (Northern Painting 12)*, 1923

- Lawren Harris, *The Ice House, Coldwell, Lake Superior*, 1923
- Lawren Harris, *Untitled (Clouds, Lake Superior)*, 1923
- Lawren Harris, *Untitled (North Shore, Lake Superior)*, 1922
- Franklin Carmichael, *A Grey Day*, 1928
- Franklin Carmichael, *Jackfish Village*, 1926
- Franklin Carmichael, *Lake Superior*, 1929
- Franklin Carmichael, *North Shore, Lake Superior*, 1927
- Franklin Carmichael, *Port Coldwell (I)*, 1928
- Franklin Carmichael, *Port Coldwell (II)*, 1928
- Franklin Carmichael, *Port Coldwell (III)*, 1928
- Franklin Carmichael, *Port Coldwell (IV)*, 1928
- Franklin Carmichael, *Snow Clouds*, 1926
- A.J. Casson, *Algoma*, 1929 (noted as Coldwell, Rosspport, Jackfish area)
- A.J. Casson, *Near Port Coldwell*, 1928
- A.J. Casson, *Approaching Storm, Lake Superior*, 1929-30
- A.J. Casson, *Fog Lifting*, 1929
- A.J. Casson, *October, Lake Superior*, 1928
- A.J. Casson, *October, Lake Superior*, 1929
- A.Y. Jackson, *Above Lake Superior*, 1924
- A.Y. Jackson, *North Shore, Lake Superior*, 1926
- Franz Johnston, *Hauling Logs*
- Franz Johnson, *Nipigon Country*
- Franz Johnston, *Moonlight in the North*
- Franz Johnston, *Orient Bay, Lake Nipigon*, 1933
- Franz Johnston, *Revelation of Spring, Near Nipigon*
- Franz Johnston, *Shack in the Woods*, 1940

### **Other Historical Connections to the Group of Seven that Broaden and Enrich the Opportunities**

There are many other artists closely associated with the Group of Seven, who were active in the area, including two female artists, Yvonne McKague Housser and Isabel McLaughlin.

Yvonne McKague Housser first saw the North Shore from a train window in the 1920s. She returned to paint there in the 1920s, 30s and 40s, sometimes with fellow female artists Rody Kenny Courtice and McLaughlin. She and McLaughlin travelled up the Nipigon River, staying at a CPR camp. Both painted splendid images of Rosspport around 1928-29.

Paintings done in the North Shore/Nipigon area by McKague Housser include:

- *Rosspport, Lake Superior*, 1929
- *Cold Water, Lake Superior* 1928
- *Repairing the Boat, Lake Superior* n.d.
- *North of Superior* n.d.
- *Shoreline, Northern Ontario*, 1945
- *Autumn, Lake Superior*, 1929
- *Sunny Afternoon- Lake Superior*, n.d.

Two of her paintings from the Nipigon area are famous:

- Evening, Nipigon River, 1929, was later mass-reproduced as a silk screen print in the Sampson-Matthews series (1942).
- Marguerite Pilot of Deep River (Girl with Mulleins), 1932 shows “a half-Indian, half-French-Canadian girl from Lake Nipigon” (despite the title) and is one of Housser’s most reproduced images in art history books and exhibition catalogues. She also completed other paintings of local inhabitants and the landscapes. This is the only Metis/First Nation connection of any of the featured artists.

These and many others with direct connections to the core group provide more assets to include in experience development. With more research, more may be uncovered.

### **Historical Connections to the Indigenous Group of Seven**

Norval Morriseau, an Indigenous Group of Seven painter who is also known as Copper Thunderbird, was born on the Sand Point First Nation and grew up on Lake Nipigon. Known as the founder of the Woodland style of painting, he was inspired by the Ojibwe culture and history which he learned from his grandfather a local shaman.

Morrisseau, who is known to have painted in the area, may have found inspiration in the ancient pictographs of the region among other influences. Several of Morriseau’s children followed in the artistic footsteps of their father. Two of his sons, who are practicing artists, currently reside in or near Thunder Bay.

Initial research has identified the following list of potential Indigenous Group of Seven ‘inspired by’ locations and potential sites with a cultural connection.

- Sand Point First Nation, Gull Bay & Lake Nipigon – The birthplace and childhood home of Norval Morriseau.
- Orient Bay, Lake Nipigon – Pictograph site
- Nipigon Bay, mouth of the Nipigon River - Nipigon pictograph site
- Thunder Bay Museum - There is a Morriseau painting in the museum’s permanent collection as well as paintings by other students of the Indigenous Group of Seven (i.e. Noah Brown Sainawap and mentor Susan Ross).
- Nipigon Public Library – There is a Morriseau painting on display in the library.
- Lakehead University – The university’s permanent collection includes Indigenous Group of Seven paintings.
- Ahnisnabae Gallery, Thunder Bay - Private Indigenous art gallery with Indigenous Group of Seven works of art for sale (Carl Ray, Joseph M Sanchez etc.)
- Lake Superior Art Gallery – A large collection of aboriginal art in the Woodland style available.

Additional research by an art historian may return further connections to the Group.

# Group of Seven & Indigenous Group of Seven Tourism Assets

## Inventory of Existing Assets

An inventory of current cultural tourism assets related to the Group of Seven and Indigenous Group of Seven was undertaken to understand the current offer and was collected using research and stakeholder consultation focusing on the project boundaries, while noting additional opportunities or clusters outside of the project area.

See appendix A for an extensive list of 91 assets which include:

- 12 art galleries
- 19 artists
- 10 locations with art installations or art on display
- 3 workshops
- 1 artist in residence program
- 6 art tours
- 9 art organizations, centres and art groups
- 8 museums and interpretive centres
- 9 major festivals and events with a connection to art or cultural heritage
- 7 existing art related interpretation installations
- 7 attractions or experiences with a link to the Group of Seven or Indigenous Group of Seven

Existing inventory items in the study area that currently have a direct experiential connection to the Group of Seven or Indigenous Group of Seven include:

- Moments of Algoma Driving Tour – The tour currently reaches into Superior Country, and includes assets as far west as Nipigon.
- Visitor Centre Group of Seven displays at Neys Provincial Park.
- Neys Provincial Park staff offer guided hikes which include some interpretive content related to the Group of Seven.
- Nipigon's past ArtESCAPE event paid tribute to the Group of Seven, featuring seven artists from the community.
- Seven- Group of Seven Moments of Algoma and the North Shore of Lake Superior interpretive displays have been installed in the region.
- The Nipigon River pictographs (among other pictograph sites) may have been a source of inspiration for Norval Morrisseau's style of painting.
- Naturally Superior Adventures of Wawa offers two water-based experiences that explore the history of the Group of Seven in the area; a kayak tour from Rossport to Pukaskwa and a voyageur canoe trip from Jackfish to Hattie Cove.
- The planned Lake Superior Group of Seven Trail will allow visitors to reach some painting and interpretive sites.
- The future Lake Superior National Marine Conservation Area will engage visitors and tell the story of the region. It may be an opportunity to showcase the region's Indigenous heritage through art as well as the connection to the Group of Seven.

Items just outside of the area with a direct connection adds the following:

- A handful of galleries indicate that they offer Indigenous art in the Woodland style.
- Three artists in the Thunder Bay area have a direct familial connection to Norval Morrisseau.

### **Opportunities and Gaps in the Offer**

In order to attract and entertain visitors, there must be adequate quality and quantity of experiences related to the Group of Seven or Indigenous Group of Seven available. Reviewing the existing assets allows the identification of regional gaps and opportunities in the offer.

- The region is a hotspot for artisans, and has many artists and groups that are serving the arts. These assets may be beneficial as experiences are being developed.
- There are several community museums and interpretive centres in the region, with historical information on display. There is currently limited information at these locations regarding the area's art history, the Group of Seven or the Indigenous Group of Seven.
- Events provide Indigenous cultural connections through the area's pow wows.
- 25 of the 87 assets included in the inventory are located in the city of Thunder Bay, which has a rich cultural and artistic connection, especially in relation to Indigenous art.
- There are limited attractions and experiences with a strong Group of Seven connection.
- There are many assets related to Indigenous art, but experiences or attractions that have a strong connection to the Indigenous Group of Seven are currently limited.
- Painting sites are often difficult for visitors to reach. Superior Country's landscape, trails, waterfront locations and scenic lookouts provide insight into similar landscapes.
- The completion of the Group of Seven Trail will provide much needed access to select remote sites, and additional experiential opportunities for connections to the Group in the region.
- The future Lake Superior National Marine Conservation Area will engage visitors and tell the story of the region. It may be an opportunity to showcase the region's Indigenous heritage through art as well as the connection to the Group of Seven.

The number and range of artists and their art and the connection to the landscapes and waterways that inspired them provide a rich foundation to build new or expanded visitor experiences.

## External Factors

In addition to considering the current situation as it relates to the tourism environment in Superior Country, it is important to also understand the external factors that could affect Group of Seven and Indigenous Group of Seven product development. A PESTLE analysis is a tool used to scan the environment and understand the external factors that impact an organization or initiative connected to political, economic, social, technological, environmental and legal elements.

### POLITICAL

- Organizational boundaries may create competition for tourism dollars when viewed as competing against neighbouring region's offers.
- There are many competing factors vying for all levels of government support and funding.
- International borders are currently closed and travel between provinces is being limited.
- Investments from the federal government support the development of Indigenous tourism products and experiences.

### ECONOMIC

- The ongoing COVID-19 pandemic is impacting the tourism industry. The financial impact has been devastating. The longer-term impact remains to be determined.
- The disposable income of some consumers and traveller segment groups is being stretched.
- Economic uncertainty, travel restrictions and consumer sentiment may shift travel behaviours in the near term.
- Pent up demand for travel coupled with increased savings from current inability to travel, increases likelihood for future increases in visitor spending.
- Additional government funding to support the tourism industry is currently available to aid in the pandemic recovery of the industry. Additional funding may be available for the arts and culture sector in the near term.
- Interest rates are at historically low levels.
- Construction is booming, putting pressure on related costs, and putting pressure on visitor accommodation options in Northern Ontario as construction and other crews occupy rooms.

## SOCIAL

- The population is aging.
- Canada is a culturally diverse nation, which is especially evident in urban areas.
- The traditional visitor to Northern Ontario is changing as people are forced to vacation closer to home, and are increasingly seeking out wide open spaces for travel.
- The trend towards increased control over itineraries and feeling safe when travelling are quickly growing and changing traveller's minimum expectations.
- Due the current COVID-19 pandemic, there may be an opportunity for greater emphasis on domestic markets and 'exploring your own backyard' tourism experiences for nearby and regional markets.

## TECHNOLOGICAL

- The majority of Canadians have a mobile phone.
- Cellular connectivity and wifi are important to consumers and businesses. There may be limited cellular service and high speed internet in some areas.
- Digital reservations are becoming expected by visitors for food, accommodations and tourism experiences.
- High attendance, large group events and high touch experiences need to consider how to shift or offer complimentary digital programming.
- Social media is a widely used method of sharing and drives visitation.
- Augmented and virtual reality are gaining in popularity.
- There has been an increase in online experiences and learning, due to the pandemic. It remains to be determined how long this shift will be in place.
- The level of uptake on new technology varies by age, and may be at differing levels, depending on the target market.



## ENVIRONMENTAL

- Climate change and environmental issues are important to many.
- Driven by social media, overcrowding at key tourist attractions can create sustainability issues.
- Access to site specific painting locations may be difficult. The balance between environmental preservation and tourism promotion needs to be considered.
- There is potential for misuse and reputational issues if cultural history, storytelling, placemaking and authenticity of place are not used authentically or appropriately.
- Self- guided road trips are gaining in popularity with consumers, in response to the pandemic.
- The ongoing COVID-19 pandemic will have a long-term impact on communities, their ability to deliver consistent programming, cultural events and how visitors are able to participate in these experiences.
- There is increased interest in accessing outdoor parks and natural areas and these linkages between communities and wilderness are becoming increasingly emphasized.

## LEGAL

- There are challenges and legal requirements for use and attribution of images as they relate to public use, reproduction, copyright and estate and gallery collection ownership which can have legal and monetary consequences when specific works are not in the public domain.
- Some of the potential inspired by locations or site-specific painting sites may be on private property.

# Target Market

When marketing to a prospective visitor, it is helpful to know who that visitor is, what they enjoy and do. Describing in detail the type of persons that best engage with existing (or new) Group of Seven and Indigenous Group of Seven Tourism experiences throughout Northern Ontario and specifically Superior Country is essential to ensure product development and target market alignment.

In defining the target market, Destination Canada's global Explorers' Quotient (EQ) segmentation was used to ensure that potential domestic, U.S. and international travellers were considered, as travellers from each of these areas may be attracted to the region for cultural experiences related to the Group of Seven and Indigenous Group of Seven.

Considering the interests of different EQ segmentations, the primary target market with the strongest potential alignment with and appetite for Group of Seven and Indigenous Group of Seven tourism opportunities is defined as Cultural Explorers and Authentic Experiencers<sup>1</sup>. These visitor segments seek out creative experiences and are interested in engaging with deeper, authentic tourism opportunities. These traveller segments include the following characteristics and behaviours.

## Cultural Explorers:

- Tend to seek immersive experiences, related to both the places they visit and the people they experience travel with
- Are well educated and enjoy opportunities for continuous engagement and learning
- Travel frequently
- Tend to be creative and receptive to non-traditional experiences
- Travel in small groups of friends or as a couple
- Use the opportunity to travel as a bright element in their lives
- Value the element of surprise, awe and wonder when travelling
- Enjoy being unique and having different travelling experiences than others
- Like to understand and seek knowledge and experiences from other cultures as a way to learn
- Want to live and absorb the history of the locations they visit
- Philosophy on travel focuses on the element of 'the journey' instead of 'the destination'



1 [https://www.destinationcanada.com/sites/default/files/archive/2013-01-01/Tools\\_ExplorerQuotient\\_Profiles\\_2015\\_EN.pdf](https://www.destinationcanada.com/sites/default/files/archive/2013-01-01/Tools_ExplorerQuotient_Profiles_2015_EN.pdf)

- Like unstructured opportunities for exploration and spontaneity of travel, preferring to choose their own route
- Will go out of their way to seek opportunities to learn about the history/ culture of a destination
- Skew slightly higher to a female majority and tend to be middle aged with no children living at home
- The top three experiences that are attractive to this segment include: participating in nature observation, experiencing exhibits/ historic museums and enjoying unique sightseeing related activities

#### **Authentic Experiencers:**

- Have an interest in history and love to learn about heritage when they travel
- Tend to question and critically examine experiences
- Would opt to enjoy and partake in an experience compared to consuming or purchasing items
- Want to connect in person in real time and would prefer this over experiences through technology
- Will pay for high quality elements, experiences if they align with their values and preferences
- Want to explore the ancient and modern history and cultures of destinations
- Their motivation for travelling is linked with personal interest and learning
- Majority tend to be retirees aged 55+
- They will seek activities that include wildlife viewing, local food integration, seeing coastlines and beaches
- Their preferred top experiences include: Nature observation, sightseeing and dining related activities

While the target visitors outlined above align well with Group of Seven and Indigenous Group of Seven tourism experiences, additional product and experience development will need to occur to support the quality of experiences these visitor segments anticipate and seek to participate in.



# Recommendations for Future Product Development

Initial research shows a wealth of cultural assets, and some tourism experiences with a direct connection to the Group of Seven and Indigenous Group of Seven currently in market in the area.

Strong connections to the Group of Seven exist through their time spent in the region as well as their works of art that have been inspired by the landscapes of the North Shore of Lake Superior.

Connections to the Indigenous Group of Seven are exemplified primarily through Norval Morrisseau's upbringing in the area, his current familial connections as well as his legacy influence through the Woodland style of art which is exemplified in artists practicing and showing in the area.

The existence of these assets and their connection to the North Shore of Lake Superior build a strong case for a Superior Country focus on cultural tourism related to the arts, and further research and development of experiences related to both the Group of Seven and Indigenous Group of Seven in the region as individual product streams for the region.

## Geographic Area

### 1. **Expand the geographic area to include Thunder Bay.**

Thunder Bay is becoming a cultural and artistic hotspot in Northern Ontario. Superior Country should consider expanding the geographic area for Group of Seven and Indigenous Group of Seven product development, to include the wealth of assets that exist in this extended region. 29% of the assets included in the inventory are located in the City of Thunder Bay, which has a rich cultural and artistic connection, especially in relation to Indigenous art.

Connections to the Woodland style of painting are prevalent in Thunder Bay, giving the city a natural affiliation to the Indigenous Group of Seven. The development of the new waterfront Thunder Bay Art Gallery which houses a wealth of Indigenous art, as well as the existence of many smaller art galleries provide attractions to welcome visitors. This coupled with several of Norval Morrisseau's family members residing in the community give the city a strong natural connection to the Indigenous Group of Seven.

The Group of Seven experience in Northern Ontario has the ability to attract domestic, national and international visitors to the region. A natural progression of a driving route from Sault St. Marie to Thunder Bay exists, offering airports for arriving and departing travellers in each of these cities.

Partnerships with Tourism Thunder Bay will help to facilitate this expansion of the project area and may provide opportunities to augment and leverage resources for both parties.

# Group of Seven Product Development

## 1. Engage with Algoma Country to note the benefits of an expanded region for the Moments of Algoma program.

The Algoma Kinniwabi Tourist Association has done a good job of developing a robust Group of Seven tourism product that spans from Blind River to Nipigon, covering Algoma Country and part of Superior Country. Having set the foundation for a strong, visitor centric product in Northern Ontario, Superior Country should work with Algoma Country to expand the product area, to include the entire North Shore of Lake Superior, into Thunder Bay.

Numerous Group of Seven tourism best practices have been developed based on research and product development recently completed by Algoma Country and their approach to creating Group of Seven experiences<sup>2</sup>.

These best practice elements include:

- Assessment of the regional capacity to develop and refine Group of Seven experiences
- Leveraging key milestones related to the Group of Seven, especially through events
- Identifying and narrowing the target market and tailoring to the audience
- Defining the opportunity and product concept for a community
- Articulating the Group of Seven story and how it relates to the destination
- Identifying partnerships to grow, leverage or develop
- Education of frontline workers
- Group of Seven experience development with a focus on experience details

2 Canada's Group of Seven. A handbook to develop and delivery Group of Seven Tourism experience in Algoma and North Shore of Lake Superior Tourism Northern Ontario (2013)

**2. With Algoma’s endorsement, build upon the foundation for Group of Seven products and experiences that has been developed.**

**a) Expand the Moments of Algoma website to include new Superior Country Group of Seven experiences.**

The Moments of Algoma website has been developed to position the Algoma Kinniwabi Travel Association Group of Seven products to the market. As new market ready group of Seven experiences are developed, they should be added to the Moments of Algoma website.

As this expansion takes place, the Moments of Algoma driving tour should be adapted to include the area from Nipigon to Thunder Bay, expanding the driving tour to span the region from Blind River to Thunder Bay.

**b) Adapt the Moments of Algoma & the North Shore of Lake Superior brand**

The Moments of Algoma and North Shore of Superior brand has been professionally developed and in market for several years. The Algoma Kinniwabi Travel association uses the brand to market Group of Seven experiences in the Algoma area and into the Superior Country area, west as far as Nipigon.

The wording currently used by Algoma Country is “Moments of Algoma and the North Shore of Lake Superior”, and the logo uses the wording “Moments of Algoma Group of Seven”.

It is advantageous to have one logo represent the entire area of experiences. The driving tour will in effect be expanded, providing a continuous experience throughout the region from Blind River to Thunder Bay. Visitors will then have a seamless experience as they travel this corridor.

**3. Undertake further research regarding the historical connections and storylines related to the Group of Seven in the region.**

It is certain that the several Group of Seven artists spent time along the North Shore of Lake Superior as evidenced by the paintings that are noted above, however further research is needed into the exact painting locations and storylines related to their travels while in the region (i.e. their time spent camping on the Slate Islands, painting in Jackfish etc.). An art historian or historical expert should be engaged to further the foundations and findings that have been presented in this report. This further research and the information it garners will support the developments related to several of the recommendations that follow.

**4. Host a series of Group of Seven experience development workshops in order to increase the cache of experiences available.**

The North Shore of Lake Superior is a location that the Group of Seven visited and provided a subject matter for a wealth of their works of art. While there are many art-related offers in the area, the experience offerings with a direct connection the Group of Seven are somewhat limited. A series of workshops should be developed and provided to operators and community stakeholders to encourage the development and delivery of new, market ready Group of Seven experiences. Workshops should include post session one on one coaching to ensure that experience opportunities are developed and delivered to market.



A varied mix of experiences should be encouraged and could include Group of Seven inspired by experiences such as:

- Guided painting expeditions
- Landscape photography sessions
- Group sketching tours
- Plein air art workshops in a range of mediums
- Dark sky observation
- Hike and picnic at significant locations
- Boat tour to significant site(s)
- Lecture series

##### **5. Encourage operators to assess the market readiness of Group of Seven experiences to ensure market readiness.**

Communities may have assets that are unique and appealing to a visitor, but the assets must be high quality to ensure that visitors have a positive experience while interacting with them. This is especially important as a visitor's experience can live on beyond their trip in the form of digital reviews, referrals, and social media posts, which will ultimately impact an attraction, experience or community's reputation.

As interest in Group of Seven experiences increases, it is imperative that tourism products being marketed to consumers are authentically or thematically connected, have high quality elements for visitors and are at a robust state in order to be market ready for visitors. Market readiness criteria will help to determine if sites and experiences are market ready, or where there are opportunities for refinement and development to occur.

Tourism Excellence North (TEN) is currently in the process of developing a Group of Seven tourism experience assessment criteria. It is expected to be ready for use during the summer of 2021. This digital self-screening tool for operators and communities will support the development and refinement of authentic, high quality visitor experiences related to the Group of Seven across Northern Ontario.

The TEN Group of Seven market readiness criteria should be adopted by Superior Country to assess Group of Seven offers. Operators should be encouraged to assess the market readiness of their products and only experiences that are market ready should be positioned to potential visitors.

## 6. Support efforts to provide access to priority Group of Seven areas or locations.

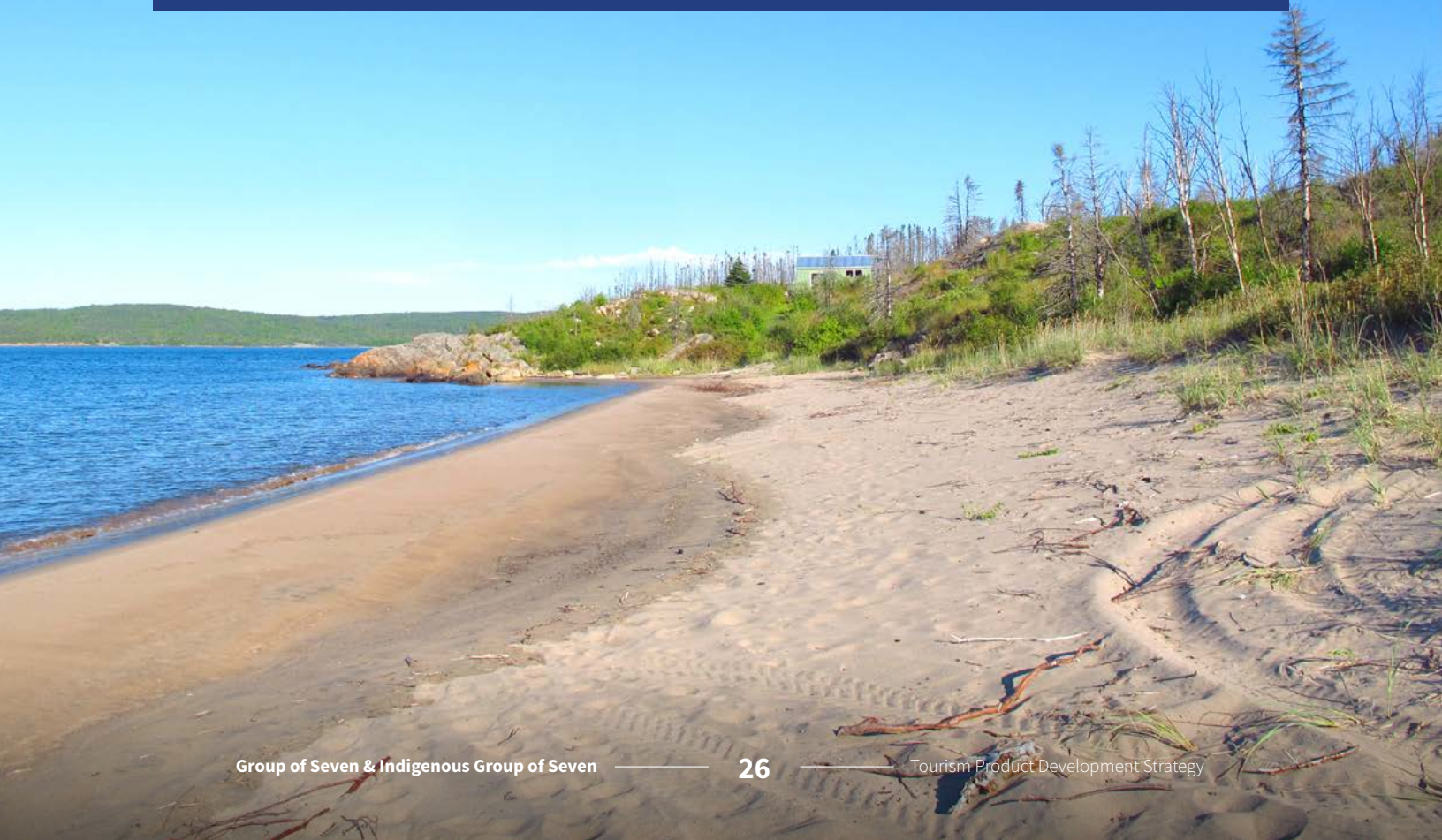
Many locations where the Group of Seven painted are remote, with little opportunity for access by casual visitors. Opportunity exists to support the development of access to these areas through product development by partners or private operator experience development. The art history research recommended above, should provide a list of locations for access development. Superior Country should support efforts to provide access at these locations, prioritizing locations for their authenticity, quality and ability to provide a valuable experience to visitors travelling for Group of Seven experiences.

Consideration for accessibility to sites that offer access to sites or scenic lookouts that offer a view of a painting's subject matter. Developments may include trail building, parking at key access points, boat tour experiences and access point infrastructure development.

### Jackfish, Ontario

A ghost town on the shores of Lake Superior, Jackfish has a historical connection to the Group of Seven. Harris discovered the beauty of the North Shore of Lake Superior in the fall of 1921, where different combinations of his colleagues joined him for many trips over the next few years, camping along the shores from Heron Bay to Rosspoint. In the fall of 1925, their camp was at Jackfish and Coldwell, which acted as their home base for sketching trips to the Slate Islands.

While an ideal location for visitors to experience a location that the Group of Seven painted, Jackfish is currently very difficult to access. A multiday voyageur canoe trip has been developed by Superior Adventures, however the development of a boat tour to the settlement would provide more casual visitors with an access option.



## 7. Host a series of educational workshops to prepare tourism front line staff with knowledge of the Group of Seven.

Creating a stellar experience in a region means ensuring everyone is aware of the offer, and can support its delivery. While the Group of Seven are an important piece of history in Northern Ontario, many do not know of their significance. Ensuring the tourism front line staff are knowledgeable about the Group of Seven, their time spent in the area and where visitors can go to see and experience the landscape that inspired them will help to ensure that visitors have the best experience possible.

Superior Country should deliver a series of Group of Seven workshops designed to educate front line tourism staff on the Group of Seven. The workshops should be delivered on an annual basis in order to ensure new staff receive onboarding. Workshops could be delivered in person or virtually, independently or in partnership with Algoma Country.

### Moments of Algoma Training Program

Algoma Country has developed a three-level education program designed to educate tourism staff about the Group of Seven.

1. Algoma Group of Seven 'Plein Airs'  
The term 'plein air' is a French term meaning 'in the open air'. In this instance, the term 'plein air' refers to seasonal and full time staff who are the front line, face to face with visitors, many of them outside.
2. Algoma Group of Seven 'Boxcars'  
The 'Boxcars' are likely full-time staff of area stakeholders with an interest in developing and/or enhancing experiences. They interact with visitors on a regular basis as well as supervise and train their own staff.
3. Algoma Group of Seven 'Studios' (train the trainer)  
These participants are the 'keepers of the Algoma G7 training', tasked with assisting others who want to learn about the Group of Seven in Algoma.



## 8. Expand the Gof7 interpretive panel series to Thunder Bay.

A key part of visitor engagement developed by Algoma Country is a series of 21 interpretive panels that have been installed from Blind River to Nipigon along the driving tour. Six panels currently exist in the project area in the following locations: Pukaskwa National Park, Marathon District Museum and Historical Society, Neys Provincial Park, Terrance Bay Lighthouse, Wardrop Park in Rosspoint and the Nipigon Lookout Tower. The interpretive locations represent a key opportunity for storytelling at significant Group of Seven locations and landscapes that the Group of Seven painted, and at inspired by locations that are representative of the landscapes the group experienced or at significant attractions that help to tell the story of the artists' time in the region.

As the geographic area for the driving tour is expanded, additional interpretive panels should be produced following the same easel and stool format and interpretive format. Using the same format as the Moments of Algoma program will help to build the brand, its continuity and consistency, and the attraction value of the Group of Seven experience in the region. Installations should be placed at significant Group of Seven locations in the region.

Based on the existing inventory of Group of Seven paintings that are believed to have been created during the Group's travel to the area as noted above, the following list depicts potential places that may be suitable as 'inspired by' or more authentic installation locations. These locations could provide the opportunity to view a scenic landscape that is the essence of the landscape captured in the artists' paintings and allow visitors to read stories connected to the art. It is important to note that a number of the sites are inaccessible, difficult to access, or are on private land. Historical expertise and research will be helpful to verify these locations, to uncover additional locations and to determine the stories and anecdotes that can form the foundation for authentic and rich visitor experiences in relation to these sites.

- Deer Lake Mountain Trail - Lookouts over Nipigon Bay
- Kama Cliffs Trail - Lookouts over Nipigon Bay
- Nipigon River Recreation Trail - Viewing platform, interpretive signage
- Hattie Cove
- Red Rock Mountain Trail - Lookouts over Lake Superior and the Lake Superior National Marine Conservation Area
- Jackfish – Requires a more direct and easy access connection
- CPR train tracks – the King Horn rail line between Nipigon and Thunder Bay or other scenic locations where the train tracks are visible could provide a connection to the Group's travel by train
- Remote Islands of the Lake Superior National Marine Conservation Area – Accessed via kayak tours with outfitters or boat tour excursions.
- Picnic Table Lookout, Schreiber
- Onaman Lake
- Top of Marathon Hill/ Peninsula Hill - Interpretation is currently planned for installation here by the Group of Seven Lake Superior Trail
- Sleeping Giant Provincial Park
- Terrace Bay waterfront development



### **Moments of Algoma App**

The Moments of Algoma app has been developed to augment the experience at interpretive locations. The app, which was developed in conjunction with historical research, relays to users little known stories about the Group of Seven's time spent in the region. Available for download to Apple and android devices, the app is another example of best in class development of the Group of Seven experience.

### **9. Share the strategy with Destination Northern Ontario as the basis for discussion around updating the existing Group of Seven Continues Marketing Plan.**

Initially completed in 2015, the Group of Seven Continues Marketing Plan was developed as the resource for marketing Group of Seven experiences in Northern Ontario. Tactics should be reviewed and updated based on the current environment, and based on results that have been attained since the plan was put in place.

Once the above product development has been completed and there is a base of market ready Group of Seven experiences available in the region, Superior Country should start to market the Group of Seven to visitors, working in partnership with Algoma Country to market the entire region.

# Indigenous Group of Seven Product Development

## 1. Undertake further research into the cultural connections of the Indigenous Group of Seven in the region.

Preliminary research completed for this project has found several connections to the Indigenous Group of Seven in the region. Further research, by an art historian or historical expert is required to determine further cultural connections and potential storylines.

The investigation should include such Indigenous Group of Seven topics as:

- Morrisseau's influences and connection to the area
- Morrisseau's time spent in the region, and potential sites painted
- Morrisseau's local family member's connections to the study area, influences and paintings with a connection to Superior Country
- Connecting Indigenous Group of Seven art to the subject landscapes in Superior Country
- The Woodland style and its beginnings and prevalence in the area
- Wilderness and wildlife influences with links to the region

The findings of the research will be used to contribute to or guide the initiatives undertaken by several of the recommendation that follow.

## 2. Host a series of Indigenous Group of Seven experience development workshops.

While strong connections to Indigenous culture and art exist in Superior Country, there is further opportunity to create experiential tourism offers that provide hands on learning and authentic experiences to visitors. Experiential offers will help visitors to create a deeper connection to the area and a deeper understanding of the area's Indigenous history.

Examples of experiential offers could include:

- Guided pictograph trips with cultural learning opportunity
- Storytelling at significant sites
- Woodland style painting workshops
- A self guided driving tour of galleries offering Indigenous art in the Woodland style
- Water-based trips to various sites, combined with a shore lunch
- Lecture series

Indigenous Tourism Ontario and the Indigenous Tourism Association of Canada each offer resources to support the design and delivery of culturally authentic experiences. These resources should be used to develop an Indigenous Group of Seven Experiential Tourism Workshop to be delivered to potential operators and existing attractions to entice new experience development and existing experience refinement. The program should be delivered through multiple workshops on an ongoing basis, and supported by a program of after workshop coaching to ensure experiential ideas are developed and delivered to market.

### **Han Wi-Moon Dinner, Wanuskewin Heritage Park**

Wanuskewin Heritage Park took part in an experiential tourism workshop and coaching program offered by Tourism Saskatchewan. In developing an experience for the site, the staff wanted to focus on the Indigenous heritage related to the buffalo and its connection to the site.

The resulting Han Wi-Moon Dinner is a transformative experience for guests. Starting at dusk, participants receive a guided tour, hear stories dating back 6400 years, warm up next to roaring campfires, roll up their sleeves to practice traditional outdoor cooking methods and savour a gourmet dinner – all under expansive Saskatchewan skies.

The experience won the operator the 2019 ITAC Indigenous Tourism Award, and a 2019 award presented by TIAC.

### **3. Examine the opportunity to tell the Indigenous Group of Seven story at the new Lake Superior National Marine Conservation Area Discovery Centre.**

The Lake Superior National Marine Conservation Area (LSNMCA) is investing in visitor experiences that allow tourists to discover the NMCA and the north shore of Lake Superior. The development of the Parks Canada Discovery Centre on the Nipigon waterfront will represent an opportunity to showcase the area's Indigenous culture to visitors.

Upon determining the Indigenous Group of Seven stories that are prevalent in the area, Superior Country should work with the LSMCA to examine opportunities for showcasing the Indigenous Group of Seven story at the Visitor Centre, and for offering Indigenous Group of Seven experiences or offers at the site. Consideration should also be given to supporting experiences that are planned for the water and islands within the LSMCA.

Similarly, the site is an opportunity to tell the Group of Seven story, and this opportunity should be investigated with the LSMCA.

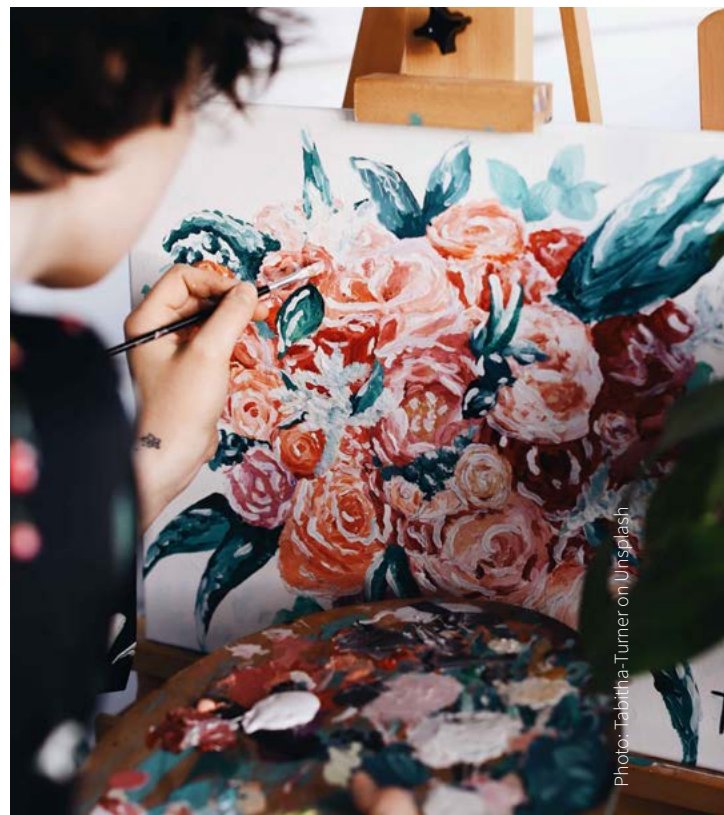


Photo: Tabitha-Turner on Unsplash

#### **4. Ensure visitor offers are market ready.**

Market readiness of tourism products is paramount to ensuring that visitors enjoy their experience. Similar to Group of Seven criteria assessments, operators offering Indigenous Group of Seven experiences should be provided with tools to ensure their product is market ready.

Further to TEN's development of a Group of Seven experience assessment criteria, Superior Country should encourage TEN to work with Indigenous Tourism Ontario to develop an Indigenous Group of Seven experience assessment template. This tool, once developed, can be used by operators to assess their offering for market readiness.

Operators should also ensure the cultural authenticity of their offers. Superior Country should encourage operators to complete the Indigenous Tourism Ontario online cultural authenticity assessment.

Support should be provided to assist operators in assessing their experiences for market readiness and authenticity, in order for them to determine where gaps exist and changes should be made.

Market readiness assessment and cultural authenticity should be prerequisites before marketing assets to the target market.

#### **5. Ensure Indigenous Group of Seven experience offerings have an online presence.**

Once more market ready, culturally authentic Indigenous Group of Seven experiences have been created, Superior Country can position the offers to visitors. There are several opportunities to provide this information to the market.

Superior Country can choose to:

- create a stand alone Indigenous Group of Seven website, similar to the existing Moments of Algoma Group of Seven website, or
- create an Indigenous Group of Seven attraction listing on the Superior Country website.

Additional resources for listing experiences offers online include the following:

- [DestinationIndigenous.ca](http://DestinationIndigenous.ca)
- [IndigenousExperiencesOntario.ca](http://IndigenousExperiencesOntario.ca)
- [NorthernOntario.Travel/Indigenous](http://NorthernOntario.Travel/Indigenous)

#### **6. Adjust marketing and training plans to reflect Indigenous Group of Seven offers.**

Once product development has been undertaken and there is a base of market ready experiences, Superior Country will be ready to move into the marketing phase of the tourism initiative, including visitor information services. An Indigenous Group of Seven marketing plan should be outlined, ensuring that the target market and their geographic location is taken into account.

A marketing campaign and corresponding tactics should be implemented on an annual basis, that showcases the unique stories and experiences related to the Indigenous Group of Seven, while also leveraging interest and visits generated by the Group of Seven. Training of frontline staff that focuses on the Group of Seven (as indicated above) should be expanded to include Indigenous Group of Seven experiences and knowledge.



# Appendix 1

## Asset Inventory

Art Galleries			
Name	Community	Type	Details
Thunder Bay Art Gallery & New Waterfront Development	Thunder Bay	Art Gallery	Permanent collection of 1600 works of art, focusing on Indigenous and Northern Ontario art.
Art by Art Photography	Nipigon	Art Gallery	Artist run gallery focusing on photography
Definitely Superior Gallery	Thunder Bay	Art Gallery	Artist run centre offering 45 exhibitions per year and art education.
Ahnisnabae Art Gallery	Thunder Bay	Art Gallery	Gallery home of Roy Thomas' work, showcases Canadian Indigenous fine art and craft.
Lake Superior Art Gallery & Framing Centre	Thunder Bay	Art Gallery	Prints for sale and framing. Large selection of aboriginal art in the Woodland style.
Edge Arts Studio & Gallery	Nipigon	Art Gallery/ Arts Centre	Community arts space providing programming, rental space and gallery.
Lighthouse Gallery	Terrace Bay	Art Gallery	Venue for local artists to showcase and sell their art.
Chenier Fine Arts	Thunder Bay	Art Gallery	Features paintings and sculptures from across Canada.
Gallery 33	Thunder Bay	Art Gallery	Gallery supporting a diverse collection of paintings, sculptures, photography and jewelry. Provide workshops.
The Creative Company	Thunder Bay	Art Gallery/ Art workshops/ Art kits	Original art of Kevin Belmore, Deena Kruger and Steve Gerow. Also sell art kits to create art at home.
Nest Studio	Schreiber	Studio	Created by artist Tracy Barry, the Nest Studio offers an art gallery, painting instruction, and has offered art retreats including a tour with painting instruction in the past.
Pelletier's Gas Bar & Native Art Gallery	Lake Helen Reserve 53A	Art Gallery	Native art for purchase, convenience store and gas bar.

## Artists

Name	Community	Type	Details
Michael Anderson	Lake Helen Reserve 53A/ Thunder Bay	Artist	Artist specializing in carving.
Leanne Marshall	Kitchenuhmaykoosib Inninuwig First Nation/ Thunder Bay	Artist	Writer and jingle dress artist.
Jean Marshall	Kitchenuhmaykoosib Inninuwig First Nation/ Thunder Bay	Artist	Artist specializing in framed beadwork.
Beverley Turpin (Painter by the Lake)	Rosspport	Artist - painter/ Art on Display & for purchase/ Studio/ Gallery	Artwork on display and outdoor gallery.
Kim Amussen	Schreiber	Artist	Snow art - uses snowshoes to create designs in snow. Has been introduced to 6 schools.
Dwayne Wabegijig	Thunder Bay	Artist	Aboriginal Woodland artist.
Eugene Morrisseau	Thunder Bay	Artist	Aboriginal painter. Inspired by his father, Norval Morrisseau and uncles Joshim Kakegamic and Goyce Kakegamic.
Christian Morrisseau	Between Thunder Bay and Keewatin First Nation	Artist	Woodland style of aboriginal painter. Son of Norval Morrisseau. Teaches Woodland style of art.
Goyce Kakegamic	Thunder Bay	Artist	Printmaker, painter, educator and community leader. One of the first aboriginal Woodland artists. Has works in the permanent collections of several museums and is the brother in law of Norval Morrisseau.
Douglas Hunt	Schreiber	Artist	Landscape and portrait artist, inspired by the Group of Seven (among other artists).
Tracy Barry	Schreiber	Artist	Visual artist located in Schreiber painting the Lake Superior shoreline and natural setting. Owner of the Nest Studio.
Katy Speziale	Schreiber	Artist	Visual artists located in Schreiber. Sells and produces products through Redbubble.
Sharla Pleson	Nipigon	Artist	Fibre and mixed media artist. Part of Edge Arts Studio & Gallery.
Shalane Sarrasin	Nipigon	Artist	Acrylic painter. Part of Edge Arts Studio & Gallery.
Colleen Rose	Red Rock	Artist	Acrylic painter. Part of Edge Arts Studio & Gallery.
Roland Choiselat (Hole in the Rock Creations)	Nipigon	Artist	Creates art out of stone.
Kylie Perala (Perala Pyrography)	Nipigon	Artist	Specializes in pyrography, art that is created by burning wood.
Francine Herbert	Nipigon	Artist	Artist featuring oil, acrylic and charcoal.
Tim Alexander (Island Pottery)	Rosspport, Thunder Bay (October to May)	Artist / art on display & for sale/ Studio/ Gallery	Pottery studio

## Workshops

Name	Community	Type	Details
Northwestern Ontario Writers Workshop	Northwestern Ontario	Workshops	Offer writing workshops, annual contest and readings.
Arts in the Wild/ Art in the Park	various destinations	Workshops	Art programming offered in various Ontario Parks.
Neechee Studio	Thunder Bay	Workshops/ Education/ Organization	Monthly free art workshops for Indigenous youth.

## Art on Display/ Art for Sale/ Art Installations

Name	Community	Type	Details
Painter by the Lake (Beverley Turpin)	Rosspport	Artist - painter/ Art on Display & for purchase/ Studio/ Gallery	Artwork on display and outdoor gallery.
Island Pottery (Tim Alexander)	Rosspport, Thunder Bay (October to May)	Artist - potter/ art on display & for purchase/ Studio/ Gallery	Pottery studio
Nipigon Library	Nipigon	Art on display	Extensive inventory of local artists including Norval Morrisseau painting.
Serendipity Gardens Café & Guest House	Rosspport	Art on display	Local art on display.
The Edgeview Restaurant	Nipigon	Art on display and for sale	Local restaurant that displays and sells local art.
Thunder Bay Historical Streetscape Mural	Thunder Bay	Mural	Outdoor mural.
Pinecrest Totem Pole	Nipigon	Art Installation	Totem pole carved by local artist.
Nipigon Murals	Nipigon	Murals	Outdoor murals
Graffiti Alley	Thunder Bay	Outdoor mural	Outdoor collaborative mural painted on the back of Cooke Street buildings.
Dragon's Lair	Terrace Bay	Art for sale	Selection of artisans works available.
Superior Outfitters	Rosspport	Art on display & for sale, experience	Guided kayak tours on Lake Superior. Art on display and available for purchase in their store front.

## Artist in Residence Program

Name	Community	Type	Details
Canadian Lighthouses of Lake Superior - Artist in residence program	Porphyry Island Lighthouse	Artist in Residence	Practicing artist on site, shares their art and knowledge with visitors.

## Art Tours

Name	Community	Type	Details
Graffiti Art Tour	Thunder Bay	Art Tour (outdoor murals)	Self directed tour of Thunder Bay murals.
Moments of Algoma Driving Tour	Algoma & the North Shore of Lake Superior	Art Tour	Self guided Moments of Algoma driving tour of Group of Seven experiences in the Algoma and North Shore of Lake Superior regions.
Thunder Bay Ventures ‘Handmade Map’	Thunder Bay	Art Tour/ Map	Art map, depicting handmade artisans in and around Thunder Bay.
North Shore Art Tour	Schreiber	Art Tour	Art tour featuring the beauty of Schreiber, the north shore and Lake Superior. Local artist’s work will be chosen for display around Schreiber.
Prince Arthur’s Landing Public Walking Tour Guide	Thunder Bay	Guide/ map	Guide to the art installations at Prince Arthurs Landing.
Public Art Map	Thunder Bay	Guide/ map	The city owns 400 pieces of public art, a selection of which are on display in public spaces. The guide provides the location of public art.

## Art Organizations/ Art Centres/ Theatres/ Art Groups

Name	Community	Type	Details
Northern Focus Photography Club			Monthly club offering photographers the ability to share their work and learn from others.
Thunder Bay Symphony Orchestra	Thunder Bay	Orchestra	Professional orchestra with 30 full time musicians.
Community Arts & Heritage Education Project	Thunder Bay	Organization/ Education	Community based arts education organization offering in school programming and artist support and professional development.
Burning Books Press	Thunder Bay	Publisher	Publishing house serving literary artists in Northwestern Ontario.
Superior Theater Festival	Thunder Bay	Performing Arts Festival/ Education	Artistic performances, annual festival and education programming.
In the company of Artisans	Nipigon	Organization	Regional artisan collective from Jackfish to Pays Plat First Nation.
Baggage Building Arts Centre	Thunder Bay	Arts Centre	Municipal space supporting performance and visual arts, providing rental space, classes & workshops and exhibitions
Thunder Bay Community Auditorium	Thunder Bay	Performing Arts Centre/ Theatre	Performing arts centre hosting live performances.
Magnus Theatre	Thunder Bay	Performing Arts Centre/ Theatre	Professional theatre company offering plays, musicals and classes.

## Museums/ Interpretive Centres

Name	Community	Type	Details
Rosspport Caboose Museum	Rosspport	Museum	Community museum.
Nipigon Historical Museum	Nipigon	Museum	Community museum. Displays a variety of art to local artists including paintings, photography and beadwork. Offers the Historical Guide to Nipigon guide book to 20 historical buildings in the community.
Schreiber Discovery Centre & Railway Museum	Schreiber	Museum	Community museum.
Marathon & District Museum	Marathon	Museum	Community museum, art on display.
Red Rock Marina Interpretive Centre	Red Rock	Interpretive Centre/ Museum	Community interpretive centre with museum displays.
Lake Superior National Marine Conservation Area - Discovery Centre	Nipigon	Interpretive Centre	Planned interpretive centre located on the waterfront in the Lake Superior National Marine Conservation Area is expected to have interpretation related to Indigenous heritage.
Visitor Centre Group of Seven display	Neys Provincial Park	Visitor Centre	Visitor Centre offers Group of Seven display.
Thunder Bay Museum	Thunder Bay	Museum	Community museum.

## Major Festivals & Events

Name	Community	Type	Details
Heritage Days	Schreiber	Festival	Annual week-long festival.
Lighthouse Festival	Terrace Bay	Festival	Annual festival.
Opwaaganisiniing Traditional Gathering	Lake Helen Reserve 53A	Festival	Annual pow wow.
Pic River Pow Wow	Pic River First Nation	Festival	Annual pow wow.
Pawgwasheeng Pow Wow	Pays Plat First Nation	Festival	Annual pow wow.
Nipigon Fall Fishing Festival	Nipigon	Festival	Annual event.
Live from Red Rock Folk Festival	Red Rock	Festival	Annual music festival.
artESCAPE	Nipigon	Festival	Inspired the by the Group of Seven, this event featured 7 artists from the community, showcasing their work. (no longer operating)

### Existing Interpretation (art related)

Name	Community	Type	Details
Marathon & District Museum	Marathon	Interpretive panel	Group of Seven Moments of Algoma interpretive panel.
Wardrope Park	Rosport	Interpretive panel	Group of Seven Moments of Algoma interpretive panel.
Terrace Bay Lighthouse	Terrace Bay	Interpretive panel	Group of Seven Moments of Algoma interpretive panel.
Pic Island Overlook Trail - Gazebo	Neys Provincial Park	Interpretive panel	Group of Seven Moments of Algoma interpretive panel.
Visitor Centre	Neys Provincial Park	Interpretive panel	Group of Seven Moments of Algoma interpretive panel.
Horseshoe Beach via Voyageur Trail	Pukaskwa National Park	Interpretive panel	Group of Seven Moments of Algoma interpretive panel.
Bridgeview Lookout Tower	Nipigon	Interpretive panel	Group of Seven Moments of Algoma interpretive panel.

### Attractions & Experiences (with a link to Group of Seven or Indigenous Group of Seven)

Name	Community	Type	Details
Nipigon River Pictographs	Nipigon Bay	Cultural Attraction	Indigenous pictograph site accessed by water.
Naturally Superior Adventures	Wawa	Experience	Guided voyageur canoe trip on Lake Superior from Jackfish to Hattie Cove. The trip focuses on the Group of Seven and has previously included local historian Michael Burtch.
Naturally Superior Adventures	Wawa	Experience	Group of Seven landscapes guided sea kayak trip on Lake Superior from Rosport to Pukaskwa.
Lake Superior Group of Seven Trail	Pukaskwa National Park to Neys Provincial Park	Experience	Trail being built, will connect some Group of Seven painting sites, allowing visitor access. Interpretation is planned along the trail.
Guided hikes	Neys Provincial Park	Experience	Guided hikes are offered with some interpretive content regarding Group of Seven included.
Interpretive Indigenous Programming	Sleeping Giant Provincial Park	Experience	Provincial Park offering interpretive Indigenous programming.
Nipigon River Adventures	Nipigon	Experience	Photography adventure packages to shoot northern Ontario landscapes, bald eagles, turkey vultures and wildlife.