

Tourism and Economic Impact Study

The Montferrand Pavilion of the
Philemon Wright National Fluvial Museum

Planned post-COVID construction site in the
classified historic buildings of the E.B. Eddy
industrial complex at the Chaudière Falls.

QUEBEC CANADA - BANK OF CANADA





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LIST OF ACRONYMS

P.W.N.F.M.	Philemon Wright National Fluvial Museum
EI	Employment Insurance
CNESST	Commission des normes, de l'équité, de la santé et de la sécurité du travail
FSS	Fonds des services de santé (Health Services Fund)
CMH	Canadian Museum of History
RQAP	Régime québécois d'assurance parentale (Quebec Family Insurance Plan)
RRQ	Régime de rentes du Québec (Quebec Pension Plan)

1 EXECUTIVE SUMMARY

*“ After Québec City and Montréal, the arrival of a national museum in Quebec’s third largest agglomeration, Gatineau, is a must. ”
— Alexandre Pampalon*

In recent months, the world has been holding its breath. Like many industries, the entire chain of cultural and tourism artisans has been severely affected by the pandemic. Confronted since March 2020 with restrictions on gatherings as well as a marked reduction in travel, actors have reacted promptly, trying to imagine innovative solutions in order to continue their work to disseminate culture, arts and heritage. Initiatives sprang up from all sides, born of a visceral need to share and innovate, perhaps more than ever before.

Already, a new starting line is beginning to be drawn before us, that of the race towards economic recovery. The competition will be as great as people’s expectations will be. We know that it will not happen without a major effort on the part of our governments and that it will **have to be guided by exciting, unifying and stimulating projects that can act as the driving force behind this recovery. The future Philemon Wright National Fluvial Museum must be a major project**, a flagship that will help to reinvent our tourist and cultural institutions of the future!

This Museum (the P.W.N.F.M.) will respond to the imperatives of a post-COVID world by offering a new tourist attraction of large building sites with the power to awaken the feeling of pride of the regional population, and indeed of the whole country. The P.W.N.F.M. will be an institution adapted to the requirements of a post-COVID world, well-ventilated well-designed, and capable of

attracting large audiences that may be concerned about the imperatives of sustainable development, in economic, social, cultural and environmental terms.

During the anticipated breaking-in period of the P.W.N.F.M., the Museum’s visitor numbers would increase from 900,000 to 1.5 million. **By attracting and retaining these tourists on the Quebec side of the border for a longer period of time, the economic impact is estimated at a little over \$110 million annually.** In less than five years, the costs associated with the implementation of the P.W.N.F.M. and the cumulative operating costs will be exceeded by the massive inflow of new money that this new infrastructure will bring to Quebec’s Outaouais region. Promotion and visibility must be concentrated in **the populated triangle formed by the cities of Québec, Chicago and Philadelphia**, especially in the post-COVID period. This area alone brings together nearly 60% of the population of Canada and the United States, or 220 million inhabitants, many of whom foresee a return to normal life and leisure travel by train, bus or car after the pandemic.

Since 2017, the P.W.N.F.M.’s creative team has been validating the preparatory work for the arrival of this Museum. The 220-page introductory museological plan has been completed: <https://bit.ly/2Ehicjk>. The whole is based on a Museum Charter, <https://bit.ly/300dP6R>, which opens on two main preoccupations:



- the protection and development of the exceptional site of the Chaudière Falls and the E.B. Eddy industrial complex, which includes the rich archaeological heritage (Aboriginal and colonial), and a complex proto-industrial and industrial geosystem;
- the restoration of eastern white pine (*Pinus strobus*) in terms of biodiversity.

The site considered for the Museum is the exceptional 19th century E.B. Eddy industrial complex at the edge of the Chaudière Falls. Resonance Canada inc., which acts as the coordination, management and animation structure for the museum project, has initiated concrete actions for the Quebec government to trigger the heritage re-assignment and aggregation of the seven-hectare national industrial heritage site: <https://bit.ly/3dDBsqd>. **Only one of these seven hectares, corresponding to lots 1,620,648, 1,620,649, 1,620,650 and 5,236,547, would be converted with a museological focus.** An impressive array of ongoing initiatives shows just how essential the arrival of this Museum is and how favourably it fits into the Quebec and Canadian landscape. For example, the organization — whose work is guided by scientific and steering committees made up of experts from various regions of Quebec and Canada — also supports a historic motion, <https://bit.ly/3r9zrth>, to hail the Raftsmen and Log Drivers as heroes of our rivers. This motion also gives credit to the main waterways of Quebec’s 125 electoral districts.

This study of the tourist and economic spin-offs shows that this project is socially and economically profitable. In addition to the spinoffs, it should be underlined that there are major investments made by Hydro-Ottawa on 6

ha, the remaining 7 ha of the historic site. In fact, Hydro-Ottawa has leased for a period of one hundred years from Hydro-Quebec, from December 14 to December 16, 2007. 2016 to December 12, 2116, the rights to use the hydraulic power of the falls and the power stations present on this site. As a result of this notarized deed in minute no. 22,805,654, Hydro-Québec received the sum of \$39.3 million, a considerable amount. Since the beginning of this agreement, Ontario Hydro has invested \$175 million for the restoration of the hydroelectric facilities (see «Le réveil de deux géants du passé», Journal Le Droit, January 25, 2020, p.3). **These power plants are in direct contact with the future site of the Philemon Wright National Fluvial Museum,** it is conceivable that a collateral agreement could be reached between Hydro-Quebec and Hydro-Ottawa so that the latter could be authorized to reconnect the E.B. Eddy buildings, which have not been heated for the past five years. This transaction alone would represent millions of dollars in savings that will not only avoid major work that would otherwise have been necessary, but will also protect the E.B. Eddy buildings from further deterioration.

The time has come to follow through with concrete actions and commitments to plan and carry out the project!

ISABELLE REGOUT
OFFICER, RESONANCE CANADA INC.

Montferrand Pavilion of the Philemon Wright National Fluvial Museum





2 THE SACRED AT THE CHAUDIÈRE FALLS: A THOUSAND-YEAR-OLD NATIVE TRADITION

At Chaudière Falls, Samuel de Champlain witnessed in 1613 “ the Anishinaabeg ritualistically praying and offering semma (tobacco) “ — Dr. Lynn Gehl, author of Claiming Anishinaabe: Decolonizing the Human Spirit.

The country is the root of the museum. Attached to its place and time, the Philemon Wright National Fluvial Museum cannot be moved without stripping it of a rich industrial, aesthetic and sociological history. This museum is bound to the territory.

Why approach a subject like the sacred? It became apparent very early on that the Chaudière Falls environment was called upon to fulfill a particular function among Aboriginal nations and communities. For the Algonquins, certain rites and rules have made it possible to transmit to this day the stories and myths that explain the sacred role of the site. A space that is both intimate and communal that connects the individual and his or her group to a high ideal, a common vault of the world.

This geographical and ethnological singularity is taken into account in our museum model, which also extends outside the walls. The museum of industrial history is a subtle mix of preservation of the inherited heritage and fair cultural distribution. Our expertise on the Raftsmen era (1806-1914) leads us to recognize that the addition of the *Hull Slide* in 1829 radically transformed access to one of the most important Aboriginal ceremonial sites in Quebec and Canada. Related to Portage 1, it is the one located at Gatineau on the peninsula that would become Philemon Island in the Chaudière Falls archipelago (*Akikojiwan*). We understand that the phenomenon of the sacred (dance, song, offering, ceremony, etc.) cannot

be separated from the prehistory and indigenous history of which it is the product to be transferred, deported to an artificial place, created by an extracting economy in a hurry to enrich itself since colonization. **This ecological niche located west of Eddy Street has always been and still is targeted by the practice of indigenous privileges** (see map at right).

In the spirit of the *Constitution Act*, 1982 (s. 35), the state of the law gives special status to Aboriginal rights and therefore to Aboriginal ceremonial sites. Better understood, the new *Bill C-15*, introduced in December 2020 in the Canadian Parliament, will see the implementation of all the rights and principles confirmed in the *United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)* — ratified by Canada in 2016. It states that “ Indigenous peoples have the right to manifest, practise, develop and teach their spiritual and religious traditions, customs and ceremonies; **the right to maintain, protect, and have access in privacy to their religious and cultural sites.** ”

There is no greater urgency for the National Capital Region than to provide First Nations with safe access to this well-known cultural site as a powerful sign to move reconciliation forward. Objectively speaking, the M.F.N.P.W. project is a win-win solution for both parties: relieving the shareholder-owners of a governance role that is strictly the responsibility of the Crown and preserving the City of Gatineau’s ambition to have a major cultural institution.



Mikan 4138620



3 PRESENTING THE PHILEMON WRIGHT NATIONAL FLUVIAL MUSEUM

*“Change does not come by itself: ideas are carried forward as long as they have carriers” — Yvon Leclerc, author of *L’action culturelle et le développement territorial**

3.1 Knowing and developing the territory: the Ottawa Valley, the industrial cradle of the country

It was on the shores of the Ottawa River and the site of the Chaudière Falls that a crucial moment in our industrial history took place as a result of the Napoleonic blockade. A rapid transformation literally began to shape the future of our young nation: the rise of the timber industry. It is this industry that will mark the birth of modern industrialization in Québec and Canada.

The beginning of the 19th century witnessed Canada’s meteoric rise to the rank of world leader in the timber industry. The country at the time became the largest exporter of a natural resource prized by the major powers, thus carving out a place for itself among the world’s economic powers.

The means of transporting the timber, became a romantic spectacle of giant rafts, born of the Ottawa Valley forests, that lazily floated down to the St. Lawrence River; a sight that amazed riverside residents for more than a century.

In the era of the Raftsmen (1806-1911) from the promontory of Quebec, you could see a wooden carpet undulating under the tides, stretching as far as the eye can

see. It covered the 26 coves between Montmorency and Cap-Rouge. In the 19th century, the port of Québec City was buzzing with activity. This was the first destination of the giant timber rafts from the distant forests.

More than 1,200 ships would be waiting for this precious merchandise — 2’ or 3’ square logs — that were intended for offshore trade, boosted by preferential tariffs. A providential economic situation for Canada was linked to the blockade imposed by Napoleon I on Europe, and it shook the Anglo-Baltic timber trade. White pine masts, *Pinus strobus*, and white oak wood, *Quercus alba*, were needed by the British to maintain their naval supremacy. Square timber would be the main source of exports and revenue in Canada.

This extraordinary boom in Canadian exports was the **result of the titanic work of men and women whose lives were being turned upside down by the industrial and economic revolution that was as radical as it was rapid.** The industrial revolution’s impact on the Ottawa Valley region became the **immigration vortex that brought massive human resources into the valley.**

How did it all begin? In the Ottawa Valley, the cradle of the “Wood Rush”, the pines could reach a height of 60 m. On June 11, 1806, Philemon Wright launched the first square timber raft from his young settlement in the Township of Hull; a raft that was made of 50 cribs. This archetype raft named *Columbo*, would take two months

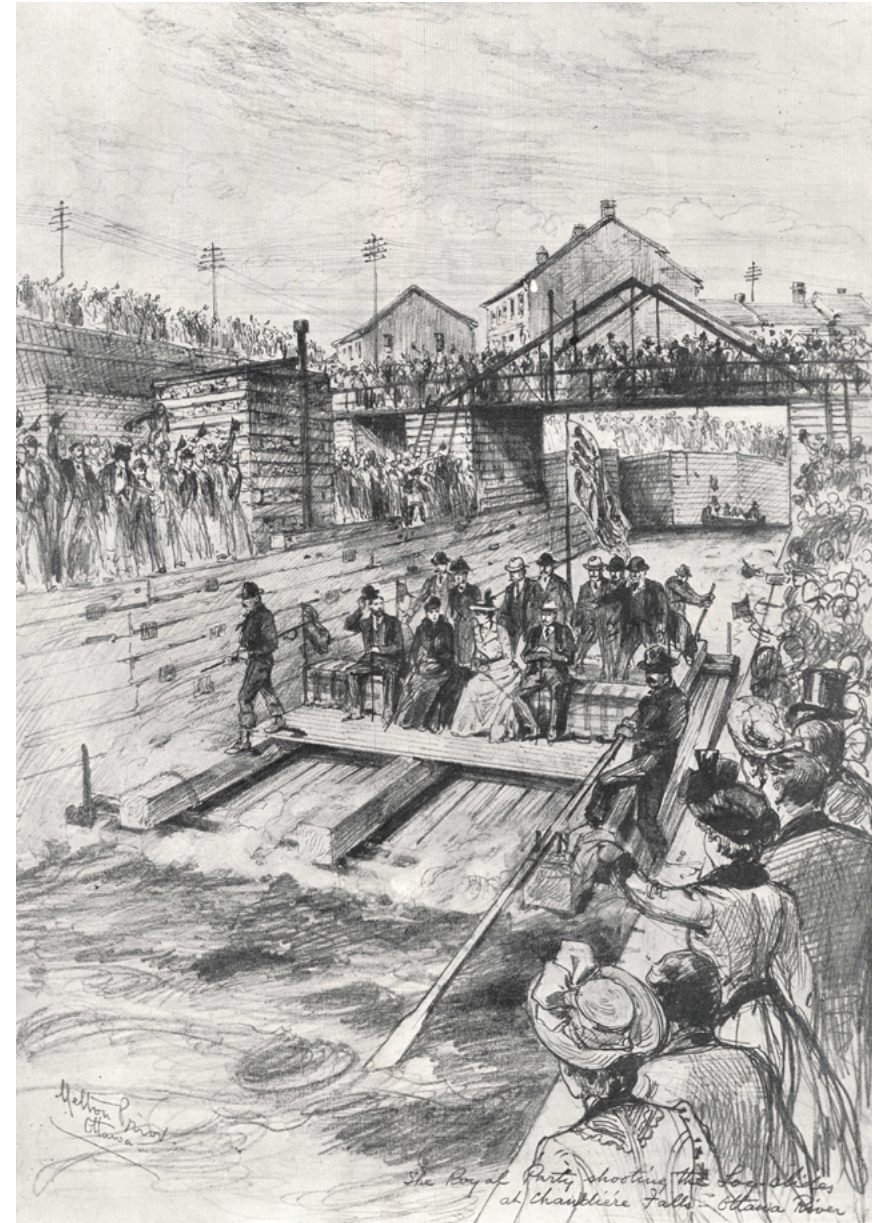


to travel the 250 nautical miles down treacherous rapids to Quebec City, with five men on board, including London Oxford, an African-American gentleman. The ingenious contraption proved to be the perfect means of transport for the timber. Four generations of Raftsmen will succeed one another to learn the craft of piecing together logs that were from 12 to 18 m long. First, they would put down a row of floating square pine logs, then they would add the oak sleepers, connected with pegs. About a hundred cribs were then joined together to form the 500 m x 60 m raft. **This 7,500-ton marvel of engineering was a veritable floating island, equipped with ropes, anchors, chains and sails.** Rafts could embark on a voyage from as far as Lake Ontario or Lake Témiscamingue to Quebec City.

3.2 Defining identity through cultural action in the 3rd largest agglomeration of Quebec: Gatineau

The site of the E.B. Eddy and Chaudière Falls, is an exceptional place that is firmly associated with the genesis of the National Capital Region and the cradle of the timber industry in America. It was also a place where innovations like the timber slide, invented by Ruggles Wright in 1829, revolutionized the work of the Raftsmen. Much of that slide had to be excavated from the limestone river bed with gunpowder.

This invention marked the proto-industrial period of the country. In 1830, the Ottawa Valley was the site of the largest lumber yard in the world, which benefited Bytown,



Montferrand Pavilion of the Philemon Wright National Fluvial Museum

later Ottawa, the place chosen in 1857 as the capital of the country. This young timber industry, Canada's Eldorado, relegated the fur trade to the background. Canada positioned itself internationally as a forestry empire. At the 1867 Paris World's Fair, the soon-to-be-confederated country sent paintings signed by the great Cornelius Krieghoff. The representation of the square timber trade was dominant in his works. In one, there was a spectacular scene of raftsmen attached to their masts during a perilous crossing of Lake Saint-Pierre.

Ô Canada, the national anthem written in 1880, gives place of pride to the last Voyageurs, heroes of this true story. Sir Adolphe-Basile Routhier, author of this ode to the nation, said: "I could not tire of listening to the robust and often beautiful voices" of these tireless rowing singers. The giant wooden convoys progressed slowly over the waters like an "imposing procession of ships, larger than the giant transatlantic ships".

With its material industrial heritage that witnessed the Raftsmen era, the former E.B. Eddy industrial complex is the ideal place to house the Montferrand pavilion, the northern island pavilion of the Philemon Wright National Fluvial Museum. The other vestiges to be discovered on this site, which are among the many attractions and treasures, are the location of the falls and the infamous Devil's Hole, a cavity formed at the bottom of the river that has given many a cold sweat to the heroic rivermen over generations. This Devil's Hole was effectively bypassed by the construction of first timber raft slide mentioned above. The great Jos Montferrand, led hundreds of rafts down the falls.

The restoration of the national treasure that are the E.B. Eddy buildings, is a priority. Once restored, buildings nos. 1 to 6 are expected to house, the national museum

space. Their restoration and renovation will house the Montferrand Pavilion at the P.W.N.F.M. The complex will certainly be a **remarkable tourist destination**, capable of becoming a major attraction for visitors by adding retail space, restaurants, boutiques and outdoor gardens as well as the museum space itself.

3.3 Trigger for change: the P.W.N.F.M.'s Montferrand Pavilion

The future Montferrand Pavilion of the Philemon Wright National Fluvial Museum will focus on the birth of the timber industry in Canada and its two emblematic trades, the Raftsmen and the Log Drivers. **Covering an area of 120,000 sq. ft., it will be the first museum space in the world dedicated to the atypical sailors that were the Raftsmen.** The pavilion will also reserve a place to be chosen by the indigenous people to feature the indigenous culture and language, and be a place where the rapid industrial development of the forest economy and its impact on the river can be told from their point of view.

Its main narrative will highlight the important history and heritage of the industrial practices of Quebec and Canada of the riverain transportation of wood. The Raftsmen, a group of men once described as "the bones and sinews of Canada", were as much admired as they were feared. The Museum will, among other things, perpetuate the memory of the famous strongman and Master-Raftsmen Jos Montferrand; a Canadian Ulysses whose identity is intimately anchored to the landscape; a giant among giants who inflamed the popular imagination of two nations.



The industrialization of the Chaudière Falls sector began as early as 1800 with Philemon Wright, and continued with the development of Ezra Butler Eddy's companies as early as 1854. From the rise of Philemon the entrepreneur to Montferrand the enterprising, to the gigantic enterprise of E.B.Eddy led by Ezra Butler, we can say that all these three great men have left an indelible mark on the country beyond our borders. They will be at the heart of the museum narrative.

Taking advantage of high ceilings, the first and second floors will be used for permanent and temporary exhibitions. The building's exposed wood-beam interior structures with impressive 75-cm-thick masonry walls will be preserved and showcased.

A portion of the artifacts will be stored in the first-floor pit and the third floor will be used to accommodate school and other groups participating in unique pavilion activities.

The floor plan of the Raftsmen museum will be designed around 6 main themes, as thoroughly explained in our *Museological Plan*:

- A landscape shaped by time and humans
- A long occupied territory
- Philemon Wright and Jos Montferrand
- The birth of Canada's first industry
- An evolving industry
- A heritage to be preserved

This framework will cover the natural aspect, geography and history of the region as well as the personalities who have shaped it, the technological aspects of forestry work and the myths and legends that have been passed down through time.





Montferrand Pavilion of the P.W.N.F.M.
at the E.B. Eddy industrial complex (120,000 sq. ft.)

THE 5 ECO-RESPONSIBLE RS

1. RESTORE this industrial, Second Empire style, architectural treasure
2. REUSE with a museum vocation
3. RECYCLE to the tourism industry
4. REFUSE demolition
5. REDUCE the ecological footprint.



FIG. 1 *“When a pandemic led to heritage preservation: SARS triggered the revitalization of the Distillery District in Toronto.” — National Trust for Canada*



3.4 Showcasing the national industrial heritage: E.B. Eddy at the Chaudière Falls

The historic buildings of the E.B. Eddy - the epitome of the built heritage and foundation of Canada's modern economy - will provide the key to unlocking the history of the evolution of the country's industrial era.

Unsurprisingly, this site and these buildings have already received several recognitions, including the following:

1. Designation of the Ottawa River as a Quebec Historic Site.
2. Designation by Canada of the 2nd Portage de la Chaudière as a National Historic Site.
3. Canada's designation of the event **Canadian history of the first cage rafting slide.**
4. Canadian designation of historical figure Philemon Wright (1760-1839), father of the forest industry.
5. Designation by Canada of the Canadian Historic Event of the Ottawa Valley Forest Industry.

The creation of the Philemon Wright National Fluvial Museum is consistent with the municipal and national designation processes underway to protect the aboriginal archaeological resources and the industrial complex on Philemon Island.

This request for the attribution of a special status by the Government of Quebec in order to obtain a heritage classification to protect them is made possible thanks to the steps taken by Resonance Canada inc.

3.5 Endowing West Quebec with a great cultural institution: world-class appeal

The P.W.N.F.M. will be a place that offers a real experience to the visitor!

Museum-lovers are usually individuals looking to be immersed in learning experiences, first and foremost. **The P.W.N.F.M. will offer them all of that, and much more, as visitors will have the opportunity to board an authentic timber raft on the Ottawa River.**

An experiential event must be offered if it is to attract the widest possible audience and become a destination for all segments of clientele, including those less accustomed to visiting museums. By so doing, the Museum becomes an attraction, a place of entertainment that provides a real-life experience of that which is presented in the museum exhibits, arousing powerful emotions in the visitor.



Sitting in the front row to observe the slightest details the life of our river-taming ancestors, visitors to the P.W.N.F.M. will be literally plunged back into the Raftsmen era through the activities offered. By intensely reliving the adventure of the past linked to the timber industry, not only as witnesses but also as actors, our visitors will feel the intensity of these Herculean and valiant atypical sailors (Raftsmen). Anxiety, fear, vertigo and pride will be part of the range of emotions experienced during the visit. They will hear folksongs such as *Là ousqu'y sont, tous les raftsmen ? or, Les Draveurs de la Gatineau*.

This type of powerful experience makes powerful memories, encourages learning, and stimulates the desire to learn more. This type of learning is not just in the mind, it is lived. From the construction of a timber raft to its navigation, from meeting these hard-working men who will tell their stories of the past, to the exploits worthy of Olympic athletes, from observing the sites of the old slide and the Devil's Hole, sprayed by the falls, these activities will make every visitor a Jos Montferrand for a day.

Educational and full of emotion, it will be a special and unique experience. Visitors will be able to highlight their visit to the P.W.N.F.M. with a self-portrait published on social networks.

3.6 Culture to the rescue of urban revitalization: an industrial complex in the city center

Museums with strong signatures have literally changed the course of history in some cities. **When the container completes the content, in character and originality, the museum becomes a real driving force for its city.** Bilbao, an industrial port city in northern Spain, has its leading locomotive with the Guggenheim Museum of Bilbao. Images of its spectacular architecture quickly spread around the globe, and the establishment of this museum generated \$500 million in economic benefits and \$100 million in tax revenues during its first three years of existence. Sydney's Opera House has proven to be an architectural investment that has paid big dividends, generating more than \$700 million in annual benefits for the Australian city.

When contemporary architecture meets built heritage, **actualization as a cultural phenomenon emerges as a solution to the conservation-creation polarity** (p. 136, *Museological Plan*, <https://bit.ly/2Ehicjk>). LUMA Arles, France, is the latest head-turner that exemplifies this: it is a new experimental cultural complex completed in 2021 that brings together artists, researchers and creators from different sectors to develop multidisciplinary projects and exhibitions. This project allowed for the renovation of the industrial wasteland of former 19th century workshops of the French National Railway Company (SNCF), which extend over 10 hectares, and the creation of a landscaped park, the Parc des Ateliers. The architects of the project are Toronto's Frank Gehry, designer the Resource Building (the Tower), New York's Annabelle Selldorf, in charge of the renovation and conversion of the 5 old buildings into

Montferrand Pavilion of the Philemon Wright National Fluvial Museum

exhibition spaces, and Belgian landscape architect Bas Smets, creator of the park embellished with more than 500 trees and shrubs, a 3,700 m² pond and play areas (see <https://bit.ly/3c5ygE2> and <https://bit.ly/2SCOUdD>)

In Gatineau, the re-designation of the 7-hectare E.B. Eddy Historic District must perpetuate the original symbolism of grandeur and spirituality. The visual identity and volumes of the Second Empire-style historic industrial buildings effectively contribute to the nature of the city, the atmosphere of the Grand Boulevard and the common urban representations downtown. The distinctive organic structure of the E.B. Eddy complex, adjoining the Chaudière Bridge, is intended to reinforce the scenographic approach to the provincial designation of the Outaouais as the “gateway to Quebec”. The arrival of the P.W.N.F.M.’s Montferrand Pavilion is like a **Cullinan** - a spectacular rough diamond - at the center of a cultural matrix that will celebrate the region’s unique and exceptional contribution of forestry history to the evolution of a multi-dimensional, pan-Canadian heritage.

While respecting the heritage standards in use for this protected site, the Montferrand Pavilion will justify the subsequent addition of a modern section to reveal the industrial architecture of the E.B. Eddy complex as suggested on page 138 of the above-mentioned *Museological Plan*. By adding a bold architectural touch to the complex, a 19th century industrial treasure, combined with an incomparable visitor experience with the world of the Raftsmen, the National Fluvial Museum will rank among the most successful institutions. The way we pour through this place while evoking its functional beauty needs to be rethought, and all of Canada will boast of its internationally renowned architects, like Douglas Cardinal or Frank Gehry.

It is with pride that we can say that Mr. Gehry has already expressed interest in submitting a proposal for the P.W.N.F.M. project, which will be spread out on both sides of the Ottawa River in phases, as the fascinating history of the Canadian Raftsmen comes to literally parenthesize the Chaudière Falls archipelago. This leading figure in the world of architecture, creator of admired institutions that have left their mark on the landscape of their host city, is one of the twenty or so most prominent architects on the planet. Gehry’s works include the Guggenheim Museum in Bilbao, the Dancing House in Prague, the Cinémathèque française in Paris, the Louis-Vuitton Foundation in Paris, the Walt Disney Concert Hall in Los Angeles, the MoPop in Seattle, 8 Spruce Street in New York, and the Art Gallery of Ontario in Toronto.

3.7 Leading the Purple Economy: The Raftsmen, Canadian icons

The purple economy is the alliance between Culture and Economy. The P.W.N.F.M. intends to become one of the 10 most important and prominent tourist attractions in the country. The quality of the exterior and interior views and the museum experience offered will allow it to become a major tourist attraction; the obligatory stop for any visit to the national capital. **The E.B. Eddy Historic District, like the Toronto Distillery District that took off after SARS in 2003, will contribute to the post-COVID revitalization of downtown Gatineau.**



3.8 Explanation of the need for the Montferrand pavilion to be in E.B. Eddy complex

Delivered on a turnkey basis, this 120,000 sq. ft. museum on the Raftsmen requires an overall post-COVID budget appropriation of \$73 million for the following items:

- **Buyout of E.B. Eddy**
Lots 1,620,648, 1,620,649, 1,620,650, 5,236,547
- **Restoration and modernization — State heritage**
E.B. Eddy Buildings 1 to 6
120,000 sq. ft. — ratio \$325 / sq. ft.
- **Setting up the exhibitions** of the national museum
75,000 sq. ft. with 3 ratios: level 1 to \$100 / sq. ft., level 2 to \$150 / sq. ft., level 3 to \$225 / sq. ft.
- **Establishment of the stewardship** of the national museum
45,000 sq. ft. — ratio \$150 / sq. ft.
- **Exterior fit-up** at the National Museum including the 1% policy — public artwork
- **Intellectual property** assigned in perpetuity to the State including copyrights and trademarks
- **Start-up support** coupled with careful communications governance

It should be noted that 53% of these costs established *pro forma* are related to debt service to be paid by the P.W.N.F.M. over a 25-year term. Resonance Canada inc.

“The City of Gatineau has a rich physical and human potential that would allow it to stand out from the City of Ottawa and other cities in Quebec, Canada and the world.” — Yvon Leclerc

states that the details of this budget appropriation are subject to specific disclosure to the Quebec Council of Ministers, but cannot yet be made public in order to protect the trading capital of the E.B.Eddy complex that will be bought directly from the private sector.

As part of a fully planned sustainable development plan, this cultural investment will **create 160 new full-time jobs at the Museum**, which will be an employer of choice. In addition, as we will see below, **the economic impact of this fifth major Quebec museum will also be felt, with direct and indirect spin-offs equivalent to 325 jobs created “outside P.W.N.F.M.” in the wake of its 5th anniversary.**

The Montferrand Pavilion will occupy a total space of 120,000 sq. ft., 62% of which will be reserved for public spaces and 38% for stewardship. **Resonance Canada inc. estimates the annual operating costs of the Montferrand Pavilion at \$25 million, based on the benchmark ratio of \$208 per square foot.**

Of this \$25 million, \$12 million will be allocated to the Museum’s payroll. Also included in this operating budget is funding for programs associated with the three museum functions Collections, Research and Dissemination (Chapter 3 “Centre of Research Engaged in Excellence — CREE” of the *Museological Plan*: <https://bit.ly/2Ehicjk>).



4 TOURISM SPIN-OFFS OF THE P.W.N.F.M.

“Development, culture becomes the national cement” – Roland Arpin

4.1 Major world destinations close to the Museum

There is a clear coherence between the themes of the P.W.N.F.M. and those of the Canadian Museum of History and other attractions of tourist interest located within the same perimeter, such as the Canadian Parliament, the Canadian War Museum, the Château Laurier and many others.

Adding a flagship attraction such as the P.W.N.F.M. completes the existing offer and makes it a **global tourist experience** that links all these attractions together in a circuit that has become a must. It is a tourist hub whose content is linked to the interprovincial tourist circuit and which can be integrated into the **ceremonial route** of Confederation Boulevard **revealing the founding symbols of modern Canada**.

This exclusive circuit — reinforced by the presence of the P.W.N.F.M. and the experience of its industrial tourist district (E.B.Eddy Historic District) — has all the potential needed to become the most coveted tourist destination for foreign tourists passing through the country. It will be at the top of the list of attractions to visit for all Quebecers and Canadians wishing to discover or rediscover their own province or country.

4.2 Capital attractiveness of the Museum in the global tourism ecosystem

Statistics show that tourist destinations have reached dizzying attendance rates following the development of visionary museum projects.

They have truly transformed the tourist experience previously offered by these destinations by adding infrastructures with a strong signature and offering a distinct museum experience.

Bilbao in Spain is one of the most frequently cited examples, but the Milwaukee Museum could also be mentioned. Its history began in a small port city on the shores of Lake Michigan. The construction of this museum institution, with its impressive architecture, has transformed these little frequented places into a popular tourist destination. The Dundee Waterfront in Scotland is another example of what has been called the “Bilbao effect”. This museum, built in 2018, has literally transformed the city in which it was born by attracting tourists and new businesses and stimulating job development in the tourism, residential and financial sectors.



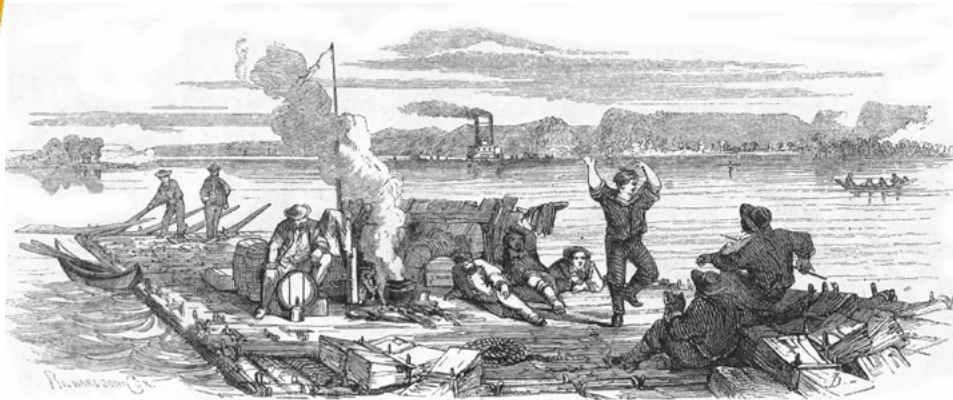
At the Montferrand Pavillon of the P.W.N.F.M., the addition of a modern section to reveal the industrial architecture of the E.B. Eddy would be considered in relation to the new architectural structure associated with the possible 2nd phase of the project on the Ottawa side.

There are also numerous examples that demonstrate the great interest of tourists for quality heritage content.

The Gold Rush city of Seattle, with a population half that of the Gatineau-Ottawa region — 794,955 compared to 1.39 M for Gatineau-Ottawa — has been attracting 40 M visitors per year for a decade.

The Experience Music Project, built in 2000 next to the Space Needle Tower, funded to the tune of \$240 million by American billionaire Paul Allen and his sister Jody Allen (patrons considered the “Medici of Seattle”), a rock music enthusiast and in particular one of his legends, Jimi Hendrix, attracts visitors from all over the world.

Amsterdam, whose population of 1.35 million is also comparable to that of Gatineau-Ottawa, welcomed a record number of 19 million visitors in 2018 thanks to the various exceptional attractions the city has to offer, a figure that increases by 5% each year and could reach 23 million in 2025.



4.3 Development Advantage of the Museum in a border situation

The P.W.N.F.M. will present itself as the major attraction capable of providing a solution to the challenge of reversing the trend of Gatineau’s low tourist traffic in comparison to Ottawa, thanks to a consolidated route on the Gatineau shoreline.

A complete circuit will be created, the “**interprovincial tourist route**” forming a large rectangle between the E.F.N.P.W. and the P.W.N.F.M. of the E. B. Eddy complex — the War Museum — the Supreme Court — the Parliament of Canada — the National Gallery of Canada — and the Canadian Museum of History.

This tour so far allows only a brief foray into Gatineau, with the CMH as the only destination. Visitors to the capital will be more motivated to continue on to downtown Gatineau, which has become the shortest route between the P.W.N.F.M. and the CMH, completing the loop between the two bridges and the downtown areas on either side of the riverbanks.

This much more extensive incursion into Gatineau by tourists visiting the Canadian capital will create a **leverage effect that will boost the dynamism** and traffic in downtown Gatineau tenfold.

This increased affluence will also be reflected in ridership statistics for existing attractions as well as on future development projects by the City of Gatineau and stakeholders from the tourism, cultural and business communities.



The P.W.N.F.M. will bring tourists from Ottawa to Gatineau, Quebec’s gateway to Quebec, and will be the spark plug to motivate them to extend their stay in the region and in Gatineau. It will also stimulate their interest to go further in their discovery of the natural and cultural attractions of other regions of Quebec.

4.4 Co-responsibility in tourism, ethics and citizenship, post-COVID

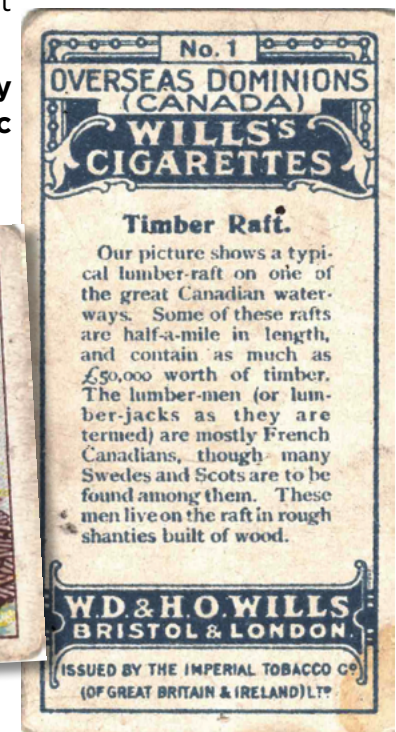
According to tourism analysts’ forecasts for the next few decades, **the future of tourism will be marked by more travel by car than by plane, as the devastating effects of the pandemic will cause travellers to worry about travelling by air** and risking being stuck several days away from home with no return flight options.

Destinations that offer wide open spaces, where physical distance between visitors is possible and where there is ample air circulation will be particularly popular. This will be the case of the P.W.N.F.M. which, with all these assets, will be particularly **well positioned in the world of tourism as a museum designed, restored, built and fitted out in such a way as to take into account the new post-COVID considerations.**

At a time when Quebec plans to make significant economic investments to help a recovery driven by a post-pandemic vision, **decision-makers must be inspired by tourism successes such as the revival of the Toronto Distillery District born in response to the threat posed by SARS in 2003.** The P.W.N.F.M. must be part of the same movement that led to the creation of this iconic Toronto destination, which has become a must-see destination for the 27.5 million tourists who visit the city annually.

Such heritage revitalization projects not only involve a large workforce, but also bring lasting benefits through the revitalization and even creation of a multitude of parallel economic activities, including local businesses, hotels, restaurants and other tourist attractions.

We envision the E.B.Eddy complex as Gatineau’s “historic district”.



4.5 Projected attendance at the Museum, a major cultural institution

A Canadian Perspective on Museum Visitation

1,673,000	CANADIAN HISTORICAL MUSEUM SOCIETY: CANADIAN HISTORY AND WAR MUSEUMS
1,340,000	ROYAL ONTARIO MUSEUM
951,000	ART GALLERY OF ONTARIO
766,500	INGENIUM – MUSEUMS OF: AVIATION AND SPACE, AGRICULTURE AND FOOD, AND CANADA SCIENCE AND TECHNOLOGY
600,000	MUSÉE DE LA CIVILISATION DE QUÉBEC
430,000	NATIONAL GALLERY OF CANADA

The visitor traffic at the P.W.N.F.M. would be in the high average range of the visitor statistics of its national and regional partners as soon as it takes the stage. The recovery of the aviation sector after the pandemic will take place gradually, so that this study capitalizes on a North American market share and mass tourism promotion that will be done among those who travel by land or rail.

From coast to coast to coast, the **Canadian clientele** will be particularly attracted by the P.W.N.F.M.'s central theme of the foundation and development of the country. The unique museum approach will make the epic story of Canada's Raftsmen shine. **American visitors** will be directly drawn to the Museum, introducing them to Philemon Wright the pioneer, a native of Woburn, Massachusetts, who fought in the American Revolutionary War, as well reintroduce them to as to their own popular myth of Paul Bunyan, the fictitious American lumberjack who allegedly fought against Jos Montferrand. On an

extensive international horizon, rafts have traveled the world's waterways as the primary mode of transportation for passengers and goods. All these stories inherited from various peoples will be placed at the heart of temporary exhibitions, offering a prism of experiences with richer colors.

Strategically located in the heart of the National Capital Region and visible on the interprovincial tourist circuit, the Montferrand Pavilion of the Philemon Wright National Fluvial Museum will welcome 900,000 visitors in its first year of operation, of which 96% will come from Canada and 4% from abroad, including 3% from the United States, and then follow an increasing curve (see sections 4.6 and 5.4). While the Canadian customer base will tend to consolidate, the international customer base will grow significantly. The growing reputation of the P.W.N.F.M. should enable it to surpass the attendance levels of other major Canadian museums and place it at the top of the most visited museum institutions in Canada, and even approach or rival the attendance statistics of some of the largest museums in the world.

Around the world, the traffic in major museums [note 1]

MUSÉE DU LOUVRE, PARIS	10,2 m
NATIONAL MUSEUM OF CHINA, BEIJING	8,61 m
MET, NEW YORK	7,36 m
VATICAN MUSEUM, VATICAN	6,76 m
BRITISH MUSEUM, LONDON	5,87 m
TATE MODERN, LONDON	5,83 m
NATIONAL GALLERY, LONDON	5,74 m
NATIONAL GALLERY OF ART, WASHINGTON	4,40 m
HERMITAGE MUSEUM, ST. PETERSBURG	4,30 m
VICTORIA & ALBERT MUSEUM, LONDON	3,97 m

Devenez les racines du futur musée
Dessinez un arbre



MUSÉE DES cageux RAFTSMEN

PAVILLON MONTFERRAND À GATINEAU

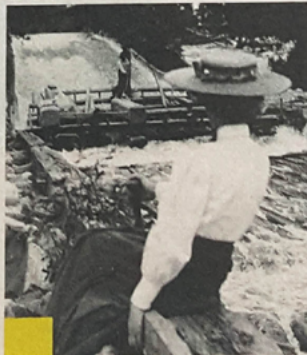


MUSÉE FLUVIAL NATIONAL
PHILEMON-WRIGHT

**PARTICIPEZ POUR
APPUYER LE MUSÉE :**
Tout type de création
Aucune limite d'âge
Envoyez la photo
de cet arbre unique
musee@abcstrategies.com

Nous exprimons notre gratitude,
aux 576 familles et organismes
qui parrainent déjà le musée :
www.abcstrategies.com/musee

Gatineau réenchânté dans le bassin capit



TEMPÊTE DE TRADITIONS



ANCRE ÉCONOMIQUE



PHOTOS COURTOISIE MUSÉE MCCORD ET COLLECTION PARC ALGONQUIN
à la jonction de la rivière Gatineau. Sur celle du bas, des hommes en train de cager un
train de bois vers la fin du XIX^e siècle dans la Haute-Gatineau (Pontiac).

Un musée sur les « cageux » à Gatineau

Le projet retracera l'histoire forestière de l'Outaouais

Un groupe de passionnés poursuit
son travail de longue haleine pour
mettre sur pied un musée qui
retracera l'histoire forestière de
l'Outaouais avec comme fi
de proue les « cageux », les célèbres

marins jusqu'à Québec
ci eux matériaux
Aussi

leDroit SAMEDI 31 OCTOBRE 2020

BRANCHÉ

MUSÉE FLUVIAL NATIONAL

LA FORCE IDENTITAIRE DE GATINEAU

Bâti sur le modèle du Distillery District de Toronto qui a pris son envol après le
SRAS (2003), le District historique de la E.B. Eddy contribuera à la revitalisation
et attrait incontournable du Québec.

patrimoine bâti, procurent la clé de l'évolution de
l'histoire industrielle du pays en édifian la base de
son économie moderne.

L'ASCENSION DE PHILEMON À MONT...FERRAND



Credit photo : Musée canadien de l'histo



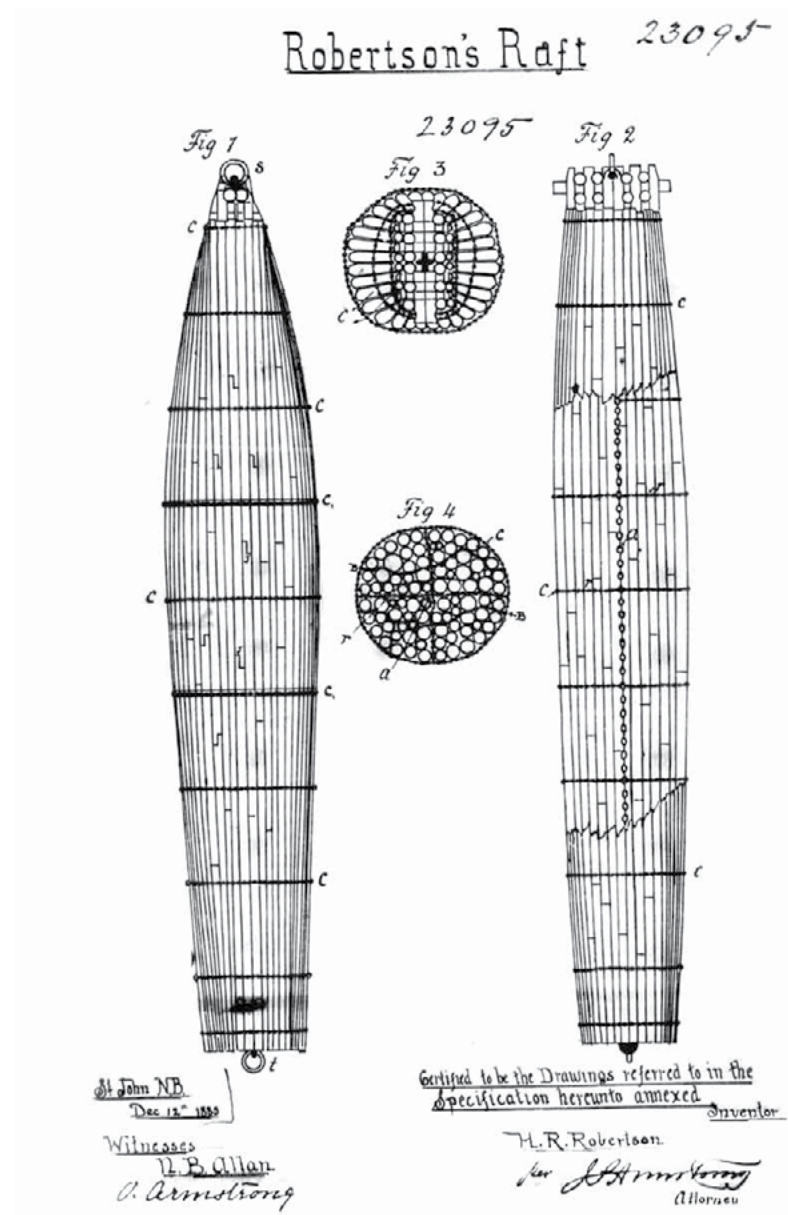
4.6 Tourist clientele targeted by the Museum

Our presentation in sections 4.6 and 5.6 of the *Museological Plan* (<https://bit.ly/2Ehicjk>) explores how museum programming will adapt for families and the general public, adolescent and teenage audiences, young and senior audiences, special audiences reached with the help of community associations, the school and the workplace.

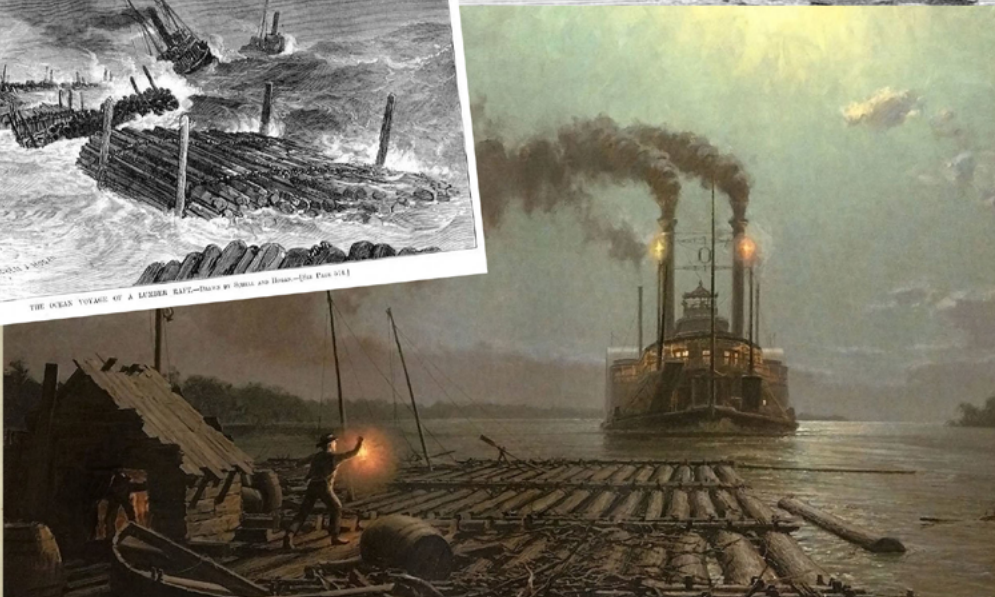
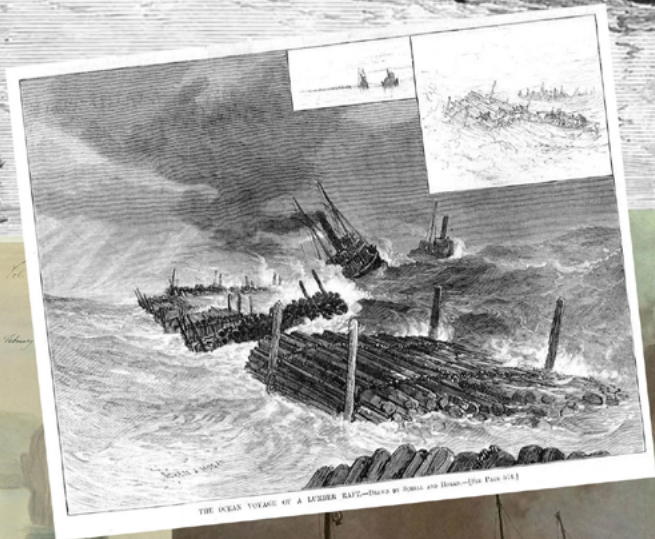
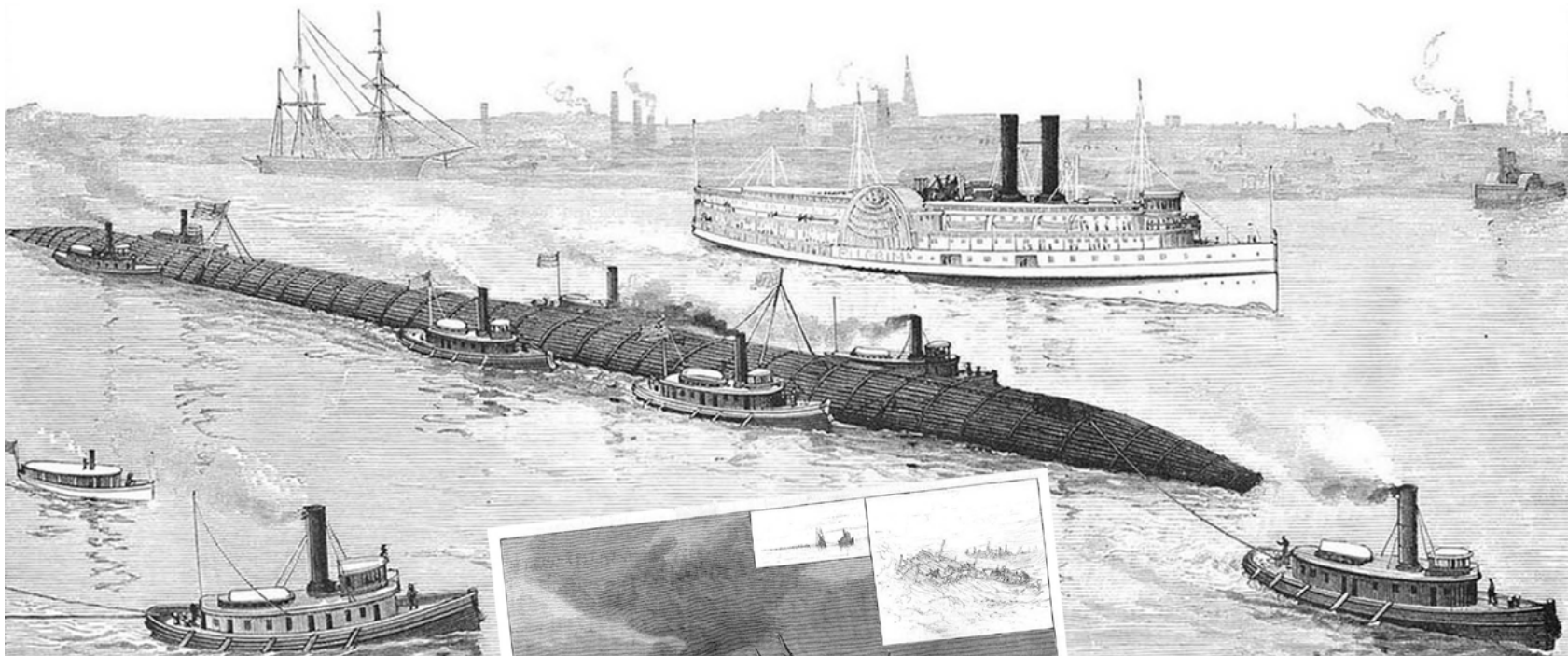
Because of the diversity of themes and experiences it offers, P.W.N.F.M. has the ability to target a wide range of visitors by focusing on the three “E’s” — *Educational, Emotion, Entertainment.*

(A) HISTORY AND HERITAGE

European and Asian visitors are major consumers of historical and cultural tourism. Americans also, since 51% say they include a visit to a history-related tourist attraction during a trip. Quebecers and Canadians are also particularly fond of heritage and history, since 70% of people aged 15 and over make at least one visit to a heritage site each year. The P.W.N.F.M. will be for all of them a must-see destination.



Canadian patent for an ocean raft



(B) THE TIMBER INDUSTRY

The natural attachment of people working in or associated with the timber industry around the world is strong. It is important to note that the forestry sector employs 13.7 million people worldwide, 60% of whom are concentrated in 10 countries, with the United States, Germany, China, India, Japan, Brazil and Russia at the top of the list. And that's not counting the spillover effect on their relatives and on the descendants of past generations of workers in this industry, including the Raftsmen and the Log Drivers from here, and from other countries around the world.

(C) THE ENVIRONMENT

Interest in sustainable tourism with ecology-related themes is growing, as citizens are becoming more and more aware of environmental challenges. This segment of the tourist clientele will find in the P.W.N.F.M. a destination of choice as the **theme of the tree will be at the heart of its purpose** and a series of associated subjects will be addressed, including those of forest preservation and regeneration. The P.W.N.F.M. is sensitive to the unavoidable social debate and to the expectations of the public who place ecological issues at the top of their priorities. The P.W.N.F.M. will be an exemplary museum and heritage institution in this field. Manifestations of the institution's environmental values will be found in the Museum's facilities and activities. In its *Museum Charter*, <https://bit.ly/300dP6R>, the Museum is committed to targeting **concrete actions in terms of biodiversity, including strategies for the renewal of the white pine.**

(D) LANDSCAPES AND URBAN PARKS

Without high-caliber attractions, it is difficult for a city or region to carve out a place for itself among the top destinations. Gatineau benefits from **Gatineau Park**, a huge outdoor playground and hiking area, but the beautiful urban parks located downtown are a prestigious attraction to which tourist clienteles attach undeniable importance in their assessment of the attractiveness of destinations. **Gatineau's Jacques-Cartier Park Mosaiculture site** attracted more than 500,000 visitors in 2017 and 200,000 in 2018, 54% of whom came from outside Quebec. This indicator of the existence of a not inconsiderable clientele interested in this **type of offer** promises to add to the other client segments that the **new museum will reach**. This is without forgetting the clientele already adept at the circuits proposed by the **water routes**. The City of Gatineau's *Chemin d'eau* and its neighbors along the region's major waterways, as well as those in other regions, will be enhanced by the presence of the P.W.N.F.M., which will receive a portion of this growing clientele on its site.

A sacred site for First Nations for over 6,000 years, the Chaudière Falls site is an archipelago with exceptional geological, fluvial, natural, socio-historical, identity and industrial characteristics. One of the five islands, Philemon Island, constitutes the natural environment of the P.W.N.F.M. which will highlight the articulations between the various dimensions of this heritage in connection with contemporary concerns. This Museum, responsible for promoting the maintenance of the natural and architectural spaces of the Chaudière Falls site, will make the 19th century industrial complex that is E.B. Eddy accessible to the general public so that Gatineau can benefit from the return of a distinctive identity and a



strong sense of belonging. This unique site offers many breathtaking views of the Quebec and Ontario shores, true postcard panoramas of the Chaudière Falls.

(E) ABORIGINAL REALITIES

Aboriginal tourism alone accounts for gross annual economic benefits of approximately 2.65 billion for the entire territory, according to the Aboriginal Tourism Association of Canada. **As the first occupants of the territory where the Museum will be established and privileged partners of the teams working to set up the Museum, the experience of local Aboriginal cultures will be at the heart of the visit**, particularly that of the Anishinàbeg Nation. As future major partners of the new Museum, they will be invited to develop and offer onsite activities, exhibitions and experiences that it deems most appropriate, while participating in the transversal integration of an Aboriginal component into the narrative conveyed in each part of the visit. As stated in a research report on Aboriginal tourism in Canada, Destination Canada, “A great native tourism experience is truly personal and special, and can turn an ordinary vacation into an extraordinary one.”

(F) STORYTELLING, THE NARRATIVE OF A REALITY THAT GOES BEYOND FICTION

The history of the timber industry and the Raftsmen is first of all a great saga made up of multiple stories, tales and legends. In this era where we are bombarded with information from all sides, the public has no choice but to demand that it be transmitted in the most effortless way possible.



A large segment of tourists is looking for experiences where an exciting story is told. It will be easy to meet this need for content and depth that can be conveyed in a playful narrative mode, since it is precisely the story of a great epic that will be at the heart of the P.W.N.F.M. the story of a reality that goes beyond fiction, based on larger-than-life colorful characters.

(G) ATTRACTION TOURISM

The P.W.N.F.M. will also attract visitors motivated primarily by the search for pure entertainment.

Due in part to the growth of the family segment of the tourism clientele, the ability to offer cultural experiences that can rely on a strong entertainment focus becomes a lever to attract visitors who would not otherwise wish to include a historical or heritage attraction to a stay.

In order to become a must-see tourist attraction, the Museum intends to punctuate its rich learning content with emotions through immersive and participatory experiences, as already outlined in the 220-page *Museological Plan*, <https://bit.ly/2Ehicjk>. Museum patrons will be invited, for example, to embark on a raft that will be sailed by professionals on the Ottawa River.

4.7 Profile and number of tourists in Gatineau and Ottawa

More than 3 million visitors converged on the Outaouais region of Quebec in 2018, bringing in more than \$435 million in tourism revenues. Of all these visitors 40% come from outside Quebec, of which 3% are Americans and 1% are international travellers from countries other than the United States

Across the river in Ottawa, 11 million people visited the twin city that year, an increase of 8.7% over the previous year. Of these, an estimated 66% were Ontarians, 26% were from other provinces and 8% were international travellers. **Their spending exceeded \$2.3 billion, five times more than in Gatineau. It should be noted that the National Capital Commission (NCC) is responsible for ensuring that every Canadian includes a visit to the National Capital Region on its wish list. It is a moving pool of 37.59 million citizens.**

A substantial portion of all these visitors is strongly interested in including visits to major cultural attractions during their discovery, as reflected in the attendance figures of the region's main museum institutions. The presence of a new emblematic national museum on the Raftsmen, the P.W.N.F.M.'s Montferrand Pavilion, will also benefit from this favourable response. Whether you are a visitor, politician, diplomat, governor general, distinguished guest, scientist, civil servant, entrepreneur, professor or student, **everyone will be invited to cross into downtown Gatineau, where the P.W.N.F.M. can be easily spotted with a minimum of advertising effort.**



4.8 Customer base in the “populated triangle” and the “zone of influence”

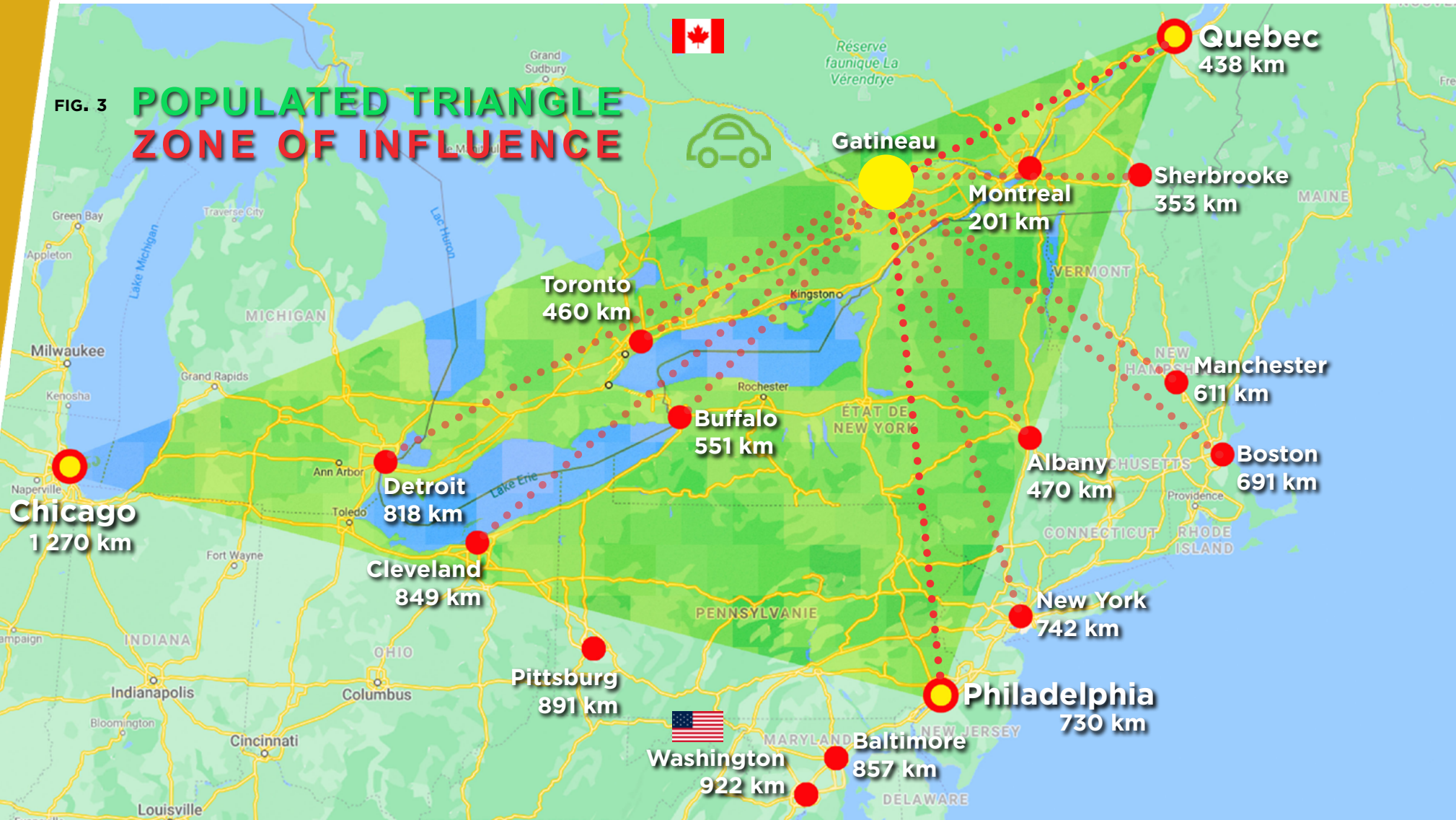
The P.W.N.F.M. will devote a substantial part of its promotional efforts to attracting the population located

in the triangle formed by the cities of Quebec-Chicago-Philadelphia. This triangular zone alone is home to nearly 60% of the population, or 220 million people in Canada and the United States.

We superimpose on this “populated triangle”, what is called the “zone of influence” which includes

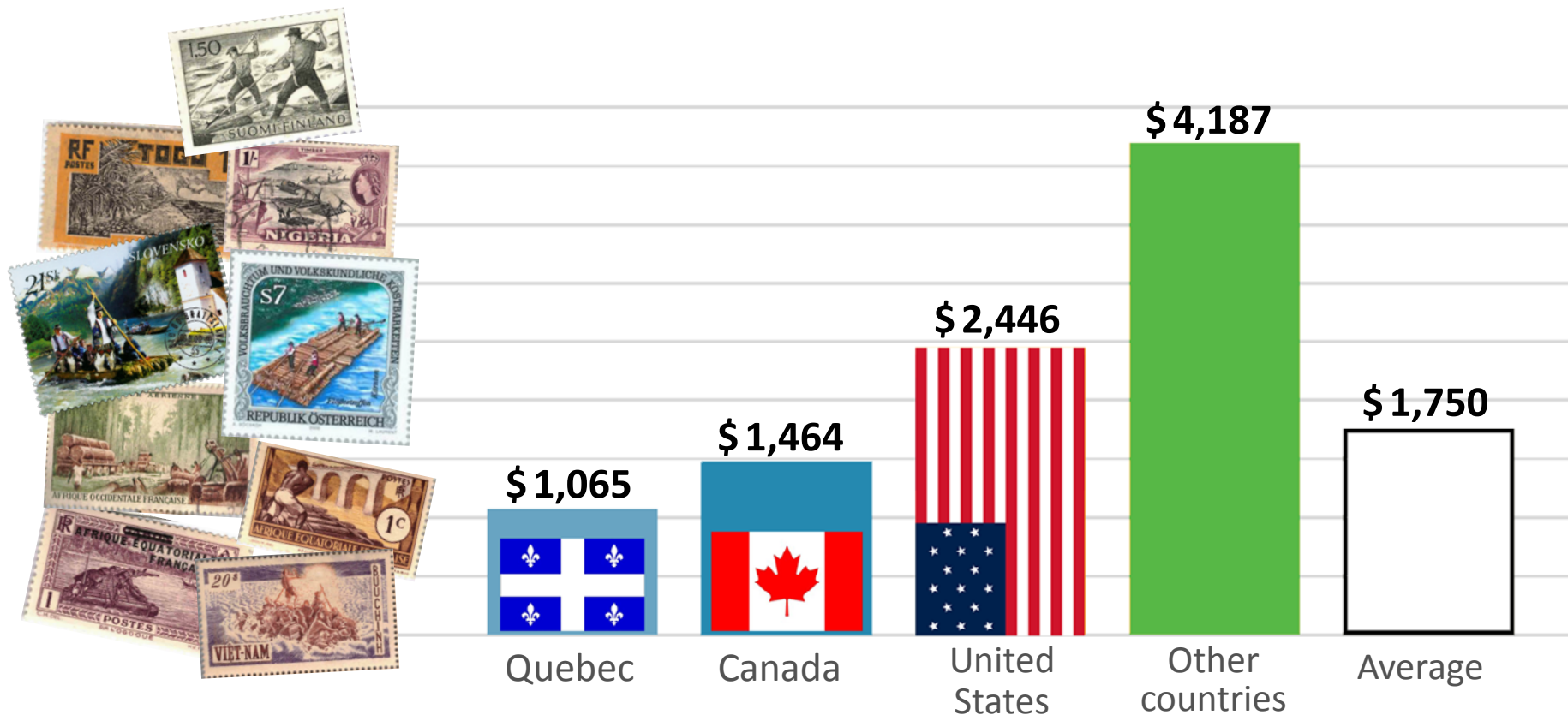
FIG. 3

POPULATED TRIANGLE ZONE OF INFLUENCE



potential customers who can travel with a vehicle to a publicized point of interest that is located no more than 800 km, or 500 miles, from their home. For the Museum, this zone of influence allows access to clients from major cities such as Detroit, Cleveland, Buffalo, Philadelphia, New York, Albany, Boston, Manchester on

the American side, as well as Quebec City, Montreal, Sherbrooke, Toronto and its suburbs, Windsor and Kingston on the Canadian side. **All of these cities are located within a radius of less than 800 km from the P.W.N.F.M. in Gatineau, which requires a car trip of no more than 8 hours.**



Expenses of a travel group, or a family unit, depending on its place of origin

FIG. 4 [See additional explanations are provided on page 45 under section 5.3 (B).]

The P.W.N.F.M. will allow weekend getaways including 2 nights and 2 days of activities, expanding the tourist activities for the benefit of the entire region. This style of travel is also perfect for extended school outings.

As illustrated in the table on the previous page, a 2011 study by the Quebec Ministry of Tourism [note 2] estimated that **each family unit of Quebec tourists** generates \$1,065 in economic spinoffs. This includes \$1,464 for Canadian tourists (excluding Quebec), \$2,446 for those from the United States, compared to \$4,187 for tourists from other countries, for **an average of \$1,750 in total tourist spending per travel group, per stay in Quebec.**

Since, according to Alliance de l'industrie touristique du Québec [note 3], each dollar spent by tourists would bring back approximately **\$0.70 to the Quebec economy, the direct economic impact of American visitors, for example, would thus amount to \$1,712 per family unit.**

As shown in Fig. 4 on the previous page, the breakdown of spending according to the place of origin of tourists confirms that, in general, the further one comes from abroad, the more one spends.



4.9 Government Clients

When both the Senate and the House of Commons are active, the P.W.N.F.M. will attract Senators and Members of Parliament from across the country, including of course representatives from Quebec ridings. The latter, usually transiting through Ottawa's Macdonald-Cartier International Airport, will be called upon to **actually cross the interprovincial border to spend more time in Quebec, in Gatineau,** and even to stay there. They will find on the Museum site a stimulating meeting place, contributing directly to the traffic of cafés, boutiques, artist centers (Daïmon, Axénéo7, Ateliers du Ruisseau), Galerie Montcalm, Théâtre de l'Île, La petite G'ART, restaurants, inns and hotels in Gatineau.





4.10 Partnership in client developments

With the implementation of the P.W.N.F.M., a new cultural facility with a strong personality, the Gatineau model can be transformed into an exciting cultural city that will more richly decorate the image of Quebec and Canada. The P.W.N.F.M. is a place of memory of the greatest exploits of the territory, of the country.

This innovative purple economy in Gatineau, made in Quebec, will develop side by side with its sister city Ottawa, which is already looking to attract tourists from around the world. **The purple economy refers to the consideration of that which is cultural, in the economy.**

The Ottawa-Gatineau region is far from the dominant tourist axis of the St. Lawrence River (Quebec-Niagara). It therefore has every advantage to strengthen its interprovincial network of cultural and museum infrastructures. **Quebec must showcase itself with boldness in order to better anchor its distinct, legitimate and financial heritage within Canada.**

Gatineau, Canada's gateway to Quebec, opens up to the world through the presence of 135 embassies and consulates in the Canadian capital, Ottawa. This situation is simply enhanced by the P.W.N.F.M. theme that joins a universal ancestral reality of manufacturing and navigation by timber rafts. This mode of transportation, used on five continents, however, had an extraordinary destiny in Quebec and Canada in the 19th century due to the nature of its gigantic industrial operations. This feat has been recognized overseas for a long time thanks to

the Canadian pavilions at World Fairs, including the 1867 Paris Fair (<https://bit.ly/2Ehicjk>), but also more recently by the International Association of Timber-Raftsmen (IATR) which brings together 13 countries including Canada - Austria, Czech Republic, Germany, Italy, France, Spain, Poland, Romania, Slovenia, Latvia, Bosnia-Herzegovina, Finland. Following a selection procedure of the host country among its members, the IATR organizes a major international event where the public is invited to get wet, to live the experience of embarking on a raft and to discover, thanks to the tradition bearers, a unique intangible heritage still alive.

The business community, present on both shores, is already welcoming the arrival of the Montferrand Pavilion of the Philemon Wright National Fluvial Museum, since the potential attractiveness of this great region will be enhanced with this new player.

This museum on the history of the Raftsmen is a real must-see and will be at the heart of efforts to promote the region. It will consolidate existing tourist networks such as the *Route des Explorateurs* and the *Route Champlain*, which link the Outaouais, Laurentians and Abitibi-Témiscamingue regions. **It will also participate in the implementation of a passport (CapitalPasse) valid on the interprovincial tourist circuit to visit several of the seven attractions: P.W.N.F.M., Canadian Museum of History, National Gallery of Canada, Château Laurier, Federal Parliament, Supreme Court, Canadian War Museum.**

All these partnerships are an undeniable advantage in achieving this goal as well as a valuable asset in carving out a place among the major international destinations.

Montferrand Pavilion of the Philemon Wright National Fluvial Museum





4.11 Global Customers

Whether they come from South America, Eurasia, Oceania or Africa, many international clients travel in groups.

In Eastern Canada, the tour operators that welcome them offer tours from Quebec City to Niagara Falls, stopping enroute in Montreal and Toronto. The Ottawa River tourism corridor, the main tributary of the St. Lawrence River, would be a logical choice.

Unique in the world, the P.W.N.F.M. Montferrand Pavilion is able to influence sales channels and behavior by focusing on the three «E's» — Education, Emotion, Entertainment — to attract various audiences. By living the experience of being on a timber raft, clients will be immersed in history.

Asian and European seniors are interested in history. Note that there is the European Industrial Heritage Route, a network of tourist infrastructures forming a tourist itinerary through 42 countries, including Hungary, with the theme of industrial heritage (www.erih.net). Those who are interested in this heritage will meet there, as they will at home, to understand the keys to Canada's industrial past in the very places where it originated.

As a sample, let's compare these two images taken at a distance of 6,783 km. William James Topley, in 1880, immortalized our rafts on the Ottawa River at the foot of the Canadian Parliament. A century later, around 1930, Lajos Kozák photographed this scene of rafts on the Danube in Budapest near the Hungarian Parliament. Compare them, Canada's timber raft is massively oversized.

5 RECONOMIC SPIN-OFFS OF THE P.W.N.F.M.

“Culture and tourism have always been intimately linked.” – Francine Desbiens

5.1 Impacts of Museum attendance

Spending by tourists has an economic impact that is often underestimated. Until the pandemic, Quebec, for example, derived 2.5% of its gross domestic product from this industry, for a total of nearly \$10 billion. Just over 30,000 businesses were active in sectors associated with tourism, representing 12.2% of all businesses in Quebec. These businesses employed some 402,000 people, or more than 9% of all jobs in the province [note 4].

The effects of COVID-19 on tourism will soon be a thing of the past. The industry will recover, somewhat different, but certainly stronger still, with a thirst to live, to learn and a need to discover our past, our world and its cultures felt perhaps more acutely than ever before.

The museum’s spinoffs will once again put the wheels of our economies back in motion, generating much-needed tax revenues for our governments. For example, the Alliance de l’industrie touristique du Québec has estimated that for every dollar spent by tourists, approximately \$0.70 benefits the Quebec economy [note 5]. And according to Tourism Canada, each of these dollars brings in close to \$0.28 to all three levels of government [note 6].

The evaluation of the economic impact of the P.W.N.F.M. presented here is modelled on a document produced in 2011 by Tourisme Québec entitled *Enquête sur le profil et le comportement de la clientèle des lieux d’accueil au Québec*.

It takes into account the direct and indirect impact of tourism activities on the economy, allowing us to realize the extent of the benefits of a project of the nature of the P.W.N.F.M.

5.2 Definitions of Benefits

(A) DIRECT SPINOFFS

They include jobs created or maintained in accommodation providers, restaurants, retail sales, ground transportation (e.g., shuttle/taxi/car rental) and additional revenues from the Quebec and federal governments (payroll and payroll taxes, sales taxes, specific taxes, parafiscal levies) [note 7].



(B) INDIRECT SPINOFFS

They take into account the jobs created or maintained throughout the supply chain, based on the resulting payroll, the value added in the Québec economy, and the additional revenues of the two levels of government [note 8].

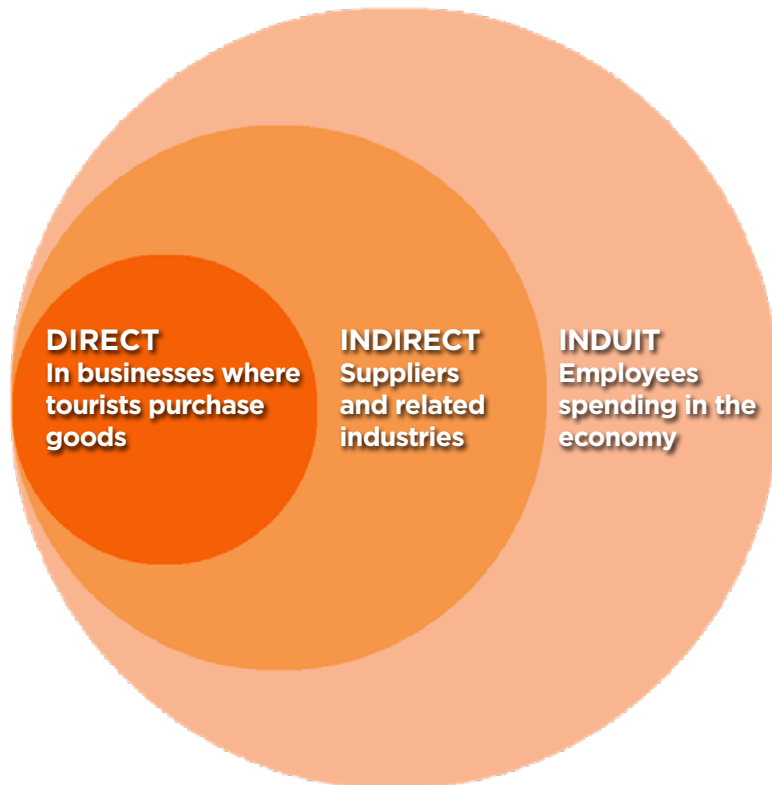


FIG. 5

5.3 Impact Assessment Parameters

(A) NUMBER OF VISITORS

The economic impact assessment that follows is based on an estimate of the number of visitors to the P.W.N.F.M. for its first two years of operation, which would correspond to 70% of the MCH's traffic, or 900,000 visitors annually.

(B) DAILY EXPENSES PER NIGHT BY PLACE OF ORIGIN OF VISITORS

According to the *l'Enquête sur le profil et le comportement de la clientèle des lieux d'accueil au Québec* conducted by Tourisme Québec in 2011, tourists in Quebec who visited a hospitality place spent \$1,750 during their stay. These expenditures include accommodation, transportation in Quebec (excluding transportation costs to enter Quebec or Canada), food, shopping, recreation and entertainment, and other expenses.

This sum is actually an average, as the amount spent varies greatly depending on the place of origin of visitors, as shown in the table on page 39 (Fig. 4). U.S. and international tourists spend nearly twice and nearly four times more, respectively, during their stay than Quebecers or Canadians outside Quebec who visit the province (fig.4 , p.39). **A Quebecker and a Canadian would spend an average of \$294 per night [note 9], while we estimate that an American would spend nearly \$489 and an international visitor about \$550 (fig.6 , p.48).**

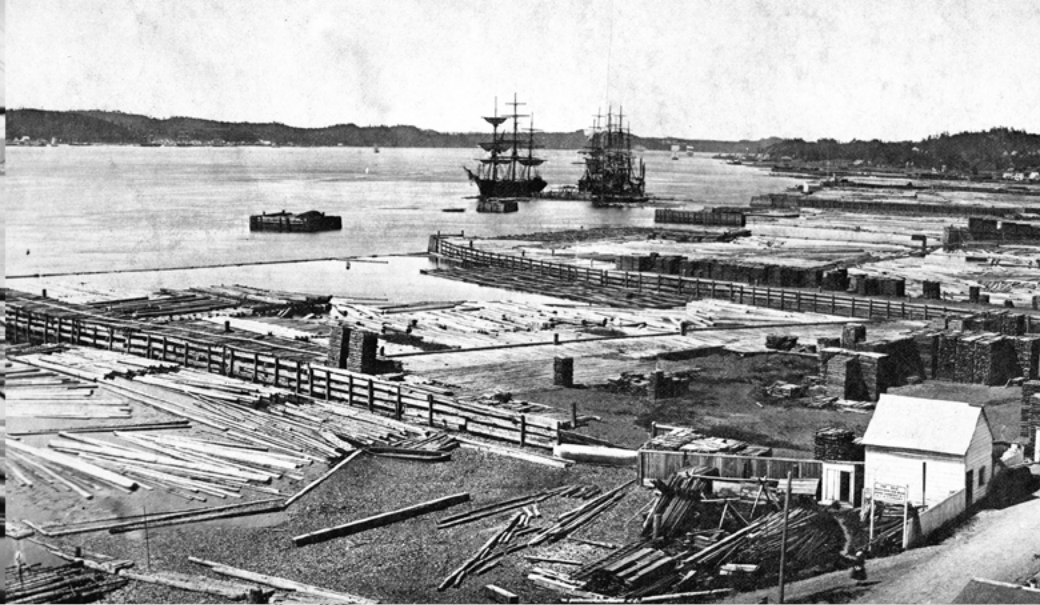


(C) AVERAGE TOTAL VISITOR SPENDING PER TRAVEL GROUPE

Tourisme Québec's Customer Profile and Behaviour Survey of Hospitality Places (*Enquête sur le profil et le comportement de la clientèle des lieux d'accueil*) determined that 38% of tourists decided to extend their stay in the region visited following their visit to one of the tourism offices. This suggests that an attractive tourist proposal has the power to encourage a large percentage of tourists to stay longer.

Based on this data, the following assessment takes into account a 20% percentage of visitors who will extend their stay by one night to visit the highly attractive M.N.F.P.W. and an estimated 13% (or 60% of 20%) for international travelers, since international travelers generally have less flexibility to change the length of their stay once they are in the area.

The geographic distribution of visitors' point of origin and the daily expenditures by place of origin used here are estimated based on data from Tourisme Outaouais, Ottawa Tourism, Tourisme Québec, and Ontario Tourism [note 10].



5.4 Economic Impact Projection

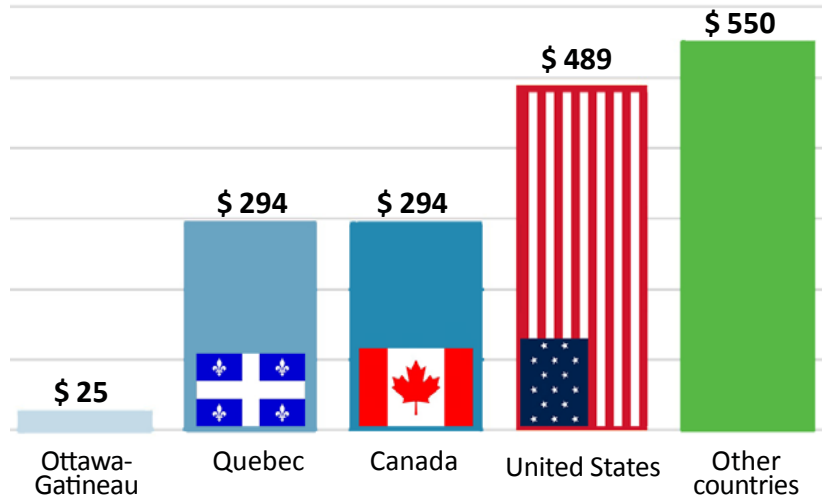


FIG. 6 Daily spending of the visitor by place of origin

Our short-term traffic forecasts for the P.W.N.F.M. are conservative in nature. The arrival of the new institution will attract many curious people to the National Capital Region. With an estimated 900,000 visitors in the first year at P.W.N.F.M., spending by tourists has a significant economic impact. The marketing strategy must be resolutely geared towards international customers, because an international visitor spends 550 per day as the Canadian reaches a daily average of \$294.

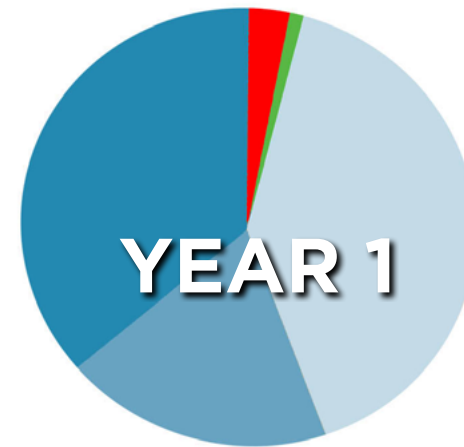


FIG. 7 Breakdown of the 900, 000 visitors

1 %	9,000 international tourists
3 %	27,000 Americans
36 %	324,000 Canadians
20 %	180,000 Quebecers
40 %	360,000 interprovincial locals

Projected visitor traffic in the first year will reach 900,000 visitors. The regional interprovincial clientele will be retained with the renewal of temporary exhibitions. **The impact of the P.W.N.F.M. on gross domestic product at market prices is \$60.2 million.**

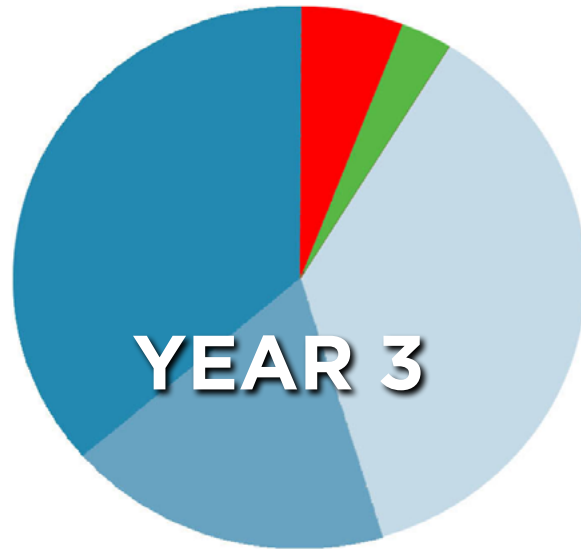


FIG. 8 Breakdown of the 1 M visitors

3 %		29,000 international tourists
6 %		57,000 Americans
36 %		364,000 Canadians
19 %		190,000 Quebecers
36 %		360,000 interprovincial locals

Visitor traffic in the third year would reach one million visitors, and this, counting on the 225% increase in international attendance with 86,000 visitors from abroad. **The impact of the P.W.N.F.M. on the Gross Domestic Product at market price is \$68.4 million.**

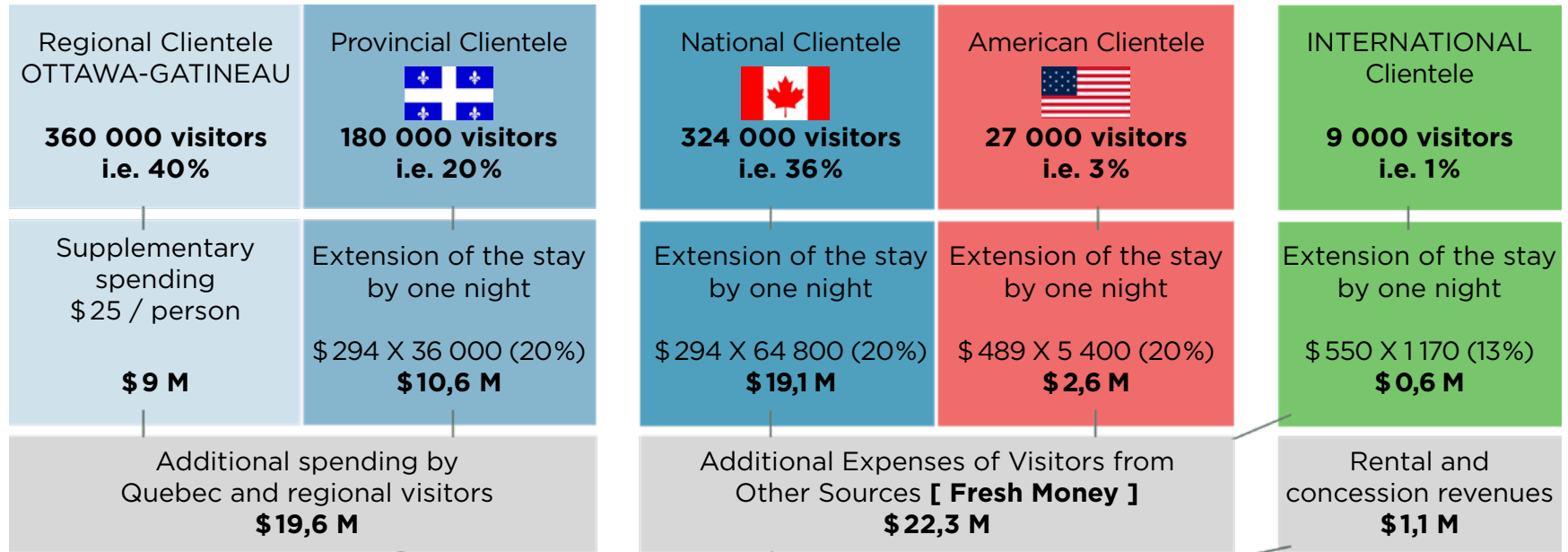


FIG. 9 Breakdown of the 1,5 M visitors

11 %		159,000 international tourists
15 %		227,000 Americans
37 %		554,000 Canadians
13 %		200,000 Quebecers
24 %		360,000 interprovincial locals

Visitor traffic in year 5 would reach 1.5 million visitors, relying on a 288% increase in international attendance (between year 3 and 5) with 386,000 visitors from abroad, but also with the pan-Canadian flow. **The impact of the P.W.N.F.M. on gross domestic product at market prices is \$110.9 million.**

Montferrand Pavilion of the Philemon Wright National Fluvial Museum



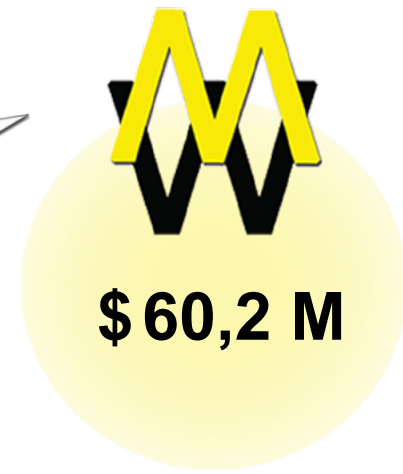
ADDITIONAL DIRECT SPINOFFS

\$43 M

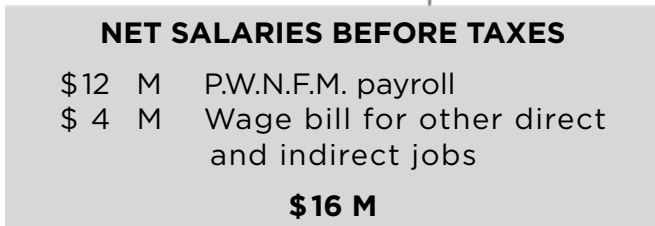
YEAR 1

VALUE ADDED TO THE BASIC PRICE

\$17,2 M

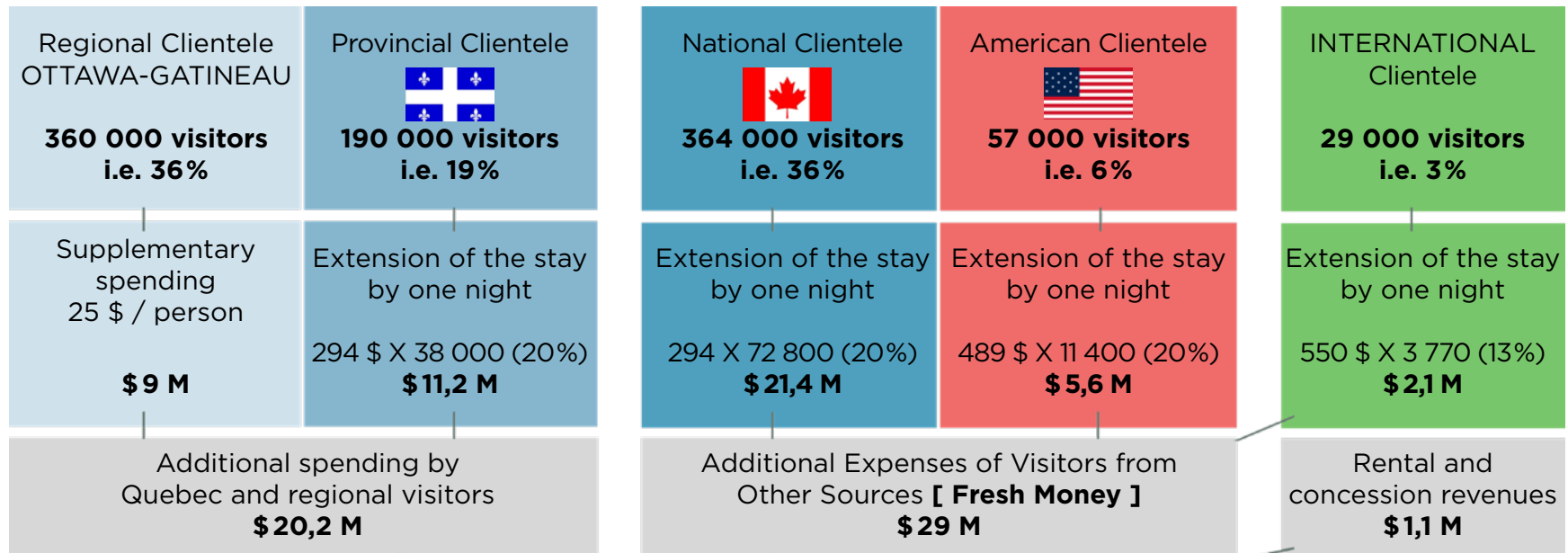


\$60,2 M



ECONOMIC SPIN-OFFS with 900,000 visitors

FIG. 10



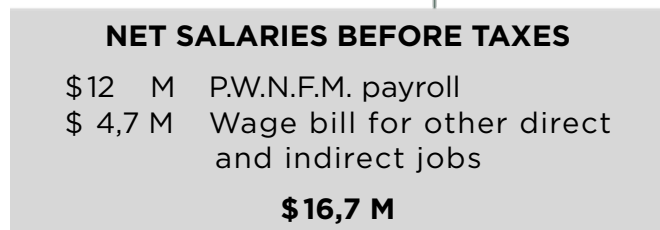
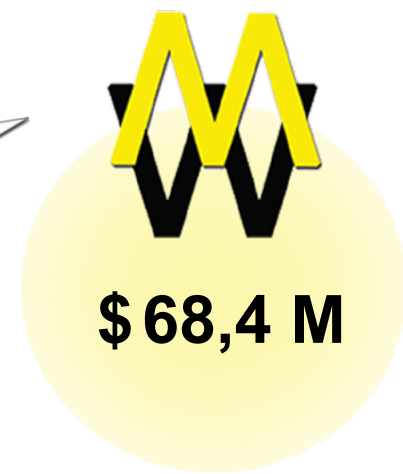
ADDITIONAL DIRECT SPINOFFS

\$ 50,3 M

YEAR 3

VALUE ADDED TO THE BASIC PRICE

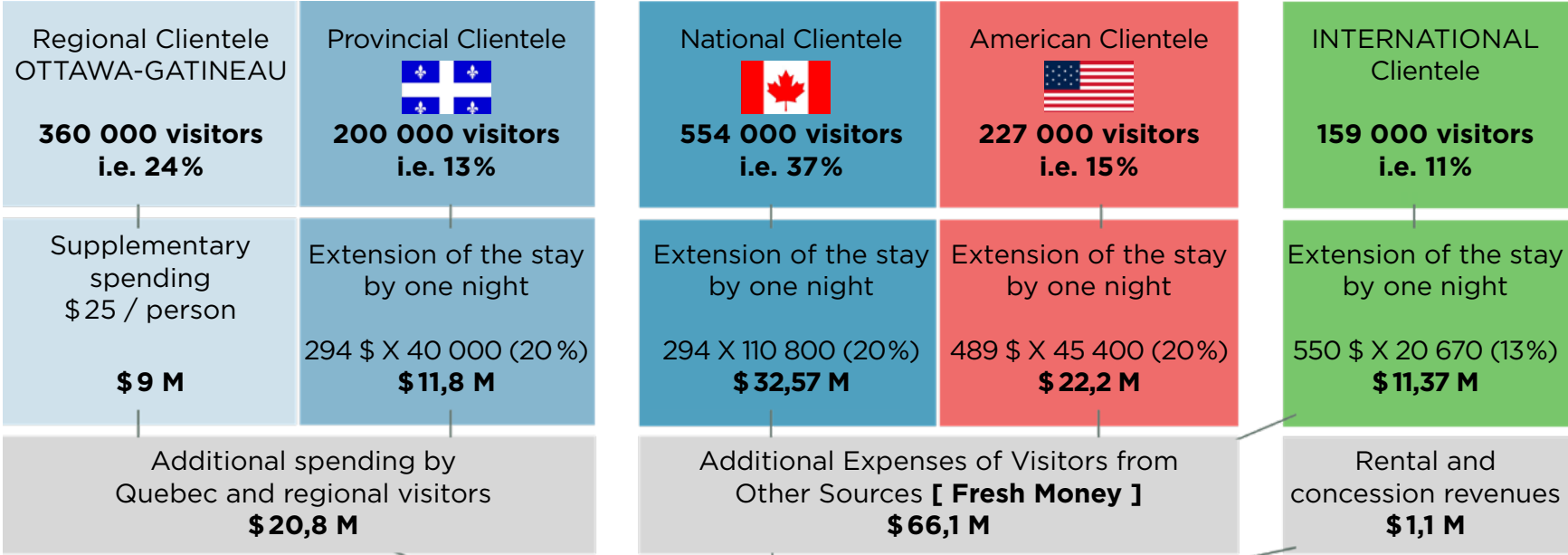
\$ 18,1 M



ECONOMIC SPIN-OFFS with 1 million visitors

FIG. 11

Montferrand Pavilion of the Philemon Wright National Fluvial Museum



ADDITIONAL DIRECT SPINOFFS

\$88 M

YEAR 5

VALUE ADDED TO THE BASIC PRICE

\$22,9 M

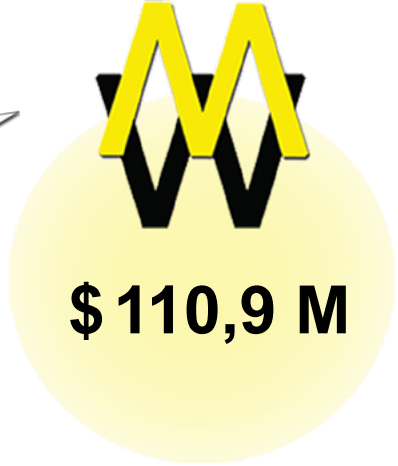
NET SALARIES BEFORE TAXES

\$12 M P.W.N.F.M. payroll
\$ 8,5 M Wage bill for other direct and indirect jobs

\$20,5 M

NET INCOME OF SOLE PROPRIETORSHIPS

\$2,4 M

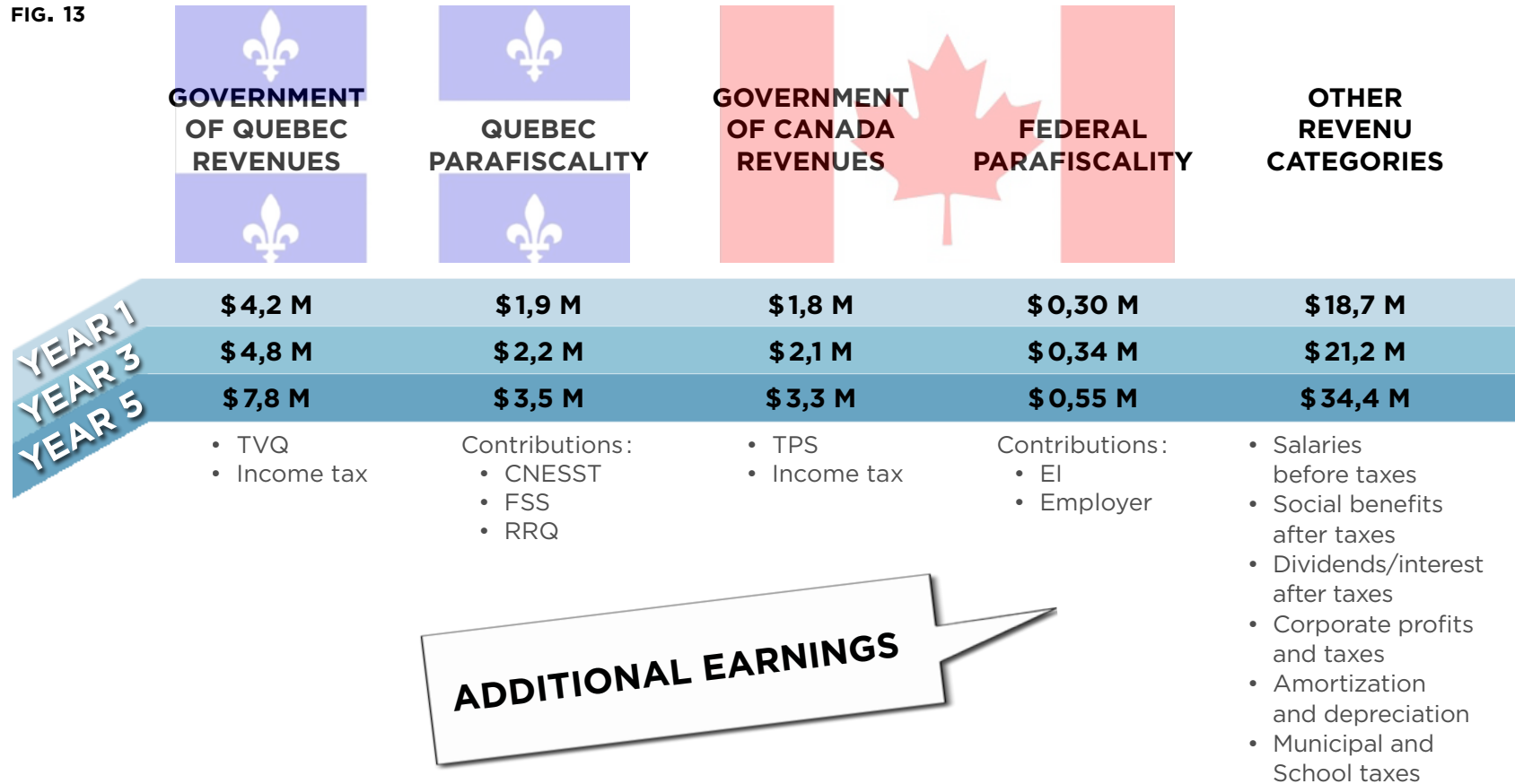


\$ 110,9 M

ECONOMIC SPIN-OFFS with 1,5 million visitors

FIG. 12

FIG. 13



Based on estimated traffic projections, **starting in Year 1, additional tourism spending of \$43 M will be injected into the Quebec economy** and it is estimated that \$60.2 M will be added to the gross domestic product at market prices. This is associated with tax revenues of \$4.2 M for the Quebec government and \$1.8 M for Canada.

In addition to the 160 full-time jobs in the P.W.N.F.M., which has an annual payroll of \$12 M, the economic impact induced by the spin-offs is estimated at \$60.2 M,

represents the equivalent of :

- **154 jobs** created outside P.W.N.F.M. on the 1st anniversary,
- **182 jobs** created outside P.W.N.F.M. on the 3rd anniversary,
- **325 jobs** created outside P.W.N.F.M. on the 5th anniversary,

Based on the growth in the clientele projected by Resonance Canada inc., visitors will increase to 1 M in year 3, then to 1.5 M in year 5. Total spin-offs will then reach \$68.4 M in the third year of operation and will total \$110.9 M in the fifth year.

5.4 The new National Museum at zero net cost

The payback period, as shown in the table opposite, is four years.

By the fourth year of operation, it is estimated that not only the construction costs, but also the annual operating costs will have been entirely offset by the government tax revenues resulting from the direct and indirect spin-offs of the P.W.N.F.M.



When reality exceeds fiction

It took two months for the first timber raft built in 1806 by Philemon Wright to navigate the approximately 250 nautical miles (460 km) separating the Ottawa River from Quebec City.

Remarkable engineering work, a timber raft could assemble a hundred wooden cribs, containing up to 3,000 pieces of squared timber.

These huge timber rafts formed floating islands measuring 500 m by 60 m (1600 ft by 60 m).

The value of one of these rafts would today be \$8 million. During the 1852 production season, there were 80 rafts of square timber that passed over the Chaudière Falls, a value of \$640 million.

During most of the 19th century, the Ottawa Valley provided 80 % to 90 % of the resource for all of Canada, a world leader in the timber industry.

This wood was directed to the Port of Quebec, ranked third among the ports of America, after those of New York and New Orleans.

A little later, the largest sawmills in the world would be located on the Ottawa, the Saguenay, and the Saint-Maurice Rivers. The arrival of pulp and paper mills would follow, which would lead to the greater use of fir and spruce in North America, a change brought about by the scarcity of white pine after 1910.

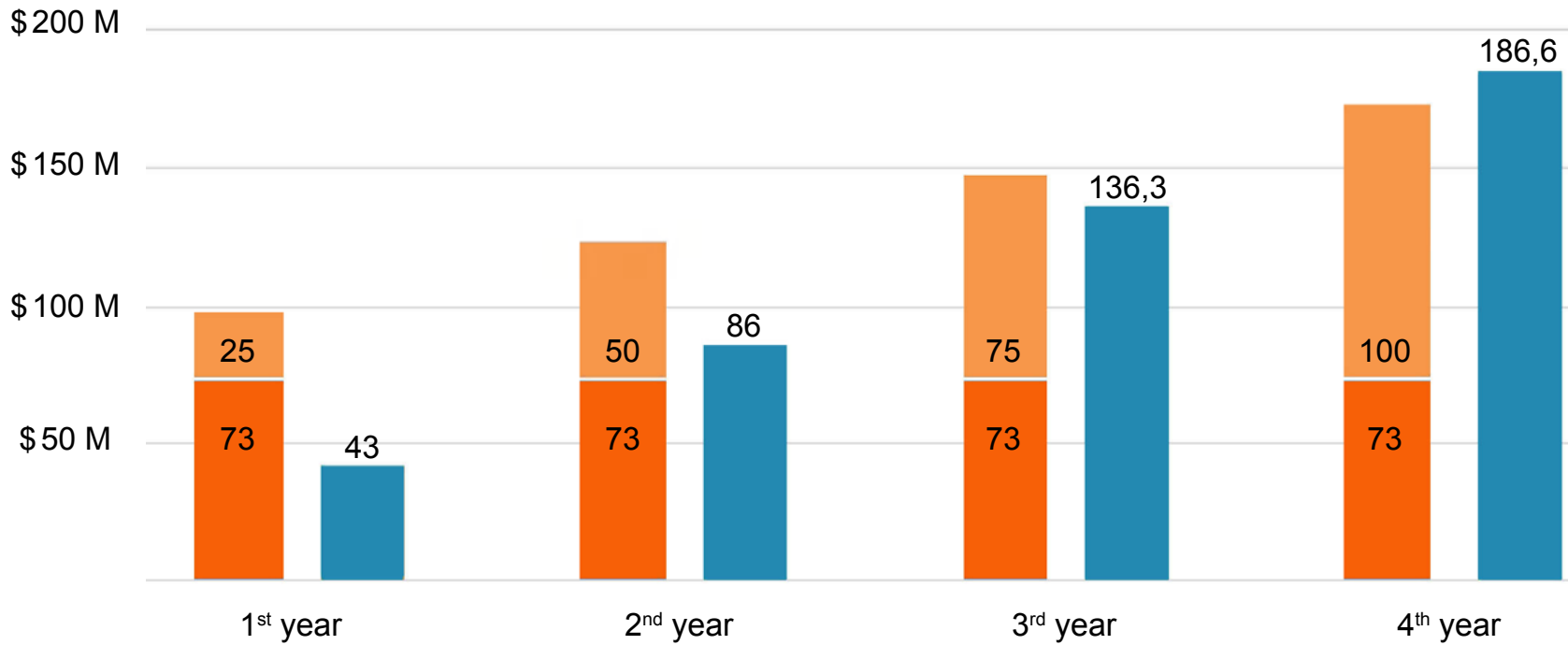



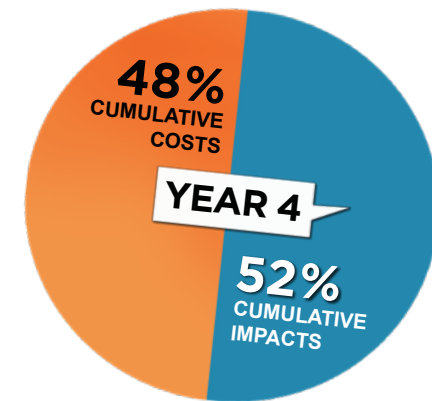


FIG. 14

Equivalent to 9 square timber raft

Equivalent to 3 square timber raft

-  Cumulative and recurring annual direct impacts
-  One-time implementation costs \$73 M (see P.24)
-  Cumulative operating costs \$25 M / year (see P.24)



6 ACCELERATOR OF SUSTAINABLE DEVELOPMENT

“The more you know how to look far into the past, the farther into the future you will see” – Winston Churchill

6.1 Cultural and Social Benefits

The Montferrand Pavilion of the Philemon Wright National Fluvial Museum is not only meaningful and inspiring, it is essential to the future of the region and the province.

- It will be a beacon of identity for all Quebecers, and will make Quebec shine throughout Canada and internationally, in addition to marking our territory vis à vis Parliament.
- From its status as the gateway to Quebec, the Outaouais will become the gateway to Quebec’s future, a future firmly anchored in its positioning as a must-see tourist destination, on a par with the largest Western capitals.

Metropolises around the world, with far fewer historical assets, have had the excellent foresight to celebrate their industrial past. The showcasing of their heritage has been a great success and has made them highly attractive places, generating massive economic benefits.

Quebec has an exceptional heritage linked to the Canadian era of the Raftsmen, which is at the heart of the national narrative, and whose exploits are exalted in the National Anthem written in 1880 [note 11]. For

more than a century, the Ottawa River was the site of an atypical shipbuilding industry, that of squared timber rafts for British-Canadian trade, which influenced the destiny of the world forces of the day. The Raftsmen of the 19th century, national heroes, had a profound impact on the history of the National Capital Region, which is the North American cradle of the “Wood Rush”, endogenous to Canada’s industrial revolution.

6.2 Implementation schedule

On the right is a graphic representation of the complete schedule of the proposal to restore and construct the Montferrand Pavilion of the P.W.N.F.M. With the support of local and senior governments, the Montferrand Pavilion of the future Philemon Wright National Fluvial Museum can be delivered in 2030, the 150th anniversary of the creation of the National Anthem, which became de jure in 1980, one hundred years after it was written.

However, this could be earlier if the government authorities are willing to set up the project more quickly with a view to accelerating economic recovery. In 2022, the city of Gatineau will celebrate its 20th anniversary and in 2027, Quebec will commemorate the 225th anniversary of the birth of Jos Montferrand (1802-1864).

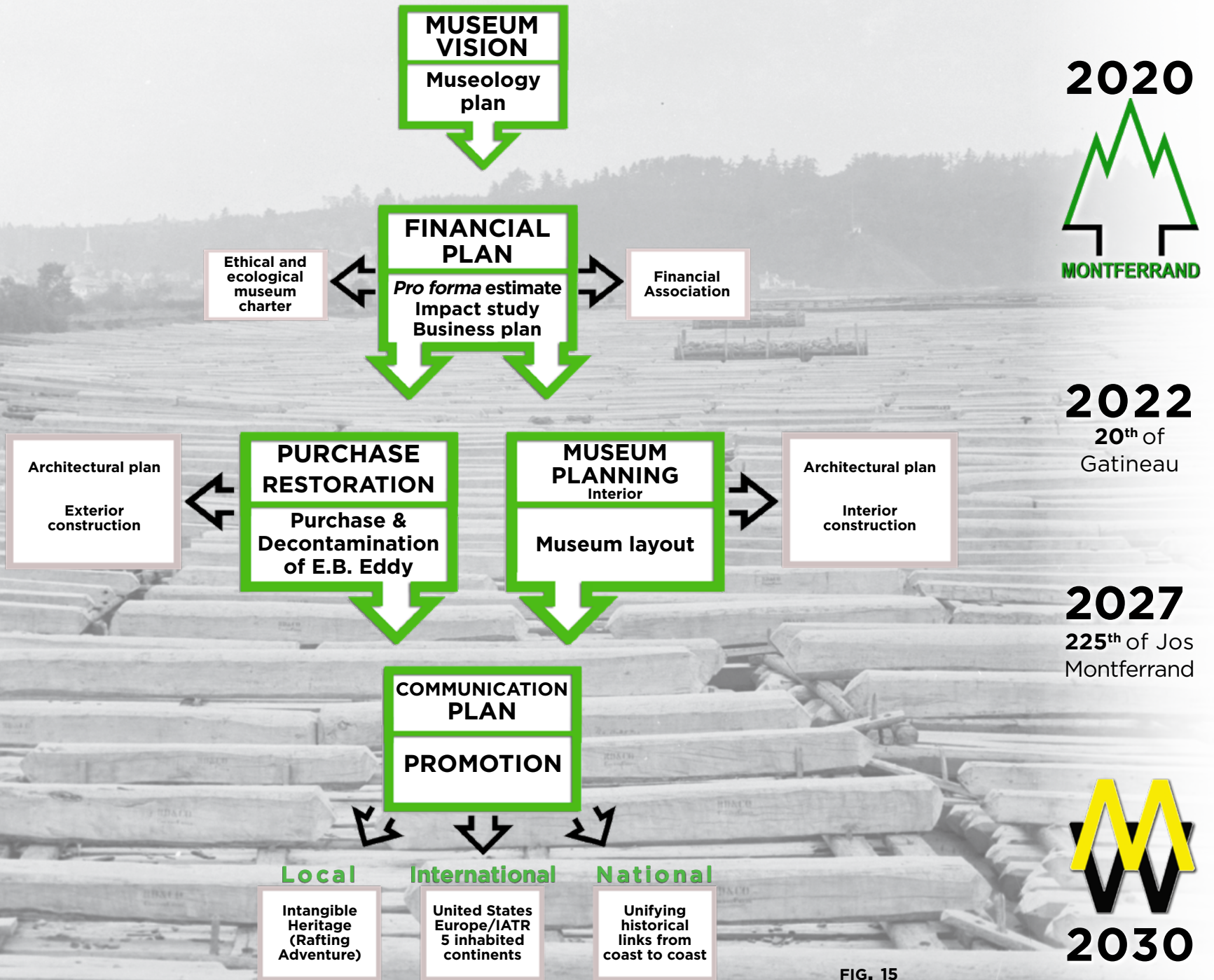


FIG. 15

6.3 P.W.N.F.M., Quebec's innovative beacons

“How does one recognize an innovation? We are overwhelmed by miracle recipes, ready-to-go solutions and yet ...

We try to design a sustainable future without knowing our past. To such a point that what blocks innovation is not the lack of good ideas, but their dilution in a tidal wave of outdated information. Telling our story is an opportunity to purge the ideological tree while identifying the obstacles to the passage of time in the present. In other words, telling our story also means transforming it.” explains Jesse Schnobb, founder of Aorasie Consultant.

Our story is also the migratory adventure undertaken by Philemon Wright who left with five families from Woburn, now Boston in the United States, to consider a self-sufficient colony in the Ottawa Valley. Wright pursued his dream where this region became the economic epicenter of Canada, attracting workers by the thousands to export lumber to England and then internationally. His vision turned him into Philemon Wright the entrepreneur. Famous Master-Raftsmen and legend, Jos Montferrand, the entrepreneur, knew how to gather and lead the Raftsmen, these atypical sailors on our great rivers. It was at the risk of their lives that these men built the country's modern.

We can thus understand that this is the march towards the first industrial revolution in our history.

This era, thereafter, gave way to the 2nd industrial revolution, characterized by the strong development of energy technologies including the passage from steam to hydroelectricity, or the use of chemistry for pulp and paper. It is here in the Outaouais region in the cradle of large-scale industrialization that E.B. Eddy marked the beginning of this revolution.

At this point, let us quote Mr. Schnobb again:

Resonance Canada inc. and their collaborators inscribe their museum project in the current trend of the 3rd industrial revolution by transcending in an innovative vision beyond the entrepreneurial model of the 1st and 2nd industrial revolutions. They have taken action to build such a model through the project of the Montferrand Pavilion of the Philemon Wright National Fluvial Museum. Inspired by the legendary Jos Montferrand and the illustrious Philemon Wright, they set out several years ago to create this museum with all the energy and vigor necessary to make it a reality.

However, along the way, the team has also transformed itself to bring the business model up to date with the challenges of our time. Witness to this transformation, we see that this experience has allowed them to transform the concept of organizational leadership into that of collective leadership.

Since history is collective, its definition must be collective as well. **Many areas of expertise will be essential to develop an innovative model of collective entrepreneurship. We believe that in order to create this**



Museum, it is necessary to develop a shared leadership that is essential to the emergence of a museum in the Outaouais. Like the slides for the rafts, it is an obligatory crossing point to continue the Raftsmen’s journey in the best possible way.

Although it has the advantage of being more sustainable, the development of a collective model is always slow to produce results. Moreover, we are the first to see the collective evolutionary path on the immediate consequences of such an undertaking. This path through time **leads us from the reappropriation of the identity heritage to the awareness of the preserved heritage, to finally lead to the perpetuation of its transmission.** The arrival of the Museum will be the starting point to nourish this perennial transmission at the educational, emotional and experiential level in an innovative way.

Our desire is to make our mark on this history that proudly defines the Outaouais and its First Nations, English and French founding peoples, and on the history of the industrial revolution.

This document has been written to better appreciate the relevance of this ambitious project, which is linked to the energetic and active collaboration of pan-Canadian partners and collaborators who will facilitate its realization. We invite you to join us.

ALEXANDRE PAMPALON
PRIORITY PROJECT MANAGER
RESONANCE CANADA INC.

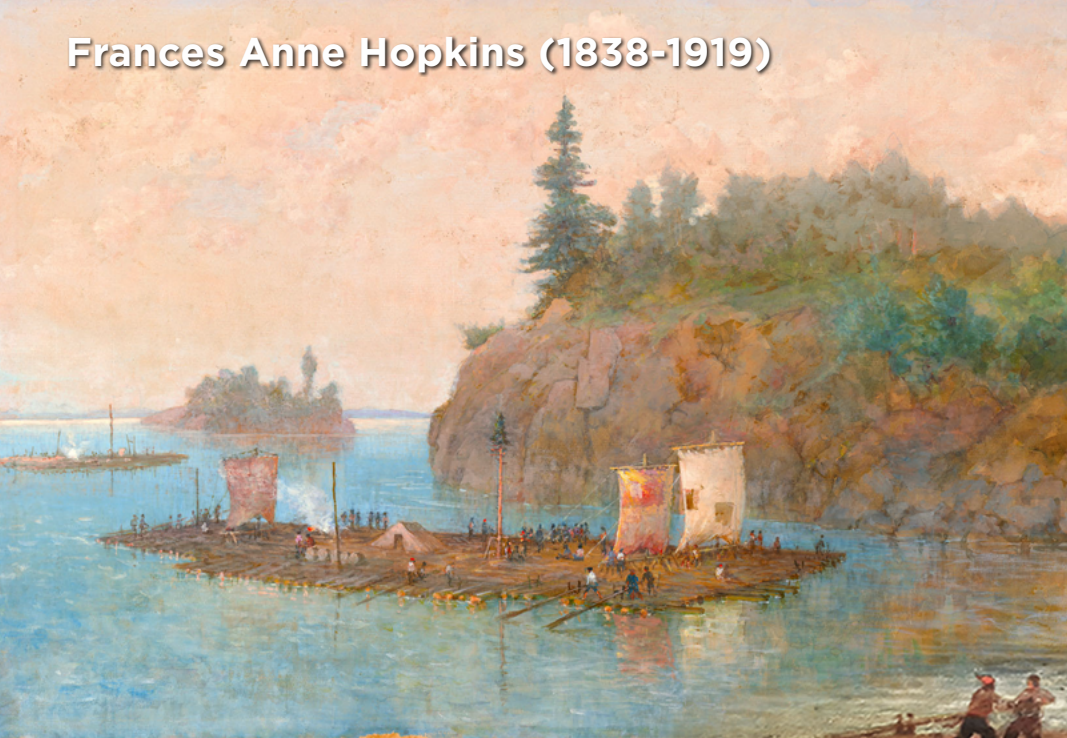


7 RECOMMENDATIONS

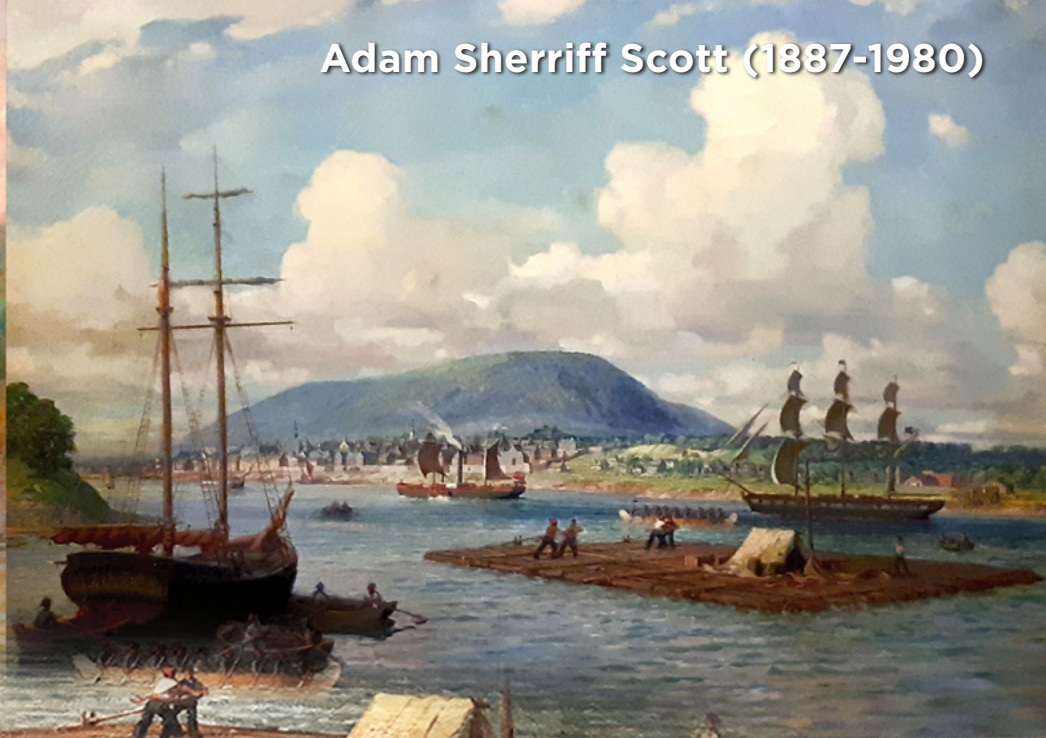
In the spirit of a constructive and post-COVID relaunch, here are our recommendations:

- 1. Recommendation 1** : Endow the City of Gatineau — Quebec’s 3rd largest agglomeration and a mecca for forestry history in North America that witnessed the exploits of our national heroes Raftsmen and Log Drivers — with the P.W.N.F.M., a national museum, by 2030.
- 2. Recommendation 2** : Provide for the purchase of the hectare where 8 buildings essential to the project are located and restore this former E. B. Eddy industrial complex in order to establish the P.W.N.F.M., ensuring the conservation and development of the archaeological resource while working closely with First Nations.
- 3. Recommendation 3** : Désigner Resonance Canada inc. to coordinate the museum project with the support of the Centre for Research and Commitment to Excellence (CRCE), within the P.W.N.F.M.’s pre-governance model. See P.62, <https://bit.ly/2Ehicjk>.
- 4. Recommendation 4** : Respect the spirit of place at Philemon Island and Chaudière Falls and protect Aboriginal rights related to this religious and cultural site so that First Nations can also privately manifest, practice, promote and teach their religious and spiritual traditions, customs and rites there.
- 5. Recommendation 5** : Consider, on the E.B. Eddy site, the possibility of adding an interpretation center or museum pavilion for First Nations and also a museum specialized, for example, in regional history.
- 6. Recommendation 6** : Encourage entrepreneurs to invest consistent with the industrial historic district — A beacon of identity with international reach — to increase cultural, social, economic and environmental outreach while contributing to the increased value of the downtown real estate stock and the growth of municipal roles.
- 7. Recommendation 7** : Take a leadership role in laying the right foundations for the reuse of E.B. Eddy historic buildings by implementing the P.W.N.F.M., and align with other jurisdictions for a networked strategy to develop the proto-industrial and industrial real estate heritage related to the cradle of Canadian industrialization (*Wood Rush*).
- 8. Recommendation 8** : Plan a cultural landscape and revitalize downtown Gatineau with the major cultural institution of the P.W.N.F.M. to enhance this historic industrial district with a pan-Canadian scope and located in the heart of the City of Gatineau.
- 9. Recommendation 9** : Work in collaboration with the community and various stakeholders to plan a smart neighbourhood that includes interpretation of heritage sites and classified buildings so that residents or visitors can take the pulse of the history of the Chaudière Falls and E.B. Eddy National Historic Site.
- 10. Recommendation 10** : Initiate a pre-project analysis with a multi-disciplinary team to begin or refine analyses related to the purchase of the E.B. Eddy, the restoration and modernization of the E.B. Eddy, the establishment of the P.W.N.F.M. exhibits, the establishment of the P.W.N.F.M. stewardship, the operations of the P.W.N.F.M. and the CREE.

Frances Anne Hopkins (1838-1919)



Adam Sherriff Scott (1887-1980)



Lucius R. O'Brien (1832-1899)



Cornelius David Krieghoff (1815-1872)



Frances Anne Hopkins (1838-1919)

FAH

Montferrand Pavilion of the Philemon Wright National Fluvial Museum

8

NOTES AND ICONOGRAPHIC REFERENCES

NOTES

1. Reference year 2019 — Museology Plan of the Philemon Wright National Fluvial Museum, p. 34: <https://bit.ly/2Ehicik>.
2. cf. <http://www.tourisme.gouv.qc.ca/publications/media/document/etudes-statistiques/enquete-lieux-accueil-11-10-11.pdf>.
3. cf. <https://alliancetouristique.com/lindustrie-touristique-en-chiffres/>.
4. Government of Quebec, *Portrait de l'industrie touristique*, 2018
5. Alliance de l'industrie touristique du Québec, 2006
6. Department of Tourism Canada, 2011
7. *Comment mesure-t-on les retombées économiques d'un projet?*, Gérald LeBlanc, retired professor of economics at Laval University, Reflets magazine, March 2019.
8. Graphic representation shown in the *Economic Impact of the Ottawa Tourism*, prepared for Ottawa Tourism by InterVISTAS Consulting, 2019
9. Additional expense per night indicated in the Tourism Outaouais Annual Report, 2019.
10. *RTO-10 Statistics*, Regional Tourism Organizations, Ontario, 2017; *Annual Report*, Tourisme Outaouais, 2019; *Annual Report*, Ontario Tourism, 2019; *Survey on the Profile and Behaviour of Hospitality Clientele in Quebec*, Tourisme Québec, 2011.
11. Words of Judge Adolphe-Basile Routhier (1839-1920) and music by Calixa Lavallée (1842-1891).

PROVENANCE OF THE WORKS AND PHOTOGRAPHS

Museum Archive Collection de Resonance Canada inc. — Cover page : ONE Canadian dollar from the 1973-87 series illustrating the famous *Missinaibi* in front of the Canadian Parliament. A total of 3.4 billion denominations were circulated. The image has been digitally altered to show «Quebec Canada»; P.6: *A log Jam*, *Harper's Weekly*, April 2, 1887, 245; P.15: *The Duke and Duchess Shooting the Timber-Slides at the Chaudière Falls*, *The Illustrated London News*, 19 Oct. 1901, 567; P.17: Digitization - T.M. McAllister glass plate No. 781-1292, *Piles of lumber*, Canada, date unknown; PP.18-19: Photograph of the E.B. Eddy industrial complex by Alexandre Pampalon; PP.39-40: Thematic stamp collection on the forest industry around the world. Gift from the Boutique Philatélie Québec. P.28: *Timber Raft*, *Harper's New Monthly Magazine*, 1858, 452; P.29: Promotional item for Will's Cigarettes, *Timber Rafts - no. 1 Overseas Dominions - Canada*, Imperial Tobacco Co., date unknown; PP.35 and 46: Illustrations by Arthur Heming published in *The living Forest*, by the same author, Toronto, 1925, plates Nos. 29 and 189; P.31 : Newspaper clippings from *Le Devoir* (September 19th, 2020), *Le Droit* (October 31st, 2020) and *Le Journal de Montréal* (November 15th, 2020); P.37: Digitization - Underwood glass plate no.404-6233, *Log raft containing millions of feet of timber, Columbia River*, date unknown. PP. 33, 40, 42, 43, 61: Photographs from public websites (scrimshawgallery.com, ebay.ca, hungarytoday.hu, sencanada.ca, https://commons.wikimedia.org/wiki/File:Joggins_raft.jpg). Note that the work depicting a night navy is signed by the American John Stobart and is entitled *Moonlight Encounter on the*

“History teaches us that to move forward is to reinvent the way to get there.”
— Alexandre Pampalon

Mississippi; P.54: Tourist ticket, 0 euro 2017 (no cash value), *The Raft of the Medusa*; P.33: Central engraving *The Ocean Voyage of a Timber Raft*, by Schell and Hogan, *Harper's Weekly*, September 8th, 1883, 573).

Quebec City Archives — P.47 : (photo centered at top), *Timber Depot Quebec with sailboat*, inventory number N084053.

Art Gallery of Ontario — P.61 : painting by Cornelius David Krieghoff (1815-1872), *Raft in Danger in the St. Lawrence*, 1866, n° 2009/426.

Library and Archives Canada — Canadian Patents Database 1869-1919, Hugh R. Patent Robertson, January 1st, 1885, no. 23095; PP. 11, 57, 59, 63: our inventories a149093, PA-024304, a011370, a010238 and e011154197; P.61: painting by Frances Anne Hopkins (1838-1919), *The Timber Raft*, ca. 1868, PA-2838095 / e000756713; P.47: top right photo PA-3372375.

Bibliothèque et Archives nationales du Québec — P.25 : Studio Livernois Collection, inventory #03Q_P560_S1_P000115 ; P.47 (bottom left photo) 07H_P19S2D26P3 ; P. 63 : bottom left photo 08Y_P207S1SS1P65, top left photo P83,D61.

Champlain Trail Museum and Pioneer Village — P.63 : bottom right photo, *Pet River Log Rolling*, inventory #580 ; bottom center photo, *Pet River Log Boots*, inventory #579.

Paul Leet Aird Private Collection - Université de Toronto — P.22 : a01118 (photograph illustrating an article in *The Forestry Chronicle*, 2016, vol. 92, no. 4, <http://forestry.utoronto.ca/>). This photograph was coloured with the kind collaboration of Daniel Cécire de Maniwaki.

Private collection Molson Cors — P.22 : painting by Sherriff Scott (1887-1980), 1862. Photograph by Resonance Canada inc. at the Molson Coors Brewery (near the John Molson Room), 1670 Notre-Dame Street East in Montreal.

American collection archives.gov “Restored Patent / Drawings” — P.33 : Bottom left, drawing by David Gordon for the patent of a raft, February 14, 1818, inventory #149285920/2912X. URL link <https://catalog.archives.gov/id/149285920>.

National Gallery of Canada — P.61 : painting by Lucius R. O'Brien (1832-1899), *Ottawa, as seen from the Rideau*, 1873, no. 30573.

McCord Museum — P.47 : (top left photo) William Notman (1826-1891) Collection, *Loading of squared timber aboard a boat on port side ahead, Quebec, QC, 1872*, inventory #1-76319.2 ; (bottom center photo) William James Topley Collection, *Kitchen on a raft, Ottawa River, Ont.-QC, circa 1885*, inventory #MP-0000.121 ; P.47 : (left center photo) William Notman (1826-1891) Collection, *Timber Raft on the Ottawa River*, ca. 1890, inventory #V2980.

Ontario Archives — P.47 : (bottom right photo) I0010889.

Algonquin Provincial Park - Ontario Parks — P.10 : a01118.

Royal Ontario Museum — P.61 : painting by Frances Anne Hopkins (1838-1919), *Timber Raft on the St. Lawrence*, inventory #962.37.

Société patrimoine et histoire de l'île Bizard (SPHIB) — P.47 : (right center), inventory #23, CD-ROM “L'ère des cageux, une épopée du XIX^e siècle”, <https://www.sphib-sg.org/histoire/lerc-des-cageux/>.





RAFTSMEN AND LOG DRIVERS, QUEBEC AND CANADIAN LEGENDS



THE CANADIAN DOLLAR OF THE 1973-87 SERIES ILLUSTRATES THE MISSINAIBI PHOTOGRAPHED BY MALAK. BASED ON AN INDIGENOUS NAME, MEANING "FOOTPRINTS LEFT BY THE WATER", THIS SYMBOL OF THE GLORIOUS EPIC OF THE LOG DRIVE CIRCULATED IN 3.4 G CUTS. THE MOORING OF THE MISSINAIBI COMES 146 YEARS AFTER THAT OF THE COLUMBO, THE FIRST TIMBER RAFT BUILT BY PHILEMON WRIGHT IN 1806.

QUEBEC CANADA - BANK OF CANADA