Enterprise and Business Committee

Meeting Venue:
Committee Room 3 – Senedd

Meeting date:
2 July 2014

Meeting time:
09.15

Cynulliad Cenedlaethol Cymru
National Assembly for Wales

For further information please contact:
Claire Morris
Committee Clerk
029 2089 8148
enterprise.committee@wales.gov.uk

Agenda

Pre-meeting in private (9:15)

1 Introductions, apologies and substitutions (9:30)

2 Inquiry into Tourism (Session 6) (9:30-10:30) (Pages 1 - 33)

John Griffiths AM, Minister for Culture and Sport
Llyr Jones, National Parks Liaison Officer, Welsh Government
Marilyn Lewis, Director, Cadw
Linda Tomos, Director, CyMAL

Attached Documents:
Research Brief
EBC(4)-18-14 (p.1) - Welsh Government

3 Inquiry into Tourism (Session 7) (10:40-11:10) (Pages 34 - 73)

David Alston, Arts Director, Arts Council of Wales
Sian Tomos, Director of Enterprise and Regeneration, Arts Council of Wales

Attached Documents:
EBC(4)-18-14 (p. 2) - Arts Council of Wales

4 Inquiry into Tourism (Session 8) (11:15-11:45) (Pages 74 - 78)

Rebecca Brough, Ramblers Cymru and Wales Environment Link
James Byrne, Wildlife Trusts Wales and Wales Environment Link

Attached Documents:
EBC(4)-18-14 (p. 3) - Wales Environment Link

5 Papers to note (Pages 79 - 88)

Attached Documents:
EBC(4)-18-14 (p. 4) - Letter from Chair to Minister for Economy, Science and Transport
EBC(4)-18-14 (p. 5) - Reply from Minister for Economy, Science and Transport
EBC(4)-18-14 (p. 6) - Further Evidence (1) from VisitBritain
EBC(4)-18-14 (p. 7) - Further Evidence (2) from VisitBritain
EBC(4)-18-14 (p. 8) - Letter from Finance Committee to Chairs (English)

6 Motion under Standing Order 17.42 to Resolve to Exclude the Public from the Meeting for the Following Business

Item 7

7 Consideration of Draft Report (11:45-12:15) (Pages 89 - 128)

Draft report for the inquiry into the Welsh Government's approach to the promotion of trade and inward investment.

Attached Documents:
EBC(4)-18-14 (p. 9) - Draft Report v 7

Document is Restricted

Enterprise & Business Committee - Inquiry into Tourism in Wales

2 July 2014

Introduction

1. Responsibility for promoting tourism in Wales rests with the Minister for the Economy, Science and Transport who has responsibility for Visit Wales. The Culture and Sport portfolio makes an important supporting contribution through the cultural, historical, sporting and natural assets and services which it is responsible for – with a strong working relationship with Visit Wales as the foundation.

Historic Environment

2. Visit Wales research with non-Wales visitors indicates that a major influencing factor for visits is an interest in castles and historic sites:

   - 58% of visitors surveyed were motivated to visit places, historic sites and specific attractions.
   - 61% of overseas visitors cite castles or historic attractions as a particular reason for visiting; by far the most frequently mentioned specific reason for them saying they want to visit Wales
   - 34% of UK staying visitors surveyed in Visit Wales 2013 visitor survey came to see castles or other historic sites.

3. There are regional variations to the provenance of visitors, but in peak season (i.e. July and August) broadly 24% live in Wales, 60% come from elsewhere in the UK and 16% come from overseas.

Tourism spend

4. The historic environment sector supports over 30,000 jobs and in 2010, the *Valuing Our Historic Environment* report by Ecotec Research and Consulting Ltd stated that tourism expenditure attributed to the historic environment was estimated to have contributed some £330 million to Wales's national Gross Value Added (GVA), and in excess of £610 million in respect of output. Including indirect and induced effects, it is estimated that the historic environment tourism expenditure sector supports over 14,880 FTE jobs in Wales.

5. Of the 129 sites in Cadw's care, 30 charge for admission and in 2013-14 the total value of tourism spend at the 30 sites was £4,860,269. Overall visitor numbers to Cadw staffed sites remained stable in the 2013/14 financial year compared to 2012/13 with 780,722 paying and 411,885 free visits. There were marked increases over the school summer holidays and May bank holidays – with a significant increase in family visits in May (112% increase year on year).

6. Satisfaction levels are high and improving. Cadw's 2013 survey indicated that 94% of visitors to Cadw sites would recommend them to family and friends. This was further borne out on websites such as Trip Advisor, where the four World

Heritage Site castles scored 4.5 out of 5 and all received a certificate of excellence in 2014.

Relationship with Visit Wales

7. Cadw has a strong working relationship with Visit Wales and they have worked together to align strategic priorities and combine tourism efforts. This includes Cadw's key role in a £4m high-profile joint marketing campaign promoting EU-funded Environment for Growth (E4G) projects, in return for a £50k investment, and resulting in favourable coverage for Cadw as part of the campaign. Two Cadw monuments feature prominently on the TV advertisement, along with a fully integrated marketing campaign with direct mail, television, cinema, print, sponsorship and online advertising.

8. Other partnership work between Cadw and Visit Wales includes joint visitor research which has ensured consistency and procurement cost savings. A research project on visitor information was commissioned in partnership with Visit Wales, National Museum Wales, Natural Resources Wales and National Trust. Cadw also displays at travel trade shows in conjunction with Visit Wales.

9. This has enabled Cadw to establish strong partnerships with stakeholders and communities, and helped to develop the offer and product available at key sites, to generate extra visitors and revenue for Cadw. Income generated by Cadw admission charges will be reinvested in activities and service improvements at sites which will in part be targeted at low income families and other under-represented groups. In addition, communities around heritage sites depend upon the sites for tourism profile and ancillary visitor spend.

10. Cadw's other main marketing campaigns appeal to parents with interesting, engaging, cost-effective days out for families, mostly during the summer holidays. Total paying visits to Cadw sites were up 14% year on year in August 2013, and admissions income was up 27% against the same month in 2012.

11. It has also increased the emphasis on digital marketing. Website total visits and unique visits were on average 66% higher in 2013 than in 2012, and a 40% increase on average in page views suggests content satisfaction has improved. Cadw uses Facebook and Twitter accounts for proactive interaction and digital marketing plans for 2014 include the introduction of an online members section, a children's website section, improved search engine optimisation, online membership sign-up functionality, new social media channels such as Pinterest, an online infographic to bring the Pan-Wales Heritage Interpretation Plan to life, new film footage and interaction with influential bloggers.

Heritage Tourism Project

12. Furthermore, Cadw is managing a Heritage Tourism Project to develop heritage tourism in Wales. The project, largely funded by the Welsh Government and from EU Convergence Funds, aims to maximise the economic value of heritage by increasing the number, length and value of visits to Wales. The project began in 2009 and will run until March 2015 and is worth a total of £19m.

13. A research project by Cardiff Business School at six large sites associated with the Heritage Tourism Project in 2013 found an average of £6.95m added GVA per site, of which £1.75m GVA was directly attributable to the site. The six sites were Blaenavon Ironworks, Caernarfon Castle, Caerphilly Castle, Conwy Castle, Harlech Castle and St David's Bishops Palace.

World Heritage Sites

14. In addition, Wales is proud to include three World Heritage Sites in its rich heritage: the Castles and Town Walls of Edward I in Gwynedd; Blaenavon Industrial Landscape; and the Pontcysyllte Aqueduct and Canal System. These are iconic sites in Wales and the North Wales slate industry is a further candidate site on the UK shortlist of possible future World Heritage Sites.

15. The Cadw-managed castles at Caernarfon, Conwy, Beaumaris and Harlech together form one World Heritage Site and attract nearly 600,000 visitors annually. At the four World Heritage Castles alone this amounts to £2.6m on average each year.

16. Major work on improving visitor facilities and interpretation at the World Heritage Sites in Cadw's care has taken place over the last few years which has resulted in increased visitor numbers and retail income. For example since February 2012, following extensive works to visitor facilities at Conwy Castle, visitor numbers and income are as follows:

Year	Visitors	Income (all)
2011-12	173,585	£847,981
2012-13	167,823	£904,627
2013-14	176,823	£1,030,344

Heritage events

17. Heritage events are also an important component of the heritage tourism offer. In 2013-14 Cadw ran more than 200 events and days out across Wales, including participative activities at sites and summer shows, tours, talks, living history and live performances. Cadw has carefully linked its events to the interpretation plans at its monuments.

18. Open Doors is part of European Heritage Days, which takes place in 50 countries across Europe and Cadw will be directly managing the delivery of 'Open Doors' for the first time in September 2014, working with partners from heritage organisations across Wales.

19. It is Wales' largest celebration of heritage sites, buildings and architecture, and the largest volunteer event in the heritage sector in Wales. The programme invites heritage organisations, private owners, local authorities and others to open their doors and offer opportunities for the public to discover hidden

treasures and explore historic sites free of charge at some point during September.

20. Last year’s programme in Wales attracted in excess of 80,000 visitors to 500 events, with the programme successfully engaging with local communities and visitors from further afield. 350 venues have registered to open their doors to the public in September this year.

Heritage Bill

21. We will introduce the Heritage Bill to the National Assembly next spring. Subject to its passage, the Bill’s provisions would become the first historic environment legislation ever enacted specifically for Wales. The Bill will form part of an integrated body of legislation, policy, advice and guidance that will make important improvements to the protection and sustainable management of the Welsh historic environment. This will ensure that the Welsh historic environment can continue to deliver meaningful social, economic and environmental benefits to the people of Wales, and to play its key role in the Wales tourism offer.

Activity Tourism

Access and Outdoor Recreation Green Paper

22. Readers of the Rough Guide have voted Wales as one of the best places to visit in 2014. The readers remarked on Wales’ physical beauty that is packed into such a small mass of land, boasting great mountain ranges, lush valleys, a ragged coastline and ancient castles.

23. Continued improvements that enable visitors to access the Welsh countryside are a significant factor in our ability to compete with other visitor destinations. I will launch the Access and Outdoor Recreation Green Paper following the summer recess to seek views on how we can improve public access to land and better facilitate voluntary access to water.

24. According to the Natural Resources Wales (NRW) Outdoor Recreation Survey 2013, nature attractions are the places most-visited by visitors staying in Wales (73%), and are the second most-visited attractions by day visitors (58%) Walking generates £562m of additional demand in the Welsh economy, £275m of GVA, and around 11,980 person-years of employment.

Active Travel Act

25. The Active Travel Act (2013), which is considered to be a world first, makes it a legal requirement for local authorities in Wales to map and plan suitable routes for active travel, and to build and improve their infrastructure for walking and cycling every year. This enhanced infrastructure will strengthen the conditions for businesses that offer walking or cycling holidays in Wales to expand sustainably.

26. This could realise significant benefits for tourism, as it will make towns and cities more accessible and navigable for visitors and therefore more attractive to visit. We encourage Local Authorities to consider if their local tourism or leisure industries would benefit if parts of their network were accessible for equestrians. This will add to the existing world class mountain bike facilities and extensive national trails for walking and cycling that Wales offers to tourists, along with the Wales Coast Path.

Wales Coast Path

27. The opening of the Wales Coast Path on 5 May 2012 further raised nationwide and international awareness of this 870 mile long route. It was the key reason for the Lonely Planet naming Coastal Wales as “the best region on earth” to visit in 2012. (Best in Travel, Lonely Planet, 2012).

28. Cardiff Business School survey data from 2013 showed that between September 2011 and August 2012 there had been 835,000 overnight stays and 1.6 million daytrips by adult visitors to the Wales Coast Path. Overall expenditure impacts of visitor spending attributable to the Wales Coast Path were estimated as £32.2 million of additional demand to the Welsh economy. Since then, studies have suggested that it generates some £16 million of GVA to the Welsh economy each year, demonstrating the economic potential of outdoor recreation to Wales. The economic activity resulting from the completion of the Wales Coast Path accounted for approximately 730 ‘person-years’ of employment.

29. The Wales Coast Path Communications and Marketing Group was set up as a forum for discussing how to make best use of social media and the internet to promote the Coast Path and maximise the public relations campaigns associated with it. Officials from the Department for Culture and Sport, Visit Wales and Natural Resources Wales are represented on this group and work closely to ensure that key messages are consistent and meaningful.

30. A recent campaign, “Love the Welsh Coast” was undertaken to both celebrate the second anniversary of the launch of the Coast Path but also to publicise that the Path is open following the devastating storms earlier this year. The Communications and Marketing Group will be seeking to promote two further campaigns this year to help keep up the promotional momentum.

National Parks

31. Wales' National Parks have over 12 million visitors a year which according to Arup's report of 2013 equate to an annual injection of spending into the Welsh economy of around £1 billion. The National Parks are home to eight of the most visited 50 attractions in Wales. Visitors to National Parks represent a sizeable proportion of Wales' tourism industry.

32. Importantly, the National Parks in Wales attract a high proportion of staying visitors, averaging 2.26 tourist days per visitor. Because visitors are likely to stay overnight, the average expenditure of visitors to the Parks in Wales is higher at £87 per head compared to £60 in the rest of the UK.

33. Visitors are not constrained by Park boundaries and there are strong interdependencies between the tourism sectors inside and outside the Parks. National Parks contribute positively to Wales' tourism 'brand' and National Parks have a status and profile that is unmatched by other parts of Wales.

34. The National Parks are at the forefront of growth markets in adventure tourism and sustainable tourism and the ethos of the Parks fits well with the messages that Wales is trying to convey to potential visitors.

Visit Wales' - Protected Landscapes Group

35. The group is made up of representative from Wales' three National Parks, five Areas of Outstanding Natural Beauty AONBs, Natural Resources Wales, Visit Wales and other Welsh Government departments. The purpose of the group is to encourage greater strategic alignment of tourism priorities, investment, development and promotion as well as greater collaboration between the AONBs, National Park Authorities and Destination Management Plans at the local, regional and national level in developing tourism destination management within protected areas of Wales. This will develop effective partnership collaboration, ensure a consistent approach to tourism development and promotion within the specific areas and avoid duplication of effort and resources.

Cultural Tourism

36. Museums and galleries are, of course, important visitor attractions; while cultural events, such as festivals, can also attract significant numbers of visitors. Creative and cultural activity which raises Wales' profile within the UK and overseas can also help contribute to efforts to attract tourists to Wales.

Museums Strategy

37. Our Museums Strategy recognises the value of cultural tourism and encourages museums to contribute to building a robust economy through cultural tourism and encouraging regeneration through culture.

38. Using data collected in 2011 and the economic impact toolkit developed by the Association for Independent Museums, it is estimated that the tourism impact of museums to the Welsh economy is £128 million (comprising £69.6 million from local museums and £58.3 million from national museums).

39. Amgueddfa Cymru recorded record visitor figures in 2012-13 with 1.74million. 2013-14 saw a slight reduction (due to Easter falling later that year) but a continued strong performance, with 1.63 million.

St Fagans

40. St Fagans is Wales' single biggest tourist attraction. In 2011, readers of Which? magazine voted St Fagans as their favourite visitor attraction in the UK. Which? also awarded it their coveted Recommended Provider status. The £25m St Fagans redevelopment project is planned to increase visitor numbers from 600,000 to 850,000 by 2021. It is therefore a significant commitment to the development of Wales' tourism industry. Construction will commence on the project by autumn 2014 and be completed by 2017.

41. The key economic benefits associated with the St Fagans project are:

   - an additional £500k in commercial income from activities and trading;
   - between £165k and £260k additional expenditure by the Museum in the Cardiff economy;
   - contribution to the profile of Cardiff as a destination with high quality visitor facilities;
   - contribution to the overall economic vitality and place branding of Cardiff as an economic centre and major European City.

42. It is estimated that the additional level of visitor expenditure in the Cardiff area will amount to £5.5m per annum by 2020-21.

Partnerships

43. A range of partnership activity has also taken place or is underway: high profile exhibitions of art from Amgueddfa Cymru's collection touring to four American art galleries; Patagonia 2015 celebrations; exhibitions to and from China; and development of collaborative dialogue with Shanghai Library. These raise the profile of Wales and Welsh culture across the globe.

Museum Visitor Survey 2013

44. Elsewhere, our Museum Visitor Survey 2013 highlighted the continued popularity of Welsh museums. Eight out of ten tourists who visit a Welsh museum during their trip to Wales would recommend the museum to a friend or relative as a place to visit. In addition to the positive recommendations from museum-goers the survey also revealed:

- the number of visitors who believe our museums are “friendly and welcoming places” rose from 75% in 2011 to 84% in 2013

- 56% of overseas tourists say they have visited or plan to visit a museum during their trip to Wales (compared to 27% across the UK)

- visiting museums was the third most popular activity for tourists to Wales (23%) - with the most popular being a visit to the beach (42%)

- the top reason for trip-makers to visit a museum is to find out about the places they are visiting or staying in (49%), which is significantly higher than the 2011 figure of 31%. This is more often the case for overseas visitors (78%) and more than half (54%) of UK staying visitors

- people visiting Wales alone are most likely to visit a museum. Around a quarter (24%) have already taken a trip to a museum, and a further 21% plan to. Organised groups and societies are least likely to take in a museum during their visit, with only 14% saying they either have or will.

Tourism Focused Quality Assurance

45. We work with Visit Wales to provide VAQAS assessments for all local Welsh Accredited museums (all currently meet VAQAS standard) which is a tourism focused quality assurance standard administered in Wales by Visit Wales.

46. The VAQAS reports from Visit Wales are used to provide evidence towards achieving Accreditation. These reports provide information on the standards of service museum visitors receive and show the strength of museums and galleries as a tourist destination.

47. During 2012/13 Wrexham Council’s Marketing Team received funding from the CyMAL grant programme to produce a strategic Wales-wide audience development and marketing strategy for museums and heritage organisations in Wales. The Strategy was launched in October 2013 at the high profile UK Museums Association Conference in Liverpool.

48. Stakeholder research for the Strategy identified two key areas to focus on:

    - building the capacity and sustainability of marketing work across all museums in Wales (training, skills development, volunteering, marketing research)

    - promoting, profile raising, and advocating the benefits of museums across Wales today (working with tourism partners, advocacy, engaging in national initiatives and establishing a Welsh Museums Award).

Arts related Tourism

49. Our cultural landmarks do not just define the image of Wales, they are big business in their own right.   Many parts of the arts and cultural sectors form significant tourism attractions – from Wales Millennium Centre to our international festivals such as Hay, Brecon Jazz, Green Man and Dylan Thomas 100. Films made in Wales also create a market for those who want to visit original locations.

50. Cultural tourism generates demand for transport, accommodation, catering and other tourism-related business. The arts of Wales also help put Wales on the international map.

51. International activity by our artists and art organisations, both professional and amateur can and does raise Welsh profile on the world stage. Promotion is also supported by the many festivals, across a wide range of genres held annually across Wales. We have seen the success of Womex in Cardiff last year.

52. Whilst this year sees the celebration of the birth of Dylan Thomas with events both here in Wales and internationally – a prime example of partnership working with the Department for Economy, Science and Transport as well as local authorities, the Arts Council of Wales and the BBC .Moreover next year marks the 150 anniversary of the arrival of the Welsh in Patagonia, celebrations both here and in Patagonia will involve our art organisations.

National Library of Wales

53. The National Library of Wales is an important destination for cultural tourism in mid Wales. With a range of 8 different exhibition spaces, visitor facilities, and an active programme of cultural events.

54. In addition, alongside Amgueddfa Cymru – National Museum Wales, it has developed important partnerships with other countries including China, USA, Argentina and Japan.

55. It contributes to promoting Wales to the world, including participation in national and international initiatives, such as:

    - supporting the nationwide Dylan Thomas 100 celebration by hosting a major exhibition in 2014, and participating in partnership activities with Arts Council Wales, Ceredigion Tourist Board and Literature Wales;

    - contributing digital material relating to Wales' culture and heritage to the international Europeana / European Digital Library initiative, which provides access to digitised material from over 46 countries through a single online portal

    - supporting engagement with expatriate communities in Patagonia and North America, using digital technology.

56. Furthermore, Casgliad y Werin Cymru / People's Collection Wales digital heritage service continues to encourage and enable individuals and local communities to share their own stories using the People's Collection Wales website and freely-available online tools. This is a vital service that has significantly improved the provision and distribution of information of our cultural and heritage product.

57. In summary, our culture and heritage builds Wales' reputation and motivates visits - our culture and heritage make us different and people need to know what is different about Wales to give them a reason to visit. Alongside Visit Wales and various other partners, within and outside Government, we will continue to ensure we make the most of our assets in developing tourism in Wales.

John Griffiths AM
Minister for Culture & Sport
June 2014

Cyngor Celfyddydau Cymru
Arts Council of Wales

INQUIRY INTO TOURISM: National Assembly for Wales' Enterprise and Business Committee

Written evidence submission from the Arts Council of Wales

Who we are

Arts Council of Wales is an independent charity, established by Royal Charter in 1994. Its members are appointed by the Welsh Government's Minister for Culture and Sport. Our principal sponsor is the Welsh Government. We also distribute funding from the National Lottery and raise additional money where we can from a variety of public and private sector sources.

We are the country's funding and development organisation for the arts.

Working together with the Welsh Government, we are able to show how the arts are helping to meet the Government's policy ambitions.

Our future goals and strategy for the arts are captured in ***Inspire our strategy for Creativity and the arts in Wales.***

The strategy emerged from an extensive period of innovative consultation. It attempts to frame what we and the arts sector see as some of the critical challenges of current times for Wales. Our Council has reaffirmed its mission as working towards a Wales where the arts are central to the life of the nation.

If we address what we set out to do in *Inspire* our strategy concludes that at the end of the present decade:

We might see a Wales where the intelligent management of public investment allows the arts to flourish beyond a dependency on subsidy alone. A Wales where the role of the artist and cultural entrepreneur has been able to develop significantly and is acknowledged and valued. A Wales where the reach of the arts extends across all communities, regardless of wealth, language or locality. A Wales that has transformed *the life chances of our young people, equipping them for adult life. A Wales that is dynamically connected to the rest of the world through the activities of the arts and the networks that they create.*

And bringing all these things to life, art that inspires, excites and moves us. In short, Wales the creative country.

What we do

Our focus currently and in the medium term is on the continued viability and sustainability of what is being achieved in Wales by the creative sector. The years of Devolution have seen growth in cultural achievement and profile for that achievement in the UK and critically internationally. This has been delivered through developing infrastructure from major to modest but all having impact on the offer Wales presents from a Wales Millennium Centre (Wales' leading tourist attraction) to a Galeri in Caernarfon. A vibrant cultural scene can add to the attractiveness of a destination – even if it is not the main draw in itself. Galeri for example was certainly not conceived – or indeed is it now – as operating as a tourist destination per se but it has contributed considerably to a café scene and the sustainability of hotels in the area. It was the cornerstone of the Victoria Dock development and now the whole area is thriving and attractive with plenty of places to browse and pass time. This physical infrastructure has current developments to it…the arrival of Pontio the completion of the Glynn Vivian Art Gallery in Swansea.

But buildings need animating through ideas and creativity. Recent successes have been chalked up by all our national organisations, through to smaller companies and enterprises. They are providing locally recognised value and also on occasion internationally sought after product. Where the marketplace is away from Wales we have sought to attract it here as in the staging of WOMEX last year in Cardiff. What is being achieved culturally in Wales is functioning with relatively and comparatively low levels of subsidy. Put starkly and startlingly in relation to what is being achieved by our arts organisations, this is at a cost of 33p a week to the population of Wales and it represents just 0.23% of the total spend of Government. Overall the creative sector sustains 30,000 jobs in Wales with just under 6,000 of those in the roster of organisations and companies we fund on a yearly basis. It is however a vulnerable and fragile sector.

We know we are entering even more stringent times and that where we partner with local authorities the arts as non-statutory are being hit hard and the quality of life and Wales's offer will potentially emerge poorer. We know too that we have an unprecedented possibility of working through proposals on the place of creativity and the arts in our classrooms which hold out the prospect of being transformational. We know that where we have made inroads internationally this could be vital for the sustainability of our inventive arts companies. Creative product from Wales experienced abroad is a calling card for the country.

And tourism? We know £146m was spent in 2011 in the Welsh economy by tourists where the principal motivation to visit was a cultural one.

Culture and Tourism

As a Council we have sought good and productive relationships with Visit Wales and Major Events and these have matured considerably in recent times. But the strategic work and committment to aid and abet in the area of developing tourism can be traced back in collaborative work together with an early focal point being the jointly commissioned research delivered back in 2009 on Cultural Tourism.

Some of the conclusions of that research Strategic Marketing still hold and Visit Wales renewed strategy which we support now aims to address points made here in the executive summary of the report:

The wide definition of cultural tourism used by Visit Wales is in tune with the way that the public thinks and makes choices between destinations. However the public think in terms of a range of things to do and see, not in terms of cultural activities.

2.61 The term cultural tourism does not seem to be helpful from a marketing perspective. Amongst the public, the term cultural tourism appeals to only a very small minority and is typically described as 'high' culture. The alternative, much broader, Visit Wales definition is too wide to help define market segments.

2.62 The public tend to think of cultural destinations as cities rather than countries and Cardiff is not seen as a cultural destination. As a consequence, the concept of promoting Wales as a cultural destination is an inappropriate objective at present.

2.63 Awareness of specific things to do in Wales is a weakness and appears to be no better than it was in the 2003 research even amongst those that have visited Wales. The question needs to be asked whether there is a real weakness compared to competitor regions or whether this is a perception.

2.64 Wales' promotional activities should reflect the way that the public thinks and focus strongly on things to do and see. The public tends to look for things to do and see within a more concentrated area than Wales as a whole. This suggests that the promotional *emphasis should be on smaller recognisable areas. City breaks for example could be considered a prime example of focusing on a small area.*

2.65 Within these areas promotion must encompass a range of things to do and see, so that the diverse interests of individuals and groups are catered for. This must include all types of shopping. Accommodation and food, catering for a variety of tastes and budgets are always an important element in the mix. Wales' target customer is the independent traveller and by definition they are not looking for packaged holidays but suggested 'things to do' itineraries would be valuable.

2.66 Cardiff is not perceived as a city break destination but is seen as the only viable contender in Wales. Sporting events and rock concerts have significantly raised awareness of the city since 2003, yet most people do not feel that there is any particular reason outside of an event to visit the city.

2.67 A key activity for Cardiff and other areas would therefore seem to be improving the awareness of things to do with existing visitors when they are in an area through various forms of 'point of sale' material or pre-visit information. Co-ordinated promotional activities between event organisers and other tourism operators should be a priority.

2.68 Cardiff needs to create and promote an identity that is attractive and different from its much larger and well established competitors. The 'city region' concept may have a broader appeal than just Cardiff.

(The full Executive Summary is appended here see Appendix1)

In between times from this report to the present, Arts Council of Wales continued to be a participant in the Cultural Tourism Partnership, but some of the strategic challenges and the consideration of the overall targeting of the independent explorer has had to wait to the new strategy and the most recent campaigns where this confident alignment of tone and the offer and cultural confidence in what Wales offers is beginning to come through. Our starting position would still be that Wales is not getting its potential market share of day visitors, short break or international visitors. Arts Council is a component part of helping build this…developing the substance and content of the product.

Recent research we have commissioned from Bonnar Keenlyside around a collaborative idea that the National Companies are wanting to advance around an internationally ambitious Festival of art using place and setting, concludes similarly about market opportunity if the ambitious growth strategy for the value of visitors to Wales contribution to National turn-over is to be met:

There are strong indicators of a substantial unmet demand from potential visitors to Wales for cultural activity. Visit Wales has identified over 11m 'cultural explorers' who might visit Wales should the right proposition be available. This would be likely to offer a sense of exploration, a sense of welcoming and contemporary culture and events and activities which would be deemed worth overcoming barriers around* *perceptions of poor weather. A festival could spear-head the development of a new offer to add to the current tourism strategies, reflecting Wales as a vibrant and welcoming contemporary creative nation with a unique product. This could add a cultural tourism strand to the current strategy.*

* Barriers to Visiting Wales :Report by TNS December 2012

So the question is where in constrained times can we extract most value and where should we focus?

Talking Shops or Tasks and Active Learning Projects? The case of Music Tourism

Because the overall holistic approach to Tourism is only a recent development in thinking, in recent years the vehicle for dealing with Cultural Tourism was focussed on a partnership but one where the contributions were the accumulation of projects each participating organisation had or was advancing. This had its place but it probably could only marginally effect the inroads into latent markets which the new strategy demands. We can only reflect our experience here.

The Cultural Tourism Action Plan was a compilation of actions individually and in a stand-alone fashion led by various of the partners with now wrap around in a change in presentation of the country as a whole if anything slightly contradictory and Unconfident messages about Wales's contemporary culture. Arts Council of Wales for example combined its strategic work on supporting the development of music with the desire of the Partnership group to see Music Tourism develop and took ownership of this aspect of the plan. Four years ago this was to take the form of a transnational European Project to link music cultures and tourism approaches across several countries on the Atlantic Arc. With changes in the definition of eligibility in the call for projects in the latter part of the cycle, this proved impossible to pursue, but parallel to this we were already developing plans for attracting WOMEX to Cardiff with support from Major Events. This was also taken into the Action plan of the Cultural Tourism Partnership. It was our intention to parallel the development of the WOMEX project with a Digi -Music Tourism project which received research money from Visit Wales but which did not eventually become a fully-fledged project. Timing issues and reporting issues meant we were unable to secure European monies via Visit Wales digital funds in due time to make the project a reality.

Post WOMEX we are now again investigating new European funding routes and partners for a Music /Economic/Tourism project. We would still feel that the music offer of Wales is not being fully mobilised in ways which attract, but that the assets for building music tourism are there. The analysis of untapped potential is known by Visit Wales and the work with Major Events has been key to date in helping advance this. (For Analysis based on UK research see Appendix 2).

Festivals: present and future building block in the cultural offer

We have maintained close liaison and a sharing of perspectives with Major Events in recent years. We have a shared analysis of the importance of some signature Festivals (Hay, Langollen, Beyond the Border) which bring together place and a distinctive cultural offer, serving to distinguish events from other places or becoming a brand leader in its field (e.g. Green Man). We are joining together in a piece of work to examine the needs of a burgeoning sector and its potential within the cultural offer against the background of both cultural and economic and social returns. Our pattern of investment as an Arts Council through the National Lottery has been transformed since our strategic Investment Review in 2010-11 and the setting up of Festival Funding as a priority strand in Lottery. This is the resulting picture:

ARTS COUNCIL FUNDING FOR FESTIVALS

Situation Pre our strand of Festival Funding

Average annual funding to Festivals **£487,606,** supporting on average 28 Festivals through annual revenue grants and project funding

Festivals Fund – large grants awarded

2012/13

37 projects funded totalling **£1,522,074** – an average of £41,137 per Festival

2013/14

57 projects funded to date totalling **£2,238,877** – an average of £39,279 per Festival

We have surveyed the Festivals and the picture emerging from this research shows:

When asked about the **impact** of the Festivals fund:

- 92% stated that they agreed or strongly agreed that it had enhanced the

quality of their artistic product
- 92% agreed or strongly agreed that it had enhanced the range of artistic product
- 64% agreed or strongly agreed that the quality of marketing had improved with 84% agreeing or strongly agreeing that the reach of their marketing had been improved
- 92% agreed or strongly agreed that they had connected with new audiences
- 56% agreed or strongly agreed that it had supported infrastructure developments with 36% agreeing or strongly agreeing that it had had an impact on their business planning and governance arrangements
- 44% agreed or strongly agreed that funding had increased the Festival's earned income potential with 52% agreeing or strongly agreeing that it had helped to source other funding streams
- 75% agreed or strongly agreed that it enhanced the Festival's networks
- 92% agreed or strongly agreed that it had raised the Festival's profile in Wales with 84% believing that it had raised the Festival's profile in the UK and 76% of the view that it had raised the Festival's profile internationally.
- 92% agreed or strongly agreed that receiving Festivals funding from the Arts Council of Wales had improved the Festival's long term prospects

96% of the Festivals we currently fund stated that they could not survive without funding from the Arts Council of Wales.

The work we plan with Major Events and Visit Wales will be aimed at better understanding the actual and potential economic impact allied to such cultural activity. Some of this needs to be around the messaging of this offer in Wales' cultural calendar. In tandem with the coming on stream of the Festivals Fund and at a time when such messaging wasn't being positioned in Visit Wales material, we decided to convey the idea ourselves in a 2011 bilingual publication (English version attached Appendix 3)

Dylan Thomas 100

We currently have a collaborative project bringing together agencies like ourselves, Government and local authorities a partnership which combines, cultural production, tourism promotion, international recognition and image building. Whilst we are confident of quality and of content in the programme and that the in-year returns will be delivered it is clear that matters will need to be tracked over a longer period as the exposure to Wales is enhanced in 2014 nationally, through Press coverage and the BBC's seasons, and internationally through a programme led by the British

Council. It's proving to be a successful event drawing attention to Dylan's work and the inspiration of place. Aligning the promotional timescales of Tourism campaigns and arts development of content will always prove tricky but other small nations are now ahead of Wales in aligning cultural content and promotion of what the place has to offer. Dylan Thomas 100 signals ways of working and focus building across agencies which could have dividends.

Changing perceptions

What cultural foregrounding of contemporary creativity in Wales can do over time is shift perceptions in the target niche of 11 million would-be explorers of what Wales has to offer. WOMEX generated editorial to a specialist market which is estimated as an equivalent to advertising spend of just under £1m. National Theatre Wales are streaming live events and finding audiences in 70 countries. Artes Mundi now has a very developed international network with over six hundred submissions to its biennial prize. Closer discussions and collaboration is a feature of our current Public value partnership work with the broadcasters BBC and S4C. We are pleased to be part of the steering group currently embarked on a final project of the Capital Regional Tourism organisation focussing on Cardiff's offer. It will be important that the Capital Regional perspective is not lost going forward.

Our cultural events are attracting increasing amounts of broad sheet coverage. Hinterland is taken up particularly in its welsh language version by a whole range of international network broadcasters (…but is it safe to visit Aberystwyth!?).

Culture can create tourism …but just thinking tourism in isolation will not generate culture. Our tourism can be based on contemporary Wales and its richness and its heritage and contemporary creativity. Markets it has not yet exploited to the full can be further opened up if we can find the right overarching portrayal of Wales and the on the ground delivery of focused projects.

Executive Summary
Cultural Tourism Research

Visit Wales and the Arts Council of Wales

April 2009

Content **Page**

1. Background and Methodology

1.1 The national tourism strategy "Achieving Our Potential 2006-2013" identified the need to prepare a cultural tourism action plan for Wales to realise the tourism potential of Wales' cultural assets.

1.2 The Cultural Tourism Steering Group was set up in May 2008 following a review of cultural tourism, with the aims of providing strategic leadership and to drive initiatives. Their initial task has been to produce a costed action plan to take Cultural Tourism forward up to 2011.

1.3 The steering group is chaired by Visit Wales and includes representatives from Cadw, Cymal and the Cultural Directorate from within the Department of Heritage, the National Museum, the Arts Council of Wales, the Welsh Language Board, Welsh Local Government Association and the Wales Tourism Alliance.

1.4 The steering group has highlighted the need to follow up on research that was conducted in 2003 in order to assess how cultural tourism perceptions have changed. The 2003 research was useful for evaluating cultural tourism, the perception of Wales and its position in the cultural tourism market and the main barriers to visiting Wales.

1.5 Visit Wales and the Arts Council of Wales on behalf of the Welsh Assembly Government's Cultural Tourism Steering Group commissioned focus group research to examine perceptions of Wales as a cultural tourism destination and to gain an insight into the needs and behaviour of visitors interested in undertaking cultural visits and activities.

Research Objectives

1.6 The overall aim of the project was to review Wales' position as a cultural tourism destination in the eyes of key markets. And to show trends in perceptions and cultural tourism habits since the benchmarking research in 2003.

1.7 The specific objectives of the study were to:

- examine perceptions of Wales as a cultural tourism destination;
- assess Wales position in the cultural tourism market;
- build on similar research conducted in 2003 in order to access changes in perceptions of Wales as a cultural tourism destination;
- gain insight into the motivations of visitors interested in undertaking cultural visits and activities;
- identify the main barriers to visiting Wales;
- explore the behaviour of visitors in advance of their visit in terms of information.

1.8 Visit Wales has approached cultural tourism from the viewpoint that all tourism has culture as an intrinsic part of the total visitor experience. For the purposes of this research project, cultural tourism was understood as being visits to a destination with the purpose (solely or partly) of experiencing any of the following aspects:

- heritage attractions, museums and art/craft galleries
- craft workshops
- performing arts
- carnivals, festivals and events
- historic and contemporary gardens
- cultural landscape, including many of the rural traditions
- sense of place in towns and villages
- the Welsh language, the people of Wales and their heritage

Sample

1.9 Respondents were selected to be typical of the target market for cultural tourism in Wales, following a similar structure to the 2003 research.

1.10 All were ‘Independent Explorers’, defined by their agreement with all of the following statements:

- I enjoy discovering new experiences and places to visit within the United Kingdom
- I prefer to be independent and do my own thing when taking holidays and breaks
- I get a real sense of achievement and satisfaction planning and organising my own trip
- I like to learn about the local way of life and culture of the places I visit
- I like to visit places that are still undiscovered by tourists

1.11 Defined by their last UK break, 50% were cultural tourists and 50% general tourists. To be defined as a cultural tourist, respondents had to agree strongly that at least two of the following were very important in their choice of destination for their last UK break or holiday; a general tourist had to agree that at least one was very or quite important:

- Museums/galleries to visit
- Stately homes/gardens to visit
- Specific ‘cultural’ events e.g. festivals, theatre, opera etc

- Historical, cultural sights e.g. castles, overall architecture etc

1.12 All respondents were decision makers on holidays / short breaks, and had taken at least one overnight trip in the UK in the last year. In each English and Irish group half of those had been to Wales, and the remainder did not reject the idea of going to Wales. All stayed independently in paid-for accommodation (i.e. did not only stay with family / friends). We excluded people who only go on commercially organised packages (e.g. coach trips).

1.13 We had a roughly equal numbers of men & women in each focus group, and excluded anyone employed in market research or tourism.

Composition of Focus Groups

1.14 There were 11 focus groups with 87 respondents present (8 respondents at all except for one group of 7). Fieldwork was conducted between 4th & 24th February 2009.

1.15 The groups were split by location, and by life stage as shown in table below. In Wales one group was in Cardiff, the other in Colwyn Bay in order to pick up any differences in opinion between those living in the north and south.

	Wales	SE	Midlands	North	Ireland
Adults aged 20-40 yrs who travel mainly in parties of adults	Colwyn Bay	Wimbledon	Sutton Coldfield		Dublin
Adults aged 25-45 who travel mainly in parties with children		Wimbledon		Altrincham	Dublin
Adults aged 40-70 yrs who travel mainly in parties of adults	Cardiff		Sutton Coldfield	Altrincham	Dublin

2. Main Findings and Recommendations

Understanding Cultural Tourism

2.1 Visit Wales has approached cultural tourism from the viewpoint that all tourism has culture as an intrinsic part of the total visitor experience. This research and that undertaken in 2003 endorses this approach.

2.2 In the context of tourism consumers interpret culture as all aspects of a destination that create its special, even unique character. This includes the range of categories defined by Visit Wales and some people say includes almost everything. It was in many ways easier to define what was not cultural – somewhere without a sense of place such as a spa break or sun and sand.

2.3 However it is vital to understand that most people do not use the word culture to describe these categories or think of them as cultural. They call them “things to do”, “activities” or “attractions”. The following quotes are typical:

“Culture is “Castles. Museums. Something specific to the area what’s local. History” …”Local people and what they’ve done in the past” (Sale, families)

“I think of history, I think of buildings and things which are quite antiquated.” …. “theatre” “… people as well” “It’s the way of life” … “what they do and what they eat” … “culture is just what makes a place a place, like Birmingham culture is … the curries, … the Bull Ring, … the accent. It’s all those things.” (Birmingham, pre-family adults)

“Heritage is culture. It depends … on how you define it, but for some of us it is the food, it is going to Rick Stein’s, … culture’s one of these big words that changes its shape” (Cardiff, post family)

“Wales, that slate mine we went to was fantastic and we got a demonstration of the slates… I suppose culture whatever is going on locally you know. You can find it everywhere you go.” (Dublin, post family)

2.4 When the term ‘cultural tourism’ was introduced to groups this usually evoked thoughts of a focus on the performing arts, galleries and possibly museums. Only a small minority would see themselves as a ‘cultural tourist’. People often describe this as ‘high-culture’ and it alienates more people than it appeals to as illustrated by these quotes:

"String quartets … Shakespeare"… "culture to me … I would always think of it as being quite middle class and a bit hoity (toity)" (Birmingham, post family adults)

"I'm looking for heritage and things like that … the term culture tends not to come into play" … "The word heritage is better than the word culture. … it puts people off, culture." … "heritage you can understand … (Cardiff, post family adults)

Cultural Destinations

2.5 Cities are the first places that come to mind when people are asked about places with a reputation for culture. This is because that's where cultural buildings and collections of cultural things tend to be, where events are held, and where there is enough to do in one place to sustain a break. The following quote sums this up:

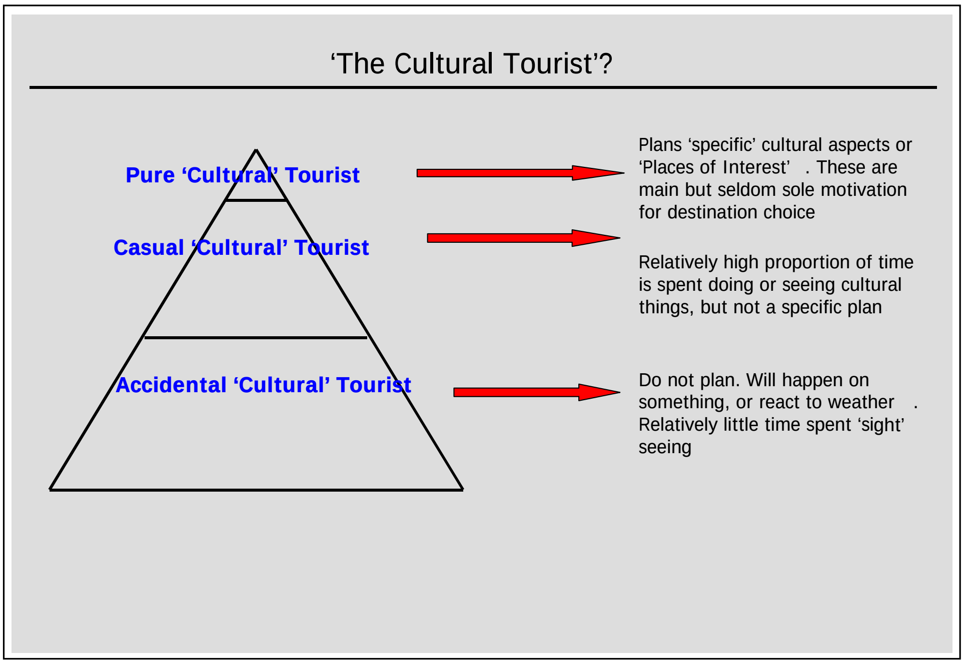
(cities have a) "Higher concentration." "I think that's it, there's more of it, there's more choice in those areas. Whereas you go and see Beatrix Potter's birthplace, it's just in the middle of nowhere." "It's only really one thing to see, whereas a city you're spoilt for choice, aren't you?" (Sale, families)

2.6 Rome, Venice, Barcelona, Florence and Paris tend to be the most iconic European cities. In the UK, cities with a strong reputation for culture include London, Edinburgh, Bath, Chester Stratford and York. No Welsh city was mentioned and Wales was rarely mentioned as a cultural country.

Cultural Tourists

2.7 The three types of Cultural Tourist identified in 2003 were clear to see in 2009 and we believe remain largely unchanged in motivation, behaviour or proportion. These three types were defined as:

- The pure cultural tourist – a small minority
- The casual cultural tourist – the majority in this research
- The accidental tourist – minority in this research, but probably a majority of the population



2.8 The three groups are described briefly below, but it may be just as appropriate to think in terms of type of trip.

The Pure Cultural Tourist

2.9 For these people a specific cultural component is the main, but rarely the only reason for the choice of destination. The trip may be focused on an event – concert, exhibition, festival etc or on a theme/place – heritage, gardens, cultural figures etc. Other possible pure cultural trips could relate to TV and film settings, although whilst groups discussed these, no members had been on a trip like this.

2.10 It is important to recognise that the majority of people in this category are at the popular end – they go to see a pop concert or show and have little interest in 'high culture', although there are those that are the opposite.

2.11 These tourists are likely to be an adults-only couple or friends and they tend to be older. They are more likely to be taking a short break than a full holiday. Good quality food and accommodation tends to be an important element but not exclusively so.

"I've just booked for a concert in Cardiff … we fancied going to Pembrokeshire for a holiday on the coast down there, and so we're going to combine the two. Last year we went to the O2 arena for a concert so we spent some time in London" (Sale, post family)

The Casual Cultural Tourist

2.12 These people tend to spend a relatively large amount of their break or holiday time seeing or doing cultural things.

2.13 They often research thoroughly before they go but make few hard and fast plans. They feel strongly that a break is about relaxation and plans suggest the opposite. Many expect that almost any destination will have enough for them to do to fill their time.

2.14 For these people culture gives the destination a context and can be a key reason people choose to visit. Both cultural and non cultural factors play a part and can be of equal importance. For many parties having a range of things available is important so that everyone is satisfied.

2.15 Shopping is important for many and argued by some as being particularly important and part of the culture if it has a local flavour.

2.16 The Casual Cultural Tourist is more likely to be without children or with older children.

"I'm going to Amsterdam in 2 weeks and all we've done is book flights, accommodation and I said I'm not booking anything (else), I just want to go and see when I'm there, and see what takes my mood" (Birmingham pre-family)

The Accidental Cultural Tourist

2.17 The defining nature of this group is that they pay little attention to specific cultural aspects of a destination before deciding where to go. They may well visit places of interest or other attractions if they come across them or if the weather forces them indoors.

2.18 Adults-only groups comprise a significant number of Accidental Cultural Tourists including groups of friends just going away to spend time together. Families with older children are also strongly represented in this group.

2.19 The generic cultural backdrop still has an important role in deciding which destination

"when we go away, we just want to be away from home. Not bothered about museums, if they're there we'll pop in and see them if we're away. But the

main thing is just getting away and disappearing for a couple of days" (Sale, post family)

Decision Making

2.20 Lifestage exerted a strong effect on how people decide on the elements of their trip and the main motivation.

2.21 Not surprisingly family groups behaved very differently to adult-only groups and the age of children is a key factor.

2.22 Adult only groups were split between those who want more active breaks and the opportunity to experience new things and those that want less active relaxation. Culture has the greatest opportunity to influence those tourists looking for a more active break.

The Decision Process

2.23 Broad boundaries for a trip seem to be set fairly quickly by most people through considering who is going, what the trip is for, what they can afford and destinations where they might go.

2.24 A range of other factors are then considered before a final choice is made. Amongst these are cultural factors such as setting, things to do, places to see and food and drink – the general cultural backdrop.

2.25 For those on a pure cultural trip, the event, exhibition, festival etc. will be the driving force from the outset.

2.26 This second stage can take some time and is an enjoyable part of the process for many people.

Type of Tourist

2.27 When in a family group, parents want reassurance that a destination has things to do cultural and non cultural if they need them – typical of accidental cultural tourists. This is particularly true of those with younger children but perhaps less so of those with older children who can be more interested in cultural things. For mid to late 'teens however cultural things are not seen as 'cool'.

2.28 Adults of all ages travelling as couples or in larger groups would seem to be the largest cultural tourist group. Cultural things to do and places to visit can be key to their choice of destination particularly for older, sometimes retired empty nesters. They can be especially interested in history and heritage of all kinds, crafts, houses, castles and gardens.

2.29 Young people, pre-family travelling without a partner but often in groups tend not to be interested in culture, but merely in having a good time.

Sources of Information

2.30 The internet is now the dominant channel for researching trips prior to departure. This is a major change compared to 2003. Word of mouth, TV and newspapers still have a role in the planning of a trip especially in terms of prompting ideas. People of all ages use the internet although those least likely to use it are the empty nesters.

2.31 Leaflets at destinations are very useful and have a key role for casual and accidental cultural tourists who comprise a large proportion of visitors to Wales.

2.32 Many people also use the internet to book and pay for accommodation, travel and events. They are of all ages but the most prevalent use is amongst younger people. Apart from some people who have concerns over security and others who are not confident users of the internet, the main reason for not booking on line is where people have complicated requirements and / or want to ask questions.

2.33 Everybody uses Google for general web searches, but some accommodation provider sites are known and popular. There is some use of ‘tourist board’ websites because they provide a good starting point. Independent review sites such as TripAdvisor are widely used and appreciated by many.

Views of Wales

2.34 Respondents in the groups had either visited Wales, or were open to the idea of going there. Despite this it was notable how little detail many knew about Wales. The 2003 report described Wales as a relatively “empty” country in people’s minds – this perception does not seem to have changed much.

2.35 What knowledge there is tends to be limited to places they have been to and has a regional bias. People from the north of England, the Midlands and Ireland tend to know the north best; southerners tend to know the south or mid Wales. The Welsh groups had a broader knowledge, though often with a significant bias to the north or south.

2.36 The Irish are notably warm in their attitudes to Wales as another Celtic country, though their knowledge of the country is no better than that of the English. Some particularly respected and admired what Wales has achieved for its language.

2.37 Wales is well known for its industrial heritage and history. Its castles and its mining heritage are icons. Other strong associations are rugby, choirs the daffodil and leeks.

2.38 Wales is positioned in the mind of tourists as a place for both active and relaxing breaks and holidays in the peace of the countryside or maybe by a beach. It is definitely not seen as a place for city breaks. Most did not know, so could not imagine why they would want to spend time in Cardiff or Swansea.

2.39 The Millennium Stadium has certainly raised Cardiff's profile and many of those that had been to Cardiff for a break had been because of a sporting event or concert. Opinions were divided even amongst these people over its attractiveness for city breaks.

2.40 Typical comments about Wales and some about Scotland are:

"I'm really struggling to think of things that are there" (Sale, families)

"It's more nature that would draw me in rather than (culture) … like I said before there aren't any big cities or towns really that you know. I don't have at the moment any immediate interest to go and see (Wales)" (Wimbledon families)

"I think the countryside is great, and I don't go there for the culture, I go there because ….. I think Wales is almost like Birmingham's playground in a way, you can go mountain biking, beaches, you've got the walking" (Birmingham pre-family)

"beaches … hills, black mountains, sheep" …" it is just peaceful and quiet" (Wimbledon families)

"Wales is … coal and rugby and male voice choirs" (Cardiff, post family)

"if you go to Spain you know what you're getting … If you're going to Wales you'd have to look up what you're going to get" (Dublin families)

"I suppose that's another thing ... the Scottish have a very strong identity … the English in the different regions, because it is so big they have different identities, but they're very identifiable. Whereas in Wales you just wouldn't know what to expect" (Dublin families)

(Scotland's culture is) "Whiskey" "Distilleries" "The castles" … "Rob Roy ... all the history" "I think the dramatic countryside as well" (Altrincham, post family adults)

Wales as a Cultural Destination

2.41 When asked about Wales, many people say that Wales is rich in culture. They think broadly of its history and heritage, crafts, folklore, festivals and song. However people often do not know exactly what there is to do.

2.42 There is no dominant cultural icon in Wales, awareness of places of interest and things to do is diffused amongst several categories:

- Castles
- Gardens and historic houses
- Industrial heritage sites and steam railways
- Crafts

2.43 There is little awareness of Welsh museums.

2.44 Cardiff is universally perceived as the only serious option for a city break. Swansea is the only other city that most people knew, but is thought of as too small.

2.45 There is a problem for Cardiff however in that relatively little is known about it. Relative to large cities such as London, Manchester, Edinburgh, Liverpool etc people feel that there is no compelling reason to visit.

2.46 Cardiff was best known for the Millennium Stadium, rugby and pop concerts. There was only limited knowledge outside of Cardiff residents of any specific arts venue, company or their programmes. Cardiff at best is:

"just a city … like any other ... I don't know why I would want to go there?"

And at worst is:

"a bit rough"

2.47 The Eisteddfod is the Welsh festival with the strongest profile, but few people knew much about it or had been. This is in contrast to the broad appeal of Edinburgh's festival. The Eisteddfod is generally seen as something primarily for the Welsh.

2.48 The general perception was that Wales is focused on crafts rather than arts – this fits with the view of Wales as a countryside destination. We heard nothing about visual arts in Wales.

2.49 There are a wide variety of cultural figures that people recalled in relation to Wales. The most often mentioned and by all ages related to popular culture – Tom Jones, Catherine Zeta Jones and Katherine Jenkins. Others mentioned include Shirley Bassey, Max Boyce, Harry Secombe, Charlotte Church, Cerys Matthews and groups such as Stereophonics and Manic Street Preachers.

2.50 Amongst the younger audiences TV has generated references to Gavin and Stacey and Glynn from 'Big Brother'.

2.51 Richard Burton and Anthony Hopkins are well known for being Welsh and were widely mentioned. Much less well known was Dylan Thomas. Lloyd George was the only political figure mentioned.

The Welsh Language

2.52 The language is an intrinsic and strong element of the culture of Wales and provides a sense of place. Welsh on signs, menus etc is accepted.

2.53 The Irish in particular respect the language and say they like to hear it. Views are mixed with the English: some feel excluded by the language.

2.54 The idea of Welsh music in pubs for instance is fine but Wales is not seen to have a tradition of this like the Irish or to a lesser extent the Scots. Welsh music as personified by choirs is perceived to be more formal and if the singing was in Welsh visitors could not join in.

"I think we actually admire them … we have tried to revive Irish here … (but) at the end of the day we're still not speaking it. …. but they have revived it in a way that they're proud to speak it" (Dublin, post family)

Barriers to Visiting Wales

2.55 The main barrier is a lack of knowledge of what Wales has to offer in terms of things to do under the broad Visit Wales definition of culture.

2.56 Consumers have a much stronger and better defined image of Scotland or of the south west of England. Wales is not especially famous for any one thing.

2.57 Wales is positioned in the mind of tourists as a place for both active and relaxing breaks and holidays in the peace of the countryside or maybe by a beach. This tends to be at odds with large parts of the cultural agenda.

2.58 Wales is perceived to have a slower pace of life and is slightly old-fashioned. This is a negative in the context of city breaks and cities as destinations for performing arts, galleries and museums. Neither Cardiff nor Swansea are seen as being large enough to sustain a city break or to have the "buzz" that younger people gravitate to.

2.59 In the minds of some the Welsh are not perceived to be friendly, especially in relation to some Welsh speaking areas.

Implications and Recommendations

2.60 The wide definition of cultural tourism used by Visit Wales is in tune with the way that the public thinks and makes choices between destinations. However the public think in terms of a range of things to do and see, not in terms of cultural activities.

2.61 The term cultural tourism does not seem to be helpful from a marketing perspective. Amongst the public, the term cultural tourism appeals to only a very small minority and is typically described as 'high' culture. The alternative, much broader, Visit Wales definition is too wide to help define market segments.

2.62 The public tend to think of cultural destinations as cities rather than countries and Cardiff is not seen as a cultural destination. As a consequence, the concept of promoting Wales as a cultural destination is an inappropriate objective at present.

2.63 Awareness of specific things to do in Wales is a weakness and appears to be no better than it was in the 2003 research even amongst those that have visited Wales. The question needs to be asked whether there is a real weakness compared to competitor regions or whether this is a perception.

2.64 Wales' promotional activities should reflect the way that the public thinks and focus strongly on things to do and see. The public tends to look for things to do and see within a more concentrated area than Wales as a whole. This suggests that the promotional emphasis should be on smaller recognisable areas. City breaks for example could be considered a prime example of focusing on a small area.

2.65 Within these areas promotion must encompass a range of things to do and see, so that the diverse interests of individuals and groups are catered for. This must include all types of shopping. Accommodation and food, catering for a variety of tastes and budgets are always an important element in the mix. Wales' target customer is the independent traveller and by definition they are not looking for packaged holidays but suggested 'things to do' itineraries would be valuable.

2.66 Cardiff is not perceived as a city break destination but is seen as the only viable contender in Wales. Sporting events and rock concerts have significantly raised awareness of the city since 2003, yet most people do not feel that there is any particular reason outside of an event to visit the city.

2.67 A key activity for Cardiff and other areas would therefore seem to be improving the awareness of things to do with existing visitors when they are in an area through various forms of 'point of sale' material or pre-visit information. Co-ordinated promotional activities between event organisers and other tourism operators should be a priority.

2.68 Cardiff needs to create and promote an identity that is attractive and different from its much larger and well established competitors. The 'city region' concept may have a broader appeal than just Cardiff.

Cyngor Celfyddydau Cymru
Arts Council of Wales

CERDD CYMRU DIGITAL MUSIC RESOURCE FOR THE TOURISM INDUSTRY

TECHNICAL AND COMMERCIAL FEASIBILITY REPORT

Prepared for Visit Wales Digital Project

By **Angharad Wynne**
Angharad Wynne Marketing and Communications

On behalf of
The Arts Council of Wales

2 February 2012

1. EXECUTIVE SUMMARY

1.01 There is currently no central point for accessing information about Wales's music scene, either for visitors or nationals. Information is scattered across a broad range of non-geographically specific, genre related sites. It is virtually impossible to gain a snapshot of what music events and activities are available within a region at any given time, and absolutely impossible for the visitor with little or no prior knowledge to 'access' Wales's music scene. After researching the field, we conclude that there is a clear need that we can evidence, for a central resource that captures information about and promotes the music of Wales.

1.02 The proposed digital service would be a significant first step in capitalizing on a strong potential market for music tourism, and delivering added value to visitors looking to explore Wales' music culture as a broader aspect of their visit. We are currently under achieving in comparison with other comparable UK and European regions. Developing resource to help drive this engagement is likely to be one of the most effective and efficient means for increasing levels of visitor spending on live music entertainment and related retail. It will also uplift spend on food and drink as secondary spending in entertainment venues.

1.03 Visitor numbers to Wales have been down by 3.5% per annum in the past 5 years. We are losing market share. Additionally, the UK as a whole has dropped out of the top 10 country brands for tourism. In part, this is a result in a trend shift away from pageantry and heritage. Future Brand's "National Branding Rankings" states that the UK should invest less on promoting heraldry and pageantry and heritage and spend more promoting contemporary culture. Interestingly, our European neighbours are predicting a growth of up to 6% per annum in the coming years.

1.04 Less than 6% of total visitor spending in the UK goes on entertainment. This appears low and offers potential for growth. A key to achieving this is to connect visitors with attractive and appropriate music entertainment and inform them about it effectively. This is essentially what this proposed Cerdd Cymru: Music Wales Music resource aims to address, by gathering and intelligently presenting information to visitors about music events and activities in Wales. This will act either as a catalyst to visit, or provide an important cultural context and sense of place to their visit. Consequently, the project aims to both stimulate the visitor market and make a clear statement about Wales's strength as a musical nation, and stimulate the music economy in Wales.

1.05 The national organization UK Music is concentrating on looking at 'twinning' festivals to promote key UK events overseas. Their aim is to advertise the UK as a music destination and recognise that there are people who build their holidays around key music events and in turn offer Visit Britain unique content. This resource aims to support that strategy by providing a gateway for music experiences in Wales, and so raise Wales's profile within the UK and Europe as a Music destination.

1.06 Families and Older Independents are the markets currently in growth in Wales, whilst Pre-nesters are in decline. It is important that Wales promotes a music offer for these three sub sectors, delivering interest and activity that will both satisfy and encourage the market segments in growth whilst also attracting increased visitation, and helping to stem the decline in visits from Pre-nesters.

1.07 Visit Wales continues to target Independent Explorers. We know much about their attitudes towards travel and experience. This project aims to support their desires to discover new, authentic cultural experiences, which provide important and valued sense of place context to their visit.

1.08 With this resource, we aim to target both music tourists who are driven to travel based on the offered music experience and those for whom music forms a soundscape for their understanding of, and engagement with a place.

1.09 Musicians are already involved in submitting their music, information and gigs to a number of web based databases. One of the core concepts of this proposed resource is to gather available information about music, music making and musicians in Wales, past and present and the musical culture of Wales into one place, using in the main, existing editorial, gig and events listings databases. Thus we will make it easy for visitors in particular - and other domestic users - to gather information about our music scene, learn more about the music culture and consume Welsh music.

1.10 The BBC, as a firm supporter of the music sector in Wales, and a leading disseminator of news and information in both languages about the scene in Wales, is keen to avoid unnecessary duplication of effort and any associated waste of public funds. It is therefore interested in working with the new portal to agree respective roles and areas of activity and, where possible, to share resources.

1.11 Our research into booking patterns clearly demonstrates that a website is the core tool for communicating and gathering this information. However, other more innovative digital applications will be useful for key markets within the 'independent explorer' group.

1.12 This resource cannot be developed in isolation, that is, it requires a wrap around of a more considered and strategic approach to promoting Wales as a musical nation. It also requires work to develop the music sector's understanding of how to provide experiences for the visitor market, and likewise, a profile raising campaign amongst tourism business operators to enable them to better promote and showcase Welsh music.

1.13 This process of gathering and presenting music information will inevitably highlight key ‘iconic’ events that should prove very attractive to the visitor market. Such events are described as those in which an ‘iconic’ or high profile Welsh artists performs within an iconic or culturally meaningful setting that provides both a high profile event and great sense of place. They might also be events that are simply ‘quintessentially Welsh’, and offer the visitor an insight into our music heritage and culture. These might be one off events or Festivals and Eisteddfodau. While this project does not aim to create these, it will identify them and help to raise their profile and promote them to the visitor market.

1.14 Wales is a musical nation, however we’ve been shy of shouting about it for too long; too worried that it relates too closely to our choral singing tradition. Wales has a claim to being a musical nation precisely for the wealth of ancient, folk [roots], choral, jazz, classical, and vibrant contemporary music that is produced here (amongst many other genres). Whatever it is, the music that is produced here is somehow inspired by Wales and can support the sense of place we provide for visitors. This project is well placed to enhance the music economy by bringing it to a visitor market, which is actively looking for our music story. With Cardiff set to host WOMEX in 2013, there has been no better time to raise the profile of Welsh music, and to get our house in order.


In Wales not everything happens in a field . . .

. . . but a lot that's amazing does

Hay Festival

In 2012 Hay celebrates 25 years of writing, reading, politics, music, comedy, debate, learning, entertainment . . .

photo: Finn Beales

Kidwelly Castle

In 2011 Cadw, the historical environment service for Wales, hosted Iron at Kidwelly Castle. For Cadw's current programme visit www.cadw.wales.gov.uk

© Cadw

Eisteddfod maes, Wrexham
July 30th - August 6th 2011

5 miles of toilet paper used during the Eisteddfod week
3 miles of water pipes criss-crossing the Field . . . Europe's largest cultural festival, and the largest celebration of Welsh language and culture to be found anywhere.

Urdd, Felindre Swansea

Pack Page

Spotting the next Bryn Terfel?

The Urdd Eisteddfod celebrates the creativity of young people

Pontardawe Recreational Ground

photo: Mark Robson

The Vetch Field, Swansea

Adain Avion is Marc Rees' Artists taking the Lead project for the Cultural Olympiad. In Summer 2012 it nests in Swansea, Ebbw Vale and Colwyn Bay. There are plans for the Vetch, watch this space.
www.adainavion.org

Green Man Festival, Usk

“A fantastic, eclectic, energetic and stunning line up. The music and the community really does make it something totally different on the festival circuit!”

Bethan Elfyn

photo: Mark Turner

Epynt

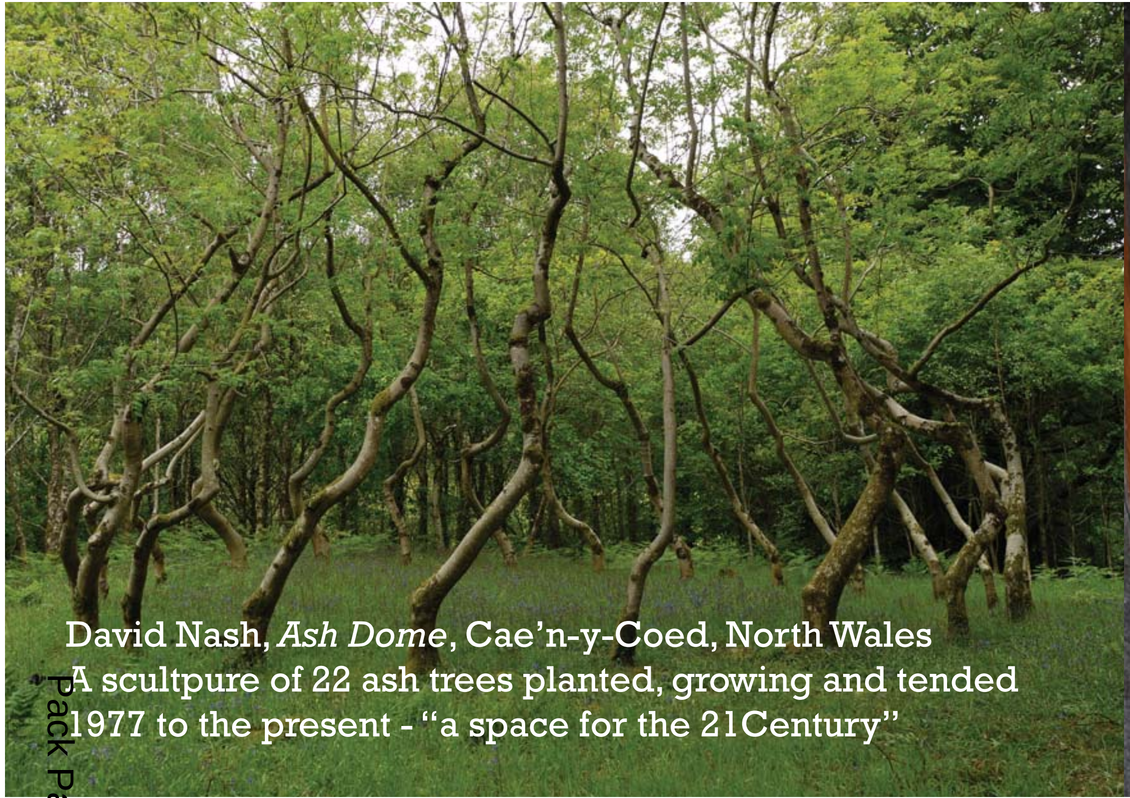
Pack Page

Congratulations to Kaite O'Reilly on winning the Ted Hughes Award for her script for the Persians. After an inspiring first year, National Theatre Wales' new programme is out now www.nationaltheatrewales.org

photo:Toby Farrow

Llangollen

Llangollen International Musicial Eisteddfod founded in 1947 is the United Nations of music.



David Nash, *Ash Dome*, Cae'n-y-Coed, North Wales
A scultpure of 22 ash trees planted, growing and tended 1977 to the present - "a space for the 21Century"

David Nash, *Red Cuts*, 2010, Yew

David Nash' exhibition at
Mostyn, Llandudno
24th Sept - 12th Nov 2011

Pack Page


National Eisteddfod of Wales 2012 maes, Llandow

Empty fields photographed by Anthony Stokes

ilun/ photo: Phil Boorman

Pack Page

National Assembly for Wales

Enterprise and Business Committee

Inquiry into Tourism

Evidence from Wales Environment Link – TOU 15

Cyswllt Amgylchedd Cymru

Wales Environment Link

27 Heol y Wig / 27 Pier Street, Aberystwyth, SY23 2LN ☎ : 01970 611621 : enquiry@waleslink.org

Cadeirydd / Chair: Bill Upham Cyfarwyddwraig / Director: Susan Evans www.waleslink.org

Inquiry into Tourism

May 2014

1.0 Introduction

1.1 The Wales Visitor Survey 2013 (GB Staying Visitors) shows that the natural and historic environment (the countryside and landscape canvas of Wales) is the major attraction for visitors to Wales. The top three motivations for visits to Wales were:

- To enjoy the landscape / countryside / beach (69%)
- To visit places / historical sites / specific attractions / sightseeing (58%)
- To take part in outdoor activities (35%)

The same top three motivations also attracted day visitors to Wales, though with attractions / historical sites the top motivation, followed by the landscape / countryside / beach and thirdly, outdoor activities. These findings amply demonstrate the crucial role and importance of Wales' landscapes and the cultural, historic and natural assets they contain, and the inextricable link between the quality of the natural and historic environment and the success of tourism in Wales. In fact the quality of the natural environment was one of the top two reasons for visitor satisfaction with their trip to Wales according to this survey. This has obvious implications for its importance to the Welsh economy.

2 Making the most of Wales' cultural, historical and natural assets

2.1 Visit Wales' marketing strongly features the cultural, historical and natural assets of Wales. In addition to these core attributes, we welcome the promotion of wildlife tourism by Visit Wales to complement their traditional focus on seaside holidays, historical sites and city-based attractions. Tourism which is based on the environmental qualities of Wales, including the diversity of its landscape and wildlife, when undertaken in a responsible and sustainable manner is a significant and powerful stimulus to the tourism industry, bringing economic benefits for rural and coastal areas that are distant from the main economic centres of North and South Wales.

2.2 Specific examples of local economic benefits from wildlife tourism include:

- A RSPB study of the impact of a number of their reserves on local employment found that South Stack Nature Reserve on Anglesey attracted tourist spend of around £570,000 to the local area, supporting 12.9 FTE jobs in 2009. South Stack is a popular tourist destination, especially in spring and summer when more than 7,000 seabirds breed on the cliffs of the reserve, and the report found that 6.4 FTE jobs were specifically related to seabird tourism (a figure that is likely to have increased following development of new visitor facilities at the reserve after 2009).[1]

- Visitor numbers to Nant y Arian before kite feeding (1999) were approximately 30,000 per year. Visitor numbers after 5 years of feeding project (2004) were approximately 110,000 per year (this was before the opening of the new centre and bike trails).
- Dyfi Osprey project attracts 40,000 visitors per year, bring up to £500,000 to the local economy per year and generates over 1.7m unique visits from 50 countries to their live streaming of nesting ospreys.
- A project commissioned by Welsh Government's Sustainable Development Fund and Port of Milford Haven found that the 3rd highest value activity within the St David's area, after beach activities and walking, was wildlife boat trips, valued at £9.7m per annum of expenditure and £4.6m respectively per annum of GVA (200,000 activity days).[2]

2.3 An interesting study by Land Use Consultants (2004) identified, analysed and mapped existing data on recreational activities, and reviewed existing promotional material and guidance on recreational activities in relation to their compatibility with Marine Protected Areas. The audit identified "hotspots" of activities clearly overlap with nature conservation and landscape designations, highlighting the draw of these areas for tourist activities.

2.4 The importance of Wales's finest landscapes, the three Welsh National Parks and five AONBs, for tourism is indisputable. Recently published research found that the economies of the three National Parks account for £557m of Gross Value Added (GVA), representing 1.2% of the Welsh economy. Also, public spending on Wales' National Parks costs less than £5 per person per year, representing excellent economic value.[3] In Wales 28 million walking related trips are made each year resulting in a £632 million direct spend by walkers.[4] This accounts for 16% of the total tourism in Wales before accounting for the success of the Welsh Coast Path, which in itself attracted an estimated 2.82 million visitors between September 2012 and September 2013, resulting in an estimated contribution of £32 million to the Welsh economy.[5] The combination of a diversity of high quality and beautiful landscapes, seascapes, historical attractions and opportunities for wildlife spotting around the Welsh coast are what makes the Wales Coastal Path so attractive to visitors.

2.5 Wales' natural assets also attract activities which rely directly on the environment, such as angling. Recreational angling visits to Wales's coasts and inland waterways contribute £150m to the Welsh economy[6]. Around 60,000 licences are bought in Wales each year generating approximately £1.25 million[7] which represents the main source of income for fisheries projects.

2.6 Wales' cultural and historic assets are an important draw for visitors to Wales. Visit Britain markets Wales as the best place to see impressive castles (in 2009/10 Carnaervon castle alone took nearly £900,000 from admission fees and retail sales), but the heritage offering of Wales is far more diverse than this, and there is perhaps some work to do to present a wider and more inclusive interpretation of Welsh heritage in marketing materials outside Wales. For example, the Blaenavon World Heritage Site has increased visitor numbers to the area by 100% in five years, and the economic impact of the Big Pit museum alone is £4.93 million in terms of visitor spend, which supports 140 FTE jobs and contributes around £3.25 million in respect of GVA.[8]

2.7 The Programme for Government's aims and indicators of success in relation to tourism are rather narrowly focused on the historic built environment and measurements of visits to Cadw

---

[1] Natural Foundations – Conservation and Local Employment in the UK. RSPB 2011. http://www.rspb.org.uk/Images/naturalfoundations_tcm9-291148.pdf

[2] Marine Planning Consultants Limited (2013), *Wales Activity Mapping: Economic Valuation of Marine Recreation Activity*

[3] http://npw.nationalparks.gov.uk/__data/assets/pdf_file/0009/389727/Valuing-Wales-National-Parks-.pdf

[4] Welsh Economy Research Unit, Cardiff University (2011) *The Economic Impact of Walking and Hill Walking in Wales.*

[5] NRW (2013) *The Economic Impact of Wales Coast Path Visitor Spending on Wales*

[6] http://naturalresourceswales.gov.uk/apply-buy-report/apply-buy-grid/fishing/?lang=en#.U2txt_ldUX9

[7] http://www.fishing.visitwales.com/en/content/cms/news/rod_licences/

[8] http://cadw.wales.gov.uk/docs/cadw/publications/ValuingWelshHistoricEnvironment_EN.pdf

sites. It does not appear to utilise wider economic data on tourism relating to the landscape, cultural, historic and natural assets of Wales, for example relating to outdoor activity tourism such as walking, cycling, climbing and water sports, or consideration of the income from visits to National Parks, AONBs and wildlife sites. Without a holistic understanding and recognition of the total direct and indirect income generated by all aspects of the natural and historic environment of Wales, it is difficult to know if Wales is making the most of all of its cultural, historic and natural assets, and ensuring that they are adequately resourced, protected and enhanced so that they continue to be attractive for visitors and continue to provide enjoyment and inspiration for the people of Wales.

3 Maximising the value of the tourism market

3.1 WEL believes that maximising the value of the tourist market is not just about effective marketing, but about carefully managing and enhancing the cultural, historic and natural assets of Wales, upon which tourism ultimately depends, so that they continue to attract visitors into the future. This requires positive leadership, careful planning and action to ensure an integrated approach, so that tourism is developed in a responsible, positive and sensitive manner and does not damage or degrade the assets it relies upon. It also requires the impact of wider economic activity upon these assets to be carefully managed. This approach is consistent with the Welsh Government's duty to promote Sustainable Development.

3.2 With regard to maritime and coastal tourism, an integrated approach to the use of the marine area will help to avoid conflicts over space. The current development of the Wales National Marine Plan (WNMP), due to be completed by the end of 2015, provides an opportunity for Welsh Government to identify the best areas in Wales to strategically expand coastal and marine-related tourism. The WNMP, if fit for purpose, will contribute towards the sustainable and holistic development of tourism-related activities in Welsh waters by creating a framework for consistent decision making using best available evidence. A marine plan that takes all marine activities into account, identifying the link between coastal and maritime activities, and which is developed using the ecosystem approach, should allow greater certainty for Welsh Government and the tourism industry on where to deliver sustainable growth of this sector.

3.3 The tourist infrastructure inland should be developed using an integrated approach. The 'area-based approach' proposed by Welsh Government as part of the Environment (Wales) Bill could be a valuable tool in achieving this ambition provided it follows the principles of an ecosystem approach. Just as the protection and regeneration of our historic buildings and scheduled monuments are crucial to the Welsh tourism industry, so is the protection of Welsh wildlife, protected landscapes and the wider countryside. As the economic benefits of the Wales Coastal Path have demonstrated, access to the natural and historic environment is also an important consideration. No matter how effective the marketing campaign, tourists will not continue to visit Wales if its natural and historic assets are degraded or inaccessible. As such, Visit Wales should be provided with a funding pot which can be used to protect and enhance the cultural, historic and natural assets which the tourist sector relies on.

3.4 Within the UK, Scotland is currently the top wildlife tourism destination, with a relatively well-developed and organised wildlife tourism industry attracting more overnight and long break visitors and a higher proportion of international visitors. Scotland's wildlife tour operators are highly organised, presenting a fairly cohesive face in the form of the Wild Scotland[9] website. There does not appear to be an equivalent website for companies operating in Wales. Another example is the Beaver Tourism Toolkit developed by the Heart of Argyll Tourism Alliance and Scottish Beaver Trial which has been developed for tourism operators (hotels, businesses, rangers etc).[10] Wildlife Trusts Wales and NRW are looking to reintroduce beavers to Wales. Among the many potential benefits of a beaver reintroduction, they are an attraction for wildlife tourism. According to a study carried out by Wildlife Conservation Research Unit (University of Oxford), a beaver release would bring between £¾ million and £2 million to the local economy. WEL believes that there is scope for a significant increase in Welsh wildlife tourism, and that

[9] http://www.wild-scotland.org.uk/
[10] http://www.scottishbeavers.org.uk/about-the-trial/beaver-tourism-toolkit/

this would have benefits for both the economy and environment of Wales if done in an environmentally sensitive and sustainable manner.

3.5 The proposals in the recent consultation, *Positive Planning*, suggest that the Planning Reform Bill may be used to strip Welsh National Park Authorities of their planning powers. WEL believes that such a decision would be highly detrimental to the special nature of these areas, which would in turn be detrimental to tourism. By using their planning responsibilities to ensure successful delivery of the statutory purposes of National Parks, NPAs have delivered significant benefits to Wales, a conclusion which is reinforced by the Williams Commission review into the delivery of public services in Wales. The local economy in Wales's National Parks relies heavily on tourism and many visitors are specifically attracted to these areas because of their unspoilt qualities and the natural beauty of the landscape. The high quality environment in these areas also contributes to a wide range of other objectives by acting as a source of health, well-being and spiritual inspiration. The way in which the NPAs have taken account of their statutory purposes in exercising their planning responsibilities has ensured that these protected landscapes have not been compromised by insensitive exploitation and change, unsympathetic land use or irresponsible development.

4 Recommendations

4.1 If the Welsh tourist market is to expand and develop, investment is needed on several fronts:

- Development of new or under-developed sectors, such as nature-based and wildlife tourism, which requires investment in the whole tourist experience to agreed quality standards, including visitor facilities, staff, communications and marketing, and accessibility, including sustainable transport access. Such development is crucial to the economic sustainability of new projects and attractions. The European Charter for Sustainable Tourism provides an excellent example of the approach which should be promoted[11] not just in Protected Landscapes but in general across Wales.
- Enhanced investment in established tourism sectors, such as historic sites and attractions, outdoor sports and recreation, National Parks, AONBs and other protected landscapes and seascapes, recognising that this will bring multiple added value outcomes for the environment, the economy and social wellbeing of Welsh people.
- Investment in the environment of Wales, providing major and much needed direct and indirect job creation opportunities for the leisure services and land management employment sectors.
- Investment in the protection and enhancement of the underlying natural and historic environment of Wales to ensure that the cultural, historic and natural assets that both residents of Wales, UK and International tourists value so much are sustained into the future as a central component of the Welsh Government's intergenerational sustainability commitment.

Wales Environment Link (WEL) is a network of environmental, countryside and heritage Non-Governmental Organisations in Wales, most of whom have an all-Wales remit. WEL is officially designated the intermediary body between the government and the environmental NGO sector in Wales. Its vision is to increase the effectiveness of the environmental sector in its ability to protect and improve the environment through facilitating and articulating the voice of the sector.

The following WEL members support this document:

[11] http://www.europarc.org/what-we-do/european-charter-for

Amphibian and Reptile Conservation
British Mountaineering Council
Campaign for National Parks
Campaign for the Protection of Rural Wales
Marine Conservation Society
Plantlife Cymru
Ramblers Cymru
RSPB Cymru
Salmon & Trout Association
Wildlife Trusts Wales
WWF Cymru
Wye and Usk Foundation
YHA
Ymddiriedolaeth Genedlaethol / National Trust

Y Pwyllgor Menter a Busnes
Enterprise and Business Committee

Cynulliad Cenedlaethol Cymru
National Assembly for Wales

Edwina Hart AM
Minister for Economy, Science and Transport
Welsh Government

17 June 2014

Dear Edwina

Inquiry into Tourism

As you are aware, the Enterprise and Business Committee is currently undertaking an inquiry into tourism.

At its first evidence session, two issues arose that Members asked me to raise with you prior to your attendance at Committee.

The first relates to the Visit Britain website, although I understand that this been addressed since our meeting. Members were concerned that when you typed "Visit Britain" into Google, the Google summary described it as "Official UK tourism and places to visit: England, Scotland and Britain". There was no mention of Wales and the Committee felt this was potentially detrimental to tourism in Wales.

The second issue relates to the brand evaluation exercise commissioned from Mike Ashton Associates by the Welsh Government in 2012. A number of respondents have told us that the outcome of this exercise is yet to be made publicly available. The Committee would be grateful if you could provide us with the results of this exercise.

Many thanks

Yours sincerely

William

William Graham
Chair, Enterprise and Business Committee

Bae Caerdydd
Cardiff Bay
CF99 1NA

Clerc/Clerk: Dr Siân Phipps, Ffôn /Tel: 029 2089 8582
E-bost/Email:enterprise.committee@wales.gov.uk

Edwina Hart MBE CStJ AC / AM
Gweinidog yr Economi, Gwyddoniaeth a Thrafnidiaeth
Minister for Economy, Science and Transport

Llywodraeth Cymru
Welsh Government

Eich cyf/Your ref
Ein cyf/Our ref

William Graham AM
Chairman
Enterprise & Business Committee

17 June 2014

Dear William

As Chairman of the Enterprise & Business Committee, I thought you might be interested in knowing about a recent exchange of correspondence I have had with the Minister for Tourism at DCMS and the Minister for Skills at BIS.

We were advised in an incorrectly addressed letter of 30th May of the intention of the UK Government to establish a Tourism Industry Council drawn from "senior industry leaders" and inviting representatives of the National Tourism Boards to attend. The Council was formally announced on June 5th. Whilst I am delighted that Westminster is according the same importance to tourism that we in the Welsh Government have been doing for some years now, it is surprising to say the least that we were given so little notice or opportunity to contribute to developing plans, especially as the remit of the new Council will cover a number of devolved areas including developing skills and enterprise in the sector. I made these points in my reply.

DCMS's position now is that the initiative is confined to England. My Scottish counterpart and I are intending to send an observer from our respective tourism organisations to the first meetings in order to share best practice: we are still concerned to make sure that this development, which ignores our own separate skills and employment agendas, does not confuse or distract key industry stakeholders and potential private sector partners.

Bae Caerdydd • Cardiff Bay
Caerdydd • Cardiff
CF99 1NA

English Enquiry Line 0845 010 3300
Llinell Ymholiadau Cymraeg 0845 010 4400
Correspondence.edwina.Hart@Wales.gsi.gov.uk

On another subject, I gather that the Enterprise Committee received evidence last week from a number of tourism specialists, including Professor Annette Pritchard, who drew attention to current deficiencies in the way that Visit Britain's website features Wales.

As it happens, my officials have been contributing over the last month to a review being conducted by Visit Britain of its digital policy and the Chairman of my Tourism Advisory Board is participating in a Visit Britain Board discussion today on the review's results. I am glad to report that the Google "tag-line" description of Visit Britain has already been corrected to name Wales, whilst issues regarding the featuring of Welsh products more prominently are being actively addressed.

Pack Page 82

International visits to Wales 2008-13: a comparison across Wales' top 6 inbound markets

VISITS – INTERNATIONAL INBOUND TO WALES

Total visits: Ireland and elsewhere compared

Market	Total visits to Wales (000s)						% change 2008-13	% change 2009-13	2012-13 YoY % change
	2008	2009	2010	2011	2012	2013			
TOTAL	1065	991	890	879	854	884	-17	-11	4
IRELAND	230	214	171	148	144	132	-43	-38	-8
ELSEWHERE (TOTAL - IRELAND)	835	777	719	731	710	753	-10	-3	6

Top 6 inbound markets for visits in 2013 and trends in these markets 2008-2013

Market	Total visits to Wales (000s)						2008-13 % change	2009-13 % change	2012-13 YoY % change
	2008	2009	2010	2011	2012	2013			
Ireland	230	214	171	148	144	132	-43	-38	-8
Germany	92	92	85	86	60	107	17	17	80
USA	75	85	93	76	76	93	25	10	23
France	139	116	82	111	130	81	-42	-30	-38
Australia	68	64	57	62	63	67	-1	5	5
Netherlands	64	53	69	57	50	63	-2	19	26

These six countries made up 61% of all inbound visits to Wales in 2013

NOMINAL SPEND – INTERNATIONAL INBOUND TO WALES

Total nominal spend: Ireland and elsewhere compared

Market	Total spend (£m)						% change 2008-13	2009-13 % change	2012-13 YoY % change
	2008	2009	2010	2011	2012	2013			
TOTAL	314	332	333	328	346	353	13	6	2
IRELAND	50	63	38	33	32	25	-49	-60	-21
ELSEWHERE (TOTAL - IRELAND)	264	269	295	295	314	328	24	22	4

Top 6 inbound markets for nominal spend in 2013 and trends in these markets 2008-2013

Market	Total spend (£m)						% change 2008-13	2009-13 % change	2012-13 YoY % change
	2008	2009	2010	2011	2012	2013			
Germany	29	37	28	28	22	49	69	32	124
USA	19	40	33	37	30	47	145	16	55
Australia	29	17	33	27	31	29	0	70	-6
Ireland	50	63	38	33	32	25	-49	-60	-21
France	38	27	34	36	33	23	-40	-15	-30
Spain	12	14	19	8	16	15	25	5	-7

These six countries made up 53% of all inbound spend in Wales in 2013

Source: International Passenger Survey

http://www.visitbritain.org/insightsandstatistics/inboundvisitorstatistics/regions/

THURSDAY 21ST NOVEMBER 2013

WELSH TOURISM A POWERHOUSE FOR GROWTH AND JOBS

- **Currently worth £6.9bn and growing to £13.2bn by 2025 - 15% of Welsh GDP**
- **Set to grow 48.5 % in real terms by 2025 – faster than manufacturing, construction and retail**
- **In 2013 Tourism supported 206,000 jobs across Wales (14.9% of total employment), growing to 236,000 in 2025**
- **Inbound tourism the driving force of growth**

Tourism's central role in creating new jobs across Wales has been underlined in a report from Deloitte, '*Tourism: jobs and growth',* commissioned by VisitBritain.

Since 2010 tourism has been the fastest growing sector in the UK in employment terms, responsible for one-third of the net increase in UK jobs between 2010 and 2012. Recent employment growth in the sector has been 'stellar' over this period says the report – more than four times the rate of manufacturing.

The report forecasts that the Welsh tourism economy will be worth around £6.9 billion this year (2013), equivalent to 13.9% of the Wales's GDP. It supports over 206,000 jobs, which is 14.9% of all jobs. The sector is predicted to grow by 48.5% in real terms through to 2025 - much faster than sectors such as manufacturing, construction and retail.

Wales could have a tourism industry worth over £13.2 billion by 2025 – equivalent to 15% of Welsh GDP and supporting almost 236,000 jobs, which is 16.6% of the total employment. Tourism jobs are distributed right across the Wales , for while urban areas such Cardiff have the highest number of jobs in tourism, the relative level of tourism-related jobs tends to be higher in the rural and coastal areas of Wales . During this period of job creation, productivity in the tourism sector is also expected to increase by 2% per annum.

Tourism's impact is amplified through the economy, so benefits are much wider than just the direct spending of tourists. Deloitte estimates the tourism GVA multiplier to be 2.2 – meaning that for every £1000 generated in direct tourism GVA there is a further £1200 that is secured elsewhere in the economy through the supply chain1.

Inbound tourism across UK and Wales

Inbound tourism will continue to be the fastest growing tourism sector, with spend by international visitors forecast to grow by over 6% a year. The value of inbound tourism is forecast to grow from around over £21bn in 2013 to £57bn by 2025, with the UK seeing an international tourism balance of payments surplus within a decade - almost forty years since the UK last reported a surplus.

If Britain were to become as successful as its European competitors in the new emerging growth markets for tourism (such as China) it could increase the value of inbound tourism by an additional £12bn by 2025 – an increase to £69bn or over 20% on the base forecast.

The Welsh inbound market is set to grow from £0.6bn in 2013 to £1.6bn by 2025

Christopher Rodrigues, VisitBritain Chairman said: *"Tourism has become a bedrock of the UK economy – generating a third of the UK's new jobs between 2010 and 2012 - and still has the ability to grow at levels that will lead other industries out of the economic slowdown.*

"Deloitte's report suggests that by 2025 Wales could have an industry worth over £13.2 billion by 2025 (48.5% more in real terms than in 2013), supporting 236,000 jobs – across the country and at all skill levels.

"Inbound tourism is already one of Britain's top export industries and will continue to be the fastest growing sector of the industry, with spend by international visitors forecast to grow by over 6% a year.

"Our record performance since the Olympics bodes well for the future but to achieve the industry's full potential we need to continue to raise our game, marry policy and marketing and promote Britain even more aggressively overseas."

ENDS

1. Figure arrived at by Regression analysis and the marginal expenditure impact approach. Every 1% rise in real spending is associated with a 0.89% rise in FTE. Tourism's impact is amplified through the economy from the direct spending levels with the tourism GVA multiplier estimated to be 2.2 – meaning that for every £1 generated in direct tourism GVA there is a further £1.20 pence that is supported elsewhere in the economy through the supply chain and consumer spending
2. The full report, *Tourism: jobs and growth,* can be found on VisitBritain's website.

Pwyllgor Cyllid
Finance Committee
Bae Caerdydd / Cardiff Bay
Caerdydd / Cardiff CF99 1NA

Ann Jones AM, Chair CYPE Committee
Christine Chapman AM, Chair CELG Committee
William Graham AM, Chair E&B Committee
Alun Ffred Jones AM, Chair E&S Committee
David Rees AM, Chair HSC Committee

26 June 2014

Dear Committee Chairs,

At our meeting on the 18th June Finance Committee agreed to build on previous year's approach to scrutinising the Welsh Government's draft budget. I am writing to all the Chairs of subject committees to share our thinking, and to encourage your committees to consider how they can contribute to deliver the most effective scrutiny of the Government's spending plans.

Budget focus

You will remember that when undertaking scrutiny of the draft budget 2014-15, all Committees agreed to adopt a co-ordinated approach, based on the performance and outcomes to be achieved with the resources available, and priorities identified by the wider public (based on feedback from engagement).

This approach centred around the four principles of financial scrutiny: affordability, prioritisation, value for money and process. These principles were used as the basis for all Committee briefings, evidence sessions and reports. A reminder of the principles is shown here:

- Affordability - to look at the big picture of total revenue and expenditure, and whether these are appropriately balanced;

- Prioritisation - whether the division of allocations between different sectors/programmes is justifiable and coherent; and,

- Value for money - Essentially, are public bodies spending their allocations well – economy, efficiency and effectiveness (ie) outcomes

- Budget processes - are they effective and accessible and whether there is integration between corporate and service planning and performance and financial management

Ffon / Phone: 029 2089 8120
Ffacs / fax: 029 2089 8021
Ebost / Email: financecommittee@wales.gov.uk

You may also remember that last year we encouraged Committee to look towards preventative spend. This year we would encourage you to focus on prevention. The Welsh Government has had a year to consider how to respond to Committees requests for information around preventative spend. Preventative spend scrutiny can also be linked to what outcomes are expected to be achieved and how these will be measured/monitored.

Committee may wish to note the Welsh Government recently updated their Programme for Government Progress Report. Whilst Committees will have their own priority areas for consideration during budget scrutiny, you may find it helpful to consider the areas identified below. The Finance Committee suggest that policy Committees consider including a focus in their scrutiny on how effective the Welsh Government has been in enabling the tracking of allocations to programmes, outputs and measuring outcomes in terms of economy, efficiency and effectiveness.

Finally, as always budget scrutiny should ensure that Welsh Language, equalities, sustainability and children's rights is mainstreamed in budget scrutiny. The Rights of Children and Young Persons (Wales) Measure 2011 places a duty on Welsh Ministers to have 'due regard' to the UN Convention on the Rights of the Child. This duty has applied in respect of developing or changing legislation or policy since May 2012 but was extended in May 2014 to all Ministerial functions.

Pre-budget consultation

Finance Committee will be running a consultation on the budget process over the summer. Last year we received informed responses to our pre-budget consultation, and will again be asking stakeholders for their views *before* the Assembly returns in the autumn.

Stakeholder engagement

We have previously found the work some policy committee have undertaken in relation to subject-specific stakeholder engagement very useful and we have used the feedback from these events in formulating our questions and recommendations around the draft budget. We would encourage all committees to consider how best to engage with their stakeholders as part of this process. You may also wish to note that following last years budget scrutiny we made the following recommendation:

> *The Committees of the National Assembly should continue to take an innovative approach to bringing the public voice into budget scrutiny. They should consider how best to engage the public voice for next year's budget round. This might include wider use of social media and/or work as part of the push for greater youth engagement.*

Ffon / Phone: 029 2089 8120
Ffacs / fax: 029 2089 8021
Ebost / Email: financecommittee@wales.gov.uk

Timetable

We are currently awaiting the date of the draft budget to be announced, but you may be aware that the Minister for Local Government and Government Business has indicated they would be willing to allow an extra week for the scrutiny of the draft budget. We hope this extra week will allow for subject committees to report in time for us to take your recommendations into account when we are drafting our report. As the date of the budget is not yet available, I have asked the Finance Committee Clerk to inform the relevant subject Committee Clerks when the date is available, and it would be helpful if you could report before the Finance Ministers scheduled appearance at Finance Committee (to be confirmed when the date of the budget is announced).

Finally, it has been suggested that some Chairs would find it helpful to have a meeting of all Committee Chairs, where we could discuss the approach to the budget scrutiny and how we can ensure a consistent, coherent approach this year. This meeting could also look to ensure that there is coordination between committees to ensure that there is an agreement of which portfolio areas are covered in scrutiny, such as the First Minister's responsibilities in relation to the Welsh language and civil service staffing. If you think this would be helpful please do let the Finance Committee Clerk know and we will arrange for a meeting to take place.

If you have any questions about any aspect of the draft budget process, please feel free to contact me or the clerk to the Finance Committee, Bethan Davies, 02920 89 8120, Bethan.Davies@Wales.gov.uk.

Yours sincerely,

Jocelyn Davies AM
Committee Chair

Ffon / Phone: 029 2089 8120
Ffacs / fax: 029 2089 8021
Ebost / Email: financecommittee@wales.gov.uk

Document is Restricted