



# Perfect Moment

**Local Distinctiveness – Global  
Potential: Adding Value to  
Tourism with Culture**

**A Discussion and Issues Paper  
for the Essex Arts Officers  
Group**

**CONSULTATION VERSION  
For Cluster Groups**

**Part of a Cultural Tourism Consultancy for Essex  
Arts Officers Group**

**Perfect Moment & Cultural Capital Ltd**

**March 2004**

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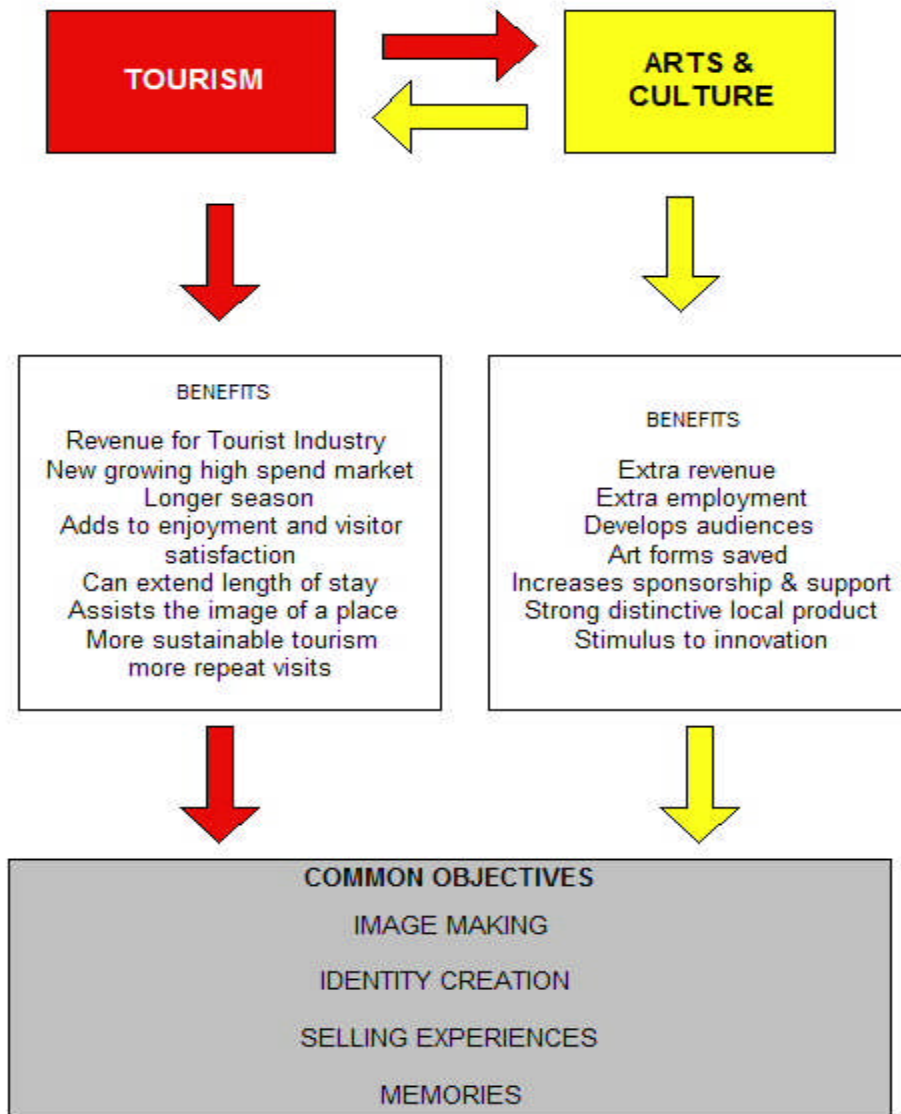
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DYNAMICS & SYNERGIES OF CULTURAL TOURISM



Adapted from Journey Further: an arts and Cultural Tourism Strategy for Western Australia 2004

## **1 INTRODUCTION**

This paper is the first in a number of documents that will be produced as part of the Cultural Tourism consultancy arising from a new partnership between Arts Council England, East and the Local Authorities (including Unitary Authorities) in Essex. The Essex Arts Officers Group (EAOG) is the representative body directing this project

The aim of this paper is to explore current definitions of Cultural Tourism and to provide EAOG with a number of issues to discuss in order to move on to the next stage of the programme planning. Principally these issues are:

- How relevant or useful are these definitions for Essex and this Cultural Tourism programme?
- What definition should we apply to this programme (e.g. what do we include or exclude – should sports or gastronomy be considered a vital part)?
- What will that mean for programme design and the construction of a project business plan?

The audience for this paper is the EAOG, ACE East officers, and other key players who may contribute to the final programme.

### **Background and Context**

The theme of Cultural Tourism was agreed as the focus of the work for the partnership on the basis of key strategic objectives set at County level. The income from local authority subscriptions and the Arts Council England, is providing a baseline investment for Essex of approximately £600,000 over three years. Further match funding should amount to a partnership delivering a Cultural Tourism programme worth more than £1.4million over three years in Essex.

It is expected that Cultural Tourism will provide opportunities for synergy between partners but also flexibility when delivering projects to meet a range of agendas through project activity. The Partnership aims to:

- positively change the external perceptions and image of Essex
- celebrate the cultural diversity and identities in Essex
- ensure cultural facilities and opportunities are maintained and developed
- promote the importance of culture in social, health, economic and education issues
- generate investment from non-arts sources
- provide evidence of the impact of arts activity on social and economic regeneration

## Principles for the Programme

The Essex Arts Officers Group has agreed the following guiding principles for the cultural tourism programme:

1. Project activity should build on existing practice and do something new
2. The Partnership should have a positive impact on all the sub-regional local authorities
3. Creative product and activity will be at the heart of Partnership projects

## 2 DEFINITIONS OF CULTURAL TOURISM

If pressed for a definition most people would agree that Cultural Tourism has, as its core defining values, something to do with the consumption of cultural product from both the past (Heritage) and the present or way of life of a people or region. Below are a sample of definitions gathered from a range of sources.

*“Domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but of the contemporary life and society of others. It is increasingly appreciated as a force for natural and cultural conservation. It is an essential part of many national and regional economies and can be an important factor in development, when managed successfully.”*

**- International Cultural Tourism Charter, ICOMOS International Scientific Committee on Cultural Tourism.**

*“There is a vital relationship between culture and the arts and the tourism market. Tourists are interested in what is distinctly local and authentic”.*

**Western Australia Cultural Tourism Strategy, 2004**

*When dealing with cultural tourism, there has to be a full recognition of the different categories of touristic experiences involved in the phenomena.*

**The Cultural Dynamic - Professor Alan Clarke – Nottingham University**

*Cultural tourism is defined by Tourism industry professionals as "Travel directed toward experiencing the arts, heritage and special character of a place."*

**The impact of festivals on Cultural Tourism – Razaq Raj – Leeds Metropolitan University**

*Arts tourism usually refers to visits to all types of cultural events and attractions, heritage and contemporary, classic and popular, in performance or collections.*

**Visit Britain Media Briefing 1998**

The World Tourism Organisation (WTO) definition of cultural tourism is framed as follows:

*“It includes movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals, visits to sites and monuments....In a broad sense, all movements of persons might be included in the definition because they satisfy the human need for diversity, tending to raise the cultural level of the individual giving rise to new knowledge, experience, and encounters.”*

This is useful but a little too generic for our purposes. A more focussed definition is provided by the *Western Australia Cultural Tourism Strategy* cited above. This is as follows:

*“Cultural tourism can embrace the full range of experiences that make a destination unique – its lifestyle, heritage, arts and people – and providing and interpreting that culture to visitors.”*

What is clear from the literature on cultural tourism is that it is not a rigidly defined market niche but, rather, part of a general trend of change in consumer behaviour on the part of tourists in a move away from standardised mass tourism to what has been called ‘Knowledge-based tourism’ in which:

*‘the new consumers want to be involved and to learn new experiences, to interact with the community, and to learn about and appreciate the destination at more than a superficial level.’*

**(Clive B. Jones, Economic Research Associates, Knowledge Based Tourism: World Tourism Organisation Round Table – [www.econres.com](http://www.econres.com).)**

Putting a cultural emphasis on this, in the words of the *Western Australia Cultural Tourism Strategy*:

*“Cultural tourism gives visitors the opportunity to understand and appreciate the essential character of a place and its culture as a whole. Creating a relationship between the visitor and the host community is an important feature of cultural tourism” (p. 7)*

The move from ‘passive consumer’ to ‘active participant’ is the basis for another concept: *creative tourism*. This has been defined as follows:

*“...tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the...destination where they are undertaken.”*

**(Greg Richards, *Creative Tourism: a new strategic direction? Interarts Observatory, Barcelona, 2003*)**

Creative tourism corresponds, therefore, to a trend which has been noted in changing patterns of consumption from the *passive* mode to the *active* mode – sometimes call ‘prosumption’: ‘one of the main drivers of creative tourism is the need for self-development [which] takes place in the context of *skilled consumption*’ (Greg Richards, *Creative Tourism: a new strategic direction?* Interarts Observatory, Barcelona, 2003 – emphasis added)

From these various definitions we can extract certain core – and strategic - themes and trends as follows:

- The shift from ‘passive consumer’ to active participant
- The search for ‘authenticity’ in various forms.
- The importance of the distinctiveness of *place*
- A shift towards an ‘experience-based’ tourism economy
- The importance of learning and interpretation
- The importance of experience-based self-development
- The development of a new and more interactive relationship between ‘hosts’ and ‘guests’.

Cultural tourism is, then, a key and leading feature of what has been termed *the new tourism* : ‘a flexible, culturally sensitive and environmentally friendly style of tourism that is replacing the old ‘mass tourism’ (Greg Richards, ‘Creating a New Tourism?’ in *turisme i cultura: Debats del Congrés de Turisme Cultural*, Interarts Foundation, Barcelona, 2001)

### 3 TRENDS

The World Tourism Organisation’s *Tourism 2020 Vision Study*, published in 1998, predicts that the ‘...five most popular tourism products to emerge over the next two decades would be cultural tourism, adventure travel, ecotourism, cruise travel and thematic tourism.’ The prediction appears to be backed up by hard figures.

According to the WTO and other sources:

- Cultural tourism accounts for 37% of world travel (265 million international trips in 2003) and is growing at a rate of 15% per year.
- Cultural tourists stay longer, usually in hotels, and spend more than ‘mass tourists’
- ‘Visiting Historical Places’ is the third major leisure/recreational activity for US travellers overseas after ‘Dining’ and ‘Shopping’ with 11.5 million participating (60% of activities) followed by:



- Visiting small towns and villages (9 million or 50% of activities)
- Touring the countryside (8 million or 45% of activities)
- Visiting cultural heritage sites (7 million or 35% of activities)
- Art galleries/museums (6.6 million or 35% of activities)
- Concerts, plays, musicals (3.3 million or 17% of activities)
- Ethnic heritage sites (2.7 million or 12% of activities)
- 

*(Clive B. Jones, Economic Research Associates, Knowledge Based Tourism: World Tourism Organisation Round Table – www.econres.com.)*

Only 8% of the US population, we recall, holds a passport compared to much higher passport ownership rates (and inter-EU travel capacity) in the now much larger and closer market area of Europe which, with 370 million citizens spending an average of 9% of their consumer expenditure on tourism, makes it the most important consumer block in the world travel market.

- *45-50% of European holiday destinations are chosen by virtue of the presence of heritage sites, cultural events and attractions. (Dr Reinhard Klein [European Commission DG ENTR Tourism Unit], ‘Public Policies and Cultural Tourism – EU Activities’ in *turisme i cultura: Debats del Congrés de Turisme Cultural*, Interarts Foundation, Barcelona, 2001, p. 55).*
- The average total spend for cultural tourists in Europe in 2002 was over 400 euros for foreign tourists and almost 300 euros for domestic tourists.

In the UK, the Visit Britain website<sup>1</sup> states that “*Arts and cultural tourism is one of the fastest growing areas of tourism demand; in Britain it is already worth nearly £5 billion (estimate) a year.*”

The following table from the University of Greenwich lecturer Melanie K Smith’s book *Issues In Cultural Tourism Studies*<sup>2</sup> provides a list of typical Cultural Tourism activities and areas:

- Heritage Sites
- Performing Arts Venues
- Visual Arts – galleries, sculpture parks etc
- Festivals and Special Events (music festivals, sporting events, carnivals etc)
- Religious Sites
- Rural Environments
- Indigenous communities and traditions
- Arts and Crafts

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<sup>1</sup> British Tourist Authority <http://www.visitbritain.com/news/media-brief3.htm>

<sup>2</sup> Published by Routledge 2003

- Language
- Gastronomy
- Industry and Commerce (visits to mines, dockyards, breweries etc)
- Modern popular culture (pop music, shopping, fashion etc)
- Special Interest Activities (painting courses etc)

According to Melanie Smith a cultural Tourist would have the following profile:

- Keen on the notion of travelling
- Actively seeking difference
- Seeking authenticity in cultural experiences
- Concerned with enhancement of self
- Interaction with destinations and inhabitants
- Interested in ‘real’ experiences
- Disdain for representations and simulacra

Smith also offers the following types of cultural tourist and their typical places and activities of interest:

<b>Heritage Tourist</b>	Visits to castles, palaces, country houses, archaeological sites, monuments, museums, religious sites
<b>Arts Tourist</b>	Theatre, Concerts, Galleries, Festivals, Carnivals, Events, Literary sites
<b>Creative Tourist</b>	Photography, painting, pottery, cookery, crafts, language learning
<b>Urban Cultural Tourist</b>	Historic cities, regenerated industrial cities, waterfront developments, arts and heritage attractions, shopping, nightlife
<b>Rural Cultural Tourist</b>	Village, farm, agro-tourism, eco-museums, cultural landscapes, national parks, themed trails
<b>Indigenous Cultural Tourist</b>	Trekking, cultural centres, arts and crafts, cultural performances and festivals
<b>Popular Cultural Tourist</b>	Theme parks and attractions, shopping, pop concerts, sporting events, media and film sets, industrial heritage sites, fashion and design museums

According to Tunbridge and Ashworth (1996)<sup>3</sup> a number of generalisations can be made about types of cultural tourists:

- Better than average education
- Age groups 20-30 or 45-60

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<sup>3</sup> Dissonant Heritage – Wiley and Sons

- Often above-average income
- Actual or aspiring member of the middle class
- Travelling without children
- Experienced in foreign travel
- Relatively high daily expenditure

#### 4 IMPLICATIONS: IN SEARCH OF AUTHENTICITY

*“Sooner or later the artifice of entertainment – constant, ceaseless entertainment – will drive people to seek authenticity. Authenticity will be the buzz word of the 21<sup>st</sup> Century. And what is authentic? Anything that exists for its own sake. The past is a world that existed before Disney and Murdoch and British Telecom and Nissan and Sony and IBM and all the other shapers of the present. The past (its culture and structure) was here before they were. The past is real. It’s authentic. And this will make the past unbelievably attractive to 21<sup>st</sup> Century tourists.”*

- Michael Crichton, *Timeline*

Some of the implications for the new tourism – including cultural, creative and heritage tourism - have been identified by Clive B. Jones of Economic Research Associates (ERA) as follows:

- Emphasise diverse and individualised attractions and accommodations of authentic historic and cultural value.
- Promote and emphasise the value of self-improvement programmes (eg short course culture, archaeology, history, literature and ecology programmes, etc).
- Make products known to knowledge-based organisations.
- Provide high quality interpretation of historical, environmental and cultural/ethnic attractions.
- Develop a high quality computerised product database using, for example, Geographical Information Systems (GIS) software.

*Knowledge Based Tourism: World Tourism Organisation Round Table –  
[www.econres.com](http://www.econres.com). )*

Authenticity is not, of course, only to be found in the past. It is also to be found in the ‘active present’ of, for example, community-based and ethnic festivals and other cultural events which are, at the same time, a stimulus to contemporary cultural and creative industry development.

It will be important in any *sustainable* cultural tourism strategy to balance the 'demand-side' factors of consumption identified in the figures above with the 'supply side' factors of creation and production: to balance, that is to say, the cultural value production chain or the 'culture cycle'.

## 5 WHERE TO START: CULTURAL MAPPING

At the recent Local Government Arts Forum workshop on 'Cultural Tourism in Essex' held at the John Innes Centre in Norwich as part of the Arts Council's Local Arts Partnerships scheme, one of the strong points to emerge was that one needs to start by building on and 'shouting about' what Essex already has and does.

A necessary pre-requisite of such a starting point is to know or to assemble an inventory of what an area's cultural assets, strengths and weaknesses are.

*"Cultural mapping involves the identification and recording of an area's indigenous cultural resources for the purposes of social, economic and cultural development. Through cultural mapping, communities and their constituent interest groups can record their cultural practices and resources, as well as other intangibles such as their sense of place and social value. Subjective experiences, varied social values and multiple readings and interpretations can be accommodated in cultural maps, as can more utilitarian 'cultural inventories'. The identified values of place and culture can provide the foundation for cultural tourism planning and eco-tourism strategies, thematic architectural planning and cultural industries development. "*

*(Marcia Langton, Valuing Cultures: Recognising Indigenous Cultures as a Valued Part of Australian Heritage, 1994: pp. 19-20).*

Though formulated by an Australian Aboriginal researcher with specific reference to her own culture, this quote provides some useful pointers to the ways in which other forms of indigenous culture can be effectively and sustainably mapped – and mobilised – for both cultural tourism and cultural/creative industry development.

To agree on a framework and agenda for cultural mapping we need to be attentive to - and informed by - the special contours, features and textures of the ground that we are surveying.

There is an urgent need for new forms of collaboration and intellectual cross-fertilisation between, community, industry, academic and government sectors:

- the academic sector often has the competencies in the application and refinement of conceptual frameworks and methodologies;

- the community sector often has the necessary 'local knowledge';
- the industry and government sectors, in turn, tend to be concerned with sectoral or departmental objectives but, of course, have powers and resources for policy implementation beyond those of other actors.

Cultural mapping can provide both a catalyst and a vehicle for bringing together these diverse interests. This approach provides a fruitful context for the convergence of research skills, local knowledge, industry and government interests, and a useful example of the sort of multidisciplinary and cross sectoral collaboration in research which is going to be so important for both enhancing cultural resources and values and developing them in the context of the new cultural and creative industries.

The challenge for Essex and its Cultural Tourism programme is to bring these various sectors and their representatives together to work on an agreed strategy and operational plan.

New information and communications technologies such as, for example, Geographic Information Systems (GIS) software which allow the recording of many 'layers' of information about a place will be invaluable tools in the context of cultural mapping for Essex.

Normally used for physical and land use planning purposes, GIS software is also capable of recording both quantitative demographic information – population, ethnicity, etc – and qualitative information in the form of narrative, images, stories, etc about a given place. It can integrate into its 'layers' of information details of, for example, a special heritage site or Site of Special Scientific Interest (SSSI) and have integrated information on that site in the form of text or additional and interpretative images.

GIS is used by all levels of government, by academic geographers and planners, and by commercial agencies and it is not difficult to see how it may be applied in the more qualitative context of cultural mapping and planning with interactive and online potential. For a more detailed explanation of what GIS is and can offer, have a look at <http://www.gis.com/whatisgis/index.html>

To view an Online GIS in operation have a look at a number of the links contained on this webpage <http://www.gis.com/whatisgis/index.html> or go to <http://www.atlas.wa.gov.au/> . (A broadband connection would be helpful in terms of viewing speed)

The culturally sensitive development of Geographic Information Systems (GIS) software and other new technologies for 'cultural mapping' provides one catalyst for collaboration which should be pursued and encouraged, especially with agencies operating at local levels. This responds to an agenda which has been

identified by Manuel Castells in the context of the development of powerful new global information flows:

*...local societies...must preserve their identities, and build upon their historical roots, regardless of their economic and functional dependence on the space of flows. The symbolic marking of places, the preservation of symbols of recognition, the expression of collective memory in actual practices of communication, are fundamental means by which places may continue to exist as such...*

*(Castells, 1991: 350-351)*

More than a methodology for the sake of it, cultural mapping seen in these terms responds to urgent new and integrally connected issues in the global cultural and communications economy and requires us to broaden our purview of the place of local cultural resources in that context, both recognising and enhancing the relations between the 'local' and the 'global': local distinctiveness – global potential in other words.

## 6 REAL ESSEX – NEW STORIES

What does this all mean for Essex?

What can we do with a county with 70 museums and galleries and 20 theatres and concert halls which is also the birthplace or once residence of Boadicea, King Harold, Queen Elizabeth I, Ann Boleyn, John Constable, Daniel Defoe, William Harvey, Gustav Holst, Guglielmo Marconi, Samuel Pepys, Dorothy L. Sayers and Dick Turpin? What are we to make of a county that produces bands such as Blur and Turner Prize winner Grayson Perry? What can we do with a county which hosts an international airport at Stansted, a smaller airport at Southend, a ferry port at Harwich, a number of harbours and marinas along its varied coastline, and main arterial road routes such as the A12, A13, and M11?

What can you do with a county which, according to the *UK Tourism Survey*:

- ranks **third** in the East of England region (after Norfolk and Cambridgeshire) for *domestic* tourism visits at 2.9 million people spending an average of £118 per trip producing a total domestic tourist spend (ie. a regional or county *export*) of £276 million; and
- ranks **first** in the East of England region for *overseas* visitors at 450,000 people spending an average of £372 per trip producing a total overseas tourist spend (ie. a national *export*) of £114 million?

What can you do with a county which, on regional figures and according to the *UK Tourism Survey*:

- hosts the **top regional** tourist attraction in Colchester Zoo with 504,000 visitors in 2002; and
- hosts the **fifth** ranked *regional* tourist attraction in Southend Pier with 374,000 visitors in 2002?

What can you do with a county which:

- has a database and data capture mechanism and process covering, in the arts sector alone (excluding heritage), some 881 organisations and practitioners at district, borough and unitary local government levels; and
- has now combined (at County Council level) its arts and sports development (cultural services) and heritage portfolios along with libraries and learning services?

What can we do about a county which still struggles with a poor image in the media and is battling to overcome the long-lasting, pervasive, and ultimately corrosive impression of ‘Essex boys and girls’?

The answer to all of these questions has to be ‘quite a lot’ given the implications of – and imperatives for – cultural tourism identified above.

The numbers and baseline resources are there for an effective combination of cultural and tourism imperatives and efforts; so where do we go next.

## 7 OBJECTIVES AND ACTIONS

*“The challenge for [those] working in both the tourism and the arts and cultural sectors is to work together to develop and deliver experience-driven products that deliver authenticity, opportunities for self-improvement, and engage the consumer who wishes to go beyond the superficial and ‘journey further’.”*

*Journey Further: a cultural tourism strategy for Western Australia, 2004, p.5*

Firstly we need to arrive at an agreed overall definition (or mission/vision statement) of cultural tourism for the parameters of this particular programme. One initial suggestion would be:

*“In its lifestyle, people, arts, heritage and environment Essex has the full range of experiences that make it a unique destination for the domestic and international cultural tourist. Success lies in the skilful development, maintenance, marketing, selling, and interpreting of the creative and cultural offer”*

Secondly we need to identify what we can build on and what we can re-package or tie together to provide attractive opportunities for tourists to experience cultural events and locations in Essex.

Thirdly we need to identify what new cultural products might need to be produced to enhance the current cultural offer.

Fourthly we need to identify what infrastructure, resources, mechanisms, and data capture might support our endeavours.

Initial thoughts are that, in the absence of a regional cultural tourism strategy, these ambitions should be rolled up into a county-wide five year (2004-2008) *Cultural and Creative Tourism Strategy*. The strategy should ideally be the responsibility of a senior level Cultural Tourism Action Group.

The above points would shape a number of potential objectives for the cultural tourism strategy. Some suggested examples are shown below

### **7.1 Marketing: Strengthen the perception of Essex as a culturally rich destination.**

#### *Suggested Actions:*

- Build links with the Regional Tourism Marketing Strategy and devise a comprehensive marketing and media relations strategy.
- Work with the Regional Tourism Marketing Strategy to establish an ongoing market research agenda focussed on cultural and related tourism interests and needs to profile the local, regional, national, and international visitor; ascertain their needs, motivations and information sources; set and monitor targets for day, weekend and short visits in terms of attendance figures and increased visitor spend.
- Develop a branding and hallmarking strategy for Essex events/attractions that are of national and international standing
- Maximise inter-agency collaboration for positioning Essex in the tourism, conventions, and exhibitions marketplace
- Establish effective web-based information portals for Essex cultural tourism
- Mobilise local/indigenous image-creation resources for the local, regional, national and global positioning of Essex.
- Work closely with regional and sectoral PR and Press agencies to diminish the impact of the stale and non-useful images/impressions of Essex. e.g. developing actions which might exploit and/or displace the images of 'Essex Man' and 'Essex Girl' to uncover the real/authentic Essex.
- Utilise existing and new market research data to identify selling points and potential market segments.



## **7.2 Partnership and Funding: Enable and broker development opportunities linking cultural, tourism, economic development and regeneration opportunities.**

### Suggested Actions

- Establish a high-level cultural services/tourism/economic development reference group within Essex and link to regional initiatives
- Establish a brief and action plan for the above reference group in relation to Thames Gateway, Haven Gateway, Stansted and other related strategic infrastructure initiatives.
- Work to obtain committed high-level buy-in from the Tourism side of the Cultural Tourism equation: e.g. collaborative agreed actions with Tourist Information Centres
- Provide training sessions on cultural and creative tourism for stakeholders in arts, cultural and tourism sectors
- Provide targeted and customised business support for businesses in the cultural tourism production chain
- Produce a funding strategy to underpin a rolling programme of applications to major national and regional funding programmes

## **7.3 Programme Design: Encourage product and service development building on the established strengths of Essex and capitalising on new opportunities.**

### Suggested Actions

- Following research and consultation develop an appropriate 3 year programme of cultural (and in the case of this particular programme 'arts-driven') activity to place creative product and activities firmly at the core of the Cultural tourism initiative.
- Through arts/cultural/heritage organisations and agencies develop a range of text and image-based 'Essex Stories' in hard copy and digital/web-based forms
- Explore synergy with current initiatives such as *Real Essex*
- Encourage film, television and radio productions which profile a new image of Essex

## **7.4 Infrastructure: Establish a mechanism to position, promote, and sell Essex as a cultural destination.**

### Suggested Actions:

- Set up a robust management system for the Cultural Tourism programme – perhaps a Cultural Tourism Officer or unit.
- Establish a comprehensive digital (and selective hard copy) 'cultural map' of Essex with all attractions, events, sites, festivals etc on a geographical and calendar basis.

- Build on the existing County Council data capture mechanism to include heritage organisations and sites.
- Integrate data on supply-side businesses and organisations with demand side data on user/customer/visitor needs and interests to form a comprehensive cultural resource database, preferably using Geographical Information Systems (GIS) software.
- Produce performance indicators to assist monitoring and evaluation of programme successes and impacts

## **8 CONSULTATION QUESTIONS FOR CLUSTER GROUPS**

Ahead of the cluster groups taking place in the week beginning Monday 15<sup>th</sup> March – here, for your information, are a number of questions that we will draw from to structure the sessions. It would be helpful if you could have a think about some of them before the cluster groups.

### **Programme Design questions**

1. You have had a chance to look at the Discussion Paper prepared for this project (*Local Distinctiveness – Global Potential...*) so do you have any general queries or issues relating to that?
2. The paper presents a series of ‘Objectives and Actions’ for the development of a sustainable cultural tourism strategy for Essex. Which objectives and actions seem the most feasible and where are the synergies with your work
3. Please comment on any potential barriers or obstacles to realising these objectives and actions both in general and in your area/jurisdiction.
4. The Discussion Paper refers to the importance of a database which both identifies the resources available for cultural tourism and keeps track of user/consumer needs and interests. Are you aware of any data source in your area/jurisdiction which might feed into or provide a base for this?
5. What do you think of the proposal to include an element of GIS cultural mapping within the 3 year programme?
6. What kind of programmes and activities might kick-start the campaign and provide some early wins in the first couple of years? Are there any particular themes that suggest themselves?

### **Marketing Questions**

7. The Discussion Paper notes that the two major attractions in Essex (in terms of annual visitor numbers and according to the UK Tourism Survey) are Colchester Zoo and Southend Pier. Neither of these are – in narrow terms –

'cultural attractions'. Are there any cultural attractions or events you can think of in the County which might compete with these?

8. The Discussion Paper also notes that Essex has first place in the region in international visitors. In what ways do you think that Essex can capitalise on this regional market and competitive advantage?
9. Essex is third placed in the region for domestic visitors (after Cambridgeshire and Norfolk). How can this be improved?
10. The Market: who might form the key markets for cultural tourism in Essex?
11. The Market: who are Essex's competitors
12. Cultural Tourism Product: What do you think are Essex's (*or your district council's*) strengths and weaknesses in terms of cultural tourism initiatives?
13. What can Essex (*or your district council*) build on and what new product might it need to create?

#### **Partnership and Funding Questions**

14. Who might fund the development of cultural tourism in Essex over the next 5 years?
15. Who are Essex's key partners or collaborators for this project?

#### **Programme Impact questions**

16. How could cultural tourism initiatives in Essex help to deliver local, regional or national key inclusion and cultural diversity outcomes?
17. How can cultural tourism contribute to social and economic regeneration in Essex?
18. How could cultural tourism raise Essex's profile and improve its image?
19. How would we know in 5 years time whether a Cultural Tourism drive in Essex had been successful?
20. The Partnership is keen that the cultural tourism programme should have a positive impact on all the sub-regional local authorities: how could this be achieved – particularly within your own area?

**Colin Mercer and John Lancaster**  
**additional input by Sarah Boiling**  
**8 March, 2004**