

Institution: University of Wales Trinity Saint David		
Unit of Assessment: 26		
Title of case study: Wales in Travel: Heritage, Tourism and the Arts		
Period when the underpinning research was undertaken: 2013-2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Dr. Mary-Ann Constantine	Reader/ PI Curious Travellers	2002 – current
Dr. Elizabeth Edwards	Research Fellow	2009 – current
Dr. Ffion Jones	Research Fellow	2002 – current
Dr. Heather Williams	Co-I European Travellers	2007 – current
Period when the claimed impact occurred: 2014-2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact		
<p>Between 2013 and 2018 the University of Wales Centre for Advanced Welsh and Celtic Studies (CAWCS) participated in two linked AHRC-funded research projects focused on travel writing and have directly benefited the heritage, tourism, arts and education sectors in Wales. These sectors are renowned for the breadth and scope, encompassing major museums, archives and galleries, but also smaller heritage organisations and community led initiatives. Each of these play a central role in the country's heritage tourist economy and are a significant driver of economic growth, regeneration and community well-being. While academic research makes a significant contribution to the wider heritage sector, barriers remain in the capacity of smaller heritage organisations, often located away from major metropolitan centres, to access new research and to develop innovative models of public engagement. Responding to these barriers, the work of the <i>European Travellers to Wales</i> and <i>Curious Travellers</i> projects has a) helped to build sustainable collaborative capacity in and between national institutions in Wales and smaller scale heritage organisations, practitioners and communities and b) enhanced public engagement by enabling access to major research-driven public-facing outputs. This has facilitated wider, better-informed and more inclusive public access through collaboratively-developed digital heritage tools, educational resources and creative practice. Finally, the research was used to lever further additional investment from the European Regional Development Fund to support the heritage and tourism sectors in West Wales and Ireland.</p>		
2. Underpinning research		
<p>Two major AHRC projects, <i>European Travellers to Wales: 1750-2010 (ETW)</i> (PI Carol Tully, Bangor; Co-Is Kathryn Jones (Swansea) and Heather Williams, CAWCS) and <i>Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour (1760-1820) (CT)</i> (PI Constantine; Co-I Nigel Leask, Glasgow) have produced open-access digital resources presenting and interpreting previously unknown travel writing and related texts to a wider public (outputs 1 & 2). These, with academic monographs, articles, blogs and exhibitions, have brought significant new insights to the field. ETW's research uncovered an important new multilingual corpus of European material about Wales, revealing many more connections with continental Europe than previously known. Analysis of new sources confirmed that while European visitors to Wales were predictably attracted to scenic mountainous terrains, industrial sites were also an attraction (outputs 1 & 3). CT's research focused on tours in English 1760-1820, examining representations of Wales and Scotland at a period when the 'Home Tour' became a major part of British culture. Key research findings include a wealth of lost voices, notably unpublished manuscript accounts of travel by women which were only fractionally represented in the hitherto published record (see outputs 2 & 6). This also includes a complex network of correspondents in Wales and Scotland (including Welsh and Gaelic speakers) whose words were mediated by Pennant in his influential published Tours (outputs 2 & 4).</p> <p>Both projects have contributed to our understanding of the entwined nature of the birth of tourism and the perception of the 'Celtic' peripheries within the British state and abroad. They</p>		

also make an original contribution to studies in travel writing by focusing on a minoritized nation at the geographical periphery of Europe, providing direct evidence for the dynamics of European intercultural relations and representation. This has contributed new insights into concepts of Wales and Welshness within Four Nations studies (outputs 3,4 & 5). The research is thus not only an important contribution to Welsh and Celtic Studies, but to Modern Languages and the study of multilingual British literatures/histories generally. Both projects demonstrate the value and relevance of high-level language skills and translation to ‘help us understand our own culture’ (Times Higher, 23 Feb 2017). Research into this varied textual corpus was developed further through explorations of visual art. European artists in Wales, many of them émigrés or refugees, were the focus of ETW’s major travelling and online exhibition EuroVisions. CT ran two exhibitions, one in London focused on perceptions of the Scottish Highlands from Welsh and Metropolitan perspectives; and one across Wales and online, which saw creative practitioners engaging directly with our research findings to explore environmental, feminist and national themes. CAWCS staff involvement in the many outreach events linked to these exhibitions is detailed at the end of section 4 below: underpinning research was split equally between partner institutions on both ETW and CT.

3. References to the research

- 1) European Travellers to Wales Database of Travel Accounts. Fully searchable, open access dataset, containing English summaries of nearly 500 travel accounts about Wales in European languages. Ed. Rita Singer (PGRA), with Jones (Co-I), Tully (PI), Williams. (First published 13 April 2015). <http://etw.bangor.ac.uk/about-database>
- 2) Curious Travellers Digital Editions. Contains over 500 previously unpublished letters by Pennant, 25 previously unpublished tours by other writers. CAWCS contributors: Ffion Mair Jones, Elizabeth Edwards, Mary-Ann Constantine. (November 2018 – December 2020). <https://editions.curioustravellers.ac.uk/>.
- 3) Jones, Tully and Williams, *Hidden Texts, Hidden Nation: (Re)Discoveries of Wales in French and German Travel Writing since 1750* (Liverpool: Liverpool University Press, 2020).
- 4) Constantine and Leask (eds.), *Enlightenment Travel and British Identities: Thomas Pennant’s Tours of Scotland and Wales* (Anthem Press: London, 2017).
- 5) Jones, Tully and Williams, ‘Travel Writing and Wales’, special issue of *Studies in Travel Writing*, 18:2 (2014).
- 6) Constantine, “‘The bounds of female reach’: Catherine Hutton’s Fiction and her Tours in Wales’, *Romantic Textualities: Literature and Print Culture, 1780–1840*, no. 22, 92-105 (Spring 2017).

Awarded	Grant	Sponsor	Period	Funded
Bangor University [PI] Swansea University [Co-I] CAWCS [Co-I]	European Travellers to Wales: 1750-2010 AH/L009463/1	AHRC	June 2013 – Sep 2017	£420,000
CAWCS [PI], Glasgow University (Co-I)	Curious Travellers AH/K001817/1	AHRC	Sep 2014 – Dec 2018	£785,783
Bangor University [PI] CAWCS [Co-I]	Travellers to Wales AH/P014046/1	AHRC	June 2017 – Feb 2018	£78,743

4. Details of the impact

4.1. Research into historic travel supporting national institutions, education and the tourist sector.

Royal Commission on the Ancient and Historical Monuments of Wales (RCAHMW).

ETW’s research findings enabled the Royal Commission on the Ancient and Historical Monuments of Wales to enhance their site records of the built environment in Wales, to develop brand new digital records of sites, and to drive forward their vision of using cutting edge

technologies to preserve and promote heritage. Showcasing these digital products on our quadrilingual website allowed them to target a new audience of French and German tourists, as confirmed by Christopher Catling (CEO): the team's linguistic expertise along with the partnership with Visit Wales '*enabled us to reach a totally new set of users*'. A recreation of Tintern Abbey as it is described in historic travel accounts provided an opportunity to innovate with virtual reality environments and develop a product that has proven popular at public engagement events. The experience has '*enabled the organisation to continue to develop its digital productivity and engage with new and wider audiences*' (5.2).

See <http://footsteps.bangor.ac.uk/en/>

National Library of Wales (NLW).

Both projects have influenced educational and digital strategies at the National Library of Wales. CT research helped shape NLW's award-winning policy on digitising 'national treasures' and driving a '*new era of sharing*' by releasing open data to Wikimedia Commons. Prioritising Pennant's illustrated *Tours of Wales* enabled free access to and use of eye-catching C18th images across a range of outputs, including the updated Thomas Pennant Society handbook (5.5). For Jason Evans of NLW, this was '*exactly the kind of wider public use of our material we have been hoping to facilitate*' (5.8). CT researchers also co-curated an exhibition of Pennant's books and manuscripts (2017), gave talks in NLW and produced content for their website. Both attracted new audiences and users. In collaboration with NLW's education unit, material from ETW's EuroVisions exhibition was shaped into a bilingual (Welsh/English) KS2/ KS3 eBook, for deposit on Welsh Government education site HWB (over 1350 views). As Education Officer Owain Dafydd confirms, this provided partners at NLW with '*one of the first opportunities to collaborate*' on the creation of a digital resource (now a core part of its objectives) (5.6). ETW team members (Swansea University) trialled the eBook in 5 workshops in south Wales primary schools (2019). It is listed as a resource in a Welsh Government report on delivering the new curriculum in Wales, *Black, Asian, Minority Ethnic Communities and Cynefin in the New Curriculum Working Group Interim Report* (November 2020). See <https://hwb.gov.wales/>

Welsh Government, Visit Wales and Gwynedd Council.

ETW's research on historic industrial travelogues was used in the development of the 'Slate Landscape of North West Wales' bid that has now been formally presented to UNESCO as the UK's next nomination for inscription on the World Heritage List by the Department for Digital, Culture, Media and Sport (DCMS) in cooperation with the Welsh Government and Gwynedd Council. As confirmed by David Gwyn (lead consultant) the French and German-language research made the document '*all the more persuasive by setting out the international impact*' (5.7). ETW also worked with project partners Visit Wales, influencing their marketing strategy in Germany and France. Their Head of Marketing Lucy von Weber confirms Visit Wales were able to '*create exciting new German language editorial content*' and '*engage with new and wider audiences and sectors across Germany*' by using the digital outputs of our follow-on project (5.3). The renewed marketing strategy for Wales as a destination to German tourists will be strengthened during 'Wales in Germany 2021' (5.3, 5.7).

See <https://www.visitwales.com/de/eine-reise-die-vergangenheit>

4.2. Building capacity in smaller organisations and the regional heritage sector Welsh Museums and Galleries

EuroVisions & Movement, Landscape, Art

ETW's research findings on European artists in Wales became EuroVisions (2015), an exhibition of more than fifty items, many loaned from the National Library of Wales. The exhibition opened in Ceredigion Museum, where curator Carrie Canham confirms it '*helped us deliver our business plan objectives*', and increased visitor figures '*significantly*' (by 14%). Collaboration with ETW also benefited the museum '*both in terms of audience development and broadening our knowledge about the collections*' (5.1). It then travelled to Swansea Museum and Storiell (Bangor), with a linked programme of public events, attracting some 23,836 visitors between April and July 2015. The project thus enabled mutually productive collaborations between a national organisation (NLW) and smaller regional bodies across Wales. CT's 2016-17

exhibition, Movement, Landscape, Art brought artistic responses to historic text and contemporary landscape to three Welsh venues: Oriol Sycharth, Wrexham; Oriol Brondanw, Llanfrothen; and Old College Aberystwyth. An extensive and varied series of public events enhanced the capabilities of the three galleries which hosted these works (5.4, 5.9). For Brondanw's curator, Dylan Williams *'the calibre of the research, the excellence and variety of the artists involved, all tied in symbiotically with our gallery's ambition'*, helping Brondanw to *'establish itself with audiences and with artists at a critical point in its development'* (5.4). CT staff also organized a public day-school, 'The Power of Place', to enhance capacity and attract audiences to an exhibition at the MOMA, Machynlleth on *Romanticism in the Welsh Landscape* (May, 2016).

Dr Johnson's House, Linnean Society and the Cymmrodorion Society.

Three London-based institutions benefited from the opportunity to strengthen awareness of the UK's regional cultures, languages and identities in metropolitan centres. CT's research underpinned an exhibition (Oct 2018-Jan 2019) at Dr Johnson's House in central London, with supporting events including talks and an evening with prize-winning Scottish poet Alec Finlay and the Welsh National Poet Ifor ap Glyn. The exhibition had 4724 visitors over 3 months, a 28% increase in visitor numbers compared to a similar exhibition the previous year, and attracted excellent feedback: *'I have been a regular to the house since discovering it [...] the travel exhibition was a fascinating complement to what is usually on show'* (5.10). Our success at Dr Johnson's House has led directly to talks with the Gilbert White House Museum in Selbourne about a future collaborative Pennant-White exhibition. CT held a public conference at the Linnean Society (November 2018), who curated a special exhibition of Pennant-related items in their Library. Two CAWCS team members addressed the Welsh Cymmrodorion Society, thus supporting the cultural calendar of the 'ex-pat' London-Welsh community.

Thomas Pennant Society.

CT's Collaboration with the Thomas Pennant Society (ca. 80 members) enabled research findings to be delivered through lectures, trips and events, and was directly applied by the Society in shaping their programme of talks and their publicity material. Members attended talks and launches in London and Glasgow, and enjoyed bespoke guided tours of CAWCS and NLW; four CT staff have been invited to give the Annual Lecture. We are especially proud that this relationship has lasted well beyond the 2018 end of the funding period, and we continue to work *'closely and productively'* with the Society, recently redesigning and printing a new illustrated Handbook (*'a direct and tangible result of collaboration'*), and producing a report at their request on Thomas Pennant and C18th slavery. The Society is currently working with CAWCS to attract future funding to extend their regional outreach activities including renewing heritage trails and twinning a local school with a Scottish counterpart. They *'hope very much to continue our association in the future'* (5.5).

4.3. Empowering communities, creative practitioners and business

Community Arts

In 2016 CT asked 13 artists to follow parts of Pennant's itinerary in north Wales; their varied creative processes drew directly on our multifaceted research, from dramatic abstracts using copper pigments from Parys Mountain, to experimental soundscapes riffing on the penillion singers of Cadair Idris. Processes and results were captured in a series of lively blogs which show how the layering of historical over modern space opened up new ways of approaching even familiar landscapes in their practice (*'One of the most stimulating things about participating in the Curious Travellers project has been the exposure of huge gaps in my general knowledge: on my walk past Henllys a few weeks ago I noted the curious shapes of the fields and banks by the road but was unable to interpret them [...]. Now I'm wondering whether the odd bank on one side of the road to the farm could be something to do with the moat. I should stop speculating, and find out'*). (Craig: 5.9). The artists have also benefited from having their work displayed online with links to their own websites (5.9).

Ports Past and Present.

The success of CT's creative interpretation strand enabled University College Cork, CAWCS, Aberystwyth University and Wexford County Council to successfully bid for the €3.25m Ireland Wales programme *Ports, Past and Present* project. This has secured €2.6m in European Regional Development Funding to increase visitor numbers and enhance visitor experiences in the five port towns of Holyhead, Dublin Port, Rosslare, Fishguard and Pembroke Dock. While running to 2023, early impacts which have achieved as of December 2021 include twelve creative commissions of £5000 each for local artists. The artists are currently enabling local and visitor engagement with heritage in the five port towns by visualising research based accounts of historic travel across the Irish Sea. Aligned to Welsh government strategies in heritage, tourism and the environment, both projects have formed collaborative networks with tourism providers and promoters, and have directly supported businesses in the creative and digital sphere (e.g. ETW specialized content on *Footsteps* website, *Ports Past and Present* workshops and promotional films) as well as in heritage and tourism. The project has recently been showcased by the British Academy for its innovative knowledge exchange.

CAWCS staff input to outreach events

CAWCS staff on ETW co-curated EuroVisions, arranged the Aberystwyth public events, delivered the mid-Wales talks to community groups, converted exhibition material into an educational Ebook with the National Library of Wales. Liaison with Visit Wales and RCAHMMW was shared across the partners. CAWCS staff on CT curated the 2016-17 artists' exhibition, managed and organized 17 related public events; co-curated and organized 4 events for the 2018 Doctor Johnson's House exhibition (with Co-I Leask from Glasgow and the resident curator); organized two free public day-schools in National Museum Wales; co-organized events in MOMA Machynlleth; wrote, designed and published related catalogues; co-designed and co-wrote (with Irish colleagues) the successful EDRF application.

Evidence of extent of impact.

Both projects reached the general public through local and national press (*Cambrian News*, *Western Mail*, *Planet*, *New Welsh Review*, *Golwg*, BBC website, *Times Higher*, *The Gamer*), television (S4C 'Heno'), radio (BBC Cymru 'Dei Tomos', 'Aled Hughes', BBC Wales). CT's findings were showcased at the Hay & Cheltenham festivals in 2019.

Quantitative evidence for online resources and social media:

Curious Travellers Twitter 640 followers; European Travellers Twitter 700, Facebook 291 likes. ETW website use: total sessions 6596, unique visitors 4092, total page views 26999, unique page views: 20632, with a reach of 70 countries; ETW follow-on website use: total sessions 1838, unique visitors 1248, total page views 4051, unique page views 2795, with a reach of 34 countries. Ebook on HWB downloaded 1350 times. CT website use for period January-December 2020: Unique visitors 17,666; number of visits 31,069; page views 116,797; hits: 318,982. CT have had ca. 40 direct research queries through the website.

5. Sources to corroborate the impact

- 1) Testimonial. Curator, Ceredigion Museum
- 2) Testimonial. CEO, RCAHMMW
- 3) Testimonial. Head of Marketing and Tourism, Visit Wales (Welsh Government).
- 4) Testimonial. Curator Oriel Brondanw
- 5) Testimonial. Thomas Pennant Society
- 6) Testimonial. Education Officer, National Library of Wales
- 7) Testimonial. Consultant, bid for UNESCO World Heritage Status
- 8) Testimonial. National Wikimedian. National Library of Wales
- 9) Selected reflections from Curious Travellers' artists
- 10) Questionnaire from Dr Johnson House Museum