



DOI: 10.5281/zenodo.192842

# THE DEVELOPMENT OF KEY CHARACTERISTICS OF WELSH ISLAND CULTURAL IDENTITY AND SUSTAINABLE TOURISM IN WALES

Brychan Thomas, Simon Thomas and Lisa Powell

*Business School, University of South Wales*

Received: 24/10/2016

Accepted: 20/12/2016

Corresponding author: [brychan.thomas@southwales.ac.uk](mailto:brychan.thomas@southwales.ac.uk)

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## ABSTRACT

This paper considers the development of key characteristics of Welsh island culture and sustainable tourism in Wales. In recent years tourism has become a significant industry within the Principality of Wales and has been influenced by changing conditions and the need to attract visitors from the global market. To enable an analysis of the importance of Welsh island culture a number of research methods have been used, including consideration of secondary data, to assess the development of tourism, a case study analysis of a sample of Welsh islands, and an investigation of cultural tourism. The research has been undertaken in three distinct stages. The first stage assessed tourism in Wales and the role of cultural tourism and the islands off Wales. It draws primarily on existing research and secondary data sources. The second stage considered the role of Welsh island culture taking into consideration six case study islands (three with current populations and three mainly unpopulated) and their physical characteristics, cultural aspects and tourism. The third stage examined the nature and importance of island culture in terms of sustainable tourism in Wales. This has involved both internal (island) and external (national and international) influences. From this a summary of the salient issues from the findings has been made enabling direct analysis of the importance of island culture to sustainable tourism in Wales.

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**KEYWORDS:** characteristics, island culture, sustainability, tourism, Wales.

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# 1. INTRODUCTION

This exploratory study considers the topical issue of cultural island sites. The role of island sites and their culture in relation to mainland tourism development is considered to be significant in attracting visitors to countries like Wales. Cultural interest can have a specific influence on an island setting and can be relevant to both island researchers and a broader readership amongst tourism academics. The paper therefore considers the importance of island culture to the tourism industry in Wales and shows that there has been little recognition of this in recent years; this needs greater promotion in line with a more discerning tourism market. The analysis has taken into account secondary data, a case study analysis, and an investigation of cultural tourism. Over three million people live in Wales according to the 2011 census increasing from 2.81 million in 2001 (Welsh Government, 2011). Wales measures 170 miles (274 km) from south to north, and 60 miles (96 km) from west to east, with coastline of some 750 miles (1,200 km) (Welsh Government (2011) (Figure 1). The total land surface is 8,023 square miles (20,779 km<sup>2</sup>) with 80 percent of land area dedicated to agricultural activities. There are 41 blue flag beaches, 3 national parks, 6 UNESCO World Heritage sites and 3 areas of outstanding natural beauty (Welsh Government, 2011).



Figure 1: Map of Wales (Source: lonelyplanet.com, 2016)

There are some 50 islands located off the coast of mainland Wales which are listed in Table 1. The table includes the English and Welsh names of the islands (island in Welsh is Ynys), together with the island group or location. This list includes tidal islands including Sully Island but not locations termed islands that are peninsulas such as Shell Island. There are twenty islands off the coast of Anglesey, which is the largest island of Wales in the Irish Sea; fifteen islands off the coast of Pembrokeshire, an important tourism destination in Wales; three islands off Gwynedd; three off Gower; three off the Vale of Glamorgan; two off Ceredigion; two in the St Tud-

wal's Islands group; and one in the Bristol Channel. The ten largest islands in Wales are given in Table 2 that shows their areas.

Table 1. List of islands of Wales (Source: Wikipedia, 2014)

Name	Island Group/Location
Anglesey (Ynys Môn)	Irish Sea
Bardsey Island (Ynys Enlli)	Gwynedd
Barry Island (Ynys y Barri)	Vale of Glamorgan
Caldey Island (Ynys Bŷr)	Pembrokeshire
Cardigan Island (Ynys Aberteifi)	Ceredigion
CeiBalast	Gwynedd
Church Island (Ynys Dysilio)	Anglesey
Cribinau (Ynys Cribinau)	Anglesey
East Mouse (Ynys Amlwch)	Anglesey
Flat Holm (Ynys Echni)	Bristol Channel
Gateholm	Pembrokeshire
Grassholm (Gwales/Ynys Gwales)	Pembrokeshire
Holy Island (Ynys Gybi)	Anglesey
Middle Head	Gower (tidal island)
Middle Mouse (Ynys Badrig)	Anglesey
Midland Isle	Pembrokeshire
Mumbles Head Island (Y Mymbwls)	Gower (tidal island)
North Stack (Ynys Arw)	Anglesey
Puffin Island (Ynys Seiriol)	Anglesey
Ramsey Island (Ynys Dewi)	Pembrokeshire
St Catherine's Island (Ynys Catrin)	Pembrokeshire
Sr Margaret's Island (Ynys Farged)	Pembrokeshire
St Tudwal's Island East (Ynys TudwalFach)	St Tudwal's Islands
St Tudwal's Island West (Ynys TudwalFawr)	St Tudwal's Islands
Salt Island (Ynys yr Halen)	Anglesey
Sheep Island	Pembrokeshire
The Skerries (Ynysoedd y Moelrhoniaid)	Anglesey
Skockholm Island (ynysSgic-holm)	Pembrokeshire
Skomer Island (Ynys Skomer)	Pembrokeshire
South Stack (Ynys Lawd)	Anglesey
Sully Island	Vale of Glamorgan (tidal island)
Thorn Island	Pembrokeshire
Tusker Rock	Vale of Glamorgan
West Mouse (Maen y Bugail)	Anglesey
Worms Head (Rhosili)	Gower (tidal island)
Ynys Beri	Pembrokeshire
Ynys Cantwr	Pembrokeshire
Ynys Castell	Anglesey
Ynys Dulas	Anglesey
Ynys Eilun and Pont yrEilun	Pembrokeshire
Ynys Faelog	Anglesey
Ynys Feurig	Anglesey
Ynys Gaint	Anglesey
Ynys Giffan	Gwynedd
Ynys Gored Goch	Anglesey
Ynys Gwelltog	Pembrokeshire
Ynys Llanddwyn	Anglesey
Ynys Lochtyrn	Ceredigion
Ynys Moelfre	Anglesey
Ynys y Big	Anglesey

*Table 2. Largest islands in Wales (Source: Wikipedia, 2014).*

	Island	Area (sq miles)	Area (km <sup>2</sup> )
1	Anglesey	260.37	674.36
2	Holy Island	15.22	39.44
3	Skomer Island	1.12	2.90
4	Ramsey Island	0.99	2.58
5	Caldey Island	0.84	2.18
6	Bardsey Island	0.76	1.99
7	Skokholm	0.41	1.06
8	Flat Holm	0.13	0.33
9	Puffin Island	0.11	0.28
10	Cardigan Island	0.06	0.15

## 2. LITERATURE REVIEW

### 2.1 Cultural tourism

The term culture itself can refer to anything from religion, language, food/gastronomy, fashion to the physical cultural heritage. The relationship between tourism and culture has attracted attention in the academic world of the tourism sector for many years (UNESCO 2006). One reason for this is due to the impacts of globalisation. It becomes complicated furthermore due to the fact that some impacts of tourism are tangible and other intangible such as the difference between the impact on the physical characteristics of the country being visited and the impact on the host community itself. It is very difficult in any tourism niche to have an even balance between the two without impinging too much on the culture of that area. There is a need to promote cultural tourism to educate people of other cultures and learning, and to appreciate them by building awareness. Another challenge is to preserve that culture at the same time; without endangering that culture in any way. We all have to remember to respect the religious traditions and values of those communities when we visit their country. In some respects, one might argue that it is actually a positive thing that some cultures do not integrate with the tourist as language and religion are not imposed on as much as other cultures around the world. However, at the same time it is important for the host community to realise that they should not be too hostile towards tourism as in most instances it can help the economy of that country and it is therefore important to encourage the tourist to want to return by providing an enjoyable visit. Therefore, social identity is one aspect of cultural tourism that can be quite challenging but is one aspect of culture that has to be protected despite the impacts of changes through the challenges brought about with globalisation. This will involve also maintaining of good relations between the host community and the tourist. Tourism is an excellent economic boost for the local community which has been seen to have helped the financial development of an area as a result of the tourism sector.

However, there have been issues of financial leakages in the past, which has misled the host community such as package holidays which prevents expenditure within the local area.

### 2.2 Authenticity

The impact of globalisation has also led to a change of expectation by today's tourist in terms of the tourism experience. This has therefore led us on to the topic of authenticity. It can be argued today that since the development of the package holiday, the idea of an authentic experience to the modern day tourist is seen as less important. For example, very often the tourist does not have to learn the language of that host community, does not eat traditional/authentic food of that culture and does not have much contact with the host community. They are usually on a package holiday at a hotel complex where they have everything at their fingertips without having to leave the resort. This however depends on the type of tourist expectations based on the holiday they engage in and the country they visit and what it has to offer. For example, if you visit most European countries, the chances are that you will speak English the vast majority of the time on your visit and will be served British food. However, as Lowenthal states in his writings, regardless most tourists will like some form of authenticity/nostalgia of some kind as part of the tourist experience. Lowenthal (1985) reinforces society's obsession with heritage by considering nostalgia as a form of safety mechanism that enables us to turn away from an unpredictable and inaccessible future and embrace a past that can be recaptured. Tourist motivation is another topic in itself.

### 2.3 Cultural heritage

Another form of cultural tourism is cultural heritage, which involves the physical characteristics of the cultural tourism sector, which can be anything from religious sites in the form of pilgrimage tourism to castles or battle fields. In order to protect this form of cultural tourism we need to bear in mind the physical bearings on these sites of historic interest by ensuring the site is sustainable for future tourists to visit without too much decay through high visitation rates. This is where policy and planning goals come into play (UNESCO 2006). The 2002 Johannesburg Summit is very important as it identified the relationships between tourism and cultural diversity and sustainable development. "Without tourism, cultural diversity is not lived, experienced or felt through aesthetic emotions and a comprehension of values it contains and expresses" (UNESCO 2006). UNESCO has also led to World Heritage site status and to official recognition of certain sites for preser-

vation and regular maintenance. This aimed at paying particular attention to the physical impacts of tourism on these sites. Therefore, legal policy making has become an important aspect of preserving cultural heritage.

## 2.4 Cultural aspects of islands

National culture and the cultural aspects of islands are important to heritage and tourism economies. Culture has contributed to the socio-economic fabric of communities for as long as individuals, communities and nations have sought to define themselves. Cultural aspects reflect not one concept, but rather, the way culture is interpreted. Yeoman *et al.* (2004) note that culture can be viewed as a process representing both diverse activities such as high cultural events like opera or ballet, and popular contemporary events including those stimulated by television, sport or music.

Countries are increasingly seeking uniqueness to develop cultural tourism destinations. For example, the Cultural Tourism Strategy for Wales (2003) provides a means to develop a framework for action by Visit Wales to evolve the potential of Wales as a leading cultural tourism destination. Cultural activities can draw on a wider population and attract a high proportion of tourists. It appears that Welsh island culture in the islands that are populated can have an important impact on tourism in Wales.

The Welsh Government Coastal Tourism Strategy for Wales (2008) has suggested coastal cultural tourism to attract visitors all year round for new places of interest. This can help address issues of seasonality and can extend the offer beyond usual coastal island destinations. By having greater interest in Welsh island culture it will enable the coast to make the most of its cultural offer to enhance visitor appeal and off peak season stimulation of demand. A further review of the Welsh cultural tourism strategy is required which will need to take into account the "gap" in terms of provision for Welsh island cultural tourism and future sustainable tourism objectives.

## 2.5 Island culture

The literature on island culture involves two main strands (Hayward, 2007). The first concerns ecologies, environment and heritage and the second involves nature, dynamics and diversities of islands and islanders and the relationship with non-island entities (Hayward, 2007). The International Small Islands Studies Association (ISISA) has organised conferences (1994 to 2016) into economic, infrastructural, political, social and environmental research of island societies (Hayward, 2007). It is interesting to note that McCall (1994) called these interdisciplinary endeavours 'nissology'. More recently, the Small

Island Cultures Research Initiative (SICRI) (2004) has identified factors to assist and maintain development with regard to small island communities including language, literature, music, dance, folkloric and media cultures. SICRI has operated with regard to wider concepts of cultural heritage (UNESCO, 2003). Further to this Shima: the International Journal of Research into Island Cultures ([www.shimajournal.org](http://www.shimajournal.org), 2016) has published various aspects of island cultures. These island cultures not only concern arts, crafts, language, folklore and media but also local or inter local tourism, development politics and belief systems with regard to maritime and island ecologies and environments (Hayward, 2007). This has taken into account UNESCO's 'Year of Cultural Heritage' (2002) concerning island communities and active engagement. Interestingly, 'Shima' refers to the concept of island and place in Japanese culture (Hayward, 2007), and seeks to go beyond the previous anglophone hegemony that typified previous research into island studies. Shima has been concerned with the areas of theoretical and comparative studies of island cultures (diasporic island communities), case studies concerning island cultures, accounts of development projects and collaborative research on island culture, and 'islandness' and fictional representations (Hayward, 2007). Here Hay (2006: 30) has warned of considering imaginations of 'islandness' in island studies, observing the diminution of island critical situations to be a metaphor for mainlanders as a type of subjugation. The island metaphor and the social world was originally investigated by Eriksen (1993). In response to this Shima considers cultural aspects of islands and 'islandness' in an inter-locational and interactive context on the basis that internal and external paradigms of the identity and essence of an island are relevant to islanders and islands, and those global entities they interact with (Hayward, 2007).

### Island tourism

In recent years, much research into island tourism has considered sustainable tourism and tourism development (Briguglio and Briguglio, 1996; McElroy, 2003; Reunion, 2013). Here the small island developing state (SIDS) has been investigated in terms of environmental degradation and adoption of sustainable tourism measures and policies (Briguglio and Briguglio, 1996). Small islands depend more on tourism than larger islands territories (UNCTAD, 1990; Hein, 1990; Liu and Jenkins, 1995; McElroy and Olazarri, 1997; Ellul, 1999). Environmental impacts of tourism involve the general characteristics of islands and tourism related dangers. The impact of tourism on islands can be measured through tourism statistics and these include nationality, socio-economic background, seasonal pattern, average

duration of stay, tourist accommodation and economic contribution (Briguglio and Briguglio, 1996). Further, the impact of tourism on the island environment involves an increase in demand for building, increased production of waste, problems from household wastes, greater use of environmentally dangerous products, and high tourist densities (Briguglio and Briguglio, 1996). There are also environmental and cultural benefits of tourism on islands which include environmental awareness of tourists and promotion of arts and crafts (Briguglio and Briguglio, 1996). Pre-emptive and corrective measures include alternative forms of tourism, self-regulation, impact assessments, setting standards and monitoring, internalising costs and spreading the impact (Briguglio and Briguglio, 1996).

The Reunion Island Declaration on Sustainable Tourism in Islands (Reunion, 2013) highlighted a number of key issues regarding the sustainable development of SIDS and these were outlined at the UNWTO/Government of France Conference on Sustainable Tourism Development in Islands, St Denis, Réunion (Sept., 2013). These issues were (i) tourism as a key driver of sustainable development in islands, (ii) natural and cultural heritage as primary assets for island tourism, (iii) partnerships as a basis for achieving more together, (iv) connectivity of islands as a prerequisite for success in tourism and reunion (Reunion, 2013). The tourism model followed by the conference was based on valorisation of resources, natural and human, as recognised by UNESCO (2010). The conference programme involved (i) tourism development and the conservation of island resources, (ii) sustainable economic development, (iii) connectivity and transport, (iv) impacts of climate change, (v) regional initiatives and international co-operation, and (vi) putting islands on the map (Reunion, 2013).

With regard to tourism development in small islands the literature includes a number of models. One of these is Butler's (1980) destination lifecycle model which is applicable to islands, but not specific to them, and involves dynamic market driven tourism development with successful destinations progressing through a sequence of growth stages in accordance with the logistic "s" shaped curve (McElroy, 2003). Recent work has reduced the number of lifecycle stages to levels that are definable, and more comprehensive measures of the impact of tourism (McElroy, 2003), as developed by McElroy and Albuquerque (1992) evolving Butler's model into three stages. Concerning lifecycle implications over exposure of critical habitats on island sites can be prevented by raising access fees resulting in biodiversity conservation (Lindberg, 1991). Fees from day trip visits by local vessels to island sites can support environment education programs and sci-

entific tourism and finance conservation (McElroy, 2003). According to McElroy (2003) it is possible to enable visibility through the identification of the unique attractions and assets of islands, develop transport for sustainable access to island assets, and establish destination identity with the cultural and natural island place.

## 2.6 Island cultural tourism

Island cultural tourism similar to cultural tourism generally is a significant phenomenon for the travel and tourism industry and an important component of the tourism system (Ritzer, 1999; Urry, 2001). As a segment of global tourism cultural tourism is one of the fastest and largest growth segments (WTO, 2004; Liu and Lin, 2011). Liu and Lin (2011) note that an understanding of the needs of the cultural tourist is important especially with regards to the ever greater need for different cultural forms to be mixed. Also, tourists who are visiting for the first time are likely to visit many cultural attractions to cover the destination cultural highlights (Liu and Lin, 2011). The decision to undertake cultural tourism very often is 'off the cuff' and influenced by innovation and local promotion (Richards and Bonink, 1995). Furthermore, cultural tourism strategies will often be developed through festivals and events (Liu and Lin, 2011). The development of island cultural tourism is often related to seasonality and the number of visitors (Gotti and Van der Borg, 1995; Richards, 1996). The main factors involved with the concepts of island culture and island tourism are shown in Table 3 below.

Table 3. Island culture and tourism concepts, literature sources and factors

Concept	Literature source	Factors
Island culture	SICRI (2004)	Language; Literature; Music; Dance; Folkloric; Media
	Shima (2007)	Arts; Crafts; Language; Folklore; Media
Island tourism	Briguglio and Briguglio (1996)	Densities; Nationality of tourists; Socio-economic background of tourists; Seasonal pattern; Average duration of stay; Tourist accommodation; Economic contribution of tourists
	Reunion (2013)	Tourism development; Conservation; Sustainable economic development; Connectivity and transport; Climate change; Initiatives and co-operation; Putting islands on the map (presence)

From Table 3, the following conceptual framework has been constructed (Figure 2), taking into consideration island culture and tourism in terms of sustainable island cultural tourism.

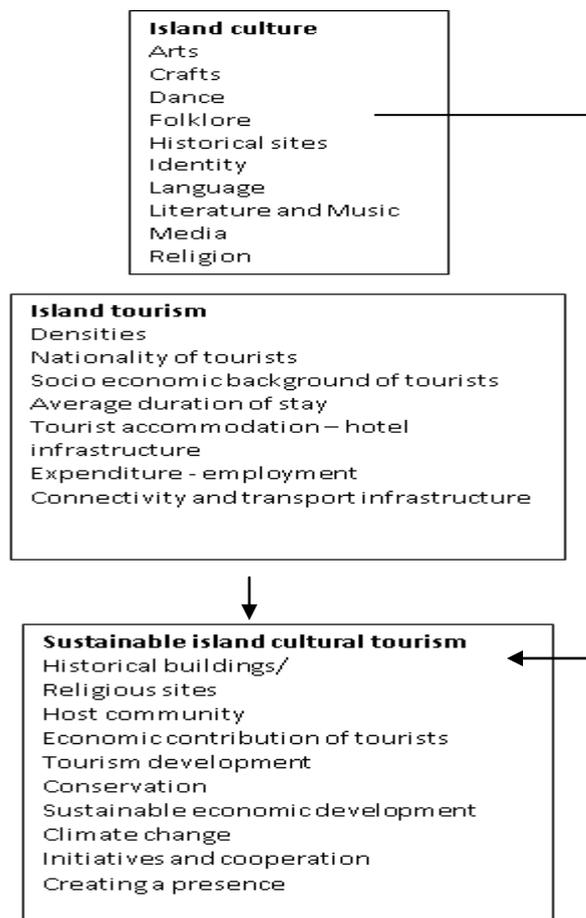


Figure 2. Conceptual framework for sustainable island cultural tourism

## 2.7 Island Sustainability

There is now a general consensus over what is meant by sustainable development and that the main challenge is implementation. Many refer to the Brundtland Report (1987) (Magma 1987) definition and the idea of integrating social, environmental and economic considerations into policy making (Williams and Thomas, 2004). The Welsh Assembly also refers to the Brundtland definition: "Development which meets the needs of the present without compromising the ability of future generations to meet their own needs" (Jones et al. 2004: 03). Research discovers that there is a huge variation in meanings and understandings in terms of implementation and definition. This diversity is apparent within and between organisations, professions, sectors and policy areas (Williams and Thomas, 2004). Williams and Thomas (2004: 03) state that "until the establishment of the National Assembly for Wales in 1998, the

course of SD [sustainable development] in Wales departed little from that in the rest of the UK".

There is a need to balance three dimensions of sustainable development, which consist of economic, environmental and community aspects (Jones et al. 2004). This has been recognised by the Welsh Assembly as a legal responsibility (Jones et al., 2004) and can be seen in the Action Plan, produced in the year 2000, in their sustainable development scheme Learning to Live Differently and a consultation document Starting to Live Differently in 2003 (Jones et al., 2004). "Sustainable development is a way of approaching decision-making that seeks to create development that brings environmental, social and economic improvements" (Jones et al., 2004: 04). When the concept of sustainable development entered the international political agenda, one outcome of the 1992 Rio Summit was commitment to sustainable development, called Agenda 21, created by 152 countries. This commitment was taken up by many local authorities in appointing Local Agenda 21 (LA21) officers. In Wales, sustainable development has also been driven by many non-governmental organisations that have an interest in sustainable development (Jones et al., 2004).

Sustainability is a key aspect to the development of tourism because it is important to ensure that any site developments do not infringe or endanger in anyway wildlife and is a sustainable tourism product in terms of being successful economically, physically as well as socially and environmentally (Durovic and Lovrtentjev, 2014).

The principles of sustainable development are predominantly used to refer to environmental impacts caused by new developments and the need to prevent deleterious impacts (Douglas et al. 2001). Alternatively, sustainable development can actually refer to balancing the economy, and social/cultural implications that can sometimes be difficult to control (Cullingworth and Nadin, 2006).

"Preserving cultural and natural heritage, to bring it within reach of all, making cultures and civilizations better known, improving daily living conditions and reducing poverty, is what gives meaning to the sustainability of tourism development" (UNESCO, 2006: 04).

Countries are increasingly looking to uniqueness to develop cultural tourism destinations. The Cultural Tourism Strategy for Wales 2003, for example, sets out a strategy to produce a framework for action by Visit Wales (WTB) to develop Wales' potential as a leading cultural tourism destination. The strategy identifies cultural events as a core element of the experience, not only as a means of motivating short break tourism but also as a means of spreading the benefits of tourism both geographically and season-

ally. Early research by the British Arts Festivals Association (2008) indicated that only 8% of audiences at cultural events travel more than fifty miles. This statistic does not, however, take into account the high profile cultural events that may draw on a wider population and attract a higher proportion of staying tourists. It is believed that staying tourists have an important impact on the main cultural events in Jersey (Thomas and Thomas, 2012).

**3. RESEARCH METHODOLOGY**

The research methodology was undertaken in three stages in order to identify the importance of Welsh island culture to the development of tourism in Wales. A systematic process (Umphrey, 2002) concerning the three stages (Table 4) involved appropriate methods for the research stage (Schumaker and McMillan, 1993). The analysis for each stage was the most suitable method to use, although there may have been potential downfalls in not relating some hidden underlying trends. The research question addressed ‘what are the important aspects of Welsh island culture that can contribute to tourism in Wales?’ In order to consider this question, primary sources (literature) and secondary sources (works of island studies) were investigated in the first stage to obtain an understanding of Welsh island culture and tourism. The study utilises text analysis involving maps, images and other secondary documents (Urry and Larsen, 2011). Analysis of island case studies and synthesis of information were undertaken in the second stage to determine the different factors involved. The third stage involved examining in detail the nature and importance of factors to formulate conclusions. Table 4 shows the research strategy adopted for the study.

The research stages described in Table 4 considered the following aspects of the importance of Welsh island culture to tourism in Wales:

RS1 - An assessment of tourism in Wales and the role of cultural tourism and the islands off Wales

The research has set out to assess the importance of Welsh island culture to tourism in Wales. It has drawn primarily on existing research and secondary data sources. Secondary data sources have included literature in the area.

RS2 - Investigation of Welsh island culture taking into consideration six island case studies

This part of the research has consisted of the analysis of information concerning the six case study islands of Angelsey, Skomer, Caldey Island, Bardsey Island, Flat Holm and Puffin Island. The islands have been investigated with regard to physical characteristics, cultural aspects concerning historical culture and current popular culture, and tourism. Case

studies provide richer data and information for a better understanding of poorly understood phenomena supporting the transferability of the researcher’s findings (Yin, 2012).

*Table 4. Research Strategy*

Focus of the study into the importance of Welsh island culture to tourism in Wales		
Research Stage (RS)	Research Focus	Research Methods
RS1	An assessment of tourism in Wales and the role of cultural tourism and the islands off Wales.	Use of existing research and secondary data sources.
RS2	Investigation of Welsh island culture taking into consideration six island case studies.	An analysis of the physical characteristics, cultural aspects and tourism.
RS3	The nature and importance of island culture in terms of sustainable tourism in Wales.	Measurement of island cultural tourism characteristics and the importance of island culture in terms of sustainable tourism in Wales.

RS3 - The nature and importance of island culture in terms of tourism in Wales

The objective of this stage of the research has been to measure island cultural tourism through indicators and from this to determine the importance of island culture to tourism in Wales. The indicators were determined from information, concepts and factors identified in the literature, data available, and findings from the island case studies.

The results of the research are presented in the following sections of the paper under the headings of Welsh island culture case studies, analysis and discussion, and conclusions. Convenience sampling was used for the selection of the islands to be included as case studies where there was information and data available.

**4. RESEARCH FINDINGS: WELSH ISLANDS CULTURE CASE STUDIES**

A sample of six Islands off the coast of Wales was investigated. The three main types of island factors considered were physical, cultural and touristic. Physical factors included geography (location, length, width, area, highest elevation, and highest point) and demographic (population). Cultural factors involved historical and current popular culture. Touristic factors included access, attractions, accommodation and activities. Table 5 shows the physical, cultural and touristic factors. Table 6 provides a summary of the physical characteristics (geography and demographics) of the six islands.

**Table 5. Island Factors – Physical (Geography, Demographics), Culture and Tourism**

Island Factors		
Physical		
	Geography	Location
		Length
		Width
		Area
		Highest Elevation
		Highest Point
	Demographic	Population
Cultural		
	Culture	Historical culture
		Current popular culture
Touristic		
	Tourism	Access
		Attractions
		Accommodation (structures and buildings)
		Activities (economic, cultural and nature)

**Table 6: Physical Characteristics of the Sample Islands off the Coast of Wales (Source: Welsh Government, 2011)**

Island	Location	Length miles	Width miles	Area sq miles	Highest Elevation feet	Highest Point	Population
Anglesey	North West	21	19	276	720	Holyhead Mountain	69,700 (2011)
Skomer Island	Pembrokeshire	1.99	1.49	1.12	259	Gorse Hill	Last inhabited 1950
Caldey Island	Pembrokeshire	1.50	1.00	0.84	197	-	60
Bardsey Island	Gwynedd	1.00	0.60	0.79	548	Mynydd Enlli	4 (2003)
Flat Holm	Bristol Channel	0.39	0.37	0.13	105	-	1
Puffin Island	Anglesey	-	-	0.11	190	-	Currently not populated

The six case study islands investigated with regard to island culture were Anglesey (1), Skomer (2), Caldey Island (3), Bardsey Island (4), Flat Holm (5) and Puffin Island (Anglesey) (6). The case study islands have been studied according to physical characteristics, cultural aspects involving historical culture and current popular culture, and tourism, as follows:

### **Case Study Island 1: Anglesey**

#### *Physical characteristics*

The island of Anglesey is off the northwest coast of Wales. The Welsh name for the island is Ynys Môn which is used for the UK Parliament and National Assembly constituencies and about three quarters of inhabitants are Welsh speakers (ONS, 2011). The area of Anglesey is 276 square miles (714 km<sup>2</sup>) and it is the largest Welsh island, fifth biggest surrounding Great Britain, largest in the Irish Sea and largest outside Scotland.

#### *Cultural aspects*

In terms of current culture, Anglesey exhibits most cultural activity being the only island with a standard population (the only other mainly populated island in the six, Caldey, is a monastery) out of the Welsh islands due to size being the largest offshore. In 2014, Anglesey had the second highest per-

centage of native Welsh speakers in Wales (56 per cent of the population). The National Eisteddfod, the Youth Festival of Wales, has been hosted by Anglesey in the years 1957, 1983 and 1999. In terms of membership of games associations Ynys Môn/Anglesey is a member island of the International Island Games Association (IIGA). Each year the Anglesey show is held on the second Tuesday and Wednesday of August when farmers compete in sheep and cattle livestock rearing contests. Anglesey has featured on cultural television programmes including the Channel Four archaeological television programme Time Team (series fourteen). Anglesey is the host to a successful electronic music and arts festival called Gottwood that is held every summer at the Carreglwyd Estate.

#### *Tourism*

Tourism access from the mainland is via two bridges which span the Menai Strait. These are the Britannia Bridge and the Menai Suspension Bridge designed in 1826 by Thomas Telford. Tourism attractions on the island include Rhosneigr beach, the Skerries Lighthouse, a working mill at Llanddeusant, the sea zoo near Dwyran, the church in the sea on Cribinau, the Anglesey Motor racing circuit, Stone Science near Pentreath involving a journey through six hundred and fifty million years, and King Ar-

thur's seat near Beaumaris. Other tourism attractions are Penmon Priory and dovecote, the town and castle of Beaumaris, Red Wharf Bay, Cemlyn Bay, Elin's Tower (Twr Elin) an RSPB reserve and the lighthouse near Holyhead at South Stack (Ynys Lawd), Moelfre fishing village, Malltraeth centre for bird life and home of wildlife artist Charles Tunnicliffe, and Swtan longhouse, managed by the local community of PorthSwtan and owned by the National Trust.



[http://www.walesdirectory.co.uk/Accommodation/Anglesey\\_Accommodation.htm](http://www.walesdirectory.co.uk/Accommodation/Anglesey_Accommodation.htm)

**Case Study Island 2: Skomer**

*Physical characteristics*

Skomer Island is located near Martin's Haven off the Pembrokeshire coast at the south of St Brides Bay. It is 1.99 miles in length and 1.49 miles wide. With an area of 1.12 square miles it has a highest elevation of 259 feet at Gorse Hill.

*Cultural aspects*

In terms of historical culture there is evidence of human habitation which dates back to the Iron Age with remains of settlements and field boundaries. Through the introduction of rabbits in the fourteenth century they have had a significant effect on the island landscape through grazing and burrows. The island was permanently inhabited last in 1950 by the Codd family. Following the war the West Wales Field Society (now the Wildlife Trust of South and West Wales) was offered and accepted the opportunity to undertake a survey of the island by the owner. From April nineteen forty six Skomer was opened for visitors. Visitor accommodation is now housed in farm buildings in the centre of the island, and this was refurbished in 2005. The BBC TV documentary Coast featured Skomer, which first aired in August 2010.

*Tourism*

In terms of tourism access, Skomer can be approached from Martin's Haven by a ten minute boat

trip except on Mondays between April and October from 10 am to 12, with return sailings from 3 pm. With regard to the number of tourists allowed to access the Island it is two hundred and fifty a day. Tourism access is along pathways and the eastern area is connected by a narrow isthmus called the Neck that is out of bounds for tourists. Since Skomer is a national nature reserve it is a Site of Special Scientific Interest (SSSI) and A Special Protection Area (SPA), and the Island is designated as an ancient monument. It has a marine nature reserve managed by the Wildlife Trust of South and West Wales.

Attractions on the Island are mainly wildlife with seabird breeding populations, including Atlantic Puffins, Manx Shearwaters, Guillemots and Razor-bills, and birds of prey, Peregrine Falcons, Common Kestrels and Short-eared Owls. There are also grey seals, common toads, slow worms, glow worms, wild flowers, and harbour porpoises in surrounding waters. A sub species of the Bank Vole, the Skomer Vole, is numerous on the Island.

A renovation project was undertaken in 2005-6 of farm buildings involving overnight visitor and research accommodation as well as volunteers' quarters and the Warden's house being rebuilt at North Haven. In addition, solar power has been provided for hot water and electricity. From April until October there is self-catering visitor accommodation available. In terms of the main activities related to tourism these are based around the observation of wildlife.



[http://www.news-digest.co.uk/london-olympics/images/travel/walking/walking\\_sk.html](http://www.news-digest.co.uk/london-olympics/images/travel/walking/walking_sk.html)

**Case Study Island 3: Caldey Island**

*Physical characteristics*

Caldey is an island off the coast of Wales near Tenby, Pembrokeshire (Hastings, 2000) separated from the mainland by Caldey Sound. The Island is 1.50 miles in length, 1 mile wide with an area of 0.84 square miles, and the highest elevation is 197 feet.

The Island's population comprises 40 residents and 20 Cistercian monks living in the monastery (Atkinson and Wilson, 2007), who farm the Island, raise dairy cattle and make a number of products including toiletries, perfumes, shortbread and cheese. Caldey is formed by two islands, Caldey Island and Little Caldey Island, which at high tide are separated (EB, 2013a). Lying off the north western point of Caldey Island, Little Caldey is a bird sanctuary with many seals (EB, 2013a).

#### *Cultural aspects*

Earliest culture can be traced to a Celtic monastery founded in the sixth century on the island. Later in the Middle Ages the island thrived. Robert fitz Martin, Lord of Cemais gave the island to his mother Geva following the Norman Conquest. A priory was founded by Benedictine monks in the twelfth century. This lasted up to the dissolution of the monasteries in 1536. Anglican Benedictine monks built the present abbey in 1910 but due to financial problems from 1925 this led to Belgian Cistercians buying the monastery in 1929. It was the largest project of John Coates Carter and is perceived to be the best example of the arts and crafts style. The abbey was considered to be the greatest phenomenon in the Anglican community at the time. The abbey church has a tapering tower on the south and five side windows and the roofs are white roughcast with red tiling. Little Caldey Island and Caldey Island has been an ecclesiastical district for a long time. In 2007 there were twenty Cistercian monks living in the monastery. It is recorded as an ecclesiastical district for administrative purposes in census reports of the County of Pembroke.

#### *Tourism*

Although Caldey is about 0.6 miles south of the mainland, tourism access is by small boat from Tenby which is 2.5 miles to the north of the Island. During the spring and summer tourist access to Caldey is by ferry, when the weather allows, viewing the wildlife, and visiting the sacred sanctuary (Howells, 2011). At high tide boats leave every half hour from the harbour and from Castle Beach when the tide is low (Atkinson and Wilson, 2007). Caldey Island has a village, and as well as the monastery the other attractions are related to nature including its flowers, and the many species of birds with the largest colony of cormorants. The main tourist attractions are Caldey Abbey, a Norman chapel, an Ogham cross from the sixth century, the recently restored thirteenth century church of St Illtyd and the Caldey Lighthouse with lighthouse keeper's cottages (Guardian, 2009).

Accommodation is provided by the local guest-house (Williams, 2001) that provides seven hundred and fifty guests a year with a spiritual retreat. The Island also has a post office and museum and its own postage stamps and currency with a monetary unit called the Dab. As well there is a colonial tea shop on the green fields and an underground reservoir below the monastery (Heath and Mitchell, 2006).

Economic activity is mainly through tourism and agriculture with factories and farms run by the monks making various products including perfumes and cheese. Most income is from chocolate, shortbread and perfume. The lavender perfume has been highly acclaimed by Luca Turin, the perfume critic (LES, 2013). An internet shop was opened by the monastery in 2001 which is based on the Island.



<http://www.evs-islands.com/2006/10/how-to-map-caldey-island-using-windows.html>

#### **Case Study Island 4: Bardsey Island**

##### *Physical characteristics*

Bardsey Island known as the island of 20,000 saints is found 1.9 miles from the Llŷn Peninsula in Gwynedd (EB, 2009b). The Island is 1 mile in length and 0.6 of a mile wide with an area of 0.79 square miles. The highest elevation is 548 feet at Mynydd Enlli in the North East and the west is farmland with low cultivation. In the south there is an isthmus which links to a peninsula with a lighthouse. The Island is a significant religious site and is an attraction to pilgrims, and is also well known for rugged scenery and wildlife.

##### *Cultural aspects*

A patron of the Bardsey Island Trust, opera singer Bryn Terfel, has performed in the chapel on the Island, and an album called Enlli was inspired by spiritual emotions on pilgrimages and was released in 2002 by harpist Llio Rhydderch. In 1953 the former school teacher on the Island, Dilys Cadwaladr, for

her long poem *Y Llen*, was the first woman to win the Crown at the National Eisteddfod. Artist Brenda Chamberlain won the Gold Medal for Art at the Eisteddfod twice for *Girl with a Siamese Cat* in 1951 and *The Christian Children* in 1953. Murals painted by her can be seen on the walls of Carreg, which was her home from nineteen forty seven until nineteen sixty two. Kim Atkinson, a wildlife artist with work exhibited widely in England and Wales was on the Island during her childhood and returned in the nineteen eighties to live there.

Concerning current culture, Bardsey Island Trust has appointed an artist in residence since 1999 who has spent several weeks on the island to produce work later to be exhibited on the mainland. In 2002 a Welsh literary residence was created which involved singer songwriter Ffur Dafydd who spent six weeks involved in working on a collection of prose and poetry.

#### Tourism

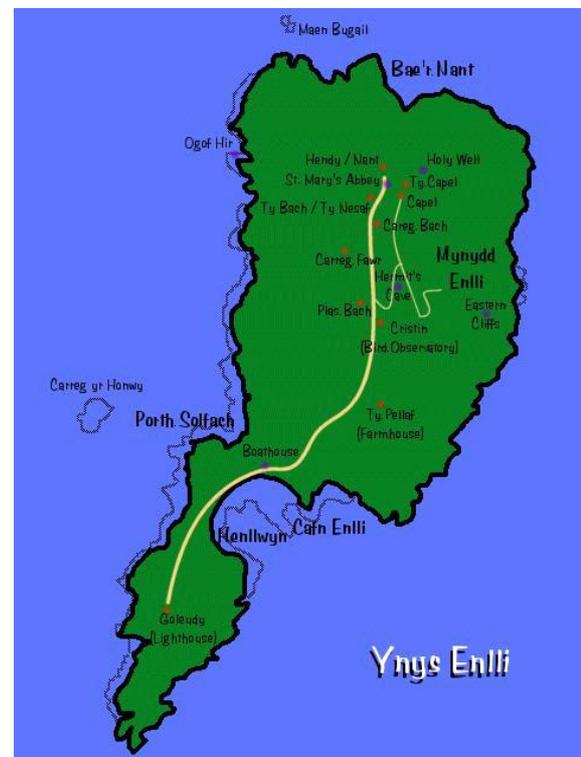
Tourism access to Bardsey Island is by ferry service which is operated from Pwllheli and Porth Meudwy by Enlli Charters and Bardsey Boat Trips (Enlli Charters, 2009; Bardsey Boat Trips, 2009). Due to strong winds and rough seas the journey from the mainland to the island and back can be sometimes impossible with boats unable to sail for weeks (BBC, 2009a).

The Bardsey Island Trust is Bardsey's custodian and can arrange holiday lets in cottages on the island. In the summer months both Bardsey Boat Trips and Enlli Charters take boats to Bardsey from Porth Meudwy (adult/child £30/15). Enlli Charters also departs from Pwllheli (adult/child £35/20) (Lonely Planet n.d.).

Tourist attractions on Bardsey include it being an attraction for pilgrims and wildlife which includes a bird observatory since it is on migratory routes (BBC, 2009b). It is a nesting place for Choughs and Manx Shearwaters, it has rare plants (CCW, 2009), and in the waters around the island there are grey seals, dolphins and porpoises (BBC, 2009b). Other attractions are the ruins of St Mary's Abbey, grade II listed buildings, a cottage, a chapel, and Bardsey Lighthouse. In terms of accommodation, Bardsey Island Trust protects the wildlife, buildings and archaeological sites on the Island, promotes cultural and artistic aspects and encourages pilgrimage and people visiting the Island (Bardsey Island Trust, 2009). Tenancy is held by the Royal Society for the Protection of Birds (RSPB, 2008), with natural habitat preserved through management of the land.

With regard to economic activities, there are Welsh black cattle, a mixed flock of sheep, chickens, geese, ducks, goats on the Island, and swedes, tur-

nips and oats are grown (Bardsey Island Trust, 2009). There is also the Bardsey Apple which has been propagated and is commercially available. Bardsey Island is a National Nature Reserve (NNR) (BBC, 2009c), has the Bardsey Bird and Field Observatory and is designated a Site of Special Scientific Interest (SSSI). The Whale and Dolphin Conservation Society undertake surveys in the waters around the Island, which are abundant in marine life. Other activities have included the Bardsey Island Trust, which has since 1999, had an artist in residence spending a number of weeks on the Island creating work which is shown on the mainland. There has also been a Welsh literary residence which was created in 2002.



<http://www.stmarysblog.co.uk/the-feast-of-st-david/>

#### **Case Study Island 5: Flat Holm**

##### *Physical characteristics*

Flat Holm is in the Bristol Channel about 4 miles from Lavernock Point in the Vale of Glamorgan and nearby to Cardiff. It is a limestone island 0.39 miles long and 0.37 miles wide with an area of 0.13 square miles. The highest elevation on the Island is 105 feet above sea level.

##### *Cultural aspects*

The current culture of Flat Holm is illustrated through television programmes that have been shown regarding this. These include the BBC's *Lets Look at Wales* presented by David Parry-Jones in 1979, which featured the Bristol Channel including

the island. On the 17<sup>th</sup> February 2008 Flat Holm featured on the BBC's Countryfile programme concerning the possibility of a Severn Barrage. A further programme in March 2008 was the BBC TV series Torchwood episode 'Adrift' which featured the secret medical facility on the island. Again on the 15<sup>th</sup> May 2008 the BBC's The One Show showed Miranda Krestonvnikoff visiting the island to feature its slow worms which were described as the most elusive reptile in Britain. Finally, on 23<sup>rd</sup> June 2008 the BBC's Not in My Nature BBC One Wales broadcast involved presenter Iolo Williams visiting Flat Holm.

#### Tourism

Tourism access is mainly from Cardiff and the Island is now managed by the Flat Holm Project run by Cardiff Council. The Island is designated a Special Protection Area (SPA), a Site of Special Scientific Interest (SSSI), and a Local Nature Reserve. A boat is operated by the project team, the Lewis Alexander, which is purpose built and carries essential supplies and 45 passengers to the Island. The Flat Holm Society, which is a registered charity supports the work of the Flat Holm Project.

There is maritime grassland with rare plants including rock sea lavender and wild leek, and the Island has breeding colonies of the Great Black backed Gull, Herring Gull and Lesser Black Backed Gull. As well the Island has Slow worms with blue markings that are larger than usual.

The main buildings on the Island are the lighthouse and foghorn station, the farm house, batteries and barracks, a radar station from the Second World War, a helipad at the centre of the Island, and an isolation hospital which was closed in 1935 and is derelict. In terms of recent activities the Flat Holm project has been developing the Island for sustainable technologies with a mini grid between the foghorn keeper's cottage, workshops and farmhouse and two photovoltaic solar arrays. The Island has also been involved in the Severn Barrage study in terms of the consequences for Flat Holm.



[http://www.windandsun.co.uk/case-studies/islands-mini-grids/flat-holm-project,-bristol-channel.aspx#.VrE\\_19KLRH0](http://www.windandsun.co.uk/case-studies/islands-mini-grids/flat-holm-project,-bristol-channel.aspx#.VrE_19KLRH0)

### **Case Study Island 6: Puffin Island (Anglesey)**

#### *Physical characteristics*

Puffin Island is at the north eastern tip of the Menai Strait off Anglesey. The Island is 0.11 miles in area with steep cliffs on all sides with the highest point 190 feet above sea level which is Carboniferous limestone.

#### *Cultural aspects*

With regard to historical culture in the late twelfth century a monastery was present on the island which was mentioned by Giraldus Cambrensis in 1188 when he visited. In around 630 King Cadwallon ap Cadfan of Gwynedd when fleeing an invasion from Northumbria is thought to have sheltered there. Two charters were issued in 1221 and 1237 by Llywelyn the Great which confirmed the canon regular who were in possession of the island. The remains of a twelfth century church and the ruins of a number of ecclesiastical buildings on the island are apparent. A disused telegraph station was constructed on the north eastern part of the island later on.

#### *Tourism*

Since the Island is under private ownership by the Baron Hill estate there is no tourism access and boats are not allowed to land unless special permission is given. Attractions include the ruins of a number of ecclesiastical buildings which can be seen on the Island, and the remains of a twelfth century church are apparent. Although now unused a telegraph station was erected on the Island's north eastern tip. Due to a Great Cormorant colony the Island is a Special Protected Area (SPA) (JNCC, 2014). There are also Kittiwake, Shag, Razorbill and Guillemot which nest and Black Guillemot and the Common Eider. Puffins were in large numbers on the Island (from which the Island had its name) with up to 2,000 pairs but when the Brown Rat was accidentally introduced in the late nineteenth century these were reduced to a small number of pairs. A rat poisoning programme commenced in 1998 undertaken by the Countryside Council for Wales to eradicate them and since then the Puffin population has increased. The Island was grazed by rabbits in the past but through an outbreak of myxomatosis these were wiped out, and this has led to dense vegetation. There is considerable marine life due to strong currents around the Island especially to the north of the Island. In the Island's waters there are fishing trips from Beaumaris and these catch mackerel mainly amongst other fish that are caught. From Easter to October there are pleasure cruises that view the Island, birdlife and the seal colony. Since the Island is under private owner-

ship and there are no buildings there is no accommodation for tourists and no activities.

## 5. ANALYSIS AND DISCUSSION

An analysis of the characteristics of the Welsh case study islands has been undertaken according to cultural interest using a scale 1-5 for Welsh speakers, the holding of an Eisteddfod, membership of games associations, annual island shows, TV programmes

about islands, festivals held, and monuments/ancient buildings (Table 7).

The analysis of the case studies involved a linear orientation for a comparison of the islands providing the overall score for each island in terms of an academic theoretical lens. Additionally, a cross-case study analysis was undertaken to compare the significance of each characteristic in terms of a policy strategic basis to inform Welsh tourism policy.

Table 7. Cultural Interest (1-5) measured over the last five years

Island Characteristics (1-5)	Anglesey	Skomer	Caldey	Bardsey	Flat Holm	Puffin Island	Total score
Welsh speakers	3	0	0	0	0	0	3
Eisteddfod	3	0	0	0	0	0	3
Games Associations	3	0	0	0	0	0	3
Annual shows	5	0	0	0	0	0	5
TV programmes	1	1	2	1	5	0	10
Festivals	5	0	0	1	0	0	6
Monuments/ Ancient Buildings	5	2	5	2	5	5	24
Total	25	3	7	4	10	5	54

According to the case study analysis Table 7 shows that Anglesey had the highest overall score of 25 for island characteristics with a rating of 3 for Welsh speakers, 3 for Eisteddfods held, 3 for membership of games associations, 5 for annual shows, 5 for festivals and 5 for monuments/ancient buildings. This is as expected since Anglesey is the largest island off the mainland of Wales. The next highest rated island was Flat Holm with an overall score of 10 having 5 for TV programmes and 5 for monuments/ancient buildings. The island with the third highest rating was Caldey with a score of 7 with 2 for TV programmes and 5 for monuments/ancient buildings. Puffin Island had the fourth highest overall rating score of 5 with 5 for monuments/ancient buildings. Bardsey had the fifth highest rating of 4 with 1 for TV programmes and festivals, respectively, and 2 for ancient monuments. Finally, Skomer had the lowest overall rating score of 3 with 1 for TV programmes and 2 for monuments/ancient buildings.

Alternatively, the cross-case study analysis in Table 7 shows that monuments/ancient buildings had the highest score of 24, followed by TV programmes with 10, festivals 6, annual shows 5, and Welsh speakers, Eisteddfod and games association events with 3 each. This shows that in terms of cultural factors and interest monuments and ancient buildings were the most important as a cultural characteristic for Welsh island culture tourism.

### The tourist experience

In order to have an authentic and enjoyable visitor experience is to treasure those memories with the

sight, sound, smell and touch sensors in psychology. This is particularly important in pilgrimage tourism. "It is now pertinent to target and satisfy all five senses" (Daily Star, 2016) due to countries no longer being able to remain competitive in the tourist sector. Sensory tourism is a form of experiential marketing where consumers are treated as rational and emotional. With the proper training and facilities in place the islands of Wales could be developed further into an enjoyable tourist experience. Tourism experiences are socially and culturally produced through research which proves how important this is as part of the tourist experience on closer examination. We therefore have to ask ourselves in this study how can island tourism in Wales offer something different as opposed to island tourism elsewhere and indeed as a whole compared to in-land tourism. This takes place through the interaction with physical, social and virtual environmental stimuli (Kim and Fesenmair (2015)). The main selling points as previously discussed are a unique experience that leaves a lasting memory on the tourist which is very important. One of these is the uniqueness (Unique Selling Point) of the landscape in Wales and the species/flora and fauna that exist in these islands in Wales that may not appear in other areas. One of these is the heather that grows on these islands which can be produced into a tourist product such as perfume. St David's in west Wales already does this, which should be used as a proto type for islands in Wales. This would mean a tourist can take away a souvenir from the island that is tangible and scents can remind us of events in the past. Smell as well as touch, taste and sound are receptors of a tourist ex-

perience. The advantage of this also means it is another avenue of the islands in Wales to benefit economically from tourists visiting. Therefore, technology being introduced to the island does not always have to be used to enhance the tourist's experience. This is especially important to bear in mind for a Site of Scientific Interest (SSI), which could intervene in a

negative way towards the natural environment such as wildlife and the landscape.

The model below (Figure 3) explains how this works by looking at the stages of the tourist experience.

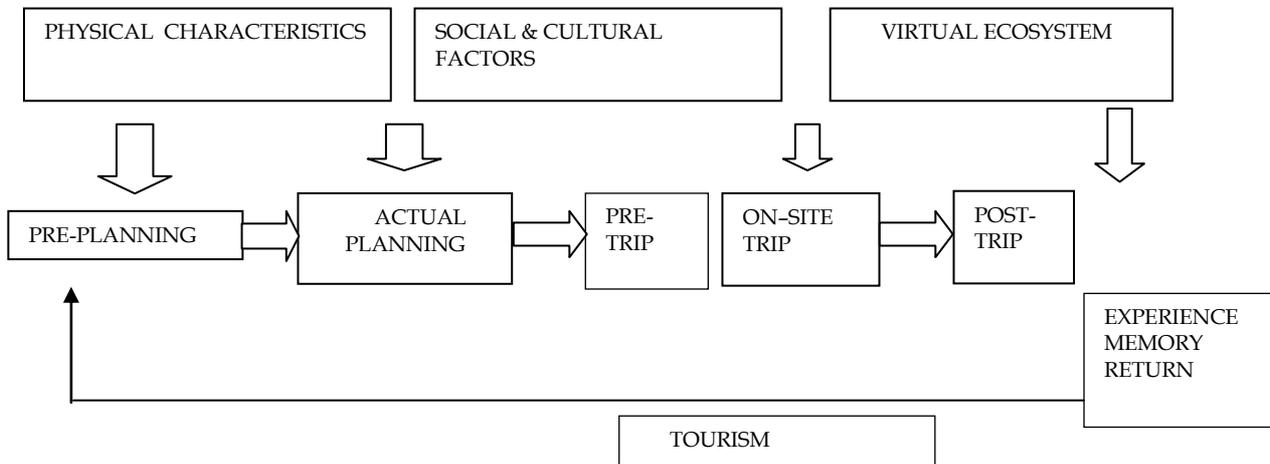


Figure 3. Stages of Welsh Island Culture Tourism Experience (Based on Kim and Fesenmaier, 2015)

## 6. CONCLUSIONS

The study has considered the importance of Welsh island culture to the development of tourism in Wales taking into account the tourist experience. In recent years tourism has become a significant industry within Wales and has been influenced by changing conditions and the need to attract visitors from the global market. A SWOT analysis of Welsh island culture and tourism according to physical, cultural and tourism factors has been undertaken by the authors to show the main internal strengths and weaknesses, and external opportunities and threats. This provides a summary of the analysis and informs the setting of sustainable objectives. The process helps to match attractive external opportunities with strengths, highlighting weaknesses to be tackled and threats to be avoided. Table 8 provides a SWOT analysis of Welsh island culture and tourism.

Welsh island culture and tourism strengths involve conservation and preservation, education, employment opportunities and historic sites. Weaknesses include visitor management, conservation problems, limited tourism services, lack of opportunities to view historic sites and authenticity issues. Opportunities involve employment, educating the host community of their heritage and the wider tourism market. Threats concern the increasing cost of travel to access island sites, marketing economic factors, holiday competition such as the Scottish and Greek islands, and the economic climate in terms of

funding issues where mainland sites have preference to offshore.

In response to the research question posed, the paper has investigated primary sources (literature) and secondary sources (works of island studies) in the first stage of the study to obtain an understanding of Welsh island culture and tourism.

Table 8. SWOT analysis of Welsh Island Culture and Tourism

	Positive	Negative
Internal	Strengths	Weaknesses
	Conservation and preservation Education-host community and tourists Employment opportunities Historic sites could be listed to help protect them	Visitor management Conservation problems Limited tourist services – walking tours Lack of opportunities to view historic sites and tours Authenticity issues
External	Opportunities	Threats
	Employment opportunities Educating the host community of their heritage Wales is not just about castles but a wider tourism market including its islands	Increasing cost of travel Politics Marketing economic factors Holiday competition Economic climate – funding issues

Analysis of island case studies and synthesis of information were undertaken in the second stage to determine the different factors involved. The third

stage involved examining in detail the nature and importance of factors to formulate conclusions. As articulated in this study it is apparent that cultural aspects (internal factor) may draw on a wider population and attract a higher number of visiting tourists (external factor). From the evidence we have drawn in this paper it appears that cultural aspects, therefore, have a positive effect on tourism numbers to Welsh islands, and this will be crucial in terms of the development of a Welsh island cultural tourism strategy.

The paper initially set out to examine the issue of the importance of Welsh island culture to sustainable tourism in Wales. This was based on the assumption that island culture can attract tourist visits to island sites and therefore has a positive effect on mainland tourism which can be significant. The paper has also shown how culture can have a specific

influence on an island setting and is therefore of interest to both island researchers and a broader readership amongst tourism, and potentially policy and economy researchers. As well as analysing specific data on island physical characteristics, culture and tourism the total picture of the importance of Welsh island culture to sustainable tourism in Wales has been taken into account in order to set the scene for a holistic understanding of the development of island tourism specifically and tourism in Wales generally. Although the findings do not necessarily prove that Welsh island culture is good for tourism in Wales, it is suggested that Welsh islands and their cultural aspects do have an important role to play for tourism in Wales, especially in terms of the identified "gap" in the Coastal Tourism Strategy for Wales (2008) and sustainable tourism objectives.

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