



1	<b>Crynodeb</b> .....	1
2	<b>Introduction</b> .....	2
3	<b>LANDMAP Information</b> .....	2
4	<b>Recording the ‘cultural’ foundations of a landscape in LANDMAP</b> .....	3
4.1	The ethos of the Cultural Landscape layer .....	3
4.2	Mapping and classifying the Cultural Landscape.....	4
4.3	Surveying and recording the Cultural Landscape .....	8
5	<b>Using LANDMAP Cultural Landscape information</b> .....	9
5.1	European Landscape Convention.....	10
5.2	The Well-being of Future Generations (Wales) Act 2015 .....	10
5.3	Sustainable Management Natural Resources .....	10
5.4	Development Management.....	12
5.5	Landscape and Visual Impact Assessment .....	14
5.6	Retailing and Regeneration .....	14
5.7	Tourism and Recreation .....	15
5.8	Education and Community.....	16
6	<b>Accessing LANDMAP Information</b> .....	17
7	<b>References &amp; Further Information</b> .....	17
8	<b>Contact</b> .....	18

## 1 Crynodeb

Mae pwysigrwydd treftadaeth ddiwylliannol wrth astudio a deall tirweddau yn cael ei gydnabod yn eang ac mae cysylltiadau hanesyddol a diwylliannol yn bodoli'n gadarn ochr yn ochr ag ystyriaethau ecolegol mewn unrhyw asesiad o dirwedd. Mae llawer o gysylltiadau diwylliannol yn cyfrannu'n weledol at gymeriad, gwerthfawrogiad a gwerth tirwedd. Fodd bynnag, mae rhai eraill yn llai gweledol ac mae'n bwysig bod yn ymwybodol o'r cysylltiadau llai diriaethol hyn a'u cymryd i ystyriaeth, oherwydd gallant gyfrannu mewn modd mor fyw i'n tirwedd, i'n hunaniaeth ac i'r synnwyr o le.

Mae codi proffil haen Tirwedd Ddiwylliannol LANDMAP yn gam amserol. Mae meini prawf dethol Safleoedd Treftadaeth y Byd wedi cydnabod 'tirweddau diwylliannol' ers tro, gan gynnwys is-gategori o 'dirweddau cysylltiedig' (UNESCO, 1993). Yn fwy diweddar, un o egwyddorion gwaledol y Confensiwn Tirweddau Ewropeaidd yw bod tirwedd yn ddyluniad diwylliannol a bod y confensiwn yn gosod pobl yng nghanol cynllunio tirweddau. Mae hyn

yn cydgordio â'r synnwyr Cymreig traddodiadol o fro neu leoliad, sy'n cyfleu'r syniad o berthyn i le arbennig ac sy'n greiddiol i dirwedd ddiwylliannol yng Nghymru.

Nod y canllaw hwn yw rhoi cyfeiriad ar gyfer defnyddio haen Tirwedd Ddiwylliannol LANDMAP. Rhoddir enghreifftiau ar sut y gellid ei ddefnyddio ar gyfer hyrwyddo treftadaeth ddiwylliannol Cymru, yn ogystal ag o fewn cyd-destun awdurdod lleol.

## 2 Introduction

The importance of cultural heritage to the study and understanding of landscapes is well recognised with historic and cultural associations residing firmly alongside ecological considerations in any landscape assessment. Many cultural associations visibly contribute to landscape character, appreciation and value. Some however are less visible and it is important to be aware of, and take into account, these less tangible relationships and associations which can contribute so vividly to our landscape and personal identity and sense of place.

Raising the profile of the Cultural Landscape layer of LANDMAP is timely. The selection criteria for World Heritage Sites have long recognised 'cultural landscapes' including a sub-category of 'associative landscapes' (UNESCO, 1993). More recently, one of the underlying principles of the European Landscape Convention is that landscape is a cultural construct with the convention placing people at the centre of landscape planning. This chimes with the traditional Welsh sense of *bro* or 'locale', which expresses belonging to a particular place and lies at the core of the cultural landscape in Wales.

This guidance note aims to provide direction in using the LANDMAP Cultural Landscape layer. Examples are given on how it could be used for promoting Welsh cultural heritage, as well as within a local authority context.

## 3 LANDMAP Information

LANDMAP is a whole landscape approach that covers all landscapes, designated and non-designated, it covers the natural, rural, peri-urban and urban areas, (excluding the Cities of Cardiff and Swansea), it includes inland waters and coastal areas to the low water mark. LANDMAP is an all-Wales GIS (Geographical Information System) based landscape resource where landscape characteristics, qualities and influences on the landscape are recorded and evaluated into a nationally consistent data set. In Wales, LANDMAP is the formally adopted methodology for landscape assessment and is advocated by Planning Policy Wales (Box 1).

LANDMAP is comprised of five spatial datasets of information known as the Geological Landscape, Landscape Habitats, Visual & Sensory, Historic Landscape and Cultural Landscape. It is only the Cultural Landscape layer that is introduced further in this guidance note.

LANDMAP Information is collected in a structured and rigorous way that is defined by the LANDMAP methodology. A GIS map shows the aspect areas and a survey record for each aspect area identified contains the descriptive landscape information; these records are linked to the GIS map.

Complete, quality assured, all Wales coverage of all five layers was completed in 2012, thereby providing a nationally consistent resource for landscape planning and decision making. LANDMAP assessments can provide the required evidence needed to inform and support criteria-based policies and plans. Criteria based approaches fulfil the whole landscape approach of the European Landscape Convention.

In addition to LANDMAP, many local planning authorities have their own published strategic-level Landscape Character Assessment (LCA) based upon LANDMAP's spatial framework. These are often adopted as Supplementary Planning Guidance (SPG), forming part of the landscape evidence base used to inform planning and policy decisions under the Local Development Plan (LDP). The information contained within local LCAs (particularly the Landscape Character Area descriptions) could be used to supplement the LANDMAP data using the best available landscape evidence at both strategic and local scales.

## 4 Recording the 'cultural' foundations of a landscape in LANDMAP

### 4.1 The ethos of the Cultural Landscape layer

In LANDMAP, culture is taken broadly to embrace any kind of human activity that can be related to the contemporary landscape. This includes tangible expressions of human activity in the landscape, such as the choice of vernacular building materials. It also includes intangible literary or artistic expressions such as associations with folklore and poetry, or the depiction of landscape in art or film.

The relationship between the contemporary landscape and culture is thus reciprocal, in the sense that the landscape not only shapes, but is also shaped by, culture. Building materials are just one example of this relationship, in which on the one hand, the landscape dictates the choice of building stone available, which will be of a particular colour, texture and working properties, while on the other hand, the resulting buildings and styles will bestow a particular character, ambience and 'sense of place' on the landscape where they occur.

Farming is another example of this two-way relationship, where as a cultural activity, it has been fundamentally shaped by the landscape in the way that different areas may be more suited to pastoral or arable practices, but at the same time landscape is being powerfully shaped by farming, with the creation of different field patterns, boundary and building styles.

In more recent times, this relationship has been deep and often traumatic, with entire landscapes transformed and remodelled to sustain new communities and ways of life. Generations have mined coal, lead copper, zinc, even gold out of the ground, or have won slate and building stone from the rock. Their legacy is not only the heritage of collieries and quarries and the industrial towns across Wales, but also the strong and distinctive way of life – the culture – that these communities sustained.

However the relationship also manifests itself in immaterial ways, in the way we think of landscape and respond to it, how we describe it, and how we acquire our 'sense of place', and of particular resonance in Wales, our sense of *bro*, which is at the heart of community

identity and the way many people in Wales express their distinct sense of belonging to one particular place or district as opposed to another.

The Cultural Landscape aspect in LANDMAP identifies and describes these myriad links between landscape and people. It also recognises the importance and value of considering this aspect, not just for its own sake, but also to raise awareness of the cultural richness embodied in our landscapes, and as one of the ways in which people can engage in material and social landscape planning and development in Wales, that conveys the essence of their identity, community and place.

In short, the Cultural Landscape maps and records where the landscape has been, or is being, fashioned by a particular cultural activity or process, or where it has been directly represented, depicted or described, it identifies cultural patterns that are keeping the landscape alive today, rather than what sustained it in the past. This is defined in LANDMAP as the contemporary cultural essence based on an evident link between human culture and landscape.

## 4.2 Mapping and classifying the Cultural Landscape

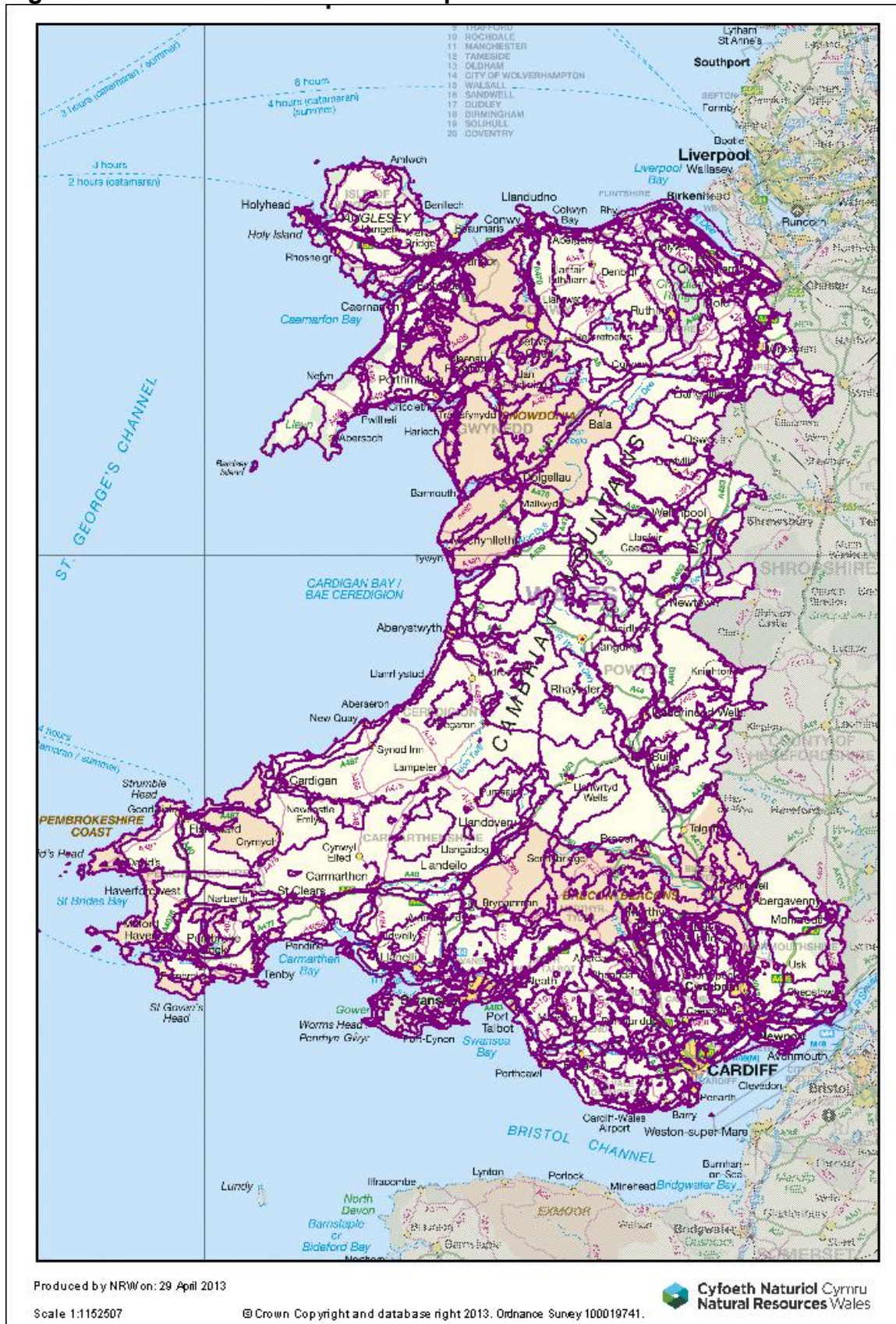
At the practical level, the intention in the Cultural Landscape aspect is to focus on mapping the landscape where it has been, or is being;

- visibly and recognisably fashioned by a particular cultural activity or process (cultural influences)
- or
- directly represented, depicted or described in art, literature, folklore, or similar (cultural associations)

At the all-Wales level, almost a thousand aspect areas have been identified as illustrated in figure 1.



Figure 1 LANDMAP Cultural Landscape



Each aspect area aims to capture and record the contemporary cultural essence of a landscape from commonplace cultural activities or expressions to unique or extraordinary examples.

Unique or extraordinary examples:
<b>Central Anglesey</b> and the artistic associations with Sir Kyffin Williams and the paintings by Harry Hughes Williams, depicting Anglesey harvests and windmills
<b>Llandudno</b> as a popular holiday resort and a “gateway to Wales” for many visitors
<b>Port Talbot steelworks</b> , Wales’ industry and identity -still working and expanding
<b>Tintern Abbey</b> , a culturally important landscape both as a Medieval monument in the care of Cadw and for its associations with the poets Wordsworth and Tennyson and the artist Turner.

One of the challenges in the cultural aspect is to draw the correct distinction between past (i.e. historical) and contemporary (i.e. present day or emerging) cultural patterns in the landscape. This can be especially difficult in post-industrial areas, where the contemporary landscape is often so firmly rooted in the past that it is impossible to gauge the real significance, or otherwise, of any contemporary cultural patterns that may be emerging in spite of the older patterns.

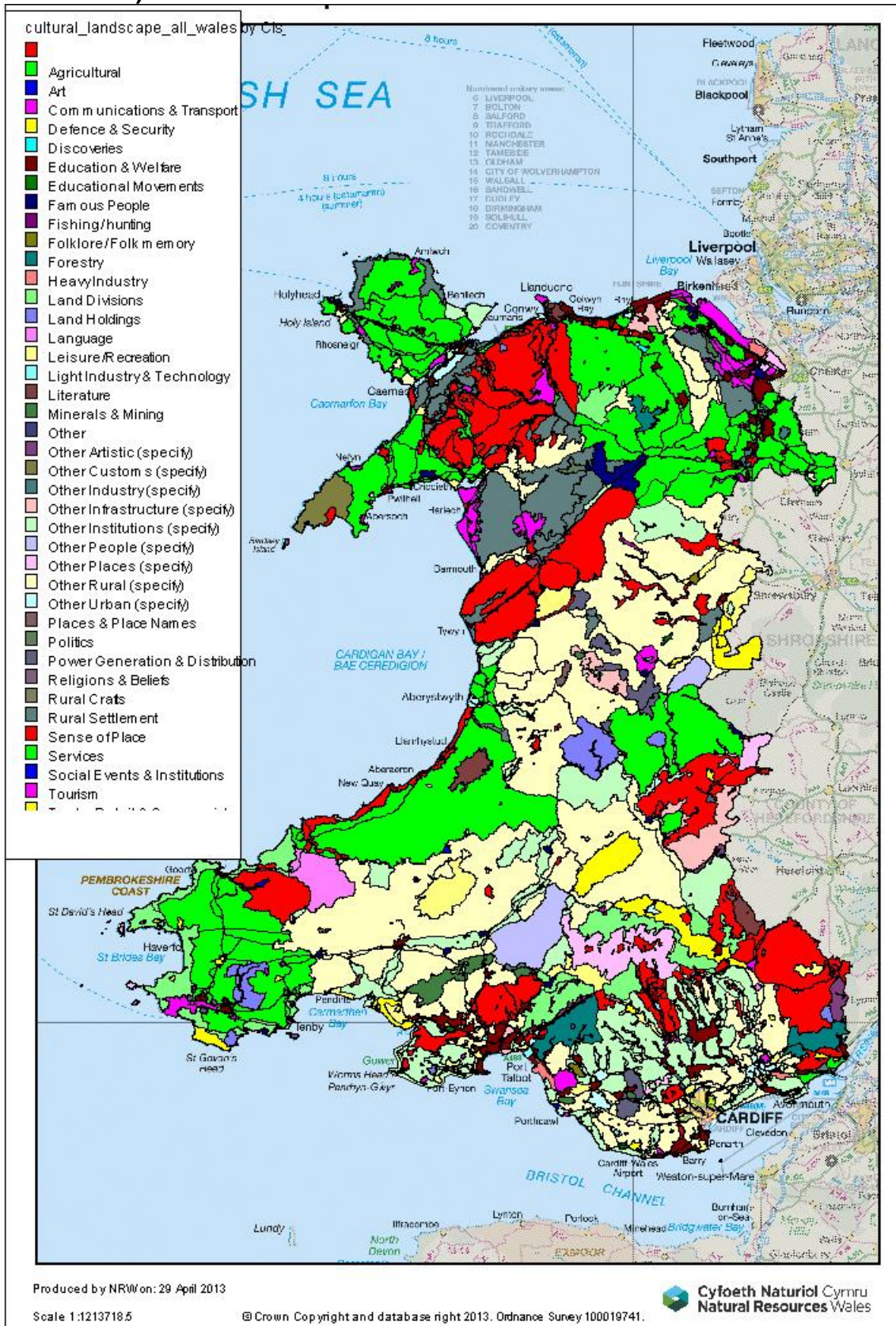
The aim of the Cultural aspect should be to focus on those cultural patterns that are keeping the landscape alive today, rather than on those that sustained it in the past. This does not mean that the significance of past cultural patterns should be downgraded or ignored but, in the Cultural aspect, it is their current significance and contribution to the present landscape that is important, not what they might have been or contributed to the landscape in the past. For example, historic sites are represented as cultural aspect areas because they are important to us now, as reminders of the forces that have shaped us and as places we can visit and enjoy. By the same token, statutorily protected environments form cultural aspect areas because they represent present day perceptions and values imbued in the landscape.

The LANDMAP classification information can be used to produce thematic maps representing the principal connection between culture and landscape for each aspect area identified, as illustrated in figure 2.

The key connections with the landscape are identified as either cultural associations or cultural influences. Associations are how the landscape has shaped culture by the way in which the landscape has been depicted or described. Influences are how cultural activities have shaped/alterd the landscape that we see today.



**Figure 2 LANDMAP Cultural Landscape Classification (Dominant Influence or Association)**



### 4.3 Surveying and recording the Cultural Landscape

A survey record is produced for each aspect area, with up to 45 questions being completed for each unique area. The survey highlights the important Cultural Landscape information of the aspect area by recording the dominant cultural context and any significant influences and associations that are important in an area. Cultural identity, sense of place, famous associations (for example events, legends, scientific discoveries and famous people) are also highlighted. Each survey includes an evaluation of what particular features, characteristics, qualities, functions or associations with the landscape can be particularly valued along with management recommendations.

Using information recorded in surveys, thematic maps can be produced to illustrate the location and extent of the aspect areas. Maps can show which aspect areas are associated with people, movements or institutions or with folklore, legends or events and traditions. The chronological periods that are culturally dominant could be mapped, as could significant place names or the survival or longevity of a cultural practice or association.

The boundaries between different areas are sometimes clear; perhaps a river or the coast, or a change in land use. Sometimes one cultural area merges into another, even though the map has to show a solid line. Areas that are culturally linked can cross over from one administration to another. The survey record will indicate the accuracy and precision of the each of the aspect area boundaries.

The following examples of cultural landscape aspect areas demonstrate how the cultural character or essence of each individual aspect area has been captured in LANDMAP.

#### **Haven Tributaries PMBNPCL002**

These comprise the Western and Eastern Cleddau, the Carew and the Cresswell, and the surrounding areas, in the Pembrokeshire Coast National Park. LANDMAP Culture evaluation: Outstanding as part of the national park and as an element of a registered outstanding historic landscape. This area includes traces of the county's small-scale coal-mining industry as well as historic agricultural landscapes including landed estates, farms and cottages set in distinctive field patterns. The area includes Carew castle and tide-mill (the only working example in Britain). The area is rich in folklore and legends, and includes the birth-place of the popular novelist Dick Francis.

#### **Blaenavon Town TRFNCL897**

Blaenavon grew up to serve the iron and coal industries from the late 18th century onwards, but the lack of any major investment in the 20th century has left a remarkably well-preserved industrial town. LANDMAP Culture evaluation: High culturally important as a World Heritage Site and evolving Book Town. Blaenavon town is culturally linked with its surrounding industrial landscapes Forgeside (TRFNCL929), Big Pit Mining Museum (TRFNCL658) and Blaenavon World Heritage Site Landscape (TRFNCL960). Recognition of this once-blighted area as an important industrial townscape and landscape led to the inscription of the Blaenavon Early Iron and Coal Working Cultural Landscape as a World Heritage Site in 2000, since then the town has re-invented itself with a range of specialist shops. Alexander Cordell's Rape of the Fair Country is set in and around Blaenavon in the 1820s and 30s.



## Dinas Brân DNBHCL028

This castle is believed to have been built by Gruffudd ap Madog, lord of Powys Fadog, in the thirteenth century. Its ruins stand guard over the Dee valley. This aspect is evaluated as outstanding for its national, possibly international, importance for its cultural and visual relationship with the surrounding area. Castell Dinas Brân is linked with the Vale of Llangollen (DNBGHCL026) and with Valle Crucis (DNGHCL027) in an iconic visual relationship. Tales and legends are associated with it, and it became an important landmark for antiquarians and intellectuals from the eighteenth century onwards. The castle was painted by eminent 18<sup>th</sup> century artists such as Richard Wilson.



## Penrhos GWNDDCL047

A residential care home for former Polish service personnel, on the site of the 'Tân yn Llŷn', the dramatic nationalist arson attack on an RAF base carried out in 1936. LANDMAP Culture evaluation: High and of national value for Wales, England and Poland. The Penrhos home is one of the last displaced people's camps left in Europe after the Second World War, established on the site of the former RAF station at Llanbedrog, which in 1936 was set on fire by Saunders Lewis, Lewis Valentine and D.J. Williams. The controversy surrounding the decision to establish the RAF bombing school and the imprisonment of the three protestors were instrumental to the development of Plaid Cymru. Now, as Penrhos Home, it houses 160 Polish former servicemen and women.

## 5 Using LANDMAP Cultural Landscape information

The Cultural aspect provides a structured, spatialised, overview with some detailed information, of the sort and scale that those preparing an Environmental Statement (as part of an Environmental Impact Assessment), or completing a branding project, might find helpful especially where they are looking at larger areas, landscapes, or whole towns. Planners may wish to refer to this when considering options for the future vision for an area as part of its regeneration.

When it comes to individual developments, the detail of siting and designing the sympathetic regeneration of a shop, arcade or re-use of redundant buildings in a town centre, LANDMAP would not provide the necessary scale and level of detail: a far more detailed assessment and capture of local knowledge and research would be required to build upon the baseline and context that LANDMAP provides.

## 5.1 European Landscape Convention

The UK signed and ratified the European Landscape Convention (ELC) in 2007 accepting the first international treaty specifically on landscape. The ELC provides a broad framework for the protection, planning and management of all landscapes defined as “*an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors.*” Culture, place and people are very much at the heart of the Convention as is the recognition that landscape contributes to the cultural, economic and environmental quality of life.

The ELC is inclusive to people and actively encourages public participation. It promotes the linking of people to the landscape and the recognition that cultural heritage is often part of peoples lives, livelihoods and leisure pursuits. Understanding this and including public participation in landscape decision making not only ensures that the ELC permeates future policy and guidance but also helps decision makers understand potential landscape changes, drivers and preferences. Actively using the Cultural Landscape layer can contribute to the sustainable planning and management of this aspect of the landscape.

## 5.2 The Well-being of Future Generations (Wales) Act 2015

The Well-being of Future Generations (Wales) Act is about improving the social, economic, environmental and **cultural** well-being of Wales. The Act has seven well-being goals.

- A prosperous Wales
- A resilient Wales
- A healthier Wales
- A more equal Wales
- A Wales of cohesive communities
- A globally responsible Wales
- A Wales of vibrant culture and thriving Welsh language

The ‘Wales of vibrant culture and thriving Welsh language’ goal is described as ‘*a society that promotes and protects culture, heritage and the Welsh language, and which encourages people to participate in the arts and sports and recreation*’. The LANDMAP Cultural Landscape and Historic Landscape datasets contribute to promoting and delivering information that can inform a sustainable decision making process helping to protect culture and heritage.

The Wellbeing of Future Generations Act should be regarded as the way in which we identify and deliver solutions to the challenges that we face, delivering multiple not single wellbeing goals, culture being one of those goals.

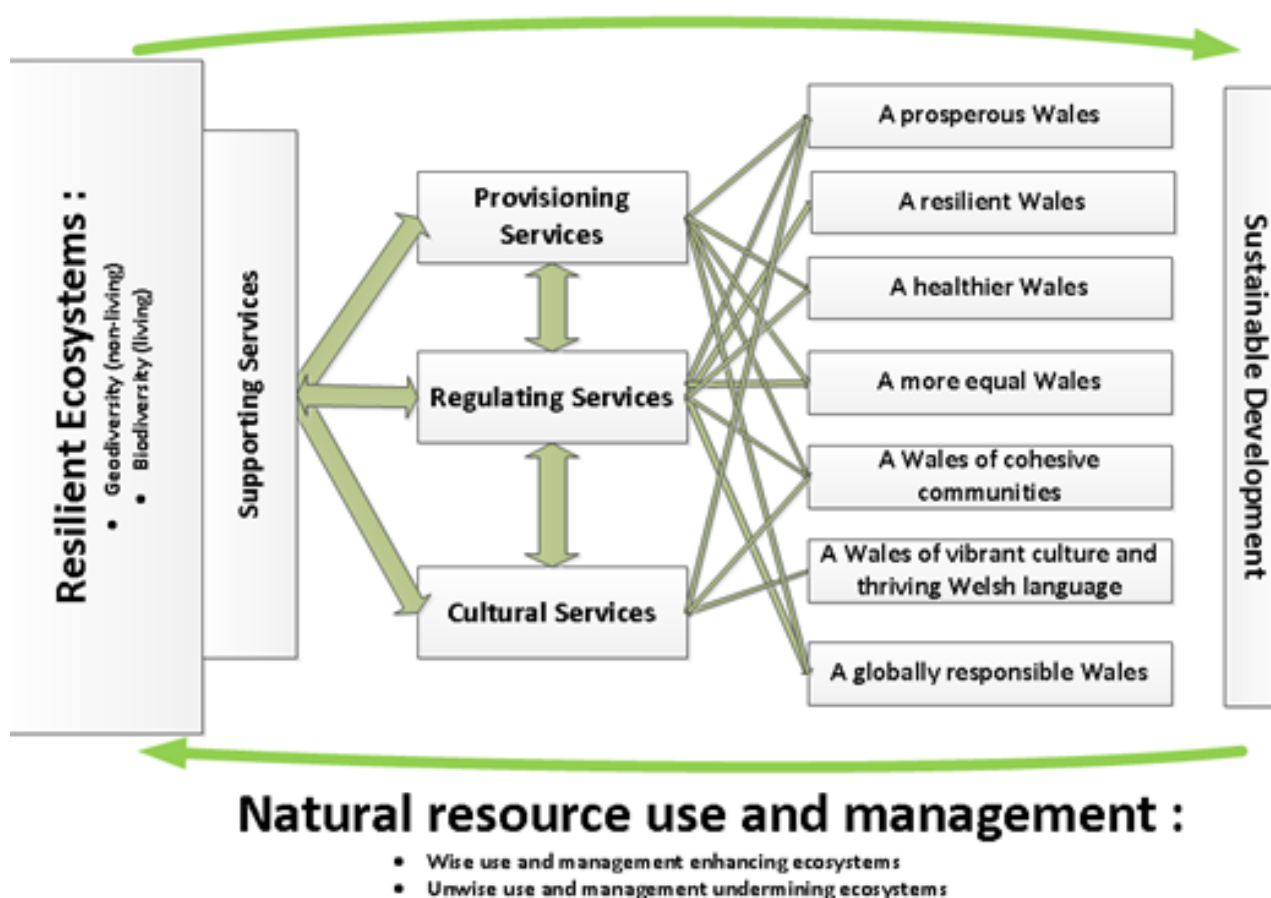
## 5.3 Sustainable Management Natural Resources

The Environment (Wales) Bill introduces the sustainable management of natural resources (SMNR), it is how we manage natural resources to deliver sustainable development and the requirements of the Well-being and Future Generations Act by applying the ecosystem approach.

The objective of sustainable management is to ensure that the way we manage and the rate of use of our natural resources, and the multiple benefits that they provide, is done in

such a way that does not lead to the long-term decline of these resources and supporting ecosystems.

## Sustainable Management of Natural Resources



A key aspect of the ecosystem approach has been to determine the value of the environment in terms of the goods and services that it delivers to society and individuals. Cultural services are recognised as non-material benefits that we gain from our natural environment.

### Ecosystem services and benefits

The United Nations defines ecosystem services as 'the benefits that people obtain from ecosystems'. They can be divided into 4 categories

- **Supporting services** necessary for the production of all other ecosystem services, such as soil formation, nutrients cycling and primary production.
- **Provisioning services** such as crops; fish; timber and genetic material.
- **Regulating services** such as water purification; flood control; carbon sequestration and pollination.
- **Cultural services** providing a source of aesthetic, spiritual, religious, recreational or scientific enrichment.

Culture, heritage and cultural landscapes are an integral element of cultural services and have a much wider value than a defined economic assessment. The long-standing inter-relationship between people and the environment, ecosystems and habitats has meant that cultural heritage has particular significance in any consideration of ecosystem



services. Integrating heritage and culture into cultural services may provide an important and supplementary time-depth context and understanding. Like all ecosystem services, cultural heritage is dependent on the underpinning supporting services which the environment provides. Therefore, protection and management of these fundamental services is essential for the continuation of cultural heritage.

Cultural heritage contributes significantly to a locally distinctive 'sense of place'. These places, whether designated or not, are highly valued by both society and individuals. This relationship between cultural heritage and 'sense of place' is recognised in LANDMAP.

The benefits of cultural landscapes are extensive, they may lend a sense of identity through linking the relationship of people and place, connecting to communities and individuals with cultural and historic sites. Cultural landscapes provide meeting places for events and social occasions often linked to food and music festivals, fetes and agricultural shows. They may be the inspiration and source of materials for designers, architects, filmmakers, writers and sculptors.

The historic and cultural environment may contribute significantly to economic value through supporting regeneration, enhancing employment skills and catalysing investment but also through social value through appreciation, community engagement, learning and volunteering.

The State of Natural Resources Reporting (SoNaRR) will provide information to inform the sustainable management of natural resources. The National Natural Resources Policy (NNRP) will use this information to consider how to build resilience and manage for multiple benefits by taking into account all the services and benefits ecosystems provide, including the cultural services (which includes historic resources).

LANDMAP can contribute to cultural services assessments and can inform integrated natural resource management plans. It is a ready information resource and evidence base identifying the value to Wales of the historic and cultural environment.

#### **5.4 Development Management**

LANDMAP information can assist planners and developers in identifying landscape opportunities and sensitivities. The Cultural Landscape layer in LANDMAP delivers a unique resource for applications going through development management at both the pre-application and application stages. Landscape considerations are relevant where there are potential threats to landscape character, qualities and visual amenity.

The Cultural information should be viewed as an opportunity to link and work with the cultural landscape not just as a means for assessing potential constraints. Developments can be made more 'fit for place' and better attuned to the 'sense of place', thus enhancing local distinctiveness.

The determination of a planning application could be influenced by circumstances where a development appears to affect highly-valued cultural landscape, or its views, settings or integrity, and cannot be satisfactorily mitigated. Conversely, there may be proposals which do not conflict with the cultural evidence of an area, or the cultural heritage and could be embraced and profiled in the proposal.

“Places in memory” (Scazzosi, 2004) is a concept where a certain place is attributed a meaning and value as a social symbol of a past event. A clear example is a battlefield or past event which has very little material trace in the contemporary landscape yet there is still an association. A site visit alone may not raise this association and it may be local knowledge that maintains the connection. Certain changes to the site may mask or obliterate this. LANDMAP can document these associations so that users are informed about cultural associations that can be included in decision making. Whilst LANDMAP is not exhaustive, it tries to and will continue to be improved as the information resource is periodically updated and monitored.

In all scenarios, knowledge about any given location is a prerequisite to making an appropriate judgement and should be made on a case by case basis. Accessing the Cultural Landscape layer can provide information to help inform decisions and may indicate whether or not a proposal is in alignment with the recommendations for the aspect area. Consulting the aspect area recommendations could help identify issues which could be proactively addressed at an early stage.

### Example – Aberfan Cemetery

A planning application in 2009 to develop land for housing south of the **Aberfan Cemetery** was refused. Amongst the reasons for refusal was the impact on the Aberfan Cemetery, Garden of Remembrance and Former Tips and Slide Area Historic Park and Garden (PGW (Gm) 69(MER)). The proposed development site would be visible from Merthyr Vale and as such would significantly compromise the cultural landscape value of the Aberfan Cemetery, synonymous with the 1966 disaster. This area is identified in the LANDMAP Cultural layer because of the strong cultural identity of the disaster and the value of the memorial churchyard. This cultural recognition is documented and evaluated as being of local, regional and international significance. The refusal stated *“The proposed development is considered to be unacceptable in Heritage and Conservation terms by virtue of its insensitive location within the essential setting of the Grade II\* registered historic park known as Aberfan cemetery, Garden of Remembrance. It would substantially alter and seriously harm this setting of a listed park to an unacceptable degree”*



**View of the application site looking north towards Aberfan Cemetery (© T.Bramley, MTCBC)**

## 5.5 Landscape and Visual Impact Assessment

The Cultural Landscape layer should be included in any Landscape and Visual Impact Assessment (LVIA) in Wales alongside the other four LANDMAP layers. A Cultural assessment should cover the area defined by the site boundary of the proposal and all aspect areas immediately adjacent to this boundary. To fulfil the LVIA the whole area from which the development is visible where “likely significant effects” on the Cultural Landscape are anticipated should also be assessed. This may be 10-15 kilometres of the site boundary, less for small scale developments, although all cases must be determined on a case by case basis.

The assessment should assess the effects on the cultural essence of the landscape as set out in the survey summary description. This should help determine which cultural landscape characteristics and qualities are sensitive and therefore require sensitive site design to help safeguard and protect those qualities. The LANDMAP Guidance Note 3 provides fuller advice on using LANDMAP for the LVIA of onshore wind turbines.

LANDMAP can provide information for Strategic Environmental Assessments (SEA) and Environmental Impact Assessments (EIA). LANDMAP information is gathered in a robust manner so that it can be used at Public Inquiry in order to assist the Inspector to reach an informed decision.

For example, the Inspector for the Neath Port Talbot Ton Mawr Farm near Margam and Castell Farm near Llangynwyd wind farm Inquiry (APP/Y6930/A/02/1103415) in 2003-4 remarked in his conclusions that he felt that the appellant had not evaluated *“the culture and history aspects of the landscapes... meaning that data on the historic importance and cultural significance aspects of the landscape did not properly inform the process... these factors seriously undermine the integrity and reliability of the impact of the assessment.”*

## 5.6 Retailing and Regeneration

LANDMAP culture information can help identify the local and regional story of retailing and marketing, across the whole of Wales, as well as provide encouragement to in-keeping branding of particular goods using its information resource on history, heritage, culture and local tradition.

It can aid the sympathetic regeneration of retail areas and the adaptive and re-use of redundant buildings and town centres. A well-conserved retail environment, such as a shop, an arcade or a market hall, adds considerably to trade.

Enhancing or reinstating cultural character where it has been lost or eroded can go in hand with regeneration opportunities supporting cultural, economic and social capital. The cultural heritage can be brought back into the locality by reusing place names in retail, or street names in new developments that link with cultural traces. Including elements of local or traditional building materials and styles can support a local landscape sense of place.

The Welsh Government has previously identified seven key Regeneration Areas highlighting the importance of culture to regeneration; *‘Within Regeneration Areas, we will aim to support the Welsh Assembly Government’s wider social, environmental and*



*economic ambitions, including sustaining distinctiveness to respect and reflect an Area's historic character and bringing to life Wales' rich culture and heritage.'* (Welsh Government, 2010)

The regeneration framework (2013) "*Vibrant and Viable Places*" identifies the importance of social and cultural capital and the role of culture in contributing to the vibrancy of communities. LANDMAP's Cultural Landscape layers can be used to identify the cultural elements relevant to regeneration strategies to support their objectives.

The Blaenau Ffestiniog Physical Regeneration Project includes improvements in keeping with the town centre and is recognised as already having a significant positive economic impact. "*Our aim throughout this important project has been to celebrate local tradition and the area's heritage and to develop the Blaenau Ffestiniog area into an important destination for visitors*" Gwynedd County Council's Cabinet Member for the Economy. The project has helped develop new shop fronts and improvements to the town centre including a marketing campaign called "Blaenau Ffestiniog – From the Rock."

## 5.7 Tourism and Recreation

Modern Wales is highly dependent on a vibrant tourist economy. By identifying what is culturally distinctive about all the various parts of Wales, LANDMAP culture information can add to the visitor experience. What makes a place special, defines its distinctiveness or unique selling point (USP)? Remnant features, landmarks and traditions perhaps no longer serve their original purpose or function but they can provide new and different landscape services and benefits, not least in making an area distinctive or special. Celebrating and promoting what makes an area special can strengthen local identity and keep cultural themes living and dynamic in the contemporary landscape.

The UK National Commission for UNESCO report on the financial and non-financial value of UNESCO designations to the UK reported that UNESCO membership helped UK designations to attract an estimated £100m in additional income from April 2014 - March 2015. Pontcysyllte aqueduct was showcased as a tourism case study.

Showcasing and raising awareness of cultural landscapes and cultural "assets" where the cultural heritage can be read can stimulate and sustain ecotourism. Traditional skills, crafts, events and activities, music, poetry, and so on contribute to a sense of what is distinctive about Wales. LANDMAP culture information identifies local stories which can help guide interpretive plans which lead on to interpretive panels, audio trails, promotional work and local publications. In this way the information may assist with providing information that can be passed onto visitors enhancing their understanding and experience of Welsh culture.

*"Over 300,000 UK visitors staying in Wales every year come here with the purpose of exploring our culture; while over 80% of overseas visitors cite heritage and culture amongst their main reasons for visiting Wales"* Welsh Government.

The Welsh Government Sense of Place tourism toolkit aims to encourage and guide users to enhance their business by developing a stronger sense of place. The workbooks consist of practical steps to identify out and promote local sense of place from working with the Welsh language to arts, food and drink or people. The Cultural Landscape information

resource is an excellent starting point for populating the forms that come with the toolkits in order to develop a business' sense of place.

Giants North Wales culture and heritage initiative, created by Tourism Partnership North Wales, aimed to inspire visitors to explore the icons of culture and heritage in North Wales. Akin to the ethos of the Cultural Landscape, it profiles the material evidence of how we have shaped the landscape, for example, slate quarries, castles and aqueducts, as well as the less tangible cultural associations of song, myths and art.

LANDMAP's Cultural Landscape layer offers information to support and complement such marketing campaigns. The information can be used at any scale; regionally it can be used to highlight high profile icons or more local scale within smaller geographically defined areas where smaller cultural traces and perhaps less eminent icons can engage people with their locality.

For example, Aberaeron CRDGNCL015, a 19th Century planned settlement retaining a very strong sense of place derived from the group value of the Regency buildings and their distinctive pastel colour schemes, the harbour and for the visual relationship with the sea, the coast and the hinterland. The town has become an icon of modern Wales and of Welsh tourism with Aberaeron featuring on advertisements for holidays in Wales. The cultural and visual relationship with the seascape, the coast and the hinterland could be entwined further within a modern marine theme promoting the harbour, restaurants serving fish/seafood and the Cardigan Bay Seafood Festival.

Pontrhydyfen and Tonmawr NPTCL029 highlights the strong associations of the area with Richard Burton. The Cultural landscape layer can be used to identify cultural figureheads associated with a geographical area or landscape

The All-Wales Heritage Interpretation Plan (2012) encouraged stories and interpretation about Welsh heritage. It emphasised the place for making meaningful connections between culture, heritage, the land and landscape. Linking the past to the contemporary landscape can enhance the meaning, connections and potential relevance to people now. There is a clear place for cultural essence linked to landscape for promoting Wales.

## **5.8 Education and Community**

Partnerships can raise the profile of the importance of firsthand experience of the natural world and cultural heritage. The LANDMAP Cultural Landscape layer can provide a starting point for the development of resources relating to cultural heritage profiling cultural locations and events as places for lifelong learning.

LANDMAP culture information can be used by schools, colleges, local communities and amenity societies to learn about landscapes and their cultural qualities in Wales. Information can be used to generate ideas for local projects, events, or to inspire local groups, theatres, artists and poets as well as individuals, thus engendering a sense of local heritage, community confidence and pride of place.

Casgliad y Werin Cymru / People's Collection Wales hosts reference material including items, images, aerial photographs, collections, stories and landscape trails. Using the geographical search facility or by entering a location or place name relating to particular

LANDMAP aspect area, the resource can be used to supplement the Cultural Landscape information.

## 6 Accessing LANDMAP Information

All quality assured LANDMAP Information is available by viewing the information in the interactive map or by downloading the information onto your computer for use in a Geographical Information System (GIS).

Further information is available from

<http://www.naturalresources.wales/landmap?lang=en>

## 7 References & Further Information

Cadw (2007) *Guide to Good Practice on Using the Register of Landscapes of Historic Interest in Wales in the Planning and Development Process*, 2nd (revised) edition

The Landscape Institute & the Institute of Environmental Management and Assessment (2013) *Guidelines for Landscape and Visual Impact Assessment*. 3rd Edition. SPON Press

Natural Resources Wales (2016) *LANDMAP Methodology Geological Landscape*

Natural Resources Wales (2016) *LANDMAP Methodology Landscape Habitats*

Natural Resources Wales (2016) *LANDMAP Methodology Visual & Sensory*

Natural Resources Wales (2016) *LANDMAP Methodology Historic Landscape*

Natural Resources Wales (2016) *LANDMAP Methodology Cultural Landscape*

Natural Resources Wales (2013) *LANDMAP and Landscape and Visual Impact Assessment for onshore wind turbines. LANDMAP Guidance Note 3*

Scazzosi, L (2004) Reading and assessing the Landscape as Cultural and Historical Heritage. *Landscape Research* Vol 29 No.4 335-355

Town & Country Planning, England and Wales (1999) *Town and Country Planning (Environmental Impact Assessment) Regulations 1999*, HMSO

UNESCO (1993) *Operational Guidelines for the Implementation of the World Heritage Convention*

UK National Commission for UNESCO (2015) *Wider value of UNESCO to the UK 2014-15*

Welsh Government (2010) *Framework for Regeneration Areas*

Welsh Government Sustainability and Environmental Evidence Division (2011), *Natural Environment Framework: Ecosystem Services*



Welsh Government (2016) *Planning Policy Wales* Edition 8

Welsh Government (2012) *Sustaining a Living Wales*, Green Paper

Welsh Government (2008-11) *Environment Strategy Action Plan*

## 8 Contact

Jill Bullen

Senior Landscape Specialist

Natural Resources Wales

Rhodfa Padarn, Llanbadarn Fawr

Aberystwyth, SY23 3UE

email: [jill.bullen@cyfoethnaturiolcymru.gov.uk](mailto:jill.bullen@cyfoethnaturiolcymru.gov.uk)  
[jill.bullen@naturalresourceswales.gov.uk](mailto:jill.bullen@naturalresourceswales.gov.uk)