

Cultural Tourism



How you can benefit
A VisitBritain advisory guide



performing arts,
museums, galleries
heritage attractions

and let thy feet
miller
be set in midst of

Contents

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Introduction

This brief guide is intended to help anyone working in the cultural industries and heritage sectors benefit from tourism.

In the following pages we'll explore the scope of this exciting opportunity, look at what aspects of tourism might be right for you, and how to build your visitor market.

open studios
art fairs
architecture



What is cultural tourism



Until fairly recently we talked about “arts and tourism”, encouraging the two sectors to work more closely together. We can now go one step further with “cultural tourism”.

Cultural tourism is a major opportunity. It encompasses visits to enjoy visual and performing arts, museums, galleries, heritage attractions, artists’ open studios, art fairs, auctions, public art and architecture, festivals, films and other cultural events.

Cultural activities already make a sizeable contribution to the tourism industry. As early as 2000, the World Tourism Organisation suggested that cultural tourism accounts for 37% of world travel and projected annual growth of 15%.

The Atlas Cultural Tourism Research Project has established that cultural holidays are one of the fastest growing aspects of tourism.

Cultural tourists want to enjoy exhibitions and performances, to sample local food and learn about local customs, to enjoy the atmosphere of a place and to learn something. They enjoy experiences that fire their imagination or offer a chance to connect with the past.

The regeneration of the South Bank area and success of Millennium Mile and Open House promotions demonstrate public interest in architecture and taking a closer look at famous and new landmarks. Multicultural Britain is very important but also good for emerging markets.

Find out more

www.mla.gov.uk Museums, Libraries & Archives Council

www.oii.ox.ac.uk Oxford Internet Institute

www.atlas-euro.org ATLAS (Association for Tourism & Leisure Education) has a Cultural Tourism Research Group

www.world-tourism.org World Tourism Organisation

www.cultural-tourism.net European Cultural Tourism Network

www.a-m-a.co.uk The Arts Marketing Association provides research and case study information to its members.

Most regional Arts Marketing Consortia and Agencies also provide research reports.

beautiful
historic houses
local festivals



FESTIVAL
FRINGE
INFORMATION

Why promote cultural tourism right now?



There are numerous trends in tourism that make this a particularly good time for the arts and heritage sectors to develop their tourism potential.

Visitors are changing. Research has shown that visitors increasingly want an authentic experience. They want to gain a deeper understanding of a place and spend longer enjoying the atmosphere.

Thanks partly to the growth of the low cost airlines, visitors are now much more willing to visit lesser known, smaller destinations. They have become more open minded, actively seeking out places that they haven't visited before. They are looking for new experiences.

VisitBritain has recently undertaken wide-ranging research in order to define how it positions Britain. What should Britain stand for uniquely and concisely in people's minds? And how should that manifest itself visually and verbally?

From this work it was able to develop the "Experience Britain" brand. The three words at the heart of the essence that define Britain as a tourist destination are *Depth, Heart and Vitality*.

These three words, woven together, give a real sense of the experience that tourists expect. Rich in history but with stories to tell; a real warmth and informality of spirit combined with a spark and dynamism that gives Britain its unique sense of pace.

It is easy to see how cultural tourism can support the Britain brand and vice versa. Cultural tourism adds depth and diversity to the product offering and contributes to Britain's sense of story. Performances and festivals are excellent for conveying vibrancy and giving a call to action.

Accessible heritage is evidenced through the wide range of open air concerts and craft events within the beautiful setting of country houses, local festivals bringing history to life, and free exhibitions within grand venues. Our sense of community is expressed through locally distinct events. Diversity is displayed predominantly through festivals and vibrant performances, as well as in modern and vernacular architecture.

**Find out
more**

www.visitbritain.com/britainbrand for information about the Britain brand

Liverpool 2008 London 2012



Two key events



In June 2003, Liverpool beat off stiff competition from five other UK cities to be named European Capital of Culture 2008.

With more national museums and galleries than any UK city outside London, Liverpool already has an enviable cultural offer. In 2004, Liverpool was awarded World Heritage status by UNESCO in recognition of the global significance of its architecture, including the iconic Mersey Waterfront. European Capital of Culture will serve as an opportunity to showcase the city's rich cultural life, and promote Liverpool as a premier European city.

The vision for 2008 is simple: to deliver the best-ever European Capital of Culture and leave an enduring legacy for the people of Liverpool. This will be achieved through a variety of means, including developing the city's cultural infrastructure and raising community participation in cultural activity.

In the run up to European Capital of Culture, Liverpool is organising its preparations around a series of themed years; with 2005 entitled 'Sea Liverpool' and 2006 'Liverpool Performs'. The themes are aimed at developing the city's capacity to deliver major events, while building audiences and community participation ahead of 2008.

Liverpool will get ready for its year in Europe's cultural spotlight by celebrating its 800th anniversary in 2007. More than just a precursor to European Capital of Culture, the birthday will be an opportunity to reflect on Liverpool's illustrious past, while looking forward to its continuing revival as one of the world's great cities.

In 2012 London will host the Olympics and Paralympics. A strong cultural programme was part of the bid. We can all benefit from this showcase if we start planning early.

Find out more

www.liverpool08.com

www.london2012.com

paint
photograph
write poetry



A new perspective creative tourism



There's now a new aspect of cultural tourism to consider and develop. "Creative tourism" is a concept particularly suited to today's visitors and the growing demand for opportunities for self improvement and development.

The Henley Centre has found that the biggest potential opportunities lie in satisfying consumers' more intangible desires – for more time, space and energy, and a greater sense of wellbeing. They have also found that consumers are demonstrating a growing desire to connect with each other and feel more in touch with local communities. Some of this can be achieved through creative tourism.

The idea of creative tourism is being pioneered in New Zealand, where it's defined as "a more sustainable form of tourism that can provide an authentic feel for local culture through informal, hands-on workshops and cultural holidays".

A key aspect of creative tourism is the chance to actually *participate* and *create* something. Creative tourism is already happening here in Britain. There has been great growth in demand for holidays that combine beautiful locations with enjoying a hobby such as painting, photography, and creative writing.

Creative tourism is an important element for several reasons. It offers a deeper and more satisfying experience than simply visiting a place of interest connected with the arts or culture. It enables the visitors to have a deeper appreciation of the British landscape and life. Whether visitors want to paint, photograph, write poetry or a novel, they can be inspired in Britain.

This type of short break or holiday gives a sense of achievement and opportunity to learn that has become very sought after. Visitors increasingly want an opportunity to retreat from their busy life and to feel more fulfilled in some way. Creating their own artistic souvenir of Britain is more likely to give them a lasting emotional attachment and encourage them to return and spend longer here.

Find out more

For examples about creative tourism in Britain see
www.westdean.org.uk/site/arts/index.htm
www.tate.org.uk/events/education
www.hfholidays.co.uk/creative&drama
www.arvonfoundation/courses
www.nationaltrust.org ("Untold Stories" section)



to **Opportunities** **attract** **domestic** **& international** **visitors**





Understanding the tourism industry

There have been many attempts to define tourism. One of the most enduring definitions is that used by the Tourism Society:

'the temporary short term movement of people to destinations outside places where they normally live & work, & their activities during their stay at these destinations'.

Visitors can be people from overseas. They can be from this country. They might be from your local area, taking time to visit places they don't normally see. The term "visitors" includes both local people on a day trip and visitors from farther afield.

Whether or not you already benefit from tourism, the remainder of this guide shows how to get more involved, with some marketing tips that you can put into action right away.

Tourism facts

Tourism is a key industry economically. The visitor economy in the UK is worth around £74 billion, accounting for approximately 3.5 % of the UK's Gross Domestic Product. It employs 1.4 million people. Approximately 1 in 5 of all new jobs created will be in tourism.

The 27.8 million overseas visitors who came to the UK in 2004 spent £13 billion. 2004 was a record year for inbound tourism to the UK both in terms of volume and value.

Within the UK domestic market, expenditure for 2003 is estimated to be over £59 billion.

Find out more

For more statistical information about tourism, contact your nearest regional or national tourist board (details on page 15 and 17) or visit

www.visitbritain.com/ukindustry or www.staruk.org

Tourist boards, regional development agencies

and marketing consortia



Who does what?



Although everyone understands the general concept of tourism, the industry itself can be quite complex. There have been several changes to the structure of some of the tourist boards and the organisations who might be able to help you.

VisitBritain was created on 1 April 2003 by the merger of the British Tourist Authority and the English Tourism Council. Its mission is to build the value of tourism by creating world class destination brands and marketing campaigns. It is now responsible for promoting Britain to overseas visitors and developing England's visitor economy. It is funded by the Department for Culture, Media and Sport and by its tourism partners.

VisitBritain operates a network of over 23 overseas offices, servicing 36 markets, some of which are in emerging and new markets like Poland, Russia, China & South Korea.

Find out more

www.visitbritain.com/corporate VisitBritain corporate website

www.visitbritain.com/ukindustry VisitBritain industry website

www.visitbritain.com VisitBritain consumer website

www.visitengland.com VisitBritain domestic consumer website

VisitBritain also works in partnership with the *national tourist boards* – *Northern Ireland Tourist Board*, *Visit London*, *VisitScotland* and *Wales Tourist Board* to promote an attractive image of Britain.

Find out more

www.discovernorthernireland.com Northern Ireland Tourist Board consumer website

www.nitb.com Northern Ireland Tourist Board tourism industry website

www.visitscotland.com VisitScotland consumer website

www.scotexchange.net Scottish tourism industry website

www.visitwales.com Wales Tourist Board consumer website

www.wtonline.gov.uk/culturaltourism Wales Tourist Board cultural tourism strategy

www.visitlondon.com Visit London consumer website

www.visitlondon.com/partners Visit London industry website

Arts and heritage attractions



Regional Tourism Delivery partners



EnglandNet

One of the biggest changes in domestic tourism in England is that **Regional Development Agencies** (RDAs) have been given the strategic responsibility for regional tourism development. The funding which previously went to the **Regional Tourist Boards** (RTBs) via the English Tourism Council is now being channelled via the RDAs. This also means that the RDAs are responsible for ensuring that appropriate tourism delivery structures are in place in each area.

As part of these changes, the RDAs in each English region have reviewed the work of their Regional Tourist Boards. In some cases this has led to some relatively minor re-organisation but continued existence of the RTB whereas in other regions there have been some more radical changes. Some RTBs have disappeared completely, others have merged and some have been reinvented with changed responsibilities.

In some regions Regional Tourist Boards have been either replaced or supplemented by Destination Marketing Organisations (DMOs). DMOs are effectively marketing consortia, with some public funding. Each of them will have a slightly different make-up, membership and activities. The EnglandNet project means that all tourism products will soon be held on a National Tourism Product Database.

VisitBritain is working with its regional and commercial delivery partners to build a one stop 'Virtual High Street' for English Tourism. Called EnglandNet, it is doing this by:

- VisitBritain operates a network of 23 overseas offices servicing 36 markets. Building and maintaining a national product database that is fully interoperable with both regional tourism partners and commercial consolidators and will reflect the depth and breadth of England's tourism offering – including arts and heritage;
- Creating search engines for online real-time availability, which transfer customers seamlessly to partners' booking engines;
- Investing in online promotions and distribution deals to increase visitors to the consumer websites www.visitbritain.com and www.visitengland.com from 11 million to 27 million visitors by 2008.

Inclusion in the National Tourism Product Database and onto VisitBritain's websites through EnglandNet is free. The EnglandNet project is not designed to replace partners' existing websites; it will simply help more people to find out about products and how book it.

VisitBritain is also currently working closely with VisitScotland, Visit London, The Wales Tourist Board and the Northern Ireland Tourist Board to ensure their systems and data are compatible.

To make sure your information is included in this national product database, contact your regional tourism delivery partners (formerly known as regional tourist boards) or marketing consortium. Full contact details for each area are included on www.visitengland.com/connect.

To find out more about marketing and networking opportunities available see regional and tourist board corporate websites.

Find out more

The current regional delivery partners are as follows:

Cheshire & Warrington Tourist Board
Cumbria Tourist Board
East of England Tourist Board
East Midlands Tourism
Heart of England Tourism
Lancashire & Blackpool Tourist Board
Marketing Manchester
Mersey Partnership
One Tourism Team (North East)
South West Tourism
Tourism South East
Visit London
Yorkshire Tourist Board

For more details and an up-to-date contact list please visit www.visitbritain.com/ukindustry

importance of arts and heritage



Culture and Heritage Sector Club



VisitBritain has recognised the importance of arts and heritage by forming the Culture and Heritage Sector Club. This is made up of a core group of organisations, representing the broad range of Britain's public and private arts and heritage organisations. The main aim of this Sector Club is to build partnerships and work more closely together. Partners will be encouraged to share information and research as well as playing an active role in helping to support and shape VisitBritain's promotional activity in England and overseas.

The Heritage and Culture Sector Club Steering Group meets twice a year. VisitBritain will communicate with a wider group of organisations via the new Heritage and Culture Sector Club Steering Group Website.

Find out more

www.visitbritain.com/sectorclubs

This new website includes:

- Minutes from previous Sector Club meetings
- Information about the Great British Heritage Pass
- Details of key VisitBritain campaigns relating to arts and heritage such as the City Culture Campaign
- Research and Insights
- Events database
- Details of culture-related conferences and networking opportunities
- Links to other useful information and organisations
- Contact details for key VisitBritain staff
- Examples of best practice and case studies

Friends and Relatives, Families and Youth market



Understanding and segmenting visitor markets

With the whole world as a potential audience and only a limited budget, it's essential to segment visitors and focus on specific markets. There are three key decisions to make when deciding who to target:

1) Should you target domestic or overseas visitors?

Overseas marketing can be expensive. It's generally best to work on your local and regional visitor market, before you target other domestic visitors and to focus on visitors from overseas only when you are confident you have a strong and sound domestic market. When you are ready to promote overseas you will need to consider which countries and sectors hold the most potential for you. If you are targeting overseas' visitors, you might choose to do this through incoming tour operators, most of whom are London based and members of UK Inbound.

2) Should you target visitors directly or through intermediaries such as the travel trade and group travel organisers?

The next section looks at the travel trade and group organisers in more detail.

3) Which particular segments will you target?

In addition to segmenting your markets according to socio-economic factors such as age and income, it's useful to consider visitors life stage and life style in order to build a more complete picture of suitable segments. Their motivations and interest in cultural activities will also vary. For example, you might want to consider targeting some of these:

- visitors who have a specific and probably well-educated interest in the arts and other cultural activities;
- visitors with a very specific interest in the arts or heritage, who may also be taking part in a study tour to appreciate culture at a deeper level;
- visitors with a more passing interest in culture, who see it more as an additional way of enjoying their visit to Britain;

- younger visitors who are attracted by street culture, fashion and music, not necessarily thinking of these features as cultural tourism but as a glimpse into British society, past and present;
- students studying English as a Foreign Language wishing to be exposed to all aspects of British culture and to understand more about our customs;
- visitors who want to enjoy an element of creativity as part of their quest for self-enrichment and self-development;
- repeat visitors who are looking for new ways of enjoying a well-loved destination – for example people who enjoy visiting historic houses may be tempted by an open air music event within the grounds of a historic house;
- people visiting their friends and relatives (VFR). This is a potentially enormous market and one we can all target quite cost-effectively. VFR hosts need triggers to invite their friends and relatives as well as reassurance that they will find plenty to do during the visit. Fun events such as festivals, exhibitions and performance seasons can act as triggers;
- visitors enjoying a short break. Although they will mainly want to see conventional arts attractions and well-known events, they will also enjoy behind the scenes tours and added value options for a more upmarket experience.

**Find out
more**

www.visitbritain.com/ukindustry for market profiles

sightseeing, accommodation and transport



Leisure, business or travel trade?

Deciding whom to target

It's important to distinguish between the three main different aspects of tourism.

As the terms imply, **leisure visits** are looking for places to go in their free time and their main motivation is pleasure or a chance to be with family and friends. In this sense we're also considering people who are travelling independently rather than in an organised group.

Business visitors need to be further broken down into other categories. People who are travelling on business in order to visit or sell to another company generally don't have a great deal of free time. They may be persuaded to extend their stay or to bring their relatives to visit with them on another occasion but there is usually little point in arts and heritage organisations promoting to **corporate travellers**.

Business visits are frequently referred to as the **MICE market – Meetings, Incentives, Conferences and Events**. Each of these sectors may be good markets for you if you have any meeting spaces or can offer tours and events that are out of the ordinary. There's a growing trend towards smaller meetings rather than huge conferences and many meeting planners look for unusual venues so you don't have to have a traditional meeting venue to benefit from this market.

The **travel trade** are basically the intermediaries between you and the public. It's not easy to do, but if you can harness the power of the travel trade, you'll have a ready made sales force who can act on your behalf.

Travel agents are rarely worth targeting. In most cases they are simply booking agents for the tour operators whose brochures they rack. **Tour operators** put together packages including elements such as accommodation, sightseeing activities and transport. They may sell directly to the public

or via travel agents. Specialist tour operators may be interested in promoting your exhibition or event but will expect a commission in return.

Coach operators may also have their own brochures of tours or they may operate on a mainly private hire basis. This means providing a coach and driver as required by a tour operator or group travel organiser and following their instructions and route plan.

Short break operators usually focus on accommodation and transport packages although they increasingly like to include optional extras such as entrance to an exhibition or tickets for a performance.

Incoming tour operators, handling agents and ground handlers all perform fairly similar roles although some are more proactive than others in terms of proposing programmes to their clients instead of simply organising according to clients' requests. Their role is to take care of all the arrangements (accommodation, sightseeing, transport, guides etc) from the moment their overseas' clients step on to UK soil until they leave.

Find out more

Deciding who to target

www.visitbritain.com/ukindustry for market profiles and www.ukinbound.org.uk UKInbound (formerly the British Incoming Tour Operators' Association)

Performing arts museums, galleries heritage attractions



Special Interest, Group Operators and Trade fairs

If you are interested in promoting to any of the overseas' markets, it's worth trying to work with incoming tour operators as they already have the contacts and experience. They are based in the UK so you'll also save on expensive overseas travel. Many are members of UKInbound.

Group travel organisers (GTOs) are not strictly part of the travel trade because they don't operate on commercial basis but they are nonetheless a very important target for most cultural and heritage attractions and organisations. Most GTOs run tours on a voluntary basis on behalf of their group. They organise trips on behalf of a wide range of groups and special interest clubs such as:

- staff and social clubs, sometimes as part of large companies such as John Lewis;
- women's groups such as Women's Institutes, Townswomen's Guilds and Fellowship Clubs;
- special interest groups such as arts clubs and universities of the third age or NDAFAS (National Association of Decorative and Fine Arts' Societies);
- retirement associations such as Probus and company retirement clubs.

Since most group travel organisers operate privately, no one really knows how many active groups travel organisers there are. It is estimated that there are around 4000 – 7000 active GTOs in the UK, who organise at least one trip per year, with many organising as many as one a month.

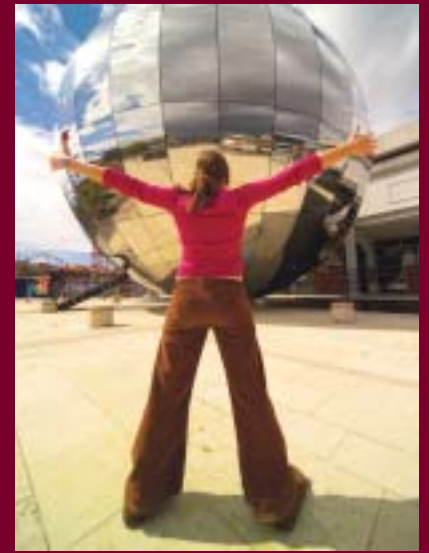
Up to half of these groups are made up of people aged 55+. The majority of GTOs and group members tend to be female.

There are numerous advantages to targeting GTOs:

- They generally pre-book visits so you can plan in advance
- Targeting groups is a very cost-effective marketing method – GTOs have multiple purchasing power so once a key decision-maker has been identified, they can bring numerous visitors and groups
- GTOs can be persuaded to feature "off-peak" visits. Group visits often take place mid-week, and out of season.
- GTOs expect group discounts, but will sometimes pay extra for additional services such as behind the scenes tours or special talks.
- It can be difficult to directly influence independent visitors, whereas targeting GTOs is an easier way of developing visitor numbers, often quite rapidly.
- A good way to target the travel trade and group travel organisers is by taking a stand at the British Travel Trade Fair which takes place over two days each Spring at the NEC in Birmingham.

**Find out
more**

www.britishtraveltradefair.com



Tourism marketing tips for you to try right now

Piggyback when ever possible

1. **Make contact with your local experts.** Before you even think about overseas and national marketing, make sure you've got your local and regional markets covered. Contact your regional delivery partner (formerly known as regional tourist board) or destination marketing consortium for advice and to find out how to get involved. You can find details of each of these within the www.visitbritain.org/ukindustry website.
2. **Build a brand – with tourist board partners.** You will find it easier to build your brand in tourism markets if you make sure it's aligned with regional and national brands as well. Adopting a piggy back approach is particularly valuable because it enables you to take advantage of all the research and positioning work that some-one else has paid for!
3. **Do some free research.** Most tourist boards have both consumer and tourism industry websites. Take a look at the consumer sites to see what sort of similar organisations and venues they are featuring so you can decide how to position yourself. Use the industry sites (mentioned on page x) to find more information about the market place and what promotional opportunities are available. Many also include advisory publications for you to download.
4. **Understand your markets.** If you've decided that overseas marketing is for you, it's essential to work with VisitBritain. With 23 overseas offices servicing 36 markets' we've developed considerable expertise and experience. You can download free Market Profiles from the Resource Centre on VisitBritain's industry website www.visitbritain.org/ukindustry which give full details of the peculiarities of each geographic market and how to tackle them.
5. **Take advantage of the many free and low cost marketing opportunities available** through VisitBritain. Just click on Marketing Opportunities and Advice within the www.visitbritain.org/ukindustry website.

Make it easy (for yourself and others)

6. **Have ready made descriptions.** Whether you're working with tourist boards or sending information to guide book editors, you'll save time if you devise (and keep updating) a series of ready made descriptions to be used within forms to take advantage of promotional opportunities, descriptions within other organisations' websites or as editors' notes. All you need to do is compile 30, 50 and 100 word versions describing what you do and what makes you good. Make sure you stress your unique selling points and the benefits of what you offer, not just the features.
7. **Offer images.** Make it easy for journalists, tour operators and tourist boards to help to promote your facilities. Provide high quality copyright-free images that can be easily downloaded from your website. Ideally you should make sure that each picture tells some sort of story – try to take pictures that show something happening, or indicate that something is about to happen or has just happened. Add a caption instead of just the name of the facility.
8. **Use enticing language.** Both tourism and arts/heritage promotion are about inspiring visitors and making them feel like they'll have an experience to remember. So make sure you use entertaining and enticing language. "Travel in a time machine" sounds so much more alluring than "visit a museum"
9. **Learn from others.** Whether it's looking at their websites or talking to other organisations, there are plenty of successful examples of cultural tourism marketing. Many festivals have been particularly successful at opening up less-visited parts of the country to tourism. There are plenty of case studies demonstrate this such as the International Eisteddfodd in North Wales, Tattoo and Fringe Festival in Edinburgh and Literary Festival in Hay-on-Wye as well as Brighton Festival. VisitBritain's Arts and Heritage Sector Club website will include links to some of these, as well as the cultural tourism strategies written by tourist boards.

Take advantage of a trend

10. **Study what's happening elsewhere.** The Henley Centre (www.henleycentre.com) and Trendwatching (www.trendwatching.com) have excellent newsletters that look at current developments and what's happening around the world. A quick browse through these will often give you some interesting developments that relate to tourism.
11. **Offer some local distinctiveness.** As an antidote to the growth of the High Street brands, there is increased interest in the idea of "local distinctiveness". Visitors are more and more interested in the relationship between people and places, the essential details and quirks that differentiate one place from another. Is there a way you can make it clear that this is what you offer? Or perhaps you can work with someone else to develop a more distinctive package, such as including local food products within your café?
12. **Satisfy the demand for 'different'.** Today's consumers and visitors are no longer satisfied by trooping around one visitor centre after another. They want a deeper experience, a chance to learn and actually get involved. What can you offer? Is there a quirky angle you can use in your publicity? Or perhaps you can offer a behind the scenes tour or some other added value experience. People are ready to pay for unusual experiences and stories to take home.
13. **Let visitors get involved.** Can you offer an interactive session, not just a tour but a chance for participants to actually try their hand at an art form that you excel in? Creative tourism is likely to be very popular – perhaps you can lead the field in Britain? Participation is also more photo friendly. Visitors will want to take pictures of each other and show them to others so this is a great way of stimulating word of mouth recommendations.
14. **Suggest a short break.** A key trend is the increase in short break taking, partly as a result of time pressure, growth of the "cash rich, time poor" and developing tourism destinations close to home. There's an increasing tendency to use short breaks as a chance to learn new skills or sample new activities. Activity holidays are likely to increase in popularity. Get together with local accommodation providers and other attractions and venues so there's a good "critical mass" of places to visit and position your area as a short break destination. Perhaps you can create a new "product" such as a literary landscape trail or new event such as Open Studios.

Get someone else to do the work

15. **Develop your links with the travel trade.** They can be a powerful third party sales force but they do need a fairly mainstream or newsworthy product to promote. It helps if you can put together a brief programme with suggestions for where to eat as well as enjoy a visit. Bear in mind that operators will either want to package your product and add a "mark up" for their profit or will ask for commission. You can see what others are offering by visiting the British Travel Trade Fair. www.britishtraveltradefair.com.
16. **Help hoteliers and they'll help you.** Accommodation providers need to provide plenty of reasons for visitors to come to stay with them, making the local area appealing and attractive. You can help by ensuring they have appropriate and enticing information to use in their own promotional activities and for guests. This might include high quality, lively copyright-free images and information for "bedroom browsers", the leaflet selections placed in guest rooms.

17. **Provide free training and get others to sell for you.** One of the reasons some tourism businesses don't promote cultural attractions and events is because they don't feel confident doing so. You can help to overcome this by providing free "destination training" and sampling sessions for front office staff, such as those in local hotels or tourist information centres. If they know more about what you have to offer, they are more likely to recommend to others. Bear in mind they're busy people – you'll need to go to their venue during working hours and if you are offering any free tickets, include some for their families so they can enjoy a "freebie" together.
18. **Be clear about what you're offering.** If you're working with the travel trade or even tourist information centres, you'll need to make sure your information is straight-forward and easy to follow, to avoid "Chinese whispers" and misinterpretation. Some arts organisations use intimidating language that not everyone understands or can be bothered to interpret. Iconoclastic or eclectic exhibition? Think again! If it's not immediately obvious what you have to offer, some people will be put off. Put together a straight-forward list of Frequently Asked Questions. For example, why is your exhibition different or better? What can visitors actually expect to see? What are the links between this performance and the local area? Is there any specific aspect of the exhibition that will be of particular interest to visitors from x area?

Get a group for (almost) instant gratification

19. **Promote to groups.** One of the fastest ways of generating visitor numbers is by attracting groups so you need to provide specific information to attract them. Send press releases to key publications such as Group Travel Organiser (www.grouptourorganiser.com) and Group Leisure (www.groupleisure.com), get a list of special interest groups from your local library and make sure you have a groups section within your website. Your regional tourist board may also organise Day Out Fairs where you can exhibit or co-ordinate attendance at other events such as the British Travel Trade Fair.
20. **Be group friendly.** Create information specifically for groups. Include all relevant information with: clear pricing, showing group rates & those for individuals; lists of all the facilities and exactly what there is to see as well as information about nearby coach parking facilities. Group Travel Organisers (GTOs) need to be given information in advance so they can answer questions from their group members. They sometimes appreciate the opportunity to go to see a place before making a group booking (familiarisation visit or complimentary tickets).

Find out more

Inevitably some of the details in this short guide will change and need to be updated. You can updates on VisitBritain's tourism industry website www.visitbritain.com/sectorclubs

You can find full contact details and website links to a wide range of other organisations, tourist boards and advisory agencies within the Resource Centre of VisitBritain's industry website.

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