



CULTURAL HERITAGE AND TOURISM

**POTENTIAL,
IMPACT,
PARTNERSHIP
AND GOVERNANCE**

A book
on cultural heritage
and tourism
to inspire policy makers
and practitioners
at all levels



A large, white, stylized letter 'C' is positioned on the left side of the page, partially overlapping a gold-colored rectangular area. The 'C' is thick and has a modern, sans-serif appearance.

CULTURAL HERITAGE AND TOURISM: POTENTIAL, IMPACT, PARTNERSHIP AND GOVERNANCE

**The presentations on the
III Baltic Sea Region Cultural Heritage Forum
25–27 September in Vilnius, Lithuania**

Edited by Marianne Lehtimäki

**Monitoring Group on Cultural Heritage in the Baltic Sea States
and
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Cultural heritage and tourism

- Why to read this book

This book is an output of regional co-operation on cultural heritage in the Baltic Sea States. It congregates our regional perspective concerning relations and interactions between tourism and cultural heritage. Hereby we wish to open a dialogue between tourism and cultural heritage sectors on local, national and regional levels.

Our aim is to inspire and encourage both policy makers and practitioners to generate socially responsible approaches to tourism linked with cultural heritage. At the same time, we will enhance cross-sector competence of good governance and management of cultural heritage in connection with tourism approaches.

Municipal governance has a key role in defining a quality-based and sustainable local tourism policy. Our message to local communities is to rethink the content and competence of tourist activities. It should be the joint concern of both the heritage and tourism sectors as well as owners – including local people – as to how their heritage is treated. Long term thinking is the starting point in sustainable cultural heritage and tourism management. Cross-sector

expertise and the involvement of local society are required in order to avoid falsification, abuse, demolition, ignorance, inconsiderate profit making or environmental pollution.

We promote tourism that is based on local assets; nature, cultural landscape, heritage, traditions, crafts and skills, cultural events and offers as well as contemporary art and culture in general. Actors of different management skills need to be engaged in order to generate the agreed goals and joint processes to reach them. This endeavour asks for democratic and transparent decision-making.

These articles are based on the presentations given in the III Baltic Sea Region Cultural Heritage Forum in Vilnius in 2007. The Forum keynote speakers were recognised international specialists in tourism studies. Experienced practitioners presented the case studies of integrating local cultural assets into tourism activities.

Four aspects in the area of co-operation are emphasized: potentials, impacts, partnerships and governance. The examples illustrate innovative ways to use cultural herit-

age, launch processes, to manage practices and to establish co-operation. They highlight demands for monitoring, long-term strategic planning and maintenance programs. In addition, the sustainable reuse of historic buildings is promoted by few examples.

Geographically the case studies cover all the Baltic Sea States under the umbrella of the Council of Baltic Sea States – Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, the Russian Federation and Sweden.

The conception of the Forum and the selection of the case studies were made by the Task Force, involving experts from the heritage sector and researchers on tourism in Lithuania, Norway, Sweden and Finland. Experts from the European Institute of Cultural Routes of the Council of Europe, Luxembourg Heritage Board and from the University of Liege were invited to widen the scope to other European experiences.

The Task Force was appointed by the Monitoring Group on Cultural Heritage in the Baltic Sea States, which in turn is a regional network on cultural heritage since 1997. It consists of senior heritage experts from each country, mainly from National Heritage Boards and Museum Authorities. The Monitoring Group is appointed by the respective Ministers of Culture in the region. The Lithuanian Ministry of Culture and the Cultural Heritage Department under the Ministry, and the Monitoring Group co-organised the Forum.

A wide spectrum of persons helped in the conception of the contents of the III Baltic Sea Region Cultural Heritage Forum, participated in its arrangements and accomplish-

ment, contributed with the presentations and elaborated or verified the articles to this publication. The list of contributors is at the end of this book. Their dedicated commitment to a joint regional approach made this publication possible. An impressive amount of voluntary work, the will to communicate and to share as well as the wish to establish a regional dialogue have given wings to the whole process. Many thanks to all of you!

Pleasant reading!

Vilnius and Helsinki, March-May 2008

Alfredas Jomantas

HEAD OF THE TASK FORCE

THE III BSR CULTURAL HERITAGE FORUM

Marianne Lehtimäki

EDITOR, CO-ORDINATOR

TASK FORCE AND THE BSR MONITORING GROUP



An age-old borderline of ethnic groups, religions and cultures, the Baltic Sea region remains the cultural meeting point into the present day. Over the centuries, the navigation has generated common culture on its coasts, islands and inland, and wrecks in the mud of the bottom of the Baltic Sea. The skills and techniques have spread as imports. The routes of navigation and pilgrimage, cloisters and sanctuaries, the development of science and technology, the court- and manor house milieus, fortresses and industrial sites, historic parks and gardens, architecture and crafts, music, literature and visual arts, as well as many minor cultures, integrate the region into the larger cultural picture of Europe and the world. The portfolio of the cultural heritage in the region has a unique diversity and richness. We have good preconditions to promote attractions and hospitality of the region to both the inhabitants and visitors. Reflected images of the urban heritage of Copenhagen. Photographer Marianne Lehtimäki



Cultural heritage enriches everyday life. One of the facades on Didžioji street in Vilnius photographed by Marianne Lehtimäki.



Cultural heritage connects us in time and space. An example of Corinthian column to be found one of the numerous churches in Vilnius photographed by Sigitas Gaudeza.



Irena Vaišvilaitė

Cultural heritage in Lithuania

Potential of local and regional initiatives

The popularity of the concept of cultural tourism has grown in Lithuania. Local governments start to appreciate and support their local heritage as an asset in the development of tourism.

Local initiatives are needed for identifying, maintaining and promoting cultural heritage, and reconciling protection with accessibility and use. The quality of such initiatives depends on multiple factors. Yet, essential factors seem to be the abilities of local administrators and cultural organizers, as well as their competence to use cultural heritage as a tourist attraction without jeopardising its survival.

The perception that the tourism market emerges on its own is gradually changing. The very concept of heritage is also expanding to embrace ever more spheres of non-material heritage. This process is stimulated by accumulated experience and the evolution of local and regional identity.

The integrated information on culture and cultural heritage plays a central role in vitalizing local tourism.

This information embraces architecture, monuments of the arts and history, museums, non-material heritage, fairs, religious celebrations and holidays, and other festivals.



The concept of “rural tourism” explores the local assets of natural and cultural heritage. It promotes fresh air, traditional cuisine, local handicrafts and seasonal events as well as relaxed outdoor living.

Photo Alfredas Jomantas.

Local culture or tourism centres are in the best position to prepare such integrated information. The availability of such information has increased over the past several years, but it is far from being sufficient. Gathering berries and mushrooms, beekeeping, blacksmithing, traditional fishing, and similar spheres of non-material heritage are especially neglected. They could be presented as part of countryside tourism and programmes for the development of traditional arts and crafts. These spheres are under the auspices



Local food prepared in a traditional way attracts both local people and visitors. Photo Ewa Bergdahl.

of the Ministry of Agriculture after the introduction of the National Foods Law. If supported by the ministry, local initiatives to achieve public valuation of regional non-material heritage may prove highly effective.

A shortage of minimal infrastructure, especially in rural areas and small settlements, is a typical problem in Lithuania. This question is easiest to solve locally, at the smallest level of elderships and local governments, because it is the only way to ensure adequate maintenance of infrastructure. To date, countryside tourism in Lithuania is associated with entertainment tourism, in contrast to cultural heritage tourism. **Yet the existing tourism infrastructure could be closely connected with the use of cultural heritage. Local initiatives directed at informing and orienting countryside tourism operators is the only way to tackle this problem.**

The concept of region in Lithuania remains ambiguous, and the role of a province is not described in the promotional concept of heritage. The boundaries of ethnographic regions and counties only partially coincide. It is the counties, however, that could play a more significant role in highlighting the tourist resources of Lithuanian regional heritage. Featuring a particular culinary heritage, lists of ethnographic feasts, and architectural and artistic properties as typical of a historic or ethnographic region should achieve a higher promotional effect.

Despite Lithuania's smallness, its internal diversity makes it more attractive to local and external tourism. A region's identity is a valuable asset to tourism marketing. A phenomenon of interest is the emergence of the 'Žiemgala' region in the north of Lithuania, where local initiatives resulted in establishing a more articulated identity of this unique part of Lithuania.

Local and regional initiatives play a central role in highlighting the heritage of border areas. The integrated presentation of the Lithuanian-Latvian, Lithuanian-Polish, and in the future Lithuanian-Belarusian and Lithuanian-Kaliningrad Enclave border regions could be instrumental in creating tourist routes based on common cultural heritage or cross-border cooperation. Of such potentially attractive initiatives, we should mention the River Mūša Estates Route, the Route of the 1831 and 1863 Uprisings, and the Route of the Nemunas River Castles.

Over the past five years, Lithuanian municipal governments started placing their local heritage in a more prominent focus. This gives hope that the persistent Soviet tendency – created by centralized management – of ‘disowning’ heritage and attributing the care of it to centralized, national institutions, is gradually giving way.

The major problem at the national level most likely is the existing gap between the systems of heritage protection and tourism. The first positive step in bridging the gap was the work of the group that was created at the Ministry of Economy and brought together heritage protectors and tourism and protected areas specialists. Their co-operation aimed at deciding on the absorption of EU financial assistance allocated to the tourism development in 2007–2013.

As of yet, information produced by the Lithuanian Tourism Department and the programmes it operates are rather neglectful of cultural heritage. The department holds a poor and obsolete concept of heritage, which focuses on architecture and excludes its non-material part. The Department of Tourism is searching for avenues to encourage incoming tourism, but it is obvious that a more comprehensive and modern methods-based evaluation of Lithuanian tourism



The contemporary open-air art museum Europos parkas near Vilnius is an example of creating tomorrow's heritage by integrating art and nature through professionalism and passion. The park, created by the artist Gintaras Karosas, has over 100 sculptures. The work of the Polish sculptor Madgalena Abakanowicz, “Space of Unknown Growth” of massive boulders, is one of the attractions of the site. Photo Sigitas Gaudeza, copyright Department of Cultural Heritage under the Ministry of Culture, Lithuania.

resources is inevitable. Such an evaluation could provide momentum to the better adjustment of Lithuanian cultural heritage for tourism needs.

Lithuania has immense potential to open cultural heritage to tourism, and the greatest obstacle in exploring this potential is the reluctance of agencies to cooperate. The process should start by eliminating the boundaries separating institutions involved in the research and protection of cultural heritage and tourism policy makers. This is easier to achieve locally. Some provinces, such as Utena Province, have already found successful solutions. No doubt, solving the problem at the national level would provide a shot in the arm locally. We look forward to seeing local initiatives!



Helena Edgren

MONITORING GROUP ON CULTURAL HERITAGE IN THE BALTIC SEA REGION

NATIONAL BOARD OF ANTIQUITIES

Cultural tourism

- An experience of place and time

It is often said, that “The person you are is synonymous with the place you grew up”. Everybody has a ‘personal geography’, which means that you – even without noticing it, more or less unconsciously – adopt the ways of your local environment – what you eat, what you drink, how you speak, how you dress, how you live. All these things form a person’s individual cultural heritage.

At the other end of the scale we have the sites – like the Great Pyramids of Giza or the Old Town of Vilnius – which, by common consent, are declared to be World Heritage, not the individual heritage of local people, but of all mankind. Between these extremes we find cultural heritage in various forms and shapes – all worthy of protection and care.

Today, the importance of cultural heritage is growing in a world undergoing globalisation. Heritage forms the identity of local inhabitants, at the same time as it fascinates and attracts visitors. Consequently, cultural tourism, which is based on the exploitation of cultural heritage, is one of the fastest growing industries in the world. An increasing number of people are tired of just lying on a sunny beach

and wish to experience something more profound, which they often find either in the nature of distant countries or in their cultural heritage.

People wish to be offered an experience of another place and time which allows them to become physically and spiritually involved in the past, and to view their own lives in contrast. To put it simply, we all want to go to an adventure into the past!

Along with the interest in cultural heritage, which in itself is positive, there are also some problems. Many of the approximately 830 World Heritage sites are being loved to death by well-meaning visitors, and it has become necessary to try to control the number of tourists, either by raising the admission charges notably or by putting quotas on visitor flow.

Fortunately, in the Baltic Sea countries, we have not come that far as yet. The unique cultural heritage of the Baltic Sea area is not yet threatened by overexploitation. Even here,

however, it has become more and more obvious that good and wise management of cultural heritage sites is of crucial importance, if we wish to keep and preserve the monuments of our past for future generations.

The invitation to this Forum on cultural heritage and tourism states: "Today, good management of tourism at cultural heritage sites and landscapes requires shared responsibilities and enlarged governance. The costs and benefits should be shared evenly, taking into consideration the sustainable management of heritage sites and the economical and social well-being of the local community." By doing that we can create a situation where everybody comes out as a winner and cultural heritage can turn into an asset in local development.

The key word is co-operation, and more specifically, co-operation between the Heritage Authorities, local people, and tourism organizations. There are many important questions that have to be answered when a cultural heritage site is turned into an object of cultural tourism. We say that we market authentic past culture, but what kind of a culture? Who's culture? And who defines what is authentic at a given site? There will always be an element of fantasy or the imaginary when a good story is being told, but who sets the limits for the imagination? These and many more are questions that we have to try to answer together.

Ten years ago, the Monitoring Group on Cultural Heritage was set up by the Ministers of Culture to promote and develop co-operation between the National Heritage Authorities in the Baltic Sea countries. Norway, although not strictly speaking a Baltic Sea country, has participated



The regional co-operation on cultural heritage between state antiquarian agencies involves in addition of the Baltic Sea countries even Iceland and Norway, too. The shores of the Baltic Sea; in north the Söderskär Island near Helsinki in Finland, in south the shore in front of town of Jurmala in Latvia photographed by Veikko Björk and Marianne Lehtimäki.

in the work from the beginning, and recently, even Iceland has joined the Group. The task of the Monitoring Group is, among other things, to take up questions which are of importance, or which are causing problems, in the whole Baltic Sea area, and which would benefit from being solved in co-operation between the countries, rather than being left to be dealt with country by country. One of these highly relevant topics is cultural tourism. Common culture, common problems but also: common solutions.



Mike Robinson

PROFESSOR, LEEDS METROPOLITAN UNIVERSITY

potential

The experiences of cultural tourism

In the world of the well travelled, experienced and ever-curious tourist, getting to 'know' the past of other cultures is an increasingly significant phenomenon. However, for many within both the heritage and tourism sectors, the concept of heritage is narrow and a little outdated.

We should examine closer the changing contexts for, and meanings of, 'heritage'. Maybe the very *idea* of heritage needs to be reassessed in line with wider cultural and social changes. Observing the phenomenon of 'cultural tourism' allows us to see how heritage is experienced directly by people.

Heritage has value beyond its valorisation for tourism. However, a better understanding of the relationships which develop between societies and the remnants of the past can assist us in shaping of policies relating to issues of preservation, site management and curatorial priorities.

Growth and changes in cultural tourism

Motivating factors of education, social betterment and basic human curiosity are at the very root of what we call 'cultural tourism'. **What we should be aware of is that all tourism is 'cultural' in the sense that it emerges from certain cultural contexts, and focuses on 'other' and different cultural experiences.** This brings into play the notion that the term culture covers far more than classical or traditional artistic expressions such as what we may find at the Opera or in the Art Gallery. Realities of global tourism reflects a notion of culture that is much more about experiencing 'ways of life' and social interactions with both tangible and intangible heritage.

An important factor which has stimulated cultural tourism across Europe has been the rise of the low cost airlines. This ease of access has opened up and catalysed tourism development in cultural centres such as Riga and Krakow. Though well established cities of culture such as Paris and Athens maintain their primacy from the early days of tourism, the availability of cheap flights has created new opportunities

for people to experience heritage and the arts. We can name some smaller places such as Bratislava and Vilnius.

This apparent democratisation of cultural tourism has also been helped along by highly competitive and increasingly sophisticated marketing campaigns, mainly within urban contexts. The European Cities of Culture campaign, with its strong emphasis on destination branding, has been partially successful in this way and has acted to endorse the idea that culture, heritage and the arts are central elements in attracting tourists.

Within this context of cultural tourism our conceptions of cultural heritage have changed and continue to change. Former heavily industrialised centres are now included in the itineraries of cultural tourists. The development of former steel production and coal mining sites within the Ruhr region of Germany, for instance, into a network of visitor attractions containing museums, contemporary art galleries, public art works, parklands and recreational amenities, not only provide an excellent example of how recent heritage has been mobilised, but is also indicative of deeper social changes as to how we respond to legacies of the past.

Previous sites of conflict and trauma are increasingly visited by tourists of all generations. In Belfast, in Northern Ireland, on the sides of ordinary family homes in local housing estates, colourful wall paintings of para-military organisations representing all too recent sectarian violence are now popular attractions for international tourists. In Vietnam, the former underground tunnels of the Communist Viet-Cong now rival with local historic temples in their attractiveness for tourists. Somewhat ironically, the tunnels are

highly popular with American visitors. In Korea, as in other parts of the world too, a significant percentage of both domestic and international tourists, visit the sites and locations associated with very popular television drama series.

Widening our definitions of cultural heritage

What can we observe from such examples? Firstly, they indicate that increasing numbers of people seek out and



The Museum of Communism, Prague, located above MacDonald's Restaurant. Copyright CTCC, 2008.



Touching the very microphone used by Elvis Presley in his first recording in Sun Studios Tour, Memphis, USA. Copyright M. D. Robinson, 2008.

participate in 'new' forms of cultural heritage. **The point is that cultural tourism not only involves iconic heritage sites such as museums, historic houses and cathedrals.**

It also involves sites of popular culture such as the venues and landscapes associated with, or featured in, film and television productions, the homes and haunts of contemporary 'celebrities', popular music venues and particular shops or restaurants. And, it is not only tangible cultural heritage sites which attract the tourists. Intangible cultural heritage, in the form of the performing arts, festivals and ritual practices, also act as foci for tourists.

Secondly, these brief examples illustrate that **the audiences for cultural heritage are changing.** In part this relates to a general increase in the mobility of populations and particularly amongst the younger generations. The

buildings and museums, and even exhibits, which may have been popular with visitors twenty or thirty years ago, are not so popular with younger visitors. In London's Victoria and Albert Museum, one of the most popular exhibits amongst visitors are the platform shoes designed by 'punk' fashion designer Vivienne Westwood and famously worn by the international model Naomi Campbell.

Younger visitors, which of course will be the cultural tourists of the future, are drawn to more popular conceptions of culture which they can relate to. The rise of nostalgia for reminders of the recent past is demonstrated in other arenas, such as personal collecting, the growth in niche museums (such as the Barbie Doll Museum in the USA, or the Pencil Museum in the UK) and of course in the rapid growth of web-sites dedicated to aspects of the recent past. This trend, which is of course a normative one, has yet to be fully appreciated across the cultural heritage sectors and indeed, the tourism sector.

A third point which can be developed relates to the way that **visitors increasingly seek some form of personal connection to cultural heritage.** It is the way in which cultural heritage can become more meaningful. Observations of tourists in museums reveals two very basic points; 1) that the overall time spent in the museum looking at objects is relatively short, and; 2) that the three main types of exhibits which draw the attention of tourists are usually 'iconic' objects (e.g. the Mona Lisa in the Louvre), spectacular objects (e.g. the Emerald Dagger in the Topkapi Palace), or more ethnographic objects which people can identify with (television sets from the 1960s, or objects from the Second World War etc.). In the case of the latter type of objects the concept of 'living memory' is central. The growth

in heritage surrounding the wars of the twentieth century (as opposed to a decline in interest in military heritage from the nineteenth century) is testimony to this fundamental process of generational replacement.

A fourth point relates to the increasingly different ways in which cultural heritage is interpreted by an increasingly multi-cultural and multi-ethnic audience. International tourists are, in effect, drawn from many different histories, cultural and aesthetic traditions and ideologies. The heritage of one society is not always that accessible to another society. Tourists tend to pick up on what is intellectually accessible. Hence for American visitors of a certain age, the military heritage of Vietnam may be far more interesting than an indigenous temple – or least it carries more meaning. Of course, the experience of this form of cultural heritage will vary between tourists of different nations and



'Traditional' British fish and chips. Copyright CTCC, 2008.



Being a tourist at the Blue Mosque, Istanbul. Copyright M.D. Robinson, 2008.

age groups. While the Vietnamese authorities may wish to promote their undoubted cultural assets in the form of temples and distinctive architecture, and not the remnants of past conflicts, it is not surprising that for some visitors the heritage of the recent past is more attractive.

What is needed in such instances is a clear understanding of the types of audiences engaged with heritage and how they actually experience it – what it means to them. This can then inform conservation, protection and curatorial policies, interpretive strategies, and help in aligning the tourism and cultural sectors.

The importance of the cultural heritage of the 'Ordinary'

The nature of cultural tourism itself is becoming far more inclusive, breaking away from some of the more elitist notions of culture. In doing so, cultural tourism is able to provide for exciting new opportunities for community

development and participation. There are two key reasons for this shift. The first relates to the nature of the tourist experience itself. Destinations, their peoples and cultures are *experienced* by the tourist and not just gazed upon. Observing tourists over a period of time reveals that they actually spend considerably less time than we may think in formal cultural settings such as galleries, museums and historic buildings. Rather more time is spent in restaurants, cafes, bars, shops, the airport and the hotel. Indeed, tourists spend large amounts of time ‘walking around’ and ‘people watching’, and in the process, observing and encountering aspects of the host’s culture in the form of everyday practices and behaviours. **Far from being culture proof, it is particularly these aspects of ordinary life that tourists**



The costumes of Kylie Minogue – a star attraction and the Victoria and Albert Museum, London. Copyright CTCC.

absorb and on their return home constitute their narratives of memory of experience.

From the point of view of the host community and indeed the host tourist authorities, this aspect of culture is easily overlooked as not being of any significance. It is informal, ad hoc, impossible to manage and control and yet it is of critical importance in shaping the tourist experience. But it is easy to forget that what is considered to be ordinary in one cultural setting is exotic to another.

As a normative part of the tourist process, people encounter the cultures of others, through shopping, eating and drinking etc., but this in itself can become an ‘out-of-the-ordinary’ experience. In Britain, for example, the still popular local activities of going to a pub, or of eating fish and chips, are transformed into special activities for many overseas tourists. Ordinary as they may be, these are authentic activities in themselves and can be said to be close to the heart of British culture, however they seldom appear on the cover of promotional brochures.

A second reason for the trend towards less elitist cultural forms relates to the realities of generational replacement and increasing distance away from so called ‘high-brow’ culture. **Each generation produces its own cultures, the potential of which have still not been fully recognised by the tourism sector.** On the one hand this does create problems as various established cultural forms and traditions becoming threatened with extinction. On the other hand, new cultural forms are created. Again, it is sometimes all too easy to dismiss these as being outside of ‘culture’.

In the context of European history and culture, the notion of fast food would seem to have little in the way of cultural

value and any distinctive pull for tourists. However, in the USA, a nation with a relatively short documented history, the birthplace of Kentucky Fried Chicken in Corbin, Kentucky, boasts a museum and an authentically re-constructed cafe, and many tourists.

For many years Barcelona has been a popular field trip destination for British students studying tourism. The students study the development of the City as a tourist centre, its successful promotional campaign and the ways that tourists negotiate the City's cultural offerings. The students visit the Sagrada de Familia and the Picasso Museum and Parc Guell, but their favourite 'cultural' experiences revolve around a visit to Nou Camp, the home of Barcelona Football Club, the dance clubs of City and the shopping. Their cultural experiences revolve around what they can relate to and what they feel connected with, albeit in a different environment. This does not make them unappreciative of the other cultural products but it does illustrate the point that cultures *do* change in relation to the market.

Recognising and promoting the culture of the ordinary and the everyday, is not to deny the importance of the 'high' arts, heritage and classical performances. Rather, it is to recognise the additional realities of cultural change and different forms of creativity, and the importance of the overall experience in tourism. Tourists who enjoy historic buildings and art also enjoy shopping and watching Hollywood movies. There is less of a contradiction that some, in both the heritage sector and the tourism sector, sometimes believe. But what does all of this mean for the future development of cultural tourism and the communities and economies it purports to serve?



A real plastic palm tree, Rimini, Italy. Copyright M.D. Robinson, 2008.

For the increasing number of tourists roaming the surface of the planet it creates an ever-expanding number of experiences and possibilities. **Cultural tourism can be a powerful mechanism to understanding other places, peoples and pasts, not only through selective, high pro-**

file cultural sites and activities that may not necessarily be representative of the societies they operate in, but through a more democratic and ubiquitous approach to cultures. In these terms even mass tourism has important and forgotten cultural elements. Our first, direct encounter with another culture is most likely to be with the menu, the waiter and the food in a restaurant.



Statue of Lithuanian General Jonas Žemaitis, Vilnius – of little interest to international tourists. Copyright M.D. Robinson, 2008.

It is 'popular', everyday culture which increasingly infuses domestic and international tourism patterns. Whether we may like it or not, television soap operas hold more influence on travel patterns than classical opera. Tourists are more likely to visit a destination with literary connections because they have seen a film rather than because they have read the book. Football and sport generally has the power to define new tourist opportunities. Different shopping and dining experiences are arguably more central to the overall cultural experience than museum visits. Now, all of this may not be a popular perspective with the guardians of 'high' culture, but **for the tourism authorities of those destinations off the main tourist routes the 'everydayness' of culture, in both material and symbolic ways, provides an important set of cultural, heritage and tourism resources.** In many cases these areas overlap with the very places which need economic and cultural development.

Heritage resources should be maintained and expanded

Cultural tourism is an international social fact. It is heavily reliant upon tangible and intangible heritage resources, some of which clearly need to be protected and conserved to ensure their sustainability. But what constitutes 'heritage' has changed and will always be subject to changes in line with what societies choose to value.

It is clearly *not* the case that 'classical' heritage sites have no longer any value in terms of tourism, or indeed in the context of wider publics, but rather that *in addition* we also need to think outside of our more traditional notions of cultural heritage and take account of what other aspects of culture – tangible and intangible – may have meaning for tourists. Tourists, both domestic and international, represent increasingly important audiences for the buildings, muse-



Statue of rock star Frank Zappa – of more interest to international tourists. Copyright M.D. Robinson, 2008.

ums, galleries, landscapes etc. which are the core concerns of the broadly defined 'heritage sector'. In spite of that, tourists generally, and the concept of cultural tourism in particular, raises a number of fundamental issues which the heritage sector has to address. Such issues relate to:

- The value of more recent cultural heritage;
- The value of the heritage of contemporary 'everyday' life;
- The prioritisation of resources – what aspects of the past do we and should we preserve / develop?

- The interpretation of cultural heritage for increasingly diverse and multi-cultural and multi-ethnic audiences.

Recommendations for culture, heritage and tourism sectors

The recommendations encourage all involved in the increasingly over-lapping sectors of culture, heritage and tourism to use the notion of cultural tourism to think about some of these issues:

- Better understand the visitor; not only in terms of statistics but in terms of their experiences and the meanings that they attach to cultural heritage.
- Better understand the patterns of behaviour of visitors so as to be better placed to meet their needs.
- Think of cultural heritage in the context of a rapidly changing and globally mobile society.
- Place heritage into a dynamic and cross-cultural context.
- Attend to ways of including the more contemporary, the ordinary and the everyday into the presentation and promotion of cultural heritage.
- Identify ways whereby different heritage forms can be linked together – for instance, through concepts such as cultural landscapes, cultural routes and linking World Heritage Sites with local heritage.
- Utilise heritage to address issues of controversy and conflict.
- Better link of tangible cultural heritage with the idea of intangible cultural heritage.
- Emphasise ideas of story-telling to make cultural heritage meaningful and relevant to visitors.



Torunn Herje

COASTAL MUSEUM OF NORD-TRØNDELAG

Cultural heritage as an engine for local development

The centre for coastal culture and coastal businesses, Norway in Rørvik, was opened in 2004. It had taken 15 years to realise the idea to create an attraction of national calibre which could contribute towards development in the region. The basis for the “creation” was local history and culture.

A great amount of effort has gone into the little coastal town with some 3000 inhabitants. The aim was to receive 100% external funding without loans. What could be done to get politicians and businesses to invest money in a place they barely knew?

During the 1990's, a lot of effort was put into the cultural regeneration of coastal areas, and tourism grew. The little town of Rørvik was also involved and competed with larger and more centrally situated towns like Ålesund and Tromsø.

The idea of a coastal culture and business centre was conceived in connection with a strategic business plan for Vikna municipality. Those, who were involved in the plan, were sent out to a little island for one and a half days. They were

given the task to devise good ideas for business development within a little municipality. Nearly all areas within the municipality were represented, including the culture sector. The fact that cultural representatives were invited to take part in a process to enhance business development was unusual in Norway at this time. Culture was not usually considered an equal player within development.

It was revealed that there was an expressed wish for tourism to become a vigorous industry within the municipality. These activities were to be based on local culture and the area's distinctive character. The municipality already had an exciting coastal museum, which operated in an untraditional way and received notable sponsorship from businesses. It was natural to link the new efforts with an already established institution, and exploit previous experiences.

Norwegian culture is coastal culture

Rørvik is a port for daily ships, called “hurtigruta”, that transport passengers and goods along our coast throughout the year. The route provides an exciting mix of fantastic

scenery, visits to numerous little coastal towns and an interesting history. The National Geographic named the route as the world's most beautiful journey. Many of the "hurtigruta's" passengers visited the coastal museum, and were left in awe of the experience of daily lives along the marvellous coast. Foreign tourists regarded Norwegians as exotic creatures living in a remote area of the world.

Tourists want the same as us, when we travelled. They do not want highlights. They want to get to know the others, have intimate meetings, and get a "taste" which appeals to all senses, an experience based on character and distinctiveness. From these remote areas, quality fish was exported to a huge market. What could be better than linking the experience of fresh beautiful scenery with industry, business and products? Products which people may come across again in their own shops and restaurants back home.

A new brand was created; "Norway, the coastal and fishing nation", with culture and history forming the basis for this experience of a thriving nation and its industry. To make the message more visible exciting architecture was used. The Icelandic architect Gudmundur Jonsson was given the task of designing a building for Norveg. He used maritime elements, the coast and its fishing history. The building is a light house from the approaching aspect, and an attraction in its own right. It has been mentioned in many publications across the world and has contributed to putting Rørvik on the map.

The cost of the Norveg building was NOK 59 million. Funding was provided by the state, the county municipality, the municipality and businesses.

Norveg takes its name from the fishing route along the coast, which for thousands of years has been known as "nordvegen". Location was also an important factor. Norveg had to be part of the activities within the coastal town, on the harbour in amongst the ships loading and unloading, right next to the ship building factory and the fishing businesses. Pretty surroundings were not the aim; activities would enhance the experience instead.

A big attraction in a small place

The coastal museum and Norveg is a big attraction in a small place. The challenges have been, and still are, big! This is both in terms of realisation, particularly funding, and operation. This would not have been possible without strong political support. It is very important that this kind of project is deeply rooted in the place where it is located and that it has the support of the local population. They are the ambassadors for years to come; they are the most important salespeople.

Many have been proud of what has taken place, but there are also some who are sceptical and who see these activities as being in competition with their own. It is important to be aware of these kinds of mechanisms and to take them seriously. One way of doing this is to run information and mobilisation processes simultaneously, which are aimed at the local population during the project period.

The best group to get on board are children as they are so "infectious." **If we get the children's age group on board, we can get the whole family on board, too.** During the early 1990's, a project on local history was carried out by all secondary school pupils. It was popular and had a very positive effect. The focus was on prehistory and archaeological cultural heritage, and among other things the pupils



The Icelandic architect Gudmundur Jonsson used maritime elements for the Norveg Museum in Rørvik, Norway. The high-class architecture of the building has contributed to putting Rørvik on the map. Photo Torunn Herje.

were able to take part in the excavations. This made them very proud. They had thought interesting culture and history belonged elsewhere. Now they realised that it was just outside their own front door!

Have courage to take initiatives...

... Big things don't come out of small ideas...

Why not start off with the biggest lesson of them all?

You are allowed to think big!

Big things don't come out of small thoughts!

... Have faith...

To get others to believe in your project, you really have to have faith in it yourself. You have to believe that this is something good. You are going to make it! You are really excited about this!

... Things turn out the way you make them...

It is unbelievable what you can achieve if you want it enough.



 **Anja Praesto***
VASTERGÖTLANDS MUSEUM

Literature tourism linked to intangible cultural heritage

“Intangible heritage combines the living and traditional culture, and is constantly recreated in art and everyday life. Oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship manifest the domains of intangible cultural heritage.”

The UNESCO Convention for the Safeguarding
of the Intangible Cultural Heritage (2003)

The West Sweden Tourist Board markets tourism products and services in the West Sweden County. The county aims at be the leading culture region in Sweden. The assignment for the Board is to achieve the most visited, appreciated and profitable tourist region in Scandinavia.

Västra Götaland County on the western coast of Sweden faces the waters of the strait of Skagerrak towards Denmark and Norway, and the lakes Vänern and Vättern inland. The Göta Canal unites the water ways to the Baltic Sea.

The county comprises of three provinces including 49 municipalities. Dalsland-province borders Norway, and offers a scenic landscape with lakes and dense forests. The Bohuslän-province has a rocky coastline and picturesque

fishing villages. The Västergötland-province bordering the lakes has many historical sites including beautiful castles and manor houses. The capital and gateway of the county is the harbour town Göteborg (Gothenburg).

A regional tourist strategy sets out the objectives of the activities. It is directed to establish a leading culture and prosperous business region, to gain prominence in know-how development and competence, well-functioning infrastructure and communication, and input to the health and well-being of the citizens. The scope of the business development areas is multifaceted, dealing with outdoor, marine and historical – particularly medieval - tourism, uses of water ways like the Göta Canal and exploiting the region’s textile industry and conference services as well as design competence.

The mediation of living cultural heritage

Knight Arn is a literary figure, created by the Swedish author Jan Guillou. Arn de Gothia was born in a high-ranking Swedish noble family in 1150, and educated in a monastery. As a young man, he was sent to the Holy Land as a



Some random Knights at a local event. Photo Anja Praesto.

knight templar to do penance for a forbidden love. In the last novel of Guillou's trilogy on Arn he returns home. The story is inspired by the medieval histories that took place in the county and in the Holy Land. The author's ambition has been to show the similarities and cultural interactions between the Islamic and the Christian worlds, both in medieval times and today.

The tourism concept "In Arn's footsteps" aims at using Guillou's literature for reaching a broad audience. The idea to travel around to sites which are mentioned in the books arose spontaneously of itself. People started to visit the places, whereby local authorities and private landowners had to get ready to respond to their interest. It forms a cultural tourism crusade in the county. The tourist activities are anchored into the sites and monuments in the vicinity. Some places are dedicated for action and excitement, and others for peace and reflection. New ways and improvements, such as visualizing, are used to mediate knowledge and interpretation.

Within the concept, the tourist and the culture sectors collaborate in order to develop a long term culture tourism business that is based on medieval history in the region. Networks and stakeholders include travel agencies, tourist boards, re-enactment groups, craftsmen and artists as well as guides. Local heritage networks comprise of inns, cafés and different types of accommodations. The media and authorities are involved, too. Products include travels, guided tours, lectures, events, souvenirs, music and theatre, food and drinks, church ceremonies, film and TV as well as literature.

Total tourist turnover of the county in 2004 was 118 million Swedish crowns (SEK, around 12.5 million EUR). The "pure" turnover of the Arn-tourist, who travels to the county primarily because of Arn, made up nearly one third (35 million SEK, around 3.7 million EUR). Most of the income is generated by restaurants and hotels.



The story of Arn has been made into a film The Knight Templar. A photo from the screening of the film. Photo Anja Praesto.



Paddling is one of the outdoor activities along the west Swedish coast. Photo Anja Praesto.

In order to develop the approach further, society should treat cultural tourism as a tool for expansion. Different kinds of pay-back-investments from those who earn should be developed for implementation. The increased market orientation and product development are challenges for the in culture sectors.

Regional cooperation has led to international co-operation between neighbouring countries and even further, with Syria and Jordan. Research, also as a tourism experience, is included in the activities. New attractions are needed, as well as to secure the quality of the existing attractions, the

education of stakeholders and the use of new technologies. Tourism products need ongoing updating. New products deal with, for example, pilgrimage, "Swedish Royal route" and the film *Arn - the Knight Templar*, which was seen by 1.2 million people in Scandinavia in spring 2008 and will be launched in the rest of Europe in 2009. The movie brings forward a new kind of tourism - film tourism. More information: www.arnmagnusson.se

** The text is based on the presentation "A Successful Tourism Concept of the Knight Arn" by Anja Praesto. It was held at the III Baltic Sea States Cultural Heritage Forum 2007 in Vilnius.*



Anton Pärn

MINISTRY OF CULTURE

P

roduction of local pride and national networks

Public schools were housed into old manor houses after the establishment of the Estonian Republic in 1920.

Ascribed to this, they have been preserved to this day.

Today, there are 65 schools and orphanages in the old manor houses. Many of them represent the best surviving examples of architectural heritage, and a large number of them are under state protection.

During the recent years, awareness of the significance of manors as a valuable part of the local cultural landscape and as the tourism objects has risen rapidly. In the context of the vast population decrease in Estonian villages, the social and regional role of manor schools has also grown.

Over fifty of 227 local government units have a manor-school in its territory, and every fifth primary school in the countryside is located in an old manor house. A more comprehensive approach to the manor schools started in the beginning of the 1990's. Several manor schools requested state aid for the conservation of their historical buildings.

Municipalities, who owned the manor buildings, lacked the necessary resources for elementary repairs of the roofs and knowledge of renovation techniques.

Both the contemporary learning environment and the preservation of monuments had to be ensured. New schoolhouses would have been more expensive than repairing the old ones, especially taking into account the ageing population in the villages. The emotional aspect played a role as well – these buildings had served the local inhabitants for almost eighty years and they did not wish to abandon them. In addition, the size of old manors was very suitable for elementary and primary schools.

Assessment of the situation provoked the Ministry of Culture to take action, in co-operation with the National Heritage Board, the Ministry of Education and Research, and the representatives of manor schools. The state programme “Schools in old manors: preservation of the historic manor ensembles and renovation of the manors according to modern educational requirements” was launched.

The programme set three central domains of measures; dealing with the issues of construction and techniques including cultural heritage aspects, educational as well as social and regional perspectives. In the beginning, repair and conservation were considered the most important. But soon the renovated school buildings developed into local centres of culture and education.

The programme also foresaw risks. A kind of inferiority complex surrounds the cultural heritage of a rural area, and the aesthetic potential of the old manor ensembles was not always sufficiently appreciated. Figuratively speaking, the locals looked, but did not see; they owned, but did not acknowledge. Unfortunately, a similar attitude towards other monuments exists as well.

The Estonian Manor Schools Association gathers competence

A national movement was formed simultaneously to the conservation and restoration process in manors. This became part of the Estonian Manor Schools Association in 2003. The members of the association are schools and local governments who are the owners of the historical buildings. The association is implementing two additional activities of the programme:

- Carrying out training in conservation and restoration management for the leaders of manor schools and local government officials;
- Offering training in tourism management. Manor schools are attractive visitor sites, and thus teachers and students need the basic skills and encouragement to launch tourist activities.



The state programme “Schools in old manors: preservation of the historic manor ensembles and renovation of the manors according to modern educational requirements” revives the manor houses into cultural centres of rural villages. A photo of the Mooste-manor school. Copyright: Ministry of Culture, Estonia.

The visiting game as a linked tourism product

One nationally well known tourism activity of manor schools is the visiting game “Forgotten manors.” It has taken place during the last four summers, and was declared a “Successful tourism project” by the Southern-Estonian Tourism Foundation in 2006. 16000 visitors participated in the game in June-August 2007.

The aims of the visiting game are:

1. The recognition of the unique environment of manor schools. The exposition of the co-impact of manor and school is the best choice for attracting visitors.
2. Preservation of architectural heritage and teaching skilled caring. Assuring the public access to manors.

Since manor schools are not yet sufficient attractions for mass tourism, the game element was added. Joint rules were worked out for all manor schools that wished to participate:

1. All participants receive a free guest's book where they collect stamps from the various manors. The stamp of each manor is different and represents some detail of that manor.
2. Visitors who have at least ten stamps in their guest's book are invited to participate in a competition and have the chance to win an invitation to the closing party with a theatre performance, which is held in one of the manors.
3. The schools are obliged to:
 - a. receive guests, administer registration, provide stamps for the guests' books;
 - b. offer a guided tour every hour on the hour (30-40 min duration);
 - c. hold an exposition that introduces the region, the manor and the school;
 - d. display handicraft and art exhibitions, including the sale of works if possible;
 - e. open a cafe, offering the manor's own cake and its recipe which can be distributed to guests.



The tourist approach in school manors includes tangible and intangible heritage, cultural events and educational efforts as well as tourist offers. Copyright: Ministry of Culture, Estonia.

Now several tourism companies wish to combine their routes with the manor school visiting game. The promotion of the ten most attractive manor schools is being planned on. There is certainly demand for this kind of tourism package.

The socio-economic impact of activities in manor schools

The Estonian Ministry of Culture had to analyse the significance of the manor schools to communities in connection with applying for financing from the Norwegian and European Economic Area funds. All aspects of the policies were to be taken into account. The elaborated programme for manor schools was considered successful. It received 7.3 million EUR, which made up 24% of the total sum allocated to Estonia.

ALBU MANOR SCHOOL - socio-economic impact: (whole complex renovated 1995-2004)

**118 pupils in Albu
Primary School**

TOTAL: 1,2 million EUR

state: 0,8 million EUR

parish: 0,4 million EUR

**1500 inhabitants
in Albu parish**



TOURISM:

5000 tourists per
year (if incl.
theatre projects:
15 000 tourists
per year)

**140 NEW JOBS
IN 10 YEARS**

Before: 400
people working
in agriculture

Now: 130
people working
in agriculture

STABLE MIGRATION:

last couple of years 0%

10 years average -6%

(in neighbouring parishes -16%)

INVESTMENTS:

**10 NEW COMPANIES IN 10
YEARS (incl. 2 foreign
partnerships)**

Albu manor school as an example of local impact. There are about ten similar examples of this kind of manor school at present. Image Anton Pärn and Marju Reismaa, Estonian Ministry of Culture.

The systematic and careful restoration of the manors secures smooth development of the rural regions. The modernised old schools may and should carry out several functions in the area. The state programme plays a role in improving the social environment of the region as well as making it visually more attractive. The schools in

manors have a great potential in becoming an indicator to measure the vitality and uniqueness of a region. This may well have a positive impact on the possible investments to the region and on raising overall security. As many of the manor schools are heritage-listed buildings, they are naturally important tourist attractions. Often they contain

local museums. This in turn helps the local municipalities in creating new jobs and in diversifying seasonal activities like exhibitions, concerts and conferences.

Due to the manor schools' state programme, a good co-operation with local governments has developed. By 2013, when the ongoing EU Structural Funds program will end, at least half of the local governments that administer manor schools should have discovered their tourism economic potential.



The Estonian manor schools are attractive visiting sites, where teachers and students launch tourist activities. Copyright Ministry of Culture, Estonia.

One of the most spectacular examples is the local government of Mooste in the Southern Estonia. This municipality re-bought a manor complex, which was privatized in the 90s, for educational purposes. A youth centre, a folk theatre and premises for restoration training and small-scale creative industries were placed in the outbuildings. In addition to these initiatives, the centre of the settlement obtained a re-ordered social space.

Due to the state programme a national communication network, a kind of a "union of local governments" has developed. The Ministry of Culture is no longer "showing the way" but has transformed into a co-operation partner and supporter. Now the partners expect the state to value their initiatives and co-finance their efforts. The present managers of the manor school programme are actually the local governments themselves.

Manors and landlords have left a deep mark on the history of Estonia - mostly remembered in a depressing tone. There is a saying, "The manor's wealth is based on the village's labour". **The manor schools have an important role in securing the historic identity of the region and in integrating the regions into the cultural traditions of Europe.**

They are characteristic Baltic-German monuments – past glories of a gone world. They introduce both our history and society at the same time. The beauty of history lies in the fact that time offers us again and again new situations and unknown solutions, making us move forward.



 Dagnis Dedumietis

First World War field fortifications as a cultural tourism object

The Museum of Christmas Battles received an award some years ago as the most successful product of cultural tourism in Latvia. Already 15 000 tourists have visited the Christmas Battle Museum since the opening of reconstructed field fortifications in 2006. In 2007, two thousand people took part in the event marking the Remembrance Day of the Christmas Battles.

The Christmas Battles in 1917 left deep traces in the history of Latvia. Front-line positions were stable for almost two years. The Russian and the German armies built up strong field fortifications along the swampy terrains of the Daugava River.

During the Christmas Battles, the Latvian Riflemen Regiments, the Latvian national units within Russian Army, played an important role. Intensive fighting continued for almost a month. The military achievements were limited, but losses were high. Approximately two thousand Latvian soldiers were killed in action; seven thousand were wounded or missing.

The Latvian soldiers showed excellent bravery and stamina during the Battles. German field fortifications were attacked by Latvian soldiers in harsh winter conditions. The Christmas Battles became the most significant event in people's collective memory of the First World War.

During the period between the World Wars, commemorative ceremonies took place at the site each year, though the dugouts and field fortifications were dismantled and barbed wire was reused for the fencing of pastures. Trenches collapsed and were overgrown with grass. After the Second World War the tradition of commemorating the Christmas Battle was denied. The battle field memorials and fellow soldiers' cemeteries fell into decay. Gradually, planted trees took over the field fortifications and the artifacts from the First World War.

Christmas Battles site and Museum

In 1995, the Christmas Battles site was assigned the status of a protected zone. The area included field fortifications as well unique evidences of the largest battles in the territory

of Latvia during the First World War and 27 fellow soldiers' cemeteries. Fourteen commemorative signs and monuments were placed on the battle field.

A single hill stands on the battle field only three kilometers from the Riga – Liepāja motorway, 40 kilometers from Riga, where commemorative events are held each year. The field fortifications were reconstructed for visitors to the site. Initially the historians and researchers were not involved, which affected the accuracy of the reconstruction. An observation tower and other tourist objects are maintained by the state-owned company “Latvijas Valsts meži”.

The Christmas Battles Museum is located some fifty kilometers from Riga and seven kilometers from the highway. **A traditionally designed museum could not at-**



A rebuilt blind age has a log construction with an earth covered roof behind the rampart. This type of building was used as living accommodation and a shelter, as well as for defence purposes. It protected those inside from explosions of field artillery shells. Copyright Christmas Battle Museum.



The Latvian War Museum's personnel provide a special reenactment program using the Latvian Riflemen uniforms that convey the feel of soldiers' lives in the trenches during the war. Copyright Christmas Battle Museum.

tract large quantities of visitors to such a remote site. Thus, it was decided to make a scientifically grounded open air exposition.

The territory of the branch museum includes remnants of the German Army's defense system that were attacked by Latvian Riflemen Units. A fragment of a *German Rampart* is reconstructed according to archaeological remnants. It has a length of 60 meters along the total thirty kilometer line, and stands at the original first defense line position. The indoor exhibition in the museum tells the story of the Christmas Battles Battle aided by field photos and artifacts. Visitors learn about the events of the First World War and visualize the combat conditions in which Latvian soldiers fought a war.



Magnus Skulason

ARCHITECTURAL HERITAGE BOARD

Traditional turf buildings and historic landscapes:

the core of cultural tourism in rural Iceland

Iceland is known for its magnificent nature. The history of Iceland's resettlement is unique, too. The turf buildings are an important contribution to the vernacular architecture of the world. The harmony between nature and buildings is impressive, and the historical reference to the Iron Age makes them perhaps quite unique. It is therefore of no surprise that these old turf buildings play a major role in cultural tourism in Iceland.

From the time of settlement in Iceland in the late 9th century until the late 19th century, the chief building materials were wood, turf and stone. Towns and villages started to grow only in the late-19th century. Around 1900 more than half of the population lived in turf-built farmhouses. In the 1930s the first turf houses were legally protected as cultural heritage. Since 1970 almost all of them have been abandoned as dwellings. Now the most remarkable turf-built farmhouses and churches are listed and under the protection of the National Museum and the Architectural Heritage Board.

Turf buildings in Iceland belong to the North Atlantic building tradition that derives from the late Iron Age. The most common type was the so-called longhouses. They are

wooden buildings surrounded by protective turf walls and have roofs of turf and stone. Driftwood was used for the main construction because of lack of wood. The majority of the nation was extremely poor through the ages and importing of building materials was impossible. In a cold climate, turf and stone were the only available building ma-



Landscape forms the essence of local cultural distinction as a result of age-old interaction between nature and people. An Icelandic turf building. Photo Magnus Skulason.

terial that could be found near the building site. Although living in a country with geothermal energy, Icelanders did not have the technical knowledge to use it properly until the last century.

The longhouse evolved gradually into the turf farm. It was a cluster of houses which were arranged symmetrically along a central passage or corridor. The individual houses lay alongside an outdoor yard. A storehouse, a blacksmith's workshop, a wooden shed with open splits between the boards and houses for livestock were then built right up against the farm houses or a short distance away.

The turf farms have been in use up to the middle of the 20th century and are now in use as museums playing an important role in cultural tourism in Iceland. The future use of these farms might be for bed and breakfast accommodation but this has not been realized as yet.



There was usually no panelling in the individual room of the turf farm, though more prosperous farmers would make a point of having their common room and bathroom paneled. Photo Magnus Skulason.



Turf churches were until the 19th century the most common ecclesiastical edifices in Iceland. Saubaer church in Eujafjord. Photo Magnus Skulason.



The turf farm's most important transformation occurred at the beginning of the 19th century, when a clergyman wrote an article advocating a new arrangement of the diverse dwellings that made up the turf farm. He proposed moving both the rooms and adjoining houses around so that they would all face the yard, each with its own wooden facade. Photo Magnus Skulason.



Landscape in the Golden triangle area at Iceland. Photo Alfredas Jomantas.

Turf churches were of a similar type and construction as the turf farms, though their interiors were considerably more elaborate. For a start they would have timber gables at the back and front. They were tarred on the outside but left unpainted on the inside and had glass windows as well as a small aperture in the roof, right above the pulpit. In the earliest churches the naves were largely without benches or chairs, but in time they became more numerous until they

occupied the whole of the nave. An altar-screen with doors, pillars and pulpit divided the chancel from the nave. The church bells were placed either on the inside of the church, on a crossbeam outside on the front gable or on the gate to the oval-shaped graveyard, the so-called gate of souls.



Sven Kalmring

THE SCHLESWIG-HOLSTEIN STATE MUSEUM'S TRUST

Archaeology visualised

– The Viking houses and a reconstructed jetty in Hedeby

A settlement section of seven houses is reconstructed as part of the project “Viking museum Hedeby”. The aim of the project is to display the environment of this early medieval centre within the site itself.

The supplementation of the project by the reconstruction of a jetty constitutes an important step for the mediation of the way of life within the proto-town of Hedeby. Its economic significance is intrinsically tied to its importance as a major maritime trading place. With the jetty now visitors can recognize Hedeby in its maritime dimension.

Situated in the borderland between the Carolingian-Ottonian continent and the Scandinavian world, Hedeby quickly developed into the most important port of trade of early medieval northern Europe. Trade goods from all over the then known world conglomerated to the site.

Roads in those times were bad and the cargo capacities of carriages modest. Ships therefore the decisive means for transportation in trade.

The jetty forms an important component to present the maritime dimension of the way of life within the port of trade at that time.

It is accessible for visitors and is supplemented by a replica of a Viking-age ship in the summertime. The Schleswig-Holstein State Museum's Trust and the Viking Museum Hedeby were in charge of the reconstruction project. It was partly funded by the European Regional Development Fund.



A settlement section of seven Viking Houses of Haithabu within the semicircular rampart was reconstructed in the project in Hedeby. Copyright the Schleswig-Holstein State Museum's Trust.



The reconstructed jetty with visitors and view towards the Haddbyer Noor. The jetty has been reconstructed in a scale of 1:1, with a length of more than 40 meters and a breadth of nearly 10 meters. Copyright the Schleswig-Holstein State Museum's Trust.

The archaeological original for the reconstruction of the jetty comes from the harbour excavation of Hedeby. During the harbour excavation in a cofferdam, a royal personnel carrier from the end of the 10th century was salvaged. Rows of post stumps that were placed regularly were recognized as substructures of large harbour facilities.

antlers and amber from the harbour basin testify that trading transactions were conducted directly at the new entered port and berthed ships at the front of the jetties.

The facilities enabled large cargo carriers the berth within the harbour. The harbour excavation is now scientifically worked up by using a GIS-system, in which all the excavation documentation has been transferred. Artefacts as scales and weights, coins, brass bars, millstones, weapons, glass-, rock crystal- and carnelian beads,



Sallamaria Tikkanen

NATIONAL BOARD OF ANTIQUITIES

Underwater attractions

– The Kronprins Gustav Adolf Underwater Park

The first underwater archaeological park in the Baltic Sea region was opened as an underwater part of a temporary exhibition called “Ships Lost at Sea” in 2000. The park is at the wreck site of the Kronprins Gustav Adolf. It is managed by the National Board of Antiquities, Finland.

Underwater cultural heritage has traditionally been presented to the general public in museums, or even by raising whole shipwrecks. Another way is to establish a so-called underwater park where divers can follow an underwater trail and learn more about the site. Along the trail there are information signs explaining the artifacts and structures to be found on the site. Boats arriving to the park are fastened to a mooring buoy near the wreck.

In underwater parks, attempts are made to preserve the site as much as possible in its original condition and to favor non-destructive techniques in the investigations preceding the foundation of the park. The aim of the parks is to make the sites accessible as well as to educate the general public, and to promote the preservation and management of underwater cultural heritage.

The non-diving public can explore the story of the wreck through exhibitions and video presentations. In some cases the site can be observed from a glass bottom vessel or from a small submarine or half submarine. Shallow water sites can also be visited by skin divers. In addition, some sites offer visitors the possibility to watch marine archaeologists at work, or to take underwater photographs guided by an expert, or to take part in an introductory course on marine archaeology.

A suitable site for an underwater park

The wreck of the Kronprins Gustav Adolf is located in the Gulf of Finland outside Helsinki. The wreck is a Swedish 62-cannon ship of the line that wrecked in the area during the wars of King Gustavus III in 1788. The ship was built in Sweden in 1784 according to the drawings made by the famous naval architect Fredrik Henrik af Chapman. The wreck was found and investigated in 1990's. The Kronprins Gustav Adolf site is protected by the Antiquities Act and the National Board of Antiquities is responsible for all the equipment at the site.

The Kronprins Gustav Adolf wreck is a suitable site for an underwater park: it is open, flat and in firm condition without many loose artefacts. Even though the only remaining parts of the ship are the bottom and the fallen sides, and about 70 cannons, cannon balls, anchors and a rudder, the wreck gives a good picture of the bulk and size of an large 18th century ship of its kind. The length of the wreck is nearly 40 metres and its width is about 16 metres.

There is detailed information online concerning the location of the park, how to moor a boat, regulations on how to use the park and dive at the site safely, about weather conditions, wind limitations, emergency contact numbers and a summary of the legislation concerning underwater cultural heritage in Finland. Additionally there is the story of the Kronprins Gustav Adolf, and all the underwater signs are described.



A diver at the Kronprins Gustav Adolf underwater park. Photo Petri Puomies.

When divers arrive the Kronprins Gustav Adolf underwater park there are two seasonal mooring buoys to secure the dive boats. Two guiding lines take the divers down to the wreck. At the park, along a rope trail, there are 13 underwater signs that explain the details of the wreck. The rope trail is fitted with direction arrows to make it easier to navigate on the site. Visiting divers can have a waterproof plastic map over the site. It takes about 30 minutes to dive along the trail. Visibility at the wreck, at a depth of twenty meters, is usually from four to seven meters. The park is open only during the summer months, because of the heavy and icy winter conditions.

Experiences of tourist activities

There is a free access to the park and no mechanical visitor counters at the site. Nevertheless, it is estimated that the diver visitation rate has stabilized over recent years to approximately 400-800 dives per year. There are about 16 000 sport divers in Finland.

A questionnaire was conducted concerning divers use of and experiences at the underwater park. In all, 61 answers were received over 2000-2007. Most of the divers had positive experiences and following are some of the comments that were given: "Detailed instructions made use of the park easy and safe", "The internet site was a good tool for the planning of the dive and also a means of later reliving the enjoyable diving experienced at the park", "The length of the trail was good", "The plastic sitemap is very usable to carry during a dive" and "Thank you for a great park". Most of the divers felt that the Kronprins Gustav Adolf underwater park had promoted the safeguarding of the underwater cultural heritage and comments like "The underwater park has increased divers understanding of museum wrecks" were given.

After seven years of diver activity it can be seen that diving has affected the site, but diver impact is on such a low level that we can accept it. In the long run, however, some preventive action will be needed to protect the site. There have been no cases of souvenir hunting, but there have been some cases of minor vandalism, like writing initials to the “sediment” covering the surface of wooden structures or moving canon balls some centimeters ahead.

One of the basic principles of the ICOMOS Charter on the Protection and Management of Underwater Cultural Heritage (1996) and the UNESCO 2001 Convention on the Protection of the Underwater Cultural Heritage is to preserve the underwater cultural heritage in situ as the first option. Both documents also promote that public access should

be encouraged. The idea of underwater parks supports both of these principles. Experiences gathered around the world have shown that underwater parks – when managed successfully – are an excellent way to enhance the in situ preservation as well as to improve the accessibility of sites to the general public.

More information:

<http://www.nba.fi/MUSEUMS/MARITIME/gustavadolf/engl/park.htm>



Iwona Pomian

POLISH MARITIME MUSEUM

Potentials of marine wreck tourism

More and more intense development of skin diving has been observed in Poland since the mid nineties. Considering the natural conditions - cold water, poor visibility, and flora and fauna hardly different in comparison with other seas - wreck diving is one of the greater attractions of the Polish seaways. Thanks to the low salinity level of the Baltic Sea, wrecks are preserved in a much better condition than in other regions.

Uncontrolled access to the wrecks may lead to irreversible damage in a very short time and, finally, result in the material reduction of their value as a tourist attraction and, in some cases, historical objects.

The Polish Maritime Museum is an institution committed, in particular, to the research and protection of the underwater cultural heritage of the Baltic Sea. Observing the rapid increase in the interest in shipwrecks, the museum decided to join the process of creation of professional wreck tourism from the scratch. In this case, “professional” means not only safe and attractive but also guaranteeing good maintenance of resources of the underwater museum of the Baltic Sea.

Marine wreck tourism in its present form does not meet the above-mentioned requirements. It also fails to use the full potential of wrecks accessible not only to skin divers but also other lovers of popular water sports. The activities that have commenced as part of the “Marine Wreck Tourism” project create bases for professional wreck tourism. Chief



Preparation for wreck diving in Jastarnia-harbour, Poland. Photo Iwona Pomian.



Preparation for wreck diving in Jastarnia-harbour, Poland. Photo Iwona Pomian.

addressees are skin divers interested in wreck tourism and also individuals who practice popular water sports, walking, cycling and hang-gliding.

Widespread and systematic availability and the popularization of marine topics strengthen considerably the position of the Pomorze region thanks to its unique tourist offerings. In the situation of a drastic reduction in the fishery fleet, the creation of a new tourist attraction characteristic for seaside communes would make it possible for some fishermen to stay “at sea” after being re-qualified to carry out such an activity. It is they who lived on the sea for generations who know best where wrecks are located on the sea bottom and, seeing the benefits resulting from their good condition, could considerably contribute to the true protection of underwater cultural heritage.



 Björn Varenius

THE BALTIC SEA STATES WORKING GROUP ON UNDERWATER HERITAGE,
SWEDISH NATIONAL MARITIME MUSEUMS

Protection, management and use of underwater heritage in the Baltic Sea region

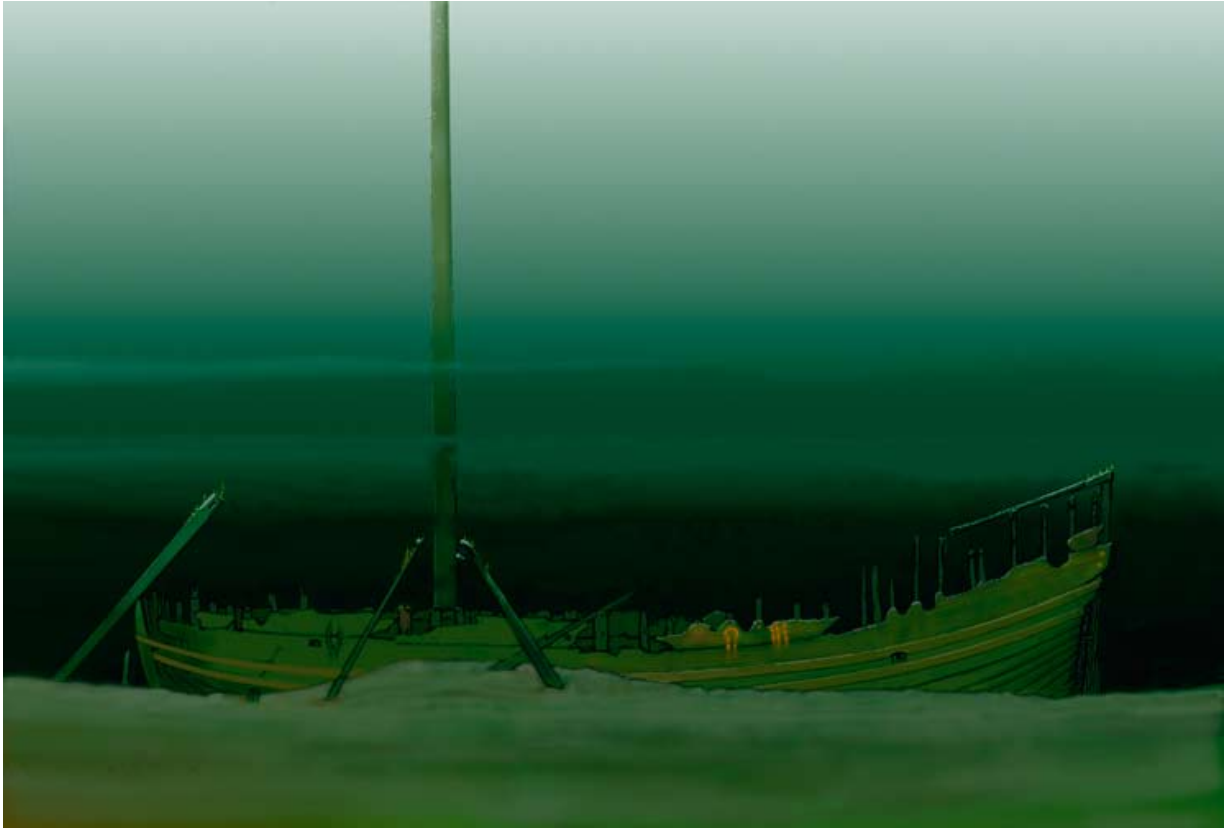
The Baltic Sea is a very special environment that holds a unique cultural resource underwater, waiting to be revealed to a larger audience. The combination of extensive sailing activity for a long period of time, excellent conditions for the preservation of wrecks – the estimated number of wrecks is around 100 000 – and a large amount of sports divers – approx. 250 000 – means that the Baltic Sea is – or can be – an eldorado for underwater tourism and maritime research.

However, there are already clear signs that such intensive use will lead to the deterioration of the underwater cultural heritage, an unfortunate development that needs the full attention of heritage managers and politicians. This resource must be exploited in a sustainable way, and it is the responsibility of both the tourism industry and the cultural heritage authorities to combine their efforts to promote a positive development and to reduce the negative effects.

Since humans began to settle more permanently along the shores of the Baltic some 7000-8000 years ago, the waterways have been used for transportations. Wrecks from the

last two millennia can be preserved in the brackish waters of the Baltic Sea, although the whole period is not evenly represented. The 18th century is an especially well represented period, while finds before 1300 are rare. Medieval boats may be found in open waters, but more often in filling layers in medieval towns.

The temperature of the Baltic Sea is generally lower and salinity is also lower than most other seas, resulting in conditions in which the most aggressive wood-consuming organisms like *Teredo Navalis* do not survive. **It was through the public discovery and salvage of the royal warship Vasa in the beginning of 1960's that it became obvious that the Baltic Sea was a unique milieu for sunken historical ships.** At about the same time, five Viking ships were discovered in the Roskilde fjord in Denmark, which emphasised the richness of the cultural heritage underwater. Both the Vasa museum in Stockholm and the Viking ships museum in Roskilde are among the most known and appreciated tourist attractions in their respective countries.



A number of well preserved wrecks have been found in the Baltic Sea in the last 20 years or so, among them the so-called Mast wreck. It is located in the archipelago off Nyköping on the Swedish east coast, some 100 kilometers south of Stockholm. Preliminary dating indicates it is from the early 18th century, and its nickname can easily be understood from this very accurate, artistic reconstruction of the site by Göran Ullrich.

Threats to the Underwater Cultural Heritage and roads to control it

Almost all Baltic Sea states express an ambition both to meet a growing interest in wreck diving and at the same time minimise the damages caused by uncontrolled or careless diving. Even though careless sports diving may

certainly be a problem, divers are also an important target group; they can personally visit and enjoy the heritage on site. It may seem as a contradiction that the state authorities on underwater cultural heritage have the double ambition both to increase the public's interest in underwater cultural heritage *and* to reduce deterioration and other

negative effects on it. However, this strategy is based on the assumption that ignorance is the worst threat to the heritage: not knowing means not participating and hence not taking care.

The 100

The professional cultural heritage managers must spread more information about what underwater cultural heritage means to society and how to create a positive public opinion for its sake. More people must be engaged, and preservation of the wrecks and other remains should also be of interest for the local society.

As part of a regional EU-funded project, the Rutilus, a list of the 100 most valuable underwater monuments and sites in the Baltic Sea was made in 2004-2006. The list consists of wrecks from historic times, but also other categories are included, like submerged settlements, harbour areas and defence structures.

The 100-list is also a strong argument both for spreading knowledge of the underwater heritage in the region, for explaining what it actually is, and for its protection. It was the first time that the whole region co-operated with the explicit aim to visualise and define the scientific and cultural values of the underwater cultural heritage in the Baltic Sea. Now we are able to give examples of underwater cultural heritage from the whole region unrestricted by national borders.

See the 100 list:

<http://www.maritima.se/~media/PDFER/marinarkeologi/Rapporter/Rutilus%20appendix%20100%20pdf.ashx>



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impact

How do tourists consume heritage places?

The question of the title is rarely posed by policy makers in tourism or place management largely because it is assumed that the answers are self-evident. These usually unexplored assumptions need to be questioned if problems are to be avoided, issues resolved and potentials realised.

These assumptions have been grouped here into three broad categories; those relating to the market for heritage, of which tourism is only one part; those about the behaviour of the heritage tourist and thirdly, those about the relationship of the heritage tourist and the heritage place.

Assumptions about the Market

Tourists consume heritage places increasingly

Heritage is one aspect of culture and the consumption of culture is demonstrably and rapidly growing in response to post-industrial, post-modern, consumerist changes in life-style. The consumption of heritage, whether as a part of tourism or not, is part of this inexorable growth. There will be ever more heritage tourists almost everywhere consum-

ing an ever-wider range of heritage products in an increasingly varied set of heritage places.

While the 'cultural turn' is undeniable in general, particular cultural activities, manifestations and products may well experience static or falling demand. A quick review of television schedules, popular book shops, art and antique sales, studies of genealogy and family history all reveal a booming interest in individual heritage. However, there is little evidence of an overall increase in museum visitation, classical podium performances or what could be termed traditional public heritage, most of which remains an interest of a minority.

Tourists consume heritage places distinguishably

There is an assumption that we know who the heritage tourist is. The almost universal caricature of the stereotypical 'Baedeker/ Michelin tourist' is aged 45-65, with higher than average disposable income, education, and travel experience, holidaymaking independently in a group of two and staying in hotel accommodation. This remains a profitable and growing sector.

However, many other heritage tourism markets also exist, including retirement migration markets, cultural tour markets, conference markets, cruise markets and a 'Lonely Planet' or 'Rough Guide' backpacker market. It is not only difficult to distinguish the heritage tourism market; it is also difficult to distinguish between tourist and non-tourist uses of heritage. There is often little difference between the tourist and the local resident in motivation or behaviour. Thus heritage tourism does not exist as a separate set of resources, motivations, activities or management policies.

Tourists consume heritage places commendably

There is an assumption that heritage tourism is more practically and ethically commendable than other forms of tourism. Heritage tourism suits other objectives such as local economic development, environmental conservation, the enhancement of heritage and cultural production, and the self-identity and well-being of local communities.

It is also often assumed by heritage resource managers that tourism can help solve many of the problems of heritage creation and management, by providing financial support and political justification. However tourism demand is selective and fickle. The importance of heritage far transcends its value to this commercial activity and its main market and justification lies outside tourism.

More broadly, it is implicitly assumed that selling local heritage is beneficial to the self-awareness, esteem and pride of local communities. However this assumes that the needs, expectations and behaviour of the heritage tourist and the local resident are the same.

Assumptions about tourist behaviour

Tourists consume heritage places selectively

The tourism industry needs heritage as a resource but heritage does not necessarily need tourism. Very little heritage has been deliberately created to serve the tourist: most has been created for local political or social reasons and would continue to exist without tourism. The heritage of the tourist and that of the resident are likely to be different.



Although the objects, monuments and sites remain, their messages change. Today, the built heritage is reproduced in a uniformed form to promote global commercialism. On photo an interior from Kraków photographed by Gisle Erlie.



Commercialism unifies historic urban fabric and human experience of it. A street view from Kraków photographed by Gisle Erlien.

The tourist will select only a very small proportion of the potential heritage on offer. Most will be ignored.

Tourists consume heritage places rapidly

Tourists consume heritage very rapidly. The length of stay at heritage tourism destinations is much shorter than in beach resorts. The length of stay in even major urban destinations and renowned cultural tourism centres is rarely more than two days. In smaller cities the stay is measured in hours. An individual heritage museum, building or site however important will have an average stay measured in minutes. **The implications of short stays are that sites and attractions need to be combined within larger packages.**

Tourists consume heritage places repeatedly

Those managing heritage resources and heritage places frequently assume that the intrinsic cultural values of the

artefacts and sites will encourage repeat visits. However, specific heritage attractions and particular heritage places tend not to foster a loyal clientele and generate return visits.

First, much heritage tourism is a type of collecting in pre-marked sites and artefacts that must be visited if the place is to be authentically experienced. Once 'collected' a repeat visit is superfluous. The more unique the heritage experience, the less likely it is to be repeated. A generalised place product is far more likely to be repeatedly consumed.

Secondly, the more renowned and unique the heritage product, the more difficult it is to renew and extend the range of heritage products on offer. Sites can become imprisoned in their own uniqueness and the expectations of visitors.

Tourists consume heritage places reliably

Many of those concerned with the selection, preservation and management of heritage, assume that it has universal and enduring cultural values. It does not: all heritage values are extrinsically ascribed. The implications of this for heritage tourism is that heritage consumption, like culture more broadly, is extremely prone to rapid shifts in fashion and changes in taste.

Heritage is a contemporary use of the past and these uses change in response to the changing needs and demands of society. The consumption of history is a fashion activity dependent upon a fickle and fashion conscious market.

Rapid shifts in fashionable tastes need a response in an equally rapid continuous extension and differentiation of

the heritage product line. The paradox is that the more unique, important and complete the heritage attraction and the greater the perception of its aesthetic or historic perfection, the more difficult it will be to extend the product and the greater the resistance to such change from both the visitors, with their pre-structured expectations, and the managers of the heritage facility, with their different valuation of the purposes of heritage.

Assumptions about heritage places

Tourists consume heritage places locally

There is an assumption that heritage is not only place bound, it is inherently locally place bound. Heritage tourism is place specific tourism and the 'unique value proposition' is assumed to stem from the character of the unique place that is not replicable elsewhere. It is the place itself that is sold, not just a product that exists coincidentally in a place. Much but not all heritage is in this sense place bound or could be made so.

Heritage is often deliberately used as an instrument for the construction or promotion of local place identities. The proposition that identity requires uniqueness and heritage because it stems from history is by definition unique in its events, personalities and artefacts. Therefore heritage can be used to create local identities and heritage tourism can both benefit from, and contribute to, this localism.

The problem with this argument is that heritage, as activity, industry and investment is inherently global rather than local. Heritage development is a risk investment. The developers and investors, the architects and designers, the

local planners and politicians will all tend to minimise risk by repeating earlier success.

Global trends, fashions and 'best practice' encourage replication rather than innovation. **The result is the 'catalogue heritage' of the heritage place cliché that is replicated globally.** A place bound heritage developed to support localism, actually delivers the homogenous globalisation that it was intended to counteract.

Tourists consume heritage places differently

Heritage place managers often assume that the visitor is a welcome and free, additional market for an existing heritage. However heritage is an individual creation and cannot in theory be sold to anyone else. Visitors seek out and consume those heritage experiences that can be fitted into their existing mental constructs and which have been mentally 'pre-marked'. Whether this is profitable or prob-



The experiences of tourists should be monitored on and outside the heritage sites. What issues combine the local attractions? Photo Tomke Laske.

lematic depends upon the way these different heritages are managed in the same place.

All heritage is in multiple use in multiple markets. Heritage places are therefore multi-sold. The heritage tourist consumes a different product from the resident and thus the heritage place of the tourist is a quite different place from that of the resident, even if it shares the same space. In practical place and heritage management this results in one of two conditions. If the same products are sold to both groups then heritage dissonance may potentially occur, in which one group is confronted by the wrong heritage. If different heritage products are sold to each group at different or the same locations to avoid dissonance problems then market segmentation, separation and targeting occurs. This requires separate product development and marketing, which sacrifices the perceived advantages of 'free-riding' for the tourists or the heritage managers.

Assumptions about local economies

Tourists consume heritage places profitably

There is an assumption that heritage tourism is more profitable to local economies than most other types of tourism. This results from the main heritage tourism market described above and the characteristics of the heritage based holiday.

Heritage tourists on average spend more daily than beach resort tourists. This is partly because they tend to be relatively richer but also because of the accommodation and entertainment choices that are made. The move from beach to heritage is seen as an up-market move from the

mass production of a low cost homogeneous product to a more heterogeneous, higher cost product for a differentiated market. A wider range of products is sold to fewer customers at a higher unit price. More revenues are acquired from fewer visitors who impose lower costs. It is also assumed that a more differentiated heritage product will spread benefits more evenly, whether spatially, seasonally, socially, and among economic sectors.

However, against the increase in daily expenditure per tourist must be weighed the consequences of the behaviour noted above, especially the short length of stay, lack of repeat visits and unreliability. Heritage tourists may spend more but they are harder to obtain, retain, and induce to return.

Tourists consume heritage places cheaply

This assumption derives from the arguments already made about the relationship between heritage and tourism. To the tourist, and the tourism industry, much heritage appears to be a zero-priced, freely accessible public good. Heritage places seem to be a resource that is either completely free or usable well below cost.

However, the recognition, selection, packaging, maintenance and management of heritage is not without its costs. It is just that these, often very substantial, costs are frequently borne by the public sector. The tourist as tourist is a parasitical free-rider on heritage paid for by someone else. The problem is the reconciling of public costs with private benefits, in economic terms, internalising the externalities, and in spatial terms, balancing costs and benefits at different spatial scales. In short, heritage places are not cheap to maintain and someone has to pay and there are many ways of deciding who and how.



Repeated behavioural patterns of visitors. Photo Tomke Laske.

Tourists consume heritage places competitively

The past, commodified into heritage, serves many present functions of which heritage tourism is only one. Competition is inevitable in many contexts.

There is a competition between heritage uses. The 'wind-fall gain model' assumes that the tourist is a marginal addition to an existing market that can be serviced at no extra cost. This means that the tourist consumes the same heritage in the same way, for the same reasons, as other users. It also means that the addition of the tourism use does not diminish or deplete the experience, nor

the resource upon which it is based, and that the tourist use does not disadvantage or supplant other users. None of these assumptions are likely to be sustainable in most heritage places over the long run.

There is also competition between heritage tourism places. The potential benefits of heritage tourism development are well known and this guarantees strong competition. The market for commodified historicity is large, varied and growing. The resources from which such heritage tourism products can be made already exist, are highly flexible and capable of continuous reuse and reinterpretation. They are at least in theory both ubiquitous and infinite. There are few barriers of either skills or investment to entry into the field.

Compared with many other economic initiatives, tourism, and notably heritage tourism, is a low skill, low capital intensive, enterprise. All of this makes the development of heritage tourism attractive to many places. If anywhere can do it, then everywhere probably will.

Consequently although demand is increasing, supply is increasing even faster. International tourism is international in both its markets and its products. This alone is likely to intensify competition between destinations, even when the demand for heritage places is continuing to grow.

From competition to 'coopetition'

The dilemma facing tourism development in heritage places is that while each place is in potential competition with every other place, success will largely depend upon cooperation between places. **Networking and packaging, joint promotions, the regionalisation of place brands are among the policy solutions to many of the**

weaknesses outlined above. If competition is unavoidable, so too is cooperation and both may occur with the same places.

This concept of 'coopetition' could be applied not just in the relationships between different heritage tourism places but also in the relationships between different heritage users in the same place. The ultimate answer to the initial question of how do tourists consume heritage places is likely to revolve as much about the place as the tourist. It is not enough to argue that heritage places are very varied.

The point is that all three of the variables considered, the tourist, the heritage and the place are multidimensional and interact in a kaleidoscope of combinations. The elements are describable and predictable but when they are combined in a particular place a different pattern of relationships ensues. This is the source of both the problems and the opportunities.



 Terje M. Nypan*

The economics of built heritage

“Every time cultural heritage contributes to artistic, educational or social development, it is a source of value: esthetic value, experience value, existence value for which the production implies economic movement, and not to take this into consideration would lead to a lack of fundamental understanding.”

Culture et development, No 141 – septembre 2003,
Ministere de la Culture et du Communication,
Direction de l’administration générale,
Département es études et de la prospective

We know that:

- **Historic rehabilitation creates 13% higher return on investments than new construction and 16.5% more jobs. It also produces 1.243 times less waste.**
- **Historic rehabilitation creates approximately 10% higher return on investments than highway construction and 26.6% more jobs.**
- **The cultural heritage sector creates from approximately 10 to 26.7 jobs for every direct one, compared to the auto industry where the factor is only 6.3.**
- **The European Cultural Heritage generates incomes in trade and services to Europe in the order of Euro 335 billion per year.**

- **The European Cultural Heritage assures employment for more than 8 million people.**
- **Investments in maintenance and upkeep of cultural heritage buildings are capitalized to society at a rate of 1/10.**

Cultural heritage has great value for other industries. It plays an economic role in property management, cultural and creative industries, and regional development. Cultural heritage provides also environmental assets for different forms of utilization. The businesses – among others - exploit cultural heritage in marketing, promotion and reception activities. Cultural landscapes, townscapes, individual sites and buildings are used for the film and television industry, and also as input or a backdrop for many PC-games.

However, the tourism sector is the ‘industry’ that to the greatest extent uses cultural heritage as support for its backbone activities like hotel accommodation, transport and catering. Cultural heritage is used as the attraction that gets visitors to come. Cultural sites are used for leisure and



Investments in maintenance and operations in the Borgund Stave church in Norway give returns of only approximately 20% more in taxes. Photographer: Jiri Havran © Directorate for Cultural Heritage, Norway.

outdoor activities, and as arenas for a diversity of events and spectacles. It serves as a venue and value added to restaurants and other meeting places, shops and commercial space or locations for conferences and seminars. Cultural heritage facilitates outlets and incitement for local

products and production. Books, maps, multimedia, design and posters exploit and revive cultural heritage. Branding of products, of regions and localities are often based on cultural heritage.

Thus cultural heritage feeds other parts of the tourism industry: hotels, hostels and diverse transport systems like plane, trains, busses, taxis and car rental. And not to forget; hotels, transport and products may also be counted among cultural heritage.

Is cultural heritage site a cost or an investment?

The economic benefit of the cultural heritage flows to other businesses than cultural heritage itself. Even in those cases where entrances fees are demanded to access a cultural heritage site, the problem of defining the total value based on earnings from tickets, souvenirs or other income bringing activities at the site remains. The reason for this is the difference between spending at the site and the spending outside the site.

Cultural heritage tourism is one of the fastest growing segments of the market. Surveys document that the 'dedicated' cultural heritage tourist uses 60% more per day compared with a beach tourist. Yet, direct earnings for the sites are small. Only 6-10% of the visitor's daily spending is left at the cultural heritage site, the rest, indirect earnings, flows to society around the site. A survey made by the English Heritage indicates that 90% of turnover generated by the cultural heritage falls to actors outside the site.

A renewed European Union Tourism Policy states that tourism, directly and indirectly, accounts for around 10% of European GDP (total market value of all final goods and services) and 20 million jobs. If we take the Borgund Stave church in Norway as an example; we need to invest 62,000 EUR per year to keep the historic church maintained and staffed for visitors. This amount is needed in addition to ad-

mission fees from visitors to balance the costs. The generated instrumental income of employment is 168 man years per year, which generates 1.4 million EUR in tax income per year, or 22 times more than the costs.

Cultural Heritage is recognised as one of two 'drivers' for European Tourism. The other is the natural environment. Sustainable tourism plays a major role in the preservation and enhancement of the cultural and natural heritage in an ever expanding number of areas. The Policy warns that "... non-renewable cultural heritage and even the functioning of urban areas may be threatened by the uncontrollable development of tourism".

The Commission proposes to make use of all the following financial instruments to support tourism and its attracting assets: the Structural Fund, Regional Development Fund, Social Fund, Leonardo da Vinci Programme, Agricultural Fund, The Cohesion Fund, Fisheries Fund, Research programme and Competitiveness and Innovation Framework programme.

* The text is based on the project report¹ and the presentation "The Economics of Built Heritage: Findings and challenges" by Terje Nypan. It was held at the III Baltic Sea States Cultural Heritage Forum 2007 in Vilnius

¹ Source; Terje Nypan, Cultural Heritage Monuments and Historic buildings as value generators in a post-industrial economy. With emphasis on exploring the role of the sector as economic driver, report of the Directorate for Cultural Heritage, Norway 2003.



Monika A. Murzyn

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Tourism: chances and threats to urban heritage

The case of Kraków

The Malta Declaration on cultural tourism underlines the positive aspects of cultural tourism that “is one of the key drivers of European economic growth and development, and plays a vital role in fostering greater understanding of the rich diversity of regional cultures of Europe and a deeper understanding of the common European heritage” (Europa Nostra 2006).

The Declaration envisages the role of national and local authorities as well as of tourism and heritage organizations engaged in cultural tourism. “To encourage cultural tourism in a balanced and sustainable way as a means of investing in and regenerating cultural heritage areas and experiencing the places and activities that authentically represent the cultural heritage, character and history of an area...”

If the above desiderata were fulfilled tourism should be profitable and beneficial to everyone. Tourists may count on being provided with means of enjoyment, leisure and relaxation as well as spiritual and intellectual inspiration. The local population should get a chance to open or be employed in tourist related businesses and services. The

horizons of local people would be broadened through contacts with the international cultural community and different cultural circles. Local authorities, heritage organisations and owners of historic building stock should acquire financial means for restoration and conservation activities, counting on the fact that if heritage generates tourism it should also profit from it.

Tourism as a key factor of urban functions in Krakow In the new political and economic context, with the opening up of borders, eliminating limitations to international tourism, improved access by air travel and searching for new economic stimuli for development, tourism has started to be regarded in this part of Europe as one of the most important development factors. The example of Kraków is especially instructive as the city is one of the first properties listed in on the UNESCO World Heritage List 1978 as an urban centre which possesses an extremely rich historic tissue surrounded by vast immaterial meanings.

Since the new political phase in the region, the city has been experiencing a considerable increase in the number

of visitors. In 2005, Kraków – a city with a population of 756 629 – was visited by over seven million tourists. Next year, when the number of tourists exceeded eight million, visitors spent around 729 million EUR. Much of the increase of tourists may be attributed to the improved access by air transport and the possibility of inexpensive air travel connections between various European cities and Kraków. The fashion for Kraków is further stimulated by enthusiastic reviews in diverse international newspapers such as The New York Times or The Guardian.

If we take into account that tourists tend to concentrate in few areas of the city – mainly the historic city core comprising of the medieval Kraków within the first ring road and the Jewish-Catholic quarter of Kazimierz – the congestion of tourist traffic in the city is enormous.

The role of tourism as one of the key urban functions has been recognized in most strategic municipal documents since early 1990s. The most recent development strategy states that historic and cultural heritage “is the unquestioned treasure of Kraków, appreciated by its residents and given special care.” The conviction that tourism is an economic goldmine and one of the most desirable urban functions is expressed very often by local authorities and entrepreneurs and coupled with a large number of tourists. However, this begs questions about long term desirability and sustainability of an urban strategy envisaging even further increases in the number of incoming tourists.

Marketing of new types of heritage and heritage sites

The new era of the 1990’s brought about the reevaluation of many types of previously forgotten or undesirable heritage or remains of the past which were simply

not considered heritage. The great interest shown in the Jewish heritage of Kraków, including newly accessible heritage sites such as renovated synagogues is one such example. From the status of a degraded problem area, the Jewish quarter Kazimierz has been transformed into the third most important tourist attraction of Kraków after the most important national sites of the royal hill of Wawel and the Kraków Old Town.

Similarly, a new phenomenon is raising interest in visiting the communist quarter of Nowa Huta – the area of a flagship project of the Stalin era. Other types of heritage which are in the course of becoming tourist attractions are certain vestiges of industrial and technical heritage and Kraków forts.

The broadening spectrum of what is considered heritage worth to be preserved, enhanced and shown to tourists is also reflected in the new marketing and information strategies employed both by the city and by private tourism firms. For example, the local authorities have been creating specific heritage guidance in the form of arrows, posts and maps. Apart from the best known trail – the so-called Royal Route – there are now numerous others such as the University Route, Paths of John Paul II, Jewish Monuments Route, Route of Kraków Saints, History of Podgórze Route, Nowa Huta Trail, Fortress Kraków trail, Trail of Technical Monuments and the Kraków Trail of General Bem. Multilingual information on the city’s attractions and monuments is available in many internet sites.

There are more sites and interiors open to visitors such as the renovated synagogue interiors, new museums such as the Museum of City Engineering and the Museum of Home Army.



New generations of tourists look after their own interests. Thus the concept of heritage worth being preserved and shown to tourists has widened. In Kraków the Jewish-Catholic quarter of Kazimierz is a fresh attraction. Photo: Monika Murzyn.

Currently executed cultural investments as well as projects planned for the near future should also improve access to certain types of heritage in Kraków. The complex conservation project in the Renaissance palace of Bishop Ciołek has just been finished, not only saving this significant monument from ruin but also providing a good, new exhibition space for the medieval art collection of the National Museum. The former Emalia factory complex that during the war was the factory of Oskar Schindler, will be adapted for a dual purpose as the "Museum of Place" focused on the narration of the site's history in the times of the Holocaust as well as a state-of-art modern art museum.

Controversial architectural projects in historic areas
Although the most important public monuments are

mainly renovated with public funds, accommodation and catering establishments also contribute strongly to the revitalisation of the historic urban tissue – by renovation of particular interiors and historic buildings, making use of disused and dilapidated sites, bringing activity and life into redundant structures. Much of private complex construction and conservation projects performed in Kraków in the recent years involved buildings renovated or built for the purpose of hotel accommodation, whether in the medieval centre of Krakow or other quarters. Especially in Kazimierz, the importance of these sectors in changing the urban tissue has been very strong.

The adaptation of historic buildings for hotel functions and construction of new hotel edifices is not however always done according to building permits and conservation authorities' recommendations. Often, the need to have as much usable space as possible and the wish to save on the high costs of repair of original structures motivates investors to interpret construction permits in a rather voluntary manner. Old buildings are most often endowed with additional floors and setbacks, original details are being replaced with copies or new fixtures and fittings, facades are pulled down and then reconstructed with a glass surface addition much desired by investors in both new and old buildings alike. A roof garden likewise seems to be a must in many hotels, despite the fact that roof gardens are not traditional for Kraków.

Another worrying tendency is to make use of as much of the given area as possible without leaving necessary surrounding space empty to allow for some greenery. **A modern outlook unfortunately does not mean an equally**

innovative, creative design – most new edifices and infill buildings are a rather stereotypical repetition of forms seen elsewhere in the world without any attempt to make them adjusted to fit into the local context.

Furthermore, with the booming tourist market, there is growing pressure on developing inexpensive tourist facilities. As follows, more and more private apartments in tenement houses and smaller edifices are transformed into cheap tourist hostels. Offering low quality accommodation, often without the necessary tourist licences, they do not give Kraków a good image. At the same time, these hostels disrupt the normal, every-day life of the tenements' inhabitants. The most valuable historic complexes of Kraków, namely the Old Town and Kazimierz are losing ordinary residents and becoming more and more tourist-oriented



Tourists are offered the "Cinderella" Disneyland type of carriages that have very little in common with the modest, traditional Kraków horse buggy. Photo: Gisle Erlien.

with few other dominating functions other than tourism, hotels and catering.

Congestion of tourists, rising traffic and noise level are yet another problem. For example, although the historic core of Kraków is officially a predominantly pedestrian area with limited car traffic access there seems to be no limit on other types of vehicles serving tourists such as horse carriages, electric mini-cars, bikes and, recently, segways. For most of the year walking in the pedestrian zones of Kraków thus becomes not only difficult but increasingly dangerous for pedestrians who may be run over by one of the vehicles. Moreover, sightseeing in Kraków on board of any of these vehicles increasingly becomes something out of the local context. The electric mini-cars offer simplified pre-recorded information on the city played from very loud loudspeakers, while the horse carriages increasingly resemble the "Cinderella" Disneyland type of carriages – having little resemblance to the modest, traditional Kraków horse buggy. How to reach appropriate segments of the tourism market? For many years Kraków seemed to suffer from a too strong "open air museum" and "only a historic city" image, a sort of fossilised city "locked in the past." New promotional campaigns try to present the city not only as the treasure house of history but also as a vibrant, contemporary urban centre. The old image has been successfully challenged, but perhaps too much?

Mass tourist consumption tends to be fast. Thus a simplified, rather shallow version of a site's history should be presented. It may also be so that tourists will prefer a rather universal attraction which can be found elsewhere in the world, like a "Cinderella" carriage ride or a meal in a pizzeria, rather than an offer which is closely linked to the unique lo-

cal traditions. Commercial establishments may use heritage creatively as a basis for diverse products. **Too often, however they present a pastiche of the past or emphasise a narrative which is easier to convey to tourists without having to deal with the complexities of the past.**

For example, it is much easier to present a story of the Holocaust in Kraków than to make the visitors aware of the many centuries of Kraków being the centre of Jewish religious, educational and secular life. Similarly, Western tourists would rather listen to a funny, simplified narrative of Nowa Huta communist quarter which fits their image of a backward, caricature communist state than to dwell into the complex history and reality of the post-communist quarter. Heritage is presented as a pastiche, simplified or falsified.

Tourism has become one of the key functions of contemporary Kraków. Although its contribution to the local economy is undoubtedly very important, the local authorities should not think of tourism only in terms of advantages and gains. What brings large profits to private entrepreneurs and investors may be in the long run destructive to the quality of the urban environment. **Although the historic tissue and unique historic milieu are the traits which put Krakow on the tourist map and are at the core of it being a tourist attraction, tourism begins to put in danger the very values it exploits.** Without good strategies for balanced development of tourism, with careful consideration of its limitations, promotion goals and market segments, heritage, especially its material expressions, will be an overused resource withered away by market forces.

A check list for mapping out urban tourism as a true basis for sustainable development:

- How can we reconcile the needs of residents and tourists in historic areas?
- What heritage do we want the tourists to see and experience?
- How to show visitors the full richness of a site and culture instead of its commercialised, simplified, diluted or caricatured version?
- Is there a “win-win” relationship between monuments and tourists – do historic structures benefit in any way in return?
- How to delimit the safe maximum carrying capacity allowed from a conservation point of view? How to ensure that it is not exceeded?
- Does tourist traffic have to be encouraged in all historic quarters?
- Should we look at development seen from a quantitative or qualitative point of view? Do we really need more tourists?
- What type of tourists should be most welcome? Are there some more desirable and conversely undesirable segments of the tourist market?
- How to tailor promotion strategies towards attracting particular segments of the tourism market?



 **Michael Lauenborg**
CULTURAL HERITAGE AGENCY

Combining old and new

– Tourism and recreation in Ribe

Ribe is the oldest town in Denmark, and the medieval town core is both unique and excellently preserved. The town, the museums and the surrounding marshland attract many tourists, who need accommodation. However, it was difficult to place any new buildings close to the medieval city without affecting visual impact.

The establishment of the Ribe Byferie holiday centre can serve as an example of best practice with regard to tourism and urban planning. This example shows that it is possible to create modern tourism and accommodation in a medieval town, while taking into consideration the architecture and landscape of the town.

The town has some smaller hotels, and camping facilities are located just north of it. Until a few years ago, Ribe, however, was not suited to mass tourism and families because of the lack of accommodation. The medieval town has numerous listed buildings, and the surrounding landscape also needed to be taken into consideration in the transformation processes.



The medieval town of Ribe in Denmark. Photo Cultural Heritage Agency, Denmark.

A public foundation known as the Arbejdsmarkedets Feriefond arranged a competition for new, city-orientated holiday accommodation in 1991. In this context the town of Ribe was an obvious place to be enhanced. Major efforts were undertaken to secure the spirit of the medieval town while planning the new tourism facilities.

The stakeholders and planners needed to cooperate. The planners were those of Ribe Municipality, and the stakeholders consisted of the Fonden Ribe Byferie foundation, which was behind the facility. Ribe Byferie, which had small houses for holiday accommodation, was established in 1995.

The constellation of the historic landscape

Ribe is situated in “a cultural swamp”, on the banks of the Ribe Å stream between geestland and wet marshland. In the Middle Ages the stream surrounded the town, creating the impression that Ribe was situated on an island. West of Ribe the marshland with vast meadows leads to the Wadden Sea.

Ribe has developed in two major phases. The medieval town from the 8th century has many curving, narrow roads and streets. Its many listed buildings create the sense of a living museum, and strict building restrictions help preserve the old town core. In the 20th century new neighbourhoods grew towards the east and the north. They are suburbs of Ribe and also the location of larger public institutions such as schools and administrative centres. The new neighbourhoods are not very attractive for tourists, and it became a major challenge to locate tourist accommodation close to the medieval town. The landscape around Ribe is very vulnerable with regard to high, prominent buildings that can block the view towards Ribe and the marshland.



The medieval town of Ribe with its old layout of roads and streets is on the west side. New neighbourhoods grew in the 20th century towards the east and the north. The map illustrates the difficulty of locating new accommodation and buildings close to the medieval city core. Toward the northeast the Ribe Å stream divides the old town from the new part, and the main road closes around the old town towards the southwest. Copyright Cultural Heritage Agency, Denmark.

Design respecting historical layers

One of the opportunities was to attract more tourists for a longer time than just one-day visits. The tourism potential already existed; the tourists only needed places to stay. The initiated competition focused on the development of new, town-oriented holiday accommodation. Ribe was the greatest challenge due to the age and character of the town. The aim of the project was to locate new accommodation just outside the town borders, without destroying the view into the old centre. Several architects participated in the competition. The winners were the company Volden by Sukhdev Singh Kailya and John Øe Nielsen, and master of landscape architecture Preben Skaarup.

The winning project created a distinct boundary to the southwest, with the Stampemølleåen stream as the southern border. The 94 holiday houses next to each other have a clear architectural reference to the medieval city with their prominent gables. Some of the houses are specifically designed for disabled and allergic people.

Ribe Byferie was inaugurated in 1995, within walking-distance of the medieval town core, restaurants and museums. The project was financed by the Arbejdsmarkedets Feriefond foundation.

An analysis of the impact of Ribe Byferie

An analysis of the impact of Ribe Byferie made by an independent company revealed encouraging facts. Every year 5,100 families visit Ribe Byferie, amounting 18 800 people. Their average stay is 3.6 days, providing a total of 66,600 days spent at Ribe Byferie every year. 28 % of the people have been at Ribe Byferie before, 23 % of them have found Ribe Byferie on the Internet, and 25 % have had the place recommended to them by friends or families.

Ribe Byferie also wanted to know how important possibilities for accommodation were for the choice of holiday destination. It turned out that 34 % of the people felt that the possibility of staying at Ribe Byferie was decisive for their choice. For 31 % Ribe Byferie was important, for 18 % of little importance, and for 17 % of no importance. This suggests the conclusion that the establishment of Ribe Byferie or a similar accommodation attracts more tourists to the area.



The Ribe byferien town hotel is situated just outside the town borders. The design of the buildings refers to the urban fabric and respects the view into the old centre. Copyright Ribe Byferie.

The visitors were also asked what attractions they had visited. Many guests visited more than one attraction. The 18,800 people visited the following attractions:

- 65 % visited Ribe Cathedral
- 46 % walked in the old roads and streets of Ribe
- 32 % visited the Ribe Viking Museum (Museet Ribes Vikinger)
- 26 % visited the Ribe swimming baths
- 24 % visited Wadden Sea Centre and the island of Mandø
- 19 % visited Ribe Viking Centre
- 17 % visited Ribe Art Museum
- 13 % visited the sluice and the restaurant at the site
- 9 % went on an evening walk with the night watchman
- 4 % visited the ruins of Riberhus Castle

The amount of money spent is of considerable importance. Each family spent in average of € 77,50 on dining.



A survey carried out among tourists in Ribe indicated that 97% of them consider repeating their visit to the town. Copyright Ribe Byferie.

They spent € 37,50 at attractions and € 152 on shopping, the total amount being € 267 on their average 3.6 days in Ribe. When asked whether or not they wished to visit Ribe Byferie again, 47 % answered "definitely", 50 % answered "maybe" and only 3 % said they would not visit Ribe Byferie again. Ribe Byferie has fulfilled a much-desired need for families and other tourists to spend several days in Ribe without staying at a hotel or at a camping site.

Further information: <http://www.ribe-byferie.dk>



Dag Myklebust

DIRECTORATE FOR CULTURAL HERITAGE

partnership

Cultural heritage and tourism

- friends or foes?

Tourism can represent both a danger for the monuments as well as a possible economic source for their maintenance and protection. However, there is no inherent contradiction between good protection of cultural heritage and a tourist friendly presentation of it.

We ought to have a good analysis of the values of the monuments and the development possibilities. Having that in place we can develop the necessary practical methods. We need to examine how to avoid the unwanted effects of our projects, as well as securing management systems that can actually keep the situation in line with the ideals that we promote.

This argumentation is illustrated here by five case studies.

The Borgund stave church

The so-called stave churches are a group of medieval wooden churches basically found in Norway. They are the most important Norwegian monuments in an international perspective.

The Borgund stave church is situated next to the main road between the two biggest cities, Oslo and Bergen. Due to the combination of spectacular nature and cultural monuments in Norway, the road is very popular. Many tourist buses stop at Borgund. The interior of the church is very small, and hence the number of persons who can visit it at any one time is limited. This meant a continuous queue in front of the gate to the church yard. Guides would rush the tourists in order to make them keep up with the tight time schedule of the tour operator. This created an unpleasant atmosphere; people were frustrated rather than fascinated with their visit.

What kind of threats did visits cause to the church? Very often the main focus on the impact of tourism is the deterioration on the physical structure by an increasing number of people moving around – and on – the monument. This problem had to be faced at Borgund, too. The original medieval floor was covered by a movable floor, which took away the impact from tourists' feet, saving the authentic structure.



The Borgund stave church in Norway is situated next to the main road and surrounded by magnificent nature. In spite of that it needed a tourist infrastructure for making the visit pleasant. Photo: Dag Myklebust.

Another major issue at Borgund was the security of the monument. An 800 year old dry tar coated structure is extremely vulnerable to fire. Stopping people from smoking while waiting outside is not an easy task. If they feel uncomfortable and are irritated, their respect for signs and instructions will decrease. Consequently the service elements are of importance for the security and safety of the monument in making the visitors feel comfortable. To put it shortly: people with full stomachs and empty bladders are happier than those with empty stomachs and full bladders.

Catering services and sufficient toilet capacity is then both improving the quality of the visit for the tourist and adding to the preservation of the monument.

If there is time to establish a positive expectation of the experience, the more respect for the monument is built up. The infrastructure at Borgund was not optimal for this. It had the heavily trafficked road running close by, limited parking space and a very abrupt arrival. You hardly saw the church before you had to brake in order not to pass it. This added of course to the irritation of the visitors.

From 1986, works started on the establishment of a visitor's centre. The idea was that tourists would get factual information about the stave church there, after having been to the toilets or visited the obligatory snack shop. Then visitors should have a short walk to the church, and have the choice whether to see it from distance, or pay to get closer and visit the interior. Being provided with information already, the visit time could be shortened, which would give an increased capacity. This would require a new parking lot and also a rerouting of the road. This was not easy to achieve, due to the topography and need to purchase a private plot of land.

But the heritage authorities insisted that the unwanted impact on the monument had to be reduced. This could only be done in a partnership between the owner, a private NGO called the Society for the Preservation of Ancient Norwegian Monuments, and with different public bodies.

The Alta petroglyphs

The situation at Alta was quite different. In 1973 the municipal authorities of Alta were looking for an area of land to be developed into an industrial site. Unfortunately for them the archaeologists found a lot of valuable rock carvings, which were automatically protected by the Norwegian Cultural Heritage Act. They tried again, and the archaeologist found even more valuable rock carvings. When this had happened for the third time, the town administration was of course very irritated. It took the community some time to realise what a potential asset this was for developing tourism.

From a preservation point of view, one had to fight potential damages, both from traffic directly on the carvings, or



Valuable rock carvings that were found in Alta, Norway, were at the beginning regarded as obstacles for development by the local municipality. Now they are inscribed on the World Heritage list and combine a central cultural asset of a site with huge natural heritage. A wooden road guides the way to the most significant carvings while preserving them. Photo: Dag Myklebust.

people attempting to “improve” the several thousand year old artistic achievements.

Access for the disabled with wheel chairs was an important issue. The solution was to build a wooden road leading the way to the most significant carvings. This helped also keeping people from stepping on the carvings. At the same it enhanced the experience of the visitors by leading them to what was most interesting at the site.

Over the years a museum has been built, giving more information of the site as well as catering for the service needs.

The negative impact of tourism has been prevented and the potential of this monument is utilised under good governance. All this was developed in a partnership between the archaeologists of the University of Tromsø, who discovered the carvings, and the Municipality of Alta. The latter is running the museum today, which has been awarded the European Museum of the Year prize. The carvings were inscribed on the World Heritage list already in 1985.

A visit to Spitsbergen

Let us pretend we are tourists on a cruise ship, sailing to one of the northernmost fjords of the Norwegian archipelago. After having been mesmerised by the natural beauty of the landscape we can go ashore in the bay named Virgohamna. There we will see a lot of garbage, polluting the environment. Or is it garbage? Only knowledge can give us the answer!

The fact is that this place has been used as base camp for a number of spectacular polar expeditions. The most famous was the attempt late in the 19th century by the Swedish engineer André to reach the North Pole by balloon. The expedition failed. They landed in the ice and built a camp on an island where all three expedition members perished. Around 30 years later their camp was found, the photos they had taken developed and their diaries read.

Materials that we can interpret as litter, was in fact used by André to produce gas for the balloon by adding acid. Therefore they are valuable heritage, commemorating this big fiasco that is of great historic importance, especially to the Swedes.

It is a responsibility for the Norwegian Authorities to protect this site, preventing tourists who want to clean the nature of litter because of their miscomprehension, or who want to pick a souvenir. Informative signs help safeguard the site. Other protective measures are to restrict the access to the site or provide tourists with the necessary information creating respect for the heritage beforehand or orally on the site.

Again: the protective measures enhance the tourists' experience of the cultural heritage, created through good governance and partnerships between authorities and the tourist business.

The Kenozero National Park in Archangelsk County in Russia

Kenozero is a large park, with many small villages, of which some have been deserted, with others still inhabited. Forestry activities occur in the park. The Park Administration is the biggest employer, and the remaining employment is based on very traditional agriculture. There is some degree of unemployment and alcoholism, and the population of the park is decreasing.

The challenge here is to establish a realistic evaluation of the potential. This is not only determining the realistic number of visitors, but also what type of visitors one can expect. In order to find this out, one must analyse the qualities of the park.

The main value of this remote area is the calmness. The second is the contact you have with a traditional way of life. The park administration wants to improve the comfort of



Spitsbergen is situated among the northernmost fjords of the Norwegian archipelago. On a visit in the Virgohamn-bay we meet valuable heritage which in the first sight looks like some garbage. The place was used as a base camp for a number of polar expeditions; among them the Swedish engineer André in the 19th century. His attempt to reach the North Pole failed but the materials used by André to produce gas for the balloon have remained. Protection authorities are in charge of preventing tourists destroying these fragile remains and interpreting them their value. Photo: Dag Myklebust.





The co-operation project between Norway and Russia in the Kenozero National Park in Archangelsk County in Russia aims at encouraging small scale businesses based on local products. The visitor centre of the park is now selling dried mushrooms in birch bark baskets among other local products. Photo: Dag Myklebust.

the tourist facilities by upgrading accommodation facilities. There is a threat that these interventions will destroy the traditional appearance of the buildings, and then in fact also destroy some of the values the niche group of visitors that might go all the way to Kenozero are looking for.

A problem here is that it is not economically feasible to make a market analysis to establish a more scientific description of the potential visitor. Nevertheless, we are reasonably convinced that they are just seeking a very simple way of life for a period of time, being happy to escape from running water, electricity and comfortable housing. **You should not over-invest in something that destroys the product you are selling.** There is no contradiction between heritage protection and the presentation of the product, if you really understand the nature of the potential.

Another attempt we had in this co-operation was to encourage small scale businesses based on local products, like drying mushrooms for sale, selling local fish, and producing birch bark objects. **This was based on a philosophy that cultural heritage protection is only meaningful if it is a part of social development.** It has been difficult to create an understanding for this, but there are now visible examples of the community being on its way. The visitor centre of the park is now selling dried mushrooms in birch bark baskets among other local products.

The Soga village in Guizhou province in China

We will move on to another remote area, this time to Guizhou, a south-western province in China. It is reached by flying for 2 hours 45 minutes from Beijing. In this province Norway participated in making so-called eco-museums in four different villages. The area has a great potential for tourism based on their spectacular minority cultures.

In connection with the Eco-museums project, the Provincial authorities improved the infrastructure. This means that this village is now accessible by tourist buses. The people in



In the Soga village in Guizhou province in China, a code of conduct was set for guiding the behaviour of the tourists to respect people's privacy. Photo: Dag Myklebust.

this village have always been and still are very poor. Their resources are very limited. Marginal agricultural production is just keeping them alive, and any extra income would be most helpful.

They do receive a lot of tourists now. However, it is the bus operators and hotels in the area that make most of the

profit. Only a little percentage of the income remains with the villagers, who are the real owners of the culture that is the source of tourism.

Another challenge is the behaviour of the tourists. In this case, visitors were given a code of conduct, in order to make them respect people's privacy, and not disturbing

their daily life by for instance frightening their animals or littering. The idea of such a code of conduct could be used at any place vulnerable to visitors.

Back to Borgund

So what happened at Borgund with the plans for better conditions for the stave church and its visitors? Two years ago the plans were finally realised, after many years of planning, road building, collecting funding, arranging an architectural competition, and of course building the visitor's centre.

The road was rerouted into a tunnel, with a smaller bypass leading to the church. This also leads to the scenic road with many other attractions. In fact the area is in reality an outdoor road building-museum. The visitors centre has an exhibition on the history of stave churches and their construction system. There is a cafeteria, and of course – toilets. All this has been made possible because of a partnership between the Ancient Monuments Society, the Governmental Road Authorities, Municipal and County authorities, private sponsorship as well as governmental grants from The Directorate for Cultural Heritage.

The negative impact on the monument is reduced, the quality of the visitor's experience has risen considerably, and the safety of the monument is improved, all thanks to partnerships and good governance by the owner.

The conclusions based on these case studies:

There is no inherent contradiction between good protection of cultural heritage and its tourist friendly presentation.

You have to examine the *potential*, not least by understanding the nature of your product and the possible market. This means also to be loyal to the heritage values you are responsible for. Telling the story of the monument in a good way increases the potential and it can at the same time be a protective measure.

You have to find means to control the *impact* of the tourists, which implies to analyse what problems should be solved in which way. Deterioration and security are different problems, and may need different solutions.

All experience shows that you have to make *partnerships* between all important players in the work to make a cultural monument a good cultural tourism product, while being protected at the same time.

Only good and conscious *governance* can secure a lasting good solution of the possible conflict between the preservation of cultural heritage monuments and their utilisation as sources for profitable tourism.



 Thomas Hjelm*

CONSULTANT ON THE PROJECT SCANDINAVIAN ISLANDS

Network of Scandinavian Islands

The Baltic Archipelago is unique. The EU-funded project Skargarden promotes the Scandinavian Archipelago as a region – the Scandinavian Islands. Its major venture is to market this region internationally. The process of quality guarantee and the sustainable analysis are the heart of the project.

The project promotes tourism offers that are typical of the archipelago, sustainable for local companies and communities and which support the environment above, on and below the water surface. The demands are high, especially with regard to environmental thinking, long-term planning and resources that last all year.

The municipalities of Haninge, Nynäshamn and Värmdö in the Stockholm Archipelago, the province of Åland and Turku, and the Västra Nyland archipelago regions are involved in making archipelago tourism more easily accessible and competitive. A trademark platform, a destination description and a web portal have been produced.

Collaboration with Nordic agents within the travel industry is set up, leading edge products focusing on long-term

sustainability are promoted, and conditions are created for more tourism companies to follow. The project aims also at improving conditions for the municipalities, county administrative board and other public actors to support the local visiting industry in the archipelago. The approach improves the authorities' knowledge about the archipelago environment.

The title of the project is linked to the positive features of Scandinavia, such as design, pure, clean, healthy and bright. The main target groups are the international resellers. But the tourists have not been forgotten. All products have also been adapted for the region's visitors.

Tourist businesses and investors need as well to see what happens inside the project, media must get a fair chance to tell people about the progress being made, and information about the region's future must reach the residents in and surrounding the Scandinavian Islands. This is where the A4 brochure plays an important role. It's a smart way to inform in the near areas through smaller events and the affected municipalities. One good example of an event



The Scandinavian Islands-project verifies the companies' arrangements in relation to the local natural and cultural environment, directing issues like ownership, safety, values, waste and latrines to preserve the local natural and cultural environment. Photo Thomas Hjelm.

where the brochure has been fully used was the Days of the Åland islands, in Helsinki, where the Åland islands marketed themselves for hundreds of thousands of visitors, foreign and domestic.

One of the primary aims of Scandinavian Islands is to bring about more long-term and sustainable enterprises within the tourist industry in the Archipelago Sea between Sweden and Finland. In the work to promote the products of tourism businesses, the project devotes time and effort to verifying the companies' arrangements in relation to the local natural and cultural environment. **The companies that offer their products through the Scandinavian Islands have all worked actively to optimise customer experience while at the same time minimising the negative**

impact of the arrangements on the local natural and cultural environment. It is about ownership, safety, experience, values, waste, latrines and parallel work to preserve the local natural and cultural environment.

So-called competence days are arranged in order to combine knowledge on tourism as an export market as well as the conditions for good natural and cultural tourism in the archipelago. The focus is on giving the companies tools to develop and consolidate their products. **Not until a sustainability analysis has been carried out can the company's verified product can be added to the product basket for the Scandinavian Islands.** Protection of the environment is part of the work of these companies to safeguard long-term business – a process and works that are constantly underway.

*The text is based on the project summary report August 2007 and the presentation "Scandinavian islands – the creation of a tourist destination based on sustainable nature and cultural heritage" by Thomas Hjelm, consultant, Scandinavian Islands a destination branding project. It was held at the III Baltic Sea States Cultural Heritage Forum 2007 in Vilnius.



 **Christa Ringkamp***
HORTEC BERLIN / WOERLITZ

Gardens dreams

- Historic parks in Saxony-Anhalt

German parks and gardens are not perceived adequately in their diversity of garden design, their cultural, economic, social and health importance by the public so far. The regional garden networks want to participate in the process of preservation of intact habitats by exchange of information, qualification of owners, boarder crossing co-operations and corporate public relations.



Garden Dream shop in Blankenburg, Harz. Photo: Christa Ringkamp.

Garden tourism offers vast unused potential. The delight to experience gardens as historic as well as modern elements of culture, but also as a factor of local characteristics can be noticed everywhere.

Walking picturesque paths, discovering farm houses, mansions and castles, having a rest at enchanted places, savouring the scent of flowers, colour and form - gardens fascinate and interest us.

German parks and gardens want to develop a higher position in the European context. European regions are to be livened up by parks and gardens in their function as a cultural and economic factor working in multilateral projects and exchanging experiences. More than 20 regional networks of parks and gardens already exist across Germany. Through the federal association „Gartennetz Deutschland e.V.“ regional garden initiatives will collaborate more intensively among each other as well as with intermediary branches. It was launched in 2007. Annual conferences and workshops since 2003 have already led to exchange of information on programs of care and preservation, training as well as garden tourist marketing.



Maze in the garden Mosigkau that is a UNESCO World Heritage Site. Photo: Christa Ringkamp.

Preserve parks and show them to the public

A journey through Saxony-Anhalt's garden history offers insight to monastery gardens, Baroque parks and landscape gardens up to contemporary art and land art projects. Forty of the most beautiful and important historic parks and gardens are linked in the network "Garden Dreams - Gartenträume - Historic Parks in Saxony-Anhalt". It was founded in 2003 as a non-profit-making organization. Together with its partners it works to ensure the implementation, development and sustainability of the Garden Dreams project.

This project is devoted to conservation and tourism alike. Its aim is to rediscover the richness in garden heritage. Some of the gardens had almost been forgotten by the people and are now restored and brought back to the wider public. The network aims at contributing to the conservation and preservation of the garden heritage, developing and implementing strategies for sensible use of the historic parks and gardens.

The Garden Dreams project brings the owners of parks and gardens together with policy makers, administrators, teachers, academics, historic garden experts, conservationists and representatives of trade, industry and culture to jointly work out and implement the measures needed to sustain the overall concept behind the project.

Gardens have always been places where art and nature met. They come to life through the interaction with their visitors. Music and theatre, dancing and songs, markets and culinary treats enable and enhance the garden experience and enjoy their atmosphere. Therefore garden initiatives will present their grounds in their cultural special quality in connection with many other artistic and culinary events. In addition, numerous activities are undertaken to ensure the economic sustainability and long-term impact of the project. They include the staging of cultural events appropriate to historic monuments, the opening of Garden Dreams shops with a select range of garden-related items and regional products, the training of park and garden guides, the launching of a wide variety of youth projects,



Landscape park Dieskau bei Halle / Saale. Photo: Christa Ringkamp.



Impressions of the European Rosarium Sangerhausen. Photo: Christa Ringkamp.

the promotion of voluntary work and the organization of high-quality tours.

Parks and gardens have to be more attractive, visited and booked more often and maintained for future generations. To establish garden tourism in Germany garden initiatives, tourist professionals and marketing experts have to be mobilised following the aim to develop and market garden routes, arrange reservations and promote various information media tailored to suit the market's needs. Incorporating garden routes into tourism, annual federal event topics, quality management for parks and gardens, training and exchanging intense border-crossing experiences shall open up Germany with its garden cultural diversity.

* The text is based on the presentation "Garden Dreams in Sacony Anhalt and the Garden-network Germany" by Christa Ringkamp at the III Baltic Sea region Cultural Heritage Forum 2007 in Vilnius.



Anne Parikka*

NATIONAL BOARD OF ANTIQUITIES

Sharing excellence over borders

Castles are solid and magnificent testimonies of the turbulent past. They imply tangible and intangible references and fragments and are sources of innumerable narratives. But castles -have not only emotional values. They need to achieve nation-wide recognition of their importance also on an economical level.

To achieve such goals the physical and informative accessibility of castles needs to be improved. This requires wider networking and co-operation on local, regional, national and international levels. The benefits are felt by both the sites and tourists.

Castles were built to show strength and power. Because of their military and often also prison use, castles were difficult to approach and access. Though castles ensured regional security and contributed to the local trade and economy, they also increased the threat of enemy attack in the region. In addition, the castles caused strain on the local population in the form of taxation and work obligations. Therefore, the castles' course to cultural heritage sites has been paved with many dilemmas and contradictions among local populations.

In the early and mid 20th century there were many abandoned castles deteriorating without proper use. This was the case also in Finland. Their appraisal as cultural heritage started through academic documentation. This led to restoration works and new directions and practises in utilizing old castles.

Today, the castles in Finland as well as in the Baltic Sea region are local, regional and national monuments that function as museums and tourist attraction sights. Most of them have had thorough restoration years ago. Yet, it is necessary to do maintenance work and smaller repairs continuously and professionally with proper materials and accurate skills. The work can be labour or cost intensive and it often requires considerable funding.

An actual challenge for castles is the quality of interpretations to a variety of target groups. Visitors search for more than just a guided tour; they seek the experiences that history can provide. The feasibility of physical accessibility requires signs, design and structures, attention to needs of special groups and maintenance of the abundant and



Archaeological work-shops give children the resources for widening their imagination and fostering their knowledge. Photo: National Board of Antiquities, Finland.

versatile tourist infrastructure. Informative accessibility has generated information boards, exhibitions, research and databases. Nowadays there is a growing demand for new theme tours based on historical facts and ready-made tour packages for different groups and occasions.

Networking inside and across national borders is a contemporary working method for the Finnish castles in order to share and update knowledge and experiences. Co-opera-

tion comprises of exhibitions, common advertising and joint applications for funding. One actual topic is the use of new technology in sharing knowledge between both professionals and the public. The partners are castles and museums, local councils, companies and schools. Many exhibitions are directed to young visitors, such as the "Hero or Villain?" exhibition in Turku castle and "The Good, the Bad and the Tough" exhibition in Häme castle. One form of working is arranging happenings that enlighten and



The linen exhibition also displays the skills and traditions connected to the fabric. Photo: National Board of Antiquities, Finland.

exploit the multifaceted history of the site. Some examples of these are “The Epiphany of Three Castles”, “Europe Day” events and special “Feast and Market Days.”

Häme castle in Finland and Skokloster castle in Sweden cooperate across national borders on different ways; by visits, touring exhibitions, such as “Linen from Skokloster Castle”, and sharing ideas, items, experiences and knowledge.

From Castle to Castle is a Finnish and Russian joint project and network, focusing on the accessibility of fortifications of war as tourist attractions that symbolize peace and cultural heritage. The co-operation has many objectives; to produce publications such as guides and academic books, theme happenings and seminars, thematic guided tours, services and so on. One of the aims is also to give an economical boost on both a local and regional level.

The Association of Castles and Museums around the Baltic Sea is a network for teaching and learning amongst

colleagues of member castles and museums, promoting cooperation and cultural heritage. It was established in 1991 as a non-political and non-profitable organisation. The members are from all nine Baltic Sea region countries. The six pillars of the association are research, restoration, education, marketing, management and tourism. In 1994 the Association published the first tourist book in the region, ‘Castles around the Baltic Sea.’

More information:

www.baltic-castles.org

www.nba.fi/en/hame_castle

*The text is based on the presentation “From castle to castle - Fortifications of War: Accessible Tourist Attractions of Peace” by Anne Parikka at the III Baltic Sea Region Cultural Heritage Forum in Vilnius September 2007.



Michel Thomas-Penette*

EUROPEAN INSTITUTE OF CULTURAL ROUTES, LUXEMBURG

Cultural routes as a frame for implementing joint sustainable trans-border cultural tourism offers

A Cultural Route of the Council of Europe has to be centred on a theme representative of European values and common to several European countries. It should follow historical tracks or a newly created route or trail.

A cultural road ought to encourage long-term multilateral co-operation projects. Scientific research, heritage conservation, enhancement and interpretation, cultural and educational exchanges among young Europeans, contemporary cultural and artistic practices, sustainable cultural tourism and concrete outcomes with the tourist industry comprise the priority areas.

A Cultural Route-program demonstrates the fundamental principles of the Council of Europe: human rights, cultural democracy, as well as a practice of European cultural diversity and identity, dialogue and mutual exchange. It fuels initiatives, which renew and enrich the subject.

The programme was launched in the spirit of dialogue through travel at the end of the 1980's.

A cultural road crosses different kinds of borders; material, communal, historical or linguistic, referring to various

places of memory. At the same time, the choice of gathering places and of cities symbolising the European routes, even in territories that knew the suffering of confrontations, illustrates the complexity of junctions.

Activities are based on topics which have been anchored in places constituting many European landmarks of the cultural routes. These landmarks embody such concepts as common values, a cultural design of European territories, the European interpretation of cultural heritage, or building the awareness of young Europeans. The route can refer to the paths of pilgrimage and religious trends, vernacular architectures and fortifications, industrial society and sites, parks and gardens, the Vikings and Normans, or the popular festivals and rites as well as migration heritage or Jewish heritage.

Each itinerary contributes to fulfilling the living tale of European history that Europeans, wishing to concretely display their identity, present to other Europeans who want to rediscover their common roots. The heritage is interpreted for tourists and visitors in its landscape dimension



A pilgrim path in Lithuania passes the Hill of Crosses. It has more than 50,000 crosses, though it is not a cemetery. There is a story that each one who would put his own cross on this mountain would be lucky. This tradition may be of pagan origin. Photo Michel Thomas-Penette.

as a work towards “landscape intelligence” in agreement with the European Landscape Convention, and to practical implementation of a landscape democracy desired by all of the countries who signed the Convention.

A cultural route has to be managed by one or more independent, well organised and managed network, such as an association, a federation of associations, a foundation or a European economic group of interest. The European Institute of Cultural Routes trains partners at all levels of decision and implementation on the rules and good practices, and monitors activities in the field and co-ordinates the work of partner organisations. It examines applications for new projects and enters consortiums in order to answer call for intents, call for proposals or contract with public and private bodies. It also archives in a library and disseminates through a database, a website and newsletters any document on the project.

More information:

Institute; <http://www.culture-routes.lu>

PICTURE Project; <http://www.picture-project.com>

Cultural Routes in the Greater Region; <http://www.routes-granderegion.eu>

*The text is based on the presentation “Cultural Routes: a Frame for Implementing Joint Sustainable Trans-border Cultural Tourism Offers” by Michel Thomas-Penette at the III Baltic Sea Region Cultural Heritage Forum in Vilnius September 2007.



 Torkel Molin
GOTLAND UNIVERSITY

governance

Relations between heritage and entrepreneurs

The Gold of Lapland started as a museums' project in the late 1980's. The four Swedish municipalities in the Swedish Lapland decided that they wanted to preserve some of the regions mining facilities. Thus they would strengthen the local identity and give the local tourist industry a new focus.

The local politicians decided that the historical sites should be managed by private business in order to cut costs and to stimulate local entrepreneurship. The municipalities would give aid in the beginning. After a few years the business of these heritage sites should become cost-effective.

However the politicians together with the entrepreneurs put a bigger emphasis on the tourism than on the museum aspects. When the project was launched in 1993 it was not put on the market as an open air museum illustrating the region's mining history. Instead it was called the tourist destination Guldriket, later in English: Gold of Lapland.

Gold of Lapland

Mining in the Skellefteå field started in the late nineteenth century but escalated during the Second World War. Thus the former knowledge of the industry was to be found in the living memory of the local people. The original idea of the Gold of Lapland was to show remains from the region's mining industry. A small group of enthusiasts outlined a large scale open air museum with individual sites that are managed by local people.

The project started with enthusiasm. The intentions were expressed in idealistic terms of preserving history and culture before the knowledge died and to utilise the physical remains still existing. It was also thought that former miners could get new employment as guides or even as entrepreneurs in this new museums business.

An open air museum was believed to be of interest to the public in the region. People would gain increased self respect and local pride, in line with the policies of the 1970's. Twenty-four sites in the municipalities of Lycksele, Malå,



Saga-cinema that was reopened as a museum and cinema. Photo: Torkel Molin.

Norsjö and Skellefteå were identified as being of great historical value that could be developed into self-supporting visiting points. Seven of them were selected; some of them were already in use as local historical sites:

- *Saga Cinema in Adak* was built in 1945 and closed in 1965. The cinema reopened as a museum and cinema in 1993. This visiting point also includes another small museum and a café.
- *St. Anne's Underground Church* in Kristineberg was built on the site where Jesus is believed to have revealed himself to the miners in 1946. The church is situated a 100 meters under the surface. Today it is Sweden's deepest mine. The visiting point consists of the church, an exhibition of old mining tools and the former director's villa in town.
- *The world's longest cableway* was built during the Second World War to carry ore from the inland mines to the smelt works at the coast. It closed down in favor

of a more flexible truck driven system in 1987. Today it carries passengers between the villages of Örtäsk and Mensträsk. This visiting point includes a café, a miniature railway, a large tepee, and a good restaurant situated in an old shaft tower. Furthermore there are exhibition premises in the building that was used to manage the cableway.

- *Berggrum Boliden* is a traditional museum that exhibits the regions geology and its mining history. It has a café and a museum shop, and is situated in the mining company Boliden's former director's villa in the village Boliden.
- *Varuträsk Mineral Park* is an old mine in one of the world's most mineral rich places. This visiting point is especially interesting to those interested in exotic minerals. In addition there is a small museum, marked paths, a café, a shop and a conference centre. This site also promotes many special activities, such as car and snow scooter racing.
- The Forum Museum Rönnskär is a kind of corporate museum. It focuses on the history of Boliden Limited and



Underground church in Kristineberg is situated 100 meters under the surface. Photo: Torkel Molin.



Berggrum Boliden museum is situated in the Boliden mining company's former director's villa. Photo: Torkel Molin.

the local area around Skelleftehamn. It is situated inside one of Sweden's more modern industry complexes, one of Boliden's big smelters and one of the world's largest plants for electronic scrap recycling. Thus the visitor is required to register at the guard station and get a local pass before they can proceed to the actual museum, which once was the office building.

- The Malå Geomuseum is an old shaft tower with a small exhibition room. The building was moved from the original mining site to Malå town.

The process of establishing management structures

When the original visiting points started, there was no or very little industrial heritage promoted in that region. In the early phases of the process the concept of cultural heritage was not mentioned. However there was talk about the history of the region and its potential use. They explicitly wanted to strengthen local identity in order to lessen the current depopulation.

The enthusiastic phase was driven by voluntary work by people who were interested in preserving these sites. Local politicians made a decision to support tourism-oriented businesses. Some of the sites received public funding and therefore could be developed.

In the second phase more could be invested into the sites with help of European Union financing. A central office was funded. It could professionally develop and actively steer the tourist destination.

Although the region had its history and many people had interesting memories, without the work of the local entrepreneurs no heritage sites would exist today. During the selection and local investment processes the visiting points were transformed into cultural heritage sites. They received public funding because they had someone who could present viable development plans. It is difficult to think that the process would have continued without this public funding. Some parts of Gold of Lapland are situated in extreme rural backlands and attract very little venture capital.

The EU-funding period is now over. The entrepreneurial phase has taken place, and the Gold of Lapland has to stand on its own. Each visiting point has to cover its own costs, make their own investments and contribute to the central office.

When it was recognized that more businesses would actually profit from the tourists that the Gold of Lapland brought to the region, it was decided to expand the destination's organization. Thus hotels, camping sites and other traditional tourist businesses, e.g. those based on fishing and skiing, were included as members.

It is not until this third phase that traditional venture capitalists became interested in the Gold of Lapland. This is now proven by the fact that one of the seven visiting points has been bought by an “outsider”. And there are advanced plans for more privately funded visiting points in the area. As an example, a local entrepreneur wants to build the world’s largest moose. I will be a 47 meter high wood construction with an interior commercial area of over 1000 square meters.

Governance matters

It is highly unlikely that a tourist destination will be built in a scarcely populated area without, at least, some public funding. The fact that the Gold of Lapland is still running and actually attracts more and more venture capital shows that this is a viable concept although a risky one.

Can the destination Gold of Lapland stand on its own? All of these visiting points will hardly ever be profitable in



An exhibition mine in Kristineberg. Photo: Torkel Molin.

themselves. Some of them are traditional museums and can never be expected to finance themselves with “ticket sales”. It is possible to keep the world’s longest cableway in use while preserving its historical value, but when the time comes for major repairs, public funding is needed. But as long as they attract tourists, other businesses can make profits and arguably the region as a whole profit by helping to finance the weaker visiting points. The businesses that do profit from tourists to the visiting points would, in the worst case scenario, fail as well if public spending on these historical milieus would stop.

In accord with the cultural policies formulated in 1974 this was an accepted practice as a museum offered additional values to society, other than monetary value. If we look at it as a resource for local and regional development, the case may differ. It depends how it is measured and what is measured. The Gold of Lapland has developed the region with its broad membership base. It has introduced change and especially developed the cultural and creative sectors.

The Gold of Lapland has the same problem as nearly every case that uses a common good as a base resource; how to relocate surplus money from those businesses that do well to those that are not expected to do as well but are necessary for those that do. This is especially hard because nearly all of them are owned and managed by entrepreneurs that have freely joined Gold of Lapland.

If we look at the regional level as a whole, there are a couple of companies that provide employment at some of the local visiting points. Then there are tourists that visit the tourist destination. As it covers a large area, the tourists more or less have to spend money on other things than merely the visiting points. Thus, the region as a whole may

well show profits from the tourists even if it has to channel some tax money back into the local visiting points to keep the sites' businesses running.

Is this transition from a base industry as mining to the cultural and creative sector a sustainable change? We can only speculate. Today the conditions of trade have changed. Mining is again a highly profitable sector and the fact is that today's tourist destination Gold of Lapland has not replaced the mining industry, it has complemented it. The development of the Gold of Lapland is tied to the cultural heritage it now promotes.

Cultural heritage as a sustainable resource

What happens to the cultural heritage when it is used as a resource? There are two different generalized points of view at play. We have the traditional antiquarian and the entrepreneurial views. The antiquarian view is that cultural heritage is something that is unique, treasured and therefore are to be handled with utmost care lest it be damaged or changed. It is important because present and future generations need this cultural heritage. To the entrepreneur, on the other hand, the cultural heritage is a resource for economic profit. It does not matter if the current heritage is used up or deteriorated, with a little work and investment it can gain the same status and business continues.

In reality these two views must merge in some way. The example of Gold of Lapland shows that the entrepreneurs within their know-how and business constraints actually took great care not to harm their asset. They wanted to find out what was historically significant and how to preserve it with professional help.

The intention of professional antiquarians is to preserve as many historical remains as possible. If private interests take care of that, they offer help. **The more expertise is involved the greater the number of remains will be preserved in a sustainable way.** This in turn results in an altogether richer heritage site.

The world's longest cableway is a good example. The local antiquarian suggested that a part of the original cableway with ore carriers should be preserved as it was. The entrepreneur did not support this idea. He thought that it only



The preserved cableway is one of the main tourist attractions.
Photo: Torkel Molin.

would show rust and decline. The antiquarian did not back down. Later the entrepreneur admitted that he was glad of that. Without a piece of the original cableway he would have had a much harder time telling his stories. In many ways “seeing is believing”.

The case of the old cinema in Adak illustrates an opposite view of local value assessment. The cinema was in bad condition and the repair costs were estimated to be high. The antiquarian authorities recommended demolishing the cinema. The people in the village of Adak did not listen to this recommendation. When they had established a cooperative society and started the repair work, they received advice and aid from the same agency that had recommended demolishing the cinema.

Consequences of practices regarding the creation of cultural heritage

We have to choose what ought to be preserved. Sometimes the selection is in the hands of private enterprises. Choices made by professional antiquarians would probably have been different, and certainly been made with different criteria in mind. From an antiquarian view, local entrepreneurial decisions can look rather random.

In this case, without the entrepreneurial decisions, nothing would have been spared and nothing would have remained for recognition as having heritage value. The world’s longest cableway would have been taken down. The old cinema in Adak would have caved in and disintegrated. There would not have been a church in Kristineberg. Varuträsk Mineral Park would have been a forest with a few water-filled holes and be thought of as a local

hazard. Thus it is perspective and investments that builds, invents and shapes the cultural heritage. The places would, of course, have had the same past as they have today, they would have had local histories. Very little would be known or written, but the sites would not have contained any established heritage. An interesting conclusion is therefore that an entrepreneur can create cultural heritage.

Secondly we have the question of what is to be preserved and how on the chosen site. The traditional antiquarian approach is to preserve *as is* or *as was* so that today’s and tomorrow’s visitor will be able to see and thus understand history. The goals are educational in nature. Entrepreneurs have different goals. They must make a profit. They will therefore *change* what they have at their disposal until they have a product that will sell. In order to be able to preserve the longest cableway in the world it had to be changed. The ore carriers were replaced with passenger cabins. A restaurant was built; a small museum was added, and so forth. Today it is easy to imagine that a former worker would be hard pressed to recognize the place.

In the process of rebuilding or reconstructing the old facilities entrepreneurs and antiquarians must meet. Compromises must be made. They must settle on what should be preserved and why, and what can be rearranged, for the tourists’ convenience or to maximize the income for the entrepreneur. The entrepreneur is hopefully good at running a business. The professional antiquarian knows what to preserve and how it should be done. These two interests need to meet. The antiquarian can help refine the entrepreneur’s main resources, namely the remains on site and the local history. The chance that an entrepreneur would wish

to run the risk of falsifying history or building false remains is unlikely when he can use the real thing.

Another consequence of having entrepreneurs managing heritage is that by the very nature of entrepreneurship itself, *more* cultural heritage will be created at a faster pace. Ongoing companies are usually looking for ways to expand. If the company sells history and heritage it will seek more potential heritage. The entrepreneur will either build a new visiting point or move the new potential heritage to his old visiting point. This occurrence can be observed at several of Gold of Lapland's visiting points. These additions are probably things, places, or histories that the professional antiquarians would have given a very low priority.

Consequences on the regional level

Does it really matter what will be preserved and by whom? Yes, it definitely does. People use the cultural heritage when they create images of their homes and themselves. **It will be very hard for a region to promote its industrial history without any remains to show.** And it would be hard for a region to base its historical image on other components than those that are in fact preserved. When visitors arrive they will consume the stories that the local visiting points promote together with the stories told by the locals, they will then carry them home and thus share them with a wider audience.

Is it a good idea for local politicians to spend public funds to aid local entrepreneurs who want to invest in heritage? This is a harder question to answer. Financially it can be a good idea even if the visiting points themselves don't show a profit. Tourists are usually profitable because they spend

money in the region. So hotels, stores and gas stations will profit even if the visiting point does not. The heritage impact is another story altogether. Just because one uses heritage as a market resource it does not follow that heritage therefore loses its traditional function. We can only hope that local decision makers are aware of this.

More information: <http://www.storalgen.se>



Grete Hornvedt*

MANAGING DIRECTOR, NORWEGIAN HERITAGE

Preservation through utilisation

The Norwegian Heritage Foundation acts as a pressure group on behalf of private owners of listed historic buildings. It wants to bring heritage attractions to people's attention and give advisory service to members and owners of buildings of heritage value. It has taken over to raise support in different forms for preserving built heritage.

The Norwegian Heritage Foundation was founded in 1993. Its primary objective is to help preserve Norway's heritage for the benefit of future generations. It launches activities that enhance proper utilisation, adequate management and sustainable development.

The Foundation initiates, manages and funds campaigns for promoting preservation. The organisation acts as an instrument for the implementation of the government's environmental policy at local and central levels. The activities contribute to make the cultural monuments accessible for the disabled.

The Foundation has several means to bring heritage attraction to people's attention. St Olav's Rose ("Olavsrosa") is a quality hallmark of outstanding attractions within the field of Norway's cultural heritage. "Veiviseren" is a guide to cultural attractions in Norway. The magazine "Kulturarven" puts a spotlight on those who are engaged in the preservation of Norwegian cultural heritage.

Management and financial support are given to support annual campaigns. The Foundation has helped the preservation of nearly 2000 cultural monuments in 1998-2004. Some ten thousand pupils have participated in the activities dealing with safeguarding local historical monuments and made them visible to a wider public. Different approaches for enhancing fire-prevention have focused on solving fire safety issues in historical buildings.

Maintaining and developing traditional craftsmanship enables the realisation of the set goals in practice. The Foundation has launched a centre for the practitioners of



Astruptunet is an old farm where the artist Nikolai Astrup lived in the beginning of 20th century. The property is now used as a gallery and museum with a great collection of his paintings, graphics, drawings and woodcut plates. The site is a member in the organisation Norwegian Heritage. Copyright: Norwegian Heritage.

craftsmanship, and arranges practical courses in traditional handicraft and building preservation. A national centre of higher education in the field is also established. "A historical building park" exemplifies themes and techniques for the purpose of education of building skills.

www.olavsrosa.no

* The text is based on presentation "The Quality Mark "Olavsrosa"" by Grete Horn-tvedt, Norwegian Heritage at the III Baltic Sea Region Cultural Heritage Forum in Vilnius September 2007.



Liutauras Kraniauskas
KLAIPĖDA CITY MUNICIPALITY

Dead sites versus narratives:

Looking for intermediates of urban spaces in Klaipėda

The city is consumed as a place of diverse cultural meanings established by locals and interpreted by tourists. Segmentation, specialization, sophistication, satisfaction and seduction are main strategies connecting the lifestyle and identity of a tourist and heritage sites and cultural landscapes in one existential experience.

Any urban space for tourists is an alien site due the lack of knowledge available for locals and experts. Therefore, meaning of place for tourists should be delivered through the narratives told by guides or found at information desks.

Klaipėda, an industrial port town of Lithuania, had hardly been imagined as a tourism destination. During Soviet times the city developed as an industrial center, and the waterfront territories were occupied by harbor companies. The town's tourism infrastructure was very poor. Klaipėda could not compete for the status of a tourist-attracting locality with the more popular seaside resorts of Palanga and Neringa, located in a radius of 20 km from the town.

In 2003 the town chose two strategies for how to develop cultural tourism and use its cultural resources to attract

more tourists. Those strategies named traditional activities already promoted by the city. First, attention was focused on the organizations of mass festivals and events in the city. City authorities also tried to attract and host internationally famous events. For example, Klaipėda managed to become a host city for the sailing event *Tall Ships' Races* and for the European folk group festival *Europeada* in 2009.

The second strategic idea concerns the involvement of local cultural organizations and artistic groups into the tourism industry. It was clearly realized that culture institutions like municipal museums, concert hall, galleries, artist associations etc. needed managers who were able to promote and sell cultural products to tourists. The issue was understood only as a problem of management and entrepreneurship.

Factors of failure and success

On the riverside of the centre of Klaipėda there was a tobacco factory from Soviet times which occupied a huge territory. In 1992, production process moved to the



The Sea Festival in Klaipėda uses a huge area of the shipyard and other public spaces combining cultural and commercial offers to local people and visitors. Photo Liutauras Kraniauskas.



The Theater Festival takes place in Klaipėda's streets. Photo Liutauras Kraniauskas.

outskirts of the city and the owners gave the industrial premises as a gift to the local authorities for the development of creative industries.

The site was really loved by artists who organized performances, festivals, events, shows and parties. The most attractive feature of the site was its post-industrial character, heavy constructions, dangerous places, disorder, and industrial waste. The site evoked the imagination of artists as to how this disordered space might be transformed into a work of art itself, or a space for artistic expression. Among the most interesting festivals and events organized in this territory were the short film festival Tinklai, which in 1999 was opened by famous British film-maker Peter Greenaway; the Modern Dance Festival; the Autumn Theatre festival; German Days, etc.

Artistic events in the Tobacco Factory were stopped in 2005. There were several reasons for this decision. First, the most problematic issue was gaining permission from local authorities to organize certain events. The industrial premises did not fit the bureaucratic imagination regarding meeting places: there were no safety requirements, no escape exits, and no toilets. The site was not sterile and sufficiently rationally constructed for cultural events. Second, the events did not generate added value. No commercial activities were organized during the events due their very short duration and safety requirements, thus the events did not bring economic profits. Third, the factory territory became a very attractive plot for investors and developers. The technical project for the territory's regeneration is now designed mainly for the construction of residential properties and commercial activities with a small place left for creative industries.

The reuse of the post-industrial waterfront, on the other hand, led to success. During Soviet times the waterfront was perfectly positioned for port industries like cargo handling and shipyards. Despite the fact that the city's territory is located on the shore of the Curonian lagoon, the inhabitants had no public access to the waterfront. Due to this industrialization policy Klaipėda castle, a significant landmark of the city, was surrounded by industries and was absolutely neglected as a heritage site.

A huge area of the shipyard was opened to the public for the first time in 2004. It quickly became very popular among inhabitants and visitors. The very opening in June 2004 started with the modern art festival *PlartForma* and artists experimented with new spaces, industrial objects, and the waterfront. The success of the site was noticed by organ-

izers of the Sea Festival and from 2005 many events of this festival have moved to this territory from the Old Town.

The success story can be explained by several factors. First, the Sea Festival, a mass gathering of about half a million visitors, had to find open spaces for mass concerts and commercial activities. The narrow network of streets in the old town was too small and irritating for crowds during the previous festivals. The open territory of the shipyard with a view to the moored sailing ships was the right solution for the organization of mass concerts. Second, the new territory and mass festival allowed the organization of commercial activities. Beer, snacks, souvenirs, carousels, and balloons became easily accessible for consumers. In other words, the territory was consumed; it brought real profit and met the expectations of city authorities.

A side effect of the opening of the post-industrial waterfront was the growing interest in maritime traditions and heritage, as well as the political will to strengthen the city's identity as a welcoming port for sailing ships.

Public and private institutions began recovering and inventing local maritime culture. For example, Klaipėda University bought the old clipper *Brabander* for sailing training and maritime research, while a private company brought to the city a simulated replica of a medieval boat *Arka* for leisure trips, commercial fishing and parties.

The new role of narratives communicating cultural meanings

When encountering an urban space tourists usually fall into a simplified, sterilized and official system of cultural meanings. Tourism information is prepared for easy digestion and instant consumption, while multiple

meanings and unacceptable interpretations are removed. Such interpretations are cost-effective and easily replicated. In practice, official narratives are spread through guidance, printed materials, guide books, and information centers.

Such attitudes leads to the appearance of dead sites in the city; rationalized, sterilized, well-equipped and safe physical spaces, which are established solely for tourists and exclude the communal participation of locals. These sites look as pretty as a picture, but they are usually empty. Even artists avoid them, looking instead for more chaotic places for their performances and shows.

The idea of exploration of multiple levels of meanings opens new possibilities for tourism business and tourists.

Three different types of intermediates could be defined. First is a ritual, when cultural meanings are experienced through ritualized practice in the site. Those practices might be touching a sculpture or object, participation in collective marching, or gazing at and the emotional experience of carnivals. Klaipėda lacks such ritual sites.

Second, cultural meanings are transmitted by local merchants through consumption practices and the organization of trade. Pictures for sale, souvenirs, books, tags, glass-bubbles, toys and other small consumer goods bear meanings of places selected by merchants. Through these images tourists observe places as local merchants.

Third, there are people who narrate their feeling of the sites and encounter the site similarly to tourists. The main feature of the tourist experience is authenticity. Tourists want to feel locality and that their experience is authentic, not artificial or specially designed for immediate consumption.

This is always problematic, because many locals hardly grasp the multiple levels of cultural meanings of their locality. In many cases, the local population does know neither what nor how something should be told. On the other hand, heritage experts have more knowledge and a complicated worldview which is hardly transmitted through their narratives. Experts are not able to provide simplified versions of stories due the expert language they use. **The scale between expert knowledge and lay understanding opens grounds for multiple, artistic, fictional and individualized interpretations of urban spaces.**

Communicating and transmitting individual stories

In 1999 a group of young artists and designers in Klaipėda developed the idea of culture communication for the local people. The original intention was the promotion of galleries, exhibitions and museums, but later an idea of a community building which opened new spaces for experiments came about. In 2002 with the financial support of local authorities the Culture Communication Center started its activities and projects. Some were directly concerned with cultural tourism and narratives.

The project *Lost Places* tried to gather local inhabitants and visitors to those places which were very popular 20-30 years ago, but currently neglected. Spectacular performances were put on in open spaces of early dance halls, cinemas, fortifications, monuments, restaurants and cafes. Performances at the lost sites were oriented towards creating feelings of nostalgia, which evoked fictional and individualized meanings of the place. During performances local people felt like tourists in their own town.

In the beginning of 2007 the Centre opened modern art studios for locals and tourists. The studios combine education and entertainment, where anyone interested can quickly learn how to make modern textile, felt, ceramics, photo, assemblage, paper, kites etc. In one hour the visitor can make their own product and enjoy interacting with others. The studios became very popular among cruise tourists coming to Klaipėda for one day. They bring home their experience of the city with the things they had made.

One important feature of Culture Communication Centre is its attention to contemporary arts and current culture. Participation in the process of making contemporary art objects is more authentic than experiencing the simulation of traditional crafts. Therefore, there is no reason to simulate and sell folk culture when you can sell your everyday practices and make them meaningful for tourists.



The Culture Communication Centre in Klaipėda enhances local participation in contemporary arts and current culture. An open dance workshop for inhabitants at the Communication Center. Photo Liutauras Kraniuskas.

Another interesting feature of new developments unfolding in the tourism industry is life-interpretation of the city, where tour groups have guides who are not trained as professional guides. Through individualized narratives the city is presented and displayed in very particular way, leaving aside official stories and well-known facts.

For example, the Baltic Tourism Center in Berlin hires inhabitants of Klaipėda who can tell stories from some sub-cultural point of view, such as people of Jewish or German background, or from an ex-Soviet perspective. The Center organizes groups according their interests also. The tourists are told the stories they would be interested to hear. These narratives display a mix of life histories, memories, fictional retellings, imagination, nostalgic or contradictive stories of people who actually live in the city. Of course, those guides have to know how to tell a story in very approachable way, and know how to effectively communicate with people. They have to be experts in their field and have good knowledge of a foreign language.

Unofficial story-tellers provide an alternative understanding of the city; therefore they are disliked by local officials and professional licensed guides. The main complaint against unofficial guides is based on the argument that tourists are provided with distorted information about the city, and that the city is not always presented in a positive light. Alternative narratives also compete with the economical interests of local tourism agencies who seek to monopolize the market.

Urban spaces and their cultures are always a mixture of traditional, modern, postmodern, hyper real, superficial,

and authentic aspects and thus open many possibilities for different agents. For traditional institutions it is reasonable to follow a modern formula – more tourists equals more profit. But for small companies and individuals who have to prepare a short trip around the city for their visitors, a contemporary attitude would be more beneficial in an emotional and existential sense.



Fryderyk Tomala

THE SOCIETY OF FRIENDS OF THE MARITIME MUSEUM

Making lighthouses accessible to tourists

During the 45 years of Communist rule in Poland, ordinary people had no access to lighthouses. They were regarded as strategic military objects – as were many other public buildings in those times. Even taking photos of such infrastructure was prohibited.

The only exception was the lighthouse at Rozewie, where a small exhibition on the history of navigation was held in the walled basement already in 1962. A voluntary organisation was responsible for arranging the exhibition – the Society of Friends of the Polish Maritime Museum.

In 2006, more than 258 000 people visited the four lighthouses on the eastern coast of Poland. The Society puts a strong emphasis on ensuring visitors feel that their visit has been worthwhile, and that they would like to return another time. The Society has also undertaken to train the people staffing the lighthouses.

Even the most beautiful ideas would remain on paper, were it not for the people who understand them and carry them out, and thanks to their abilities, bring them to fruition.

The Society of Friends of the Polish Maritime Museum came into existence in 1958 on the initiative of cultural, museum and technical institutions and enterprises located in Gdansk and involved with the maritime economy. The idea was to integrate various opinion-forming circles to found a maritime museum in the town. This aim was fulfilled in 1960.

Henceforth, the Society supports the activities of the Polish Maritime Museum and contributes to preserving for posterity the monuments and artefacts of maritime heritage situated on or recovered off the Polish coast. The Society cooperates with authorities, institutions and organisations within its interest sphere, organises and participates in conferences, symposia, exhibitions and competitions with a maritime flavour and associated with maritime museology. It also covers partly the costs of purchasing exhibits for the Polish Maritime Museum as well as for other running expenses of the Museum.

The Society supports the Polish Maritime Museum in Gdansk, co-financing new additions to the already

extensive and priceless collection of exhibits. They have contributed to the purchase of state-of-the-art audio-visual equipment for the exhibition halls, and to the organisation of symposia, as well as research trips and in-service training sessions for the Museum's employees.

Lighthouses as tourist assets

After the historic events of 1989, the Society initiated negotiations with the administering body of the Polish lighthouses, the Republic of Poland's Hydrographic Office. The Director of the Office became a member of the Society's board, and decided to open the majority of Polish lighthouses to the public. Since Polish lighthouses later came under the control of the Harbour Boards at Szczecin, Slupsk and Gdynia, the Society has been the exclusive organiser of tourist facilities at four lighthouses at the eastern end of the Polish coast – Krynica Morska, Hel, Rozewie and Stilo. – The tourist facilities at the other Polish lighthouses are also provided by other non-governmental organisations and private companies.

The Society runs the tourist and educational side of these four lighthouses and benefits financially from these activities. Some of this profit is put aside each year to help cover the costs of renovation and conservation work. The Society takes care of the maintenance of the lighthouses, and ensures that the ancillary buildings and the historical equipment they house are also in good condition.

The most important work carried out in conjunction with the Harbour Office and funded in whole or in part by the Society includes:

- the major renovation of the lighthouse tower at Rozewie;
- the major renovation of the lighthouse tower at Hel;

- the renovation and conservation of the interior and the facing of the lighthouse at Krynica Morska;
- the renovation and conservation of the interior and the facing of the lighthouse at Stilo, and of the generator house there.

On the Society's initiative and with its financial support, the historic "old generator house" near the Rozewie lighthouse received a complete facelift and was substantially modernised, so that it could be safely opened to the public. With its early-twentieth century equipment, the building has become, since last year, yet another major tourist attraction.

Work is now underway on the renovation of a further ancillary building at Rozewie, namely, the bakery and smokehouse, so that it can be made accessible to visitors. The Society plans to arrange a display here of historical household equipment used by the lighthouse keepers' families in former times.

The Society raises awareness for lighthouses

In order to encourage people to visit lighthouses, the Society comes up with fresh ideas aimed at both younger and older visitors on the Polish coast. In conjunction with the other tourist organisations involved with Polish lighthouses, a tourist product known as "The Lighthouse Enthusiast's Badge – the BLIZA" was inaugurated last year. The idea is to enable a person to win a bronze, silver or gold badge by visiting a certain number of lighthouses in Poland and abroad. The idea of such a badge has been received very favourably, as is testified by the large number of bronze and silver badges awarded in the very first year.



The Society of Friends of the Polish Maritime Museum organises tourist facilities at four lighthouses at the eastern end of the Polish coast. It maintains them, and uses part of the profits to cover the costs of renovation and conservation works. This care also concerns ancillary buildings and the historical equipment. The photo shows the lighthouse tower at Rozewie that has been renovated by the Society. Also the historic "old generator house" by the lighthouse was repaired so that it could be safely opened to the public. Copyright: The Society of Friends of the Polish Maritime Museum.

A photography competition was arranged in 2007 for the most beautiful photo of a Polish lighthouse. The competition is open to all lighthouse visitors – amateurs and professionals, children and adults. The authors of the best pictures, in a number of categories, will receive cash prizes. They

are given the opportunity of having their photos printed in calendars and other publications on maritime topics. These products will, of course, be published at the Society's request and will be sold at the gift shops in the lighthouses.

The Society also has its own policy in the field of publications. The Society co-finances the production of books and other publications, including picture postcards, which have the history of the lighthouses of the world as their subject, in particular the lighthouses on the Polish coast. Quite a number of volumes have already appeared. Not only are they a source of reliable knowledge to their readers and lighthouse enthusiasts; they are also one of the ways the Society obtains its funds.

Another type of regular activity is the celebration of the anniversaries of important events in the history of lighthouses. Last year, jointly with the Gdynia Harbour Board, the Society organised and financed two such events:

- the unveiling of a replica (funded by the Society) of the plaque of 1935, commemorating the naming by the pre-war authorities of the Republic of Poland of the Rozewie lighthouse after the great Polish writer Stefan Zeromski;
- the one hundred year anniversary of the Stilo lighthouse in the service of safety at sea.

These celebrations were very well attended, not only by local people, but also by representatives of state and regional authorities and of cultural organisations.

Some projects in the pipeline are primarily educational, notwithstanding their attractiveness to tourists. They include:

- the creation in the vicinity of the Stilo lighthouse of the first Miniature Lighthouse Park in Poland – the “Blizarium”. This idea is being implemented by the Society in conjunction with the local authority, which sees this as an opportunity of encouraging more visitors to the area;
- the reconstruction on the Vistula Lagoon (Zalew Wislany) of an Old Prussian fishing village, the one-time

inhabitants of these lands. This idea, too, has been embraced by the relevant local authorities, who have declared themselves ready to cooperate in this venture;

- the adaptation of further historical buildings around the lighthouse at Rozewie. The idea here is to create in them places where the public can meet artists linked mainly with the coastal region and the sea – painters, musicians, photographers, sculptors and others – and experience their works. It is meant to be a kind of artistic café, which will host concerts, vernissages, exhibitions, displays and the like.

Before the start of every season, the lighthouse guides take part in training sessions in order to develop their skills with respect to both younger and older tourists. Professional tourist guides pass on their information on the history and present-day status of the lighthouses, and on the places visible from the lantern. They are also trained to be mindful of the health and safety of visitors at all times, and how to avoid dangerous situations in buildings that are still functioning. After all, lighthouses still perform the duties they were built for – they are an important element in the system designed to guarantee safe navigation along the Polish Baltic coast.



Ole Vistrup

CHARTER AGENT – SEIL & DAMP

Challenges using historic ships as a resource in the development of tourism

Every ship has a story to tell, but it should be a true story that is told. Don't present a modified fishing trawler – equipped with masts and sails – as a Baltic Trader from a century ago. The goodwill from public authorities, from the tourism industry, and – not least – from the tourists or passengers, is totally based on the trust in authenticity.

When talking about tourism many people have holiday or pleasure tourism in mind. This might include families on their summer vacation or cruise tourism which has become a large industry in Scandinavia and the Baltic Sea over the last 10 years. However holiday tourism is only one part of the whole tourism industry.

Another important part of the tourism economy is business tourism; international congresses, fairs, conventions as well as companies and organisations that hold meetings and courses outside of their own premises.

The use of historic ships for tourism purposes covers a variety of activities:

- Holiday cruises for individual private persons.

- Shorter cruises on an historic ship as a local attraction.
- Day or evening cruises for companies, organisations or private groups with full charter.
- Team training for companies (often 2-3 days)
- Platforms for corporate entertainment at the quayside

In which countries are historic ships used in tourism/ commercially today?

Denmark

- Around 25 historic ships are operating commercially.
- They are owned by private owners and companies.
- They are all engaged mainly with commercial full charter.

Norway

- Around 40 ships are operating commercially or semi-commercially.
- Most of them are owned by associations, museums or public bodies.
- They are engaged with commercial full charter or ticket trips.

Sweden

- Around 30-40 ships are operating commercially or semi-commercially.
- Most of them are owned by associations, scout groups, schools or municipalities.
- A small number of ships are owned by private owners.
- Many of the Swedish ships have "summer camp" or youth activities as their main activity; they only do commercial charter as a sideline.

Finland

- Around 20 ships are operating commercially.
- They are mainly owned by private owners.
- They are all engaged mainly with commercial full charter

Russia

- Only a few replicas are in operation.
- They are mainly engaged in youth activities.

Estonia

- Only two historic ships are in operation.
- They are engaged with ticket trips as well as with full charter.

Latvia

- No historic ships survived the Soviet regime

Lithuania

- A few historic ships operate on the Curonian Lagoon.

Poland

- A few historic ships are in operation.
- They are mainly engaged with ticket trips.

Germany

- Germany has a large fleet of historic ships in operation.
- They are mainly engaged in semi-commercial activities.

Legislative challenges

Launching a restored historic ship or a new built replica of an historic ship is not the final step in a restoration project

where all the challenges have been met. On the contrary that is when the project really starts, and the toughest challenges arise.

Nothing deteriorates faster than a ship which is not used, and maintenance is a continual on-going process. Furthermore maintenance is costly, and often the idea develops in the ship owner's mind: Let the ship earn money for its own maintenance! Let's do commercial charter!

The maritime administrations are seldom so enthusiastic about that idea. Today's legislation and safety regulations are based on modern shipping and modern technology, and historic ships cannot totally comply with such regulations. Special problem areas include structural demands and fire prevention. Thus the authorities are often very reluctant to allow historic ships to sail with passengers. However, in some countries the authorities have accepted that technical measures of safety are replaced with operational measures.

Examples to such operational measures are:

- Restrictions in the trading area
- Involvement of the passengers through extended safety instructions
- Smoking restrictions
- Higher demands for safe manning.

Some countries have developed special safety regulations for historic ships. Some countries are in the process of developing such regulations, and others are modifying existing regulations with respect to each individual ship.



Nyhavn in Copenhagen, Denmark with historic ships in use. Photo Ole Vistrup.

Differences between modern passenger transport and historic ships

It is important to make the administrations understand that there is a basic difference between modern passenger transport and passenger transport on historic ships. The aim of modern passenger transport is “to get there in time”. A ferry company promises their passengers safe transport from A to B and on time according to the schedule! That means that the ship should be equipped to go out in all kinds of weather, and still make a safe journey.

The aim of passenger transport on a historic ship is to give the passenger a good and interesting experience. It is not reaching the destination, but the journey itself, that is important! That again means that a historic ship has no reason whatsoever to go out when the weather conditions are not suitable. Seasickness, wet clothes, and freezing winds are NOT unique sales points. And therefore there is no reason to demand from a historic ship that it has to be safe in the same way as a modern passenger ship. It should not be less safe, but it should be safe in another way.

Safe manning

Manning a passenger ship means having to employ a professional crew. But often the professional seaman has no experience at all with e.g. handling sails or running a steam engine. On the other hand there are hundreds of volunteers who know almost everything about handling sails and running steam engines. But they are not seamen. They are, perhaps, school teachers, carpenters, nurses, masons etc.

In order to be allowed on board as a crew member they must start all over with a new education, starting with 5 months at a seaman's school. Not many volunteer enthusiasts are able to put such an education into the schedule of their daily life.

An educational model that allows for the transfer of credits for these skills is needed. Otherwise the knowledge of operating historic ships is in danger of disappearing.

Marketing challenges

Different uses of traditional ships have different challenges. We can distinguish a historic ship as a local attraction selling ticket trips, holiday cruises for individual tourists, and historic ships as venues for corporate entertainment with a full charter.

Ticket trips

Let us look at Copenhagen. Already many years ago the photo of Nyhavn with historic ships moored surpassed photos of the little mermaid as the main profiling photo from Copenhagen.

But although Nyhavn is always filled with historic ships, and although you can walk along the Amaliehave Quay in the

centre of Copenhagen and see 6-8 historic charter ships moored every day, there is nowhere you can buy a ticket for a 2-3 hour trip on an historic schooner. And you will experience the same in Oslo, Stockholm and Helsinki. But why is that?

Many attempts have been made to arrange for a schooner to be available for ticket trips, but none have been successful. First of all it has always been the expectation that the



Corporate entertainment on board ship. Photo Ole Vistrup.

ship owner should take the economic risk in such a project, but that does not appeal to him.

Because he has several considerations:

- If it is a rainy or very windy day, there will be no customers.
- Or even worse: there will be 3 or 4 customers, and then he will have to go out anyway.
- Tourists are not millionaires, so there is a limit to how high the price of a single ticket can be. Actually one day of corporate entertainment (full charter) may bring in just as much money as a whole week of ticket trips.

Thus, in order to establish such a tourist attraction for individual tourists the ship owner will want some guarantee sum from a project partner. The challenge is to convince the local tourist organisation, or the municipality, or the rest of the local tourism industry (hotels, restaurants, other attractions) that having a historic ship in the harbour that goes out on day trips is a value added attraction to the area



Many historic ships have been restored by dedicated and devoted volunteers. Photo Ole Vistrup.

which eventually will make more tourists come to the area and thereby generate more income for the other parts of the tourism industry also.

Holiday cruises

A week on board an historic sailing ship cruising in Scandinavian waters and the Baltic Sea makes a wonderful holiday. But in order to get the ships filled, one needs to market the product professionally, and that means a need for cooperation with the holiday travel industry.

In average historic ships each has an overnight capacity for 12 passengers. That makes it a niche product on the holiday market, and thus it is not very interesting for the travel industry which lives not from the final price, but from commissions to engage in the marketing. The possible outcome is too small.

Corporate entertainment

Corporate entertainment meaning day- & evening cruises, team training cruises, and festive arrangements at quayside is an ideal business for historic ships. The customers will often have booked well in advance (from one month to several years in advance) which makes planning relatively easy. The products can be sold directly by the ship owners or through agents.

When trying to make a successful business out of historic shipping the challenge often is to avoid that the ship-owner becomes his own worst enemy. Ship-owners are fantastic people. They are excellent in sailing their ships, maintaining their ships, and in being nice to the passengers and giving them a wonderful experience. That is altogether full time work.

But still marketing and sales has to be taken care of, and these tasks are often given low priority, simply because of the lack of time. It is even worse when the ship-owner on top of that thinks that marketing and sales are just a question of having a website, and a telephone number listed on the Yellow Pages. It's not. Marketing and sales is a full time job in itself, and it requires, among other things, knowledge, specific skills, experience and a broad network of relevant contacts.

So the real challenge here is to make the ship owner realize that just as navigation and maintenance must be taken care of by specialists, so must marketing and sales.

Human resources

Many historic ships have been restored by dedicated and devoted volunteers. Their motivation has been an interest in maritime history and an interest in that particular ship which they are restoring. They have seen the restoration process as a meaningful hobby, and they are proud of the results they have achieved. When the restoration process is over, the ship should start sailing. Now the voluntary work is all about maintenance and operation, and it is still a hobby. It is fun to meet up with such friends a couple of times a week when sailing and/or maintaining the ship.

But now someone – maybe the charter agent, maybe people interested in using historic ships in the development of tourism and in spreading knowledge of maritime heritage – wants to engage the ship in extended charter activities. If we succeed with this, all of a sudden the ship may be sailing not a couple of evenings per week, but every evening, and during the weekend also. That could very well wear out the volunteers who saw this as an interesting hobby. All of a sudden this is not a hobby carried out

a couple of times per week anymore. It becomes a job that has to be taken care of almost every day.

Is it still fun then? I think not. But what can be done to keep the volunteer's interest up?

Should they be awarded in some way? With money? With other benefits?

The lack of dedicated volunteers is almost the worst thing that can happen to an historic ship. That problem is definitely a real one. In Norway this is discussed with the volunteer groups behind some of the ships. Many suggestions have come up e.g. fiscal awards to the crew, awards in the form of paid courses and study trips for improving knowledge and annual dinner parties for the volunteers.

But the question is still open as to what will work or if anything will work. The volunteers may still become worn out if pressed too hard.

There are a lot of challenges when we want to use historic ships in the development of tourism. Also historic ships have a high profiling value in tourism, but that involving them further in the development of tourism must be financed mainly by other bodies within the tourism industry.



Jacob von Ehrenheim

THE GRÖNSÖÖ CASTLE

Private public partnership in the Grönsöö Castle

Grönsöö-estate operates with forestry, agriculture, fruit orchards, renting out houses, tourism and cultural heritage management. In the latest decades the business idea of Grönsöö is to keep it as a lived-in heritage environment. In order to make that possible, two strategies have been deployed; the establishment of Grönsöö cultural and historical foundation and the opening of the estate to the public.

The construction of this management structure is a pilot project in Swedish heritage management. It combines the government's and the owner family's common ambition to keep the environment and collections together. The government interest in personal incentives for efficient management goes together with the owner family's natural wish for influence over the practical management of the estate, whose capital values have been given away. The control of public grants is guaranteed by public members of the board of the foundation and does not mix with the family's private economy.

Grönsöö palace 100 km west of Stockholm in the middle of Lake Mälaren was built in 1611 by Chancellor Johan Skytte,

tutor to the future king Gustavus Adolphus. It was built in Renaissance style of grey stone and brick after French models, with a saddle roof, roof turrets and four square corner towers. On the ground floor one can still study well-preserved 17th century decorations.

The Skytte family owned the palace throughout the 17th century after which it was confiscated to the crown. The palace changed owners several times, until the wealthy Falkenberg family acquired it in the early 18th century. The palace underwent extensive restoration work. The main structure however was solid and received the present noble and sober exterior, which we can still see today.

During the second half of the 18th century the estate was owned by the Stockholm doctor David von Schultzenheim, who introduced smallpox vaccination into Sweden. He spent considerable sums of money in beautifying the palace and grounds in the prevailing romantic style.

In 1820 marshal of the court Reinhold Fredrik Von Ehrenheim acquired Grönsöö and the palace still remains in

the family's possession. Through inheritances from the Benzelstierna, von Engeström and von Ehrenheim families an unusually rich collection of furnishing was assembled at Grönsö.

Garden history of five epochs

The palace was surrounded from the very beginning by gardens, which were developed successively and today offer a unique view of Swedish garden history. A visitor on a guided tour of the gardens can see traces and structures from at least five different periods of Swedish garden architecture.

The early 17th century Renaissance style orchard area is well preserved and contains the oldest commercial apple orchard in Sweden today. In front of the orchard stands "Queen Christina's linden-tree", planted in 1623 during the visit of King Gustavus Adolphus' mother to Grönsö. It is one of the oldest linden-trees to be found in Europe. In 2003 Queen Silvia planted a genetic copy next to the old linden tree.

The terraces facing the lake, the double chestnut avenue and the clipped linden and ash hedges, which run towards the palace on the inland side, represent the 18th century Baroque inspired desire for uniformity. Most of the trees in the avenues and hedges are the original ones planted in the 1750's and 1760's.

The Romantic period of the late 18th century saw the addition of a Chinese Pagoda, "English Paths", an artificial island and a large maze. The "English Paths" wind their way round the palace, and are never out of sight of Lake Mälaren. Only the iron temple, now standing in the flower garden remains of the maze.



The family's living quarters on the second floor are decorated in the Gustavian style. The remarkable collection of authentic furniture, books and works of art are displayed in the palace. Photo Jacob von Ehrenheim.

In the 19th century exotic trees and bushes were added to the park. The most remarkable reminder of this period is the nukta cypress tree standing beside the carp pond.

The flower garden from the 1920's replaced the open park landscape, which had been formed when the maze was demolished in the 19th century. In 1997 the flower garden was restored to its original state. The chalk pathways, old style perennials and summer flowers have restored to the gardens some of the floral splendour, which was once the hallmark of Grönsö.

Grönsö Palace gardens are being successively restored in co-operation with the Swedish University of Agriculture. The restoration of the gardens is also part of the University's work to increase knowledge of restoration of historic gardens.



The vision of the owners of the Grönsö estate is to be able to offer an example of Swedish garden architecture from the 17th century up to today in one garden. Photo Jacob von Ehrenheim.

The survival strategies

In order to keep Grönsö together for the future the von Ehrenheim family have renounced any future claims of future inheritance. The estate of 720 ha has been transformed into the stock company "Grönsö Saeteri AB". The majority of the shares are owned by the foundation and some by the von Ehrenheim family. The articles of association give the present shareholders a first refusal of purchase and the price of the shares also is regulated.

The comprehensive inventory in the palace is under the jurisdiction of another company "Grönsö Museum AB". The articles of this company forbid any sale of the inventory and regulates that these articles only can be changed by consensus of all the shares.

Grönsö cultural and historical foundation is responsible for the management of the capital it is given in order to

support heritage management and research at Grönsö and in second place heritage research in general. The board has five members, of which three are nominated by public authorities and two by the von Ehrenheim family.

Tourism

Grönsö was opened to the public in 1993. The purpose of the tourism is to generate resources for the preservation of the environment. Therefore it is forbidden to change or destroy the environment it is set up to preserve. **The family do not want to adopt Grönsö on business grounds in order to satisfy the demands of tourism. In the end that will destroy the reason the visitors initially had for coming here.** This results in a delicate balance between preservation and development measures but is very important.

The palace is inhabited by the von Ehrenheim family. The entire inventory is intact and displayed in the house. There is a limit to the number of visitors that is controlled by the number of public guided tours and by the entrance price. At the beginning the entrance fee was 100 % greater than all other similar environments and has thereafter risen slightly.

In the beginning only visiting groups were admitted. Since then the market has changed and now individual visits are the increasing market. The old stable in the gardens was transformed into an exhibition hall and visitor centre. Even on a comprehensive tour in the palace, a visitor could only see a little part of the approximately 10,000 antiques and 15,000 books still preserved in the palace. Now a whole new set of inventory from the palace is displayed in thematic exhibitions in the stable every year. Up till now, there

have been exhibitions covering glass, linen damask, china, furniture, silver and jewellery and curiosities. There are also external art exhibitions.

With the exhibition hall, it is possible to reveal more of Grönsöo cultural heritage without the risk of losing authenticity. The tourist product of Grönsöo includes the palace with tours, one of Sweden's most beautiful gardens, the exhibition hall with a gift shop, walking paths in the forests and the café in the distillery. In 2007 there were approximately eight thousand visitors. Events can be useful for marketing purposes and sometimes on their own merits, but must have a genuine connection to the place. There is an apple market annually to sell apples but also to celebrate the 384 year tradition of growing apples at Grönsöo. This has been successful on a level of attracting two to three thousand visitors on a weekend in October for many years.



Von Schultzenheim's pièce de resistance is the Chinese pagoda built in 1786 beside the lake and is today one of the main attractions at Grönsöo. It was built according to drawings by the English-Swedish architect William Chambers and the interior is decorated with seashells and minerals from East Asia. Photo Jacob von Ehrenheim.

Networking

Another way of adding to the critical mass of features when creating an interesting tourism product without exploiting the original environment is to combine your product with others, locally or thematically. In 1995

Grönsöo participated in the initiative to create the organisation "Mälarslott", which is today a cooperative effort established between 16 stately homes around Lake Mälaren. It started as a marketing project on public grants, with an employed project leader. After some years the organisation is mainly a professional network for the managers. It does some common marketing, but the major benefit is the contact established among the palaces, which creates common business on several levels. Interestingly, the organisation developed more profoundly after the public grants had been cut off.

Grönsöo today participates in several similar networks in order to place the product in different contexts. Grönsöo is expanded as a product without any threat to the general business idea to preserve a cultural heritage as a living lived-in environment in a modern society.

www.gronsoo.se



Hans Sandström

THE BALTIC SEA STATES WORKING GROUP ON BUILDING
PRESERVATION AND MAINTENANCE IN PRACTICE,
NATIONAL HERITAGE BOARD, SWEDEN

reuse of
historic
buildings

The significance of traditional materials and skills

Knowledge and skills spread with master builders and craftsmen across the Baltic Sea. A limited number of building materials as wood and timber, lime and brick, were used in the whole region. Most of them were of local origin. We can learn about this from the remaining traces of our predecessors; carpenters, masons or glaziers. The preservation of historic houses depends on the survival of historic materials and skills.

Historic houses could be also a means in the preservation of the necessary skills. All in all, the traditional building materials, and the crafts and skills connected to them, are not only prerequisite in the conservation of historic buildings; they are a significant value in themselves. Even the process of preservation can become a first class destination for tourists.

The historic buildings of the region, for example the manor houses, are common resources. They may look different from one part of the region to another, influenced as they are from many sources, but the common features are more

important. No matter if a historic house is made of timber or masonry, if it is in baroque or neo-gothic style, single or multi-storey. Until World War II it was most certainly built by craftsmen, representing the same non-interrupted tradition of selected materials and techniques.

Preservation of historic buildings includes both conservation of historic values and rehabilitation for a sustainable use, i.e. improvement of the conditions for people who live or work in the buildings. This latter often includes demands, which may be ruinous to any old building in the region: insulation, heating and ventilation, and systems for drainage and water supply.

The two aims may seem contradictory, but they are equally necessary. Successful preservation implies that the future use of the building allows the historic potentials to flourish. The programme phase is essential, and demands built heritage expertise for deliberate choices.

Thorough documentation

A thorough documentation should form the basis of any programme and design. The aims of the documentation code are to “open” the history of the building, to specify the significant values, and to create confidence in the historic structure.



The preservation of the Ramava Manor was organized as a training workshop where Latvian and Swedish craftsmen worked together using traditional materials and techniques. Wallpaper is copied from early 20th century designs. Photo: Hans Sandström.

All new uses imply changes of air flow and humidity, which might be dangerous for the original structure. That’s why a comprehensive understanding of the climatic situation in the building is essential. Further, a full understanding of the structure and the materials used is crucial, as of the tools and the craftsmanship.

Minimum intervention

The code of “minimum intervention” prescribes that we should do as little as possible. The historic framework and the original surfaces are irreplaceable. They constitute the testimony of history. They should be protected and conserved. Repair should be preferred to replacement.

It is not an unusual situation, that the carpenter suggests replacement of a whole beam, whilst the restorer emphasizes the historical cuts of an old axe, the patina, or the poetry of original surfaces. They are both right. But replacement can be made only once; maintenance of the original can be repeated several times.

It follows, that additions for modern comfort should be removable; they have a shorter life-cycle than the old structure. There is a great need for adapted solutions and products for insulation, heating and ventilation; products which are so beautiful, that we don’t have to destroy the walls to hide them; products which can be exchanged without leaving any traces.

Traditional materials and methods

The works should be carried out with the materials and methods that were originally used. When modern alternatives are accepted, there should be evident arguments – not only lack of will or resources.



Ungurmuiza Manor in Latvia after restoration. Damaged timber sections have been changed. The roof is covered with new shingles, painted with a mixture of Estonian wood tar and Swedish red paint. Photo: Ilmars Dirveiks.

The traditional materials are made for continuous maintenance. This is an advantage because it implies a proper attitude of regular care. The use of modern building materials in the repair of old buildings has caused many problems. We have all seen what happens, when cement based mortar or acrylic paints are allowed to replace the traditional ones. It is not that the industrial products are “evil” or show bad properties in laboratory tests; it’s just that they are not “compatible” with organic structures such as lime-based masonry or timber walls.

There are obvious technical arguments for the traditional materials and methods; as there are architectural and aesthetic. But perhaps the main argument is to be found in their intrinsic value; a building is a material thing. Is it the craftsmen and artisans behind the construction of the building which should really be protected as cultural heritage? Their knowledge and experience are “intangible assets” and a society without these assets would be very poor.

The manor houses of the Baltic Sea region had an important role in the struggle for a “rich” society. Manor houses distinguish themselves from the surrounding villages generating distinguished cultural landscapes. With them came the latest ideas from “Europe” and the professional master builders and artists. They served – and they should serve! – as models for ordinary buildings.

The preservation and future use of manor houses are important for society as a whole. When a manor is about to be conserved and rehabilitated, it should be exploited so that a sustainable demand for “traditional” materials and skills is created. It should be open for training of craftsmen and for the transfer of skills. The mere process of preservation would then become a first class sight for studios visitors. The up keeping of building crafts is, in fact, as important as the preservation of manor houses.



Succeed balance between conservation of historic values and updating of use demands for expertise, skills and crafts. The heritage values of the Mälsåker castle in Sweden require thorough and detailed conservation work. Photographer Elisa Heikkilä.



 Pekka Kärki

NGO as an accomplisher of revitalization of a manor house

The Foundation of Cultural Heritage in Finland was founded in 1986 according to the model of The National Trust in Britain. Its main purpose is to gather resources for purchasing, restoring and maintaining historic buildings and natural sites, which are endangered by the lack of possibilities or intentions of previous owners.

The Foundation has by now four cultural sites and one natural site, received as donations or inherited from private persons.

Brinkhall-manor, which was built in the 1790's had changed owners many times as the city of Turku bought it in 1967. The city did not however manage to find a proper use for the manor and decided to sell it in 2001. At this stage the primary owner family noticed that they had a large amount of Nokia-shares in the family-foundation with a high profit. According to the rules of the foundation, the output could be used for commemorating the memory of the progenitor of the family, the builder of Brinkhall-manor, Gabriel von Bonsdorff. The family donated 2 million EUR to the Foundation of Cultural Heritage in Finland for purchasing, restoration and revitalisation of this manor.

The donation consists of 32 hectares of land, a garden and 10 buildings in a rather worn-out shape. According to a long-term restoration program, the main buildings around the cour d'honneur will be transformed as a cultural centre with various functions like a venue for meetings, celebrations, banquets, wedding-parties, exhibitions etc. The water-pipes, sewerage, electricity and heating system have been set in order, and equipment for catering for up to 150 persons has been purchased. The former owners had sold all the furniture and fittings, and the foundation is trying to gradually seek out new donations of historic pieces of furniture.

The values of the surrounding nature are an integral part of this historic site. Local inhabitants have founded a group "Friends of Brinkhall." They were formed partly as a work-party for the restoration plan for the gardens. Without their efforts, the surroundings could not be set in order for many years yet.

The main challenges for the Foundation of Cultural Heritage in Finland concerning Brinkhall manor are as follows:

1. Guarantee the conservation of the manor and its parks and natural setting
2. Revitalize the life in the manor as a cultural centre; cultural occasions as concerts, exhibitions, symposiums and meetings are preferable, but also income-bringing festivities and parties, which fit to the character of the site, are welcomed.
3. Make the manor and its natural surroundings a popular object for visitors of all ages, from nearby and far-off. This demands certain activities and interesting programs.
4. Keep the manor open year round. Permanent managing-personnel are needed. Simple board and lodging is necessary if permanent use is wished. Existing secondary buildings can be converted for lodging and in the future maybe a new lodging house will be built. In the winter the special theme could be for example "the silence", which is so rare today.
5. Networks of similar objects must be raised both at a national level and international level. Both cultural tourism and more functional purposes need co-operation of similar objects. Brinkhall is situated in Turku and is central in the Baltic Sea region, so it is where the most interesting possibilities lie.
6. Turku will be – together with Tallinn – the Cultural Capital in Europe in the year 2011. This means lots of new local and international projects and occasions; Brinkhall will be the site for certain special projects and co-operation with some manors close to Tallinn is needed.
7. The role of Brinkhall as one of most remarkable neo-classic monuments must be emphasized and the



Manor-houses in Finland are not as numerous and mighty as those in other Baltic Sea countries. Historic buildings in general are mostly in private ownership but this Brinkhall manor is owned by a foundation. The site will be revitalized within ten years, but new functions have already been started and visitors are welcomed. Photo Pekka Kärki

8. The restoration of the manor-house itself must preserve and conserve the original shape of neoclassic architecture with the alterations of the 1920's. The furnishings must fit to the character of the architecture. The interests of disabled persons and fire-safety must be fulfilled but not at the cost of the architecture.
9. Last but not least the question of funding the preservation, conservation and revitalization of the manor must be solved. Fundraising must be effective. Both endowments and the manor's own income are needed.



Ilmars Dirveiks

ARCHITECTURAL INVESTIGATION GROUP LTD

Managing the building preservation process

Ungurmuiza is a unique example of Latvia's architectural heritage of estate buildings. Its manor house was built in 1730-1732 by Baltasar von Kampenhausen. Today, it is one of the rare 18th century wooden manor houses in Latvia.

In the current conservation works priority was given to traditional materials and methods. Modern materials and technologies are used as an alternative in cases when traditional methods do not guarantee structural safety and perennial existence of the building.

The Ungurmuiza manor is a one-storey log building with one main floor, with mansard roof and risalites in the centre of both longitudinal facades. A consistent dark reddish brown tone, so-called Swedish red dominates its facades. The only ornamental elements on the facade were the pilasters, the now missing rustic corners and the cornice. They were painted in a white colour.

Wall-paintings from 1750 have remained till nowadays. After radical reconstruction in the 1950's, a school was established in the building. Because of these works and an unskilled and unfinished renovation in the 1980's, the

building's structure was very fragile. Any constructional activity could cause further losses of the remaining original structure.

The Manor was transformed recently to be used as a museum and a guest house. Design and restoration works included existing manor interior and exterior restoration, wall painting conservation, and technical infrastructures.



Ungurmuiza manor; a restored wall in which the original painted fragments had been placed back with the precision up to 5 mm. Photo by Ilmars Dirveiks.

The experience gained from this object of highly complicated restoration indicates the following:

1. The programme is the most important document where all the eventual problems must be predicted and reviewed beforehand. Even on-site smoking ban zones should be predicted if necessary.
2. The omnipresence and active involvement of the architect all across the construction site is vital.
3. Weekly planning for the project developers is required.
4. Educational talks should be held with the workers so that every participant of restoration would be aware of the historical importance of the object and confident about his/her individual commitment to the object.
5. Importance of unity and cohesion of the restoration team.
6. In cases of highly complicated restoration tasks it would be advisory to set up staff training for specific purposes.

A detailed explanatory document was produced for the project. This included several specific indications, for instance:

- In places, where specification and/or drawings must gain approval as part of project supervision, the contractor is to prepare small samples for finishes, coverings, decking, of about 0.5 m² each. Approval of these samples is to be fixed in the project supervision album.
- To have guarantee against mechanical damage during construction works, wall fragments are to be covered with light construction screens. Heavier construction elements, such as structures for roof construction repair, shall be transported through rebuilt windows of the mansard floor.
- Dismantled painted log fragments are to be kept in locked premises. These logs are to be guaranteed against mechanic painting damage, as well as they are to be protected against construction dust, so they must be covered.



View of the south facade of the Ungurmuiza manor after restoration. Roof shingles are painted with red colour tar. Photo by Ilmars Dirveiks.



Kjell Andresen

DIRECTORATE FOR CULTURAL HERITAGE

Green heritage as a part of authenticity

– Gardens and parks at the Barony Rosendal

The restoration of the gardens at the Barony Rosendal, western Norway started in 1999 with the kitchen garden from the 19th century. The concept for restoration recommends re-establishing the listed plants. These lists have an original quality and thus the restoration of the renaissance garden will have the possibility of historical correctness. A reconstructed greenhouse is used as a garden café in the summer seasons.

The Barony in Rosendal is a small manor house in a magnificent landscape situated in a valley between the famous Hardangerfiord and the glacier Folgefonna on the west coast of Norway. The building itself and the oldest parts of the garden were built just after 1660. The manor house is built in stone, which was unusual in Norway at that time. It is whitewashed with steatite stones at the corners. It was not possible to meet all the demands of the baroque style as to axis, symmetry and perspective; some had to be renounced. The mighty mountains played the decisive role – to emphasize the baroque impression of the very scenery.

From the beginning the garden had the form of a renaissance garden, but it also functioned as a kitchen garden.

Typical features, which characterize the great European Renaissance gardens, summer houses, pools and mazes, are placed in miniature in the formal garden. The box hedge, which borders the garden to the west, is probably the same one that Baron Ludvig planted in the 17th century.



A fragment of the romantic landscape park with the reconstructed kitchen garden and the greenhouse in the background. Copyright Directorate for Cultural Heritage, Norway.

Receipts for plants from 1666 and 1667 are found in the archives of the Barony. These documents give us an insight into the use of plants and therefore into garden history of this time. Most of the shown plants were probably previously unknown in Norway at this early time. The Barony probably had its own greenhouse to help the plants to survive the strong Norwegian winter.

In the late 19th century a romantic park in the English style was created west of the renaissance garden with irregular ponds and bridges, and a miniature stone house on an artificial island. The final expansion came in the 1870s with the development of a purely natural park east of the Barony.

In 1923 the Barony was deeded by will to the University of Oslo. It is now a museum. In the 1990's a guest house was established in the site's home farm as a kind of heritage tourism. The changes of the building for this new use are done very respectfully. The standard of the rooms is modest, for example many guestrooms have no bathroom. In spite of that, the landscape, site, park and estate combine to make a magnificent attraction.



The archaic mountains create the magnificent background for the historic park. Copyright Directorate for Cultural Heritage, Norway.



Elisa Heikkilä*

NATIONAL BOARD OF ANTIQUITIES

Accessibility is a process!

Cultural heritage is common capital and the knowledge of it should belong to everybody. An accessible heritage site is for various visitors, where everybody has a chance to participate and gain experiences.

The legal matters considering accessibility concentrate on new construction production like elevators and ramps. Always along with major restoration works accessibility needs to be considered as well, especially if it is a public building and there is customer service. Once you have absorbed the way of thinking, it is easy to include in planning and does not cost any extra.

The most important thing is the change of the attitude: once you start to look for new solutions, you certainly find them. Use your imagination! Cooperate with experts, people with different impairments, as they know what they need. And remember to share your experiences with others!

There are different types of accessibility, like accessibility with different senses, prejudiced, physical, financial, accessibility, social and cultural as well as information accessibility

ity including both how to reach the site and how to read it. We can even enhance accessibility of policymaking.

“Access to cultural heritage: Policies of presentation and use” was a joint European venture 2004-07, led by the National Board of Antiquities, Finland. The manor house of Louhisaari was taken as the Finnish pilot project, because it is both extremely important as a national monument, and extremely inaccessible. The challenge of using a valuable historic building as an example for a best practice was obvious. How much do we dare to interfere with the historic structures?

The Louhisaari group of buildings is one of the very few examples in Finland of the palatial architecture of the Late Renaissance which was characterised by the strict symmetric arrangement of the buildings and the plan. Nothing certain is known about Louhisaari’s buildings before the completion of the present main building in 1655.

The festive floor and the service floor are in 17th-century style and furnished to match. The middle floor, where the

actual living quarters were, was modernised during the 18th and 19th centuries, and the rooms in this part of the castle reflect the interior-decoration styles of that time. The castle is surrounded by an English landscape park.

The buildings have been preserved in the main in their original form, but have of course been repaired and altered in the past 300 years to accord with the changes in living habits. Today also the side buildings house exhibitions, but the entrances to all three buildings have several steps made of stone and are therefore inaccessible for visitors with wheelchairs, and even for many elderly people.

A virtual walk through the main building for motion-handicapped

The pilot project started with an access audit. It was noticed that the surface of the honorary court of the manor was so soft that wheel chair users did not manage to operate their vehicles freely. Many different solutions were discussed, including laying out paths with a harder surface over the courtyard. This would, however, have introduced a new element into the structure, and the decision was, therefore, to resurface the court. As a final touch old benches were replaced by new ones, better suited for elderly visitors.

The main entrance of the building is a beautiful portal made of sandstone and visible a long way off when visitors arrive along the lane leading to the manor. Until this year the only way to get wheel chair users into the building has been by putting out a ramp when needed. This has been unsatisfactory for many reasons. The first ramp, a wooden construction, was too short and narrow, the next one heavy

and complicated to construct. As the main entrance can not be altered, being one of the main features in the façade of the building, another solution had to be found.

Behind the corner there is a side door, which at a closer study proved to be the solution. The door had originally been a window, which, at some later date, had been turned into a door. When studied by a building archaeologist it was discovered that a part of the construction could be dated to reparations carried out in the 1960s, and could therefore be removed. The final solution was to lower the threshold by removing a layer of brick and to raise the surface of the earth outside the door, so that we have a path leading to the side door at exactly the same level as the floor inside. Now, when the grass has begun to grow, the alteration is hardly visible.

Touchable copies of museum objects and a scale model of the buildings

The virtual walk is a DVD film guiding the visitor through the manor house, the building and its history. The film even opens up areas which nobody can visit, such as the attic and the cellar of the building, adding a new experience to everybody. The DVD does not aim to substitute a real walk through the rooms, but to give an added experience of the history. Sound and music are used in a way that suits people using hearing aids and they create the atmosphere of historical epochs for everyone. The film has an easy-to-understand text, both spoken and written, in Finnish, Swedish, and English. It has been satisfactory to notice that today almost every visitor stops to see the film, even after a guided tour through the rooms.



After belonging to the Fleming family since the 15th century, Louhisaari was in 1795 bought by the Mannerheim family, which owned it until 1903. The main building was opened as a museum in 1967. Photo: P-O. Welin. Copyright: National Board of Antiquities, Finland.

The preparations of a scale model of the manor started with an extensive study of what had been done elsewhere, both abroad, for example in England, and in Finland. The

most common materials used for scale models were wood and metal, mostly brass. Neither of those was optimal for Louhisaari, where the model was to be placed outside.

A wooden model would not survive in the harsh Finnish climate. A bronze model can tolerate both rain and snow but reproduces the original in only one colour, that of the metal. The solution was therefore to seek cooperation with artists who already had experience of producing material for visually impaired people of ceramics. Visually impaired people took part in the work for a scale model of the buildings and their surroundings. The process was extremely interesting as there was no material to fall upon, and therefore all the symbols for different features, such as fields, grass or the sea had to be developed.

Louhisaari-estate consists of buildings, a park and fields, as well as the sea. Therefore a 3D map of the area was produced, too. A model of the manor and a map side by side give the visually impaired persons the possibility to get an impression of the whole area in its complexity for the first time.

The fabrication of scale models of furniture in Louhisaari began with one of the dining room chairs. The expertise of the visually impaired was used to find out the suitable size for such a copy. Many of the miniature chairs on the market are too small to be easily studied by people who cannot see. The target group of these objects is naturally people with visual impairments, but also people with learning difficulties. In addition, they seem to interest both children and adults who are happy to be able to touch something in a museum.

Touchable models have also been made of the most interesting portrait paintings in Louhisaari. Line drawings picking up central details of the paintings were made. The school of visually impaired children then produced them on paper so that the lines raise themselves from the paper and can thus be studied by touching. The content of each 3D painting is described in Braille.

A manual for guiding visitors with disabilities

All the knowledge that was acquired during the project is collected in a manual for guiding visitors with disabilities to the benefit for people working at different museums in Finland. The focus is on the visitor following her step by step, stating what should be remembered at each stage in order to make the visit a success.

Thanks to the cooperation with the visually impaired special "touch tours" are planned for those visitors who cannot see properly. So far the principle at the museum has been "Do not touch". Now such objects are selected, for example the doors and the big tiled stoves that could be touched by people with special needs on specially arranged tours.

During the project Louhisaari guides have studied the history of the manor even more deeply than before, and are now able to offer guided drama tours for visitors, dressed either as the lady of the manor or as a servant girl. The guides today also use a hearing aid which hangs around their neck and makes it possible for people to hear them better. The technique is so advanced that even people who decide to stay at the ground floor can hear what the guide tells the group at the third floor, when setting their personal hearing aid in a certain way.

* The text is based on the open thematic seminar held at the III Baltic Sea region Cultural Heritage Forum and the material gathered during the ACCU-project, <http://accessculture.org/>



conclusions

Recommendations for cultural heritage and tourism for the Baltic Sea States

agreed by III Baltic Sea Region Cultural Heritage Forum 2007

Preamble

The Baltic Sea Heritage Cooperation was initiated in 1997 after a decision taken by the Ministers of Culture in the Region. The cooperation takes place in Working groups, which are organized by a Monitoring group, and in regularly gathered FORUMS, to enhance and develop the management of the Cultural Heritage in the Region in a fruitful and sustainable way.

The participants in the 3rd Baltic Sea Region Cultural Heritage Forum that took place in Vilnius, Lithuania 25-28 September 2007, recognize;

- the importance of Cultural Heritage in generating a coherent society and as a vital resource for a prosperous local and regional development in the Baltic Sea Region, irrespective of its location on land, sea or underwater,
- that the diversity of Cultural Heritage of the Baltic Sea Region should be made available to all, and yet used in a sustainable way in order to preserve it for future generations,

- that the Cultural Heritage is an essential asset for Cultural Tourism,
- that the European Union emphasises on its agenda enhancement of sustainable European tourism policies,
- that the existence of international documents like International Cultural Tourism Charter (adopted by ICOMOS in Mexico, 1999) and Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro 2005) are to be looked upon as appropriate guidelines for sustainable Cultural Tourism management.

Underline;

- that in order to release the full potential for tourism based on the Cultural Heritage in the Baltic Sea region, joint strategies for better documentation and protection must be developed by national authorities,

- that cultural tourism activities should enhance living cultural traditions, genuine hand crafts and skills, local pride and public appreciation as well as understanding of cultural heritage sites, and at the same time avoid overexploitation,
- that Cultural Heritage management institutions and Tourism organizations need to develop mutual relations in order to share responsibilities and to enhance competent partnerships and governance.

policies and strategies for a diverse, sustainable and prosperous Cultural Tourism and establishing regional cultural routes,

- that politicians at all levels in the Baltic Sea region to recognize the vital role of a well-preserved and diverse Cultural Heritage for prosperous tourism and consequently for the versatile development of the entire region.

STATEMENT ON HERITAGE AND CULTURAL TOURISM IN THE BALTIC SEA REGION

VILNIUS 28 SEPTEMBER 2007

Recommend;

- all States in the Baltic Sea Region to record their Cultural Heritage and make the documentation comprehensible to other Sectors of the society and to the Public at large,
- all States in the Baltic Sea Region to encourage the use of traditional skills and materials in preservation and restoration works, programming constant maintenance of the sites,
- that abandoned Monuments are given new functions for their survival with regard to their cultural values in order to be a resource also in Cultural Tourism,
- Cultural Heritage management and tourism organizations to engage and encourage the interest of the young and children in History and Cultural Heritage,
- creation of cross sector networks between Cultural Heritage and Tourism organizations for developing joint



Marianne Lehtimäki*

EDITOR

Communicating heritage

“Every act of heritage conservation is by its nature a communicative act.”

The Final draft of the ICOMOS Charter for the on Interpretation and Presentation of Cultural Heritage Sites, dated 10 April 2007

The choice of what to preserve, how to preserve it, and how it is to be presented to the public are all elements of site interpretation. Cultural heritage, both material remains, intangible values and skills, represent every generation’s vision of what is significant. Their management imply why material remains from the past and their embodied values should be passed on to generations yet to come.

Heritage serves as a resource for human development enhancing cultural diversity and promoting intercultural dialogue. Communicating heritage by different means of dissemination, popularization and presentation should have respect for values for different communities of people and diversity of interpretations. The sustained development of tourism requires integrated information that is professional, interesting and accessible.

The international non-governmental organisation of cultural heritage professionals, ICOMOS, has elaborated several recommendations on good practices regarding conservation and management of cultural heritage sites of different kinds. At the moment, a final draft on interpretation and presentation is presented for the final approval.

The draft describes seven principles on communicating the cultural heritage. Hereby it aims at providing a clear standardised terminology and accepted professional principles.

Principle 1: Access and Understanding

Interpretation and presentation should facilitate understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation.

Principle 2: Information Sources

Interpretation and presentation should communicate the meaning of cultural heritage sites to a range of audiences through careful, documented recognition of significance,

through accepted scientific and scholarly methods as well as from living cultural traditions.

Principle 3: Attention to Setting and Context

Interpretation and presentation should safeguard the tangible and intangible values of cultural heritage sites in their natural and cultural settings and social contexts.

Principle 4: Preservation of Authenticity

The authenticity of cultural heritage sites should be respected, by communicating the significance of their historic fabric and cultural values and protecting them from the adverse impact of intrusive interpretive infrastructure, visitor pressure, inaccurate or inappropriate interpretation.

Principle 5: Planning for Sustainability

Interpretation and presentation should contribute to the sustainable conservation of cultural heritage sites, through promoting public understanding of, and participation in, ongoing conservation efforts, ensuring long-term maintenance of the interpretive infrastructure and regular review of its interpretive contents.

Principle 6: Concern for Inclusiveness

Interpretation and presentation should encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programmes.

Principle 7: Importance of Research, Training, and Evaluation

Technical and professional guidelines for heritage interpretation and presentation should be developed, including technologies, research, and training. Such guidelines must be appropriate and sustainable in their social contexts.



Guidance in the St Bernhard Church in Vilnius. Photo Sigitas Gandeza, copyright Department of Cultural Heritage under Ministry of Culture, Lithuania.

*The text is based on the Final Proposed Draft of the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, dated 10 April 2007. It was officially submitted to the ICOMOS Executive Committee for consideration and decision regarding its presentation for ratification at the 16th ICOMOS General Assembly in Quebec 29.9.-4.10.2008. http://www.enamcharter.org/downloads/ICOMOS_Interpretation_Charter_EN_10-04-07.pdf

A dozen useful principles of how to start a cultural heritage itinerary

Tradition makes sense only in the way it leaves a space for its contemporary rethinking and is more than just the fixed eternity.

Paul Ricoeur

- 1. Start with deep historical research.**
- 2. Do not start any other business without firstly conducting archaeological excavations.**
- 3. Create a concept of educational methods compatible with the need of society.**
- 4. Compare it with other similar cultural heritage itineraries emphasizing the dimension of multiculturalism.**
- 5. All the restoration works should be carried out in strict compliance with the conventions and characters of the Council of Europe.**
- 6. Collect comprehensive historical and geographical data related to this itinerary.**
- 7. Create a high quality system of clear and unequivocal guideposts.**
- 8. Create appropriate audiovisual information on the itinerary.**
- 9. Create a series of publications: studies, flyers, cassettes, CDs etc.**
- 10. Intersperse the cultural itinerary with some contemporary creativity: concert, theater and other kind of cultural events.**
- 11. Ensure a dynamic relationship between cultural heritage and contemporary creation.**
- 12. Messages, which are intended to be transferred through the heritage object, should be easily readable.**

*Georges Calteux**

CULTURAL HERITAGE DEPARTMENT, LUXEMBOURG

* Georges Calteux formulated these principles as conclusions of the expert meeting at the Council of Europe when the Cultural Route program was launched in the 1980's.



Marianne Lehtimäki and Alfredas Jomantas*

III BALTIC SEA REGION CULTURAL HERITAGE FORUM TASK FORCE

Lessons learned

In order to enhance tourism that is based on local cultural assets, we have to consider local cultural heritage and landscape as community values. Only if we ourselves, in the first place, respect and preserve these assets, our values can be shared with other people.

Local and regional authorities are in charge of promoting socially, culturally and environmentally friendly tourism in their respective areas. The landscape – be it rural or urban – is the starting point. It represents the primary cultural context as well as the first asset for tourism.

Tourism profits obviously on existing infrastructures and resources, however, it should not put in jeopardy the harmonious development of the society. It is therefore very important to take the bearing capacity of local assets into consideration. Local involvement and cross sector expertise have a central role here.

To enhance locality

- **to discover the quality of the ordinary and enlarge the concept of cultural heritage**

The tourist projects are fragile, if they are not anchored locally. To isolate cultural heritage and tourists in “museum reserves” is a disservice for both, and for the society. Tourists’ activities and products should be generated from assets based on local economy and people that are part of their cultural landscape and continuity.

New potentials for tourism can be generated through appraising the daily life and everyday environment - to turn the familiar for us into something exotic for others -, widening the concept of cultural heritage, making it accessible and linking it with other offers and approaches. Integrated cultural tourism offers include different types of tangible and intangible heritage, contemporary culture, local distinctiveness and seasonal activities. Traditions function only collectively, and their constant training and contemporary interpretations should be encouraged. Values of different generations and sub-cultures need to be recognised.

Voluntary organisations and the interest of local people are important buttresses for enhancing local heritage. Their know-how, energy and networks contribute to anchor cultural heritage to social development and to maintain the quality of historic surroundings. They are central stakeholders in the co-operation between cultural heritage and tourism sectors.

Monitor the impacts and review the progress

Tourism is not a panacea, but long-term hard work for local development. It should not be dealt only in terms of advantages and gains. If heritage and its interest are undervalued it will lead to a fake product and disappointment. The aim is to keep a balance between the quantity of tourists and their impact on the quality of heritage or attractions in general. The cases presented in this book promote strategic choices, comprehensive long term policies and periodical evaluations of the impacts of tourism.

Public participation is a democratic exercise leading towards sustainability of tourism management. There must be a major consensus on how and towards what the community should develop concerning its tourist activities. It is important to get the priorities right: long before the foreign tourists arrive there is the local population in need to learn to appreciate their heritage. Thus people become capable to live up to their heritage for tourists. Conflict management should be pro-active. To share public space in a democratic and respectful way means that the local population owns its living space and imposes its rules on outsiders.

Quality tourism is a process of life long learning and improvements. It needs a risk anticipating policy. Without good strategies for a balanced development of tourism

that includes careful consideration of promotion goals, market segments and local tolerance, investments can lead to an overused resource withered away by the market.

Partnerships generate advantages and benefits for cooperation

There is a need for the creation of effective communication channels between all stakeholders. Sharing of knowledge and good practice on sustainable tourism development and management is needed in all levels, also with other countries and regions.

For the competent management of tourism activities, we need experience exchange and learning from each others - of our mistakes as well. Sharing resources and competences can save and "earn" money. Joint destination management may help to reduce marketing costs and partnership can be a condition for subsidies. Joined activities generate synergy and consolidated forces. Co-operation contributes to creativity and added value, and can be a way to meet the challenges of globalization.

Partnership means also costs; meeting and talking takes time. Partnerships are vulnerable to change of leaders and personnel. To be a partner you need to compromise by putting away some of your own identity and sometimes even of your independence. You have to rely not only on yourself, but also on your partner.

Sustainable governance

The process of launching tourism attractions has usually different phases and may need public financing. Not everything should be available for consumption, just because

it might bring profits to someone - mostly the developer. Local society cannot leave the task of development of sustainable tourism to investors. An outsider is not engaged in solving a community's problems, in societal goals, development of cultural assets and investments in and education of local people. The local community is in charge of these tasks, and can gain resources for it with proper governance of tourism.

A fair percentage of direct and indirect revenue generated from tourist visits should be reinvested in local development. Income should be channelled towards the protection, maintenance and appropriate development of cultural and natural assets.

Reuse of historic buildings

The recycling of buildings is prudent use of resources. Many historic buildings can be rehabilitated or upgraded for beneficial tourist use. Converting buildings ensures that outputs are maximised whilst resources used are minimised. At the same we can contribute to the existence and future of historic buildings both in rural and urban areas.

The feasibility study, project planning, restoration and construction should involve all the needed professional skills – including local expertise.

Thus reuse of historic buildings can strengthen the local and historic craftsmanship, too.

To promote cultural interaction

Tourism concerns people of all ages, interests and skills. To sense, to communicate, to taste, to discover, to travel, to

meet, participate and learn..., all these aspects belong to elementary fulfilments of human wellbeing. Quality tourism contributes to intercultural dialogue. It permits us to enrich our perception and empathy. Learning from other cultures diversifies also our skills to solve problems.

The hospitality implies a caring attitude towards people, traditions and heritage, and appreciation for different cultures. The attitude should include also responsible consumption and production patterns to minimise misuse of environmental and cultural assets as well as resources, waste and pollution. This awareness should already be taught at kindergartens and schools. Thus the integrated use of local cultural assets and the enhancement of tourism could contribute to the social, economical and educational goals of societies and strengthen the safety and democratic development of the whole Baltic Sea region.

*The text is elaborated on the basis of the conclusions of the Forum workshops and discussions in the plenum. The four workshops were "Establishing cultural tourism in towns," moderated by Ms. Tomke Laske, Ph.D.; Anthropologist and Tourism Consultant, Belgium and Ms. Marija Dremaitė, Ph.D.; Vilnius University, Faculty of History, "Cultural tourism impact on rural areas and local traditions," moderated by Ms. Ewa Bergdahl, National Heritage Board, Sweden, and Ms. Loreta Skurvydaitė, Ph.D.; Vilnius University, Faculty of History, "Tourist management of cultural heritage sites," moderated by Ms. Paula Wilson, archaeologist, site manager, Finland and Mr. Kestutis Ambrozaitis, General Director, Lithuanian Tourism Association, and "Local, regional and international partnership," moderated by Ms. Reidun Veia, Head of Section for Development Technology Department., Norwegian Directorate for Cultural Heritage and Mr. Martynas Uzpėlkis, consultant in the fields of culture and tourism, KULTUR, Lithuania.

St Casimir's Feast Day Fair is celebrated on the streets and squares of Vilnius in March. It is an example of an event integrating tradition, intangible and tangible cultural heritage and tourist offers. Since the 17th century many pilgrims used to come to town for celebrating the only Lithuanian Saint. After services in the cathedral, the people lingered for a while. This gave rise to the so-called Casimir's Fair that today is celebrated by thousands of sellers, buyers and visitors.



During Soviet times handcraft items from the whole region, including Russia, Belarus and Ukraine were for sale at the St. Casimir's Fair. Even today, many artists and craftsmen from all over the country travel to this traditional handicrafts market to display their metalwork, pottery, paintings and other handmade items. All qualities, all prices and all masters are here – competing with a growing number of Asian low-cost imports. Photo: Alfredas Jomantas.



Various dried flowers and grasses braided together into typical Lithuanian designs and tied to short sticks are taken to church on Palm Sunday and later used to decorate the home. The fabrication of palms is an old tradition of the Vilnius region. The tradition is alive also in contemporary interpretations. A younger generation's creations of palms on sale on the street during St. Casimir Fair. Photo Alfredas Jomantas.



Children and the young take part in the St. Casimir's market in Vilnius. Photo Ewa Bergdahl.

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Skalhult archaeological excavation, Iceland,

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Town Røros in Norway during winter market, photo Trond Taugbol

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This book congregates a regional perspective concerning relations and interactions between tourism and cultural heritage. The articles of this book are based on the presentations by recognised international specialists in tourism studies and by experienced practitioners. The case studies highlight good practices to integrate local cultural assets into tourism activities.

These presentations were held in the III Baltic Sea Region Cultural Heritage Forum in Vilnius in 2007. Geographically the case studies cover Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, the Russian Federation and Sweden – the so called Baltic Sea States.

The Forum was organised by the Lithuanian Ministry of Culture and the Cultural Heritage Department under the Ministry, and the Monitoring Group on Cultural Heritage in the Baltic Sea States. We promote tourism that is based on local assets; nature, cultural landscape, heritage, traditions, crafts and skills, cultural events and offers as well as contemporary art and culture in general.

