

Baltic Sea Region Cultural Routes

Eastern Viking Forum II

Publications of the Ministry of Education and Culture, Finland 2015:3

Marianne Lehtimäki, editor



Baltic Sea Region Cultural Routes

Eastern Viking Forum II

Publications of the Ministry of Education and Culture, Finland 2015:3

Marianne Lehtimäki, editor



Ministry of Education and Culture
Department for Art and Cultural Policy
P.O. Box 29 FIN-00023 Government
<http://www.minedu.fi>

Layout: Erja Kankala, Ministry of Education and Culture, Finland
Editorial Board: Marianne Lehtimäki, Maija Lummeppuro, Mervi Suhonen
Images: Destination Viking Association, Finnish Tourist Board / Visit Finland, Ironbridge,
Ironbridge Institute for Cultural Heritage, State Archaeological Department of Schleswig-Holstein
Cover: Maritime Centre Vellamo, the Forum venue in Kotka, Finland. Photo Jussi Tiainen

ISBN 978-952-263-330-9 (PDF)

ISSN-L 1799-0343

ISSN 1799-0351(Online)

Publications of the Ministry of Education and Culture, Finland 2015:3



A Living History Museum at Foteviken in Sweden. Destination Viking Association.

Summary

The international discussion forum on Baltic Sea region cultural routes, 'Eastern Viking Forum II', held in Kotka in May 2014, focused on ways of utilizing a historic knowledge base, archaeological research and creative industries for the enhancement of cultural tourism in the area. An overall objective was to encourage collaboration between historic research, heritage and tourism expertise when promoting cultural tourism in the regional approaches. Forum presentations and discussions mapped central tasks, identified good examples and addressed practices, operators and available resources for this collaboration. The concept of cultural routes was highlighted as a practical tool for goal-oriented co-operation across sectors and borders. This report gathers the main messages of the forum and disseminates the thematic contents for wider use.

The forum agreed on a Forum Declaration where the creation of a supportive environment for cultural tourism was underlined. The main targets that were stressed for developing cultural tourism in the region were: capacity-building and strengthening the knowledge base, identifying the diversity of heritage and cultural expressions, the central role of local cultures and consolidating cross-sector networking for thematic culture-based products for tourism. The forum encouraged future Presidency Programmes of the Council of the Baltic Sea States (CBSS) and other regional bodies to enhance these objectives.

The Baltic Sea in early history for the people of today

The Baltic Sea region in early history and especially in the Viking Age was chosen as an example of a period that, beyond the concept of nations, links the region. How do the Vikings relate to life today? How can we utilize an archaeological and historic knowledge base, and existing Viking attractions for cultural tourism in the Baltic Sea region?

There is huge interest in the Vikings' ways of life and adventures, which can be interpreted by various means. The sites of the Destination Viking Association and the Council of Europe (CE) 'Viking Routes' geographically cover mainly Scandinavia and Central Europe. Linking the region more efficiently to this and other existent CE Cultural Routes relating to or running across the region would allow access to knowledge and competence and joint marketing resources.

The Viking Age encompasses a multi-layered history that appeals to diverse audience. The legacy is a combination of archaeological findings and narratives, which link wide territories. Yet, the period could be valorised and utilised much more efficiently. As one of the participants concluded: *'"Viking" is one of the most branded words in the world – on the same level as 'cowboy' – but we don't use it much.'*

From cultural substance to economically sustainable tourist products

Cultural substance contributes to economically sustainable touristic products. The World Heritage Site Ironbridge Gorge in the UK uses a method that they name 'connecting'. They bind by thematic narratives the relating history of the site to contemporary business activities, product development and creativity. They follow the principle that tourism interventions should maximise the opportunities for local communities to implement their economic, social and environmental goals. The measures should aim at diversity, balance and access.

When cultural tourism is analysed in terms of an experience economy, heritage assets are perceived as the raw material for tourism. Even though the cultural assets constitute the core of tourism products, the sectors of tourism and culture have barriers to cooperation. Their goals, procedures, stakeholders and target groups differ. Thus, the main target would be to organise the concepts and stakeholders of destinations and focus on marketing and promoting the concept rather than single products.

A national programme, Culture Finland, was presented as one model for a national approach to utilizing culture as a content provider for tourism. The programme aims at bridging the gap between the culture and tourism sectors. A practical model for cultural tourism through organised networking, collaboration and travel product development with cultural elements and research has been elaborated.

Baltic Sea region cultural routes: opportunities, challenges, cooperation and funding

Thematic group tourism based on culture is a topical objective in the Russian Federation for the regional distribution of tourism. The main targets concern the development of tourism infrastructure, marketing, informational tools and the forming of clusters of sites and services. New ways of working have been studied even at the project level. 'The project Common History in the Past – For the Common Future' was inspired by the Viking Age. It built partnerships between museums, researchers, archaeologists and local authorities across borders in the Baltic Sea region to share practices and analyse success models.

A regional perspective on cultural heritage assets has huge potential and can even offer totally new assets for cultural tourism. There are long-term expert networks on culture and cultural heritage, which know the region well; there is the political interest and the financial resources for further joint development of cultural tourism approaches. As such, the CE Cultural Routes, and EU initiatives and funding opportunities for cultural tourism were presented.

Regional background and policy

The international discussion forum on Baltic Sea region cultural routes 'Eastern Viking Forum II' enhanced even a systematic approach to policy-making in the fields of culture and creative industries within the work of regional councils. The forum was held as a part of the programme of the Finnish Presidency of the CBSS. It was a sequel to a seminar of the Northern Dimension Partnership on Culture (NDPC) that dealt with Viking heritage in North-West Russia and was arranged in St Petersburg in 2012.

The NDPC Steering Committee, the Barents Joint Working Group on Culture of the Barents Euro-Arctic Council, the CBSS Senior Officials Group for Culture and the Priority Area Coordinators of the Steering Group of EU Strategy for the Baltic Sea Region were invited to participate in the event, and joint meetings back-to-back with the forum were arranged. In addition, experts of the Monitoring Group on Cultural Heritage in the Baltic Sea States were engaged in the forum arrangements. The forum was arranged by the Ministry of Education and Culture, Finland and received financial support even from the Ministry for Foreign Affairs of Finland.

The two-day forum was attended by over 70 participants ranging geographically from Central Europe to all shores of the Baltic Sea, up to the European Arctic area.

Резюме

Международный дискуссионный форум по культурным маршрутам региона Балтийского моря Eastern Viking Forum II (2-ой форум «Восточные викинги»), состоявшийся в г. Котка в мае 2014 года, был посвящен обсуждению возможностей использования базы исторических знаний, археологических исследований и креативной индустрии для развития культурного туризма в регионе. Его главной целью стало стимулирование сотрудничества между экспертами в области истории, культурного наследия и туризма в рамках увеличения роли культурного туризма в региональном развитии. В докладах и дискуссиях были поставлены ключевые задачи, идентифицированы примеры успешной деятельности и названы практики, участники и имеющиеся ресурсы для такого сотрудничества. Концепция культурных маршрутов была представлена в качестве руководящей идеи и практического инструмента целенаправленного межотраслевого и трансграничного сотрудничества. Данный отчет предназначен для ознакомления более широкой публики с основными идеями Форума и тематическим содержанием заседаний трех панельных дискуссий.

На Форуме была принята Декларация, в которой подчеркивается особая важность формирования благоприятных условий для развития культурного туризма. Ключевыми целями с точки зрения стимулирования культурного туризма в регионе были названы следующие: строительство институционального потенциала и укрепление базы знаний, поощрение многообразия форм культурного наследия и культурного самовыражения, обеспечение центральной роли местных культур и консолидация межотраслевого сотрудничества по созданию тематических туристических продуктов на базе культуры. Форум обратился к странам-членам Совета государств Балтийского моря (СГБМ) с призывом в рамках будущих программ председательства и в рамках работы других региональных организаций оказать поддержку реализации этих целей.

Балтийское море в ранней истории – для современного человека

Выбор периода ранней истории региона Балтийского моря и особенно эпохи викингов обусловлен тем, что именно этот период объединяет регион вне зависимости от национального контекста. Каким образом викинги связаны с нашей современной жизнью? Как мы можем использовать базу знаний в сфере археологии и истории и имеющиеся достопримечательности эпохи викингов для развития культурного туризма в регионе Балтийского моря?

В мире наблюдается огромный интерес к образу жизни и приключениям викингов, которые можно интерпретировать по-разному. Объекты «Маршрутов викингов» Ассоциации «Destination Viking» и Совета Европы географически находятся, в основном, в странах Скандинавии и Центральной

Европы. Установление более тесной взаимосвязи региона с этим маршрутом и с другими действующими Культурными маршрутами Совета Европы, имеющими отношение к региону или проходящими через него, позволит обеспечить доступ к информации и компетенциям и объединить маркетинговые ресурсы.

История эпохи викингов многогранна и интересует разнообразную аудиторию. Наследие викингов – сочетание археологических находок и исторических хроник, объединяющих огромные территории. Тем не менее, наследие этого исторического периода мы могли бы использовать гораздо более эффективно. Один из участников Форума заметил, что ««Викинг» – один из самых известных «брендов» в мире, как и «ковбой», однако мы недостаточно его используем.»

От культурного контента к экономически устойчивым туристическим продуктам

Культурный контент используется для создания экономически устойчивых туристических продуктов. В ущелье Айрон-Бридж в Великобритании, внесенном в список объектов Всемирного наследия ЮНЕСКО, используется т.н. «связующий метод», который заключается в увязывании истории объекта с современным бизнесом, разработкой продукции и креативных технологий с помощью тематических рассказов. Здесь руководствуются принципом, что туристическая «интервенция» должна максимально увеличивать возможности местных сообществ осуществлять свои хозяйственные, социальные и экологические цели. Предпринимаемые меры необходимо нацелить на обеспечение разнообразия, равновесия и доступности.

Если культурный туризм анализируется в контексте экономики впечатлений, то активы культурного достояния рассматриваются как сырьевой материал для туристической индустрии. Даже если культурные ценности представляют собой основу для туристических продуктов, между туризмом и культурой существуют определенные барьеры, стоящие на пути сотрудничества. Цели, практики, участники и целевые группы этих сфер деятельности различаются между собой. Таким образом, ключевой целью является разработка концепций и привлечение партнеров на местах, а затем концентрация внимания на маркетинге и популяризации концепций, а не отдельных продуктов.

Национальная программа Culture Finland («Культура Финляндии») была представлена в качестве одной из моделей национального подхода к использованию культуры как провайдера контента для развития туризма. Программа направлена на преодоление дистанции между культурой и туризмом. Была разработана практическая модель культурного туризма посредством организованного создания сети связей и контактов, сотрудничества и разработки туристических продуктов с использованием элементов культуры и результатов исследовательской деятельности.

Культурные маршруты региона Балтийского моря: возможности, вызовы, сотрудничество и финансирование

В Российской Федерации тематический групповой туризм на базе культуры является важной целью в сфере регионального распределения туристской активности. Ключевые задачи включают развитие туристической инфраструктуры, маркетинга, инструментов информирования, а также формирование кластеров объектов и услуг. Новые методы работы изучались даже на уровне проектов. Проект «Общее историческое прошлое – для общего будущего» был вдохновлен эпохой викингов. В результате реализации проекта были созданы трансграничные партнерства между музеями, исследователями, археологами и местными органами власти стран региона Балтийского моря в целях обмена опытом и анализа моделей успеха.

Регион обладает огромным потенциалом по освоению культурного достояния в будущем и даже может предложить совершенно новые ресурсы для развития культурного туризма. Здесь созданы долгосрочные партнерства экспертов в области культуры и культурного наследия, превосходно знающие регион; имеется политический интерес к дальнейшей совместной разработке подходов к развитию культурного туризма, а также финансовые ресурсы для этой деятельности. В этой связи на Форуме была представлена информация о Культурных маршрутах Совета Европы и инициативах ЕС, а также возможностях финансирования сферы культурного туризма.

Исходная информация и политика в регионе

Международный дискуссионный форум по культурным маршрутам региона Балтийского моря Eastern Viking Forum II (2-ой форум «Восточные викинги») также способствовал укреплению систематического подхода к разработке политики в сфере культуры и креативной индустрии под эгидой региональных советов. Форум был организован в рамках программы председательства Финляндии в Совете государств Балтийского моря (СГБМ). Он стал последующим мероприятием Партнерства «Северного измерения» в области культуры (ПСИК) после семинара, посвященного наследию викингов на Северо-Западе России и состоявшегося в 2012 году в Санкт-Петербурге.

Для участия в Форуме были приглашены представители Руководящей группы Партнерства «Северного измерения» в области культуры, совместной Рабочей группы по культуре Совета Баренцева/Евроарктического региона, Комитета старших должностных лиц по культуре Совета государств Балтийского моря и координаторы приоритетной области Руководящего комитета Стратегии ЕС для региона Балтийского моря, и в рамках Форума последовательно состоялись их совместные заседания. Кроме того, в организации Форума была задействована Группа по мониторингу культурного наследия государств региона Балтийского моря. Форум был организован Министерством образования и культуры Финляндии и получил финансовую поддержку от Министерства иностранных дел Финляндии.

В двухдневном Форуме приняло участие более 70 человек из разных регионов – от Центральной Европы до побережья Балтийского моря и Арктической зоны Европейского Севера.

Contents

Summary	4
Резюме	6
Introduction	11
Abbreviations	13
The forum messages in brief	14
A multi-layered history attracts a diverse audience	14
Connect sites and routes to contemporary cultural expressions and fresh business ideas	15
Exploit the diversity of the BSR when profiling it for tourism	16
Join regional and European cultural tourism initiatives	16
BSR cultural tourism: strengths, weaknesses, opportunities, threats	17
Forum Declaration	20
Regional policy framework	22
Towards a coherent cultural policy	
Deputy Director General Hanna Lehtinen	22
Cultural and creative industries in the Northern Dimension area	
Chairperson Urszula Ślęzak	22
BSR embodies an intriguing mixture of historical sites and contemporary art	
Director a.i. Marjo Mäenpää	23
The Baltic Sea region in early history for the people of today	25
The current applications of history in reference to the Viking Age	
Professor emeritus Kristian Gerner	25
Historical knowledge base for developing Viking tourism	
Associate Professor Dan Carlsson	27
Vikings – the potential of one of the strongest brands in the world	
Board member Geir Sør-Reime, Destination Viking Association	29

Forum cultural substance to economically sustainable touristic products	32
Touring cultures: geographies of creativity – economies of sustainability	
Director, Professor Mike Robinson	32
Selling culture: success and opportunities in the BSR	
Project consultant Maria Erashova	34
Culture Finland programme as a case study for tourism development	
Programme Manager Susanna Markkola	36
Baltic Sea region cultural Routes:	
opportunities, challenges, cooperation and funding	38
Cultural routes: possibilities and challenges in modern-day Russia	
Major Specialist-expert Elena Bobrovskaya	38
The Russian case: from a common history to a common future	
Director Daria Akhutina, Association Norden	39
Adopting European models to the region	
Alfredas Jomantas, Department of Cultural Heritage under the Ministry of Culture, Lithuania; Member of the CBSS MG	40
Synergy through transnational networking: Council of Europe Cultural Routes	
Director Penelope Denu, European Institute of Cultural Routes	42
EU initiatives and funding opportunities for cultural tourism	
Policy officer Silvia Draghi, European Commission	45
Acknowledgements	47
Appendix: CE Cultural Routes in the BSR	49

Introduction

The discussion forum on Baltic Sea region cultural routes ‘Eastern Viking Forum II’, held in Kotka, Finland, pondered topical ways of enhancing quality cultural tourism in the Baltic Sea region on the basis of the common early history of the area. The concept of cultural routes was highlighted as one tool for goal-oriented co-operation across sectors and borders. The Viking Age was chosen as a reference period used to study ways of utilising historic substance and heritage expertise for cultural tourism.

The discussion forum was the sequel to the ‘Eastern Viking Forum’, held in St Petersburg 2012 by the Northern Dimension Partnership on Culture (NDPC). A report analysing the current state of and the future for Viking Age heritage and tourism in North-West Russia served as both the background study for the St. Petersburg forum and the inspiring starting point for the programme of the discussion forum.¹

The Kotka forum was organised by the Ministry of Education and Culture, Finland in the framework of the Finnish presidency of the Council of the Baltic Sea States (CBSS) 2013–2014. When organizing the forum Finland paid special attention to improving synergies between regional councils as well as with the NDPC. Simultaneously with the CBSS presidency, Finland had the chairmanship of the Barents Euro-Arctic Council 2013–2015. The Barents joint working groups on culture and on tourism exchanged information about themes related to the discussion forum.

The forum programme was prepared in cooperation between the Ministry of Education and Culture, Finland, and the Culture Finland programme with contributions by the Ministry of Employment and the Economy, Finland, the Maritime Museum of Finland, National Board of Antiquities, Finland and members of the Monitoring Group on cultural heritage in the Baltic Sea States.

To the reader

In this report, the main outcome is summarized in the Forum Messages chapter. The forum’s starting point, the expert speeches of the three panels as well as lively discussions and comments from the forum are included in these considerations. This chapter also includes a SWOT analysis, which maps the state of the BSR’s cultural tourism with special reference to the Viking Age.

The Forum Declaration highlights the priorities and streamlines current targets for regional bodies in promoting cultural tourism in the BSR.

¹ Carlsson, Dan & Selin, Adrian 2011, A Study on the Viking Route Heritage Sites in Russia, online address <http://www.northerndimension.info/research-projects/culture/113-viking-route-heritage-sites-in-russia>

The opening speeches create the regional policy framework of the forum. Presentations in the panels are edited as summaries valorising the sub-themes. These texts are based on transcription of all the speeches, sent abstracts and notes made at the forum.

During the whole event, fluent interaction between the speakers on stage and the audience was possible via an electronic message board. A few focal points raised by the forum audience are included in this report (indicated as #VIKINGFORUM). The full video documentation of the forum is available as a video documentary via the following link: <http://www.ndpculture.org/blog/video-report-from-the-baltic-sea-cultural-routes-eastern-viking-forum-ii-held-on-20-21-may-2014-in-kotka-finland-has-been-released>

Pleasant reading!



The Viking Age can be understood as a chronological and a geographical demarcation. It refers to archaeological sites and remains, travels, routes, outdoor life, navigation skills, migrations, trade and battles. At the same it illustrates the mobility that predicts the modern notion of the nation state and, given the contemporary mobile, floating world, allows numerous interpretations. It is easy to identify the Viking world, and at the same time to imagine their adventures. Thereby the Viking legacy embodies potential for tourism, integrating both cultural heritage on one hand and knowledge and skill-based creative practices on the other. Destination Viking Association.

Abbreviations

Barents JWGC	Barents Joint Working group on Culture
BEAC	Barents Euro-Arctic Council (Norway, Finland, Russia, Sweden, Denmark and EU)
BSR	Baltic Sea region
CBSS	Council of the Baltic Sea States (Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, the Russian Federation, Sweden and the EU Commission)
CBSS MG	Monitoring Group on cultural heritage in the Baltic Sea States (Council of the Baltic Sea States' working group)
CBSS SOGC	CBSS Senior Officials Group for Culture (Council of the Baltic Sea States' working group)
CE	Council of Europe
CF	Culture Finland (an umbrella programme for cultural tourism)
DG	Directorates-general of the Council of the European Union
EC	European Commission
EICR	European Institute of Cultural Routes
CE EPA on Cultural Routes	Council of Europe Enlarged Partial Agreement on Cultural Routes
EUSBSR	EU Strategy for the Baltic Sea Region
EUSBSR PA Culture	Priority Area Culture of the EU Strategy for the Baltic Sea Region
EUSBSR PA Tourism	Priority Area Tourism of the EU Strategy for the Baltic Sea Region
ND	Northern Dimension
NDPC	Northern Dimension Partnership on Culture
OECD	The Organisation for Economic Co-operation and Development
UNWTO	World Tourism Organization
#VIKINGFORUM	Comments by the forum audience via an electronic message board

The forum messages in brief

It is important to generate a shared, wider framework of regional culture and heritage assets for regional cultural tourism approaches. The enhancement of cultural tourism requires common identification of core themes, narratives and storylines which interest visitors and which local communities are proud to present.

A multi-layered history attracts a diverse audience

For the Roman Empire, the BSR was the No-Rome, a region of tribal societies who did not have a similarly developed formation of society. This is how Roman Tacitus in his *Germania* AD 98 recorded customs of some of the folk who lived in the area we call Baltic Sea region now; ‘warlike, cudgel-brandishing Aesti on the right shore’, and the Fenni as ‘an unbelievable wild and horribly poor tribe, who tipped their arrows with bones, travelled fast on foot, slept on the ground and clothed themselves in skins.’ These ‘barbarians’ outside the limits of the Roman Empire only got admiring remarks for ‘their unusual ships, with a prow at ends, no sails, and no fixed rowing position along the gunwales.’²

Over centuries, these migrating people of diverse ethnic groups in the BSR left their traces in the landscape, created an intangible heritage and vernacular culture of a kind and scale that differs that of the Roman Empire. It is not simple to interpret this early history of the Baltic Sea region in dynamic historic narratives with one exception: the period of Vikings. The Viking legacy, dating from the

8th – 11th centuries AD, is a phenomenon of the region that is unique on a European and even an international level.

History is an innovation and a social construction, stated Kristian Gerner, Professor emeritus of history, at the forum. It is re-interpreted in ever-changing social contexts. What is important for contemporary people always has a great impact on question framing in research of the past. Accordingly, scientific results – interpretations of the past – are re-formulated for changing audiences. The Scandinavian heroic picture of Viking males sailing off on adventures has its roots in compositions of national heroic stories of the 18th and 19th centuries. Today the Vikings are perceived as strong, broad-minded travellers, traders, entrepreneurs, and migrants to new areas. But still, there is no one scholarly definition of who the Vikings were.

Although the traces of the Viking period in the landscape often are rather modest and fragile, in the BSR we do have the treasure of a Viking legacy. We have archaeological sites consisting of harbours, sites of governance, defensive structures, settlements and burial places, and production sites. We have numerous collections of artefacts and runic scripts.

² As translated in Palmer, Alan, 2005, *Northern Shores: A History of the Baltic Sea and its Peoples*, p. 17–18.

Moreover, we have a richness of intangible heritage in the forms of sagas, chronicles and legends or shipbuilding technology and navigation skills. Taken all together, these enable many interpretations. Relevant source materials are available in western and eastern directions, from the Atlantic coasts to the eastern Viking route in North-West Russia, and further down to the Black Sea and the Caspian Sea.

Viking history and heritage unite the BSR and raise interest worldwide. A number of visitor sites and tourist attractions demonstrate the Viking legacy mainly in Scandinavia and around the Baltic Sea. Some of them are authentic sites; some are reconstructions of 'Viking' farms or villages. Viking heritage is revitalised in different 'living history' events, outdoor activities or by utilizing intangible heritage (like storytelling). All these different ways transmit a complex and highly interesting picture of the past and offer memorable experiences.

The common narrative of the Vikings and the historic evidence related to them connect large areas, thus giving excellent chances for synergy between the sites, cultural actors and tourism businesses. The CE Cultural Route of 'Viking Routes' gathers together destinations on the Atlantic coast, in southern Scandinavia and elsewhere in the BSR and in Central Europe. However, the economic and immaterial benefits of this common historic treasure could be much better exploited. There is a lack of interaction between the research of the Viking Age published in English, on one hand, and that published in Russian, on the other hand. If this would be improved it would enhance common tourist approaches between east and west.

Professor Mike Robinson, an expert in cultural heritage and tourism and Director of the Ironbridge International Institute for Cultural Heritage, stressed at the forum that there has never been a better time for valorising the Viking Age than now. It really is a multi-layered history that attracts a diverse audience. 'How to convince tourism agencies that early history is a resource for development and travel?' asked Dan Carlsson, and got a comment on the Message Wall: *"Viking" is one of the most branded words in the world – on the same level as 'cowboy' – but we don't use it much.*

Connect sites and routes to contemporary cultural expressions and fresh business ideas

The concept of cultural tourism has expanded to encompass traditional heritage sites, contemporary culture, authentic local produce and the everyday life of local inhabitants. This enlarged focus asks for new management and marketing, even on a regional level.

Good practices regarding the use of history and heritage assets as a central knowledge base and inspiration were analysed from different perspectives. All the actors have common challenges. The profiling of sites and routes by narratives enables us to connect them to contemporary cultural expressions and fresh business ideas. A coherent narrative is similar to a brand, as Mike Robinson highlighted in his presentation. The narrative binds the stakeholders of the theme together; it is the common thread and the fundament for the building of attractions and services, and for marketing efforts.

These processes require fresh models of collaboration and partnerships, new ways of financing and funding, innovative attempts to use volunteer labour and to link cultural expertise to tourism offers. The focus on creative and intangible resources should be enlarged and mix culture, education, entertainment and relaxation. Further necessities are profound analyses of tourism markets and creative ways of integrating heritage values to contemporary offers. Soft marketing uses social media and develops app technologies.

Tourism interventions are sustainable when linked to the goals of the development of the local community. They should maximise opportunities to implement their economic, social and environmental objectives. Thereby they can increase employment, enhance and diversify local services as well as maintain and cultivate the environment.

The lack of mutual understanding of the culture and tourism sectors often hinders the development of cultural tourism. Actors in the cultural fields should be more familiar with business mechanisms. The tourism sector should pay attention to how the rate of return from tourism services could be directed to building the infrastructure of destinations and to their proper maintenance. Moreover, both sectors should develop

an economic win-win situation of working together in terms of the production of content and facilities. The national umbrella programme Culture Finland was presented as one model of implementation of those objectives by the close collaboration across sectors for cultural tourism via a network team model.

Exploit the diversity of the BSR when profiling it for tourism

In the northern climate, culture and creativity are the genuine products of the entire tourism market. In the Russian Federation, cultural tourism is perceived as an industry contributing to the prosperity, development and employment of areas. These objectives are linked with the development of tourism destinations outside Moscow and St. Petersburg. Even in North-West Russia, the main challenges in promotion of cultural tourism are investments in tourism infrastructure, new models of collaboration and the enhancement of accessibility and attractiveness. Having common historical roots and a rich cultural heritage, cooperation with experts and sites in the BSR assists streamlining development measures.

When developing cultural tourism in the BSR, it is important to embrace a large scale and, in addition to the tourism and culture sectors, create connections between other fields (such as agriculture, education, environmental administration and the local economy). The local actors have a crucial role. We should learn to exploit the diversity of the BSR when profiling it for tourism: in addition to Vikings and the Hanseatic towns, we could valorise the historic wooden towns, the variety of churches, historic fortifications, as well as parks, gardens and landscapes. And not to forget the twentieth-century built heritage, which encompasses the social pursuits of the century including Nordic welfare and communist manifestations.

The long-term target should be to generate original, credible, varied and imaginative interpretations on the bases of the regional diversity of landscapes, the historic knowledge and attractions engaging the local communities.

Join regional and European cultural tourism initiatives

The CE Cultural Routes Programme is a prominent tool for transnational networking and cluster development. The first CE Cultural Route started in 1987. The EPA on Cultural Routes allows member states to participate in the systematic developing of the goals and principles. Four out of the CBSS' 11 states have joined this Agreement on Cultural Routes; namely Germany, Lithuania, Norway and the Russian Federation. At the turn of the millennium, the number of existing routes was seven, compared to 29 of them today.

CE Cultural Routes are many different things under an umbrella of a European theme. In practise a Cultural Route is about interaction between places, stakeholders, entrepreneurs and experiences. The main benefits of the work are 'soft' ones, those measured in terms of raising awareness, engaging communities, enhancing education and stimulating research and interest on valorising cultural heritage. New CE Cultural Routes would be an option for the BSR.

The CE does not have its own funding programme for the maintaining of individual routes, but financial support for the launching of international Cultural Routes can be applied for from the EC. Calls for proposals for new thematic routes open every year. The EC Cultural Routes are supplementary to – not competing with or contradicting – CE Routes and all the cultural routes on local and transnational levels on the European continent.

EU funding for culture and tourism is an important and partly underexploited resource in the BSR. The funding programmes are based on the fact that there are many different players in the field, from those involved with immaterial ideas to those involved in production, marketing and consumer services, from SMEs to destination managers, from the public sector (e.g. museums) to the NGOs – all with different needs. The current aims for the EU financing programmes include creating synergy between tourism and high-end and creative industries, diversifying the EU tourism offer and sustainable transnational tourism products.

BSR cultural tourism: strengths, weaknesses, opportunities, threats

The SWOT analysis weighs the current enhancement of BSR cultural tourism and routes based on regional characteristics and the use of early history of the region with special reference to the use of the Viking Age.³ It is divided into four sub-themes:

- Early BSR history as a resource to be utilized in tourism
- BSR assets and attractiveness
- The enhancement of cultural tourism on a regional level
- The concept of a cultural route

EARLY BSR HISTORY AS A RESOURCE TO BE UTILIZED IN TOURISM

STRENGTHS: <ul style="list-style-type: none">• We have rich and fast growing scientific knowledge about early history of the BSR• History is an interpretation; many ways of presenting it can be scientifically relevant• Early BSR history suits well our contemporary time since it is multi-layered and illustrates in many interesting ways mobility and trans-nationality in centuries before contemporary nations came into being• Early BSR history is also a fascinating and varied source of cultural experiences. For example the Vikings' adventures and ways of life are fascinating to modern people and travellers, and can be exploited for tourism uses in many ways• History, and especially early history, is the hobby of numerous clubs and societies, particularly engaging youth• There are good examples to study; success stories, attractive sites and good practices of how creative industries use (pre)historic periods and how to link various sites through joint projects	WEAKNESSES: <ul style="list-style-type: none">• The regional historical knowledge base for tourism development is not comprehensive and accessible enough since conventional ways of using history as authorized national narratives dominate• Deficiency in cooperation between researchers referring, for example, to the Viking legacy on the western and eastern sides of the geographical area of the Viking Age culture• Common marketing arrangements mainly concern sites in the western area of the BSR
OPPORTUNITIES: <ul style="list-style-type: none">• Worldwide there is a keen interest regarding the Viking Age and a huge unused potential for the early history of the BSR to be used for tourism• Creative economies can produce fresh cultural substance and products when utilizing historical resources• Cultural tourism can enhance a more accurate regional perspective on the BSR's early history, valorising the archaeological evidence, composing narratives and constructing routes to display, for example, different kind of connections and cultural influences before and during the Viking Age	THREATS: <ul style="list-style-type: none">• Make-believe-history tarnishes the reputation of history based cultural tourism

³ The SWOT is based on a draft presented by Associate Professor Dan Carlsson at the Kotka forum. The draft was further elaborated in a team composed of the Chair of the CBSS SOGC 2013–2014, the Project Coordinator and the Forum Secretary, and the report editor, who could make use of the experiences of regional collaboration and activities of the CBSS MG.

BSR ASSETS AND ATTRACTIVENESS

<p>STRENGTHS:</p> <ul style="list-style-type: none"> • Heritage, nature and landscape merges the BSR • Cultural heritage offers an endless number of contexts for interpretations of the past, valorising cultural connections and embodying characteristics of the environment, which interests the inhabitants and visitors of the BSR • There are long-standing expert networks dealing with culture, cultural heritage, research, creative industries, tourism and the development of the region which have generated regional perspectives on their subject and have created fluent communication channels • There is keen interest, a good operative environment and several approaches across sectors, when it comes to enhancing regional visibility and the ingredients of common identity in the BSR 	<p>WEAKNESSES:</p> <ul style="list-style-type: none"> • In general, all regional stakeholders should deepen their knowledge of the common characteristics of the BSR • In particular, the tourism sector has not yet achieved enough comprehensive regional perspective on cultural heritage assets
<p>OPPORTUNITIES:</p> <ul style="list-style-type: none"> • Cultural heritage, both material and intangible, offers a huge potential for further development of history and heritage-related activities and attractions, product design, creative industries and tourist business • Awareness and knowledge of history provide depth and richness when reading the cultural environment and contribute to cultivated tourist products • Demanding and enthusiastic new target groups of cultural tourism value the varied cultural offerings of a country – for instance design, architecture, food, the way of life of local people – which generate new business ideas 	<p>THREATS:</p> <ul style="list-style-type: none"> • There are qualitative differences in the region dealing with the appropriate protection of the environment and cultural heritage sites which hinder close collaboration • Disregarding the crucial role of local actors when developing cultural tourism based on heritage and historical research can result in a large number of disadvantages, weaknesses and even threats

THE ENHANCEMENT OF CULTURAL TOURISM ON A REGIONAL LEVEL

<p>STRENGTHS:</p> <ul style="list-style-type: none"> • The enhancement of cultural tourism is topical in several BSR countries, including the Russian Federation, and the stakeholders of cultural tourism are growing in numbers, creating and participating in international cultural and tourist projects • There are several financial programs for supporting the development of cultural tourism 	<p>WEAKNESSES:</p> <ul style="list-style-type: none"> • The dominance of single and disintegrated tourist products rather than comprehensive approaches which could link the assets of larger regions through chosen narratives • It is difficult to manage travel easily in a west–east orientation. There are practical problems for visitors such as the need for a visa, language difficulties and a lack of ATMs
<p>OPPORTUNITIES:</p> <ul style="list-style-type: none"> • Cultural tourism can promote understanding among people with different backgrounds and worldviews • Local engagement is the positive engine for sustainable tourism products, and can offer opportunities for the general public to take part in learning skills and share experiences • Interactive mobile applications and social media can be used for the physical and intellectual access to sites and products – particularly taking into consideration that the young generation prefers spontaneous patterns to ready-defined products and routes 	<p>THREATS:</p> <ul style="list-style-type: none"> • Actors in the fields of art and culture are not familiar with the mechanisms of tourism. Therefore there are difficulties in finding a common language between actors in the fields of culture and the creative industries on one hand and tourism on the other

THE CONCEPT OF A CULTURAL ROUTE

<p>STRENGTHS:</p> <ul style="list-style-type: none"> • The concept of a cultural route refers to an interesting narrative, which connects areas/sites and captures their past and present. It implements cultural, educational and tourism goals of the areas/sites concerned • The concept can be used as a tool for different types of interventions aimed at the development and regeneration of local employment and business, such as: <ul style="list-style-type: none"> - strengthening the attractiveness and sustainability of existing sites and connections - enhancing networking and the internationalisation of sites, which are thematically or functionally related - promoting and regenerating attractions in the periphery in connection to the chosen narrative - streamlining and revising thematic and touristic offers • There are success stories of existing cultural routes to study; how they raise awareness, engage communities, enhance education and stimulate research, and awaken interest in protecting cultural heritage 	<p>WEAKNESSES:</p> <ul style="list-style-type: none"> • Southern Europe dominates the CE Cultural Routes due to the fact that most of the Baltic Sea states have not joined the CE EPA on Cultural Routes. Thereby the CE Cultural Routes do not embody well the whole diversity of European culture as the values and heritage of Northern Europe are weakly valorised through these routes
<p>OPPORTUNITIES:</p> <ul style="list-style-type: none"> • The cultural route concept is well suited to building connections between communities and their heritage, as well as between inhabitants and visitors, offering a full immersion learning experience for people of all backgrounds and ages. Thereby constructing and maintaining a cultural route can assist in raising awareness, stimulating research and awakening interest in protecting cultural heritage • Cultural routes bring tourists 'off the beaten track', thus it is a suitable concept for accelerating development in less known districts • The CE Cultural Routes are a way of bringing CE conventions (like the Faro Convention of the value of cultural heritage for society) to local citizens • The EICR welcomes new projects as candidates for certificate as CE Cultural Routes for example, to develop transnational CE Cultural Routes in northern and arctic areas. • Cultural routes are also a way to realize the EU motto 'United in diversity' 	<p>THREATS:</p> <ul style="list-style-type: none"> • A lack of integration of socially and economically sustainable tourism products on the route • A lack of 'owners' of the route, who constantly revise thematic narratives and tourism products • In a phase of a failing economy, it is challenging to maintain and market existing cultural routes

Forum Declaration

The Forum Declaration was adopted by the Kotka forum 21 May 2014.

The discussion forum ‘BALTIC SEA CULTURAL ROUTES – Eastern Viking Forum II’ was organized by the Ministry of Education and Culture, Finland in the framework of Finland’s presidency of the Council of the Baltic Sea States at the Maritime Centre Vellamo in Kotka, Finland, on 20–21 May 2014.

The forum discussed cultural resources, scientific research of cultural heritage and optimum ways regarding how to use these for the development of attractive and sustainable tourism offers. The forum aimed at strengthening collaboration between various stakeholders relating to heritage, research and tourism in the Baltic Sea and Northern areas so as to enhance cultural tourism.

In line with the forum’s focus on seeking models and practices that work on international and regional levels and given the transnational narrative of the Vikings and associated heritage, the concept of cultural routes was promoted as being an effective tool for cross-sector and cross-border networking together with the sustainable use of local resources for tourism development.

The forum was the follow-up to ‘Eastern Viking Forum’ held in St. Petersburg in April 2012 where ‘The Study on Viking Age Heritage Sites in Russia’ was presented and both Russian and Scandinavian Viking heritage sites were discussed in the light of tourism and education. This forum was organized by the Northern Dimension Partnership on Culture (NDPC).

The participants of the forum noted that:

- The Baltic Sea region (BSR) has an outstandingly diverse and attractive cultural life, cultural heritage of great value and emerging economies of cultural and creative industries;
- Cultural tourism is a growing sector in the BSR and generates employment and the development of urban and rural areas;
- As cultural research and know-how on heritage management are well advanced in the BSR, these knowledge resources should be used for the development of sustainable cultural tourism for the benefit of the social and economic well-being of the region;
- There is a coherent framework of cooperation in the fields of culture and cultural heritage in the BSR based on a wide range of inter-governmental and non-governmental formats. As such can be mentioned here the Senior Officials Group for Culture under the Council of the Baltic Sea States (CBSS SOGC); the Monitoring Group on Cultural Heritage in the Baltic Sea States (CBSS MG); the cultural network ARS BALTICA; the Barents Joint Working Group (JWG) on Culture; the NDPC;
- Tourism is referred to as a high priority industry in the European Union Strategy for the Baltic Sea Region (EUSBSR) Priority Area CULTURE, and the Strategy of Social and Economic Development of the North-West Federal District of the Russian Federation until 2020;
- There are numerous regional networks focusing on tourism in the BSR, too. The Barents JWG on Tourism and EUSBSR Priority Area TOURISM Steering Committee can be mentioned as some corresponding bodies to the above mentioned networks on culture;
- The European Union, Iceland, Norway and the Russian Federation underline the significance of cultural tourism and encourage the development of cultural routes. For example, the development of cultural and sustainable tourism is one of the priority actions of the EUSBSR;
- Several activities have been established by international organizations in the fields of cultural heritage and creative tourism; such as the CE, UNWTO, UNESCO and OECD. For example the CE Cultural Routes Programme promotes cross-border cultural co-operation, and illustrates the rich diversity of European culture and heritage and is a valuable tool for intercultural dialogue and contributing social cohesion;
- ‘The Route of Saint Olav Ways’ and ‘The Viking Routes’ are already existing Council of Europe Cultural routes situated in the BSR and referring to the Viking theme;
- Maintaining and promoting of existing national routes is an integral part of enhancement of cultural tourism.

The participants of the forum underlined that:

- It is important to create a supportive environment for cultural tourism and its development within the BSR;
- In order to exploit the relationship between the tourism industries and cultural sectors it is necessary to understand how added value is created between these sectors and to utilize the competence of actors in these fields as well as local and regional communities;
- The promotion of cultural tourism requires constant and interactive cross-border development activities, based on the wide range of inter-government and non-government bodies addressing local and regional development, culture, research and tourism in the region;
- The development of cultural routes can offer a potential for sustainable cultural tourism development in the BSR.

The following emerged as central targets in promoting cultural tourism in the BSR:

- Capacity-building and enhancing the knowledge base through research and education;
- Encouraging the diversity of cultural heritage, cultural expressions and local cultures;
- Directing tourism incomes to assure the quality of sites and the sustainable development of the areas concerned;
- To evaluate the use of cultural routes as working methods in promoting cultural tourism in the BSR;
- Consolidating cross-border networking and constant interaction for thematic cultural-based products for tourism;
- To improve communication and cooperation between and within the existing organizations and tourism business in the BSR and the Barents area and to work closely together with relevant international organizations and stakeholders for promoting cultural tourism.

The forum encourages that future presidency programmes of the CBSS and other regional bodies would enhance these targets.



The early history of the BSR has left traces in the landscape. Some of them are as obvious as the Semi-circular Wall in Fotoviken, whereas many others would require more research, including comparative studies and archaeological excavations. The Linnamäki hillfort in Porvoo, Finland, is situated near the eastern route of the Vikings in the Gulf of Finland. The flora in the meadows of the ridge include species possibly introduced along with the settlement in the Late Iron Age (800–1050 AD). Not much more is known. Aerial photograph of the Fotovikens Museum, Destination Viking Association. A view to Linnamäki hillfort by Marianne Lehtimäki.

Regional policy framework

Towards a coherent cultural policy

*Ministry for Foreign Affairs of Finland
Deputy Director General Hanna Lehtinen*

The Finnish goals for the work of regional councils can be summarised in three words: coherence, cooperation and continuity. Interaction between regional structures and events should be strengthened in order to increase synergies. This forum shows one way to implement this policy.

The CBSS forms the framework for this discussion forum on Baltic Sea Region Cultural Routes with a focus on Vikings. The NDPC, which is part of the intergovernmental collaboration structure in the ND area, has taken part in this theme. The Barents JWGC of the BEAC has been invited participate in this common event, too.

As the main target area, the NDPC strives to enhance cultural and creative industries in the ND area. This perspective can contribute to the work of CBSS and BEAC.

Barents collaboration involves the most northern regions of Europe, and it has a strong regional dimension. Besides the governments of the Barents region, the municipalities and regions are also actively engaged in BEAC cooperation. This cooperation plays a key role in formulating the Northern Dimension Euro-Arctic cooperation.

The formation of culture and identity are important ingredients in regional cooperation. Regional networks, such as the CBSS working groups on culture and cultural heritage, contribute considerably in this respect.

This event offers good opportunities to deepen contacts between these networks and exchange experiences. This way we can avoid overlapping activities, and also learn about each other's best practices. This, in turn, means we can make cooperation more result-oriented. In the long-term, we should aim at establishing a more systematic approach to cooperating in the field of cultural policy.

Cultural and creative industries in the Northern Dimension area

*NDPC Steering Committee
Chairperson Urszula Ślęzak
Ministry of Culture and National Heritage of Poland*

The rich traditional cultural cooperation within the framework of the CBSS and a new vision for its strengthening represented by the NDPC should be extensively shared for better effectiveness and as a means for engaging cultural cooperation by both of these regional organisations.

The NDPC is a joint initiative between the ND member countries and the EU. The aim of this joint platform is to develop cultural and creative industries in the region. The vision is to contribute to the social and economic development in the ND area by enhancing the operating conditions of cultural and creative industries. The NDPC bridges the gap between public and private funding, and offers organisations support in a variety of forms. Information and knowledge from the sector is spread and networking among experts and stakeholders in the creative and cultural creative industries is facilitated.

On the regional level, issues of cultural heritage can be advanced from at least two perspectives. The target area can be cultural uniqueness of historical, architectural and traditional values of heritage that we share around the Baltic Sea. This perspective is carried out by the CBSS MG and its thematic Working Groups, and also includes policies of sustainable management for heritage assets. These networks have been functioning under the umbrella of the CBSS for almost 20 years. The other approach is connected with the economic potential of cultural heritage. It concerns touristic products and the influence of cultural heritage on regional attractiveness and economic development of the BSR. These issues, among others, are in within the scope of interest of the NDPC.

Therefore, the activities of the NDPC can potentially be extended in the form of collaboration with other regional organisations. During this discussion forum, we will learn more about the current market status of the Viking routes and topical challenges for developing cultural heritage in the BSR.

The Steering Group of the EUSBSR PA Culture will hold a meeting here. It consists of representatives of sub-regional and national organisations in charge of cultural cooperation. The Polish Ministry of Culture and National Heritage and the Ministry of Justice, Cultural and European Affairs of Land Schleswig-Holstein, Germany act as PA Culture Coordinators. There is much to achieve through wider cooperation and collaboration, especially when the objectives are similar and the problems to be solved are duplicated. Multi-level governance in culture is a key element for close collaboration of cultural heritage actors in the BSR.

BSR embodies an intriguing mixture of historical sites and contemporary art

*Ministry of Culture and Education of Finland
Director a.i. Marjo Mäenpää*

The Baltic Sea has long served as a busy route for trade and cultural exchange. Today, we have an interesting cultural heritage and modern cultural expertise in our region. Routes that cut across different Baltic Sea States present a particularly intriguing juxtaposition between historical sites and contemporary art. Accordingly, interest in cultural tourism in the region has been growing consistently over the years. However, a regional approach on cultural tourism demands extensive collaboration between experts, tourists, local inhabitants and financial partners.

There is a long-standing tradition in regional collaboration in the cultural sector between the Baltic Sea States. For example, special focus has been placed for over two decades on helping artists become occupationally mobile in the region. Collaboration in safeguarding the cultural heritage in the Baltic Sea area has also been very active. These networks of collaboration have strengthened cultural competence and alerted decision-makers to how important it is to protect our cultural heritage and exploit it in an economically sustainable way. Indeed, cultural collaboration has not only given rise to new projects and enriched cultural exchange but also boosted the identity of the Baltic Sea area. Established multilateral relations offer great potential for further effective cooperation.

The CBSS, the BEAC, the ND Policy and non-governmental organisations in the BSR are all active actors for regional cooperation. Questions of common interest are, for instance, how to create better access to cultural heritage, how to form closer dialogue between cultural versatility and different cultures, and how the potential in different fields of culture and the creative sector can be used as a key tool for economic growth and wellbeing.

Within the CBSS and of the BEAC, Finland forges closer collaboration between the various administrative fields of culture, paving the way for a more consistent and coherent cultural policy. This discussion forum is an excellent platform for this work. It is a sequel to the work initiated three years ago in the NDPC in Eastern Viking routes. Historical sites and cultural heritage offer exciting new opportunities for developing tourism in the BSR. The recommendations of this forum can be adopted in the activities of different actors in culture and among ordinary citizens. Lively discussions, interesting expert speeches and new ideas as well as cross-sector teams that implement them can truly give rise to dynamic cultural routes for tourists. The best way we can make our region more interesting and appealing to an international audience is by working together.

The Baltic Sea region in early history for the people of today

The current applications of history in reference to the Viking Age

Kristian Gerner

Professor emeritus, Lund University, Sweden

History is a mediated record of the past. Collective memories and historical emotions among citizens of different states are anchored in places, dates, monuments and concepts. When historical sites and routes are put to use for cultural tourism what matters is not the past itself but that which is told about it and how their history is narrated – i.e. stories. It is worthwhile bearing in mind that the point of departure is a given, time-bound perception of what is important today.

When historical events and periods are recalled in tourism projects, new contexts and frameworks are generated. One of the current objectives of cultural tourism is to promote understanding among people with different backgrounds and worldviews. If need be, selected audiences, such as tourist groups, are targeted with appropriate presentations of what is perceived as a given ‘historical’ heritage in the territory. The changing interpretations of the ‘Viking period’ in Swedish history are a case in point. Once upon a time the Viking Age was hailed as an epoch of Swedish martial bravery. Today it is viewed as a historical period that was a common back drop for both Swedish and Russian statehood.

The concept of the Viking Age refers to migrations which resulted in mergers of languages and cultures. In a broad perspective, the history of the BSR is very much a history of the expansion of the West to the East. The following period of Christianization in Northern Europe and the formation of early states in Scandinavia and Russia connected the Viking/Varangian area to continental Europe. In the present time, a topical framework for understanding the Viking period as a formative period for Swedish and Russian statehood is to study routes for cultural influences in the northern BSR.

According to a medieval chronicle ‘*Povest vremennykh let*’, ‘A Chronicle of Bygone times’ (also known as the ‘Nestor Chronicle’) two cities, Novgorod in Russia and Kiev in Ukraine, share a common myth of origin. The Chronicle tells the story of how the Slavs, after being harassed by the Varangians and having repelled them, became embroiled in a civil war. The Slavs decided to invite a leader of the Varangians to become their ruler and judge: ‘And the Varangians were called Rusi in the same manner as others were called Swedes, others Norsemen and Anglons and others still Goths’. Thus, in AD 862, the Varangian chieftain Rurik, known as a man from the territory called Rus’, and his two brothers settled in Novgorod, at Beloozero and at Izborsk. Their Slavic subjects became known as Ruskie or Russkie.

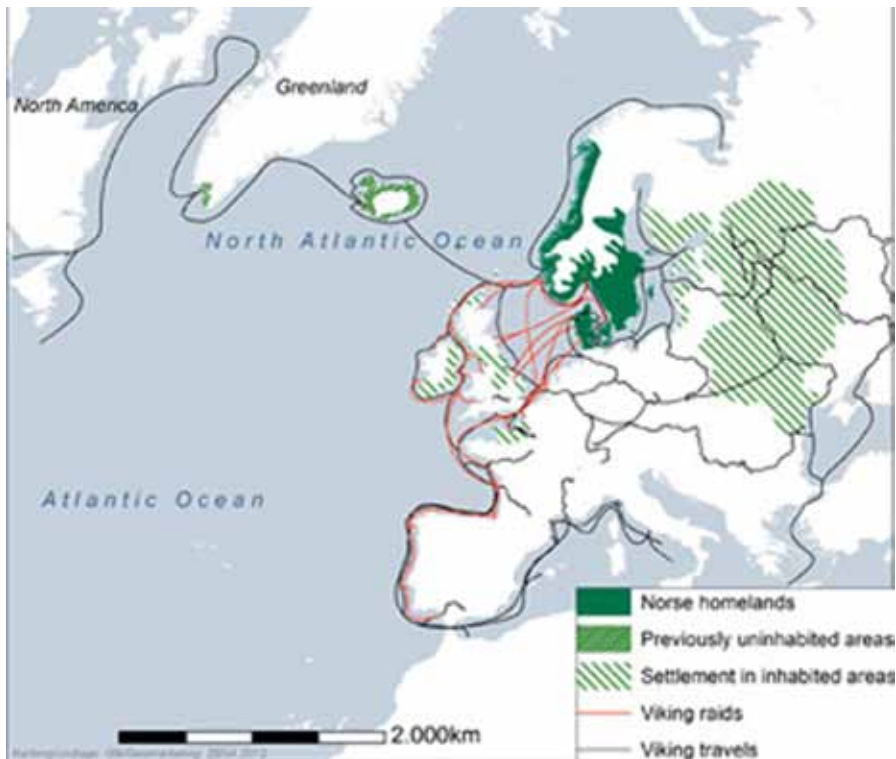
The second formative myth in the Chronicle tells the story of how Olga (= Swedish Helga) from the Pskov region married Rurik’s son Igor (= Swedish

Ingvar) and visited Constantinople, where she was baptized. According to the Chronicle, it was only when Olga's son Vladimir decided to become a Christian and married the Byzantine emperor's daughter in AD 988 that the state of Rus' became Christian. Thus it was the Varangian dynasty of the Rurik's who introduced the Russians into Christianity.

First the Vikings were invited to bring order and organize a viable Russian state and then their descendants brought Christianity to the new state. Hence, ideally the Eastern Viking Tourist Route would start in the area of Roslagen in east Sweden,

the imagined home territory of Rurik, and follow the rivers from Novgorod through to Kiev and all the way to Istanbul.

In the Russian Chronicle, the Vikings were both tradesmen and warriors. They were plunderers but they brought order. It is also worth mentioning that a history that started with violent raids by a barbaric people from the western shores of the Baltic Sea resulted in the creation of a viable Christian state beyond the eastern shores that stretched from the White Sea in the north to the Black Sea in the south.



During the Viking Age, people from their homelands in Scandinavia travelled to trade, raid and explore or to search for new lands to settle. They interacted with local populations and thereby also exerted substantial influences outside Scandinavia. A map illustrating an overview of the Vikings' area of interaction. Archäologisches Landesamt Schleswig-Holstein.

Historical knowledge base for developing Viking tourism

Dan Carlsson

Associate Professor, Gotland University, Sweden

Usually maps on the Viking world have many dots and lines running southwest to England, Scotland, France, Spain, and all the way round. Very few lines go eastwards. This means we tend to describe the Viking world very western orientated. This is not accurate. In actual fact, there were considerably more connections between the Scandinavian and the Russian areas of today all the way down to the Black Sea during the Viking era. Moreover, there is a huge amount of material evidence that shows that influences from Scandinavian eastwards started much earlier than the Viking Age.

Our interest lies in the meaning of history referring to actual places and sites. When speaking about the Viking Age and even the Middle Ages in the North, one must remember that there were no nations in the same sense as we know them today. Instead, we are far removed from today's situation, within a period and world that differs even in terms of common categories of formulating and perceiving history.

The richness of archaeological findings of Viking material amazed me when travelling in 2011 from Smolensk to the northern part of North-West Russia and visiting museums on the way. It was easy to notice the correlation between their women's jewellery referring to the Viking period, and those of a respective era found on Gotland since there is a certain form of brooch unique in the Scandinavian area. Whenever these brooches are found in Staraya Ladoga, in Novgorod, Gnezdovo or anywhere else, there is a connection to Gotland. It is not known with certainty if was somebody from Gotland travelling to east or the other way round, who carried these brooches, but finding this type of jewellery in most parts of Viking sites in Russia tells a story: the connection eastwards was far more close-knit than is commonly believed today.

Moreover, connections to the east started at least 200 years prior to the Viking Age. This fact should

be taken into account when forming a more accurate regional understanding of early history. Staraya Ladoga and Gnezdovo sites have artefacts from Gotland that can be dated to approximately the 7th century.

When putting together all the information from excavations and from artefact findings, we see a wide area extending from Lake Ladoga to the Black Sea and down to the Caspian Sea influenced by Scandinavia in one way or another. Written records, Runic stones in central areas of today's Sweden and the sagas 200 years later tell about the eastern connection all the way down to Greece. Arabic writers describe the connection. Ahmad Ibn Fadlan, for example, writes about Vikings up in Bulgaria. There are countless traces of contacts between Viking and Novgorod people, like Jaroslav and Ingegerd, Harald Hardrada (Hard ruler) and Elisiv of Kiev. There are detailed facts of marriages between Nordic kings and Novgorod noblewomen. It is debatable in which direction the influences went, and, given that they started along the coasts of waterways, how they spread further inland.

Potential of the Viking history

An internet search using the word 'viking.ru' results in almost 100 hits on Russian webpages. However, there is not much connection and interaction between Viking researchers or sites between the East and the West.

When we address to Vikings, we usually refer more to sites which are interconnected rather than to a route. The UNESCO's World Heritage List includes several places with a Viking history, such as the town of Birka in Sweden, Rurikovo Gorodishche in Russia and L'Ans aux Meadows in Canada. Moreover, at the moment there is an application in process for a transnational serial nomination to the World Heritage List of Viking Age Sites in Northern Europe involving 18 sites in Denmark, Germany, Iceland, Latvia and Norway.

We have a tremendous heritage of Viking period sites and sources in the ND area. Original, extremely well- preserved ships, mounds of early Viking history and fascinating Rune stones, which record who was married with whom and who owned the land – generation after generation. About 70 000 Arabic

coins originating from this period were found in Gotland, which is more than respective findings in the Arabic world. All this refers to the connection.

There are also interesting events that refer to Viking history and connect a historical scene and activity to something that is important for the people and also for the country. The Battle of Hastings in England was the last battle between the Normans and the English (1066), and has been utilized in tourism purposes. Similarly, the Battle of Stiklestad in Norway (1030) is used for tourism activities. In that battle, the Norwegian King, Olov Haraldsson, was killed and another king, Harold Hardrada was wounded and later fled to Russia – the one who married Jaroslav's daughter.

Need for east–west collaboration and good practices

To expand this potential on international interest for Vikings effectively, we need to overcome problems with cross-sector cooperation and find ways to utilize scientific data. The Western and Eastern research of the Viking Age should be connected.

When travelling in Russia along Viking sites, I observed that numerous excavations are taking place. New findings, information and data arise from these annual archaeological excavations. However, Russian research on the Viking Age is not communicated or published in other languages. This means that Viking period researchers who do not know Russian are not aware of how much has been discovered and how this new data might be connected to existing knowledge on the Western side of the Baltic Sea. This generates a scientific problem.

An International Viking Congress for researches has been arranged every third year for over 30 years. The Congress is usually held in Denmark, England, Ireland, Norway, Scotland or Sweden. Eastern researchers do not generally take part in these scientific discussions. So there is a need for some sort of an Eastern Viking research forum.

Some kind of line also exists between heritage and tourism. So even though there is keen interest, there are very few tourist organisations dedicated to the Vikings and dealing with the Viking history. This is not a problem from the historical point of view. History

survives without tourism. Instead, the challenge is how to take advantage of Viking history in a positive way for tourism purposes. This gap has to be bridged.

There are some organisations that promote Viking sites for different markets, such as the Destination Viking Association. When studying their webpages, one notices that there are marketing arrangements only to sites that are in the Western area. Virtually nothing is situated in the Eastern part. So we still have a huge task to get all these on board and connected.

If one travels along a route that crosses many countries, even practical problems occur, such as the need for a visa, difficulties with language and the lack of ATMs. These kinds of problems also need to be solved.

QUESTIONS TO CONSIDER:

- How do we convince the tourist agencies that early history is a resource for development and travel?
- How do we get a better historical knowledge base for tourism development?
- Should we involve living history groups into tourist attractions? How?
- How to manage travel easily in a west–east orientation?



'We need to investigate how to expand and activate history for tourism uses. People visiting the tourist sites today are no longer just observers. They want to be able to take part in making history. It seems that tourist organisations have not always taken this demand into account.' The Viking site in Trelleborg in Sweden. Destination Viking Association.

Vikings – the potential of one of the strongest brands in the world

*Geir Sør-Reime, International co-ordinator,
Rogaland County Council, Norway
Board member, Destination Viking Association*

There are a number of very different sites around the Baltic Sea that demonstrate the Viking legacy. Some are authentic sites from the Viking Age, others are reconstructions that closely resemble authentic sites, and some are just constructed Viking farms or villages. Some places are primarily story-telling and experience sites.

All of these contribute to presenting a complex yet highly interesting picture of the Vikings. Each gives the visitors a range of unique experiences. The current challenge is to have these attractions collaborate in order to enhance the public understanding of the Viking Age in ways that attract visitors and stimulate interaction between the public and presenters.

The Destination Viking Association focuses on the potential of the Viking brand. The Viking Routes, labelled as one of the CE Cultural Routes, has the same goal. Currently, there are not many members in this Route, and most of them are in the Western part of the Baltic Sea.

The CE Viking Routes was formally re-approved in 2012, having originally been approved in 1993. This Cultural Route is run by the Destination Viking Association. This network was based on a number of EU-funded projects, including the North Sea Viking Legacy in the North Sea, Destination Viking Baltic Stories in the Baltic Sea and Destination Viking Sagalands in the North Atlantic area. The Association was formally established in 2007.

Linking the Baltic Sea region Viking sites with the CE Cultural Routes as Viking Routes was a smart way of getting access to knowledge, competence and joint marketing resources. Action point 11 of the communication dated 20th February 2014 by the EC on a 'European Strategy for more Growth and Jobs in Coastal and Maritime Tourism' is important in this context. It states that the Commission will encourage

the diversification and integration of coastal and inland attractors, including transnational itineraries like cultural, religious or ancient trade routes. This also concerns the CE Viking Routes.

There is huge potential in the Viking brand for developing tourism, for the creative industries and for linking various regions through joint projects. The point of departure is that the Vikings, their adventures and their ways of life are fascinating to modern people and travellers. All the sites are very different, and the ways in which heritage is presented varies. The Viking period and the remains of the Viking Age can be presented as it is, meaning it can in itself be an attraction, but one can also make reconstructions, either as an addition or as reconstructions located somewhere else, and these reconstructions can be used to do re-enactments to illustrate the Viking way of life.

Thus, in each site, the visitor can experience different aspects of Viking life. There is never repetition, so the visitor will never have the feeling of 'I have seen this before'. The Viking Route is not something one should follow from A to B and to C. The visitor gets to learn one point at one time. It is a strength of the Viking Routes that we are able to present the Viking heritage in many different ways. However, there is still a huge potential for further development of Viking-related activities and attractions.

We have just started to exploit the Viking brand. The concept of the CE Cultural Route is a tool for explaining the relation between the different sites, and an easy way to present Viking history. The Association tries to improve, for example, the quality of reconstructions of Viking sites and related material like dresses, and to ensure that the narratives told are correct in relation to current research. Most sites are also active in other organisations with similar aspirations, such as EXARC, the international organisation for Archaeological Open-Air Museums and Experimental Archaeology.



HAITHABU IN SCHLESWIG-HOLSTEIN, GERMANY.

Haithabu, also called Hedeby, is located by the Baltic Sea in the west of Germany. It is a famous Viking trading port, where the visitor can still see the walls. It has many of the elements that constitute a comprehensive site: reconstructions of houses and a jetty, as well as a Viking village and a Viking museum. Destination Viking Association.



BORNHOLM IN DENMARK.

The fortress from Viking times on Bornholm Island attracts visitors even though there are no actual museum activities. Destination Viking Association.



FOTEVIKENS MUSEUM IN SWEDEN.

The Fotevikens Museum is situated in the south of Sweden. It is a reconstruction, but it has become very appealing, attracting visitors to this small town. Various events are arranged including a big annual Viking market. Destination Viking Association.



TRELLEBORG, SWEDEN.

The Viking Age ring fort is the origin of the name for the Swedish town of Trelleborg. These forts were Viking Age royal camps, and there are a number of them. Here there is a combination of different elements with reconstructed parts of the walls, a Viking Age house and a small museum. Destination Viking Association.



GUNNES IN SWEDEN.

The Swedish Gunnes' farm is a reconstructed Viking farm in an area where several Viking findings were made. It was primarily designed for schoolchildren, but there are a lot of activities for visitors of all ages in the summer months. Destination Viking Association.



STORHOLMEN VIKING VILLAGE IN SWEDEN.

The Storholmen Viking village has a theatre for storytelling activities based on Viking law, a few reconstructions, a ship and other programme. It is situated close to Roslagen. Destination Viking Association.



BIRKA VIKING VILLAGE AND HOVGÅRD ROYAL MOUNDS IN SWEDEN

The Birka Viking Village and Hovgård Royal Mounds belong to the most famous Viking sites. They are situated near Stockholm, and have both original objects and reconstructions at the museum, which presents the Viking legacy of Sweden. Destination Viking Association.



TOFTA VIKING VILLAGE AND STAVGARD VIKING VILLAGE ON GOTLAND, SWEDEN.

There are several Viking sites on the island of Gotland. One of them is Tofta Viking Village, established in 1989. It is a very proactive area, where visitors can take part in several Viking activities. One can make, for instance, pearls or coins, and also eat Viking-inspired food. Another site on Gotland is called Stavgard Viking Village. It is designed primarily for children and illustrates the Viking way of life. Destination Viking Association.



UKRANENLAND, A VIKING AGE SLAVIC VILLAGE

In Germany, the site Ukranenland site, a Viking Age Slavic Village, tells about the links between the Slavs and Vikings during the Viking period. There is a village and boats. There are findings of many Viking objects close to this site. Construction started 1995, and it has open been regularly since 1997. Destination Viking Association.

ROSALA VIKING CENTRE IN FINLAND.

The Rosala Viking Centre lies far on west-southern coast on the island of Rosalalandet in Finland. Several buildings inspired by Viking houses have been built, where visitors can experience the Viking heritage. Destination Viking Association.

From cultural substance to economically sustainable touristic products

Touring cultures: geographies of creativity – economies of sustainability

Mike Robinson

Ironbridge International Institute for Cultural Heritage,
University of Birmingham, UK

It seems that we tend to focus on upon the management of destinations as static entities. But cultural routes are composed of a journey, and the journey is as much part of the experience as the destination. Tourism and the tourist experiences should be understood in a more mobile and dynamic way, reflecting the true essence of a journey through culture(s).

I refer to the concept of ‘geographies of creativity’ in the context of enhancing tourism as denoting a process of animation created by the communities through which a cultural route passes. Animation should allow such interventions and interpretations of places that link them together in harmonious ways. In other words, cultural routes must have a coherent narrative. Narrative in a sense is synonyms with the concept of a brand. When we seek to create a coherent narrative, we need to appeal to and engage with a very varied audience. Not just culturally diverse but also one that cuts across different levels of education from the well-educated to the less-well-educated cultural tourist. We need to engage with children and adolescents and with

an increasingly diverse market, and, at the end of it all, provide the audience with a meaningful experience.

The term of ‘economics of sustainability’ is about maximising the opportunities for local communities to actually meet their own economic, social and environmental goals through these interventions, linked by a narrative that can help bind them together. This gives tourists some degree of common focus in a way that not only can meet visitor expectations – because sometimes we don’t know what the visitor expects – but actually looks beyond those expectations, and creates a meaningful experience.

Diversity, balance and access are the key words here. Although it is a route and a journey, it is not just physical access but also intellectual access. It is about making sense of that narrative – branding, marketing – which underpins most of what we do – and working with this concept of connecting.

Connecting the site, its activities and heritage to current life and a wider world

The Ironbridge is the world’s first iron bridge, built in 1779 and a World Heritage Site nominated in 1986. It is also Europe’s largest independent museum without any state subsidies. The Ironbridge consists of ten museums and a very big cultural landscape, about 8 km², with a million visitors per year across that landscape.

Our work at the Ironbridge International Centre for Cultural Heritage describes the concept of connecting



The site employs actors and, in addition, engages some 500 volunteers to act out the period to the audience. They need costumes. One of the projects has been to develop a technology to put on these very tight corsets to wear with the female period costumes. 'Quick-change-technology', using a rucksack -model, has been developed. Now, a business is growing out of our main line of activity supplying corsets to the BBC, the historic houses in the UK and the National Trust. Blists Hill Victorian Town volunteers, Ironbridge Gorge Museum Trust.



We still have industry in the Gorge. Even visitors can design their own porcelain. That has stimulated a little small business, too. Ironbridge Gorge Museum Trust.



Ironbridge Gorge used to be the world's largest producer of tiles. This has been connected with firms designing bathrooms and kitchens. Now small businesses are located on the same spot as the original tile-works. Again, allowing creativity to flourish. Ironbridge Gorge Museum Trust.



High-quality cooking pots, AGA cookers and AGA stores, are still produced on the same site as nearly three hundred years ago. AGA is a Swedish company, manufactured in UK. The AGA factory webpages' tell about the history of the Ironbridge and vice versa. That's the connection. Ironbridge Gorge Museum Trust.



The creativity in the Gorge continues also by providing actors with some work space and employing craftsmen. Ironbridge Gorge Museum Trust.

If cultural tourism is part of creative industries and of sustainable development:

- How are touring cultures formulated?
- What are geographies of creativity and in which ways are these visible and useful to the public?
- What is it about the route that makes the journey pleasurable, interesting, engaging and provides the 'narrative' for the experience?
- When devising or developing routes for tourists, what can be planned for or 'scripted', that will encourage meaningful and memorable engagement with local cultures?
- How can communities, facilitated by the public sector, create and co-create fascinating and self-sustaining economic opportunities and benefit from tourists passing through them?

QUESTIONS TO CONSIDER:

Whom is a cultural route for? Is it for the producer or the consumer? Is it for the historian, the archaeologist, or is it for the tourist?

How coherent but at the same time flexible is the balance of the narrative of a route?

How to make routes pleasurable? – One of the main purposes of tourism is to gain pleasure from the experience.

How to make them meaningful and memorable for tourists?

How to facilitate a level of engagement with local culture(s)?

How can communities / small-businesses and the public sector 'co-create' – because this is about partnership – 'co-create' sustainable economies of scope based on the narrative?

In short, 'connecting' to an experience of landscape, activities, local people and assets, history, past, art, skills, inspiration, memorable images, enjoyment as well as objects and services are attributed to the site and theme on sale. The delivery of an enhanced touristic experience and local community benefit can be boosted with some planning, strategic interventions and a clear understanding of the narrative of tourism, and economies of scope and scale.

#VIKINGFORUM

#Is it embarrassing to be a tourist? I do tourism in a very cultural spirit. Even Disneyland is a cultural product.

#We are human beings before we become tourists, travellers, or whatever.

#It's not embarrassing being a tourist. It's different.

Selling culture: success and opportunities in the BSR

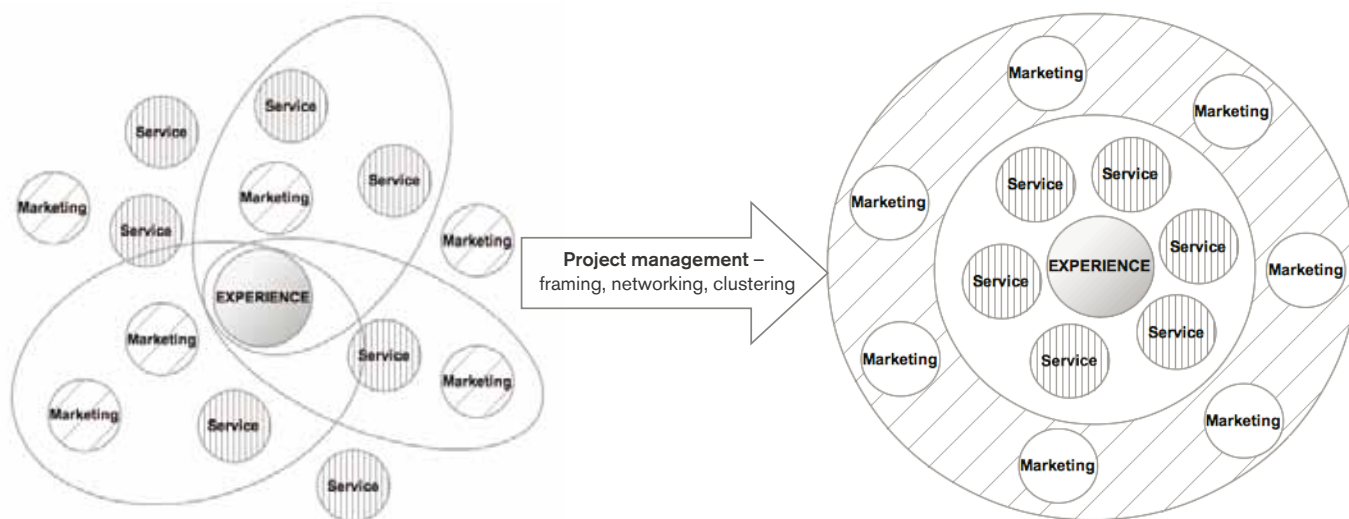
Maria Erashova

Project consultant, Germany

Cultural tourism is part of an experience economy, where cultural heritage assets constitute the core of tourism products. Here, culture is an adjective which determines tourism. Tourism is a commercial activity, which does not imply anything negative. On the contrary, tourism can be positive and sustainable; it can help to preserve cultural heritage by interpreting the cultural assets. Accordingly, cultural tourism can be seen as a salesroom for culture.

Cultural tourism is about creating and selling products, where cultural assets are seen as raw materials, combined with tourism services and sold by means of marketing strategies. The main challenge of cultural tourism is the clash between the aims of cultural heritage management on the one hand and tourism management on the other hand. They use different procedures, and even their stakeholders and target groups are not alike. Therefore there is lack of communication between tourism management and the cultural heritage sector. This results in contradictions in the touristic use of cultural heritage assets.

CULTURAL HERITAGE MANAGEMENT	TOURISM MANAGEMENT
Public-sector orientated	Private-sector orientated
Not for profit	Profit making
Community groups	Business groups
Conserve	Consume
Local residents	Non-local residents
Cultural assets as values representation	Cultural assets as product raw materials



Very often this cooperation looks like the image schematized above. The experience (marked as an oval) is a cultural asset; it is in the core of the product. It is surrounded by several services and marketing efforts or strategies. These oval rings represent different products, created around one experience, which are often fragmented. An ideal picture of cultural tourism management would look like the ball on right. Here, destination management is more coherent, and presented as one product to the general public.

Culture Finland programme as a case study for tourism development

Susanna Markkola

Culture Finland – umbrella programme for cultural tourism, Finnish Tourist Board / Visit Finland

Culture can be a content provider for tourism. The Finnish cultural tourism strategy for the international market has a vision of Finland as a love-mark for the main international target group, 'Modern Humanists', thanks to the culture of ours. The mission stresses the creation of new experiences for tourists through culture-based products and services as well as new business opportunities for actors in culture and tourism. This, in turn, supports the well-being of tourists and helps keep tourism sustainable.

Culture Finland (CF) is an umbrella programme, which prepares, facilitates and coordinates the development of theme-based tourism. This work started in 2011 under the Finnish Tourist Board Visit Finland. CF is funded by the Ministry of Education and Culture and Visit Finland, and is hosted by the Finland Festivals Association. The Ministry of Employment and the Economy contributes to the activities, too.

Network team model

The main objective of CF is to create and set up a practical model for the development of cultural tourism. A network team model is used, run by one full-time project manager and one project assistant employed on a part-time basis (50% working time). The CF team includes 16 regional coordinators covering nearly all municipalities in Finland. Regional coordinators in turn facilitate their own teams. These consist of local and regional tourism and cultural organisations, advisory centres, regional councils, educational institutions, projects and centres for economic development, transport and the environment, which are in charge of regional development and allocate funding. They are in contact with the actual operators, such as artists, travel

entrepreneurs, cultural and local actors and those engaged in the Leader programme and other projects.

The programme cooperates or initiates collaboration with other national associations with similar elements on their agenda, such as Finland Festivals, Outdoor Finland, Tourism in rural villages, Food & Tourism, Finnish Museum Association, Live Finland (which operates in the field of music), Union for Rural Education and Culture, Taito-Group – Finnish Crafts Organisation, Finnish Youth Centres, Arts Promotion Centre Finland, Music Finland and Finnish Comics Society.

Development of cultural tourism products with proper revenue

CF promotes travel product development which includes cultural elements. Products need customers, and CF assists in finding distribution channels for cultural tourism products. CF commissions studies and facilitates the use of research data, because actors in the fields of tourism and culture should be provided with topical information in usable form that they can apply in their daily business. The overall target is to enhance quality and sustainable cultural tourism.

CF activities enable the creation of a common language between various actors in the fields of culture and tourism. Operating models are tested that can help remove boundaries between different sectors and help identify bottlenecks. The activities increase awareness and understanding of the mechanisms of international tourism, particularly among actors operating in the fields of art and culture. They receive support in constructing their activities around tourism, with opportunities to learn about the characteristics and operating environment of international tourism.

Interests of 'Modern Humanists'

From the point of view of the creative industry, the main interest is to create new earning opportunities for artists. Everything aims at adding value to both cultural and tourism businesses. At the same, Finland's travel industry seeks to attract demanding

international target groups with the help of cultural tourism. The key themes for development according to the cultural tourism strategy are: 'the Finnish way of life', 'Food', 'Design and architecture' and 'Art and the creative economy'. The theme 'the Finnish way of life' aims at developing new ways for tourists to establish contact with local people, to live like a local, to sense the place, traditions, stories and history. 'Finnish

food' is about local raw materials, 'wild food' and, for example, how visitors can participate in cooking and baking traditional dishes. Fashion is also included in the theme 'design and architecture'. Music, comics, film and electronic game industries are included in the 'Art and the creative economy' theme. These all need to be promoted as a joint national effort.



According to consumer research, in addition to nature highlights, the target group known as 'Modern Humanists' highly value the supply of cultural attractions of a country, especially design, architecture, cultural heritage, food and the way of life of local people. Finnish Tourist Board / Visit Finland.

Baltic Sea region cultural routes: opportunities, challenges, cooperation and funding

Cultural routes: possibilities and challenges in modern-day Russia

Elena Bobrovskaya

Ministry of Culture of the Russian Federation

The most important cultural objects are found in the European part of Russia, in the locations where the Russian State first established its roots and began its development. Moscow and St. Petersburg are the country's most prominent tourism centres with fascinating cultural programmes, historic monuments, museums and theatres. The regional distribution of tourism integrates into existing attractions potential opportunities for cultural and educational tourism in other Federal districts.

Russia is a country with a very rich history and culture. Highly different religious and cultural traditions of numerous nationalities have coexisted in Russia from time immemorial. The architectural ensemble of Moscow Kremlin, the palaces of Saint Petersburg, and the ancient cities of the Golden Ring are known all over the world.

Moving tourism development to the surrounding regions is one of the main goals in today's Russian tourism policy. Regional cultural tourism is

emphasized in many ways, and it is based on analyses of sites and tourism centres.

The places where tourist centres are located should have a number of features:

- High degree of concentration of tourist attractions connected with each other and allowing to combine them for different specialized or package tours, thus creating significant added value;
- Relatively high degree of concentration of workforce with appropriate skills and qualifications;
- Well-developed tourist, engineering, transport, social and energy infrastructure;
- Widespread cooperation between tourist companies and organizations providing services within the tourist infrastructure accompanied by internal competition in this environment.

Factors which foster the development of tourist clusters:

- Rich cultural and historical heritage;
- Transport accessibility of major cultural objects;
- Well-established international cooperation and opportunities to participate in international cultural and tourist projects.

Factors that hamper the development of tourist clusters:

- Insufficient amount or low quality of tourist infrastructure;
- Dominance of individual tourist products and lack of complex tours;
- Poor use of the whole range of tourist potential;
- Poor development of informational tools providing promotion of the tourist potential of the city and marketing of tourist products.

The Russian case: from a common history to a common future

Daria Akhutina

Association Norden, St. Petersburg, Russia

Russia is obviously one of the most important destinations for culture tourism in the world. However, are the Russian historical and archaeological sites of early medieval times as well-known as Hermitage or Kremlin? Or is their rich cultural historical heritage the privilege of researchers, experts and of interest to museums only? Do we invest enough in developing the touristic infrastructure and create enough enthusiasm among the local people to develop touristic destinations in smaller towns and settlements, which are found among the most valuable historical heritage of the medieval period? Should we pursue working to make these sites not only accessible but also attractive for a wider audience of cultural travellers?

The theme of the project, 'Common History in the Past – For the Common Future', was inspired by the shared rich historical background and cultural heritage from the Viking era. The main objective of the project was to build a strong partnership between museums, researchers and archaeologists, and to incorporate local authorities into collaboration, too. The project

involved Norden, the Russian NGO Association for cooperation with the Nordic countries; partners in North-Western part of Russia; the Gotland Museum in Visby; the Vejle Museum with the Viking site Jelling and the Rune stones, and Roskilde with its famous Viking ships from Denmark. The project also included close interaction with regional and national cultural institutions in Russia and other Baltic Sea countries and with the EUSBSR PA Tourism.

As a pilot-project, an information tourist visitor centre was established in Batetsky district, which is a small settlement with a rich historic heritage in the Novgorod region. A tourist centre for domestic travellers was constructed in the entrance area of the open-air museum, which consists of archaeological monuments with the historical name 'Peredolsky Pogost', Shum Gora. Now this site can be promoted — together with Rurikovo Gorodishche and 'Slavic Village' in Novgorod — as a complex of cultural heritage related to the Viking Age route 'From the Varangians to the Greeks'.

One of the targets of the project was to share practices on how cultural heritage is made attractive. By producing a historical reconstruction show called 'Living History', the project sought to apply the knowledge of our Scandinavian partners on how to enhance interaction between heritage and visitors, focusing especially on youth. The implementation of the concept of living history was tested as a pilot case by means of a historical reconstruction of a medieval wedding between a Swedish bride and a Russian knight. This beautiful story brought together about 2 000 people without costly marketing, using only social media and historical reconstruction clubs. Artisans and Swedish and Danish craftsmen were invited to display medieval handcrafts and music.

The concept of strategic development of small communities using their cultural heritage as a motor was created within the project by a prominent group of experts. This strategy is very topical in Russian circumstances but could be useful for small towns and remote areas in the BSR as well.

Main challenges in the NW part of Russia:

- There are very big gaps between big cities and smaller towns and settlements. Only few know that there are genuine treasures in smaller cities;
- There is a lack of a developed tourist infrastructure and accessibility to the objects of cultural heritage – there is in fact a lack of investments in smaller towns;
- The local people are not properly motivated. Gotland is a very good example of a place where the initiative comes from the bottom to up and where inhabitants want to attract visitors to the destination. In Russia it is quite the opposite; it is also a mental thing and requires a change of attitude – it is not an initiative presented to us, but we have to do a lot by ourselves;
- There is a lack of cross-sector cooperation between authorities, businesses and cultural institutions. Cultural institutions do cooperate more or less among themselves. It is a challenge, too, how we deal with the preservation of cultural heritage, attractions and their development for visitors;
- In Russia we still have cultural institutions, researchers and experts, who work as an ‘elite club’ and show lack of interest in raising the attractiveness of sites to a wider audience of cultural travellers. However, for example in Novgorod museum, journalists instead of researchers were invited to rewrite the texts of the museum signs. This will invite more ordinary people.

Main opportunities for cultural tourism in NW Russia:

- There are many cultural heritage and historical sites;
- The number of arrivals of cultural travellers is growing; the average annual increase in domestic and foreign tourists is +8%;
- Cultural projects are strategically and financially supported by the Federal Government and the Ministry of Culture;
- The tools for disseminating information and marketing are established: the Russian Union of Travel Industry and the Union of Tourist Information Centres (est. 2013);

- The municipalities are working hard to bring about a favourable investment climate for investments in the tourist infrastructure and creating new routes.

The project partners have applied for seed-money funding for a follow-up project: ‘The Common Map for Cultural Tourism in the Baltic Sea Region: routes, places of interest, museums and events – based on the cultural heritage of the region’. It will form a cooperation platform consisting of the public sector, the tourism industry and cultural heritage institutions from countries around the Baltic Sea. The focus is on the Viking period, the Hanseatic League era and on historic fortresses. The Baltic Sea branding and identity are within the scope of project, although it is not easy to promote the entire market. However, the medieval period is one where the whole region has a lot of common historical background.

Adopting European models to the region

Alfredas Jomantas

Department of Cultural Heritage under the Ministry of Culture, Lithuania; Member of the CBSS MG

Where cultural heritage is a value for a local community, there the inhabitants are prepared and proud to share their heritage with others. That's why it is fundamental to work with communities when developing cultural tourism. There are many opportunities, but we must work together; to cooperate between municipalities, between towns, across borders, across sectors. This cross-collaboration is essential in order to communicate the values we believe in. We mustn't restrict ourselves to cultural heritage or to tourism only, but instead embrace a larger scale and create connections between other sectors; agriculture, education, environment, tourism and the local economy.

At the moment, cultural routes are on the agenda in many countries along the BSR. Lithuania has joined in the CE EPA on Cultural Routes together

with Germany, Norway and the Russian Federation. It is a good start with an operative team, but if the BSR wishes to strive to achieve more visibility and impact on European and international levels, CE Cultural Routes could be an opportune tool for working together in the field of cultural heritage and tourism.

Let's take a look at one of the biggest routes of the Council of Europe, Via Francigena, which designates the medieval routes to Rome. The Route brings probably more than 60 big municipalities to work together. Local people participate; politicians decide the financing; regional developers and food producers are involved and thereby local products are included and promoted. This is the philosophy. Everything is based on the local community and on the owners and interpreters of the sites.

We have a region which is very diverse, and this is probably one reason why we have not managed – and now I will use a word I don't like – to sell the region well. We should recognise that such regional diversity is in fact interesting and attractive.

We are united by the Baltic Sea, and the coastal heritage is important for all of us. Our wooden heritage is very fascinating for those who don't have a culture made of wood. We have all kinds of denominations, and therefore a rich variety of churches from different periods and styles in the region. Historic fortifications reveal the regional character of our heritage. We are linked to nature; the landscape is deep within us. Can we do something together with our traditions related to nature and our ways of living in the landscape in order to communicate these values to others?

A regional heritage of parks and gardens seems at first glance to apply to just Italy and Southern France, but this type of heritage is very specific to the BSR. It explains Europe for us – all the influences and interpretations in the region. Parks and gardens also reveal the exchange and flow of ideas, how they travelled from the South to the North.

Regarding the history of Poland and Lithuania – we are very much related to the southern part of Europe; to Italy and to the entire Catholic and Latin world. In Scandinavia, there are other references, other stories.

In our region, there are numerous options for new themes and brands for cultural tourism. For example 20th century architecture involves many towns, where the art nouveau – or Jugend style or national romanticism – period valorises flows of cultural influences. The complicated cold war heritage, instead, faces enormous difficulties. We need a scientific approach to work on this crucial theme.

Regarding our host, Finland, the route of Alvar Aalto with all its connections to creativity, seems to me to be a promising theme.

Awareness of heritage resources can be very complicated, too. In the case of Lithuania, very few realise the importance of different segments of Jewish cultural heritage. At the moment, we are working with a Jewish heritage route in Europe. In fact, the baroque route was very much in fashion around the 1990s, and it seemed to be quite easy to build a baroque route in Lithuania. It is only afterwards that we realised that we should have started from the role of the local community. This route vanished because we failed with this prerequisite: the importance of local municipalities, local people and their involvement. However, we have built one of the most important festivals in baroque music in Lithuania from this project.

The Baltic Sea region is very privileged when compared with the rest of Europe because of our long-term close networks in heritage and culture. The CBSS MG is a good example of this. It involves the state agencies for cultural heritage throughout the whole of the BSR, and has been working since 1998. The network has initiated thematic BSR Working Groups. At the moment, there are BSR expert groups on coastal culture, on underwater heritage and on 20th century built heritage. The networks have studied what is available in the region, and they know the communities and how they work.

A regional perspective on cultural heritage seems complicated but it is very much of interest and provides totally new assets. It also has huge potential from the touristic point of view.

Synergy through transnational networking: Council of Europe Cultural Routes

Penelope Denu

European Institute of Cultural Routes,

Council of Europe Enlarged Partial Agreement on Cultural Routes

One of the principles of the CE Cultural Routes is to promote cultural and heritage destinations which are 'off the beaten track'. Routes show that Europe's 'unity in diversity' goes beyond the major tourist attractions offering a full-immersion learning experience for people of all backgrounds and ages.

The Baltic Sea region is particularly significant for this kind of discovery. The history, which has united and divided the countries bordering the Sea, is a fascinating and extremely varied source of information about how today's Europe was shaped from pre-historic times to the present day. The region encompasses many destinations where CE Cultural Routes are already present or could be developed.

The CE with its 47 member states' organisation in Strasbourg deals with human rights, democracy and rule of law. Culture is part of the democracy sector. The CE Cultural Convention was agreed upon already in 1952. It states that culture is a fundamental civil right and a way for countries to work together. Cooperation often begins with culture and continues with more problematic, legal and human rights issues. Many post-Soviet states in Europe became members through cultural cooperation, signing the European Cultural Convention before they actually became members of the CE after the fall of communist regimes in the late 1990s.

The CE Cultural Routes programme is implemented in the framework of an Enlarged Partial Agreement. Only those member states who are interested in this specialised subject and committed to the CE work in culture and heritage, join the programme.

The cultural routes programme began in 1987 with the Declaration of Santiago de Compostela, launching the Ways of Saint James. To date, 22 member states out of 47 have signed the CE EPA on Cultural Routes. These include four of the five major contributors to the CE budget, Germany, Italy, France and the Russian Federation. Germany, Lithuania, Norway and the Russian Federation are members, but the rest of the Baltic Sea states are not involved.

The programme itself could have participants from outside the member states. In fact, the Cultural Routes already extend beyond Europe. The Phoenician's route is connected as far as Lebanon, and the Routes of the Olive Tree meanders all over the Mediterranean Sea. Thus, there is some interest, for example, from Morocco and from Tunisia to join in.

The CE Cultural Routes are important vehicles for illustrating the importance and significance of cultural heritage, allowing people to understand what Europe is, how Europe was built and what and how diverse European heritage and cultures are. Routes are many different things. They can be paths or roads along which you walk. They can even be a collection of similar and shared cultural heritage, which works like a network, organises activities or scientific and archaeological research. They do not necessarily prioritise tourism aspects. However, this is something Cultural Routes are now asked to do, in order to create access to Cultural Routes and their products. Those products can be a brochure, a website and any kind of broad interpretations of what tourism products are.

Cultural Routes are also a way of bringing to Europeans the CE conventions, such as the Convention on the Value of Cultural Heritage for Society (Faro, 2005), the Landscape Convention (Florence, 2000) and previously mentioned European Cultural Convention. They are specialised texts but can be implemented through CE Cultural Routes. Referring to the Faro Convention for example; social, economic and cultural values can be promoted and illustrated through Cultural Routes.

Criteria for CE Cultural Routes

A CE Cultural Route needs to meet many different criteria; it must

- 1) have a European theme
- 2) include three countries, as there is an obligation for transnational cooperation
- 3) have a scientific committee – not necessarily fully academic committee, but rather a multidisciplinary committee, where you would have people from academia, from the tourism industry, from education, etc.
- 4) have a legal status; an association or a federation, which is in fact a way of showing that cultural routes function in a democratic way
- 5) exchange younger people
- 6) develop tourist products in a broad sense; information to be distributed to potential visitors and to people interested.

The CE Cultural Routes' networks bring together different parts of society: local inhabitants, universities, visitors, researchers, associations, tourism operators, local and regional authorities and national ministries. Being a part of the programme enables these different levels to exchange experiences and know-how. Cultural Routes work to establish connections between communities and their heritage as well as between inhabitants and visitors. These connections generate all-round long-term mutual benefits for the locations concerned. Routes offer great opportunities for both formal and informal learning, but formal learning in a creative and different way.

Measuring success is not easy, and we are now working on 'reliable' indicators. Many Cultural Routes are developing their own specific methods, too. The Cultural Routes contribute in terms of 'soft' benefits by raising awareness, engaging communities, enhancing education and stimulating research and interest in protecting and valorising cultural heritage.

#VIKINGFORUM

#Cultural routes and youngsters – any connection?

#Geocaching – for the young and forever young?

#What kind of cultural routes would interest the younger generation? Anyone developing them?

Penelope Denu: 'Young people do it their way but we can join in: try <http://blog.culture-routes.lu> – we're inviting bloggers and video-makers along to the CE Cultural Routes.'

#What about adding a little bit of extreme to the culture routes: 'Feel the life of a 19th century postman delivering letters in the wilderness of northern Finland. No roads, just the wilderness...'

#VIKINGFORUM

#What are the benefits of CE Cultural Routes?

#Are there ways to measure how much the acquisition of the status of Council of Europe Cultural Route influences the popularity of such routes?

Penelope Denu: 'The benefits of CE Cultural Routes are 'soft' ones in terms of raising awareness, engaging communities, enhancing education and stimulating research and interest in protecting and valorising cultural heritage.'

#These Routes are great places for informal learning.

Penelope Denu: 'Not only informal learning, but also formal, but in creative and in a different way – especially for schoolchildren.'

#VIKINGFORUM

#Is there something in common/universal in these 29 Routes that could be a good example for other cultural routes that are just starting to develop?

Penelope Denu: 'For new projects, there must be a genuine interest in the theme at the sites concerned, and enthusiasm and plans for transnational cooperation.'

#Routes, journeys, pathways, networks are useful ways of thinking about cross-cultural connections. Discovering that we are all connected is critical.

#No route or site works without the local community: the best thing is to let them have some income from the project.

#Nice idea that the route is a narrative. A coherent narrative also includes suspense and sometimes conflict; there must be at least a change from misfortune to fortune or vice versa.

#VIKINGFORUM

#'European themes' are not always consensual. Is chocolate an appropriate theme for a Council of Europe route?

Alfredas Jomantas: 'I know that some countries are working with the chocolate theme at present, which seems strange, but it is probably a new way of interpreting the Baroque period.'

#If you check how many people would like to go on a chocolate route and it proves to be profitable, then why not chocolate?

#Tangible and multimodal experiences, like chocolate, are accessible to all the senses, also for visually impaired tourists.

In the tourism sphere, Cultural Routes provide creative ways of discovering, enjoying and sharing Europe's rich and diverse cultures, making a significant contribution to local economic development and cultural conservation. There is very strong encouragement for Cultural Routes' actors to preserve the environment, to communicate and transmit intangible and intangible heritage in the interests of society and future generations. CE is working, in partnership with the European Commission, for providing potential for social and economic development around shared themes. Cultural Routes bring visitors to less visited parts of Europe, to smaller communities to promote their heritage, attract visitors and raise their interest in staying longer.

Resolution CM/Res(2013)66: 'Cultural Route: a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values.'

EU initiatives and funding opportunities for cultural tourism

Silvia Draghi

EC, DG Enterprise and Industry

The European Commission supports initiatives which explore opportunities for tourism businesses by capitalising tangible and intangible cultural heritage. The aim is to foster synergies between culture and tourism. As the tourism department is part of the DG Enterprise and Industry, the approach is business orientated.

The EU was given the competence to develop policies in the tourist sector only once the Lisbon Treaty was adopted in 2009. The mandate is limited to complementing, supporting and coordinating the action of the member states by encouraging the creation of a favourable environment for the development of the sector and promoting cooperation between member states. Here the exchange of good practices is favoured.

A communication adopted in 2010 outlines an ambitious set of actions. This new political framework for tourism in Europe aims at:

- stimulating competitiveness in the European tourism sector;
- promoting the development of sustainable, responsible and high-quality tourism in Europe;
- consolidating the image and profile of Europe as a unique destination;
- maximising the potential of EU policies and financial instruments for developing tourism.

The communication states: 'Europe must offer sustainable and high-quality tourism based on its comparative advantages, in particular the diversity of its countryside and extraordinary cultural wealth.' Hereby the important role of the European cultural heritage, either tangible or intangible, for the

development of the tourism sector is underlined. This refers to a full range of cultural heritage, such as cultural and historical sites, cultural routes, contemporary culture, protected natural sites, subaquatic cultural heritage, industrial heritage, as well as wellbeing, wine and food. The aim of the Commission is to promote diversification of the supply of tourism services by encouraging the capitalisation of cultural heritage.

EU tourism actions

Culture is the main reason for travelling for 25% of respondents according to the 2014 Eurobarometer survey on the preferences of Europeans towards tourism. In Finland, 26% of the respondents stress their cultural interest for travelling.

The Commission finances directly initiatives in the field of cultural tourism through calls for proposals.⁴ The purpose is to provide seed money to link local success stories into a larger, visible and more attractive tourism product. Calls for proposals for 'Development and/or promotion of European Routes based on European cultural and industrial heritage' in the framework of the preparatory action supports the development of physical or virtual 'routes' that have a transnational or European dimension. These routes must present a 'tourism product', developed around a narrative and shared cultural and / or industrial heritage. The OECD definition of European Cultural Routes describes what the European Commission purports to support in this action: 'These routes invite the tourists to discover how Europeans cooperate and compete since Ancient times, creating great emotions and artefacts. Their rich diversity makes them particularly attractive.'

Each project must be thematic, transnational involving at least five countries, and have partners from small and medium-sized enterprises. Five projects will be included within this programme by the end of 2014.

⁴ Relevant web pages:

http://ec.europa.eu/enterprise/sectors/tourism/cultural-routes/index_en.htm#h2-4

http://ec.europa.eu/enterprise/newsroom/cf/itemdetail.cfm?item_id=7700&lang=en&title=Transnational%2Dcultural%2Dtourism%2Dproducts%2Dand%2DTourism%2Dand%2Daccessibility%2Dfor%2Dall

<http://ec.europa.eu/easme/en/cos-wp2014-3-15-02-maximising-synergies-between-tourism-high-end-and-creative-industries>

The programme COSME 2014–2020 encompasses a set of actions for the tourism sector and contributes to the implementation of the 2010 Tourism Communication ‘Europe, the world’s No. 1 tourist destination’. The purpose here is to ensure a sustainable continuation to the initiatives already undertaken under the Entrepreneurship and Innovation Programme (EIP). The objectives are to increase tourism demand, to diversify tourism offer and to enhance tourism quality, sustainability, accessibility, skills, information and innovation. The programme also aims at improving socio-economic knowledge of the sector and at increasing Europe’s visibility as a tourist destination as well as its diverse destinations.

2014 is a pilot initiative phase. Synergies between tourism, high-end and creative industries are explored through calls for proposals. The aim of this pilot action is to support the development and promotion of a new European route around a high-end product. The overall objective is to increase tourist flows around niche products and to better exploit the synergies between tourism and creative industries at the European level.

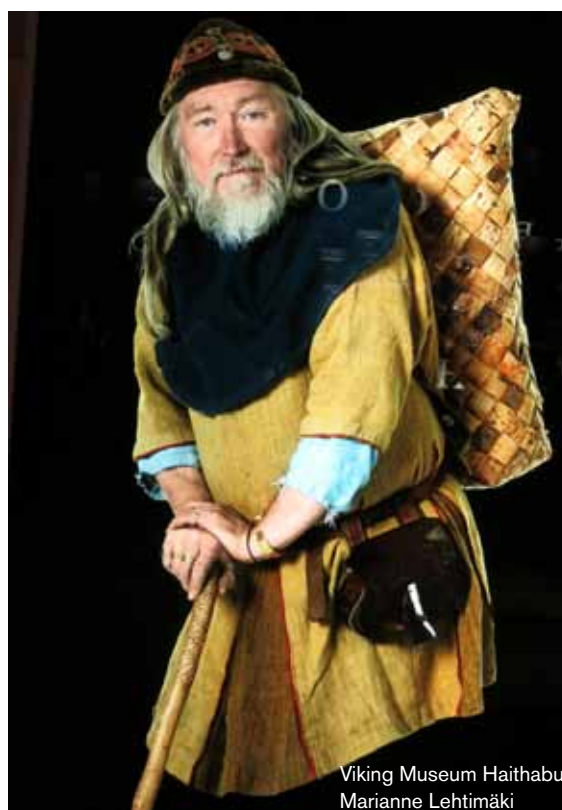
2–3 high-end products will be tested on the basis of their economic potential and capacity to diversify European tourism offer and prolong seasonality. Products are to be defined yet, but some candidates are: chocolate, perfumes and probably automobiles.

The overall objective of the call ‘Diversifying the EU tourism offer and products – Sustainable transnational tourism products’ is to support the enhancement and promotion of sustainable transnational thematic tourism products by improving their visibility and market uptake. Promotion of a concrete transnational thematic tourism product should be based on a thematic type of tourism, physical or virtual. Key elements of the proposals are the same: sustainability, transnational, public – private and a thematic approach. Decisions will be taken at the end of 2014 for 4–5 projects of 18 months each with a maximum budget of €1M.

There are other funding possibilities for tourism from the European Commission, such as resources from Structural Funds and the ‘Creative Europe’ programme. In the framework of the Creative Europe programme, in particular, there are also other similar

calls for proposals focused more on the preservation of common cultural heritage.

Tourism belongs to the top three economic sectors in Europe. As there is a long supply chain from marketing and advertising to daily operators, such as travel agents, SMEs, destination managers, museums etc., with different needs, and there is a wide range of possible EU thematic programmes for funding projects, there is also a need to provide these diverse players with a proper programme for financing and offer practical advice. In order to form a comprehensive outlook on the different funding opportunities for the tourism sector, a guide on EU funding for the tourism sector is in progress. It will be an online smart guide, comprising all relevant information including web addresses, and it is addressed to private and public entities promoting tourism destinations or developing tourism services. It is not a substitute for specialised websites but an entry point for the sector. It will focus on practical questions, such as the type of tourism-related actions eligible for funding, the type and level of funding, who can apply and how to apply. This scheme will be provided for every programme.



Viking Museum Haithabu,
Marianne Lehtimäki

Acknowledgements

The following contributors to the preparation of the forum / this report are warmly thanked:

Project Coordinator Mervi Suhonen

The Forum Task Force

The Ministry of Education and Culture, Finland

Maija Lummepuro, Chair of the Senior Officials Group on Culture of the Baltic Sea States
(2013–2014), Co-chairman of the Joint Working Group on Culture of the Barents
Euro-Arctic Council (2013–2015)

Anne Matteredo, Special Government Advisor

Marjo Mäenpää, Forum Moderator

Satu Mäki-Lassila, Forum Secretary

Helena Lalu-Toivio, PR Coordinator International Relations

Merja Wallenius, Secretary for International Relations

The National Board of Antiquities / The Maritime Museum of Finland,

Tiina Mertanen, Director

The Finnish Cultural and Academic Institutes,

Ilmi Villacís, Executive Director

Forum Rapporteur

Marianne Lehtimäki / Consulting Coordinator of the Monitoring Group on Cultural Heritage in
the Baltic Sea States

The Advisory Team

Dan Carlsson, Gotland University, Sweden

Terhi Hook, Finnish Tourist Board / Visit Finland

Susanna Markkola, Culture Finland, Finnish Tourist Board Visit Finland

Kari Nikkanen, National Board of Antiquities, Finland

Soila Palviainen, Finnish Tourist Board / Visit Finland

Ulla Salmela, National Board of Antiquities, Finland

Päivi Salonen, Ministry of Education and Culture, Finland

Nina Vesterinen, Ministry for Employment and the Economy, Finland

The forum's opening speakers, panellists and moderators

Director General Hanna Lehtinen, Ministry for Foreign Affairs of Finland

Chair Urszula Świążak, Steering Committee of the Northern Dimension Partnership on Culture

Director a.i. Marjo Mäenpää, Ministry of Culture and Education of Finland

Professor emeritus Kristian Gerner, Lund University, Sweden

Associate Professor Dan Carlsson, Gotland University, Sweden

Board member Geir Sør-Reime, Destination Viking Association (Norway)
Director, Professor Mike Robinson, Ironbridge International Institute for Cultural Heritage /
University of Birmingham, UK
Project consultant Maria Erashova, Germany
Programme Manager Susanna Markkola, Culture Finland, Finnish Tourist Board / Visit Finland
Major Specialist-expert Elena Bobrovskaya, Ministry of Culture of the Russian Federation
Director Daria Akhutina, Association for Cooperation with Nordic Countries Norden, Russia
Head of Division Alfredas Jomantas, Department of Cultural Heritage under the Ministry of
Culture of Lithuania
Director Penelope Denu, European Institute of Cultural Routes
Policy officer Silvia Draghi, Enterprise and Industry DG, European Commission

Technical assistance, services and cultural programme

The Ministry of Education and Culture of Finland
Kaija Alenius, Merja Fleming, Juha Häyrinen, Muusa Jyrkinen, Erja Kankala
The Maritime Centre Vellamo, Kotka, Finland
Vellamo Customer Service, Anne Rommi & her team
Esa Hassinen, Project Manager
Message Board and Video Recording
Prospectum Oy, Finland, Tuomo Karhu
Studio Christiansen Oy, Finland, Panu Kari
Kotka Music Institute
Niina Huopainen, Rector
Maria Urpalainen, cello soloist
Otto Tikkanen & The Jazz Quintet KOSMOSTET Tommi Ahonen, Jussi Hovilainen,
Aaro Huopainen, Arttu Huopainen

Report, photo credits

Destination Viking Association: Danny Bengtsson and Geir Sør-Reime
Finnish Tourism Board / Visit Finland: Susanna Markkola
Ironbridge, Institute for Cultural Heritage: Mike Robinson
State Archaeological Department of Schleswig-Holstein: Claus von Carnap-Bornheim

Event websites

The Northern Dimension Partnership on Culture: www.ndpculture.org
The Council of the Baltic Sea States: www.cbss.org

Financial support

The Ministry for Foreign Affairs of Finland
The Ministry of Education and Culture of Finland

Appendix: CE Cultural Routes in the BSR

The Council of Europe Cultural Routes

Main page – existing routes and the criteria

http://www.coe.int/t/dg4/cultureheritage/culture/routes/default_en.asp

CE EPA on Cultural Routes, Committee of Ministers Resolution CM/Res(2013)66

<http://conventions.coe.int/Treaty/EN/PartialAgr/Html/CulturalRoutes201366.htm>

CE Cultural Routes in the Baltic Sea Countries

(The year that the route was incorporated into the programme 'The Council of Europe Cultural Routes' appears in brackets.)

The Réseau Art Nouveau Network (2014)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/artnouveau_en.asp

The list of participating countries is currently unavailable.

The European Route of Megalithic Culture (2013)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/Megalithic_en.asp

Countries: **Denmark**, the United Kingdom, **Germany**, the Netherlands, **Sweden**

The Viking Routes (1993, relabeled 2012)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/viking_en.asp

Countries: Belarus, Belgium, **Denmark**, **Estonia**, **Finland**, France, **Germany**, Greece, **Iceland**, Ireland, **Latvia**, **Lithuania**, the Netherlands, **Norway**, **Poland**, Portugal, **the Russian Federation**, Spain, **Sweden**, Turkey, Ukraine, the United Kingdom

The Route of Saint Olav Ways (2010)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/Olav_en.asp

Countries: **Denmark**, **Norway**, **Sweden**

The European Cemeteries Route (2010)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/cimetry_en.asp

Countries: Austria, Bosnia and Herzegovina, Croatia, **Denmark**, **Estonia**, France, **Germany**, Greece, Ireland, Italy, **Norway**, **Poland**, Portugal, Romania, **the Russian Federation**, Serbia, Slovenia, Spain, **Sweden**, the United Kingdom

Prehistoric Rock Art Trails (2010)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/prehistoric_en.asp

Countries: France, Ireland, Italy, **Norway**, Portugal, Spain

The European Route of Cistercian Abbeys (2010)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/abbeyes_en.asp

Countries: Belgium, Czech Republic, **Denmark**, France, **Germany**, Italy, **Poland**, Portugal, Spain, **Sweden**, Switzerland

The Saint Martin of Tours Route (2005)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/stmartin_en.asp

Countries: Albania, Andorra, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, **Denmark**, **Estonia**, **Finland**, France, **Germany**, Greece, Hungary, **Iceland**, Ireland, Italy, **Latvia**, Liechtenstein, **Lithuania**, Luxembourg, Malta, Moldova, Monaco, Montenegro, the Netherlands, **Norway**, **Poland**, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, **Sweden**, Switzerland, 'The former Yugoslav Republic of Macedonia', Ukraine, the United Kingdom

The European Route of Jewish Heritage (2004)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/jewish_en.asp

Countries: Belgium, Bosnia and Herzegovina, Croatia, Czech Republic, **Denmark**, France, Greece, Hungary, Italy, **Lithuania**, the Netherlands, Norway, **Poland**, Romania, Serbia, Slovakia, Slovenia, Spain, **Sweden**, Switzerland, Ukraine, the United Kingdom

The Hansa (1991)

http://www.coe.int/t/dg4/cultureheritage/culture/routes/hansa_en.asp

Countries: Belarus, Belgium, **Estonia**, **Finland**, France, **Germany**, Iceland, **Latvia**, **Lithuania**, the Netherlands, **Norway**, **Poland**, **the Russian Federation**, **Sweden**, the United Kingdom

Published in the publication series of the Ministry of Education and Culture in 2015

- 1 Liikuntatoimi tilastojen valossa;
Perustilastot vuodelta 2013



Opetus- ja kulttuuriministeriö
Undervisnings- och kulturministeriet
Ministry of Education and Culture
Ministère de l'Éducation et de la culture

ISBN 978-952-263-330-9 (Online)
ISSN-L 1799-0343
ISSN 1799-0351 (Online)

