Transnational heritage and cultural policies in the Baltic Sea Region (EUSBSR)

Routes4U Project

Funded
by the European Union
and the Council of Europe

EUROPEAN UNION

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

Implemented
by the Council of Europe

Transnational heritage and cultural policies in the Baltic Sea Region (EUSBSR)

Contents

Forewords

Launched in 1987 as a tool for promoting the transnational dimension of European heritage, the Cultural Routes of the Council of Europe are unique in their commitment to the creation of a common European identity. More relevant than ever in a multicultural Europe facing many geopolitical and diversity challenges, they are in line with the fundamental values of the Council of Europe: human rights, democracy, and the rule of law.

Routes4U, our joint programme with the European Union (European Commission, DG REGIO), focuses on transnational policies in the field of cultural heritage. The present study sheds light on sustainable tourism and cultural policies in the Baltic Sea Region as means to implement Cultural Routes in the macro-region.

I hope you enjoy reading this study and look forward to future co-operation with the Baltic Sea Region through the Cultural Routes programme.

Stefano Dominioni

Executive Secretary, Enlarged Partial Agreement on Cultural Routes, Council of Europe

Director, European Institute of Cultural Routes

Europe's rich cultural heritage is an asset for economic and social cohesion. Cultural and creative industries are significant sources of growth, accounting for 4.5% of the EU's GDP, and generating jobs, employing 12 million people (7.5% of total employment). At the same time, culture has a direct impact on tourism, environmental and territorial policies by promoting travellers' mobility and the accessibility of cultural sites.

The Cultural Routes make an important contribution to the European Union Strategy for the Baltic Sea Region (EUSBSR). Indeed, sustainable tourism and the protection of natural capital are present in one of the strategy's policy areas under its overall goal to increase prosperity. EUSBSR also provides the right governance to support such an objective: the eight member states and four neighbouring countries are on equal footing; there is also input from both public and private sectors. In this way, European Territorial Co-operation plays a significant role in enhancing synergies among territorial actors in the Baltic Sea Region.

I am confident that this study will provide insight into the achievements of the Routes4U project and provide inspiration for many of the strategy's stakeholders.

Marc Lemaître

Director-General for Regional and Urban Policy, DG REGIO, European Commission

Part I

Cultural Routes of the Council of Europe and the EU Strategy for the Baltic Sea Region (EUSBSR)

By Constanze Metzger

1. The Council of Europe and Cultural Routes

The Council of Europe was created in 1949 and consists of 47 member states spread across the continent and beyond the boundaries of Europe. Furthermore, the Organisation co-operates with countries located in the Mediterranean, Latin America, North America and the Middle East, with bilateral and Enlarged Partial Agreements in areas such as cinema co-production, training for media professionals and interreligious dialogue.[1]

The aim of the Council of Europe is stated in Article 1 of its founding Statute: "to achieve a greater unity between its members for the purpose of safeguarding and realising the ideals and principles which are their common heritage and facilitating their economic and social progress" with a further line stating that "this aim shall be pursued through the organs of the Council by discussion of questions of common concern and by agreements and common action in economic, social, cultural, scientific, legal and administrative matters and in the maintenance and further realisation of human rights and fundamental freedoms".[2]

This article is repeated in the Preamble of the European Cultural Convention opened for signature on December 19, 1954 in Paris. The European Cultural Convention covers a broad field of activities and policies in the fields of culture, protection of natural and cultural heritage, as well as education, youth exchange and sports. The guiding idea of the Convention is to use culture and education to overcome differences, prevent new conflicts and strengthen democracy. The goals of the Council of Europe's activities in the field of culture are to encourage Europeans to preserve their cultural heritage and to recognise it as a "European" heritage. These can lead to cultural diversity, enhanced cultural co-operation among nations and can be conducive to cultural exchange. The introduction of a European dimension to cultural standards, policies and practices has proven its relevance.[3]

Several conventions were subsequently signed by Council of Europe member states, such as the Convention on the Protection of the Archaeological Heritage (London, 1969),[4] the Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985),[5] the European Landscape Convention (Florence, 2000).[6] The Council of Europe's cultural policy was also enhanced by the Convention on the Value of Cultural Heritage for Society (Faro, 2005)[7] – the so-called Faro Convention.

Santiago de Compostela, Spain. Source: Pixabay

In 1987, the signature of the Santiago de Compostela Declaration saw the birth of the Council of Europe's Cultural Routes initiative. The main idea is to preserve and promote European heritage by encouraging people to explore their European legacies. Moreover, the Cultural Routes put into practice the values of the Council of Europe: human rights, democracy and the rule of law.[8]

1. Human rights – the right to have access to and participate in culture is an integral part of human rights. Article 27.1. of the Universal Declaration of Human Rights states that "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits".[9] Cultural Routes represent networks

1. Council of Europe (2015), *Cultural Routes management: from theory to practice. Step-by-step guide to the Council of Europe Cultural Routes*, Council of Europe Publishing, Strasbourg, p. 7.
2. Council of Europe (1949), Statute of the Council of Europe, London, 5 May, https://rm.coe.int/1680306052
3. Council of Europe (1954), European Cultural Convention, Paris, 19 December, www.coe.int/en/web/conventions/full-list/-/conventions/rms/090000168006457e
4. Council of Europe (1992), European Convention on the Protection of the Archaeological Heritage (revised), Valetta, 16 January, https://rm.coe.int/168007bd25
5. Council of Europe (1985), Convention for the Protection of the Architectural Heritage of Europe, Granada, 3 October, https://rm.coe.int/168007a087
6. Council of Europe (2000), European Landscape Convention, Florence, 20 October, https://rm.coe.int/1680080621
7. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October, https://rm.coe.int/1680083746
8. Council of Europe, Cultural Routes of the Council of Europe programme, www.coe.int/en/web/cultural-routes/about
9. United Nations, Universal Declaration of Human Rights, www.un.org/en/universal-declaration-human-rights/

of social participation in cultural activities in full respect of their human rights.[10]

2. Democracy – the 47 member states of the Council of Europe represent a rich and diverse Europe. To date, 34 states are members of the Enlarged Partial Agreement (EPA) on Cultural Routes of the Council of Europe and are involved in the certification of Cultural Routes.[11] They strengthen the democratic dimension of the Cultural Routes of the Council of Europe programme to ensure fair and equitable access to cultural heritage and participation in cultural life.

3. Mutual understanding and exchanges across boundaries – sustainable cultural tourism means access to cultural experience and individual discovery of the shared European heritage, history and common identity. In other words, Cultural Routes reflect the cultural diversity of Europe as well as a common European heritage in order to strengthen mutual understanding among people.[12] Participation in cultural activities, the dissemination of knowledge about cultural differences, awareness of shared history and heritage contributes to mutual understanding and the prevention of conflicts.

Cultural Routes are landscapes that link cultural and natural features as well as tangible and intangible elements. The definition of landscapes corresponds to the European Landscape Convention, according to which a landscape is "an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors".[13]

Cultural Routes as landscapes describe the interaction and interdependence of natural and human factors. Landscapes reflect the way of life of people living in the landscapes. In Europe, a continent that has been cultivated and sharpened by a multitude of populations, landscapes play an especially crucial role in describing human development in Europe. "Landscape is one of the most precious assets contributing to Europe's cultural identity."[14]

According to Resolution CM/Res (2013)67, the certified Cultural Routes and candidate networks undergo an evaluation, the latter to be awarded the "Cultural Route of the Council of Europe" certification.[16] The members of the Governing Board of the EPA, generally representatives from respective ministries of culture, tourism and foreign affairs, take the final decision on certification, based on an expert evaluation. If a certified Cultural Routes does not comply with the criteria outlined in Resolution CM/Res (2013)67, the Governing Board of the EPA on Cultural Routes might decide on an extraordinary evaluation or finally, might decide that the certification is not renewed. However, this strict evaluation process is not established as a system of sanction but rather as a guarantee that Cultural Routes of the Council of Europe comply with the same quality criteria.

As of April 2020, 38 Cultural Routes have been created, providing all citizens, regardless of age, with opportunities to enjoy various types of cultural and educational activities. The Cultural Routes cover a wide range of themes reflecting European memory, history and heritage.[17]

In order to be certified, Cultural Routes must meet a certain number of compulsory requirements, including thematic and network criteria, as well as complying with priority fields of action. More precisely, to become a certified Cultural Route, a cultural project or network must:

1. Define a theme which represents European values, unites at least three member states of the Council of Europe, and can be expanded to other countries in the future;

2. Identify heritage elements which cover both tangible and intangible heritage;

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10. Council of Europe (2008), *White paper on intercultural dialogue: Living together as equals in dignity*, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-

11. As of 06/03/2020. Council of Europe, Members of the EPA on Cultural Routes, www.coe.int/en/web/cultural-routes/epa-member-states

12. EICR, Values of Cultural Routes, www.culture-routes.net/cultural-routes/values

13. Council of Europe (2000), European Landscape Convention, Florence, 20 October, https://rm.coe.int/1680080621

14. European Environment Agency (2017), *Landscapes in transition. An account of 25 years of land cover change in Europe*, www.eea.europa.eu/publications/landscapes-in-transition

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15. Council of Europe (2013), Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).

16. Council of Europe (2013), Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).

17. Ibid.

3. Obtain a legal status as an association or federation;

4. Co-ordinate common activities in five priority fields of action:
   – Co-operation in research and development;
   – Enhancement of memory, history and European heritage;
   – Cultural and educational exchanges for young Europeans;
   – Contemporary cultural and artistic practice;
   – Cultural tourism and sustainable cultural development.

5. Create common visibility of the route across Europe.[18]

The benefits of the Cultural Routes of the Council of Europe to remote destinations are:[19]

1. **protection of heritage in Europe** – Cultural Routes are cultural landscapes that represent the cultural and natural resources of a specific geographical area. They ensure the protection of these tangible and intangible resources for future generations and the protection of the "authenticity" of destinations and cultures by involving local communities. Awareness of cultural heritage by increasing residents' awareness of their cultural heritage and encouraging them to become its main promoters is crucial.[20] This can lead to a sense of belonging within local communities. In line with the objectives of the Faro Convention, Cultural Routes allow the citizens to develop a sense of pride and ownership in their heritage and thus raise awareness about heritage rights and responsibilities.[21] The understanding and discovering of the cultural identity of the sites is ensured through the local communities that transmit knowledge, traditions and ways of life.[22]

2. **economic viability through sustainable tourism development** – there are activities which could be lost, due to a lack of interest in their maintenance, particularly those related to more traditional sectors such as handicraft. Viability increases the economic efficiency of heritage resources. Tourism-related services and small businesses can flourish along the Cultural Routes. Job creation and capacity building are crucial for increasing employment in remote areas. In this respect, tourism is an important tool for socio-economic growth. In the cultural tourism sector, SMEs for accommodation services; catering services, guiding services, cultural services and health services are involved.[23] According to statistics of Eurostat, 2.4 million enterprises in the EU supply goods and services mainly or partially to tourists.[24] Sustainable tourism development contributes to the protection of cultural resources and to the creation of new revenue sources through heritage in line with the Namur Declaration of the Council of Europe that emphasises the importance of culture and cultural heritage to ensure sustainable development.[25]

3. **promotion of remote destinations** – Cultural Routes have the potential to promote and develop remote or lesser-known destinations, to spread tourism demand and income across the territory and the calendar year, thus reducing pressure on main attractions, supporting the regional distribution of wealth and to addressing seasonality. They can also contribute to local economies and societies as they work on a sustainable tourism model, building on local knowledge and skills in addition to often promoting lesser-known destinations – 90% of the Cultural Routes go through rural areas.[26]

4. **transnational co-operation and intercultural dialogue** – not only makes it possible to represent and promote Europe as a single cultural destination, helping to maintain it as the number one tourism region in the world, but it also allows collaboration and pooling of resources (financial or capacity-related) across borders, and to create partnerships between public and private sectors. The Cultural Routes promote dialogue between cultures, contributing to understanding between cultures. In line with the objectives of the White Paper on Intercultural Dialogue, they reflect Europe's

18. Routes4U (2019), "Working document – Steering Committee – 2 July 2019", p. 5, https://rm.coe.int/1680966db8
19. Ibid.
20. Council of Europe (2020), "Social participation and social cohesion in the EU macro-regions: Cultural Routes and community engagement".
21. Council of Europe (2008), *White paper on intercultural dialogue: Living together as equals in dignity*, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-
22. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October, https://rm.coe.int/1680083746

23. Council of Europe (2020), "Local and regional development in the EU macro-regions: Cultural Routes and SMEs".
24. Eurostat, EU tourism industries: economic growth 2012-2016, https://ec.europa.eu/eurostat/web/products-eurostat-news/-/DDN-20190516-1
25. Council of Europe (2015), Namur Declaration, https://rm.coe.int/16806a89ae
26. European Commission, Cultural tourism, https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en

diversity in a democratic and inclusive manner.[27] They are a strong response to mutual ignorance or stereotypes. They display vibrant societies that allow social participation in cultural activities and intercultural dialogue in full respect of their human rights.

The certification of Cultural Routes is awarded by the Enlarged Partial Agreement (EPA) on Cultural Routes of the Council of Europe that was established in 2010.[28] The EPA on Cultural Routes ensures the implementation of the programme and consists of statutory bodies. The EPA Governing Board awards the Council of Europe Cultural Route certification. The EPA Statutory Committee adopts the EPA's annual budget.[29]

The European Institute of Cultural Routes (EICR) was created in 1998 with funding from the Ministry of Culture, Higher Education and Research of the Grand Duchy of Luxembourg. The EICR organises trainings and workshops on the certification and management of Cultural Routes.[30]

To summarise, the Cultural Routes of the Council of Europe programme plays an important role in transnational cultural co-operation and contributes to synergies among authorities at different levels (national, regional and local) and a wide range of associations and actors.[31]

1.1. Cultural Routes in the Baltic Sea Region

There exist 20 Cultural Routes in the Baltic Sea Region. The themes covered are notably varied, including history, arts and traditions.

Within the region, Germany and Poland contain the most Cultural Routes (13 and 12, respectively), while Estonia and Latvia have the fewest (two each). Moreover, there is no Cultural Route that crosses every country in the region. The Hansa route is represented in seven countries, the European Cemeteries Route in five, and the Viking Route in four.[32]

Figure 1. Cultural Routes in the Baltic Sea Region as of April 2020, Routes4U [32]

Cultural Routes in the Baltic Sea Region

Poland — 8
Lithuania — 12
Latvia — 5
Germany — 2
Finland — 13
Estonia — 3
Denmark — 2

Number of Cultural Routes
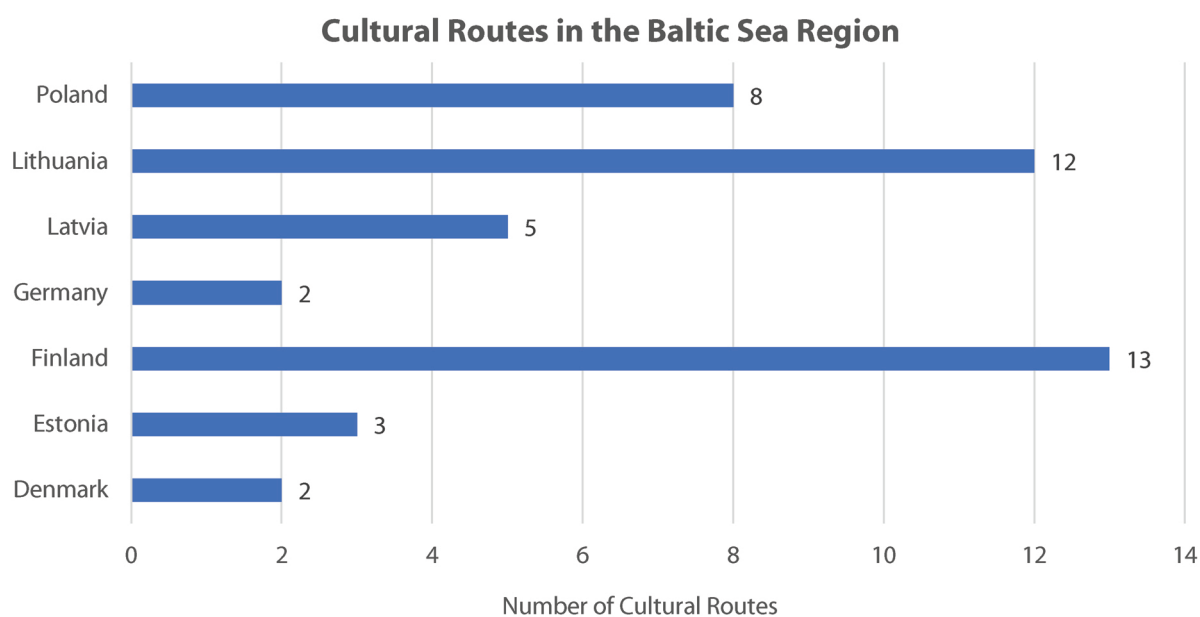
27. Council of Europe (2008), *White paper on intercultural dialogue: Living together as equals in dignity*, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-
28. Council of Europe (2013), Resolution CM/RES(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).
29. Council of Europe (2019), "Roadmap for the Baltic Sea Region: Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes", pp. 12-13.
30. Ibid. P. 13.

31. Council of Europe, Cultural Routes of the Council of Europe programme, www.coe.int/en/web/cultural-routes/about
32. Figure source: Routes4U (2019), "Working document – Steering Committee – 2 July 2019", https://rm.coe.int/1680966db8

Poland and Germany have the most Cultural Routes member associations. The number of members involved in the Cultural Routes crossing Poland or Germany is about 40% higher than in Sweden (3rd in the ranking), and twice as high as in Denmark (4th).

Figure 2. Distribution of Cultural Routes members across the Baltic Sea Region, April 2020, Routes4U

Cultural Routes members in the Baltic Sea Region

Number of Cultural Routes members
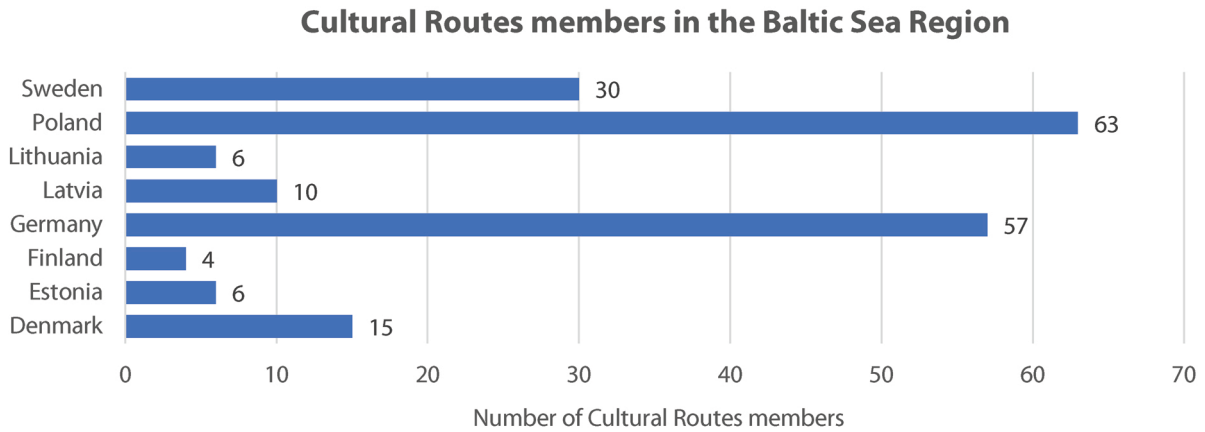
Figure 2 illustrates the distribution of Cultural Routes members across the Baltic Sea Region. Countries that have more Cultural Routes indeed have more Cultural Routes members. Nevertheless, there is no direct link between the number of Cultural Routes and the number of routes' members. For example, Germany and Poland have 13 and 12 Cultural Routes respectively (see Figure 1), however Poland has more Cultural Routes members (see Figure 2). While two Cultural Routes cross Estonia and five routes cross Lithuania (see Figure 1), these countries have the equal number of Cultural Routes members (see Figure 2).

Figure 3. Cultural Routes members per country, April 2020, Routes4U

Cultural Routes' members per country

Number of members
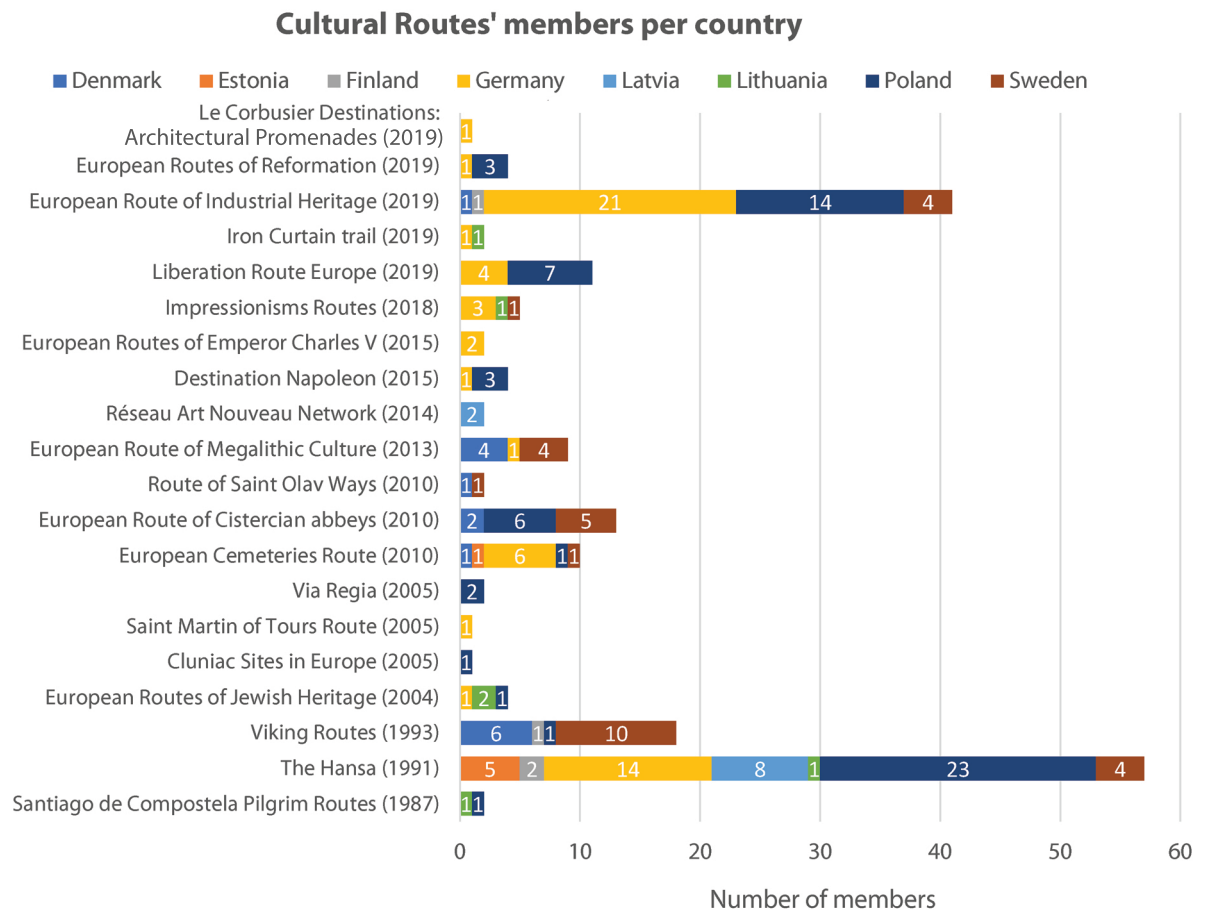
Poland has the most members participating in The Hansa at 23, while 21 German members are part of the European Route of Industrial Heritage. Meanwhile, some countries are represented in certain Cultural Routes by only one or two members. For instance, the Iron Curtain Trail has one member from Lithuania, while the Route of Saint Olav Ways has only one member from Sweden.

Figure 4. Types of Cultural Routes members in the countries of the Baltic Sea Region, April 2020, Routes4U

Types of Cultural Routes' members in the countries of tha Baltic Sea Region

Type	Value
Other	5
NGO	2
Person	1
Natural parks	0
Tourism stakeholder	7
Site	28
Scientific organization	2
Region	4
Network	0
Institution	3
Cultural organization	55
City/Municipality	73
Chamber of commerce	0
Association	11
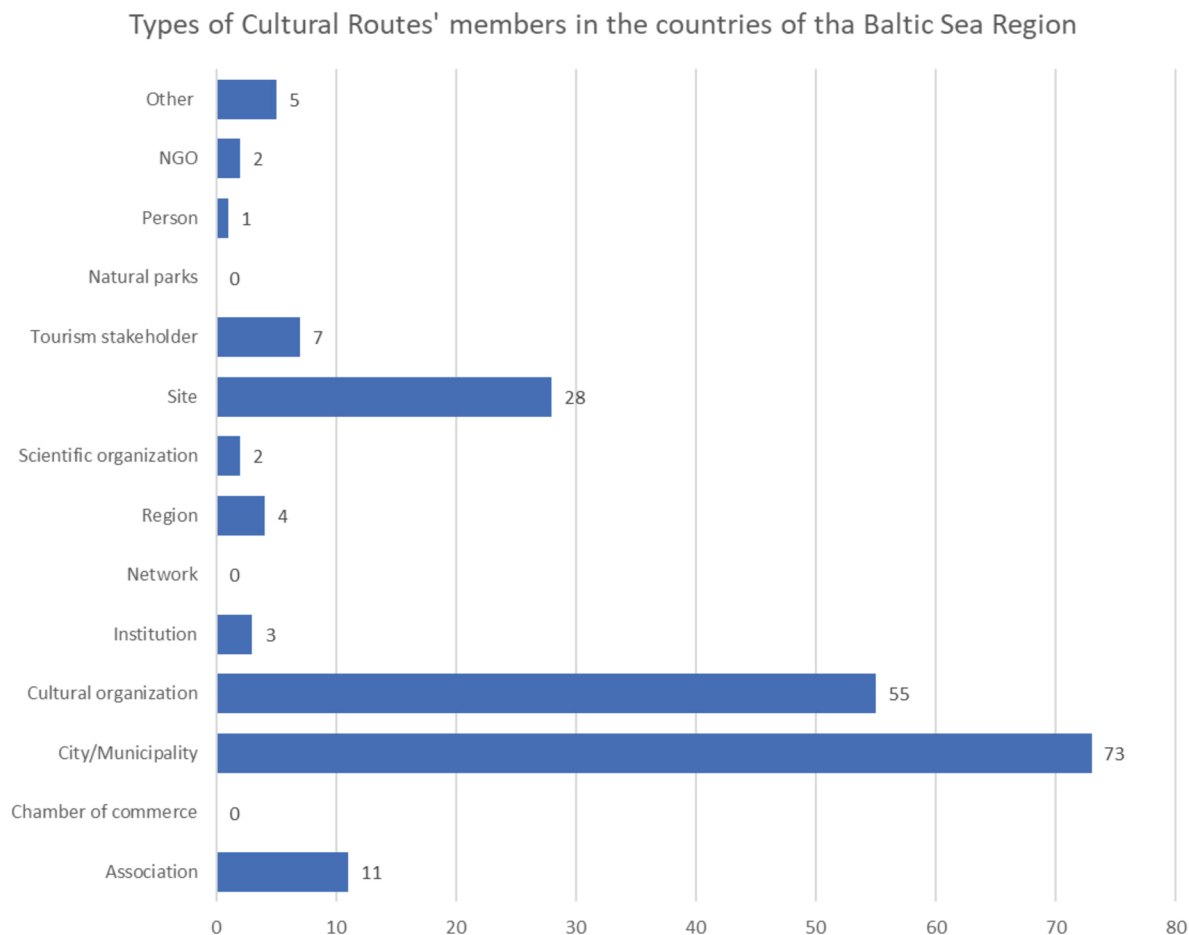
Figure 4 shows a breakdown of the types and numbers of Cultural Routes members in the Baltic Sea Region countries. Cities/municipalities are the most numerous group , followed by cultural organisations. NGOs, scientific organisations and institutions have a handful of representatives in the region, whereas natural parks, networks and chamber of commerce are not involved at all.

1.2. Creation of new Cultural Routes

At the Routes4U[33] training for Cultural Routes in Aarau, Switzerland, organised with the Swiss Federal office of Culture (25-26 November 2019), participants discussed the requirements for the creation of new Cultural Routes.[34]

The development of new Cultural Routes requires the following points to be taken into consideration:[35]

1. Financial support and human capacities for the development of new Cultural Routes are a necessity. The development of a new Cultural Route requires extensive effort in terms of human resources. At least one professional is needed to co-ordinate and manage the network for certification. There is a strong need for additional resources, especially for the preparation of the legal documentation, the preparation of

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33. This chapter on the creation of new Cultural Routes is also included in Council of Europe (2020), *Transnational heritage and cultural policies in the Alpine Region (EUSALP)*.

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34. Routes4U meeting on Cultural Route projects in the Alpine Region and Baltic Sea Region, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/routes4u-eusalp-cultural-routes
35. Council of Europe (2011), "Impact of European Cultural Routes on SMEs' innovation and competitiveness".

a budget and programme, the establishment of the legal network, the organisation of cultural and educational activities, the creation of tourism products and services as well as the promotion of the Cultural Route.

2. In Europe, the challenge of cultural tourism networks can be described in finding the balance to ensure the further development of tourism destinations and offers to become a competitive economic activity and at the same time protect the natural and cultural resources of the destinations and ensure that the quality of life of the local communities does not suffer.[36] The development of a new Cultural Route requires thorough planning to ensure sustainability. Cultural and natural resources need to be preserved and protected in order to ensure sustainable heritage use. Commitment to these issues is to be monitored. Environmental issues must be considered when preparing a management plan. The involvement of local communities addresses the need for interpreting tangible and intangible heritage by local people, engaging their communities in creative tourism activities, guiding activities, preserving their traditions and enhancing local hospitality.

3. At the outset, new Cultural Routes should develop a strategy on how to capture the interest of potential members. With regards to establishing a strong network of members, national co-ordination points could be set up at different destinations along the Cultural Route.

These national co-ordination points should ensure a participatory approach among members and help to create a multiplying effect in the implementation of activities. Cultural Routes should aim for co-operation and collaboration, seeking a win-win between countries.

4. Creating visibility at national and transnational level is a must for new Cultural Routes. Awareness-raising campaigns can be an effective tool for local community and SMEs' engagement. Improved visibility can be achieved through the involvement of local businesses, local institutions and local community projects. At national and macro-regional level, the establishment of a pool of tour operators and travel agencies can contribute to visibility.

5. The creation of innovative cultural tourism products and services is a requirement in terms of attracting the interest of travellers. UNWTO describes cultural tourism as a "type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination".[37] Cultural Routes presents an excellent basis for gaining new experiences. The development of a good narrative can ensure quality interpretation of the Cultural Route's theme. Scientific data and research should be translated into a fluent narrative for interactive, virtual and other kinds of interpretation.

36. European Commission (2007), Agenda for a sustainable and competitive European tourism, Communication from the Commission, COM(2007) 621 final, Brussels, 19 October.

37. World Tourism Organization, Tourism and culture, www.unwto.org/tourism-and-culture

2. European Union Strategy for the Baltic Sea Region

In 2007, the European Council invited the European Commission to present an EU Strategy for the Baltic Sea Region by June 2009.[38] Prior to this, the European Parliament had called for "the need for a common strategic vision to guide future territorial development for the Baltic Sea Region".[39] The Parliament stressed that "it is clear that no one acting alone can apply the range of measures necessary to confront the challenges and exploit the opportunities of the region".[40]

The European Union Strategy for the Baltic Sea Region (EUSBSR) – the EU's first macro-regional strategy – was established by the European Union in 2009 and was accompanied by an action plan to help the countries in the region deal with common issues by putting to common use their knowledge, experience, and resources.[41]

EUSBSR logo, www.balticsea-region-strategy.eu/

The member states of EUSBSR are Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Sweden and Poland. All these members belong to the European Union. Co-operation on the strategy is maintained with non-EU neighbouring countries as well, namely: Belarus, Iceland, Norway and the Russian Federation.[42, 43]

Since 2012, the implementation of the strategy has focused on: saving the sea, connecting the region, and increasing prosperity.[44] The objectives cover several

specific policies (described below) while remaining interconnected.[45]

The action plan accompanying the EUSBSR consists of 13 policy areas and four horizontal actions. They represent the main areas where the strategy can make contributions, either by tackling the main challenges or by seizing key opportunities in the region.[46] The action plan is compatible with EU policies (such as the Europe 2020 Strategy and the Integrated Maritime Policy) and the Marine Strategy Framework Directive

38. European Commission (2017), *European Union Strategy for the Baltic Sea Region. Action Plan*, Commission Staff Working Document, COM(2009) 248, SWD(2017) 118 final, Brussels, 20 March, p. 7, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf

39. Commission of the European Communities (2009), Communication concerning the EU Strategy for the Baltic Region, COM(2009) 248 final, Brussels, 10 June, p. 11, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/com_baltic_en.pdf

40. Ibid.

41. Ibid.

42. EUSBSR, About, www.balticsea-region-strategy.eu/about/about

43. European Commission (2017), *European Union Strategy for the Baltic Sea Region. Action Plan*, Commission Staff Working Document, COM(2009) 248, SWD(2017) 118 final, Brussels, 20 March, p. 8, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf

44. Ibid. P. 7.

45. Ibid. P. 9.

46. Ibid. P. 8.

to guarantee optimal environmental conditions by 2020 and sustainable growth in the region.[47]

The EUSBSR objectives are implemented through joint transnational actions, projects and processes. Flagships are projects and processes demonstrating the progress of the strategy and may serve as examples of the type of change desired.[48, 49]

Each objective consists of a set of sub-objectives to be reached:

1. Save the sea
   ► Clear water in the sea;
   ► Rich and healthy wildlife;
   ► Clean and safe shipping;
   ► Improved co-operation.

2. Connect the region
   ► Improved transportation;
   ► Reliable energy markets;
   ► Connecting people in the region;
   ► Improved co-operation in fighting cross-border crime.

3. Increase prosperity
   ► The Baltic Sea Region as a frontrunner for deepening and fulfilling the single market;
   ► The EUSBSR contributing to the implementation of The Europe 2020 Strategy;
   ► Improved global competitiveness of the Baltic Sea Region;
   ► Climate change adaptation, risk prevention and management.[49]
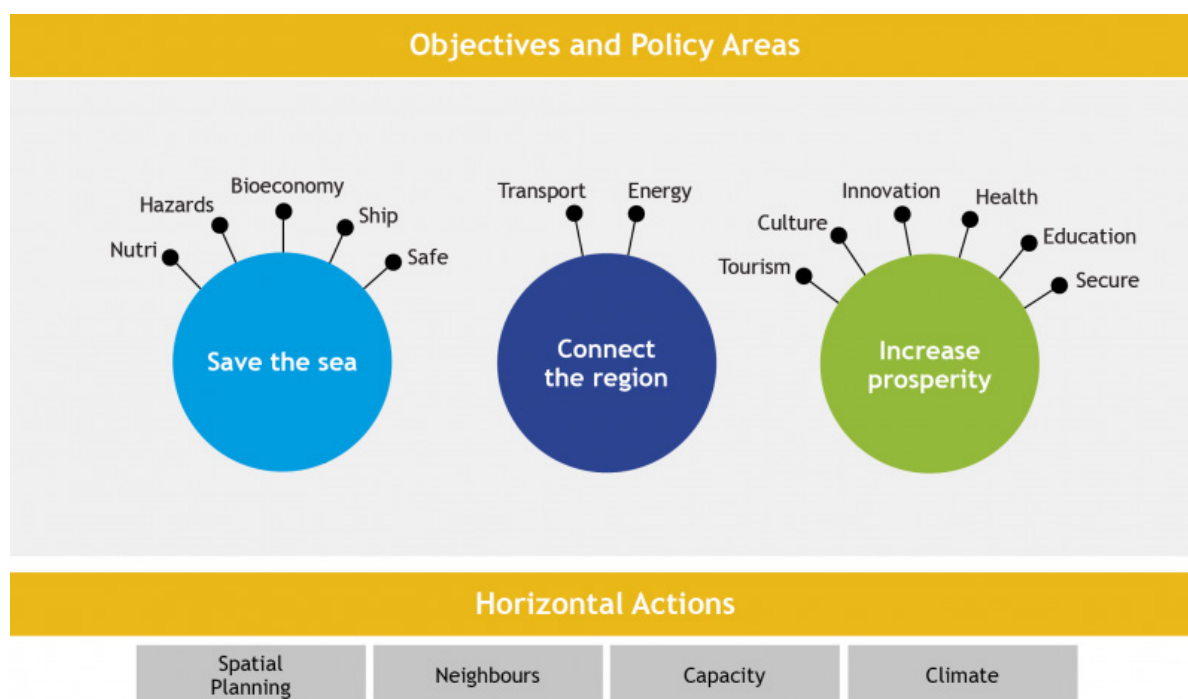
EUSBSR Objectives and Policy Areas, www.balticsea-region-strategy.eu/about/implementation

Alongside the sub-objectives, each objective includes several policy areas. Horizontal actions do not belong to any of the objectives or policy areas specifically. Rather, they exist to facilitate the work of each policy area, taken individually and as a whole. The policy areas Culture and Tourism are grouped under the objective "Increase prosperity" and, according to the revised action plan (2017),

"are in a strategic position to trigger spill-overs and innovation in other sectors (such as regional development, education, regeneration of [the] urban environment or remaking of sites and milieus), since they are at the crossroads between arts, business and technology".[51]

47. Ibid. P. 8.
48. Ibid. P. 17.
49. EUSBSR, Implementation, www.balticsea-region-strategy.eu/about/implementation

50. Ibid.
51. European Commission (2017), *European Union Strategy for the Baltic Sea Region. Action Plan*, Commission Staff Working Document, COM(2009) 248, SWD(2017) 118 final, Brussels, 20 March, p. 71, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf

The policy area Culture focuses on protection and promotion of cultural heritage, as well as on potential economic growth in the Baltic Sea Region attributable to the development of cultural and creative industries.[52]

The policy area Tourism seeks to foster transnational tourism activities which will facilitate the region's competitiveness and visibility. The EUSBSR identifies sustainable tourism as one of its priorities, due to its potential for economic development, its capacity for economic, social and regional EU-wide cohesion, and its contribution in achieving the goals of the EU 2020 Strategy.[53]

Sustainable tourism

Sustainable tourism refers to tourism (including both mass and niche tourism) that maintains a balance between the environmental, economic and socio-cultural aspects of a territory or site being visited and ensures its long-term development. It is a result of co-operation between tourism enterprises, operators, and tourists as well as governments and local communities.[54]

In order to satisfy the objectives, an efficient governance system is necessary. Thus, the system of the Baltic Sea Region consists of three levels:

1. Policy level;
2. Co-ordination level;
3. Operational level.

The European Council, the European Commission and the High-Level Group play a leading role in the strategic co-ordination of the EUSBSR, in reviewing and updating the action plan, and in promoting dialogue between stakeholders. The policy area co-ordinators, the horizontal action co-ordinators, and the policy area and horizontal action focal points[55] are responsible for overall co-ordination, namely for the implementation of the measures that will lead to the success and visibility of EUSBSR. The operational level includes programmes and financial institutions, flagship projects and processes as well as flagship leaders. The member states and national co-ordinators are involved at all levels of the strategy.[56]

Governance system of the EUSBSR
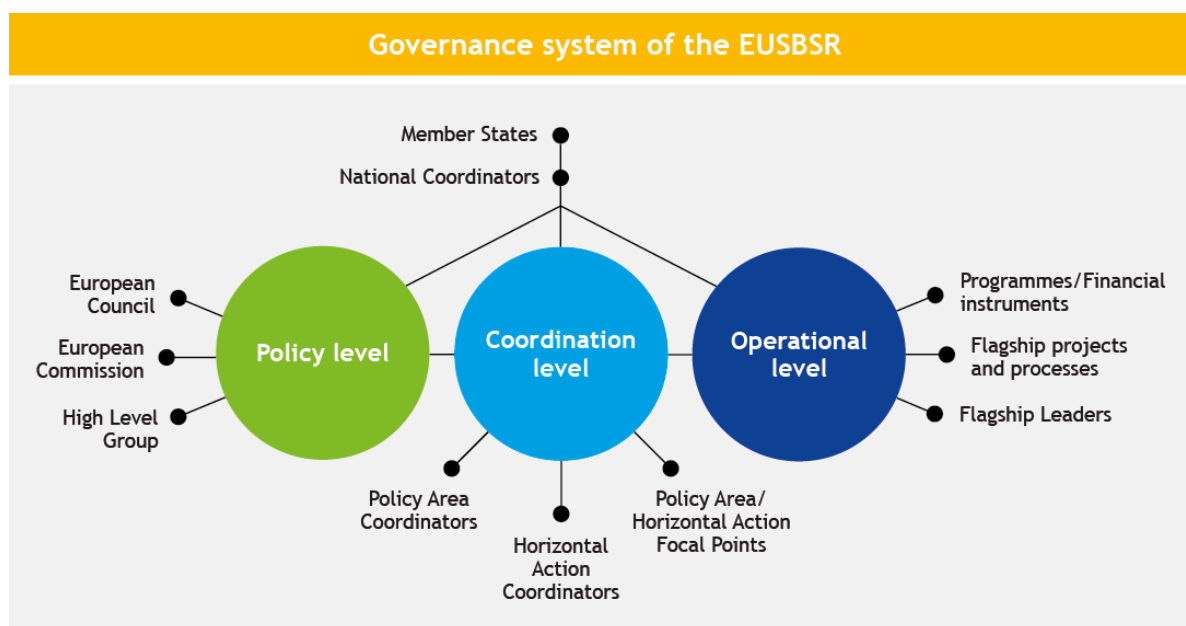
Governance system of the EUSBSR, www.balticsea-region-strategy.eu/about/governance-menu

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52. Council of Europe (2019), "Roadmap for the Baltic Sea Region: Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes", p. 22.
53. Ibid. P. 23.
54. Ibid. P. 23.

55. The policy area focal points serve as a liaison at a national level for all matters regarding the relevant policy area / horizontal action in those Baltic Sea Region states that do not hold the position of policy area /horizontal action co-ordinator, http://balticsea-region.eu/images/olddocs/EUSBSR+roles+and+responsibilities.pdf
56. To read more about the roles and responsibilities of the EUSBSR bodies, see http://balticsea-region.eu/images/olddocs/EUSBSR+roles+and+responsibilities.pdf

Tartu Town Hall, Estonia. Source: Pixabay

As with all European Union strategies for the macro-regions, the EU Strategy for the Baltic Sea Region must follow the principle of the "three no's", by which already-existing EU funds, formal EU structures and EU legislation should be used, and no new ones created. Thus, key funding sources of the strategy are the European Social Fund, European Regional Development Fund, Cohesion Fund, European Agricultural Fund for Rural Development and European Fisheries Fund (European Maritime and Fisheries Fund for the programming period 2014-2020). Other sources in use are Horizon 2020, the BONUS Joint Baltic Sea Research and Development Programme, the LIFE programme (L'Instrument Financier pour l'Environnement), the Education and Culture programmes, the Interreg Baltic Sea Region programme as well as national, regional and private sources.

Projects and actions in the sectors of transport and energy can receive financial support from the Connecting Europe Facility (CEF) and the JASPERS (Joint Assistance to Support Projects in European Regions), the CEF can also fund information and communications technology sector projects, while the JASPERS will be of help for actions in environmental sector. The major projects within the strategy may benefit from international financial institutions such as the European Investment Bank and the Nordic Investment Bank. Moreover, the Interreg Baltic Sea Region programme 2014-2020 provides direct support to the co-ordination activities (assistance to co-ordinators of policy areas/horizontal actions, seed money funding to help prepare project proposals to one of the policy areas or horizontal actions, etc.) of the macro-regional co-operation.[57]

57. European Commission (2017), *European Union Strategy for the Baltic Sea Region. Action Plan*, Commission Staff Working Document, COM(2009) 248, SWD(2017) 118 final, Brussels, 20 March, p. 33, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf

3. Routes4U

Launched in 2017 as a joint programme between the European Union and the Council of Europe, Routes4U aims to strengthen regional development in the four EU macro-regions – Adriatic-Ionian, Alpine, Baltic Sea and Danube – through the Cultural Routes of the Council of Europe. Routes4U thus connects the above-mentioned initiatives of Cultural Routes of the Council of Europe and the EU macro-regional strategies EUSAIR, EUSALP, EUSBSR and EUSDR. Routes4U seeks to optimise the use of resources and avoid the duplication of efforts.[58]

The objectives of the Routes4U programme are:

1. regional development – sustainable development in the Adriatic and Ionian, Alpine, Baltic Sea and Danube Region through the Cultural Routes;

2. cultural co-operation – enhanced transnational co-operation among local, national and international professionals from the culture and tourism sector in four macro-regions of the EU; and

3. social cohesion – participation of civil society in the protection and promotion of cultural heritage as a resource for sustainable development, in line with the principles of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005).

Routes4U is active in the following fields of action:[59]

▶ **trip planner**: a digital tool to plan a journey along the Cultural Routes in the macro-regions according to one's preferences (art, gastronomy, history, sport, etc.).[60]

▶ **best practices**: a web page listing best practices for Cultural Routes[61] in the macro-regions[62] as well as a series of Routes4U-voices[63] with testimonies of professionals of the field of Cultural Routes or macro-regional strategies.

▶ **Cultural Routes card**: in co-operation with the European Youth Card Association, creation of a card that provides offers and discounts on tourism products and services along the Cultural Routes in the four macro-regions to increase the younger generation's interest and engagement in the Cultural Routes programme.

▶ **map**: an interactive, digital map of the Cultural Routes crossing the macro-regions; providing an overview of their geographic distribution. Cultural Routes can be found by using macro-regional filters or by selecting specific routes crossing the macro-regions.

▶ **e-learning course**: an online course explaining topics related to the Cultural Routes and macro-regional strategies. There are five modules, covering topics including certification and implementation of a Cultural Route, increasing the attractiveness of remote destinations, community engagement, involving SMEs, and macro-regional marketing strategies. Manuals have also been created for each module.[64]

▶ **Cultural Routes networks**: organisation of macro-regional consultations and workshops, with discussion based on feasibility studies for the Cultural Routes in the four EU Strategies for macro-regions. Creation and dissemination of Roadmaps for the four macro-regions, identification of macro-regional priorities with respect to extending existing Cultural Routes or certifying new ones.[65]

▶ **branding exercise**: development of a brand strategy for each macro-region based on data collection and implementation of the branding strategies through studies on an online tourism catalogue.[66]

58. Council of Europe (2019), "Roadmap for the Baltic Sea Region: Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes", p. 33.
59. Routes4U (2019), "Working document – Steering Committee – 2 July 2019", pp. 14-15, https://rm.coe.int/1680966db8
60. Routes4U trip planner, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/trip-planner
61. Best practices database, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/best-practices
62. Routes4U activities, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/activities
63. Videos - Voices from the macro-regions, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/videos

64. Routes4U (2019), "Working document – Steering Committee – 2 July 2019", pp. 16-17, https://rm.coe.int/1680966db8
65. Ibid. Pp. 17-18.
66. Ibid. P. 18.

► **policies on cultural co-operation**: preparation of a "state-of-the-art" report for the Council of Europe's Cultural Routes in each of the four macro-regions. Each policy study includes the needs, gaps, and challenges of a particular macro-region, as well as guidelines and recommendations for transnational and regional policies on cultural co-operation, sustainable tourism, and economic development in a given macro-region.[67]

► **policies for signposting**: guidelines and recommendations as well as a collection of specifics for signposting of the Cultural Routes in the EU macro-regions.[68]

► **development of new Cultural Routes**: themes for the development of new Cultural Routes are developed and further supported such as Alvar Aalto and maritime heritage for the Baltic Sea Region.

The priority Cultural Routes for the EU Strategies for the Adriatic-Ionian, Alpine, Baltic Sea, and Danube Regions (EUSAIR, EUSALP, EUSBSR and EUSDR, respectively) were identified during a series of consultations carried out for each of the macro-regions. The consultations for the Baltic Sea Region were held in September 2018 and March 2019.[69] The Alvar Aalto Route as a representative Cultural Route of modern architecture was selected as a priority. Maritime Heritage was also selected as a topic to be further researched with a view to develop a Cultural Route for EUSBSR.

Bovbjerg Lighthouse, Lemvig, Denmark. Source: Pixabay

The Alvar Aalto Route shows the life and work of the Finnish architect and designer, Alvar Aalto (1898-1976). The route unites different touristic paths all over Finland. The Alvar Aalto Foundation located in Helsinki co-ordinates the route's development. The development as a Cultural Route of the Council of Europe is supported by the Finnish Ministry of Culture and Education.[70, 71]

67. Ibid. P. 19.
68. Ibid. P. 19.
69. Ibid. P. 17.

70. Routes4U (2018), "The Cultural Routes of the Council of Europe and the Baltic Sea Region (EUSBSR), Feasibility study", p. 10-11, https://rm.coe.int/16808d564f
71. Council of Europe (2019), "Roadmap for the Baltic Sea Region: Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes", p. 35.

4. Executive summary of the study on policies in the Baltic Sea Region

The Routes4U study, prepared by the expert Marianne Lehtimäki, describes the national cultural and heritage policies and practices present in the Baltic Sea Region. It aims to facilitate cross-border collaboration by sharing information on actors, characteristics and priorities. Innovative policies and ways to enhance co-operation in the Baltic Sea Region exist at all levels: national, regional and local. The focus here lies on cultural collaboration relating to tourism. The second part of the study is divided into four main chapters that are described briefly below. The study also contains recommendations for further implementation of Cultural Routes in the Baltic Sea Region.

4.1. Current state of the Baltic Sea Region

The study outlines the current state of policy statements from various organisations active in the Baltic Sea Region. Particular attention is paid to the United Nations Sustainable Development Goals (SDGs) that are to be achieved by 2030, and the organisations, institutions, projects and charters implementing them. These projects and charters address, among others, issues of sustainable economic growth and heritage protection and management.

The study also provides an overview of the history and economic development of the Baltic Sea Region as well as the challenges the region faces today. The Baltic Sea Region is a region where various cultures, religions and languages meet: "The interfaces are between the Nordic (West), West Germanic (South), Finno-Ugric (North) and Slavic (East) worlds". Due to the heterogeneous composition of the Baltic Sea Region, the need for a shared cultural heritage that the communities can relate to is something that is addressed by various regional institutional bodies that are presented in the subsequent section. They act as a common platform for elaborating common objectives and aim at connecting the Baltic Sea Region. The following institutions and their tasks and objectives regarding sustainable development and cultural heritage protection are presented, in chronological order of their founding:

- ▶ Nordic Council;
- ▶ Baltic Sea Parliamentary Conference;

- ▶ Union of Baltic Cities;
- ▶ Council of Baltic States;
- ▶ Baltic Sea States Ministerial meetings of culture;
- ▶ Ars Baltica;
- ▶ Baltic Sea States Subregional Co-operation;
- ▶ Baltic (Sea) Region Heritage Committee;
- ▶ Northern Dimension Partnership on Culture.

The study also details the objectives of the EUSBSR action plan (Save the sea, Connect the region, Increase prosperity), focusing on the policy areas of Culture and Tourism which are sub-sections of the "Increase prosperity" objective. The overview of the relevant policy areas is followed by a presentation of the so-called flagship projects that contribute to the objectives of EUSBSR.

4.2. National heritage and cultural policies

Östersund City Hall, Sweden. Source: Pixabay

The expert dedicates a section to each country of the Baltic Sea Region, in which she presents cultural heritage sites and discusses national cultural, heritage and tourism policies in relation to the aforementioned objectives. The countries' most important cultural institutions and organisations that are involved in the implementation of said policies are listed.

This chapter of the study also outlines the Cultural Routes crossing the Baltic Sea Region based on

the statistics of Routes4U. The figures indicate that there is an imbalance regarding the distribution of the Cultural Routes among countries of the Baltic Sea Region, as well as the types of Cultural Route members in the macro-region. Consequently, there are routes that are more representative of the Baltic Sea Region than others, these routes being the Viking, the Hansa and the Route of Saint Olav Ways, which are subsequently presented in more detail. At the same time, the study identifies existing routes that could potentially be expanded into the Baltic Sea Region: the Prehistoric Rock Art Trails and the Iron Curtain Trail, both of which possess a number of points of interest in the Baltic Sea Region.

In the section titled "Example of cultural assets: BSR maritime heritage", the author explains why the common denominator of the Baltic Sea should be used to connect the region and enhance the notion of a macro-regional identity. The author suggests using the Viking or the Hansa Routes as a means to "shed light on the importance of seaways".

The use of Modernist architecture as a topic for a Cultural Route is considered in the section titled "Legacy of the Modernist movement for the BSR to share". This particular architecture of the Baltic Sea Region stems from the willingness to "build an urban lifestyle to replace the agrarian and stature societies [...] However, the Modernist movement took different forms in different countries. The diversity of the BSR countries in the 20th century shows these variations [...]". Besides providing background information on the Modernist movement, the author also lists the requirements for the creation of new Cultural Routes that were discussed during the Routes4U consultation on Cultural Routes in the Baltic Sea Region in March 2019.

4.3. SWOT analysis

An analysis of the strengths, weaknesses, opportunities and threats (SWOT) facing regional cultural co-operation and tourism policies in the Baltic Sea Region is featured in the study. Generally, the strengths of the Baltic Sea Region lies in its well-organised co-operation structures, its investments in the creative sectors, the presence of several national policies related to cultural heritage which help to enhance the understanding of intangible and tangible heritage and diversity, and the keen interest in cross-sectoral approaches when it comes to improving the visibility of the macro-region.

The Holstentor gate, Lübeck, Germany. Source: Pixabay

The author has also identified a few weaknesses that need to be addressed. Most notably, there are communication and knowledge gaps between the tourism and cultural sectors, meaning that actors working in the field of culture and heritage are not familiar with the mechanisms of tourism and vice versa. Therefore, it is recommended that these actors find a common "language" through which they can create co-operative structures and enhance their mutual understanding of each other's practices. Additionally, the image of the Baltic Sea Region as a single destination is unclear, as tourism approaches are mainly limited to national and local levels. This is why all regional stakeholders should deepen their knowledge of the common heritage and the common characteristics of the macro-region in order to enhance transnational co-operation.

The impact of these weaknesses should be mitigated by taking the following approaches, also identified as opportunities. The respective responsible professionals in the Baltic Sea Region should create common macro-regional platforms for goal-oriented capacity building and knowledge transfer across sectors. Regional stakeholders need to deepen their knowledge of the common characteristics that shape the Baltic Sea Region in order to achieve a macro-regional perspective. Diversifying cultural contents and tourism offers, developing common sustainable tourism policies and finding and engaging new target groups are some of the recommendations that would contribute to greater cohesion throughout the macro-region.

The author recommends that the following points of concern should be addressed: the growing tension in the Baltic Sea Region regarding the sustainability of democracy, the qualitative differences in the region in terms of appropriate protection of the environment and cultural heritage sites, and the disregard for the importance of local actors when developing cultural tourism based on heritage and historical research.

4.4. Needs assessment

 "Needs assessment" identifies the challenges and the need to develop new Cultural Routes and expand existing ones, in particular in northern and eastern European countries. Assessment is indeed needed in different areas, as evidenced by this study:

► improved co-ordination: In the Baltic Sea Region, "there is a need for more collective strategies and joint initiatives, which could facilitate cultural and tourism co-operation within the BSR".

► fostering co-operation between the cultural and tourism sectors: The Heritage Forum of 2007 determined that there is a need for the creation of cross-sector networks between cultural heritage and tourism organisations, to develop joint policies and strategies for diverse, sustainable and prosperous co-operation.

► improve the attractiveness and accessibility of remote tourism destinations: Cultural assets and actors in local settings need to be identified and involved. There is a need for participatory processes.

► improve visibility of Cultural Routes crossing the Baltic Sea Region: Awareness of the Cultural Routes of the Council of Europe is marginal in the Baltic Sea Region, despite the fact that the Hansa and the Vikings are well-known macro-regional themes. This is partly due to that fact that several Baltic countries are now starting the process of including the enhancement of Cultural Routes in their national strategies: there is a need for co-operation between Cultural Routes stakeholders and national attractions, as well as a conceptualisation and the development of educational and academic structures that deal with the Cultural Routes as a theme.

4.5. Recommendations

Several recommendations focus on specific angles:

► co-ordination to implement and promote advanced governance tools such as the "Smart Specialisation Strategies". The author states that "co-ordination efforts should be based on a participatory approach which is open, effective and coherent". In order to further develop tourism's collaboration with cultural heritage, the focus needs to lie on the co-operation of existing networks and institutions such as research centres, museums, archives and libraries.

The author also lists the key principles of good governance in a public-private partnership, which are participation, decency, transparency, accountability and fairness.

► broad understanding of culture, cultural premises and actors to foster co-operation. A broad understanding of the concepts of culture and cultural actors is needed to create and enhance cultural policies on a macro-regional level.

► from sustainable tourism to tourism for sustainable development in rural areas: sustainability should be one of the key factors in development and support measures for the entire tourism industry. All Baltic countries need to improve their SDG implementation, on a national and a macro-regional level. The Cultural Route framework could be used as a tool to implement these goals.

► enhancing the visibility of Cultural Routes requires constant "upgrading". If the Cultural Routes are to be maintained, one must constantly inject them with fresh interpretations in accordance with ongoing research and expanded knowledge. The themes of the Cultural Routes should be used as tools to implement wider societal and cultural objectives.

► Cultural Routes as one of the tools for implementing sustainable development objectives. The core challenge seems to be that the cultural and tourism sectors' approaches and projects are not related to other, larger Baltic development programmes, processes or projects. Addressing this would require the establishment of a cluster of Cultural Routes linked to the EUSBSR, involving the policy areas Culture and Tourism and the horizontal action Capacity, and relevant macro-regional stakeholders.

St. Olaf's Church, Ulvila, Finland. Source: Wikimedia Commons

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Part II

Study on transnational heritage and cultural policies in the Baltic Sea Region

By Marianne Lehtimäki

1. Executive summary

The Council of Europe implements the Routes4U joint programme on fostering macro-regional development through the Cultural Routes initiative. Cultural Routes are a transverse thematic co-operation structure on cultural heritage. Their activities are targeted at regional development through cultural tourism, contemporary art, educational measures and internationalisation. This study, commissioned by the Routes4U programme, maps related macro-regional and national cultural policies, particularly dealing with heritage in the Baltic Sea Region (BSR) related to the Routes4U programme objectives.

The study starts by defining an international policy framework for integrating the Cultural Routes with development objectives and measures on local, national and BSR levels. The United Nations Sustainable Development Goals (SDG, 2015) set a primary agenda for this study for action in a global partnership.

SDG	TARGET	LINK
	17 SDGs, 169 targets	https://sustainabledevelopment.un.org/?menu=1300
SDG 8: *Promote inclusive and sustainable economic growth, employment and decent work for all*		
	SDG Target 8.9: *devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products*	
SDG 11: *Make cities and human settlements inclusive, safe, resilient and sustainable*		
	SDG target 11.4: *Strengthen efforts to protect and safeguard the world's cultural and natural heritage*	
SDG 12: *Ensure sustainable consumption and production patterns*		
	SDG target 12.b: *develop and implement tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products*	
SDG 14: *Conserve and sustainably use the oceans, seas and marine resources for sustainable development*		
	SDG target 14.7: *Increase the economic benefits to Small Island developing states and least developed countries*	

For implementing the SDGs, the following tools are recommended:

> ► monitoring, evaluation, and voluntary-level reviews;
> ► diagnostics;
> ► strategies and plans;
> ► monitoring and evaluation.

The following tools are listed as enabling institutional arrangements for implementation of the SDGs requiring capacity strengthening:

> ► multi-level governance;

> ► territorial / multi-stakeholder approaches;
> ► accountability;
> ► development co-operation effectiveness.[72]

Current international agreements on cultural heritage form a framework for further analysis are given in Table 1.

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72. Local2030. Localizing the SDGs, www.local2030.org/about-us.php

Table 1. International agreements on cultural heritage

STRATEGY / CONVENTION	YEAR	TARGET
EU / European Framework for Action on Cultural Heritage[73]	2019	► Setting main principles: a holistic approach, looking at cultural heritage as a resource for the future and putting people at its heart ► Mainstreaming and integrated approach across different EU policies ► Evidence-based policy making, including through cultural statistics ► Multi-stakeholder co-operation, encouraging the dialogue and exchange among a wide range of actors when designing and implementing cultural heritage policies and programmes
EU / 2019-2022 Work Plan for Culture[74]	2018	► Main priorities for European co-operation in cultural policy making: sustainability in cultural heritage, cohesion and well-being ► An ecosystem supporting artists, cultural and creative professionals and European content ► Gender equality ► International cultural relations
EU / European Agenda for Culture[75]	2007	Strategic objectives: ► promotion of cultural diversity and intercultural dialogue ► promotion of culture as a catalyst for creativity in the framework of the Lisbon Treaty for growth, employment, innovation and competitiveness ► promotion of culture as a vital element in the Union's international relations
EU / Towards an EU strategy for international cultural relations[76]	2016	Places cultural co-operation at the centre of the EU's diplomatic relations
EU / Conclusions on cultural heritage as a strategic resource for a sustainable Europe[77]	2014	To identify and implement co-ordinated policies and actions for the sustainable management and development of cultural heritage, as well as promote collaboration with international intergovernmental organisations, in particular with the Council of Europe
EU / Towards an integrated approach to cultural heritage for Europe[78]	2014	Streamlines cultural heritage as primarily a matter for national, regional and local authorities. However, heritage is always both local and European

73. European Commission, European Framework for Action on Cultural Heritage, https://ec.europa.eu/culture/content/european-framework-action-cultural-heritage_en

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STRATEGY / CONVENTION	YEAR	TARGET
Council of Europe / European Cultural Heritage Strategy for the 21st **Century**[79]	2017	Constructed around "the social", "the territorial and economic development" and "the knowledge and education" components. Shares recommendations as well as good practices and concrete experiences
Council of Europe / Framework Convention on the Value of Cultural Heritage for Society (Faro Convention)[80]	2005	States that rights relating to cultural heritage are inherent in the right to participate in cultural life as one of the Human Rights, roles and responsibilities towards cultural heritage and heritage as part of quality of life
Council of Europe / European Landscape Convention[81]	2000	Emphasises diversity, participative assessment and management of cultural landscapes
UNESCO / Convention on the Protection and Promotion of the Diversity of Cultural Expressions[82]	2005	► A new framework for informed, transparent and participatory systems of governance for culture, referring to governance of culture ► Flows and mobility ► Sustainable development and human rights
UNESCO / Convention for the Safeguarding of the Intangible Cultural Heritage[83]	2003	Updates and diversifies involvement in heritage assessment, enhancing sustainability of heritage management on local, regional and international levels

An international framework for the promotion of cultural tourism is formed on the basis of the agreements presented in Table 2.

Table 2. International framework for the promotion of cultural tourism

STRATEGY / CONVENTION	YEAR	TARGET
Network of European Regions for a Sustainable and Competitive Tourism (NECSTouR) / Barcelona Declaration on tourism and cultural heritage "Better Places to Live, Better Places to Visit"[84]	2018	Streamlines principles to cultural tourism: ► Smart and inclusive governance "What is good for residents is good for visitors" ► Adding value to the sense of place "Residents are part of the cultural / tourism experience and the best ambassadors of their territory and identity" ► Using a holistic vision for marketing ad preservation "Promote hidden cultural heritage while being prudent in promoting overexposed ones" ► Balancing place, people, business "Better measure to better manage" ► Connecting people-to-people "Citizens' and visitors' search for new and transformative experiences"

79.   Council of Europe, European Heritage Strategy for the 21st Century, www.coe.int/en/web/culture-and-heritage/strategy-21
80.   Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October, https://rm.coe.int/1680083746
81.   Council of Europe, The European Landscape Convention (Florence, 2000), www.coe.int/en/web/landscape/the-european-landscape-convention
82.   UNESCO, The Convention on the Protection and Promotion of the Diversity of Cultural Expressions, https://en.unesco.org/creativity/convention
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84.   NECSTouR, Barcelona Declaration "Better Places to Live, Better Places to Visit", https://necstour.eu/better-places-to-live-better-places-to-visit

STRATEGY / CONVENTION	YEAR	TARGET
UN / Sustainable Development Goals (SDGs) Knowledge Platform[85]	2017	▶ Outcome of the International Year of Sustainable Tourism for Development 2017 ▶ Tourism fostering better understanding among people everywhere, leading to a greater awareness of the rich heritage of various civilizations and bringing about a better appreciation of the inherent values of different cultures, thereby contributing to the strengthening of peace in the world, of sustainable tourism as a positive instruments towards the improvement of quality of life and the economic empowerment of women and youth and its contribution to the three dimensions of sustainable development, especially in developing countries
European Cultural Tourism Network / Thessalia Charter for Sustainable Cultural Tourism (2nd edition)[86]	2016	Defines good practices themes to be adopted, followed, applied, promoted, enhanced and implemented in destinations towards tourism sustainability
EU / Tourism as a driving force for regional co-operation across the EU[87]	2016	Proposes the promotion of thematic tourism projects in the sense of smart specialisation to counteract mass tourism
UN / Rio+20 outcome document "The Future We Want"	2012	Tourism perceived as a significant contributor "to the three dimensions of sustainable development" thanks to its close linkages to other sectors and its ability to create decent jobs and generate trade opportunities

To facilitate further cross-border BSR and European collaboration and facilitate multi-level governance, this study shares information on BSR actors, characteristics and priorities. Special attention is paid to BSR cross-border intergovernmental networks targeting cultural affairs, although this implies diving into a jungle of abbreviations of numerous BSR co-operation structures.

The Nordic co-operation structures were established during the 1950s and 1970s. In the 1990s, numerous BSR-wide co-operation structures and platforms were created to ensure peaceful and smooth democratisation and political development of the "new democracies". Nordic co-operation structures provided assistance as well as concrete practical and financial support. Due to the speed of macro-regional development, the Baltic Sea soon became an inner sea of sorts within the EU. The first macro-regional strategy in Europe, the EUSBSR, was adopted in 2009.

This study outlines current policy statements of the BSR organisations and networks presented in Table 3 in order to facilitate further processing of joint approaches.

85. SDGs knowledge platform, https://sustainabledevelopment.un.org/
86. ECTN (2016), *Thessalia Charter for Sustainable Cultural Tourism*, 2nd edition, November, www.culturaltourism-network.eu/uploads/5/0/6/0/50604825/thessalia_charter_second_edition_v3.pdf
87. European Committee of the Regions (2016), *Opinion, Tourism as a driving force for regional cooperation across the EU*, NAT-VI/009, 120th plenary session on 7 December, https://cor.europa.eu/Documents/Migrated/Events/Tourism%20as%20a%20driving%20force%20for%20regional%20cooperation%20across%20the%20EU.pdf

Table 3. Policy statements of the Baltic Sea Region organisations and networks

BSR ORGANISATION	ABBREVIA-TION	EST.	STRETEGIES / POLICIES	PROJECTS
Nordic Council & Nordic Council of Ministers	NC / NCM	1951 / 1971	Nordic Tourism Policy Analysis (2019); a foundation for a common Nordic Tourism Policy	Digital Toolbox: Innovation for Nordic Tourism SMEs (2014)
Baltic Sea Parliamentary Conference	BSPC	1991	The resolution of BSPC conference 2017 related to sustainable tourism in the BSR	
Council of the Baltic Sea States	CBSS	1992	The Baltic Sea 2030 Action Plan of CBSS (2017) defines prioritised thematic topics for co-operation	
The Baltic Sea States Subregional Co-operation	BSSSC	1993	BSSSC Position paper on Culture "Add culture to the heart of regional and European politics" (2018)	
Baltic (Sea) Region Heritage Committee	BRHC	1998	Recommendations on the III BSR Cultural Heritage Forum regarding relations between the cultural heritage and tourism sectors (2007)	EUSBSR PA Culture Flagship BalticRIM 2017-2020
Northern Dimension Partnership on Culture	NDPC	2014		A series of study reports "Mapping exercise: how could creative industries foster innovation in tourism in the Northern Dimension area?"

The main macro-regional co-operation objectives in the EUSBSR are:

1. save the sea;
2. connect the region;
3. increase prosperity.

The EUSBSR member states are Denmark, Estonia, Finland, Germany,[88] Latvia, Lithuania, Poland[89]

and Sweden. Implementation of the EUSBSR is co-ordinated in close contact with the European Commission and other member states, regional and local authorities, intergovernmental and non-governmental bodies.[90] Co-operation also takes place with neighbouring EU countries, as well as Norway, Iceland, Belarus and Russia. Norway is linked to the EU through the European Economic Area (EEA) agreement and supports the economic, social and sustainable development of the BSR through, among others, EEA and Norwegian financial instruments.

"Increase prosperity" includes the policy areas (PA) Culture, Tourism and Education, which are directly

88. Regarding the Federal States (*Länder*) of Germany, the study applies the same geographical focus as the EUSBSR PA Tourism co-ordinator situated in Mecklenburg-Vorpommern, namely the coastal states of Mecklenburg-Vorpommern and Schleswig-Holstein as well as the Free Hanseatic City of Hamburg. These states have respective ministries and other administrative structures involved in implementing the EUSBSR. For more information, see the sections regarding Germany.

89. In Poland, the coastal provinces are Zachodniopomorski, Pomorski and Warminso-Marzurski, although almost all Polish territory is included he drainage area of the Baltic Sea.

90. See: EUSBSR (2013), *Roles and responsibilities of the implementing stakeholders of the EUSBSR and a flagship project concept,* Working document, January, http://balticsea-region.eu/images/olddocs/EUSBSR+roles+and+responsibilities.pdf

linked to the objects of this study. The horizontal area (HA) Capacity is also relevant when considering the integration of Cultural Route implementation with the EUSBSR objectives.

One or two member state(s) co-ordinate(s) each PA or HA in close contact with the Commission and all other stakeholders. Multi-level governance, as recommended by the UN SDG Knowledge Platform, is an overall guiding principle for the EUSBSR. The stakeholders are divided into:

- ▶ PA co-ordinators and HA co-ordinators;
- ▶ PA focal points and members of steering committees/groups;
- ▶ flagship leaders, project developers and project managers;

- ▶ managing authorities and other representatives of financial programmes;
- ▶ local and regional authorities, NGOs, business and academia in the member states.

The EUSBSR action plan defines objectives, sub-objectives, governance, policy areas and their monitoring. The current action plan was updated in 2017. A new revision is currently taking place.

All macro-regional strategies are based on effective and more co-ordinated use of existing funding sources, and the promotion of synergies and complementarities.

The priorities of the relevant policy and horizontal areas are summarised in Table 4.

Table 4. The priorities of the relevant policy or horizontal areas

Policy Area PA / Horizontal Area HA	Targets	Projects, processes as tools
PA Culture & creative sectors	▶ Promoting the BSR cultural and creative industries, encouraging creative entrepreneurship ▶ Promoting and presenting BSR culture, using the innovative force of culture for societal development ▶ Preserving and presenting the BSR cultural heritage strengthening the cultural identity of the region ▶ Developing an efficient framework for BSR cultural co-operation	
PA Tourism	The BSR as a common tourist destination. The actions are defined to facilitate durable networking and clustering of tourism stakeholders with proper geographic BSR coverage: 1. To find areas for mutual interest within existing national tourism strategies as a basis to work on for future targets related to the European Tourism Strategy; 2. Establish a fully functioning network of stakeholders in the public and private sectors; 3. Design tourism products and services for the BSR as a coherent destination; 4. Increase the number of jointly developed tourism strategy and policy documents focusing on more specific aspects of tourism in the BSR	Baltic Sea Tourism Form (BSTF); The Baltic Sea Tourism Center (BSTC); report "State of the tourism industry in the Baltic Sea Region – 2018 edition"
PA Education	Promotes an entrepreneurial mindset, which can, among others, boost tourism businesses and create employment in the sector	
HA Capacity building and involvement	Capacity-building support for the implementing stakeholders by: ▶ Developing and operation a capacity-building platform for the implementing stakeholders; ▶ Involving and exploiting networks across sectors in the supporting involvement of authorities in different levels, NGOs, business and academia to ensure that all levels will be mobilised to the full extent	

Examples of national policies facilitating further collaboration are given in Table 5.

Table 5. Examples of national policies in the BSR

BSS	Presented strategies or policies	Tools or programmes	Projects
Danish Ministry of Culture; Agency for Culture and Palaces; multi-sector structures	The Danish Canon (2016); the International Cultural Panel Strategy 2017-2020; "Architectural policy – Putting People First" of 2014	Management tools of SAVE (Survey of Architectural Values in the Environment) and CHIP (Cultural Heritage in physical Planning, KIP)	Related to World Heritage Sites, the Agency implements the UNESCO World Heritage and Sustainable Tourism Programme
Estonian Ministry of Culture; Estonian National Heritage Board	"The general principals of cultural policy until 2020" (2013) highlights cultural diversity of the minority nations, folk culture and music, among others, related to cultural tourism	Restauration and revitalisation as cultural centres of "Manor Schools"	Several projects dealing with underwater and maritime heritage by the National Heritage Board of Estonia
Finnish Ministry of Education and Culture; Finnish Heritage Agency (FHA)	The Strategy for Cultural Policy of the Ministry of Education and Culture 2025; The Cultural Environment Strategy and its Implementation Plan 2014-2020; The Arts and Culture Festival Agenda	"Cultural Route as a common platform" report as an outcome of EPA analysis process. "Cultural services accessible to tourists – development of cultural Routes" online guidance for practical actors in connection with the EPA accession	Participatory processes launched by the FHA, e.g. related to valorising, defining and selecting themes for intangible heritage using wiki-platform, Facebook, YouTube and making a study materials site
German Federal State of Mecklenburg-Vorpommern; Tourists Board Mecklenburg-Vorpommern; Tourist Association of Mecklenburg-Vorpommern			Baking South Baltic! project
German Federal State of Schleswig-Holstein; State Archaeological Department; Ministry of Economic Affairs, Transport, Employment, Technology and Tourism; Tourism Agency			EUSBSR PA Culture Flagship BalticRIM 2017-2020
Latvian Ministry of Culture; Latvian Ministry of Economics; Latvian Investment and Development Agency	Strategy for Sustainable Development of Latvia until 2030; Cultural Policy Guidelines 2014-2020 "Creative Latvia"; Latvian Tourism Development Guidelines 2014-2020		

BSS	Presented strategies or policies	Tools or programmes	Projects
Lithuanian Ministry of Culture	Culture Internationalization Policy (2018); National Tourism Development Programme for 2014-2020		The Amber Route; The World Great Baltic Travel Game, arranged for the three years in the row by the Lithuanian State Department of Tourism, the Latvian Tourism Development Agency and the Estonian Tourism Agency
Royal Norwegian Ministry of Culture; Arts Council Norway; Directorate for Cultural Heritage	White Paper 2018-2019: "The power of culture: cultural policy for the future"; The Directorate for Cultural Heritage Strategy for 2017-2021	The Co-operation Council for Culture and Tourism 2017-2019; The Cultural Rucksack programme	Heritage of My Environment project (HOME, 2014) in the framework EEA, the DIVE method
Polish Ministry of Culture and National Heritage; Polish National Heritage Board; Ministry of the Sport and Tourism; Polish Tourism Organisation; Self-government of the West Pomeranian Voivodeship		The concepts of development of cultural and natural routes together with the programme of the implementation and promotion	Among other: "Polish Tourism Brands"; RECREATE; Biking South Baltic!; Fish markets; BALTIC STORIES; Baltic Heritage Routes
Swedish Ministry of Culture; Swedish National Heritage Board; Ministry of Enterprise and Innovation	The Inquiry "Ett land att besöka" (One country to visit) as a first stage for national strategy to define policy goals 2030 to enhance the tourism and hospitality industry's contribution to economic, social and environmental components of sustainable development in Sweden	Related to World Heritage Sites, the Swedish National Heritage Board implements UNESCO Toolkit for Sustainable Tourism	World Heritage Journeys of Europe with Mining Area of the Great Copper Mountain in Falun and Drottningholm

This study aims to map innovative policies and ways to enhance BSR/national/regional/local development through cultural contents linked to tourism.

The Cultural Routes of the Council of Europe that cross the BSR are summarised in the framework of the current state of the BSR. Expansion of Cultural Routes to eastern and northern Europe was placed on the EPA strategy in 2016 to demonstrate that the Cultural Routes embody the richness of Europe's legacy.

The SWOT analysis presented below serves to discern not only the challenges faced and potential present, but also their interplay and impacts.

The needs assessment chapter is built on the needs identified at the Routes4U Helsinki consultation in March 2019:

- ► to improve co-ordination;
- ► to foster co-operation between the cultural and tourism sectors;

- ► to improve the attractiveness and accessibility of remote tourism destinations;
- ► to improve the visibility of Cultural Routes crossing the BSR.

The recommendations chapter develops these topics further:

- ► co-ordination should implement and promote advanced governance tools;
- ► broad understanding of culture, cultural premises and actors fosters co-operation;
- ► from sustainable tourism to tourism for sustainable development in rural areas;
- ► Cultural Routes as one of the tools for implementing BSR development objectives.

An example of the final recommendation is the comprehensive target: "Saving of the Baltic Sea with all its treasures by its people".

The information presented in this study has been in part compiled on the basis of the web pages of the relevant BSR and governmental organisations, structures and projects. Background material for this study comprises protocols from the Baltic Region Heritage Centre and EUSBSR PA Culture Steering Group, as well as participation by the author in several regional and project meetings, and other collaborations.

Despite the complexity of the aim and likely shortcomings of the data collection, this study aspires to be a reminder and a call for co-operation for culture and sustainable use of cultural assets across borders.

2. Current state in the Baltic Sea Region

In 2015, the United Nations adopted the Sustainable Development Goals (SDGs) to be achieved by 2030. The agenda sets out a global framework to, among others, end extreme poverty, fight inequality and injustice, and fix climate change by 2030. There atre 17 SDGs, composed of a total of 169 targets.[91]

SDG 8 aims to "Promote inclusive and sustainable economic growth, employment and decent work for all". Among its related targets are devising and implementing policies to promote sustainable tourism that creates jobs and promotes local culture and products.[92]

SDG 11, "Sustainable cities and communities", lists the target "Strengthen efforts to protect and safeguard the world's cultural and natural heritage".[93]

SDGs 12 and 14 refer to the inclusive and sustainable use of oceans and marine resources, respectively.
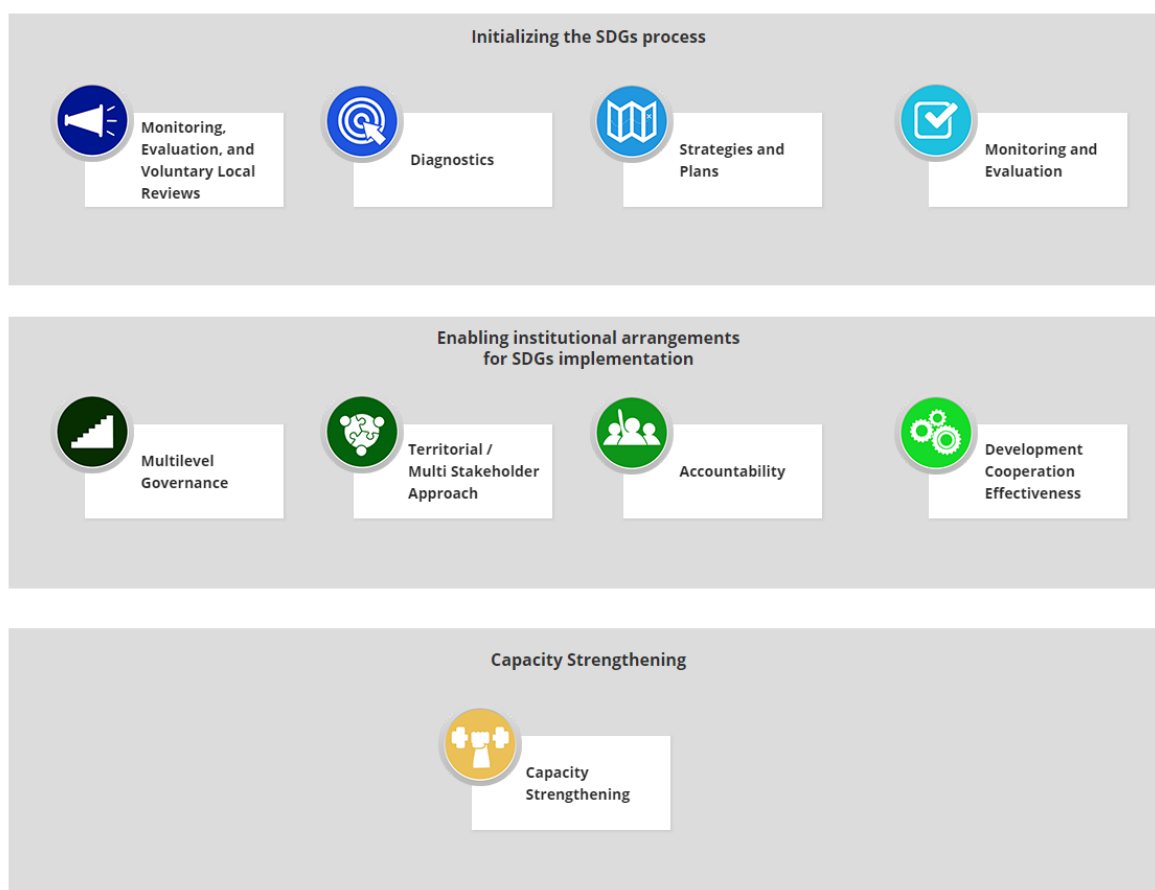
The SDGs Knowledge Platform offers policy tools for implementing the SDGs. A screenshot from the www.local2030.org/discover-tools

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91. SDGs platform, About the sustainable development goals, www.un.org/sustainabledevelopment/sustainable-development-goals/

92. SDGs platform, Goal 8, www.un.org/sustainabledevelopment/economic-growth/
93. SDGs knowledge platform, https://sustainabledevelopment.un.org/futurewewant.html

According to the World Tourism Organization, achieving this agenda requires an implementation framework and adequate investment in technology, infrastructure, and human resources.[94] Several BSR organisations have selected their SDG priorities for implementation. The SDG performance of the BSR countries has been scored, too – this will be covered in later sections of this study.[95]

2.1. The urgent imperative of sustainability in international cultural and heritage policies

The following international conventions constitute a topical framework for sustainable heritage protection and management. They stress, for example, the use of heritage as well as natural assets in transparent, fair, open and equal ways, acknowledging the diversity of heritage and respecting heritage communities.

EU: European Framework for Action on Cultural Heritage (2018)

© European Union

In cultural affairs, the role of the European Commission is to help address common challenges. Four pillars – Engagement, Sustainability, Protection and Innovation – make up the policy outcome of the 2018 European Year of Cultural Heritage (EYCH), themed "Sharing Heritage".[96]

To celebrate the 2018 EYCH, the report "Linking Natura 2000 and cultural heritage case studies" was published, highlighting interconnections through practical examples, as well as the common challenges and threats faced by biodiversity and cultural assets. The report shines a light on the synergies and multiple benefits that can arise from an integrated approach to their management at a site level.

To ensure a lasting impact of EYCH, the European Commission released a European Framework for Action on Cultural Heritage. It proposed around 60 actions to be implemented by the European Commission by 2020. The principles were stated as:

- ▶ a holistic approach, looking at cultural heritage as a resource for the future and putting people at its heart;
- ▶ mainstreaming an integrated approach across different EU policies;
- ▶ evidence-based policy making, including through cultural statistics;
- ▶ multi-stakeholder co-operation, encouraging dialogue and exchange among a wide range of actors when designing and implementing cultural heritage policies and programmes.

Areas of action, along with some examples of concrete actions, were defined as follows:

- ▶ cultural heritage for an inclusive Europe: participation and access for all;
- ▶ cultural heritage for a sustainable Europe: smart solutions for a cohesive and sustainable future;
- ▶ cultural heritage for a resilient Europe: safeguarding endangered heritage;
- ▶ cultural heritage for an innovative Europe: mobilising knowledge and research;
- ▶ cultural heritage for stronger global partnerships: reinforcing international co-operation.[97]

EU: 2019-22 Work Plan for Culture (2019)

A strategic instrument, the 2019-22 Work Plan for Culture was adopted by the EU in 2018 to start in 2019. The Work Plan sets out the main priorities for European co-operation in cultural policy making:

- ▶ sustainability in cultural heritage;
- ▶ cohesion and well-being;
- ▶ an ecosystem supporting artists, cultural and creative professionals and European content;
- ▶ gender equality;
- ▶ international cultural relations.

Further, 17 concrete actions with clearly defined working methods and target outputs complement these priorities.[98]

Starting in 2019, the next phase of co-operation at EU level in the field of culture will be guided by the new Work Plan for Culture under the Open Method of Co-ordination, which is the main working method for member states to collaborate in the field of culture.

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94. World Tourism Organization, Tourism in the 2030 Agenda, www.unwto.org/tourism-in-2030-agenda
95. According to the CBSS study (Peterson K., Zuin O., 2016, p. 5), OECD, UN Economic Commission for Europe (UNECE) and UN High-level Political Forum (UN HLPF) have elaborated country profiles on the implementation of SDGs in 2015- 2016. In October 2016, the European Sustainable Development Network (ESDN) took a closer look at voluntary reports by seven European countries, including Estonia, Finland, Germany and Norway.
96. EYCH, Outcomes, https://europa.eu/cultural-heritage/news/european-year-cultural-heritage-what-are-outcomes_ro.html

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97. European Commission, European Framework for Action on Cultural Heritage, https://ec.europa.eu/culture/content/european-framework-action-cultural-heritage_en
98. European Commission, A new Work Plan for Culture to start in 2019, https://ec.europa.eu/culture/news/2018/new-work-plan-culture-start-2019_en

EU: European Agenda for Culture (2018)

Following the 2007 European Agenda for Culture, in 2018 the Commission adopted a Strategic Framework for the European Agenda for Culture.[99] Its objectives are:

- ► promotion of cultural diversity and intercultural dialogue;
- ► promotion of culture as a catalyst for creativity in the framework of the Lisbon strategy for growth, employment, innovation and competitiveness;
- ► promotion of culture as a vital element in the European Union's international relations.

In detail, these three strategic objectives are to be achieved as follows:

Regarding the promotion of cultural diversity and intercultural dialogue:

- ► encouraging the mobility of artists and other professionals in the field of culture;
- ► promoting cultural heritage, namely by facilitating the mobility of collections and fostering the process of digitisation, with a view to improving public access to different forms of cultural and linguistic expression;
- ► promoting intercultural dialogue as a sustainable process contributing to European identity, citizenship and social cohesion, including through the development of citizens' intercultural competence.

Regarding the promotion of culture as a catalyst of creativity:

- ► promoting better use of synergies between culture and education, in particular by encouraging art education and active participation in cultural activities with a view to developing creativity and innovation;
- ► promoting the availability of managerial, business and entrepreneurial training capacities specifically tailored to professionals in the cultural and creative fields;
- ► fostering a favourable environment for the development of cultural and creative industries, including the audio-visual sector, thus maximizing their potential, in particular that of SMEs. This would be achieved by making better use of existing programmes and initiatives and by stimulating creative partnerships between the cultural sector and other sectors, including in the context of local and regional development.

Regarding culture as a vital element of international relations:

- ► enhancing the role of culture in the EU's external relations and development policy;
- ► promoting the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and contributing to its implementation at an international level;
- ► fostering intercultural dialogue and interaction between civil societies of EU member states and third countries;
- ► encouraging further co-operation between cultural institutions of EU member states, including cultural institutes, in third countries and with their counterparts in those countries.[100]

Cultural statistics remain a horizontal priority in the new work plan. Joint work on ensuring comparable and high-quality statistics on culture in the EU has resulted in new data, which is regularly published by Eurostat.[101]

The Creative Europe programme, which is the main source of EU funding for the cultural sector, supports policy work undertaken under the Work Plans for Culture. As of 2021, a new programme will support policy action in the field of culture.

EU: The Europe 2020 Strategy (2010)

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The Europe 2020 Strategy focused on recovery from the economic crisis, identifying three crucial drivers of economic growth:

- ► Smart growth based on knowledge and innovation;

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99. European Commission (2018), *A New European Agenda for Culture*. Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the regions, Brussels, 22 May, https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52018DC0267&from=EN

100. EUR-Lex, Resolution of the Council of 16 November 2007 on a European Agenda for Culture 2007/C 287/01, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32007G1129%2801%29

101. See: https://ec.europa.eu/culture/policy/strategic-framework_en. The source includes links to Commission communication: New European Agenda for Culture – Staff Working Document; Commission communication, 2007 European Agenda for Culture - Council Resolution; Council Work Plan for Culture, 2019-2022; Council Work Plan for Culture, 2015-2018; Report on the implementation of the European Agenda for Culture - Staff Working Document.

- ► Sustainable growth for a more efficient, greener and competitive economy;
- ► Inclusive growth capable of delivering employment, social and territorial cohesion.

The EUSBSR, as a European macro-regional strategy, is fully integrated in this European long-term growth strategy.

Council of Europe: The European Cultural Heritage Strategy for the 21st Century (2017)

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© Council of Europe

The Council of Europe's European Cultural Heritage Strategy for the 21st Century details how cultural heritage governance can implement the objectives of smart, sustainable and inclusive economic growth of the Europe 2020 Strategy.[102] The European Cultural Heritage Strategy states the following.

- ► The protection, conservation, promotion and enhancement of cultural heritage help to build more inclusive and fairer societies, based on the principles that constitute the common legacy of the peoples of Europe.
- ► Heritage policies contribute to improving the living environment and the quality of life of Europeans and play a significant role in strengthening the social fabric and economic advancement.
- ► The strategy promotes good governance based on participatory management involving primarily the national, regional and local levels, and a holistic heritage approach encompassing an intangible dimension, know-how and attitudes creating context and its natural and cultural environment. New relationships between cultural heritage and contemporary creation are encouraged.

The strategy is structured around three components.

- ► The "social" component focuses on the relationship between heritage and societies, citizenship, the transmission and sharing of democratic values through participatory governance, and good governance through participatory management. It harnesses the assets of heritage in order to promote diversity, the empowerment of heritage communities and participatory governance.
- ► The "territorial and economic development" component seeks to strengthen the

contribution of heritage to sustainable development, based on local resources, tourism and employment.

- ► The "knowledge and education" component focuses, through heritage, on education, research and lifelong training issues.

The strategy defines recommendations and shares practices and concrete experiences in order to facilitate the implementation of its principles. The Council of Europe's Cultural Routes are given as one example.

Recommendations regarding the "social" component deal with:

- ► encouraging the involvement of citizens and local authorities in capitalising on their everyday heritage;
- ► making heritage more accessible;
- ► using heritage to assert and transmit the fundamental values of Europe and European society;
- ► promoting heritage as a meeting place and vehicle for intercultural dialogue, peace and tolerance;
- ► encouraging and assessing citizen participation practices and procedures;
- ► creating a suitable framework to enable local authorities and communities to take action for the benefit of their heritage and its management;
- ► developing and promoting participatory heritage identification programmes;
- ► encouraging heritage rehabilitation initiatives by local communities and authorities;
- ► supporting intergenerational and intercultural projects to promote heritage.

The "territorial and economic development" component focuses on the relationship between cultural heritage and spatial development, the economy, and local and regional governance, with due regard for the principles of sustainable development. Recommendations regarding this component are:

- ► promoting cultural heritage as a resource and facilitating financial investment;
- ► supporting and promoting the heritage sector as a means to create jobs and business opportunities;[103]
- ► promoting heritage skills and professionals;
- ► producing heritage impact studies for rehabilitation, construction, planning and infrastructure projects;

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102. Council of Europe, European Heritage Strategy for the 21st Century, www.coe.int/en/web/culture-and-heritage/strategy-21

103. According to the strategy, the European Union estimates that the heritage sector represents over 300 000 direct jobs and 7 million indirect jobs.

- ► encouraging the re-use of heritage and the use of traditional knowledge and practice;
- ► ensuring that heritage is taken into account in development, spatial planning, environmental and energy policies;
- ► considering heritage in sustainable tourism development policies;[104]
- ► protecting, restoring and enhancing heritage, making greater use of new technologies;
- ► using innovative techniques to present cultural heritage to the public, while preserving its integrity;
- ► using cultural heritage as a means of giving the region a distinctive character and making it more attractive and better known;
- ► developing new management models to ensure that heritage benefits from the economic spinoffs that it generates.

The recommended courses of action for the recommendation "Considering heritage in sustainable tourism development policies" are as follows:

- ► draw up culture-heritage-tourism agreements at national level;
- ► set up tourism activities incorporating heritage assets and local know-how;
- ► when promoting tourism in an area, showcase its cultural heritage in a reasoned way;
- ► organise consultations with local populations to promote sustainable and responsible tourism, based on the values of cultural heritage;
- ► inform and raise the awareness of those involved in tourism (professionals, suppliers) regarding the cultural heritage, its potential and its vulnerability;
- ► develop interoccupational and intersectoral co-operation;
- ► jointly devise material for tourists (guidebooks, virtual tourist guides, local visitor guides, etc.);
- ► assess the negative impacts and envisage limitation regulations.

Recommended courses of action for "Using cultural heritage as a means of giving the region a distinctive character and making it more attractive and better known" are as follows:

- ► identify a region's assets, including heritage in all its diversity;
- ► conduct a critical and future-oriented analysis incorporating the contribution and intellectual support of the heritage sector;
- ► retain or relocate traditional economic activities;

- ► showcase the lasting qualities of heritage;
- ► promote ethical branding (image management with due regard for heritage);
- ► draw up a territorial management charter, which takes heritage into account.

EU leader projects and local action groups and Council of Europe local development pilot projects are given as examples of action.

The "knowledge and education" component focuses on the relationship between heritage and shared knowledge, awareness-raising, training, and research – precisely these are practical targets for a Cultural Route.[105]

EU: Towards an EU strategy for international cultural relations (2016)

The Joint Communication to the European Parliament and Council, "Towards an EU strategy for international cultural relations", places cultural co-operation at the centre of the EU's diplomatic relations with countries around the world.[106]

EU: Conclusions on cultural heritage as a strategic resource for a sustainable Europe (2014)

"Conclusions on cultural heritage as a strategic resource for a sustainable Europe" aims at reinforcing dialogue with cultural heritage stakeholders to identify and implement co-ordinated policies and actions for the sustainable management and development of cultural heritage, and to promote collaboration with international intergovernmental organisations, in particular the Council of Europe.[107]

EU: Towards an integrated approach to cultural heritage for Europe (2014)

The EU Commission's communication 2014/477 "Towards an integrated approach to cultural heritage for Europe" streamlines cultural heritage as a matter

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104. Cultural Routes are given as an example of action.

105. Council of Europe, European Heritage Strategy for the 21st Century, www.coe.int/en/web/culture-and-heritage/strategy-21

106. European Commission (2016), Joint communication to the European Parliament and the Council. Towards an EU strategy for international cultural relations, JOIN(2016) 29 final, Brussels, 8 June, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN

107. Council of the European Union (2014), Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe, 2014/C 183/08, 14 June, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014XG0614%2808%29

primarily for national, regional and local authorities. However, there is no contradiction between national responsibilities and EU action: heritage is always both local and European.[108]

Council of Europe: Faro Convention on the Value of Cultural Heritage for Society (2005)

The Council of Europe's Faro Convention on the Value of Cultural Heritage for Society states that rights relating to cultural heritage are inherent in the human right to participate in cultural life, in roles and responsibilities towards cultural heritage, and in heritage as part of quality of life.[109] Among BSR countries, the convention has so far been approved by Finland, Latvia and Norway.[110]

Council of Europe: European Landscape Convention (2000)

The European Landscape Convention emphasises diversity and participatory assessment of cultural landscapes. The Landscape Convention is accepted by all the BSR countries except Germany.[111]

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

The Convention for the Safeguarding of Intangible Cultural Heritage updates and diversifies involvement in heritage assessment, enhancing the sustainability of heritage management at local, regional and international levels.[112] The Convention is approved by all the BSR countries. In general, maintenance and enhancement of intangible heritage play a significant role in Baltic Sea States' national heritage policies.

UNESCO: Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

© UNESCO

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions sets out a framework for informed, transparent and participatory systems of governance for culture. It aims to support:

National policies and measures for promoting creation, production, distribution and access to diverse cultural goods and services, and contribute to informed, transparent and participatory systems of governance for culture;

Preferential treatment measures in order to facilitate a balanced flow of cultural goods and services, and promote the mobility of artists and cultural professionals around the world;

Sustainable development policies and international assistance programmes for integrating culture as a strategic dimension;

International and national legislation related to human rights and fundamental freedoms to promote both artistic freedom and the social and economic rights of artists, accepted by all the BSR countries. Diversity is one of the main features of the macro-region as a whole.[113]

2.2. Tourism – current setting of objectives

World Tourism Organization: International Year of Sustainable Tourism for Development (2017)

The World Tourism Organization facilitates implementation of the decisions taken by the United Nations General Assembly's 70th session on sustainable development, in particular the decision on the International Year of Sustainable Tourism for Development 2017.

108. European Commission (2014), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. Towards an integrated approach to cultural heritage for Europe, COM(2014) 477 final, Brussels, 22 July, http://ec.europa.eu/assets/eac/culture/library/publications/2014-heritage-communication_en.pdf
109. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October, https://rm.coe.int/1680083746
110. State spring 2019.
111. Council of Europe (2000), European Landscape Convention, Florence, 20 October, https://rm.coe.int/1680080621. State of acceptance spring 2019.
112. UNESCO (2003), Convention for the Safeguarding of the Intangible Cultural Heritage, Paris, 17 October, https://unesdoc.unesco.org/ark:/48223/pf0000132540

113. UNESCO, Research references on the implementation of the 2003 Convention, https://en.unesco.org/creativity/convention

"Cultural values, diversity and heritage" and "Inclusive and sustainable economic growth" are two of five key areas that the International Year 2017 explored to highlight the role of tourism.[114]

Network of European Regions for a Sustainable and Competitive Tourism: The Barcelona Declaration on tourism and cultural heritage (2018)

Related to the EYCH 2018, The Barcelona Declaration on tourism and cultural heritage "Better Places to Live, Better Places to Visit"[115] was released as part of Initiative 5, "Tourism and heritage". This initiative by the Network of European Regions for a Sustainable and Competitive Tourism includes five principles to implement when developing cultural tourism:

▶ smart and inclusive governance: "What is good for residents is good for visitors";

▶ adding value to the sense of place: "Residents are part of the cultural / tourism experience and the best ambassadors of their territory and identity";

▶ using a holistic vision for marketing and preservation: "Promote hidden cultural heritage while being prudent in promoting overexposed ones";

▶ balancing place, people and business: "Better measure to better manage";

▶ connecting people to people: "Citizens' and visitors' search for new and transformative experiences".

The UN SDG Knowledge Platform

The UN SDG Knowledge Platform site includes, among others, outcome of the International Year of Sustainable Tourism for Development 2017:

Recognizing the importance of international tourism[…] in fostering better understanding among peoples everywhere, leading to a greater awareness of the rich heritage of various civilizations and bringing about a better appreciation of the inherent values of different cultures, thereby contributing to the strengthening of peace in the world[…]

Recognizing also the important role of sustainable tourism as a positive instrument towards the eradication of poverty, the protection of the environment, the improvement of quality of life and the economic empowerment of women and youth and

its contribution to the three dimensions of sustainable development, especially in developing countries.[116]

European Cultural Tourism Network: Thessalia Charter for Sustainable Cultural Tourism (2016)

The European Cultural Tourism Network engages experts of both tourism and cultural sectors to exchange experience and information on best practices and to develop new approaches and innovations.[117] The network[118] has published the Thessalia Charter for Sustainable Cultural Tourism (second edition November 2016).[119] The charter calls for the following good practice themes to be applied and implemented in destinations to ensure the sustainability of tourism.

1. climate change
2. accessibility of heritage
3. effective partnerships
4. host communities and responsible tourism
5. quality criteria
6. visitor information
7. place marketing
8. Cultural Routes
9. railway heritage
10. local products and gastronomy
11. traditional skills and trades
12. cycling for tourists[120]

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114. International Year of Sustainable Tourism for Development 2017, www.tourism4development2017.org/

115. NECSTouR, Barcelona Declaration "Better Places to Live, Better Places to Visit", https://necstour.eu/better-places-to-live-better-places-to-visit

116. United Nations (2016), *Resolution adopted by the General Assembly on 22 December 2015, 70/193. International Year of Sustainable Tourism for Development, 2017*, 9 February, p. 3, www.un.org/ga/search/view_doc.asp?symbol=A/RES/70/193&Lang=E

117. ECTN is a member of European Heritage Alliance co-ordinated by Europa Nostra and a signatory of the European Tourism Manifesto for Growth and Jobs, co-ordinated by the European Travel Commission. ECTN has 29 members in 19 countries. Among the BSR countries, the members are: Vidzeme Tourism Association, Latvia; the Institute of Tourism at the Warsaw School of Tourism and Hospitality Management, Poland; Podkarpackie Regional Tourism Board, Poland; Region Västra Götaland, Sweden and the Department of Conservation at the University of Gothenburg, Sweden.

118. For consultation with stakeholders, European Union institutions (European Commission DG GROW and DG EAC, European Parliament TRAN & CULT Committees, Committee of the Regions NAT & SEDEC Commissions, EESC), UNWTO / UNESCO, European Travel Commission, Europa Nostra / European Heritage Alliance, local and regional authorities, tourism boards and associations, cultural bodies, research institutes and NGOs.

119. ECTN (2016), *Thessalia Charter for Sustainable Cultural Tourism*, 2nd edition, November, www.culturaltourism-network.eu/uploads/5/0/6/0/50604825/thessalia_charter_second_edition_v3.pdf

120. The above themes have been included in the CHARTS INTERREG IVC project and the outputs are in the form of web-based toolkits on the specific good practice topics for cultural tourism destinations, comprising a "Good practice guide".

The charter mentions intercultural dialogue, creativity, innovation, competitiveness, and contribution to initiatives for supporting innovative and transnational tourism products in reference to Cultural Routes and preparatory actions for establishing and implementing them.[121]

The EU Committee of the Regions: Tourism as a driving force for regional co-operation across the EU (2016)

The EU Committee of the Regions' Opinion on "Tourism as a driving force for regional co-operation across the EU" proposes the promotion of thematic tourism projects, that is to say smart specialisation as opposed to mass tourism. It calls for tourist attractions to be linked to create European, national and local thematic trails. Furthermore, it calls on regions to consider, among others, sustainability in their tourism strategies.[122]

UN: The Future We Want, Rio+20 (2012)

Sustainable tourism is defined in the United Nations' Rio+20 outcome document "The Future We Want" as a significant contributor "to the three dimensions of sustainable development" thanks to its close connections to other sectors and its ability to create decent jobs and generate trade opportunities. Member states should recognise: [123]

> The need to support sustainable tourism activities and relevant capacity-building that promote environmental awareness, conserve and protect the environment, respect wildlife, flora, biodiversity, ecosystems and cultural diversity, and improve the welfare and livelihoods of local communities by supporting their local economies and the human and natural environment as a whole.

Source: Pxhere

Paragraph 131 urges the member states to

> Encourage the promotion of investment in sustainable tourism, including eco-tourism and cultural tourism, which may include creating small- and medium-sized enterprises and facilitating access to finance, including through microcredit initiatives for the poor, indigenous peoples and local communities in areas with high eco-tourism potential.

In this regard, member states also:

> Underline the importance of establishing, where necessary, appropriate guidelines and regulations in accordance with national priorities and legislation for promoting and supporting sustainable tourism.

2.3. The BSR framework

> "The waterways of river basins or the basins of a sea were regions in this basic sense, areas of communication."
>
> *Lars Rydén (2002)[124]*

An overview of the BSR's cultural legacy in relation to Europe, presenting specific features of regional co-operation, will lay out a framework for further analysis and recommendations of this study.

Areas of a water basin have much history, culture and economics in common. The Baltic Sea is one of the six basins of Europe.[125] The sea is surrounded by land in the same way as the Mediterranean and the

121. ECTN (2016), *Thessalia Charter for Sustainable Cultural Tourism*, 2nd edition, November, www.culturaltourism-network.eu/uploads/5/0/6/0/50604825/thessalia_charter_second_edition_v3.pdf
122. European Committee of the Regions (2016), *Opinion, Tourism as a driving force for regional cooperation across the EU*, NAT-VI/009, 120th plenary session on 7 December, https://cor.europa.eu/Documents/Migrated/Events/Tourism%20as%20a%20driving%20force%20for%20regional%20cooperation%20across%20the%20EU.pdf
123. SDGs platform, https://sustainabledevelopment.un.org/topics/sustainabletourism and https://sustainabledevelopment.un.org/futurewewant.html

124. Rydén L. (2002), "The Baltic Sea Region and the relevance of regional approaches", in Maciejewski W. (ed.), *The Baltic Sea region. Culture, politics, societies*, The Baltic Sea University Press, Uppsala, p. 10.
125. Alongside the North Sea, the Mediterranean, the Black Sea, the Caspian Sea and the basins of the White Sea and Barents Sea.

Black Sea, and thus constitutes a cultural region.[126] With respect to the current political map of the BSR, the drainage basin of the Baltic Sea encompasses the entirety of Estonia, Latvia and Lithuania; practically all of Sweden, Finland and Poland; a greater part of Denmark and the northern coastal strip of Germany, as well as the Kaliningrad enclave of Russia, together with the drainage area belonging to the Neva River, Lake Ladoga and Lake Onega. The region defined by this drainage area also touches upon Norway, Belarus, Ukraine, the Czech Republic and Slovakia.

In the BSR, human habitation emerged as the ice sheet started to retreat.[127] Many ancient rock drawings show the importance of ships to people living at the time. On the basis of Stone Age archaeological findings, shipping in the Baltic Sea has been linked to the permanent settlement of small communities consisting of hunters, fishermen and gatherers. Today, we have underwater archaeological sites of prehistoric settlements in the south-western Baltic Sea area.

Source: Pixabay

Lake Mälaren, Sweden. Source: Pixabay

126. Rydén L. (2002), "The Baltic Sea Region and the relevance of regional approaches", p. 9.
127. About 17 000 years ago, ice withdrew from present northern Germany and eastern Europe; about 15 500 years ago from Denmark, southern Sweden and the Norwegian coast, and from Finland about 10 000 years ago. In northern Sweden, the glaciers finally melted about 9 500 years ago. The last mountain glacier in Norway melted about 9 000 years ago. By then, Scandinavia was already widely populated by small communities.

The geological stages of the BSR are still visible in its sedimentation underwater and on the coasts. During the coldest stage of the last Ice Age, the glacier stretched from present-day northern Europe to the north of England, while almost all of southern Europe was inhabited. When the climate changed some 18 000 years ago, the glacier slowly began to slide and shape parts of the Scandinavian landscape. When the glacier disappeared, the pressure of huge ice masses eased and the country slowly began to rise. The present Baltic Sea was born after a variety of deformations, and the land uplift together with huge meltwater masses changed the whole of Scandinavia's geography. On the left, a view from above towards Svalbard. On the right, a landscape view in Sweden.

Baltic Sea Region landscapes are heterogeneous, with different climatic zones and varying topography characterised by boreal forests in the north, agricultural areas in the south, and an abundance of water courses in the form of both lakes and rivers. The cultural environment of the BSR includes references to both European high culture, as well as timeless remote areas, even wilderness – all with their own kind of legacy and culture. The northern location and climate dictate living conditions in several ways. As well as the cold, lighting conditions – with bright summers and dark winters – have a seasonal impact on lifestyles and demand practical and mental skills for survival.

The prehistoric period in the Baltic Sea Region and its heritage differ from those of Europe under the Roman Empire, as the Baltic Sea Region remained outside the empire's borders. This No-Rome was known as a region of barbarians. In fact, people here formulated a cultural landscape and heritage of a different kind and scale compared with the Roman Empire. The cultural environment was marked by settlements, graves, mounds and narratives. Handcrafts and intangible heritage were linked to hunting, sea faring and navigation, and to survival skills through endless forests and harsh winters.

The earliest evidence of the beginning of the cultivation economy dates to the middle of the Neolithic period, although nomadic lifestyles continued in many areas for a long time. The Early Iron Age is considered to be when the first close contact was made with peoples to the south. Trade mainly took place along the "amber route", while animal furs were also a desirable commodity. In 800-700 BCE, the first known trade routes and ports were born, among them Viking sailing routes.

State formation in the Baltic Sea Region started around 1000 CE. Some historians have called the period 1100-1400 the "Europeanisation" of the BSR, linking its development to the Catholic Church. The

expansions of Scandinavians, of peoples from the North Sea seaboard and German-speaking areas, spread warriors and merchants, monks and nuns, craftsmen, clerks and peasants. In the 13th century, the northern Germans founded the Hanseatic League, which traded in the Baltic Sea. The main export product was herring. In addition, timber, hemp, flax, grain, fur, tar and amber were traded.

When it comes to listing the regimes covering major parts of BSR territory and their legacies, the concept of a macro-region might prove more suitable than national histories for describing factual historical circumstances and characteristics of current shared heritage.

- ► The Danish Empire 1150-1220
- ► The Teutonic Order 1226-1410
- ► The Kalmar Union 1397-1521
- ► The Lithuanian-Polish Commonwealth 1386-1795
- ► The Swedish Empire 1560-1721
- ► Russia 1701-1917
- ► Brandenburg-Prussia-Germany 1660-1918
- ► Soviet Union 1922-1991

Turku, Finland. Source: Pixabay

According to Swedish historian Lars Rydén, the three basic components of a democratic state, namely the executive power or the king, the representative power or the parliament, and the judicial power or the court, featured as social inventions very early in the BSR. A king was appointed by election in Poland and Sweden; the "parliament" of the Polish *Sejm* met in 964 and the Swedish Parliament (*Riksdag*) in 1334. Among the first modern constitutions were written in Poland in 1793 and in Sweden in 1809. Finland was the first country in the world where women got the right to both vote and be elected, in 1906.[128]

The sparsely populated Baltic Sea Region counts as one out of three European areas of large diversity between peoples, religions and languages. The interfaces are between the Nordic (west), West Germanic (south), Finno-Ugric (north) and Slavic (east) worlds. The historic peoples of the BSR represent at least 30 different ethnic groups,[129] among them the indigenous Saami people living in the northern parts of Norway, Sweden, Finland and the Russian Federation. The region is a meeting point of four Christian faiths: Catholicism, Orthodoxy, Protestantism and the Greek Catholic Church. The south-eastern sub-region is also a historical hub of Judaism. In addition, there are several minority religions.

All the Baltic Sea Region countries are ethnically mixed and were established relatively recently.[130] Immigration and emigration have always recomposed their populations. National borders often intersect more homogenous areas. This has been recognised by the EU, and support for co-operation of small areas with common histories and cultures are emphasised in, for example, the archipelago region between Sweden, Åland and Finland, the Pomeranian region with Poland, Germany and Sweden, and the Green Lungs region between Poland, Lithuania and Belarus.

Scenarios for the BSR

The means to direct a shared future are considered in several macro-regional events. Examples of challenges which also touch also other macro-regions of Europe include:

- ► changing demographic pressure due to the ageing of population, migration and brain drain;
- ► renewing industries and innovation in terms of globalisation and new value chains, the 4th industrial revolution, blue growth, green growth and clean tech;
- ► deepening environmental awareness regarding climate change in order to implement mitigation strategies in all policies;
- ► changing democratic decision-making due to increasingly inward-facing national policies, which underlines the importance of shared visions with shared values. At the same time, new forms of participation are critical.[131]

128. Rydén L. (2002), "The Baltic Sea Region and the relevance of regional approaches", in Maciejewski W. (ed.), *The Baltic Sea region. Culture, politics, societies*, The Baltic Sea University Press, Uppsala, pp. 15-17.

129. Immigrants from outside the region are not included.
130. Finland celebrated its 100th anniversary in 2017, Estonia, Latvia and, Lithuania in 2018, when Poland celebrated its 100th anniversary of regaining independence.
131. Janne Antikainen, MDI, "Challenges and opportunities for the BSR in global perspective" presentation held at VASAB conference "Competitiveness of small & medium-sized cities in the Baltic Sea region" Riga, June 2019. Source: https://vasab.org/event/vasab-conference-jun2019/

A networking region

"The diversity of culture, languages and traditions of the Baltic Sea area are developing a new kind of cultural heritage: that of living together."

Handout of the 3rd DG IV Transversal Project Meeting, Visby 2003

Different regional organisations form an effective tool and common platform for elaborating common objectives and approaches. Relevant macro-regional structures are presented below, in order of their establishment. The Nordic co-operation structures were established between the 1950s and 1970s. New BSR-wide structures were established in the 1990s aiming to reconnect the BSR.

The Nordic Council acts as a co-operation platform for Nordic parliamentarians. The Nordic Council was established in the 1950s and the Nordic Council of Ministers (NCM) was established as the Nordic forum for inter-governmental co-operation in 1971. In 1991, the NCM established offices in Vilnius (Lithuania), Riga (Latvia) and Tallinn (Estonia). Nordic collaboration contributes to secure and stable development by strengthening democracy, enhancing common Nordic values, promoting sustainable development in the region and by developing fair market economic systems.[132]

The NCM co-operates in numerous fields of public administration, including the environment and climate, sustainable development, children and young people, art and culture, education and research, and gender equality. Responsible environment and climate policies and sustainable development are agreed upon as a joint target area. Among the UN SDGs, the NCM has chosen Goal 12: "ensuring sustainable consumption and production patterns" as its priority for action.[133]

The report "Nordic tourism policy analysis" (2019) highlights digitisation as a key Nordic co-operation area. The objective of the analysis is to provide valuable input to each country's work within tourism, as well as laying a foundation for a common Nordic tourism policy. Ideas so far include the creation of a forum tasked with developing new ideas within digital tourism, focusing on areas such as smart destinations, and more collaboration on statistics and mobile data. Co-operation should use existing structures as a foundation.[134]

The report "Digital toolbox: innovation for Nordic tourism SMEs" (2014) presents a project identifying and developing ICT tools for innovation in Nordic tourism destinations and small businesses.[135]

The Nordic Cultural Fund, Nordic Culture Point and Nordisk Film & TV Fund act as information and project financing offices in culture and the arts. For education and science, there are the Nordic Research Board, *NordForsk*, and several centres for study, research and statistics, as well as for industry, finances and innovations. The Nordic Centre for Spatial Development, *Nordregio*, targets regional development issues.

"According to the European Social Survey, the Nordic countries have the highest levels of social trust among the participating countries."

Trust – the Nordic Cold report, NCM 2017, p. 13.[136]

Baltic Sea Parliamentary Conference

The first Baltic Sea Parliamentary Conference (BSPC) was held in 1991 as a forum for political dialogue between parliamentarians from the Baltic Sea Region. The BSPC aims to raise awareness and form opinions on issues of current political interest and relevance for the macro-region. It drives various initiatives to support a sustainable environmental, and social and economic development of the BSR. It strives to enhance the visibility of the BSR and its issues in a wider European context.[137]

The BSPC has several working bodies, which serve as resources for driving and implementing BSPC priorities and objectives. Adopted Conference Resolutions

132. Nordic Co-operation, www.norden.org/en
133. Nordic Council of Ministers (2018), *State of the Nordic Region 2018: an introduction*, p. 10, http://norden.diva-portal.org/smash/get/diva2:1191085/FULLTEXT01.pdf
134. Nordic Council of Ministers (2019), *Nordic tourism analysis*, http://norden.diva-portal.org/smash/get/diva2:1299201/FULLTEXT01.pdf
135. Wiggen O. and Lexhagen M. (eds.) (2014), *Digital toolbox: innovation for Nordic tourism SMEs*, Nordic Innovation Publication, http://norden.diva-portal.org/smash/get/diva2:1301977/FULLTEXT01.pdf
136. Nordic Council of Ministers (2017), *Trust – the Nordic Gold*, www.norden.lt/wp-content/uploads/2019/03/TRUST-THE-NORDIC-GOLD-A4.pdf
137. The BSPC gathers Parliaments and parliamentary organisations, such as Free Hanseatic City of Bremen; Denmark; Estonia; Federal Republic of Germany; Finland; Free Hanseatic City of Hamburg; Iceland; Kaliningrad Region; Karelian Republic; Latvia; Leningrad Region; Mecklenburg-Vorpommern; Nordic Council; Norway; Poland; City of St Petersburg; Federal Assembly of the Russian Federation; Schleswig-Holstein; Sweden; Åland Islands. The BSPC's external interfaces include parliamentary, governmental, sub-regional and other organisations in the Baltic Sea Region and the Northern Dimension area, CBSS, HELCOM, the Northern Dimension Partnership in Health and Social Well-Being (NDPHS), the Baltic Sea Labour Network (BSLN), the Baltic Sea States Sub-Regional Cooperation (BSSSC) and the Baltic Development Forum as well as the Parliamentary Assembly of the Black Sea States on the basis of a Memorandum of Understanding.

act as political recommendations. The annual BSPC conference in 2017 paid attention to, among others, sustainability in the tourism sector.[138] The conference resolution stressed development of sustainable tourism in the Baltic Sea Region. It supported the idea of Baltic Sea Region states creating a common Baltic Sea brand based on cultural and natural heritage to strengthen competitiveness in tourism.

Regarding sustainable tourism, the conference suggested, among others:

► jointly tasking a "Tourism transport impact assessment" study to continuously analyse the output of various political actions aimed at increasing the level of sustainability;

► fostering joint promotion by private and public stakeholders of the Baltic Sea Region as a tourism destination, especially in new source markets, and fostering co-operation in the region as a key to the successful development of the Baltic Sea Region;

► making better use of the potential for digitisation in promoting sustainable tourism and further supporting the development of the Baltic Sea Tourism Center into a permanent platform for information and exchange of know-how at the transnational level, especially with regard to the long-term priorities of the Council of Baltic Sea States;

► sustaining a sound environment, safeguarding the recreational quality of natural and man-made landscapes and integrating natural, cultural and human environments within the Baltic Sea Region so that tourism activities do not endanger the natural and cultural heritage of the Baltic Sea Region, and instead actively contribute to their preservation;

► involving citizens in the development of tourism strategies.[139]

Union of the Baltic Cities

The Union of the Baltic Cities (UBC) is the leading network of cities in the Baltic Sea Region with around 100 member cities from Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland, Russia and Sweden. Founded in 1991, the UBC is a voluntary, pro-active network mobilising the shared potential of its member cities. The UBC works through

seven commissions: Cultural Cities, Inclusive and Healthy Cities, Planning Cities, Safe Cities, Smart and Prospering Cities, Sustainable Cities, and Youthful Cities.

The UBC is involved in several projects, among them the Baltic Urban Lab project (Integrated Planning and Partnership Model for Brownfield Regeneration 2015-2018).[140]

Council of the Baltic Sea States (CBSS)

The Council of the Baltic Sea States (CBSS) was established in 1992 to face the geopolitical changes that took place in the Baltic Sea Region at the end of the Cold War.[141] The concept of the Baltic Sea States (BSS) refers to a political coalition, and includes Norway and Iceland.[142] BSS foreign ministries appoint the members of the Committee of Senior Officials of the Council, who lead the regional work. The main aims of the organisation are to follow development in its neighbourhoods through regional diplomacy and interaction, and to enhance the peaceful and sustainable course of development.

The long-term priorities of the CBSS, agreed in 2014, are "sustainable and prosperous region", "safe and secure region" and "regional identity". Culture became an important part of the long-term priority of regional identity, offering access to financial support from the CBSS' project support facility.

The CBSS contributes to intergovernmental cultural co-operation in the region through its work with Ars Baltica, the Baltic Sea Region Heritage Committee, as well as the European Union Strategy for the Baltic Sea Region's policy area Culture and the Northern Dimension Partnership on Culture.

The Senior Officials Group for Culture (SOGC) was initiated in 2010 to organise and develop cultural co-operation in deep and comprehensive terms to replace the Ministerial Conferences. Baltic Sea Region ministries of culture appoint their members to the SOGC. Often, these members also represent their countries in other regional networks dealing with culture. This network thus functions as an information channel for cultural approaches. The SOGC leadership corresponds to that of the rotating presidency of CBSS. The SOGC is usually invited to meet once during each presidency.

The report commissioned by the CBSS, "Assessing the status of sustainable development in the Baltic Sea

138. Baltic Sea Parliamentary Conference, The 26th Baltic Sea Parliamentary Conference, www.bspc.net/annual-conferences/the-26th-baltic-sea-parliamentary-conference-hamburg-3-5-september-2017/

139. Baltic Sea Parliamentary Conference, Conference Resolution 26 BSPC, www.bspc.net/final-version4adopted/; and Rules accepted by the 26th BSPC 5 September 2017, www.bspc.net/rules-accepted-at-26th-bspc

140. Union of the Baltic Cities, www.ubc.net/

141. Council of the Baltic Sea States, www.cbss.org/

142. Other member states are Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland, the Russian Federation and Sweden. The EU also takes part.

Region: a macro-regional perspective" (2015) gathers the data on sustainable development strategies and responsible institutions in the Baltic Sea Region countries.[143] The CBSS' "Baltic Sea 2030 action plan" (2017) offers a framework to support macro-regional, national, and sub-regional implementation of the 2030 Agenda. The action plan encompasses six thematic topics prioritised for regional collaboration:

- ▶ partnerships for sustainable development;
- ▶ transition to a sustainable economy;
- ▶ climate action;
- ▶ equality and social well-being for all;
- ▶ creating sustainable and resilient cities and communities;
- ▶ quality education and lifelong learning for all.[144]

At the Helsinki Routes4U consultation in March 2019, the Council of the Baltic Sea States committed to help in lobbying at the European level and in facilitating joining forces to strengthen the Cultural Routes of the Council of Europe in the Baltic Sea Region.

BSS Ministerial meetings of culture

"Cultural heritage is an essential part of the environment and an important factor for economic and social development. Special attention should be given to cultural heritage co-operation that could balance the development gaps of management and generate common heritage approaches."

The third Conference of BSS Ministers for Culture in 1997[145]

In the framework of the CBSS, numerous ministerial meetings have taken place, among them those between BSS ministers of culture, to give political guidance and take decisions on strategic policy issues and initiatives on a Baltic Sea Region level. The first Baltic Sea Region Conference of Ministers of Culture was held in 1993. Meetings of the BSS ministers of culture were held regularly until 2008, and then again in 2015 during the Polish CBSS Presidency within the framework of the Baltic Sea Cultural Gathering under the theme of "Culture as a driving force for social and economic development of the region".

Ars Baltica

Ars Baltica was initiated in 1993 to enhance Baltic Sea Region cultural collaboration between artists and cultural professionals, which, in fact, happened fast. The process of upgrading the Baltic Sea Region mandate for Ars Baltica has subsenquently taken a long time, and is not yet settled. The Ars Baltica office is in Regensburg, Germany. It is responsible for communication via the EUSBSR PA Culture website and social media channels. Thus, the Ars Baltica permanent secretariat can serve as an information point for Baltic Sea Region cultural co-operation projects.[146]

The Baltic Sea States Subregional Co-operation

The Baltic Sea States Subregional Co-operation (BSSSC) is a political network for decentralised authorities (sub-regions) in the Baltic Sea Region. It was founded 1993 in Norway. The policy areas are maritime, energy and climate, cohesion, Northern Dimension, transport and infrastructure, and culture and regional identity. The main BSSSC event is a forum held every autumn.[147]

The BSSSC has endorsed the statement in the EU Cohesion Policy for after 2020, stressing the role of European Territorial Co-operation.[148] The BSSSC cultural policy area has close co-operation with the EUSBSR PA Culture. Here, the BSSSC emphasises the roles of cities and the involvement of youth. In connection to preparations for the next EU financial period, 2021-2027, it published the BSSSC position paper on culture, "Add culture to the heart of regional and European politics" in 2018. The paper was written in close co-operation with other regional networks dealing with culture.

According to the paper:

Culture helps to promote a European order based on peace, the rule of law, freedom of expression, mutual understanding and respect for fundamental values. If the European project is to survive, it should convince with a common vision and a set of values shared and supported by its citizens. And this is where culture can make the difference. Culture has the power to integrate; culture builds bridges across borders and across social and political differences. Culture opens up a vivid access to the youth, forming the basis and future of the European project.

143. Council of the Baltic Sea States, New Report on Sustainable Development in the Baltic Sea Region, www.cbss.org/new-report-sustainable-development-baltic-sea-region/
144. Council of the Baltic Sea States, *The Baltic 2030 Action Plan*, www.cbss.org/wp-content/uploads/2018/03/Baltic-2030-Action-Plan-leaflet-eng.pdf
145. Baltic (Sea) Region Heritage Committee, http://baltic-heritage.eu/
146. ARS BALTICA, www.ars-baltica.net/
147. Baltic Sea States Subregional Co-operation, www.bsssc.com
148. Baltic Sea States Subregional Co-operation (2017), EU cohesion policy after 2020, the 9th BSSSC Board, February, https://cor.europa.eu/en/engage/Documents/Cohesion%20Alliance/Position-paper-of-BSSSC-on-EU-Cohesion-Policy-after-2020.pdf

The paper calls for a more comprehensive understanding of culture relating to cultural, cohesion and innovation policies. The recognition and support of a vivid and attractive cultural life in European regions should have high priority and should be highlighted in all EU policies.

Among others, this should be integrated into the EU's funding policy after 2020, e.g.:

► promoting culture and creative industries should become an inherent goal of the European Structural Funds policy;

► preserving and promoting culture should become a thematic priority of the Structural Funds;

► Programmes 2021-2027 and a possible topic of Smart Specialisation Strategies (provides maintenance of the current programming structure);

► culture is one the 13 Policy Areas of the EU Baltic Sea Region Strategy, but without sufficient financing possibilities; cultural projects should become eligible within all ETC (European Territorial Cooperation) programmes 2021-2027;

► facilitate the funding of small-scale projects in the fields of culture, intercultural exchange and the promotion of democracy and tolerance suitable to strengthen European identity and solidarity in the ETC programmes;

► facilitate access to the centrally managed EU programmes (e.g. Creative Europe) for macro-regional strategy projects (flagship projects).

The importance of culture with regard to EU priorities on growth and jobs are outlined, among others, as follows:

> Culture and creative industries are a central element in the new economy driven by creativity, innovation, digital dimension and access to knowledge. Cultural tourism is one of the largest and fastest growing global tourism markets. Culture is an increasingly important element in marketing tourist destinations as it creates distinctiveness and attracts with cultural and historic assets forming the unique regional image and identity.

> Culture can spur social innovation. Our society is faced with a raft of challenges of such magnitude and complexity that conventional problem-solving strategies no longer lead to the desired outcomes. New ways of thinking and innovative approaches are needed in many areas of life, be it in managing scarcer resources, climate change or in dealing with rising social and political tensions.

> It is only possible to convince people of European integration if we are not only successful in reaching people's minds but also in affecting people's hearts and emotions. This is where culture can make the difference. Its integrating power works in the community,

in different groupings and the like, but also within nations and between nations.[149]

Baltic (Sea) Region Heritage Committee

The Baltic (Sea) Region Heritage Committee (BRHC, formerly Monitoring Group on cultural heritage in the Baltic Sea States) was nominated by the Baltic Sea Region ministers of culture to begin co-operation between national state agencies on cultural heritage in 1997. Its primary aims were to harmonise management policies and practices. Since 2011, the BRHC has been linked more closely to the CBSS.

In 2000, the BRHC initiated the Baltic Sea Region Working Groups (BSR WGs) on themes that were identified as being relevant for a regional approach. BSR WGs started expert-level co-operation on underwater heritage, coastal heritage, sustainable historic towns, and traditional building materials and maintenance in practice.

The networking of the working groups on Traditional Building Materials and Maintenance in Practice and on Sustainable Historic Towns ceased after several completed projects in 2011 and 2012 had led to significant outcomes.[150] A new Working Group on 20th century Built Heritage was nominated in 2014.

The BRHC has arranged, together with the relevant Baltic Sea Region Working Groups and other stakeholders, BSR Cultural Heritage Forum events since 2003. The themes of the first and the fifth fora focused on maritime heritage, and the second, fourth and sixth on built heritage. The III Baltic Sea Region Cultural Heritage Forum "Cultural Heritage and Tourism: Potential, Impact, Partnership and Governance" sought out best practices in cultural tourism from across the region. Preparations involved all working groups as well as other Baltic Sea Region and European stakeholders, among them the Secretariat of the Enlarged Partial Agreement on Cultural Routes

149. Baltic Sea States Subregional Co-operation (2018), *BSSSC position paper on culture*, https://Docs.Wixstatic.Com/Ugd/0d7ed5_B1fa163ef2794c11accfcc6488dc7d17.Pdf

150. "Traditional building materials of the Baltic Sea Region", "Building preservation and maintenance in Practice" – surveys compiled during 2003; "Workshop on plaster conservation" (2003); "Managing building conservation building preservation and maintenance in practice" (2001). "DIVE Handbook" in Norwegian, Swedish and Finnish (2009); "Sustainable historic towns: urban heritage as an asset of development" report (2006).

of the Council of Europe. The III Forum Statement covers relations between cultural heritage and tourism.[151]

The EUSBSR PA Culture's flagship project, Baltic Sea Region Integrated Maritime Cultural Heritage Management (BalticRIM, 2017-2020) is a result of a strategic BRHC process in 2016. The cultural heritage of the Baltic Sea Region is exceptionally versatile and well preserved. The BalticRIM project is developing tools to integrate cultural heritage resource management into maritime spatial planning in the Baltic Sea, across all Baltic Sea Region countries.[152] Several Baltic Sea Region macro-regional organisations, such as the CBSS, the EUSBSR PA Culture co-ordinators and VASAB-HELCOM[153] supported the construction of the project. The BSSSC joined the project as an associated organisation.

In spring 2019, the BRHC arranged a one-day workshop discussing the Council of Europe Cultural Routes concept and regional approaches to the topic.

Northern Dimension Partnership on Culture

The Northern Dimension Partnerships (NDP) [154] were created as tools to allow better co-ordination of EU instruments and policies concerning economic integration, competitiveness, and sustainable development in northern Europe, and for their implementation. This policy covers a broad geographic area, from the European Arctic and Sub-arctic to the southern shores of the Baltic Sea and the countries and territories in its vicinity, and from northwest Russia in the eastern Baltic Sea area to Iceland and Greenland in the west.

The Northern Dimension Partnership on Culture (NDPC) was established in 2014, with a focus on creative industries. NDPC activities emphasise that cultural production and culture-based services and innovations should contribute to social development and economic growth. To promote its objectives, the NDPC functions as a complement to already-existing national and international organisations' institutions working with cultural co-operation and exchange. Regional councils (Arctic, Barents, CBSS and NCM) are stakeholders of the NDPC. The NCM office in Riga hosts the NDPC secretariat.

A series of study reports "Mapping exercise: how could creative industries foster innovation in tourism in the Northern Dimension area?" review the interactions between tourism and the creative industries in 11 NDPC countries. Country reports are based on extensive consultations and research involving a wide range of industry actors. In addition, a cross-country study presents a macro-regional analysis.

Reports include examples of good practice, while also providing recommendations for productive and sustainable co-operation between the two sectors. The research highlights the many features common to the tourism and creative industries: both sectors are fragmented, dynamic and dominated by small, medium-sized and micro-enterprises. In the case of successful co-operation, the tourism and creative industries complement each other effectively, but there has not been much of an attempt to bring professionals from the creative and tourism industries together through sectoral policies or support instruments. The project was funded by the EU and implemented by the PROMAN Consortium.

2.4. Objectives of the EUSBSR actions

The Nyboder Houses, Denmark. Source: Pixabay

The EUSBSR member states are Denmark, Estonia, Finland, Germany,[155] Latvia, Lithuania, Poland[156]

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151. "From postwar to postmodern. The 6th Baltic Sea Region Cultural Heritage Forum", Kiel 2016; "The Changing Coastal and Maritime Culture. V BSR Cultural Heritage Forum" Tallinn 2013; "Cultural Heritage – Contemporary Challenge. IV BSR Cultural Heritage Forum" Riga 2010; "Cultural Heritage and Tourism Potential, Impact, Partnership and Governance. III BSR Cultural Heritage Forum"Vilnius 2007; "Urban Heritage – Collective Privilege. II BSR Cultural Heritage Forum" Helsinki 2005; "Baltic Sea Identity Common Sea – Common Culture? I Baltic Sea Region Cultural Heritage Forum" Gdansk 2003. Forum reports: https://baltic-heritage.eu/documents/

152. EUSBSR, EUSBSR Anniversary Publication: "Better together. 10 years of the EU Strategy for the Baltic Sea Region", www.balticsea-region-strategy.eu/news-room/news/591073-eusbsr-anniversary-publication-better-together-10-years-of-the-eu-strategy-for-the-baltic-sea-region

153. HELCOM (Baltic Marine Environment Protection Commission – Helsinki Commission), HELCOM-VASAB MSP WG, https://helcom.fi/helcom-at-work/groups/helcom-vasab-maritime-spatial-planning-working-group/

154. Northern Dimension Partnership on Culture, www.ndpculture.org

155. Regarding the Federal States of Germany, this study applies the same geographical focus as the EUSBSR PA Tourism, which is coordinated by Mecklenburg-Vorpommern: the coastal states of Mecklenburg-Vorpommern and Schleswig-Holstein as well as Free Hanseatic City of Hamburg. These states have respective Ministries and other administrational structures involved in EUSBSR implementation. More information in chapter regarding German policies.

156. In Poland, the coastal provinces are Zachodniopomorski, Pomorski and Warminso-Marzurski, although almost the entire Polish territory is included in the drainage area of the Baltic Sea.

and Sweden. The implementation of EUSBSR is co-ordinated in close contact with the European Commission and other member states, regional and local authorities, intergovernmental and non-governmental bodies.[157] Co-operation with neighbouring countries not in the EU – Belarus, Iceland, Norway, and Russia – is also included. Norway is linked to the EU through the EEA agreement and supports the economic, social and sustainable development of the BSR, among others, through the EEA and Norwegian financial instruments.

The EUSBSR has three objectives, with four sub-objectives each:[158]

1. Save the sea
   - ▶ Clear water in the sea
   - ▶ Rich and healthy wildlife
   - ▶ Clean and safe shipping
   - ▶ Better co-operation
2. Connect the region
   - ▶ Good transport conditions
   - ▶ Reliable energy markets
   - ▶ Connecting people in the region
   - ▶ Better co-operation in fighting cross-border crime
3. Increase prosperity
   - ▶ BSR as a frontrunner for deepening and fulfilling the single market
   - ▶ EUSBSR contributing to the implementation of Europe 2020 Strategy
   - ▶ Improved global competitiveness of the Baltic Sea Region
   - ▶ Climate change adaptation, risk prevention and management

The EUSBSR action plan comprises 13 policy areas (PAs) and four horizontal actions (HAs), which represent the main areas where the EUSBSR can tackle the main challenges or seize key opportunities of the region. The objective "Increase prosperity" includes the policy areas of Culture, Tourism and Education, which are directly linked to object of this study. In addition, HA Capacity is of particular relevance to the integration of the implementation of Cultural Routes with the EUSBSR's objectives. HA Spatial Planning" is a central tool for the Nordic countries.
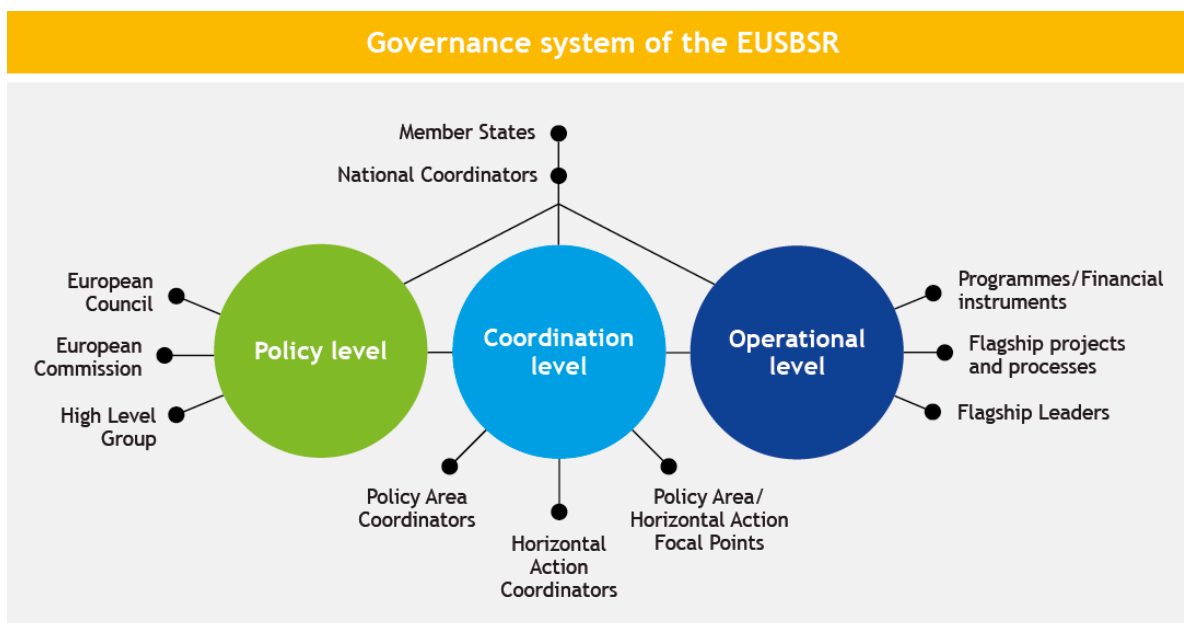
Governance system of the EUSBSR

EUSBSR objectives and policy areas, www.balticsea-region-strategy.eu/about/implementation

157. EUSBSR (2013), *Roles and responsibilities of the implementing stakeholders of the EUSBSR and a flagship project concept*, Working document, January, http://balticsea-region.eu/images/olddocs/EUSBSR+roles+and+responsibilities.pdf
158. EUSBSR, About, www.balticsea-region-strategy.eu/about/about

One or two member state(s) co-ordinate(s) each PA or HA, and they work on its implementation in close contact with the Commission and all stake-holders. Multi-level governance, as recommended by the UN SDG Knowledge Platform, is an overall guiding principle for the strategy, and it should be an integrated methodology for all implementing

stakeholders. These stakeholders are divided into five groups:

- ► PA co-ordinators and HA co-ordinators;
- ► PA focal points and members of steering committees/groups;
- ► flagship leaders, project developers and project managers;
- ► managing authorities and other representatives of financial programmes;
- ► local and regional authorities, NGOs, business and academia in the member states.

The EUSBSR action plan is a central document, defining objectives, sub-objectives, governance, policy areas and their monitoring. The current action plan was updated in 2017.[159] A new revision is currently taking place.

All macro-regional strategies are based on effective and better co-ordinated use of existing funding sources, and the promotion of synergies and complementarities.

The project "Let's communicate!" functions as the communications hub of the EUSBSR. The project gathers up-to-date information about EUSBSR developments for its communication channels, promotes the use of the EUSBSR visual identity, and provides communication support and tools to the EUSBSR stakeholders. Centrum Balticum is in charge of the project, funded by Interreg Baltic Sea Region programme.[160]

> *"The EUSBSR is assessed as the most advanced macro-regional project in the EU. This is mainly because before the EUSBSR was implemented, the Baltic Sea Region (BSR) already had a long tradition of effective sub-regional co-operation with several platforms comprised mainly of prosperous states with advanced governance structures."*
>
> *Veronika Jóźwiak,*
> *Kinga Raś,*
> *the Polish Institute of*
> *International Affairs (2018)[161]*

EUSBSR PA Culture and Creative Sectors

The Ministry of Justice, European Affairs, Consumer Protection and Equality of the German Federal State of Schleswig-Holstein and the Ministry of Culture and National Heritage in Poland act together as PA Culture co-ordinators. The steering group of PA Culture involves representatives of the Baltic Sea Region ministries of culture and of other relevant Baltic Sea Region organisations addressing cultural issues, as well as representatives of EUSBSR PA Culture flagship projects. The PA Culture steering group aims to ensure that PA Culture activities are aligned with the interests of the whole region. The steering group discusses the further development of the PA, its objectives, projects, co-operations and guiding principles.

According to the EUSBSR Action Plan 2017 on PA Culture:

> Macro-regional cooperation in the cultural sectors can help eliminating barriers to growth and internalisation by linking creative entrepreneurs in networks and in creative hubs which favour synergies with education institutions and businesses, as well as by collaborating on organisational structures and CCS financing mechanisms. Bringing together complementary skills, services and products of the small and micro-sized enterprises dominating these businesses will support surpassing the threshold of supra-regional perception. Being at the crossroads between arts, business and technology, the cultural and creative sectors are in a strategic position to trigger spill-overs and innovation in other sectors (such as regional development, education, tourism, regeneration of urban environment or remaking of sites and milieus).
>
> Culture has significant relevance as catalyst for innovation not only in various sectors of economy but also with regard to issues of social relevance and societal challenges such as sustainable development.

The PA Culture's actions are defined as:

- ► promoting the Baltic Sea Region cultural and creative industries, encouraging creative entrepreneurship;
- ► promoting and presenting Baltic Sea Region culture, using the innovative force of culture for societal development;
- ► preserving and presenting the Baltic Sea Region's cultural heritage, strengthening the cultural identity of the region;
- ► developing an efficient framework for Baltic Sea Region cultural co-operation.

In relation to the revision of the current action plan, PA Culture stresses fostering a people-to-people approach and underlines the fact that culture has the power to integrate – culture builds bridges across borders and across social and political differences.[162]

159. European Commission (2017), *European Union Strategy for the Baltic Sea Region. Action Plan*, Commission Staff Working Document, COM(2009) 248, SWD(2017) 118 final, Brussels, 20 March, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf

160. Interreg, "Let's Communicate" for EUSBSR, www.interreg-baltic.eu/news-detail/news/lets-communicate-the-eu-strategy-for-the-baltic-sea-region.html. Twitter: @EUSBSR, #EUSBSR.

161. Conference report of the Southern Baltic Parliaments.

162. PA Culture Coordinators' draft proposal circulated among the Steering Group members summer 2019.

EUSBSR PA Tourism[163]
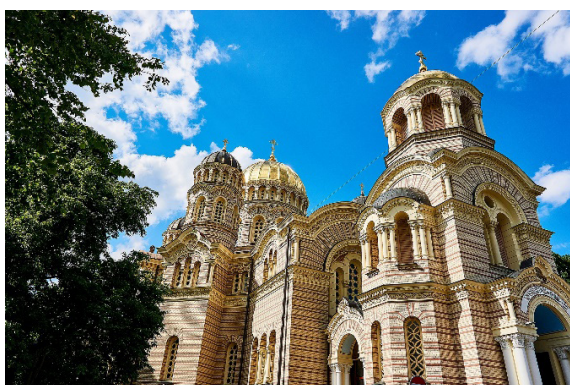
Nativity Cathedral, Riga, Latvia. Source: Pixabay

The task of EUSBSR PA Tourism is to reinforce cohesiveness of the macro-region through tourism. The overall aim is to develop the Baltic Sea Region as a common tourism destination. The Mecklenburg-Vorpommern Tourist Board co-ordinates this PA. Its actions include facilitating networking and clustering of tourism stakeholders through joint workshops and by stepping up communication.

The annual Baltic Sea Tourism Forum was initiated in 2008 as a platform to co-operate with non-EU countries such as Norway, and the parts of the Russian Federation that border the Baltic Sea.

The Baltic Sea Tourism Center (BSTC) was created in 2016, following the model of the Danube Competence Centre. It works at an operational level alongside to the Steering Committee that works at strategic level. The BSTC aims to increase the visibility of the BSR and to contribute to the growth of the share of international visitors through the project "Smart Destination Campaign". BRS tourism industry stakeholders have joined forces to implement actions using the BSTC. These actions focus on three core areas:

- ▶ establishing partnerships;
- ▶ providing insights;
- ▶ enhancing skills.

The BSTC Tourism Market Monitor assisted in compiling the first PA Tourism benchmarking report "State of the tourism industry in the Baltic Sea Region – 2018 edition". Making reference to other macro-regions, the report states that implementing joint activities that cross borders and business cultures in the Baltic

Sea Region tourism industry are not merely "nice to have", but imperative if the sector does not want to lag behind. The report applies key performance indicators to analyse the tourism industry in the individual Baltic Sea Region countries (or regions in the case of Germany and Poland).[164]

According to the report, key performance indicators of the tourism industry in the Baltic Sea Region in 2016 showed that tourism:

- ▶ generated 88 million international arrivals (+10.4 percent from 2014);
- ▶ recorded 227 million overnight stays (+8.9 percent from 2014);
- ▶ of which 54 million overnight stays by international visitors were recorded – equal to 24 percent of all overnight stays (+9.4 percent from 2014);
- ▶ directly provided for more than 638 400 jobs (+6.5 percent from 2014).

Three Baltic Sea Region destinations, Germany, the Russian Federation and Poland - all very large in terms of area and population compared with other Baltic Sea Region states - were among the top ten destinations worldwide, according to the UNWTO (2017).[165]

Tourism performance indicators in the BSR. Taken from the report "The state of the tourism industry in the Baltic Sea Region", p. 11.[166]

The report highlights the importance of coastal tourism for overall national tourism.[167] According to the report, tourism is also a key sector in rural areas. It offers an economic incentive to stay in the countryside, and gives people pride in their traditions, and in their cultural and natural heritage. It stimulates investment in infrastructure and transport facilities, and thus helps achieve balanced territorial development in the region.

Further, the benchmarking report states that common approaches on Baltic Sea Region tourism face a fragmented and non-co-operative operating environment,

163. European Commission (2017), *European Union Strategy for the Baltic Sea Region. Action Plan*, Commission Staff Working Document, COM(2009) 248, SWD(2017) 118 final, Brussels, 20 March, pp. 142-44, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf

164. Baltic Sea Tourism Center, State of the Tourism Industry in the Baltic Sea Region – 2018 Edition, p. 7, https://bstc.eu/fileadmin/bstc.eu/Downloads/Final_Report_Tourism_Industry_in_BSR_2018.pdf

165. UNWTO (2017) in *State of the tourism industry in the Baltic Sea Region – 2018 Edition.*

166. Baltic Sea Tourism Center, *State of the tourism industry in the Baltic Sea Region – 2018 Edition*, p. 11, https://bstc.eu/fileadmin/bstc.eu/Downloads/Final_Report_Tourism_Industry_in_BSR_2018.pdf

167. "State of the tourism industry in the Baltic Sea Region – 2018 edition". In Germany, 17 percent of all overnight stays are recorded in the coastal provinces of Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein, while in Poland 43 percent of all overnight stays are generated in the two coastal regions of Północno-Zachodni and Północny. p.8.

and an asymmetric readiness to co-operate at a transnational level. Within the European Territorial Co-operation objective, tourism project co-operation mostly takes place at cross-border level, and thus has limited geographic reach. The report also mentions Baltic Sea Region educational institutions as a means to enhance skills and to develop quality tourism services.

The EUSBSR PA Tourism has gathered insight on quality and management system in the Baltic Sea Region countries, such as:

► quality sign Estonian EHE label for eco-tourism products; vocational schools teaching tourism, training of entrepreneurship and trainers;

► Green start Certification; Green destination Quality (Visit Finland); Ecolabel; the European Tourism Indicator System (ETIS);

► Create Lithuania (Tourism measurement system); Certification in tourism; entrepreneurship; National tourism award.[168]

"Creating European Cultural Routes is another opportunity for tightening the connections within the Southern Baltic Sea area and for linking our regions together through Cultural Routes, which run through our regions like bloodstreams. With Cultural Routes, our individual and common cultural identities will intensify and become more visible in our daily activities. Strengthening and supporting European Cultural Routes is essential, not only for our cultural heritage but also for improving the competitiveness of small and medium-sized enterprises. They contribute to the region's economic development and positively influence its image."

Johannes Volkmar,
Baltic Sea Cooperation of the Mecklenburg-Vorpommern Tourist Board, BSTC[169]

EUSBSR HA Capacity – Capacity building and involvement

The aim of HA Capacity is to offer capacity-building support for the implementing stakeholders by:

► Developing and operating a capacity-building platform for the implementing stakeholders;

► Involving and making use of networks across sectors in the BSR, supporting involvement of authorities at different levels, NGOs, business, and academia, to ensure that all levels are mobilised to the fullest extent.

The capacity-building platform offers tailor-made programmes including seminars (including online), action learning (practical training on real cases) and coaching (individually or in groups). The Baltic Sea NGO Network, the Union of Baltic Cities and the Swedish Institute are joint co-ordinators of the HA Capacity.[170]

EUSBSR PA Education

PA Education contributes to strengthening the social dimension of the EUSBSR. It covers three policy areas: education, research, and employability. The Norden Association in Sweden and the Hanseatic City of Hamburg co-ordinate this PA.

PA Education organises a Participation Day back-to-back with the annual EUSBSR Forum to discuss projects and collaboration proposals around selected themes. PA and HA co-ordinators participate as mentors, helping with the assessment of projects by creating contacts with the right policy area and proposing how the work can be pursued.[171]

Relevant EUSBSR Flagships and other projects

The EUSBSR is implemented in concrete joint projects and processes. EUSBSR "flagship" projects demonstrate the strategy's progress.

The Baltic Sea Region Interreg is the main instrument for financing new initiatives linked to the EUSBSR objectives. The programme's funding priorities up to 2020 were "Innovation", "Natural resources" and "Transport". There is no exact notion of culture specified.

However, the diversity of cultural approaches is visible in the range of finished EUSBSR PA Culture flagship projects, such as ART LINE (2011-2014),[172] Co2ol Bricks (2007-2013),[173] Culturability (Culture for Sustainable development in Baltic Sea Region, 2013 – 2015),[174]

168. "From the SDGs towards a sustainable tourism in the BSR", presentation by EU legal advisor Cinzia De Marzo and tourism expert, Mecklenburg-Vorpommern Tourist Board, Johannes Volkmar at 10th Baltic Sea Tourism Forum 2017 in Turku, Finland, www.balticseatourismforum.org/fileadmin/media/2017/2017_Praesis/10_BSTF_Cinzia_De_Marzo.pdf

169. "European cultural routes in the Southern Baltic Region – their development, creation and promotion, both Europe – and world-wide", Resolution the 15th South Baltic Regional Parliaments Forum 28-30 May 2017.

170. See: http://groupspaces.com/eusbsr-governance/

171. See: http://groupspaces.com/eusbsr-education/

172. Art LIne, www.artline-southbaltic.eu. A follow-up of the ART LINE is Think Tank Transbaltic.

173. Co2olBricks, www.co2olbricks.eu

174. UNESCO, https://en.unesco.org/creativity/policy-monitoring-platform/culture-sustainability-baltic-sea

the Baltic Sea History Project (2012-2014)[175] and Cross Motion[176] (2016-2019).

Ongoing EUSBSR PA Culture flagship projects are:

▶ Baltic Game Industry (2017-2020), Baltic Sea Region Interreg financing [177]

▶ BalticRIM ("Baltic Sea Region Integrated Heritage Management" related to the maritime spatial planning and blue growth potential of maritime cultural heritage, 2017-2020), BSR Interreg financing[178]

▶ Creative Ports (2019-2021), Baltic Sea Region Interreg financing[179]

▶ URBCULTURALPLANNING (Cultural planning as a method for urban social innovation), 2019-2021, Baltic Sea Region Interreg financing[180]

In addition, BalticLab is a process addressing young creative entrepreneurs and cultural actors in the region to build a working regional relationship with a view to innovation. Currently, the Joint Talent and Leadership programme BalticLab led by the CBSS and the Swedish Institute engages four PA co-ordinators, namely PA Culture, PA Education, PA Innovation and PA SME.[181]

None of these ongoing PA Culture flagships are directly involved with the promotion of tourism. However, they are paving the way by developing contents, management tools and skills.

Establishing the Baltic Sea Tourist Centre was a flagship process. VIABAL Routes to the Baltic Maritime Heritage (2014-2017) was a flagship of the EUSBSR PA Tourism.[182]

Three recent projects carrying out macro-regional studies and analyses linked to tourism and SDGs focus on initiating a common approach and set of tools on sustainable tourism at a macro-regional level:

▶ "On the preliminary implementation of the Sustainable Development Goals in the Baltic Sea States" (2016);[183]

▶ "From the SDGs towards sustainable tourism in the BSR" (2017);[184]

▶ "Monitoring systems and indicators for measuring tourism sustainability in the Baltic Sea Region" (2018).[185]

"On the preliminary implementation of the Sustainable Development Goals in the Baltic Sea States" delivered a reflective perspective on the country-level plans for the integration of the SDGs into Baltic Sea States' national and international policies (also including Iceland, Norway and Russia). According to the report, macro-regional institutions are fundamental providers of macro-regional monitoring, follow-up and guidance. However, each government relies on different ministries for these purposes, and there is no common view as to who should be responsible for implementation. Even stakeholder involvement is diversified. NGOs and civil society are considered to be on the front line for effective implementation, but sub-regional and local engagement is less acknowledged. The BSR does not receive particular attention as such. According to preliminary studies, as "a sum of BSS countries", the constellation is performing rather well on some targets such as poverty rate, share of renewable energy, air pollution, employment and corruption, while performance is generally low for other indicators. There is variability in performance, for example, when it comes to SDG 6 on water and SDG 13 on climate. It is evident that the macro-region needs to improve performance on the monitoring and follow up on the SDGs at all levels of governance.

Referring to the 2015 survey on the implementation of the SDGs in the Baltic Sea States, the study says:

> Finally, a closer attention should be directed to the last indicator that is presented in this analysis within SDG 17 'Partnerships for the goals': Capacity to monitor the SDGs. None of the BSR countries is placed among the first five and four of them are located in the last 13 positions among 34. This data reveals that a lot of work needs to be done and that countries can support each other by sharing good practices and knowledge when it comes to the establishment of effective monitoring systems.

"From the SDGs towards sustainable tourism in the BSR" targeted four challenges:

1. Unequal understanding and incoherent scattered knowledge on the status quo of sustainable tourism development in the BSR;

2. "You can't manage what you can't measure";

175. Baltic Sea History, http://balticseahistory.info/fi
176. Cross Motion, www.crossmotion.org/
177. Interreg, Baltic Game Industry, https://projects.interreg-baltic.eu/projects/baltic-game-industry-130.html
178. Interreg, BalticRIM, https://projects.interreg-baltic.eu/projects/balticrim-133.html
179. Iterreg, Creative Ports, https://projects.interreg-baltic.eu/projects/creative-ports-173.html
180. Interreg, UrbCulturalPlanning, https://projects.interreg-baltic.eu/projects/urbculturalplanning-177.html
181. PA Tourism was engaged in the first Balticlab programme in 2013, as well as HA Sustainable, HA involve and HA Promo, http://balticlab-online.eu/
182. Viabal, www.viabal.eu
183. Peterson K. and Zuin O. (2016), Report on the preliminary implementation of the Sustainable Development Goals in the Baltic Sea States, SEI Tallinn and CBSS Baltic 2030 Unit, Stockholm, www.cbss.org/wp-content/uploads/2016/12/Study_SDGs_implementation_01_12_16_Peterson_Zuin.pdf
184. Gelzer A., Elss V. and Winkler P. Fachhochscule des Mittelstands Schwerin. Commissioned by Mecklenburg-Vorpommern Tourist Board e.V. (LP) and Ministry of Economics, Employmet and Health, Mecklenburg-Vorpommern (CB 2).
185. Financed by the CBSS Project Support Facility.

3. Variety of stakeholders and levels of activity in a multi-level governance context;

4. Impact.[186]

"One BSR" project
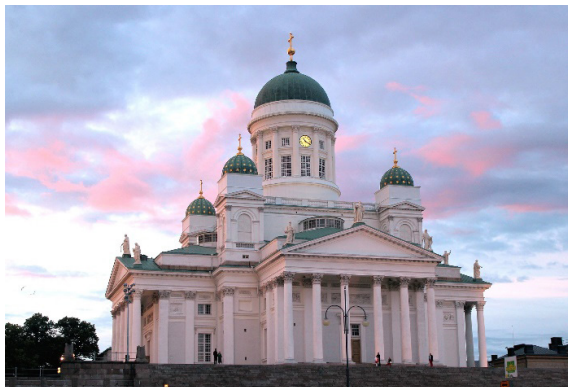
Helsinki Cathedral, Finland. Source: Pixabay

The Baltic Development Forum[187] initiated the project "One BSR - Baltic Metropoles Accelerating the Branding and Identity Building of the Baltic Sea Region".[188] The project was built around four main components: co-operation on tourism in new international markets; international talent retention in business; promotion of investment; branding and identity building. Regarding culture, it focused on contemporary culture, though it was sometimes inspired by cultural tourism such as role-play: "Baltic warriors" took place in different coastal areas of the Baltic Sea, aiming to raise awareness of the Sea through culture.

The project publication "One BSR market research: US tourism demand for the Baltic Sea Region" includes recommendations related to future tourist promotion of the BSR, such as generating "specialized tour operators develop[ing] specific products and itineraries for defined target groups, e.g. Ancestry and Jewish Heritage, Music and Performance Tours". According to the report:

> Promising travel topics show the highest relevance for Seasonal Events, Museums/Arts and Historical/ Cultural Sites, meaning that specific seasonal events

should be elaborated as distinctive feature and travel motivation. Regionally, 'design' composes an attractive topic for Scandinavian cities, fascinating royal and imperial heritage as well as 'Music and European composers' seem most appropriate for Warsaw and St. Petersburg. Ancestry and heritage tourism are increasingly popular, but deserve a specific putting in scene, creating individual and unique experiences. Jewish Heritage is strongly focused on Warsaw, maritime culture and waterfronts are mainly suitable for Hamburg, then Stockholm, Copenhagen and Helsinki.[189]

The project's website describes optional Baltic Sea Region itineraries covering, among others, the topics "Maritime", "Architecture and Design", "Live like Locals" and "Culture and Heritage", described in detail in the online One BSR destination guide.[190] The report's recommendations could be adopted more broadly for conceptualising and elaborating tourism needs at a regional level. They also relate to the management of the Council of Europe's Baltic Sea Region Cultural Routes:

> BSR cities should rather focus on a certain theme or tailored trip than trying to "be all things to everybody". "History and culture" are the main topics and suitable for all, while further topics are mostly niches for only a few of the BSR cities, specific target groups and specialized tour operators.[191]

2.5. National heritage and cultural policies in the Baltic Sea Region

This chapter maps out how Baltic Sea Region national cultural, heritage and tourism policies further strengthen regional development and the objectives of the Baltic Sea Region as defined in the EUSBSR. In addition, in order to define common denominators for co-operation, national priorities are also outlined. The EU member states within the Baltic Sea Region are Denmark, Estonia, Finland, Latvia, Lithuania, Poland and Sweden. Norway actively follows European streamlining on culture and cultural heritage, and, for example, launches bilateral co-operations and invests in culture and cultural heritage through the EEA mechanism. Iceland, as one of the Nordic countries and a core member of the Scandinavian language family, does not contribute in the same way. However, Iceland is involved in Baltic Sea Region co-operation, for example, within the CBSS.

186. CBSS Project Support Facility (2017-2018) project partners were the Ministry of Economy of the Republic of Lithuania, Tourism Policy Division; the Mecklenburg-Vorpommern Ministry of Economics, Employment and Health; the Estonian Rural Tourism Organisation; Visit Turku (Finland). The executive secretariat of the Baltic Sea Commission was an Associated Partner.

187. The Baltic Development Forum (BDF) was established in 1998 as a platform gathering stakeholders not only from politics, but also from business, academia and the media. After 20 years, the BDF secretariat was closed in 2018. The webpage http://www.bdforum.org/ remains functional and includes online publications.

188. ONE BSR, https://onebsr.eu/about-2/

189. Dwif-Consulting GmbH and Myriad Marketing (2013), *ONE BSR Market Research: US Tourism Demand for the Baltic Sea Region*, p. 7, http://onebsr.eu/wp-content/uploads/2013/03/ONE-BSR_US-demand-study_Final-results.pdf

190. ONE BSR, Destination guide, http://onebsr.eu/tourists/one-bsr-destination-guide/

191. Dwif-Consulting GmbH and Myriad Marketing (2013), *ONE BSR market research: US tourism demand for the Baltic Sea Region*, p. 8, http://onebsr.eu/wp-content/uploads/2013/03/ONE-BSR_US-demand-study_Final-results.pdf

Table 6. Status of the Landscape and Faro Conventions within the Baltic Sea Region states[192]

	Landscape Convention			Faro Convention		
	Signature	*Ratification*	*Entry into force*	*Signature*	*Ratification*	*Entry into force*
Denmark	2000	2003	2004			
Estonia	2017	2018	2018			
Finland	2000	2005	2006	2017	2018	2018
Germany						
Latvia	2006	2007	2007	2005	2006	2011
Lithuania	2000	2002	2004			
Norway	2000	2001	2004	2008	2008	2011
Poland	2001	2004	2005			
Sweden	2001	2011	2011			

In terms of implementing the SDGs at a national level, one of the challenges reported by the Baltic Sea Region countries is how to adapt Agenda 2030 into national policies and strategies as a new paradigm. Connections between SDG areas is another target area. Developing management tools linked with SDGs for sustainable/cultural/creative tourism and for Cultural Routes could be considered as a pilot, enhancing the implementation of Agenda 2030. This would enhance the mobilisation of the sustainability agenda at sub-national and local levels.

The Medieval Centre, Nykøbing Falster, Denmark. Source: Pixabay

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192. The Heritage Strategy for the 21st Century refers to the European Cultural Convention (1954), the Convention for the Protection of the Architectural Heritage of Europe (1985), and the European Convention for the Protection of the Archaeological Heritage (revised 1992). These have all been ratified by the EUSBSR countries including Norway, as well as the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003). In addition, the strategy refers to the European Landscape Convention (2000), and to the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005). The table shows the signature dates of these two Conventions by BSR countries.

DENMARK

Denmark is home to ten UNESCO World Heritage Sites. The list includes rune stones as examples of pagan culture, a Gothic cathedral and a Renaissance castle, which is also the well-known setting of Hamlet, free congregation settlements embodying Nordic social and environmental values, and historic royal and Arctic Greenland landscapes.

Five Cultural Routes cross Denmark; the Viking Route (six route members); the European Route of Megalithic Culture (four route members); the European Route of Cistercian Abbeys (two); the Saint Olav Ways route (one) and the European Cemeteries Route (one). There is clear thematic parallel between UNESCO World Heritage Sites and the Cultural Routes of the Council if Europe in Denmark.

The Northern Europa Nostra Awards publication states that, relative to its small size and population, Denmark has received more Europa Nostra Prizes than any other country in Europe over the last 40 years.[193] This reflects, according to the booklet, "a nation conscious of its long and, at times, important role in European history" and its strategic location between Scandinavia and the rest of Europe.[194]

The Danish Ministry of Culture[195] comprises a central division, the Agency for Culture and Palaces and several cultural institutions.[196] The "Danish Canon" forms a central framework for Danish cultural policies.

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193. 61 Awards and 2 Grand Prix.
194. *Northern Europe Winners of the EU prize for Cultural Heritage Europa Nostra Awards 1978-2018.* Booklet is one of the ways Europa Nostra Denmark was marking European Cultural Heritage Year 2018.
195. Danish Ministry of Culture, https://kum.dk/
196. More about the Danish Cultural Policy System at DanishArts.dk

The latest version dates from 2016. Altogether, 108 objects were selected from nine different art / culture sectors as significant representatives of Danish culture, particularly in terms of "intangible culture and values that through habits, traditions and mindset help shape the nation as Danes and as a population." The 10 values defined in the Danish Canon are:[197]

1. Welfare society;

2. Freedom, the founding value of Danish democracy;

3. Trust built on the expectation that your fellow citizens and public institutions are credible;

4. Equality for the law;

5. Gender equality: men and women must have the same rights and opportunities;

6. The Danish language as a tool for communication and a way of sharing culture;

7. Associations and voluntary work, which represent a fundamental way of organising communities all over the country;

8. Liberality / tolerance;

9. Hygge as a special way of being together in a relaxing, nice atmosphere;

10. The Christian heritage, concept of charity and the Protestant thoughts about the importance of work, personal responsibility and the equality of all people before God, which have left their marks on history and modern Denmark.

The Agency for Culture and Palaces is involved in setting and achieving the government's cultural policy goals, such as designation and protection of listed buildings and protection of archaeological sites. It allocates funds for individuals, organisations, and institutions and collects, processes and disseminates information and findings to promote cultural development. The agency has authority over World Heritage Sites in the Denmark. At these sites, it implements the UNESCO World Heritage and Sustainable Tourism Programme.[198]

The agency advises municipalities on the designation and protection of the cultural heritage and landscape.[199] The Danish SAVE (Survey of Architectural Values in the Environment)[200] and CHIP (Cultural Heritage In Physical Planning, *KIP* in Danish) initiatives aim to include protection of the cultural environment in planning. The SAVE focuses on architectural values even for single-building projects, while the CHIP is a planning tool to map cultural environments, cultural-historical entities and elements in the open country.[201] These methods have acted as pioneers and examples of management tools for protection in planning in the Nordic countries and, among others, in Estonia, too.

The Culture Plus funding programme was established in connection with the growth plan for Danish cultural tourism. The programme is designed to strengthen co-operation between cultural institutions and actors in the field of tourism. In close dialogue with cultural institutions and tourism organisations, Culture Plus has distributed grants of 2.8 million DKK for co-operative projects between sectors. The steering group of this funding programme consists of Visit Denmark, Wonderful Copenhagen, Visit Aalborg, Visit Aarhus, Destination Funen, and Danish Coastal and Nature Tourism, in addition to Southwest Jutland Museums and Copenhagen Phil. The Palace and Culture Agency chairs the steering group.[202]

"The end of tourism as we know it" is the title of Wonderful Copenhagen's tourism destination strategy 2020. It seeks a renewed focus on visitor management and ways of enabling shareable experiences with and through partners. People-based growth is one of the cornerstones of the strategy. Thus, interaction between visitors and locals are enhanced and shareable moments between locals and visitors are enabled. Among its targets are growing engagement of stakeholders dealing with local development issues, as well as strengthening sustainable visitor growth and local liveability and diversified experiences of visitors by matching both urban and countryside opportunities.[203]

The International Cultural Panel (ICP) is a multi-ministry forum, established to promote cultural exchanges between Denmark and the rest of the

197. Danmarkskanon, www.danmarkskanon.dk/om-danmarkskanonen/english/

198. One of the programme's areas of focus is the creation of thematic routes to foster heritage-based sustainable tourism development. See: https://whc.unesco.org/en/tourism

199. An example is the Heritage Municipalities project using cultural heritage as a dynamo in the development of municipalities, http://slks.dk/kommuner-plan-arkitektur/kulturarvskommuner/ (in Danish).

200. Kulturministeriet, Kulturarvsstyrelsen (2011), *Kortlægning og registrering afbymiljøers og bygningers bevaringsværdi [Mapping and recording the conservation value of urban environments and buildings]*, https://slks.dk/fileadmin/user_upload/kulturarv/fysisk_planlaegning/dokumenter/SAVE_vejledning.pdf

201. Regarding municipal planning, the Cultural Milieu / KulturMiljø-Method is an interdisciplinary method for the assessment, valuation, designation and delimitation of cultural environments. See: https://slks.dk

202. Danish Ministry of Culture, Kulturturisme, https://slks.dk/omraader/kulturarv/bevaringsvaerdige-bygninger-og-miljoeer/bevaringstemaer/kulturturisme/

203. The end of tourism as we know it, http://localhood.wonderfulcopenhagen.dk/

world.[204] Cultural exchanges with other countries are believed to play a major role in promoting the export of cultural products and narratives about Denmark, both as a nation and as a tourist destination, in marketing cultural tourism, and in facilitating cultural dialogue with other countries. The impact of Danish art and culture is thought to be multiplied if the initiative or project is part of a wider narrative. "Value narratives" are used as an overarching theme for exchange activities. The ICP has launched its "International Culture Panel Strategy 2017-2020", which is based on the Danish Canon values. Particular attention is paid to Nordic co-operation on relevant platforms. Regarding the Baltic Sea Region, the Danish Cultural Institute has established offices in Riga, St Petersburg and Warsaw.[205]

ESTONIA

There are two World Heritage Sites in Estonia: the historic centre of Tallinn[206] and, as a serial nomination, the Struve Geodetic Arc.

There are two Cultural Routes crossing Estonia: The Hansa (five members) and the European Cemeteries Route (one member).

The Estonian Ministry of Culture and its institutions work to preserve the national identity of Estonia and develop a vibrant cultural scene.[207] A 2013 government document, "The general principles of cultural policy until 2020" outlined the plan to promote Estonian culture in the period 2014 - 2020. Below some of the priorities they identified that could be relevant for developing new thematic approaches at a macro-regional scale:

► music: "Estonian music plays an important role in the development of the country's international image and cultural tourism."

► "Cultural diversity to support integration of minority nations living in Estonia and at the same time supporting the acknowledgement

and development of the cultural identity of the minority nations."

► heritage conservation, where "heritage conservation should be regarded as a part of sustainable development and an economic advantage, [including] an important part of cultural tourism."

► museums, "being (also) an attraction to visitors from home and abroad, thereby increasing Estonia's popularity as a destination for cultural tourism."

► folk culture:

The strengths of Estonian culture are its value-based nature, participation-centred activities, unique cultural spaces and their specific characteristics, identities and people who pass down the regional customs, dialect and way of life.

The choir movement and folk singing with instruments played connects folk culture to music, the literary arts and the performing arts. The tradition of song and dance festivals has a large cultural and economic influence, it is a process supported and maintained by local municipalities and the state along with citizens' associations and a network of rural cultural centres, which regularly culminates with regional and national song and dance festivals. The state supports the innovative connection of heritage culture with creative industries and entrepreneurship. The state values creative and developmental activities and entrepreneurship based on heritage and heritage technology. Folk culture events and phenomena of intellectual cultural heritage develop cultural tourism in different areas of Estonia, therefore encouraging the local businesses of the area.

Estonian cultural policy seeks to involve the younger generation in the country's cultural legacy and to furnish them with cultural capital and skills. Estonians are known for being especially capable with digital services.[208]

The National Heritage Board of Estonia protects and preserves cultural heritage and culturally valuable environments. The board publishes a heritage conservation yearbook, highlighting the most important events in the sector. The yearbook is published in collaboration with other expert organisations, such as the Estonian Academy of Arts and the Cultural Heritage Department of the Tallinn City Planning Office.[209]

The National Heritage Board of Estonia has initiated and takes part in several European development projects, particularly dealing with maritime and underwater heritage. The research project "Pericles" (2019-2021) focuses on promotion of sustainable management of cultural heritage in Europe's coastal

204. In 2017, the ICP consisted of representatives of the Ministry of Culture (chair), the Ministry of Business and Growth, the Ministry of Foreign Affairs, the Danish Architecture Centre, the Danish Design Centre, the Danish Film Institute, the Danish Cultural Institute, the Agency for Culture and Palaces, the Danish Arts Foundation and VisitDenmark.
205. Danish Cultural Institute, www.danishculture.com/
206. Historic centres of all the Baltic State capitals, Riga (1997), Vilnius (1994) and Tallinn (1997), were nominated as World Heritage Sites with close cooperation with UNESCO and the ICOMOS to protect their values in the new situation when 'free capitalism' principles entered the new democracies with weak and outdated public governance structures.
207. Estonian Ministry of Culture, Integrating Estonia 2030, www.kul.ee/en/activities/cultural-diversity/integrating-estonia-2030

208. NB: only selective parts taken, www.kul.ee
209. See: www.muinsuskaitseamet.ee (in Estonian)

and marine areas through a theoretically grounded, multi-stakeholder participation framework. The project is carried out by an interdisciplinary consortium of research institutions, regional government agencies and memory institutions from seven different European countries.[210] The project "Baltic History beneath Surface: Underwater Heritage Trails in Situ and Online" (BALTACAR, 2017-2019) focused on solutions for visiting unique underwater objects in their original location. The project takes advantage of the tourism potential of the Baltic Sea's underwater cultural heritage.

EEA/Norway grants have facilitated bilateral co-operation with experts and financed conservation of several sites. Re-use and protection of manor houses in the countryside has been one of the target areas of co-operation between the Estonian Heritage Board and municipalities. Former manors that have been converted into schools and cultural centres in Estonian villages have thus provided training opportunities in conservation, restoration, and tourism management, including to pupils of the schools during their summer holidays. They have generated local pride and national networks, and local production of tourism offers. These manors attract private investments into these villages, too. In addition, the Centre of Rural Architecture at the Estonian Open Air Museum has organised training courses for owners of historic rural buildings throughout the country since 2008.

The Estonian Ministry of Economic Affairs and Communications is in charge of tourism development. The entity responsible for the implementation of tourism policy is Enterprise Estonia, which provides various grants, consultation services and practical training courses and workshops.[211]

FINLAND

Finland hosts five World Heritage Sites, including the serial nomination of the Struve Geodetic Arc. They range from a Bronze Age archaeological site to wooden heritage in churches and towns, their marine military and industrial heritage. The High Coast / Kvarken Archipelago is a serial nomination for a natural site featuring traces from the Ice Age.

Finland has one member in the Viking Route and two members in The Hansa route. The Route of Saint Olav Ways route was formally extended as the St Olav Waterways in spring 2019 to include the south-western archipelago of Finland, and a further extension is being prepared. Helsinki City / City Museum

was a member of the Réseau Art Nouveau Network, but stepped down to cuts.

The Finnish Ministry of Education and Culture is responsible for the development of education, science, culture, sport and youth policies, and for international co-operation in these fields. The Strategy for Cultural Policy of the Ministry of Education and Culture 2025 sets targets for the strategy period:

► creative work and production, including the sector's impact on the economy;

► inclusion in arts and culture, including local and regional access to culture;

► cultural basis and continuity including local involvement and participation.[212]

For example, the Arts and Culture Festival Agenda (2016), commissioned by the Ministry of Culture and Education, highlighted the potential of events to reflect on the issue of Cultural Route themes emerging from national interests in the Council of Europe's Cultural Route framework. Festivals and cultural events are strong and an interesting part of national cultural offerings, and an important dimension in culture-based regional development.

The ministry, together with Visit Finland and the Ministry of Employment and Business, has financed the umbrella programme Culture Finland since 2011. The development of cultural tourism in Finland has been guided by the Cultural Tourism Development Strategy for 2014-2018, which has created guidelines for national and regional development. Combining the resources of a fragmented cultural field with networks of tourism actors has been central. Another objective has been identifying and highlighting local strengths.[213]

Finland joined the Enlarged Partial Agreement (EPA) on Cultural Routes in 2018. The Finnish Ministry of Education and Culture manages the agreement. During the observer period in the EPA, the Ministry of Education and Culture, in co-operation with the Culture Finland umbrella programme for cultural tourism, commissioned a report, "Cultural route as a common platform" on Finnish participation in the EPA. The survey is linked to the work of the Ministry of Education and Culture in developing cultural tourism and the implementation of the "Road map for growth and renewal for tourism in Finland 2015-2025", where

210. See: www.muinsuskaitseamet.ee/et/pericles (in Estonian)
211. Enterprise Estonia, www.eas.ee/teenused/?lang=en&eas=185
212. Ministry of Education and Culture (2017), *Opetus- ja kulttuuriministeriön kulttuuripolitiikan strategia 2025 [Cultural policy strategy of the Ministry of Education and Culture 2025]*, http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/79811/okm20.pdf
213. Business Finland, www.businessfinland.fi

one of the goals is to promote the Finnish participation in Cultural Route activities.[214]

The "Cultural route as a common platform" report recommended application of the tools elaborated by the EPA and Cultural Routes on local and national levels, too, since:

> This would bring new approaches and actors to the cultural field and the development of regional development and cultural tourism. Diverse cultural offerings and use, as well as the enhancement of creative sector and artistic expressions would be put on the development agendas on local, regional and national levels. Interactive development of the regions would be pursued using cultural content and local expertise. Thematic work, networking and multidisciplinary partnerships would strengthen employable activities, citizen participation, and foster cultural entrepreneurship.

After Finland's accession to the EPA, Creative Finland financed a European Social Fund project which elaborated online practical guidance on Cultural Routes for route stakeholders. The content of the guidance, titled "A cultural service accessible to tourists – development of Cultural Routes" was elaborated in partnership with route actors in workshops and meetings on the basis of EICR material.[215]

Sustainable Travel Finland is a flagship tool for companies and destinations created by Visit Finland in 2018-2019. Companies and regions that have respectively been awarded the Sustainable Companies and Sustainable Travel Finland labels will have access to a continuous development model, the latest information on sustainable tourism development, and marketing support and visibility on Visit Finland channels. The Sustainable Travel Finland development path and applying for a label are free of charge. Admittedly, implementing the measures required to achieve label status demand time and human resources.

The Sustainable Travel Finland label offers a seven-step path to developing sustainable tourism. The development path is run on the Sustainable Travel Finland online platform, where compliance with the programme criteria is verified. The programme is supported by the Sustainable Travel Finland e-Guide, which validates the traveller's basic knowledge of developing sustainable tourism and introduces the traveller to the content of the Sustainable Travel Finland programme.

Step 1. Commitment

▶ Take a formal decision on promoting sustainable tourism;

▶ Commitment to national principles of sustainable tourism;

▶ Appointment of a co-ordinator for sustainable tourism.

Step 2. Increasing knowledge

▶ Check out the Sustainable Travel Finland e-Guide;

▶ Participation in the Visit Finland Academy's Sustainable Travel Finland coaching;

▶ Current status mapping through online self-assessment. The self-assessment also provides regional data on the current state of the business network and development needs for the destination.

Step 3. Create a development plan

▶ Initiating measures, developing a sustainable tourism plan and extending it to all aspects of sustainability.

Step 4. Responsibility communication

▶ Communicating sustainable tourism measures to the international community.

Step 5. Certification

▶ Businesses are required to have a certificate that supports sustainable tourism. 51% of companies in the Destination Enterprise Network (including those with the highest turnover) must have certain certifications accepted by the programme.

Step 6. Verification and measurability

▶ It is confirmed that measures for sustainable tourism have been in place for over a year. The company is committed to nationwide sustainable tourism benchmarks introduced in 2019.

Step 7. Agreement on Sustainable Travel Finland

▶ An agreement is made regarding the use and validity of the Sustainable Travel Finland label.[216]

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214. Revision of this policy document is currently taking place led by the Ministry of Economic Affairs and Employment of Finland.

215. Project was led by the JAMK University of Applied Sciences, www.kulttuurimatkailureittiopas.fi

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216. Business Finland, www.businessfinland.fi/suomalaisille-asiakkaille/palvelut/matkailun-edistaminen/vastuullisuus/sustainable-travel-finland/

The cultural environment strategy from the Ministry of Environment strongly conveys the importance of civil society and the importance of citizen action for cultural environment work. In this way, the strategy and its "Implementation plan 2014-2020" target the objectives of the agreements in the European Convention on Landscape and the Faro Convention. Strategic choices emphasise the societal importance of the cultural environment, taking into account the development of tourism based on regional strengths:

> The cultural environment is an asset that strengthens identity, national, regional and local. A good cultural environment supports the comfort of the residents, the new ones the emergence of livelihoods and the development of old ones, and the strengths of the regions themselves development, such as tourism.

One of the measures included in the cultural environment strategy implementation plan is comprehensive integration of cultural environment preservation with provincial and local development. This would be implemented, *inter alia*, so that:

> The strengths of the regional and local cultural environment are used to enhance well-being and visibility in the planning of the activities of provinces and municipalities and in the activities of other actors involved in community and regional development. Cultural environments create brands.

The Finnish Heritage Agency (FHA) has defined its strategic priorities as:

▶ to protect our multiform cultural heritage;

▶ to promote the use of cultural heritage;

▶ to do things together and interact with people genuinely;

▶ to take on social challenges.

The FHA implements the Convention for the Safeguarding of Intangible Cultural Heritage and the Faro Convention. In terms of the ratification process of the Faro Convention and the identification of intangible cultural heritage and its significance to citizens, public processes were launched with meetings in various parts of Finland, online consultations, and a wiki site for intangible heritage.[217]

Helsinki Cathedral, Finland. Source: Pixabay

GERMANY

Germany is a federal republic whose federal states enjoy considerable autonomy. The Federal Republic of Germany ratifies international conventions, while cultural affairs, including the protection of cultural heritage, belong to the internal policies of each federal state; a regulation known as sovereignty over cultural policies in the federal states.

Thus, the Federal Republic of Germany is the Cultural Routes EPA member. The German states involved in Baltic Sea macro-regional co-operation are Schleswig-Holstein, Mecklenburg-Vorpommern, Berlin, Brandenburg and the free Hanseatic city of Hamburg.[218] Schleswig-Holstein and Mecklenburg-Vorpommern are involved in the implementation of the EUSBSR as PA co-ordinators.

The World Heritage Site, Historic Centres of Stralsund and Wismar, is situated in Mecklenburg-Vorpommern. The World Heritage Sites in Schleswig-Holstein are the Hanseatic City of Lübeck, the archaeological border complex of Hedeby and the Danevirke, as well as the Wadden Sea as a serial natural site nomination in partnership with Denmark and Netherlands.

The World Heritage Sites in Hamburg are two densely built urban areas in the centre of the port city of Hamburg: Peicherstadt, and the Kontorhaus District with Chilehaus. Friends of Ohlsdorf Cemetery in Hamburg is a member association of the European Cemeteries Cultural Route. The Routes of Reformation also cross the city.

The Cultural Routes crossing Germany which have members in Mecklenburg-Vorpommern are The Hansa, Santiago the Compostela Pilgrim Routes,

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217. Homepage for intangible heritage: www.aineetonkulttuuriperinto.fi/en/index
- Wiki-inventory of intangible heritage including national list (only in Finnish): https://wiki.aineetonkulttuuriperinto.fi
- Study material site: http://opi.aineetonkulttuuriperinto.fi/fi
- Facebook: https://www.facebook.com/elavaperinto
- Youtube-channel: www.youtube.com/channel/UCLHQsHT247LhZ242CeX8HtA

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218. The EUSBSR PA Tourism Coordinator, which is situated in Mecklenburg-Vorpommern, uses this macro-regional delimitation.

the Impressionism Route and European Routes of Jewish Heritage.[219]

The Cultural Routes crossing Germany with members in Schleswig-Holstein are the Hansa, European Cemeteries Route and European Routes of Jewish Heritage.

Mecklenburg-Vorpommern. Source: Wikipedia

German Federal State of Mecklenburg-Vorpommern[220]

The main target area of the Ministry of Education, Science and Culture of Mecklenburg-Vorpommern is education. The ministry also deals with cultural matters concerning archives and libraries, music schools, children's and youth art schools, museums, theatres and orchestras, the care and preservation of ancient monuments, the preservation of local history as well as the Low German language. It is also in charge of state support for culture.[221]

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219. Council of Europe (2019), *Roadmap for the Baltic Sea Region: Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes*, p. 27.
220. Mecklenburg-Vorpommern has 1.6 million inhabitants and an area of 23 211.25 km². Mecklenburg-Vorpommern maintains intensive partnerships with other coastal regions, mainly Poland, Finland and the Russian Federation.
221. Mecklenburg-Vorpommern, Ministry of Education, Science and Culture, www.government-mv.de/The-Ministries/Ministry-of-Education%2C-Science-and-Culture/

The EUSBSR PA Tourism is co-ordinated by the Mecklenburg-Vorpommern Tourist Board, which contains the Baltic Sea Tourism Center.

In Mecklenburg-Vorpommern, the tourism accounts for 12% of the total gross added value. Tourism provides over 130 000 jobs, accounting for 13% of all people employed in Mecklenburg-Vorpommern. A German tourism quality monitor reported that the natural assets of Mecklenburg-Vorpommern were key to tourists' decisions to visit the region.

The Tourist Association of Mecklenburg-Vorpommern, operating as a destination marketing organisation, actively works for the benefit of cultural tourism. Along with its central activity areas, such as "Nature and Activity", "Family and Culture", and "Lifestyle and Trends", its marketing measures are also targeted at "Pleasure and Culture".

Shared strategic topics and co-operation with cultural institutions operating in Mecklenburg-Vorpommern foster exchange between tourism and culture organisers and help maintain their synergy. Cultural Routes, or cultural tourist routes, act as strategic co-operation tools. The state has a clearly marked network of tourist routes, running along the seaside, through forests, and leading to Hanseatic towns, ducal residences, brick Gothic churches and seaside resorts.

Schleswig-Holstein. Source: Wikipedia

According to the Tourist Association of Mecklenburg-Vorpommern, strategic co-operation in specific thematic areas might be crucial for improving the international recognition of this relatively small and

unexplored tourist region. The association is currently engaged in the further development of the cycling routes forming part of the EuroVelo R10 network running around the Baltic Sea, within the "Biking South Baltic!" project.[222]

German Federal State of Schleswig-Holstein[223]

The Ministry of Education, Science and Cultural Affairs of Schleswig-Holstein ensures open access to culture. It runs cultural institutions and allocates project funding. The ministry oversees four sub-ordinate authorities: the State Archives, the State Archaeological Department, the State Office for the Preservation of Monuments and the State Library. The State Archaeological Department of Schleswig-Holstein is responsible for the protection of archaeo-logical sites and monuments. The State Office for the Preservation of Monuments is responsible for the protection of built heritage and technical monu-ments. The City of Lübeck, which has a special status in Schleswig-Holstein, is an independent office for its archaeological and built heritage.

The State Archaeological Department is the lead partner of the BalticRIM project. It has also taken part in Wadden Sea co-operation. The State Archaeological Department has been and is active in BSR cultural heritage co-operation. The VI BSR Cultural Heritage Forum dealing with post-war built heritage was held in Kiel in 2016 under the topic "From Post-war to Postmodern – 20th Century built cultural heritage". Key findings included the need to encourage research, develop common assessment approaches and raise public awareness around the topic. In conclusion, 20th century architecture is recognised as very attractive on a BSR scale.

Wismar, Germany. Source: Pixabay

The Ministry of Economic Affairs, Transport, Employment, Technology and Tourism states that tourism is a key sector in Schleswig-Holstein. The ministry supports tourist organisations in their efforts to settle, expand or modernise their businesses, and municipalities are assisted in refurbishing their tourist infrastructure.[224]

The Ministry of Justice, European Affairs, Consumer Protection and Equality acts as one of the two co-ordinators of the EUSBSR PA Culture. The Schleswig-Holstein Tourism Agency links culture and tourism. It is financed by the Schleswig-Holstein Ministry of Justice, European Affairs, Consumer Protection and Equality. It incorporates cultural themes in tourism marketing and develops products in the framework of "*Das ist Glück*" ("This is happiness") and carries out co-operative marketing.[225]

LATVIA

Two World Heritage Sites are certified in Latvia, one cultural and one a natural serial nomination; the Historic centre of Riga with its medieval core sur-rounded by neoclassical and art nouveau areas and, and the Struve Geodetic Arc.

Two Cultural Routes cross Latvia: The Hansa, with eight members, and the Réseau Art Nouveau Network, with two members.[226]

Latvia became a member of the Cultural Routes EPA in 2019. According to an article in *Baltic News*, the Ministry of Culture of the Republic of Latvia believes that joining the EPA programme offers consider-able opportunities for development of the country's tourism sector, formation of co-operation platforms, assessment and passing of cultural heritage to future generations. The programme will ensure tighter ties between the cultural heritage and tourism industries. The National Heritage Board of Latvia is charged with the co-ordination of the representation of Latvia within the EPA.

"The Strategy for Sustainable Development of Latvia until 2030" cites Latvian culture as the first priority for sustainable development.[227]

222. The project is co-financed from the Interreg Southern Baltic Programme resources, and carried out by the Polish Pomeranian Region.
223. Schleswig-Holstein has 2.9 million inhabitants and an area of 15 799.65 km².

224. Ministry of Economic Affairs, Transport, Employment, Technology and Tourism, Schleswig-Holstein, www.schleswig-holstein.de/EN/StateGovernment/VII/vii_node.html
225. Katrin Krumpholz, "Cultural tourism promotion of the culture heritage in Schleswig-Holstein", presentation at the Parliamentary Forum of South Baltic.
226. Council of Europe (2019), *Roadmap for the Baltic Sea Region: Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes*, p. 27.
227. Approved in a plenary session of the Latvian Parliament in 2010.

Riga, Latvia. Source: Pixabay

The Latvian Ministry of Culture has published "Creative Latvia: Cultural Policy Guidelines 2014-2020", which determines national cultural policy objectives and priorities, and promotes the achievement of those objectives through long- and medium-term policy planning documents.[228] "Creative Latvia" describes innovation and creativity as the main source of inspiration for problem-solving in this area.

The strategy lists, among others, the following as strengths of Latvian culture recognisable throughout the country:

► rich and diverse tangible and intangible cultural heritage;

► broad participation of society in the song and dance celebrations and amateur artistic activities;

► an active non-governmental cultural sector, which co-operates with the state and local governments.

On the other hand, the strategy also identifies Latvia's weakness. Relatively large parts of society remain untouched by the positive influence of culture. Public-private partnerships are also poorly developed.

Certain opportunities are mentioned in the strategy. Among them are strengthening the synergy of creative industries and traditional sectors, improving management of culture, involving the non-governmental sector to a larger extent, and developing private-public partnership.

Threats are also presented in a comprehensive way. For example:

Without developing the unique capital of Latvian culture, the opportunity to use cultural resources for the creation of benefit in national economy, for the promotion of regional development, for the creation of competitive products will decrease; the quality of

the living space of a human being will deteriorate, losing the identity and competitiveness of the location in international context;

Without educating and attracting new target audiences to culture, without developing the creative potential of the society, the need for culture will decline significantly, the number of visited cultural events will decrease, the sense of belonging to Latvia will become less pronounced.

Altogether, 15 cultural sector strategies for 2014 - 2020 were drawn up as the "Creative Latvia" guidelines were developed. They contain detailed descriptions of the development objective, strategic action directions and activities of each sector for implementation of the guidelines.[229]

The Latvian Ministry of Economics is the leading institution in the tourism sector responsible for the development and implementation of state tourism policy. The "Latvian Tourism Development Guidelines 2014-2020" include development directions and activities for promoting the export of tourism services. They place an emphasis on the improvement of competitiveness and sustainability necessary for the Latvian tourism sector, as well as on the need to conform to aspects of quality and social responsibility towards culture and the environment.[230]

The Investment and Development Agency of Latvia implement tourism policy. The agency's main task is the branding of Latvia as an attractive tourism destination at an international level.

LITHUANIA

"Lithuania has favourable conditions for the development of the European and the national cultural routes. We are proud of the Jewish cultural heritage road, the road of Historical Mineral towns and Resorts, the St. Jacobs pilgrim Route, the Pope John Paul II pilgrim route. Our aim is the certification of the above mention routes at the European Institute of Cultural Routes."

Dr Renaldas Čiužas,
Ministry of Economy of the Republic of Lithuania[231]

All of the World Heritage Sites in Lithuania are cultural in nature, including the Kernav Archaeological Site and the Historic City Centre of Vilnius, as well as Curonian Spit and the Struve Geodetic Arc as serial nominations.[232]

228. Ministry of Culture of Latvia (2014), *Cultural policy guidelines 2014-2020 "Creative Latvia"*, translated by Valsts valodas centrs [State Language Centre] in 2016, www.km.gov.lv/uploads/ckeditor/files/KM_dokumenti/ CULTURAL_POLICY_GUIDELINES_2014-2020_CREATIVE_ LATVIA.pdf

229. Ibid.
230. Approved by Cabinet Order No. 326 of 3 July 2014.
231. South Baltic Parliamentary Committee, 2017, pp. 226-230.
232. https://whc.unesco.org/en/list/

Four Cultural Routes pass through Lithuania: the European Route of Jewish Heritage (two members), the Santiago de Compostela Pilgrim Route (one member), the Impressionism route (one member) and The Hansa route (one member).

Lithuania is an active EPA member, enhancing the Cultural Routes concept in the Baltic Sea Region in several ways. The Department of Cultural Heritage under the Ministry of Culture responsible for Lithuanian EPA membership. The Cultural Routes Advisory Forum "Expanding the Cultural Routes of the Council of Europe: challenges and opportunities" took place in Vilnius in 2016. The Department contributes significantly to cultural heritage co-operation in the BSR and to international heritage co-operation. Prior to Lithuania's 3-years leadership of BRHC (2009-2011), Lithuania arranged the III Baltic Sea Region Cultural Heritage Forum (2007) on relations between cultural heritage and tourism.

"The Concept of the Culture Internationalisation Policy" (2018) by the Lithuanian Ministry of Culture defines the values generated by the internationalisation of culture: its goal, objectives, evaluation indicators, expected results, implementation principles and a model of integrated co-ordination. The policy enhances Lithuania as a creative country in an international context, facilitating access of cultural and creative industries to international markets, as well as positively influencing inbound cultural tourism.[233]

Nida, Lithuania. Source: Pixabay

The Lithuanian Ministry of Culture is preparing a strategy to enhance Cultural Routes on local, national and transnational levels. The strategy will co-ordinate the initiatives related to Cultural Routes within the country. The preparation takes the form of an ongoing discussion at inter-ministerial level (Ministry of Culture and Ministry of Economy and Innovation) aiming to establish a task-force group to co-ordinate the Cultural Routes in the country.[234]

The workshop on governance at the Helsinki Routes4U consultation considered this Lithuanian approach as an example of best practice. The idea to establish a new body within the governmental institutional framework, dedicated specifically to the Cultural Routes, would facilitate the process of developing new Cultural Routes and co-ordinating existing ones. In Lithuania, this proposal was discussed within the Ministry of Culture and Economy, which also underlines the need for additional support to the economic sphere of the Cultural Routes.

The Lithuanian Ministry of Culture is preparing a strategy to enhance Cultural Routes on local, national and transnational levels. Senior adviser Rugile Puodziuniene introduced a preliminary draft, showing the key factors, at the Helsinki consultation in March 2019.

The Lithuanian Ministry of the Economy's Department of Tourism Policy is in charge of tourism policy in Lithuania. The development of cultural tourism in Lithuania is now a strategic priority alongside business, green and health tourism. Culture, tangible and intangible heritage, and creative industries are used to promote the country and to enhance its competitiveness and attractiveness.

In 2014, the Government of the Republic of Lithuania approved the national tourism development programme for 2014-2020. Taking into account the principles of sustainable tourism, the programme sets out the national tourism development objectives, goals, and development priorities. The main objectives of the programme are to improve the development of tourism infrastructure and the quality of services in Lithuania as a tourism destination, as well as to create and promote the Cultural Routes.

The Amber route is seen as extremely important for the Baltic Sea Region. The Amber Road project has run under the umbrella and support of the UNWTO since 2012. In addition, Lithuania has developed the World Great Baltic Travel game, organised for three years in a row by the Lithuanian Department of Tourism, the Latvian Tourism Development Agency and the Estonian Tourism Agency. The joint project involves travellers visiting ten tourist sites in each Baltic country.

233. *The concept of the culture internationalization policy,* Order No. JV-977 of 18 December 2018 of the Minister of Culture of the Republic of Lithuania, https://lrkm.lrv.lt/uploads/lrkm/documents/files/THE%20CONCEPT%20OF%20THE%20CULTURE%20%20INTERNATIONALIZATION%20POLICY.pdf

234. Outcome of Helsinki consultation.

CHALLENGES	SOLUTIONS
no common vision on cultural routes development at interinstitutional level	Guidelines of Cultural Routes Development in Lithuania (still in process), jointly signed by the Ministry of Culture and Minister of Economy and Innovations.
different interpretations of cultural routes (no clear criteria and priorities for content)	Determined 3 levels of Cultural Routes based on their thematic significance and geographical coverage: regional, national and international. Cultural Route of Council of Europe is another level.
no clear model of cultural routes management, consultation and monitoring at a national level	A group of specialists or a unit within the Cultural Heritage Department under the Lithuanian Ministry of Culture will be designated coordinator of the Cultural Routes in Lithuania.
no systematic financial interventions to improve infrastructure related to cultural routes (including a lack marketing tools)	Establishment of a special small-scale grant programme within the Lithuanian Council for Culture dedicated to the Cultural Routes. Certified projects mentioned above will be given a priority to be funded.
no facilitation system to establish long-term partnerships between different stakeholders to develop cultural routes at	

POLAND

World Heritage Sites in Poland attest to its geographical position at the crossroads of cultural influences. The sites in Poland include a Teutonic Order castle, historic town centres highlighting various historic periods and a commitment to their restoration, wooden churches, historic mines, the concentration and extermination camp at Auschwitz, selected landscapes as a serial nomination in partnership with Germany, as well a forest as a serial nomination of a natural site.

Gdańsk, Poland. Source: Pixabay

The Cultural Routes crossing the whole of Poland are Santiago de Compostela Pilgrim Route, The Hansa, the Viking Route, Cluniac Sites in Europe, Via Regia, the European Cemeteries Route, the European Route of Cistercian Abbeys, and Destination Napoleon.

Poland has been a Cultural Routes EPA member since 2018. The Polish Ministry of Culture and National Heritage manages the membership. The ministry is one of the co-ordinators of the EUSBSR PA Culture and Creative Sectors.

The National Heritage Board of Poland is a central institution acting as a consultancy for the general Conservator of Monuments. The ministry maintains an internal list of Cultural Routes, from central to local.[235]

The Ministry of Sport and Tourism is responsible for strategic planning in the area of tourism. The ministry is developing the project "Polish tourism brands". The aims of the project are to share best practices and certify local and regional destination marketing organisations. The project stimulates local co-operation in tourism development and creates sustainable tourist destinations.

235. National Heritage Board of Poland, www.nid.pl

The Polish Tourism Organisation under the Ministry of Sport and Tourism is charged with promoting Poland to tourists. The organisation co-ordinates the Polish edition of the European Destinations of Excellence (EDEN) project.[236]

The Polish Tourism Organisation (PTO) has a Department of Domestic Tourism Promotion, which promotes sustainable tourism destinations. It builds and develops tourism product consortia. The consortia operate on voluntary basis, as informal working groups. Currently there are four product consortia cooperating with the PTO: "Health and Beauty", "Polish Culinary Routes", "Rural Tourism" and "Active Tourism".

The self-governing Province of West Pomerania[237] sets long-term development directions in various fields, for which it defines sectoral policies, sectoral action programs and guidance documents. Tourism is one of the province's five regional specialisations. Its Department of Territorial Co-operation and Tourism Policies has elaborated:

- ► tools and instruments to identify Cultural Routes and/or cultural heritage including inventory, diagnosis, recommendations, identification of thematic cultural resources, meanings, attractiveness and accessibility, as well as stakeholders for co-creating the trail and its offers;

- ► the concept of Cultural Route development, implementation and promotion;

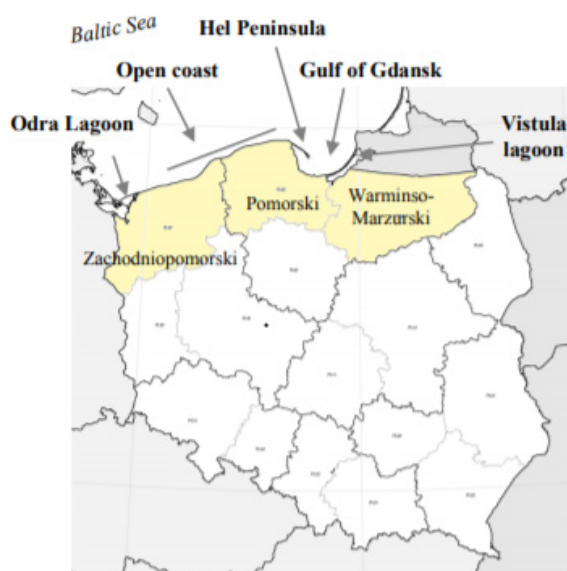- ► the concept of natural route development, implementation and promotion.

The department has also developed tools to identify sustainable tourist destinations. The development of Cultural Routes with an international reach is related to:

- ► the resolution of the 15th South Baltic Regional Parliaments Forum, 28-30 May 2017 "European cultural routes in the Southern Baltic Region – their development, creation and promotion, both Europe – and worldwide. The promotion of entrepreneurship, especially among young people".[238]

- ► development of programme documents related to the development of cultural and natural routes with supra-regional potential.

The coastal provinces of Poland. Source: https://ec.europa.eu/maritimeaffairs/sites/maritimeaffairs/files/docs/body/poland_climate_change_en.pdf

The following projects are implemented in international partnerships based on the cultural heritage of the region:

- ► RECREATE – Revitalisation of the European Culture Route in the South Baltic Area – Pomeranian Way of St James;

- ► Biking South Baltic! – Promotion and development of the Baltic Sea Cycle Route (Route No. 10) in Denmark, Germany, Lithuania, Poland and Sweden;

- ► Fish Markets – Small coastal fishery and its heritage as a significant potential for tourism destination development;

- ► BALTIC STORIES – Professionalisation of events for culturally-embedded and sustainable tourism development of destinations in South Baltic region;

- ► Baltic Heritage Routes. Development of heritage tourism infrastructure in the South Baltic Region.

Co-operation with the scientific, youth, artistic and supra-regional co-operation community in the field of Cultural Routes development consists in:

- ► a council of experts on Cultural Routes, established in the Marshal province, including scientists from the University of Szczecin's Institute of History and International Relations and Faculty of Geosciences;

- ► co-operation with the Secretariat for Youth and the Academy of Arts;

- ► agreement between the Pomorskie, Zachodniopomorskie and Kujawsko-Pomorskie provinces regarding the development and joint promotion of the Way of St James.

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236. eden@pot.gov.pl.
237. "Województwo"/"Voivodeship" related to Governor Administration.
238. South Baltic Regional Parliaments Forum is a forum for the regional parliaments of Schleswig-Holstein, Mecklenburg-Vorpommern, Pomerania, Warmia-Masuria and the administrative district of Kaliningrad.

The development of the cross-border concept and POMERANIA action Euroregion for the years 2014-2020 aims to improve cross-border co-operation between Polish and German citizens, local governments, institutions and enterprises to eliminate weaknesses resulting from the peripheral location of the region and to improve the quality of life of its inhabitants. One of the areas of this co-operation is sustainable tourism based on natural and cultural heritage.[239]

SWEDEN
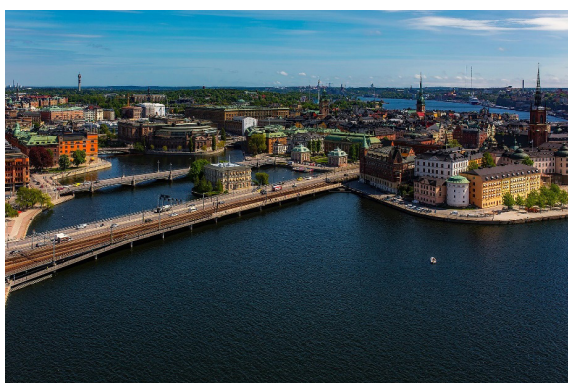
Stockholm, Sweden. Source: Pixabay

Of the 15 World Heritage Sites in Sweden, 13 are cultural in nature, including prehistoric rock carvings, the agricultural landscape, Viking Age trading centres, historic towns, naval ports, a royal domain, mining areas and ironworks as well as decorated farmhouses. In terms of modern heritage, a radio station is included, as well as the 1920s cemetery Skogskyrkogården designed by the architects Asplund and Lewerentz, which is a member of the European Cemeteries Cultural Route. The High Coast / Kvarken Archipelago is included as a natural serial nomination with Finland. The Lapponian Area of the Sami people is included as both a natural and cultural site. The Struve Geodetic Arc is a serial nomination presented above in the Estonian collection of World Heritage Sites.

Sweden has been a member state to the Cultural Routes EPA since 2020.[240]

The Swedish Ministry of Culture is responsible for issues concerning culture, democracy, the media, the national minorities, and the language and culture of the Sami people. Its remit also covers sports and youth policy as well as issues related to civil society, religious communities and funeral activities.

The Swedish National Heritage Board serves as Sweden's central administrative agency in the areas of the cultural and historical environment and cultural heritage. The board is an active part of BRHC and other forms of international heritage co-operation.

Concerning the World Heritage Sites, the Swedish National Heritage Board implements the UNESCO Toolkit for Sustainable Tourism.[241] One example of a co-operation project is the "World Heritage Journeys of Europe with Mining Area of the Great Copper Mountain in Falun and Drottningholm".[242] The project is implemented in co-operation with the Swedish Agency for Economic and Regional Growth and the Region of Dalarna. The project tests and implements the toolkit in the mining area of the Great Copper Mountain in Falun. The aim is to modify the method and to make it useful for other heritage sites.

The Ministry of Enterprise and Innovation charged with the development of tourism in Sweden. The ministry leads the cross-sector participatory process for elaborating a national strategy to define policy goals that will apply "until 2030 for an overarching policy objective to enhance the tourism and hospitality industry's contribution to economic, social and environmental components of sustainable development throughout the country".

In 2017, a report titled, *Ett land att besöka* (A country to visit), was published. It was based on a broad stakeholder consultation and analysis. The report sought to tackle the three perspectives on sustainability holistically, to ensure that political demands for environmental and social sustainability be balanced by incentives for economic sustainability. The development and implementation of the strategy is meant to take place in partnership with the tourism and hospitality industry, government agencies, regions, municipalities and civil society. The policy proposals focus on creating conditions for growth, entrepreneurship and employment, thereby encouraging actors to mobilise their combined efforts in the tourism and hospitality industry.[243]

One of the proposals is the formation of a new national office. This office would promote the long-term build-up of innovative capacity and development of knowledge in several strategic fields. It would

239. Transgraniczna koncepcja rozwoju i działania Euroregionu Pomerania na lata 2014 – 2020 [Cross-border concept of development and operation of the POMERANIA Euroregion for the years 2014 - 2020], http://pomerania.org.pl/file.php?id=316

240. Council of Europe, Cultural Routes, Sweden, www.coe.int/en/web/cultural-routes/sweden

241. UNESCO, Sustainable tourism, https://whc.unesco.org/en/tourism

242. World Heritage Journeys, https://visitworldheritage.com

243. See: www.riksdagen.se/sv/dokument-lagar/dokument/statens-offentliga-utredningar/ett-land-att-besoka---en-samlad-politik-for_H5B395/html

also co-ordinate the tourism and hospitality sectors and their needs with actors working in the innovation support system. It would provide support to business and regional development efforts in the following ways:

► promoting points of contact between tourism and hospitality sectors, academia and the public sector in matters concerning innovation and research;

► setting priorities – based on the national strategy for a sustainable and thriving tourism and hospitality industry – among strategic innovation initiatives, and developing methods for working with innovation in the tourism and hospitality industry;

► co-ordinating, where relevant, national innovation and development projects and development and innovation funding applications;

► conducting surveys and analyses to support the development of digital transformation, nature tourism, cultural tourism, culinary tourism and major events and meetings. This assignment should be implemented in co-ordination with relevant agencies;

► developing knowledge-based tools and models in the tourism and hospitality industry's strategic fields of action;

► spreading these tools and models to businesses and organisations in the tourism and hospitality industry, the knowledge and innovation support system, and other public sector actors, nationally and regionally.

The inquiry assumes that building a smart society naturally requires a policy for a sustainable and thriving tourism and hospitality industry:

Sustainable development of the tourism and hospitality industry cannot be isolated from other development areas linked to urban and rural development. This applies at the local, regional and national level. Smart, sustainable, inclusive environments are highly attractive for many purposes – entrepreneurship, innovation, work, living and visiting.[244]

The development of tourism policy is an increasingly complex process, with a longer time horizon and broader scope than previously. This requires an innovative and coherent policy approach that can develop goals and implement policies addressing and encompassing several policy areas.

The anticipated impact of the proposals is as follows:

The employment effects will generate potential throughout the entire country. Tourism employs more people in metropolitan areas than in rural areas. On the other hand, the tourism and hospitality industry has greater relative importance in Sweden's rural areas,

where the importance of each individual opportunity for entrepreneurship or employment is relatively greater than in rapidly growing cities. The tourism and hospitality industry is an industry that connects the different parts of Sweden with each other. The tourism and hospitality industry, and continued development of tourism in Sweden, has the potential to act as a cohesive force between various parts of the country, not least between urban and rural areas.[245]

NORWAY

Norway and Norwegian regions are not members of EUSBSR but they are actively involved in Baltic Sea Region co-operation through different Baltic Sea organisations, through participation in cross-border and transnational co-operation programmes and by taking part in projects as well as bilateral co-operation measures. Norway is also closely linked to the EU through the EEA agreement. EEA and Norwegian financial instruments support the economic, social and sustainable development of the Baltic Sea Region through several, often bilateral, projects.

Norway has eight World Heritage Sites. These cover far north human traces from prehistoric times and in the modern cultural landscape, traditional Scandinavian wooden architecture in forms of a church and wooden towns, industrial heritage as well as the Struve Geodetic Arc as a serial nomination, and a natural site: the West Norwegian Fjords.

Trondheim, Norway. Source: Pixabay

Norway has been an active member of the Cultural Routes EPA since 2011. The Route of St Olav Ways, with the Nidero/Trondheim church as the pilgrimage destination, has partners in Sweden, Denmark and Finland. The five other European Cultural Routes with Norwegian members are The Hansa, the Viking Route, the European Cemeteries Route, the Prehistoric Rock Art Trails and the Réseau Art Nouveau Network.

The Royal Norwegian Ministry of Culture is responsible for the policy areas of culture, equality and discrimination, copyright, the media, sport and the

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244. Ibid.

245. Ibid.

voluntary sector.[246] The ministry reported to the Norwegian Parliament with a White Paper for 2018-2019 titled "The power of culture: cultural policy for the future". The paper highlights the instructions of international conventions signed by Norway, as well as the UN's SDGs, as important tools to ensure an independent cultural sector and safeguard cultural heritage. The societal objectives of Norwegian cultural policy are focused on enhancing a vibrant democracy and an inclusive society through culture, where art and culture of the highest quality inspire, unite and teach citizens about themselves and their surroundings. [247]

The Cultural Rucksack programme is an example of a good arena for training people, in this case pupils, in the use of culture by professional artists, while at the same time building lifelong cultural capital and supporting reflection and identity building.[248]

The Arts Council Norway is the main governmental operator for the implementation of Norwegian cultural policy. The Arts Council Norway functions as an advisory body to the central government and public sector on cultural affairs. The Arts Council manages the Norwegian EPA membership. Allocations from the Arts Council Norway provide funding for a variety of projects and activities within the performing arts, visual arts, music, literature, archives, museums and more. It is financed by the Ministry of Culture.

In accordance with relevant legislation, the Directorate for Cultural Heritage under the Ministry of Climate and Environment is responsible for the management of all archaeological and architectural monuments and sites, and cultural environments. The Directorate for Cultural Heritage collaborates with other directorates in the environmental sector.

The directorate has elaborated and implements thematic strategies. These have been drawn up for areas of special strategic importance or where there are specific challenges to meet. The directorate's strategy for 2017-2021 cites its current challenges and opportunities as follows:

▶ social and environmental change linked to climate change, demographic trends, changes in settlement patterns and industrial structure, a tighter economy and the rapid pace of technological change;

▶ the perceived legitimacy and importance of cultural heritage conservation must be protected. Therefore, Norway must manage its heritage so that it becomes a valuable resource and part of the solution to the challenges faced by society today. This means that it is important to raise awareness of cultural heritage values in public discourse.

This work requires acquisition of new knowledge and identification of:

▶ good examples and models, serving to argue more strongly for the importance of incorporating cultural heritage considerations in the context of social development;

▶ urbanisation pressure on land, historical buildings and the historical built environment;

▶ major infrastructure projects that have an impact on considerable areas of land and may affect cultural heritage and landscapes.

Cultural heritage authorities must co-operate with local communities to identify and communicate heritage values in the early stages of projects. This is also a way of promoting local engagement in cultural heritage, and a good basis for finding satisfactory solutions.

▶ Cultural heritage authorities have a responsibility to develop knowledge about how cultural heritage can be used in the shift to a green economy.

▶ De-population in many areas has resulted in areas of farmland being abandoned and buildings falling into disrepair. Many different kinds of buildings can lose their functions as a result of social and industrial change. For example, changes in farming practices, church attendance, historical town centres and so on have forced cultural heritage authorities to find new solutions to encourage use and re-use of cultural heritage.

▶ Digitisation, including digital services, is essential for efficient public administration.

▶ The role of the regional level of government is to become an agent of social development, and the directorate plays a part in knowledge and cultural heritage policy development, drawing up guidelines, standards and routines, providing training and courses and contributing to system design.

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246. See: www.regjeringen.no/no/dep/kud/id545/

247. Norwegian Ministry of Culture, *The power of culture. Cultural policy for the future,* White Paper, Translation from Norwegian, p. 14, www.regjeringen.no/contentassets/9778c28ab1014b789bbb3de0e25e0d85/en-gb/pdfs/stm201820190008000engpdfs.pdf

248. See: www.kulturradet.no/vis-publikasjon/-/publikasjon-den-kulturelle-skolesekken. According to the page, the "Rucksag" programme is based on the very Nordic conviction that the "children and young people are an important target group, both as a public and as active participants, and they are tomorrow's audiences, producers and artists. Children and young people have the right to participate in the artistic and cultural sector, and must experience and create culture on their own terms. They must meet the best that the artistic and cultural sector has to offer, they must have access to art and culture that they find relevant, and which offers them basic cultural references, learning and joy."

Both the Arts Council and the Directorate for Cultural Heritage nominate members to the BRHC. EEA and Norwegian grants have financed several bilateral cultural heritage projects with the Baltic countries and Poland. Such close contacts, generated by co-operation on BRHC heritage, have allowed the establishment of well-tailored projects and long-term competence development.

In the framework of EEA co-operation between the Directorate for Cultural Heritage and the National Heritage Board in Poland, the project "Heritage of my environment" (HOME, 2014) focused on strengthening local cultural heritage management by improving advisory material for municipalities' work on cultural heritage plans. Preservation and management of cultural monuments is a task that can easily come into conflict with other development tasks in a municipality. One reason for this may be that one does not have a sufficiently clear overview of cultural heritage values. A cultural heritage plan provides an overview of cultural heritage values in a municipality and is an important tool in local cultural heritage management. A report titled "Guidelines and guidebooks on local heritage management and local heritage" was distributed to local communities in Poland and Norway.

In 1992, the Norwegian Ministry of the Environment issued a handbook on "town analysis" (*Stedsanalyse*) as well as several reports featuring examples of applications. Several hundred inventories on the urban environment have since been carried out for various locations in Norway. The DIVE method (description, interpretation, verification and evaluation) is a continuation of this exercise. It is a tool for mapping urban heritage, developed within the project "Sustainable historic towns – urban heritage as an asset of development" in 2003-06, and within follow-up projects testing the method. The project also developed other management tools for protecting urban heritage through planning. The project was initiated within the Baltic Sea Region working group on historic towns under the umbrella of the BRHC and was financed by the Interreg III B programme.

The Norwegian Government established the Co-operation Council for Culture and Tourism 2017-2019 to increase the focus on cultural tourism in Norway. It concentrates on co-operation between tourism and cultural agents with the commercial potential to promote cultural tourism. The target is to create input that can contribute to strengthening policy formulation in the areas of culture and tourism. The council will look at opportunities and challenges in cultural tourism and propose specific measures that can help to increase the scope, quality and availability of culture-based tourism products. They will particularly look at how increased competence among agents, effective dissemination of cultural products, and the visibility of the cultural offer can contribute to strengthening cultural tourism as part of an attractive overall tourism product. Furthermore, the council will provide inputs that facilitate enhanced co-operation and cross-cutting solutions for stakeholders in culture and tourism across the country.

3. Cultural Routes of the Council of Europe crossing the Baltic Sea Region

As of April 2020, seven of the eight BSR countries are members of the Enlarged Partial Agreement on Cultural Routes. In chronological order of their accession to the EPA, they are: Lithuania (2012), Germany (2013), Poland (2017), Finland (2018), Latvia (2019) and Sweden (2020). Thus, only Denmark and Estonia are absent. However, several of these countries being relatively recent additions to the EPA, they have only recently started to develop policies to enhance Cultural Route activities.

Poland and Germany – both large and populous nations – are the Baltic Sea Region countries with the most Cultural Route members. However, these statistics might be somewhat misleading for the purposes of this study. First, Norway is not included in these statistics. Second, the statics above include the whole of Germany, while this study focuses only on two federal states and the free Hanseatic city of Hamburg, following the practice of the EUSBSR PA Tourism regarding German Federal States. Each of them has their own administration on cultural affairs, although the Federal State of Germany holds the EPA membership.[249] Third, the Polish situation is more diffuse. When analysing the Baltic Sea Region for this study, it might be more relevant to focus only on coastal provinces of Poland rather than use figures of the whole country.

Figure 5. Distribution of Cultural Routes members across BSR countries

Cultural Routes' members per country

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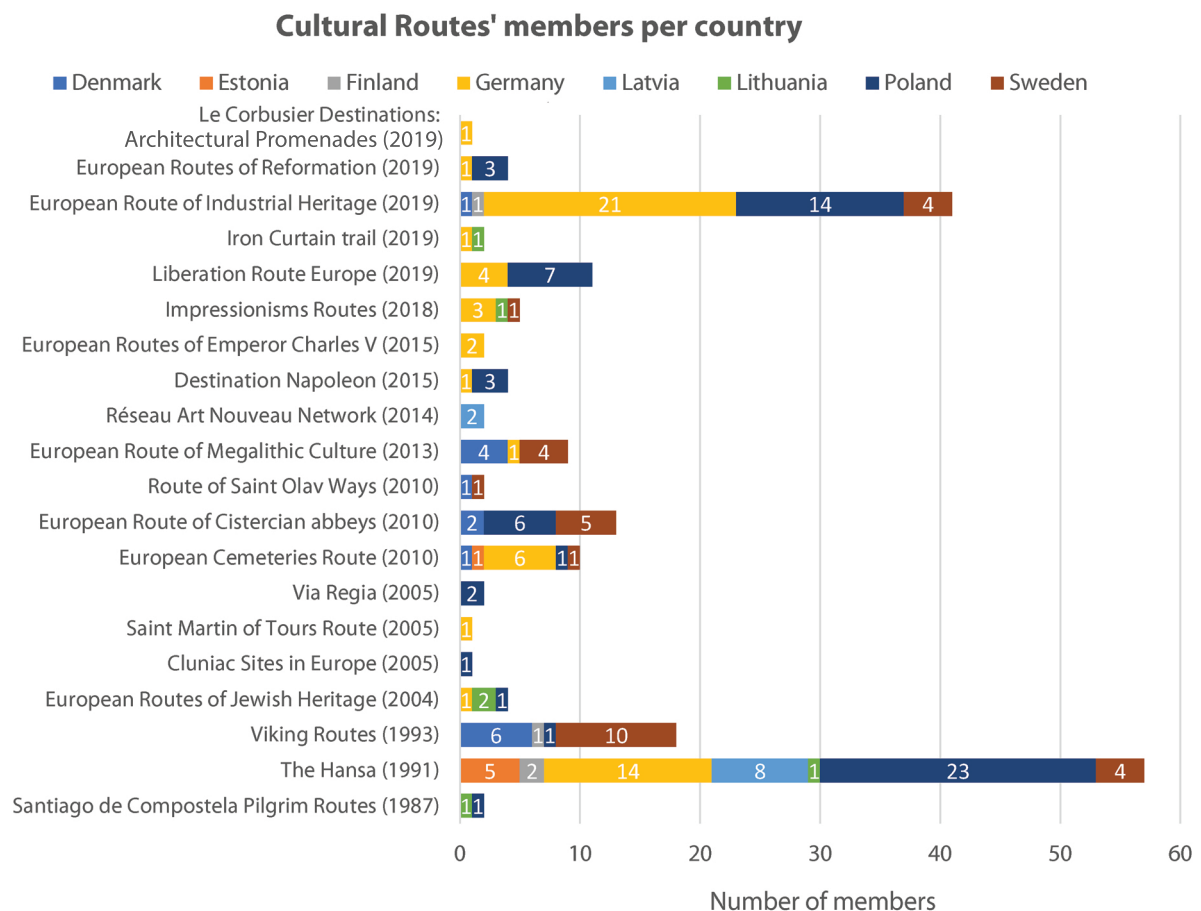
249. Based on www.coe.int/en/web/cultural-routes and sub-pages of Cultural Routes, which are given there.

A screenshot from the Cultural Routes website showing the Routes4U map of route members in the BSR with slightly different values than in Figure 6. Lithuania, Estonia and Finland have the fewest Cultural Routes members. When considering these statistics, one should also take in account that Cultural Route Associations are set up in different ways. For example, the Route of St Olav Ways is built around national member associations, of which there are four (one each in Norway, Sweden, Denmark and Finland). Inside each national member association, there are numerous actors. Some routes are networks of cities, and one city can in turn involve several actors. Therefore, one should regard statistics as only somewhat indicative. Image source: https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/mapping

There is no route that crosses every country in the BSR. The Hansa route is represented in seven countries, the European Cemeteries Route in five, and the Viking Route in four.[250]

Table 7. Cultural Routes crossing the BSR[251]

Cultural Route	Participating BSR countries	Headquarters city
Santiago de Compostela Pilgrim Routes (1987)	Germany, Lithuania, Poland	Le Puy-en-Velay, France
The Hansa (1991)	Estonia, Finland, Iceland, Germany, Latvia, Lithuania, Norway, Poland, Sweden	Lübeck, Council of Europe The Hansa in Visby
The Viking Routes (1991)	Denmark, Finland, Iceland, Latvia, Norway, Poland, Sweden	Höllviken, Sweden
European Route of Jewish Heritage (2004)	Germany, Lithuania, Norway, Poland	Girona, Spain
Cluniac Sites in Europe (2005)	Poland, Germany	Cluny, France
VIA REGIA (2005)	Germany (no BSR), Lithuania, Poland	Erfurt, Germany
TRANSROMANICA – The Romanesque Routes of European Heritage (2007)	Saxony-Anhalt, Germany (no BSR)	Magdeburg, Germany
European Route of Cistercian Abbey (2010)	Denmark, Germany, Poland (Bierzwnik in Western Pomerania), Sweden	Clairvaux, France

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250. As of July 2018.

251. The table shows countries crossed by each Cultural Route in the BSR, including Norway, as well as the cities hosting the headquarters of each route. Germany and Poland are still clearly in the lead in terms of representation on Cultural Routes in the BSR.
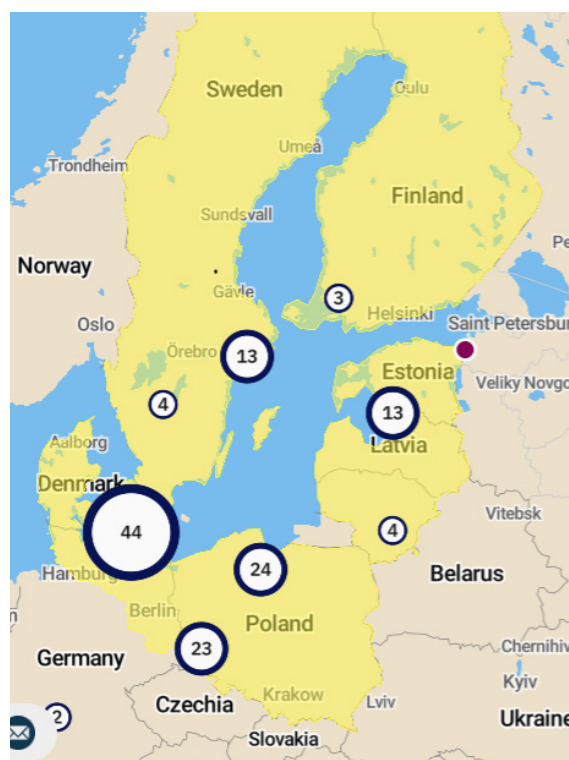
Cultural Route	Participating BSR countries	Headquarters city
European Cemeteries Route (2010)	Denmark, Estonia, Germany (Hamburg), Norway, Poland (no BSR), Sweden	Maribor, Slovenia
Route of Saint Olav Ways (2010)	Denmark, Finland, Norway, Sweden	Trondheim, Norway
European Route of Megalitic Culture (2013)	Denmark, Germany (no BSR), Sweden	Osnabrück, Germany
Réseau Art Nouveau Network (2014)	Germany (no BSR), Latvia, Norway	Brussels, Belgium
Impressionisms Routes (2018)	Germany	Neuilly-sur-Seine, France
Iron Curtain Trail (2019)	Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland	Brussels, Belgium
Liberation Route Europe (2019)	Germany (no BSR), Poland	Brussels, Belgium
European Route of Industrial Heritage (2019)	Denmark, Finland, Germany, Norway, Poland, Sweden	Meerbusch, Germany
Routes of Reformation (2019)	Germany, Poland	Sangerhausen, Germany

The Hansa routes illustrated. Source: https://upload.wikimedia.org/wikipedia/commons/d/d0/Haupthandelsroute_Hanse.png

Several types of member, which can be found in Cultural Routes in other regions, are absent in the Baltic Sea Region. The under-representation of economic operators highlights the need for stronger tourism expertise in the Baltic Sea Region. This remains true even when due consideration is given to the difference in governance structures in Baltic Sea States compared to their southern or central European counterparts, for example the differing role and significance of chambers of commerce.

The Viking Route, The Hansa and The Route of St Olav Ways are examples of Cultural Routes with clear Baltic Sea Region profiles. Each of them differs in terms of partnerships and governance structures.

The Viking Route is a longer-term collaboration between Viking sites, museums and attractions. The route's association has just finished the "Follow the Vikings" project (2015-2019) funded by Creative Europe. The project targeted a worldwide audience aiming to making transnational Viking heritage accessible and understandable. The project stimulated interest in the Viking world beyond the partnership and the Cultural Route.

The project components included:
- ► audience development;
- ► building competence in business models;
- ► strengthening the international network;
- ► an international touring event.[252]

The Hansa network consists of 190 cities in 16 countries. With the exception of Denmark, every country in the Baltic Sea Region is represented by Hansa member cities: Estonia (Pärnu, Tartu, Viljandi), Finland (Turku), Germany (around 20 cities), Iceland (Hafnarfjoerdur),[253] Latvia (Cesis, Koknese, Kuldiga, Limbaži, Riga, Straupe and Valmiera), Lithuania (Kaunas), Norway (Bergen),

252. Follow the Vikings, www.followthevikings.com/about/the-project;
253. In the framework of the Council of the Baltic Sea States, Iceland in included in the political concept of the Baltic Sea Region due to its tight historic, linguistic, cultural and political links to the region, although it is geographically the island of the Atlantic Ocean.

Poland (Gdansk, Kolberg, Sfrzelce Opolskie, Stargard and Toruń), the Russian Federation (Pskow and Veliky Novgorod) and Sweden (Visby).

The route seeks to promote the Hanseatic cities and through exchange and dissemination of culture and tradition. It is one of several tourism initiatives co-ordinated by the network of Hansa towns. The pinnacle among these is the "Hanseatic days" Festival, during which several Hanseatic cities arrange a medieval fair showcasing art, culture, music, costumes and parades.
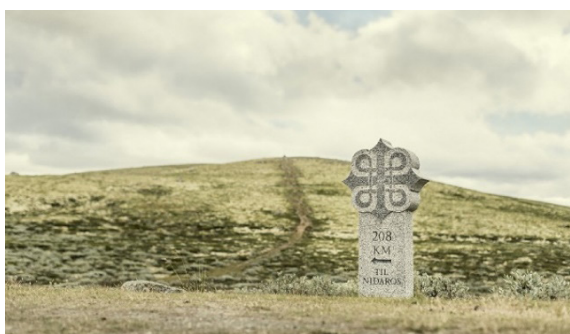
The Route of Saint Olav Way © Håvard Johansen

The project titled "Hanseatic Approach to New Sustainable Alliances" (2014-2020) is a Swedish-Estonian-Latvian co-operation project with 11 project partners. The main aim of the project is to enhance the values of the historical Hanseatic League, which are present to this day among the member cities.[254] Partner organisations collaborate closely to create and develop new tourism products to support the efforts to make the Hansa a leading Baltic Sea Region brand and an active Cultural Route. The project produces new walking, cycling and hiking routes. Culinary aspects are included in the project's target, both in terms of local food production and consumption, and a "Hansa culinary" quality label for restaurants. The project aims to transfer these products to other Hanseatic cities, thereby strengthening transnational aspects and increasing the number of incoming tourists throughout the year. The project targets also feature inclusion of young people (Youth Hansa) in the development of the Cultural Route.[255]

The Route of Saint Olav Ways started as top-down initiative led by the Directorate of Cultural Heritage

within the Government of Norway. In that context, local engagement and local ownership played a key role. Today, local people's sense of hospitality is seen as one of the strong features of the route.[256]

The route is one of few Baltic Sea Region Cultural Routes based on the intertwining of cultural and natural landscapes. It expanded to Finland in 2019, with the title St Olav Waterways. The former Archipelago Ring Road, a certified national Tourism Road, and the current Council of Europe St Olav Waterways run through roughly the same landscape, making use of approximately the same service structures. The St. Olav Waterways gather a broader network of actors, among them municipalities, parishes and local tourism services. Its thematic promotion and activities interpret and exploit not only the attractiveness of the Finnish archipelago, but also the landscape and cultural sites, the built and intangible cultural heritage, as well as the various knowledge, skills, products and lifestyle linked to archipelago settlements.

The II Viking Forum in Kotka (2015) report noted that the concept of Cultural Routes can be used as a tool for different types of interventions aimed at the development and regeneration of local employment and business, such as:

► strengthening the attractiveness and sustain-ability of existing sites and connections;

► enhancing networking and the internation-alisation 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 tour-istic offers.

Although a Cultural Route is a continuous process requiring development projects, it is important to note that the aforementioned Cultural Routes raise awareness, engage communities, stimulate research, and awaken interest in protecting cultural heritage.

3.1. Examples of Cultural Routes to expand

The Council of Europe's Prehistoric Rock Art Trails currently cross Azerbaijan, Georgia, France, Italy, Portugal and Spain. This Cultural Route's theme has a lot in common with the Baltic Sea Region narratives of prehistory. The II Viking Forum in Kotka (2015) underlined, among others, early Baltic Sea Region history as a resource to be put to use for tourism. It was noticed that scientific knowledge about the topic is growing fast. Early history, which predates national narratives, shares aspects of contemporary history, as it is multi-layered and illustrates mobility

254. They are mostly Hanseatic cities: Inspiration Gotland (Lead Partner, Sweden), Region Gotland (Sweden), Pärnu City Government (Estonia), Viljandi Town Government (Estonia), Cesis Culture and Tourism Center (Latvia), Koknese Local Municipality (Latvia), Limbazi Municipality (Latvia), Pargauja Municipality (Latvia), Valmiera City Council (Latvia), Kuldiga Municipality (Latvia) and Vidzeme Planning Region (Latvia).

255. Project HANSA is implemented with the support of European Regional Development Fund Central Baltic Programme. Project budget is over 2 M €. See: www.hanse.org/en/projects/explore-hansa

256. The Route of Saint Olav Way, https://pilegrimsleden.no/en/

and transnationality. Early Baltic Sea Region history can be interpreted many scientifically relevant. It is also a fascinating and rich source of cultural experiences. History, and especially early history, is the hobby of numerous clubs and societies, particularly engaging youth. Therefore, there is a huge unused potential for the early history of the BSR to be used for tourism. Cross-sector co-operation can enhance a more accurate regional perspective on the BSR's early history, for valuing and making use of archaeological evidence, composing narratives and constructing routes to display, for example, various kinds of connections and cultural influences.

Astuvansalmi prehistoric rock paintings in Ristiina, Finland. Source: Wikimedia Commons[257]

The extension of the Iron Curtain Trail as a Euro-Velo route should be examined, with a focus on revitalisation of rural areas. In many post-communist countries, museums telling of occupation, resistance and other features of WWII and the Cold War period have a growing number of visitors. But museums are not the only places where the story of the Cold War can be told. The landscape itself and outfitting and armament sites can be sources of numerous narratives.

3.2. Example of cultural assets: BSR maritime heritage

"Until well into modern times, the sea was the most important means of communication."

Kristian Gerner, Klas-Göran Karlsson (2002)

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257. Astuvansalmi prehistoric rock paintings complex located in Southern Savonia, Finland. The paintings are among the largest in Fennoscandia. A female figure armed with a bow is a real rarity in rock paintings.

The overall target of the EUSBSR PA Tourism is to establish the Baltic Sea Region as a common and coherent tourism destination. The PA's actions are designed to facilitate durable networking and clustering of tourism stakeholders with proper geographic coverage of the BSR:

1. to find areas of mutual interest within existing national tourism strategies as a basis for future targets, related to the European Tourism Strategy;
2. to establish a functioning network of stakeholders from the public and private sectors;
3. to design tourism products and services for the Baltic Sea Region as a coherent destination;
4. to increase the number of jointly developed tourism strategy and policy documents, focusing on more specific aspects of tourism in the Baltic Sea Region.

In the framework of the Routes4U programme, one of the core objectives regarding new initiatives of the Baltic Sea Region Cultural Routes is to enhance macroregional identity. Without doubt, the Baltic Sea itself is the connecting element in the region. To highlight the sea would be the primary and easiest way to enhance "the Baltic Sea Region as one destination". For example, The Viking Route or TheHansa routes could shed light on the importance of seaways. Currently, they operate more as networks of sites or towns.

At the Helsinki consultation, the chair of the Baltic Sea Region working group on underwater heritage presented the concept of combining information and sites of historic ships, harbours, shipyards and maritime museums.[258]

Source: Pixabay

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258. The concept was presented by the Chair of BSR Working Group on Underwater Heritage, Sallamaria Tikkanen, at the Routes4U Consultation on Cultural Routes in the BSR on 27 March 2019. The concept was developed in co-operation with the Chair of the BSR Working Group on Coastal Heritage, Hannu Matikka. Both represent the Finnish Heritage Agency within the BSS co-operation structures between the BSR state agencies on cultural heritage. These Working Groups, composed of heritage experts in the state agencies in the BSR, have co-operated regularly since 2000, carrying out several projects.

the concept of heritage promotion of BSR maritime elements / a cultural route
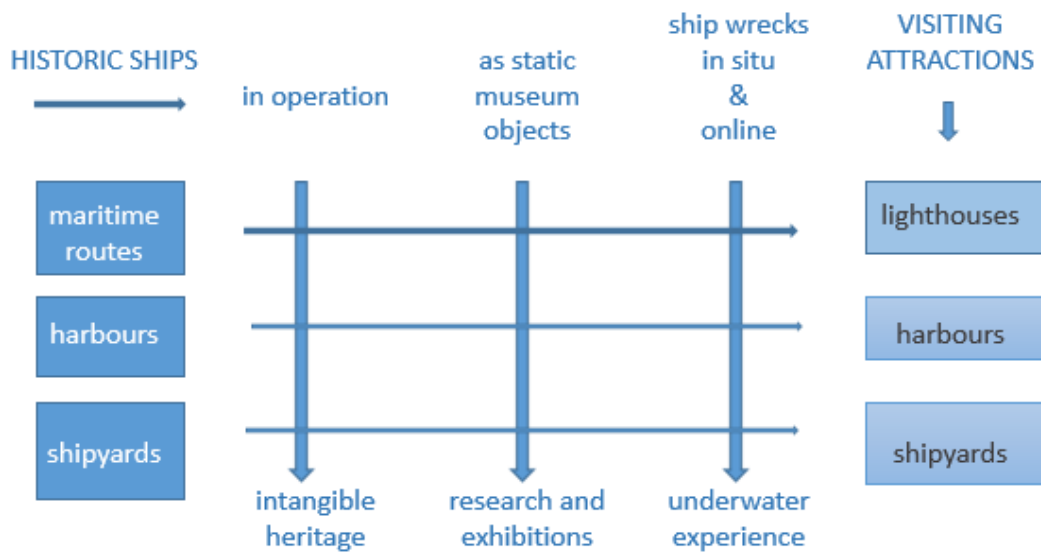
The concept of heritage promotion of BSR maritime elements[259]
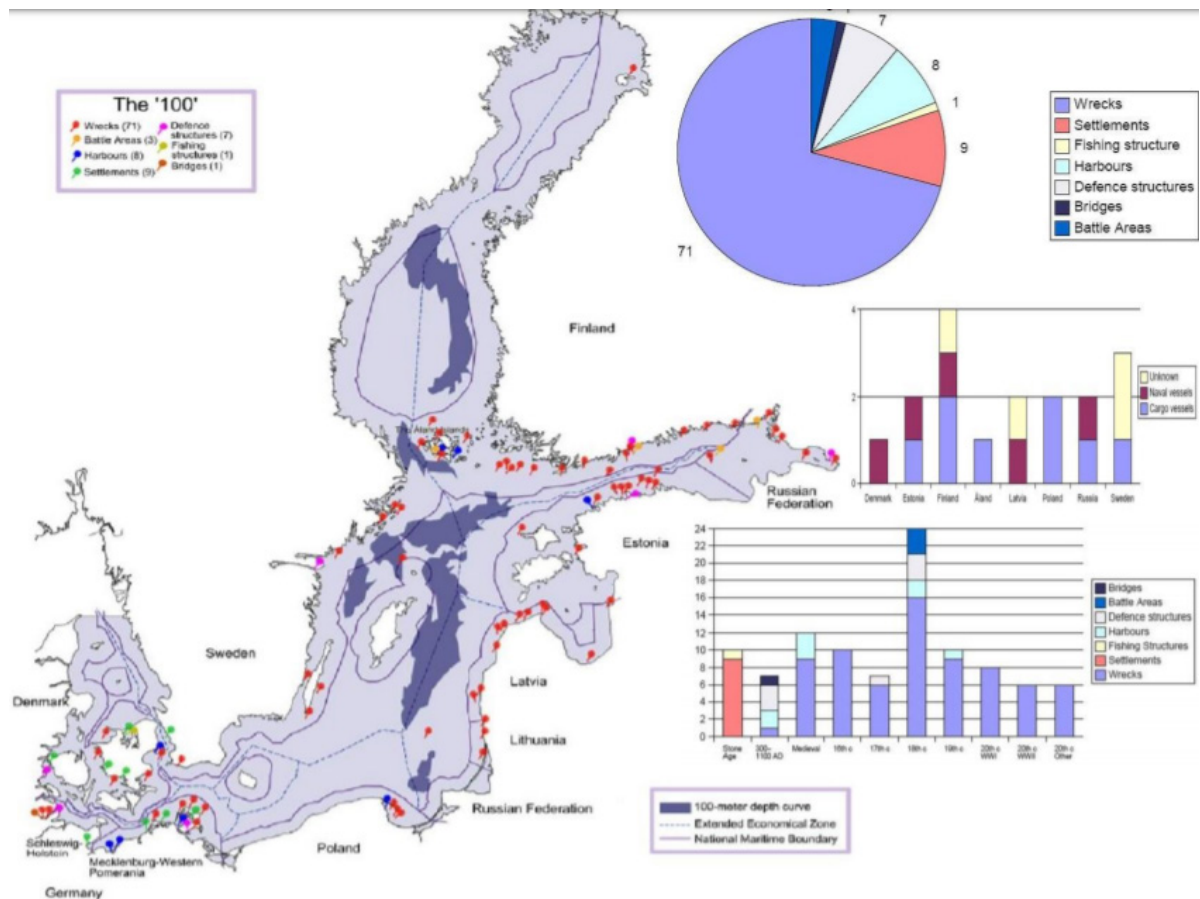
259. A comprehensive approach for the promotion of BSR maritime heritage elements, which combines a diversity of assets. This image was presented at the Routes4U Helsinki consultation in March 2019.

The experts in the Baltic Sea Region working group on underwater heritage carried out the Rutilus project in 2004-2006. On the basis of Baltic Sea Region national heritage registers, the project compiled a 100-item list of the most significant underwater Baltic Sea heritage sites in 2006. The list covers underwater cultural heritage from all prehistoric and historic periods. These sites illustrate the unique conditions of Baltic water and the specific kind of culture in this region. The list is now being updated by Baltic Sea Region underwater heritage experts working in national heritage agencies or universities. The Baltic Sea Region working group on coastal heritage is compiling a similar 100-item list of the most significant historic ships in the Baltic Sea.

3.3. Legacy of the Modernist movement for the BSR to share

Helsinki, Finland. Source: Pixabay

20th-century architecture forms a large part of the built environment throughout Europe. It is an integral part of European 20th-century narratives, with national and regional variations. To best exploit the legacy of modern architecture as a source of memory, identity, dialogue, collaboration and creativity, we need to invest in its use and re-use, research, protection and marketing. Here, the Cultural Route could serve as an effective tool.

Le Corbusier Destinations: Architectural Promenades was certified spring 2019 as the first Cultural Route dedicated to the Modernist movement.[260] However, 20th century modern architecture is far too interesting and dominant in our environment to be covered by one geographically limited thematic route only. As a theme, the Modernist movement provides an interesting frame for thinking about the relationship

between social values and the built environment, and to the values of the Council of Europe.[261]

In the Baltic Sea Region, modern architecture built an urban lifestyle to replace the agrarian and stature societies. A new typology and principles of urban structure were implemented by designing and building schools, kindergartens, cultural and sports facilities, factories, power transmission facilities, transport and commercial buildings, and modern homes. However, the Modernist movement took different forms in different countries. The diversity of the BSR countries in the 20th century illustrates these variations, although comparative studies of these phenomena have not yet been carried out.

The modernity, universality and social progressivity of new European architecture emerged as functionalism in the Nordic countries in the 1920s. Nordic architecture soon departed from contemporary Mediterranean models of architecture as being unsuitable for a harsh northern climate, instead favouring regional forms and traditional building materials. Social commitment and thoughtful planning that responded to societal challenges continued after World War II. Nordic post-war functionalism was directly tied to the emergence of the welfare state and helped its social transformation, especially with regard to housing.[262] The Finnish initiative of the Alvar Aalto Route under preparation is a prominent example of these principles and assets.

All Nordic countries have developed architectural policies and urban heritage protection tools to safeguard and enhance these environments. The Danish "Architectural policy - putting people first" (2014) focused on strengthening citizens' experience of architecture and their participation in democratic processes.[263] Referring to the relationship between architecture and democracy, the policy states:

> What matters is that a municipality, by pre-articulating its goals and visions for the architecture of the local area, can create a new and useful instrument in the development of the local physical environment, which can also be an important tool in the dialogue with the citizens, developers, and builders. Also in relation to tourism strategies and marketing of the municipality, an architectural policy is an important tool.[264]

In the "new democracies" of the Baltic Sea Region, the overall narrative of the Modernist movement is somewhat different. The year 2018 marked the centenary

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260. ATRIUM, aiming to neutralise architectural and urban design sites of totalitarian regimes of 20th century for re-use a Cultural Route exists in another context, and is not considered here.

261. Plenary session Consultation on Cultural Routes in the Baltic Sea Region 26-27 March. Helsinki, Finland, p. 17.

262. See: http://nordics.info/show/artikel/nordic-architecture-a-continuing-modernis-post-war-to-2000-1

263. See: https://english.kum.dk/fileadmin/KUM/Documents/Publikationer/2014/Danish%20architectural%20policy_putting%20people%20first.pdf

264. Architectural Policy, p. 24.

of independence for many of the countries that once belonged to the Russian Grand Duchy during the 19th century and to the Soviet Union in 1940s-1990s. For these countries, architecture from their period of sovereignty between the World Wars is considered the most nationally significant period, embodying both national pride and the central European style of functionalism. The Communist regime considered this building stock as an expression of a reactionary class society and often failed to maintain it. Buildings and environments that have survived to the present day are nationally prestigious, but their renovation can be challenging.

International recognition is one way to raise the profile of this heritage. Lithuania has nominated Kaunas' inter-war architecture for the EU Heritage Label. Kaunas also capitalises on its World War II building heritage through its European Capital of Culture 2022 programme. The city's primary stimulus is to increase its identity and tourism through inter-war architecture.

In the Baltic countries and Poland, several sites built after World War II and before the country's independence in 1991 are associated with the contested heritage of the Soviet period.[265] Therefore, this case displays similar challenges to the ATRIUM Cultural Route.

The Routes4U consultation in 2019 established, regarding initiatives to produce new BSR-linked routes, the following list of requirements.

▶ The theme should be clearly defined, potentially allowing for sub-themes to be further developed in the future.

▶ Resources required for management of the Cultural Route must be reasonable, to avoid management problems in the future.

▶ The contribution of members should be balanced and include professionals from scientific, cultural and tourism sectors.

▶ The new Cultural Route should be initially be contained on a relatively small scale, e.g. as a transnational initiative of three countries of the Baltic Sea Region, with a view to extending it at a later stage.

▶ The growth of the Cultural Route must be planned in a sustainable way, at a reasonable pace and with the necessary resources.

▶ The new Cultural Route must develop a strong narrative, as storytelling elements are key for successful branding.

▶ The new Cultural Route must ensure authenticity and should not imitate already-certified Cultural Routes.

▶ Local communities living along the Cultural Route must be involved, to ensure the sustainability of the route;

▶ The Cultural Route should function on local, national and macro-regional level, so the activities could complement each other.

▶ Existing Cultural Routes should be consulted to provide mentorship for the management of the route.[266]

265. Consultation on Cultural Routes in the Baltic Sea Region 26-27 March. Helsinki, Finland. Workshop 1, the Development of New Cultural Routes in the BSR: Modern Movement moderated by Dr Laura Berger.

266. Records, Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR) Creation of new cultural routes and strengthening of certified Cultural Routes, 26-27-March 2019, Helsinki, p. 9-10.

4. SWOT analysis

Strengths of the Baltic Sea Region with respect to maintaining and further developing its Cultural Routes capacities are:

1. functioning co-operation structures;
2. 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 fluent communication channels;
3. numerous macro-regional cross-sector policy platforms for sharing information and initiating joint approaches;
4. countries invest in their creative economies;
5. awareness of the need to develop sustainable tourism through joint cross-border / macro-regional approaches;
6. the Baltic Sea, nature, heritage and landscape merges the BSR. It is a cultural region per se;
7. cultural heritage highlights cultural connections and characteristics of the Baltic Sea Region;
8. several national cultural heritage policies rely on a broad concept of culture, enhancing intangible heritage and diversity, emphasising the intertwining of the natural and cultural environment;
9. support for Baltic Sea Region visibility through a strong operative environment and a variety of approaches across sectors.

Weaknesses in the Baltic Sea Region that must be addressed in order to improve its Cultural Routes outlook are:

1. a lack of recognition by EUSBSR for the potential and power of culture for example, to scope with remote areas;
2. notable communication and knowledge gaps between the tourism sector on one hand and the culture and heritage sector on the other hand;
3. a lack of smart business models for SMEs in culture and tourism areas linked with regional development measures;
4. a lack of models, examples and statistics in terms of the local benefit of cultural tourism and Cultural Routes activities;

5. the weak image of "Baltic Sea Region as one destination"; tourism approaches being mainly national or local, relatively few connections to all coastal areas of the Baltic Sea in tourism projects;
6. the dominance of single and non-integrated tourist products, rather than comprehensive approaches which could link the assets of larger areas or the Baltic Sea Region as a whole through selected narratives.

Opportunities for the Baltic Sea Region macro-region include:

1. use of common macro-regional platforms for goal-oriented capacity building and knowledge transfer across sectors;
2. deepening of regional stakeholders' knowledge of the Baltic Sea Region's common characteristics and assets in order to gain enough comprehensive macro-regional perspective;
3. diversification of cultural contents and tourism offers through wider macro-regional narratives linking cultural values and closeness to nature, thereby highlighting Northern cultural competence;
4. development of sustainable tourism policies and practices;
5. cultural heritage, both material and intangible, which offers huge potential for further development of history and heritage related activities and attractions, product design, creative industries and tourist business;
6. awareness and knowledge of history, which provide depth and richness when reading the cultural environment and contribute to cultivated tourist products;
7. demanding and enthusiastic new target groups of cultural tourism, who value the varied cultural offerings of a macro-region – for instance design, modern architecture, the way of life of local people – which in turn generate new business ideas;
8. local engagement, the positive engine for sustainable tourism products, which can offer opportunities for the general public to take part in learning new skills and share experiences;
9. interactive mobile applications and social media, which can be used for physical and intellectual

access to sites and products – particularly taking into consideration that the younger generation prefers spontaneous patterns to pre-defined products and routes.

Threats for the Baltic Sea Region to address include:

1. growing tensions in the Baltic Sea Region regarding the sustainability of democracy;

2. qualitative differences in the region with respect to protection of the environment and cultural heritage sites, which hinder close collaboration;

3. disregard for the crucial role played by local actors when developing cultural tourism based on heritage and historical research, which can result in a large number of disadvantages, weaknesses and even threats.

5. Needs assessment

The Cultural Routes EPA strategy for 2016-2020 states among its objectives that it seeks to "develop new Cultural Routes of the Council of Europe and expand existing ones, in particular in the Northern and Eastern Europe countries". Further, the strategy cites the task of "building bridges and reinforcing relationships with partners on cultural routes".[267] The Routes4U joint programme, including this study, is for its part enhancing the implementation of these objectives by promoting the integration of Cultural Routes operations with the implementation of EU macro-regional strategies, in this case the EUSBSR.

The Routes4U publication "Records of Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR)" lists a number of key targets, which each correspond to the SWOTs presented above:

► to improve co-ordination between different levels of governance and their respective responsibilities (local, regional, national and macro-regional);

► to foster co-operation and joint ventures between stakeholders from the cultural sector and stakeholders from the tourism sector;

► (to use Cultural Routes for) improving the attractiveness and accessibility of remote tourism destinations;

► to improve the visibility of certified Cultural Routes crossing the Baltic Sea Region.[268]

Furthermore, the Helsinki consultation noted that there appear to be two blocks in the Baltic Sea Region when it comes to enhancement of the Baltic Sea Region as one destination. As shown earlier in this study, the NCM is preparing a Nordic sustainable tourism strategy. The BSTC, in turn, is focusing its targets mainly on the southern coast of the Baltic Sea. This division is a fact to take into consideration when developing nonetheless common approaches dealing with the whole Baltic Sea Region.

5.1. Improved co-ordination

Implementation of the EUSBSR has created a platform gathering a broad range of actors: macro-regional, national and regional stakeholders and organisations, sectoral ministries, managing authorities, academia, research, non-governmental organisations, and so on. There is a need for more collective strategies and joint initiatives, which could facilitate cultural and tourism co-operation within the Baltic Sea Region so that it would be closely linked with implementation of both the SDGs and macro-regional development objectives.

On an operational level, each Cultural Route should be centred around its core thematic cross-sectoral actors from tourism, heritage, culture and education, and even academic research. If Cultural Routes are to be effective tools for implementing the objectives of the EUSBSR, effective co-ordination between the different levels of governance and their respective responsibilities (local, regional, national and macro-regional) is required.

According to records from the Helsinki consultation, a co-ordinated framework would facilitate the exchange of information among stakeholders at the national and regional level, and between these and the European level with respect to the EPA and the EUSBSR. Institutional facilitation, guidance and support are needed in both top-down and bottom-up directions.[269]

5.2. Fostering co-operation between the cultural and tourism sectors

The III Baltic Sea Region Cultural Heritage Forum in 2007 was dedicated to relations between tourism and cultural heritage. It was noted that, instead of conducting a dialogue, both sectors prefer to stay within their respective comfort zones of expertise. The forum recommendation stated that the cultural heritage of local attractions, national interests and sites with World Heritage status should be nourished in the way the tourism sector is familiar with. Nevertheless, it is equally important to generate a shared, wider framework of BSR culture, both contemporary and heritage, for joint cultural tourism approaches. A broad understanding of culture and cultural heritage is the starting point. The long-term target should be to generate original, credible, varied and imaginative interpretations on the basis of the diversity of landscapes, people and attractions based on the complexity of history in the shared cultural BSR. The forum recommended creation of cross-sector networks between cultural heritage and tourism organisations for developing joint policies and strategies for diverse, sustainable and prosperous cultural tourism and establishing BSR Cultural Routes. In addition, the forum recommendation stated that politicians at all levels in the BSR ought to recognise

267. EPA(2016)04_en 22 March 2016, objectives 3, 7 and 9. Approved by the Governing Board of EPA April 2016.
268. Routes4U (2019), *Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR)*, Helsinki, Finland, 26-27 March, p. 6.
269. Ibid. Pp. 39-42.

the vital role of well-preserved and diverse cultural heritage for prosperous tourism and consequently for the versatile development of the entire region.

Current international conventions and recommendations, as well as several national policies, highlight the broad concept of culture and cultural heritage. The Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) defines the concept of cultural heritage as follows:

> Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.[270]

This view encourages participation, diversity, intangible heritage; all aspects widely approved by the heritage sector and declared in recent conventions. In this way, culture could act as the foundation of a transformation towards sustainability.[271]

According to the EUSBSR, and particularly EUSBSR PA Tourism, the BSR should be promoted as one brand and destination, built on sustainability as well as on cultural assets and nature. In 2017, the Baltic Sea Tourism Forum stressed the engagement of public institutions' and administrations' political commitment to support the entire process. The focus is on implementing the UN 2030 Agenda for Sustainable Development Goals (SDGs), particularly SDG 12:

> Develop and implement tools to monitor sustainable development impacts for sustainable tourism which creates jobs, promote local culture and products.

The Baltic Sea. Source: Pixabay

According to the EUSBSR PA Tourism presentation to the forum, transnational and European thematic networks dealing with sustainable tourism, Cultural Routes, protected areas and parks, creative and cultural industries clusters, and so on, should be invited to take part in sustainable tourism activities at the Baltic Sea Region level.[272] One target area is the adoption of the broad concept of culture at all levels of tourism governance. Otherwise, the development of tourism based on local, national and macro-regional assets will fail.

The EUSBSR PA Tourism report "State of the tourism industry in the Baltic Sea Region" (2018) serves as an example. The report includes lists strengths and weaknesses for the eight Baltic Sea Region tourism markets,[273] giving an overview of several key drivers that potentially influence the BSR tourism industry.[274] The list of weaknesses includes "Cultural resources" and "Natural resources":

> Culture is a major driver of tourism development and comes in different forms. One of the primary areas is the number of cultural heritage sites. In comparison with other countries, the Baltic Sea Region regions – despite significant efforts – have less on offer in this area.

> The Baltic Sea Region is primarily known for its diverse nature. An asset that is extensively used in promoting the region as a destination for nature tourism. Despite this focus, natural resources – as measured for example by the number of World Heritage natural sites, the total protected areas or the attractiveness of the natural assets… do create a challenge for the Baltic Sea Region. … Considering the already strong position of the BSR in the area of environmental sustainability, further developments in the area of natural resources might contribute to the profile of the BSR as a nature tourism destination.[275]

This is a logical result, since the strengths and weaknesses in this report have been sourced from a model applying a vague set of indicators for assessing these resources:

► "Cultural Resources and Business Travel = Number of World Heritage cultural sites; Number of oral and intangible cultural heritage

270. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October, https://rm.coe.int/1680083746

271. Soin K. and Dessein J. (2016), Culture-sustainability relation: towards a conceptual framework, *Sustainability*, Vol. 8, No. 2, https://doi.org/10.3390/su8020167

272. "From the SDGs towards a Sustainable Tourism in the BSR", presentation by EU legal advisor Cinzia De Marzo &tourism expert Mecklenburg-Vorpommern Tourist Board Johannes Volkmar at 10th Baltic Sea Tourism Forum 2017 in Turku, Finland, www.balticseatourismforum.org/fileadmin/media/2017/2017_Praesis/10_BSTF_Cinzia_De_Marzo.pdf

273. These are Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Poland and Sweden. The 2017 Travel & Tourism Competitiveness Report.

274. Baltic Sea Tourism Center, *State of the tourism industry in the Baltic Sea Region – 2018 Edition*, pp. 12-13, https://bstc.eu/fileadmin/bstc.eu/Downloads/Final_Report_Tourism_Industry_in_BSR_2018.pdf

275. Ibid.

expressions; Number of sports stadiums; Number of international association meetings; Cultural and entertainment tourism digital demand."

> ► "Natural Resources = Number of World Heritage natural sites; Total known species; Total protected areas; Natural tourism digital demand; Attractiveness of natural assets."[276]

The use of World Heritage Sites as the only clear indicator of cultural heritage, plus the unclear indicator of "number of oral and intangible cultural heritage expressions", generates an assessment that leads to misleading development measures. Moreover, a wide range of fascinating, characteristic or even unique cultural assets remain ignored. Therefore, combining data sources and developing cross-sector indicators would need to be one of the aims of the co-operation.[277]

5.3. Improve the attractiveness and accessibility of remote tourism destinations

When the concept of a Cultural Route is used to improve the attractiveness and accessibility of remote tourism destinations, the starting point is not tourism promotion in remote areas, but to identify cultural assets and actors in local settings to be engaged with development measures. This means that one first and foremost needs participatory processes that are closely linked to topical objectives of local and regional development. These processes should be facilitated by expert knowledge and financial resources. The Cultural Routes concept could be used as one of the tools to work towards these goals.

5.4. Improve visibility of Cultural Routes crossing the Baltic Sea Region

According to the PA Tourism benchmarking report "State of the tourism industry in the Baltic Sea Region – 2018 edition":

Creating and promoting sustainable and innovative tourism products and services at cross-border and transnational level around specific themes do not only help to profile the region as a tourism destination in key source markets by highlighting the common cultural and natural heritage and history. Tourism cooperation could link economic benefit with the perception of the region as a shared reference point in the identity of the inhabitants of the macro-region.

[…]to support projects promoting transnational tourism routes/itineraries/trails, either physical or virtual,

products combining industrial heritage and living industry (visit of enterprises and their museums), stimulate competitiveness of the tourism industry and encourage the diversification of the supply of tourism products and services by the development of sustainable tourism products.

To make progress towards these objectives, there is a need for a joint, multi-sector approach to identify and measure benefits on a BSR level. Likewise, the culture and heritage sector needs to learn and adopt several practices dealing with, for example, improved methods of promotion, marketing and entrepreneurship. Therefore, a joint platform for exchange of policies and practices should be created.

It is clear that the Cultural Routes of the Council of Europe is marginal in the Baltic Sea Region, even unknown. This, despite of the fact that the Vikings and the Hansa as very well-known macro-regional themes. Why is this?

Four BSR countries – Poland, Finland, Latvia, and Sweden – have only recently become members of the Cultural Routes EPA. In other words, several Baltic Sea Region countries are in the early stages of including Cultural Routes in their national strategies. A clear national-level target would be to strengthen and facilitate co-operation between Cultural Routes and other attractions, as well as encouraging educational and academic structures to conceptualise and develop co-operation as well as appropriate management tools. The annual EUSBSR Forum could also serve as a platform to discuss the promotion of Baltic Sea Region Cultural Routes.

Pan-Baltic organisations like the Council of the Baltic Sea States, the Union of the Baltic Cities or the Nordic Council are potential allies in lobbying for additional funding for the Cultural Routes, to advocate for existing ones, and to promote the Cultural Routes concept in general.[278] In relation to relevant strategic projects, the macro-level organisations can also join the projects as partners.[279] Regional organisations, as well as EUSBSR PA / HA co-ordinators, could provide training in fundraising in the same way that the EICR arranges it for route operators, so that future operators would already have the financial expertise in their toolbox.

With regard to next the funding period, alignment of funding should also be discussed. This could come from, for example:

> ► European Territorial Cooperation programmes;
> ► operational programmes of the European Regional Development Fund;

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276. Source of a model: Blanke J. and Chiesa T. (2013); Crotti R. and Misrahi T. (2015); Crotti R. and Misrahi T. (2017).
277. Europe is already over-represented in the UNESCO list of the World Heritage Sites. At these WHS, there is a need to regulate tourism rather than further promote it, including in the BSR.

278. Routes4U (2019), *Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR)*, Helsinki, Finland, 26-27 March.
279. Iterreg Central Europe (2017), *Guidebook for local authorities on PPP in heritage revitalisation strategies*, www.interreg-central.eu/content.node/o.t2.2.pdf

- ► national or regional European Social Fund or European Agricultural Fund for Rural Development;
- ► European sector programmes;
- ► various national state budgets;
- ► regional and local government budgets.

St. Michael the Archangel's Church, Kaunas, Lithuania. Source: Pixabay

The concept of a Cultural Route is well-suited to building connections between communities and their heritage, as well as between inhabitants and visitors. In this way, constructing and maintaining a route can raise awareness, stimulate research and awaken interest in protecting cultural heritage. Strong management skills are essential for the construction and maintenance of a Cultural Route. Entities at the national level should facilitate this capacity building, as they have the organisational and financial capacity and tools for support.

Seed money programmes or small-scale grants for local initiatives should acknowledge the Cultural Route framework as a tool for local-level initiatives to participate in the development process and start their path to the development and/or certification of Cultural Routes (Leader program, CBSS Project Support Facility, Cultural Institutes, NCM funding programs).

Part III

Recommendations

This section details a selection of the most relevant further recommendations made by the expert in charge of drafting this study, with the aim of fostering the implementation of Cultural Routes within the Baltic Sea Region by contributing to the promotion of the development of sustainable tourism on a transnational scale.

To make the study easier to read, the recommendations are grouped by theme.

1. Co-ordination should implement and promote advanced governance tools

Co-ordination efforts should be based on a participatory approach that is open, effective and coherent. Smart Specialisation Strategies[280] should be used to link macro-regional development measures. This is a policy concept that aims to boost regional innovation, contributing to growth and prosperity by enabling regions to focus on their strengths, and based on partnerships between businesses, public entities and knowledge institutions. Regarding the enhancement of sustainable tourism on a macro-regional level, it is clear that cultural and creative actors need to be engaged when identifying macro-regional strengths.

Existing networks and institutions such as research institutions, museums, archives and libraries, are the basic cultural infrastructure upon which to build and further develop tourism's collaboration with cultural heritage. There are university colleges that have specialised in research programmes on history and heritage in the BSR.[281] The NCM has established Nordregio as an international research centre focusing on regional development and planning. In the same way, all other research institutions who have been involved in BSR projects have gathered macro-regional insight and expertise. Enhancement of co-operation between all relevant research centres and training institutes should be included in the list of co-ordination tasks.

Another sector is defined as the new form of participation. In the Nordic countries, associations are considered important for mediating societal norms that affect long-term trust in society. The model of strong civil society working in parallel with the state has made an impact to the whole of the Baltic Sea Region. Relative to the three drainage basins of Europe, namely the Baltic, Balkan and Caucasus, the Baltic Sea Region was the only area where the transition from the Soviet period to independent states occurred without a macro-regional war.

There is a Smart Specialisation Strategies (S3) Platform, which provides information, methodologies, expertise and advice to national and regional policy makers.[282] Multi-level governance[283] would enable synergies between public and private actors. The EUSBSR co-ordinators should facilitate the promotion and adoption of these methods.

The societal strengths of the Baltic Sea Region, such as relatively fair and open societies, a high educational level of the population, and diversity of cultures should be enhanced within these processes. The six key principles of good governance in a public-private partnership are listed as following:

- ▶ Participation: the degree of involvement of all stakeholders;
- ▶ Decency: the degree to which the formation and stewardship of the rules is undertaken without harming or causing grievance to people;
- ▶ Transparency: the degree of clarity and openness with which decisions are made;
- ▶ Accountability: the extent to which political actors are responsible to society for what they say and do;
- ▶ Fairness: the degree to which rules apply equally to everyone in society;
- ▶ Efficiency: the extent to which limited human and financial resources are applied without waste, delay or corruption or without prejudicing future generations.[284]

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280. The definition of Smart Specialisation Strategy is given in Regulation (EU) No. 1303/2013 of the European Parliament and of the Council. Smart Specialisation Strategies contribute to the Europe 2020 objectives of smart, sustainable and inclusive growth by enhancing EU regional and national potential in research and innovation.
281. For example, within Visby and Södertörn Universities in Sweden, the Baltic Institute on Bornholm in Denmark, Turku University in Finland and Greifswald University in Germany.

282. The S3 Platform is hosted by the Institute for Prospective Technological Studies (IPTS), which is part of the European Commission's Joint Research Centre, https://s3platform.jrc.ec.europa.eu/
283. See: https://portal.cor.europa.eu/mlgcharter/Pages/default.aspx
284. UN (2008), *Guidebook on promoting good governance in public-private partnerships*, www.unece.org/fileadmin/DAM/ceci/publications/ppp.pdf

2. Broad understanding of culture, cultural premises and actors fosters co-operation

"Swedes go to museums, Finns to libraries, Icelanders to the cinema and Norwegians like a little bit of everything."

State of the Nordic region 2018 by NCM[285]

Cultural policy at the Baltic Sea Region level should be based on a broad understanding of the concepts of culture and cultural actors. The Norwegian policy paper on culture gives a good example on this. There, the concept of "cultural actors" covers public and private sectors, from production, practice and the voluntary cultural sector to communication, safeguarding and research. The voluntary cultural sector is said to foster participation and its own activity. In addition to traditional cultural premises, new cultural arenas are included such as rehearsal rooms, studios, production facilities, dance studios, public libraries, museums, stages of different sizes, culture schools, schools, youth clubs, community centres, churches, and many others.[286]

The NCM report "State of the Nordic region 2018" presents the current state of play within core socio-economic sectors, including demography, economy, the labour force and education. In addition, it highlights the latest developments in culture and the arts.[287] The numbers show that the Nordic people are heavy users of museums, cinemas and libraries, with national preferences. The report underlines the significant change of these cultural areas in terms of their services and traditional roles in society, and the need for new indicators for better impact analysis of impacts of these changes. This is valid also on a BSR level and should be considered and adopted in joint approaches.

285. Nordic Council of Ministers (2018), *State of the Nordic Region 2018: an introduction*, http://norden.diva-portal.org/smash/get/diva2:1191085/FULLTEXT01.pdf
286. Norwegian Ministry of Culture, *The power of culture. Cultural policy for the future,* White Paper, Translation from Norwegian, p. 14, www.regjeringen.no/contentassets/9778c28ab1014b789bbb3de0e25e0d85/en-gb/pdfs/stm201820190008000engpdfs.pdf

287. Nordic Council of Ministers (2018), *State of the Nordic Region 2018: an introduction*, http://norden.diva-portal.org/smash/get/diva2:1191085/FULLTEXT01.pdf

3. From sustainable tourism to tourism for sustainable development in rural areas

Sustainability should be regarded as the key factor in development and support measures for the entire tourism industry, not a side-line product or labelled as "eco", "green" or "nature".[288] The 2017 edition of the "SDG index and dashboards" report provides a report card for country performance on the UN Agenda 2030 and the Sustainable Development Goals. The 2017 SDG index score indicates a country's position between the worst (0) and best (100) outcomes for the 17 SDGs. Four Scandinavian countries, namely Sweden, Denmark, Finland, and Norway, top the index, and Germany holds the sixth position. Regarding the "new democracies" in the BSR, Estonia is 15th, Poland 27th, Latvia 32nd and Lithuania 36th, out of 157 countries listed. However, each of these countries scores "red" (i.e. an alarming state) on at least one SDG, particularly on climate change and other environmental SDGs.[289] In other words, all Baltic Sea Region countries need to improve their SDG implementation. At the same time, by working together, the Baltic Sea Region could become a pioneering macro-region, developing tools, practices and mechanisms to implement the SDGs on a macro-regional level. The Cultural Routes framework could be used as one tool in this regard.

For example, let us look more closely the EUSBSR PA 9 "To reinforce sustainability of agriculture, forestry and fisheries". It states that:

> The Baltic Sea Region is to a large extent a forest-dominated region, where the forest sector is important for regional development and plays a relevant role in maintaining sustainable employment in rural areas. A more integrated approach to utilising wood and other forest related products is needed.

The co-operative action, "Develop sustainable strategies for wood", is proposed in the context of sustainable forest management and research and development programmes, in order to develop a common BSR approach.

This policy area is one example of how several of the EUSBSR targets for other sectors could be enhanced by Cultural Routes if they are linked to content production and cultural tourism product development. As early as 1999, the BRHC proposed promotion of wooden towns and creation of a Baltic Sea wooden town tourist route. The towns that took part in the "Nordic Wooden Town" project in 1970s and 1980s could serve as a basis for this.

Sustainable from-forest-to-wood strategies could include examples of well-managed forestry; timber processing and storage; historic wooden culture and traditions; recreational uses of forests and wooden constructions; contemporary wooden architecture and innovative constructions and design; know-how on repair and maintenance of wooden buildings; as well as participatory governance and management that the wooden buildings and wooden residential areas require for their maintenance. This know-how would also be significant and useful for the inhabitants from other taiga areas, for instance in Russia and China, and could be used as a part of active and professional tourism. Wooden culture, integrated with elements of sustainable production, recycling and recreation, is decidedly part of our common culture.[290]

> *Thematic routes continue to display an extraordinary development potential. As claimed by TUI one of the largest tourist agencies in Europe thematic tourist routes could be brought together to form a specific shared portfolio of Baltic Sea products, which would foster their co-ordination and support their development.*
>
> *Johannes Volkmar, Baltic Sea Cooperation of the Mecklenburg-Vorpommern Tourist Board, BSTC[291]*

288. The 1st Research Conference on Tourism and the SDGs (Tourism4SDGs19) January 2019 in Auckland, New Zealand hosted by the Institute of Development Studies at Massey University. https://tourism-sdg.nz/2018/07/02/tourism4sdgs/

289. SDG Index and Dashboards Report 2017, Global Responsibilities, International spillovers in achieving the goals, p. 19. The report includes country profiles in terms of their SDG perfomance. Source: https://s3.amazonaws.com/sustainabledevelopment.report/2017/2017_sdg_index_and_dashboards_report.pdf

290. One example of inventories serving this objective is the Estonian inventory on cultural sites found in nature. These sites were mapped by experts in different fields, as well as by local people, and uploaded to a public database on the online geoportal of the Estonian Land Board. The project's lead partner was the State Forest Management Centre (RMK). http://geoportaal.maamet.ee/ Sweden has also carried out a similar approach on "Wood and history": http://www.raa.se/kulturarvet/arkeologi-forlamningar-och fynd/skogens-kulturarv/skog-och-historia/ (in Swedish).

291. Johannes Volkmar – Kulturtourismus, Themenrouten und Internationalisierung, pp. 175-98, www.turystyka.wzp.pl/sites/default/files/xv_forum_9.04.publ_.pdf

4. Enhancing the visibility of Cultural Routes requires constant upgrading

The Viking Route and The Hansa Route, which cross the Baltic Sea Region, are among the oldest of all Cultural Routes. Both the Viking and Hansa routes are based on historical phenomena that extended beyond the Baltic Sea Region. Both themes are nonetheless iconic to the region and, can be considered significant and relevant to this day. Around the world, most people can tie these themes to the Baltic Sea Region. They have heard narratives of Pre-Christian Scandinavian Vikings as sailing fighters, explorers or tradesmen and medieval Hansa towns around the Baltic Sea enhancing peace for their trading. At the same time, academic historians stress that the practices and impacts of the Vikings and the Hanseatic League did in fact vary considerably, both in different areas and over the centuries. Ongoing research is bringing new aspects of the Vikings to light. These include migration, their varying social relations with local peoples, their capacities as team travellers etc.

However, the Viking Route acts mostly as a network of sites which represent "Viking" images. The Viking Age as a whole can be understood as a chronological and geographical demarcation. It refers to archaeological sites and remains, travels, routes, outdoor life, navigation skills, migrations, trade and battles. At the same time, it illustrates the mobility that predicted the modern notion of the nation state and, given the contemporary mobile, floating world, allows for numerous interpretations. If a Cultural Route is to stay alive, it needs to be fed with fresh interpretations using topical language. One needs to use the theme and each Cultural Route as a tool to implement wider societal and cultural objectives.[293]

> *We really do not know who the Vikings were.*
>
> *Viking researcher Dr. Dan Carlson[292]*
>
> *"Viking" is one of the most branded words in the world – on the same level as "cowboy" – but we do not use it much.*
>
> *#VIKINGFORUM (2016)*

292. Baltic Sea Region Cultural Routes: Eastern Viking Forum II -report (2015), http://urn.fi/URN:ISBN:978-952-263-330-9

293. This was discussed at a Forum during the Finnish Presidency of the CBSS in 2016.

5. Cultural Routes as a tool for implementing Baltic Sea Region development objectives

Although the EUSBSR names culture as a tool for social cohesion and economic development for global competitiveness and as a content driver for branding of the region, the core challenge seems to be that both the culture and tourism sectors' approaches and projects are not related to other, larger BSR development programmes, processes or projects. This seems to apply at all levels of governance.[294] Many steps are needed across the Baltic Sea Region to bring about a change here. This challenge needs to be tackled in next period of the EUSBSR and its funding programs, in Baltic Sea Region networks and even in national policies.

When defining a brand for the Baltic Sea Region and the Cultural Routes of the Council of Europe in the region, sustainability is the key principle to be considered. The process would require the setting-up of a cluster of Cultural Routes in the BSR linked to the EUSBSR, involving PA Culture, PA Tourism and HA Capacity, as well as relevant macro-regional stakeholders.

A first draft of a process of a joint approach is as follows:

▶ political and territorial development actors: to map and prioritise local and territorial development targets;

▶ cultural heritage actors: a comprehensive concept for BSR heritage promotion;

▶ tourism actors and stakeholders: to map and prioritise BSR tourism targets;

▶ joint discussions, involvement of educational targets and capacities;

▶ involvement of creative and contemporary cultural actors and institutions;

▶ agreement of partnership structures: roles, aims and goals, responsibilities.

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294. This was pointed out by the director of tourism development in Savonlinna, Pellervo Kokkonen, at a preparatory meeting for the Helsinki Routes4U consultation.

6. An example of a BSR-wide target: the people of the Baltic saving the sea and all its treasures

This example emphasises the use of culture as an effective tool for both nature conservation and regional development, promoting local participation. The Viking Route and The Hansa Route, as well as new route with maritime dimensions, could be used as tools to implement the EUSBSR objective "Save the Sea with all its treasures". Maritime cultural heritage assets would be used as attractions and tools to raise awareness and a sense of responsibility, bringing about a change in behaviour, elaborating creative solutions and enhancing problem-solving partnerships.

The Baltic Sea presents a prominent pilot area for this kind of joint approach, as mentioned earlier in this study. Regarding the rich cultural heritage of the Baltic Sea, there are several ongoing processes elaborating data and opening access for blue growth initiatives, in the domains of both coastal and underwater heritage.

Underwater archaeologists estimate that the number of wrecks and other underwater heritage items in the Baltic Sea could be above 100 000. Thus, one can claim that an imaginary museum of the Baltic seabed would contain the world's largest number of wooden wrecks, thanks to favourable conditions in the water – the bottom is dark, with low salinity, allowing for good conservation. It would cover all phases from prehistory up until the modern era. Nevertheless, the Baltic Sea should be perceived as a single entity; no one country can claim to possess these riches alone. Tourism could be linked in several ways to promote and make use of maritime heritage.

Several, if not all, BSR maritime museums are fascinating attractions. The Vasa museum in Stockholm, the Kon-Tiki museum in Oslo, the Maritime centre

Wellamo including the Maritime Museum of Finland in Kotka, the M/S Maritime Museum of Denmark in Elsinore, the National Maritime Museum in Gdansk (Poland) and the Estonian Maritime Museum in Tallinn.

The Vasa Museum, Stockholm, Sweden. Source: Pixabay
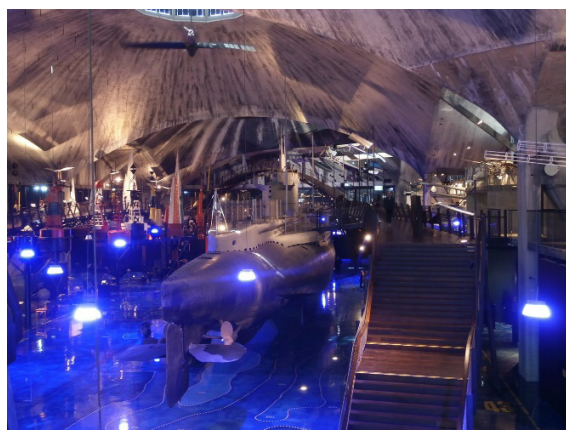
The Estonian Maritime Museum, Tallinn. Source: Wikimedia Commons

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Appendices

Appendix 1: World Heritage Sites (WHS) in the BSR

Denmark

Jelling Mounds, Runic Stones and Churches are examples of both pagan Nordic culture and the Christianisation of the Danish people towards the middle of the 10th century.

Roskilde Cathedral, built in the 12th and 13th centuries, was Scandinavia's first Gothic cathedral to be built of brick. It encouraged the spread of this style throughout northern Europe. The cathedral has been the mausoleum of the Danish royal family since the 15th century. Further portions of the building added up to the end of the 19th century provide an overview of the development of European religious architecture.

Kronborg Castle is located on a strategically important site commanding the Sund, the stretch of water between Denmark and Sweden. The royal castle of Kronborg at Helsingør (Elsinore) played a key role in the history of northern Europe in the 16th-18th centuries. It is world-renowned as the setting of Shakespeare's Hamlet.

Christiansfeld, a Moravian Church Settlement from 1773, still in use today, is an example of a Lutheran free congregation centred in Herrnhut, Saxony. The democratic organisation of the Moravian Church, with its pioneering egalitarian philosophy, is expressed in its humanistic town planning. The settlement's plan opens onto agricultural land and includes important buildings for common welfare, such as large communal houses for the congregation's widows and unmarried men and women

The *par force* hunting landscape in North Zealand encompasses designed landscape where Danish kings and their court practiced *par force* hunting, or hunting with hounds, which reached its peak between the 17th and the late 18th centuries. The site demonstrates the application of Baroque landscaping principles to forested areas.

"Kujataa Greenland: Norse and Inuit farming at the edge of the ice cap" is a subarctic farming landscape located in the southern region of Greenland. It bears witness to the cultural histories of the Norse farmer-hunters who started arriving from Iceland in the 10th century, and of the Inuit hunters and Inuit farming communities that developed from the end of the 18th century. The landscape represents the earliest introduction of farming to the Arctic, and the Norse expansion of settlements beyond Europe.

"Aasivissuit – Nipisat: Inuit hunting ground between ice and sea" is located inside the Arctic Circle, in the central part of western Greenland. It is a cultural landscape containing the remains of 4 200 years of history of humans hunting land and sea animals, seasonal migrations, and a rich and well-preserved tangible and intangible cultural heritage linked to climate, navigation and medicine

Concerning natural sites, the Denmark's list of WHS includes the following.

Ilulissat Icefjord, the sea mouth of Sermeq Kujalleq, which is one of the fastest and most active glaciers in the world. Studied for over 250 years, it has helped to develop our understanding of climate change and icecap glaciology.

The Wadden Sea is the largest unbroken system of intertidal sand and mud flats in the world. The site covers the Dutch Wadden Sea Conservation Area, the German Wadden Sea National Parks of Lower Saxony and Schleswig-Holstein, and most of the Danish Wadden Sea maritime conservation area. It is one of the last remaining large-scale intertidal ecosystems where natural processes continue to function largely undisturbed.

Stevns Klint geological site comprises a 15 km-long fossil-rich coastal cliff, offering exceptional evidence of the impact of the Chicxulub meteorite that crashed into the planet at the end of the Cretaceous, about 65 million years ago. An exceptional fossil record is visible at the site, showing the complete succession of fauna and micro-fauna and charting life's recovery after the mass extinction.[295]

Estonia

Estonia only ratified the Landscape Convention as recently as 2018. WHS in Estonia include two cultural sites: the historic centre of Tallinn[296] and, as a serial nomination, the Struve Geodetic Arc.

The historic centre of Tallinn dates back to the 13th century, when a castle was built there by the crusading knights of the Teutonic Order. It developed into

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295. https://whc.unesco.org/en/list/
296. Historic centres of all Baltic capitals, Riga, Vilnius and Tallinn, were nominated as WHS in 19xx with close cooperation with UNESCO and international ICOMOS to protect their values in the new situation when the markets opened with "free capitalsim" principles, but public governance structures were undeveloped and outdated.

a major centre of the Hanseatic League. Its wealth is demonstrated by the opulence of the public buildings, the churches in particular, and the domestic architecture of the merchants' houses.

The Struve Geodetic Arc is a serial WHS nomination that crosses Estonia, Belarus, Finland, Latvia, Lithuania, Norway, the Republic of Moldova, the Russian Federation, Sweden and Ukraine. The Struve Arc is a chain of survey triangulations stretching over 2,820 km from Hammerfest in Norway to the Black Sea. These are points of a survey, carried out between 1816 and 1855 by the astronomer Friedrich Georg Wilhelm Struve, which represented the first accurate measuring of a long segment of a meridian. This helped to establish the exact size and shape of the planet and marked an important step in the development of earth sciences and topographic mapping. The listed site includes 34 of the original station points, with different markings, i.e. a hole drilled in rock, an iron cross, cairns, or built obelisks.[297]

Finland

Finland has five cultural WHS, and one natural WHS:

The Fortress of Suomenlinna was built in the 18th century, when Finland was an eastern province of Sweden. The sea fortress built on the archipelago in front of Helsinki is an interesting example of European military architecture of the time.

Old Rauma, situated on the Gulf of Bothnia, is one of the oldest harbours in Finland. It is an outstanding example of an old Nordic city built of wood. Although ravaged by fire in the late 17th century, it has preserved its ancient vernacular architectural heritage.

Petäjävesi Old Church in central Finland was built of logs in the 1760s. This Lutheran country church is a typical example of an eastern Scandinavian architectural tradition, combining the Renaissance conception of a centrally planned church with older forms deriving from Gothic groin vaults.

Verla Groundwood and Board Mill, with its associated residential area, is a remarkably well-preserved example of the small-scale rural industrial settlements associated with pulp, paper and board production that flourished in northern Europe and North America in the 19th and early 20th centuries.

The Bronze Age Burial Site of Sammallahdenmäki features more than 30 granite burial cairns, providing a unique insight into the funerary practices and social and religious structures of northern Europe more than three millennia ago.

The Struve Geodetic Arc is a serial nomination presented above in the Estonian collection of World Heritage Sites.

The High Coast / Kvarken Archipelago is a serial natural site nomination to the WHS list. The Kvarken Archipelago (Finland) and the High Coast (Sweden) are situated in the Gulf of Bothnia, a northern extension of the Baltic Sea. The 5 600 islands of the Kvarken Archipelago feature unusual ridged washboard moraines, "De Geer moraines", formed by the melting of the continental ice sheet, 10 000 to 24 000 years ago. The archipelago is continuously rising from the sea in a process of rapid glacio-isostatic uplift. As a consequence, islands appear and unite, peninsulas expand, and lakes evolve from bays and develop into marshes and peat fens. Since the last retreat of the ice from the High Coast 9 600 years ago, the uplift has been on the order of 285 m, which is the highest known "rebound". The site affords outstanding opportunities for the understanding of the important processes that formed the glaciated and land uplift areas of the Earth's surface.[298]

Germany

(Referring only to states of Mecklenburg-Vorpommern and Schleswig-Holstein, and the free Hanseatic city of Hamburg.)

The Hanseatic City of Lübeck in Schleswig-Holstein is the former capital of the Hanseatic League. It was founded in the 12th century and prospered until the 16th century as the major trading centre for northern Europe. Despite the damage it suffered during the Second World War, the basic structure of the old city, consisting mainly of 15th- and 16th-century patrician residences, public monuments (the famous Holstentor brick gate), churches and salt storehouses, remains unaltered.

The historic centres of Stralsund and Wismar in Mecklenburg-Vorpommern are medieval towns on the Baltic coast of northern Germany, and major trading centres of the Hanseatic League in the 14th and 15th centuries. In the 17th and 18th centuries, they became Swedish administrative and defensive centres for the German territories. They contributed to the development of the characteristic building types and techniques of Brick Gothic in the Baltic region

The Town Hall and Roland on Bremen marketplace are outstanding representations of civic autonomy and sovereignty, as these developed in the Holy Roman Empire in Europe. The old town hall was built in the Gothic style in the early 15th century, after Bremen joined the Hanseatic League. The building was renovated in the so-called Weser Renaissance

297. https://whc.unesco.org/en/list/

298. https://whc.unesco.org/en/list/

style in the early 17th century. A new town hall was built next to the old one in the early 20th century as part of an ensemble that survived bombardment during the Second World War. The statue stands 5.5 m tall and dates to 1404.

The "ancient and primeval beech forests of the Carpathians and other regions of Europe" is a transboundary property stretching over 12 countries, going as far as coast of the Baltic Sea. Since the end of the last Ice Age, European beech has spread from a few isolated refuge areas in the Alps, Carpathians, Dinarides, Mediterranean and Pyrenees over a short period of a few thousand years in a process that is still ongoing. The successful expansion across a whole continent is related to the tree's adaptability and tolerance of different climatic, geographical and physical conditions.

The Speicherstadt and Kontorhaus districts, the latter of which features the Chilehaus, are two densely built urban areas in the centre of the port city of Hamburg. Speicherstadt, originally developed on a group of narrow islands on the Elbe River between 1885 and 1927, was partly rebuilt from 1949 to 1967. It is one of the largest coherent historic ensembles of port warehouses in the world (300 000 m^2). It includes 15 very large warehouse blocks as well as six ancillary buildings and a connecting network of short canals. Adjacent to the Modernist Chilehaus office building, the Kontorhaus district is an area of over five hectares featuring six very large office complexes built from the 1920s to the 1940s to house port-related businesses. The complex exemplifies the effects of the rapid growth in international trade in the late 19th and early 20th centuries.

Archaeological Border complex of Hedeby and the Danevirke

The archaeological site of Hedeby consists of the remains of an emporium – or trading town – containing traces of roads, buildings, cemeteries and a harbour dating back to the 1st and early 2nd millennia CE. It is enclosed by part of the Danevirke, a line of fortification crossing the Schleswig isthmus, which separates the Jutland Peninsula from the rest of the European mainland. Because of its unique situation between the Frankish Empire to the south and the Danish Kingdom to the north, Hedeby became a trading hub between continental Europe and Scandinavia, and between the North Sea and the Baltic Sea. Because of its rich and well-preserved archaeological material, it has become a key site for the interpretation of economic, social and historical developments in Europe during the Viking Age.

The Wadden Sea, a serial natural site nomination, is described above in the list of Danish WHS.

Latvia

Historic centre of Riga: Riga was a major centre of the Hanseatic League, deriving its prosperity in the 13th–15th centuries from the trade with central and eastern Europe. The urban fabric of its medieval centre reflects this prosperity, although most of the earliest buildings were destroyed by fire or war. Riga became an important economic centre in the 19th century, when the suburbs surrounding the medieval town were laid out, first by imposing wooden buildings in the neoclassical style, and then in Jugendstil. It is generally recognised that Riga has the finest collection of art nouveau buildings in Europe.

The Struve Geodetic Arc is a serial nomination presented above in the Estonian collection of World Heritage Sites.[299]

Lithuania

The historic centre of Vilnius was the political capital of the Grand Duchy of Lithuania from the 13th to the end of the 18th century. Vilnius has had a profound influence on the cultural and architectural development of much of eastern Europe. Despite invasions and partial destruction, it has preserved an impressive complex of Gothic, Renaissance, Baroque and Classical buildings, as well as its medieval layout and natural setting.

The Kernav archaeological site (the Kernav cultural reservation) is situated about 35 km north-west of Vilnius in eastern Lithuania. It represents an exceptional testament to some ten millennia of human settlements in this region. Situated in the valley of the River Neris, the site is a complex ensemble of archaeological properties, encompassing the town of Kernavė, forts, some unfortified settlements, burial sites and other archaeological, historical and cultural monuments spanning the late Palaeolithic Period to the Middle Ages. The 194.4 ha site features preserved traces of ancient land use, as well as remains of five impressive hill forts, part of an exceptionally large defence system. Kernavė was an important feudal town in the Middle Ages. The town was destroyed by the Teutonic Order in the late 14th century, however the site remained in use until modern times.

The Curonian Spit is a serial nomination shared by Lithuania and the Russian Federation. Human habitation of this elongated sand dune peninsula, which is 98 km long and 0.4-4 km wide, dates back to prehistoric times. Throughout this period, it has been threatened by the natural forces of wind and waves. Its survival to the present day has been made possible only as a result of ceaseless human efforts to combat

299. https://whc.unesco.org/en/list/

the erosion of the spit, dramatically illustrated by continuing stabilisation and reforestation projects.

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Norway

Bryggen, Bergen's ancient wharf, is a reminder of the town's importance as part of the Hanseatic League's trading empire from the 14th to the mid-16th century. Many fires, most recently in 1955, have ravaged the characteristic wooden houses of Bryggen. Its rebuilding has traditionally followed old patterns and methods, thus preserving its main structure, which is a relic of an ancient wooden urban structure once common in northern Europe. Today, some 62 buildings remain of this former townscape.

Urnes Stave Church, the wooden church of Urnes (the *stavkirke*) stands in the natural setting of Sogn og Fjordane. It was built in the 12th and 13th centuries and is an outstanding example of traditional Scandinavian wooden architecture. It brings together traces of Celtic art, Viking traditions and Romanesque spatial structures.

Røros Mining Town and its Circumference are linked to the copper mines established in the 17th century and exploited for 333 years until 1977. This WHS comprises the town and its industrial-rural cultural landscapes; Femundshytta, a smelter with its associated area; and the Winter Transport Route. Completely rebuilt after its destruction by Swedish troops in 1679, Røros contains about 2 000 wooden one- and two-storey houses and a smelting house. Many of these buildings have preserved their blackened wooden façades, giving the town a medieval appearance. Surrounded by a buffer zone coincident with the area of privileges granted to the mining enterprise by the Danish-Norwegian Crown in 1646 (the Circumference), the property illustrates the establishment and flourishing of a lasting culture based on copper mining in a remote region with a harsh climate.

Alta Rock Art: This group of petroglyphs in the Alta Fjord, near the Arctic Circle, bears the traces of a settlement dating from c. 4200 to 500 BCE. The thousands of paintings and engravings add to our understanding of the environment and human activities on the fringes of the Far North in prehistoric times.

Vegaøyan (the Vega Archipelago): A cluster of dozens of islands centred on Vega, just south of the Arctic Circle, forms a cultural landscape of 107 294 ha, of which 6 881 ha is land. The islands bear testimony to a distinctly frugal way of life based on fishing and the harvesting of eider duck down, all in an inhospitable environment. There are fishing villages, quays, warehouses, eider houses (built for eider ducks to nest

in), farming landscapes, lighthouses and beacons. There is evidence of human settlement from the Stone Age onwards. By the 9th century, the islands had become an important centre for the supply of down, which appears to have accounted for around a third of the islanders' income. The Vega Archipelago reflects the way fishermen/farmers have, over the past 1 500 years, maintained a sustainable living, and the contribution of women to eiderdown harvesting.

The Rjukan-Notodden Industrial Heritage Site is located in a dramatic landscape of mountains, waterfalls and river valleys. The site comprises hydroelectric power plants, transmission lines, factories, transport systems and towns. The complex was established by the Norsk-Hydro company to manufacture artificial fertilizer from nitrogen in the air. It was built to meet the western world's growing demand for agricultural production in the early 20th century. The company towns of Rjukan and Notodden show workers' accommodation and social institutions linked by rail and ferry to ports where the fertilizer was loaded. The Rjukan-Notodden site manifests an exceptional combination of industrial assets and themes associated with the natural landscape. It stands out as an example of a new global industry in the early 20th century.

The Struve Geodetic Arc is a serial nomination presented above in the Estonian collection of World Heritage Sites.

The West Norwegian Fjords of Geirangerfjord and Nærøyfjord are a natural WHS situated in south-western Norway, north-east of Bergen. Geirangerfjord and Nærøyfjord, set 120 km from one another, are part of the west Norwegian fjord landscape, which stretches from Stavanger in the south to Andalsnes, 500 km to the north-east. The two fjords, among the world's longest and deepest, are considered archetypes of fjord landscapes and among the most scenically outstanding anywhere in the world. Their exceptional natural beauty is derived from their narrow and steep-sided crystalline rock walls that rise up to 1 400 m above the Norwegian Sea and extending 500 m below sea level. The sheer walls of the fjords feature numerous waterfalls, while free-flowing rivers cross their deciduous and coniferous forests to glacial lakes, glaciers and rugged mountains. The landscape displays a range of supporting natural phenomena, both terrestrial and marine, such as submarine moraines and marine mammals.

Poland

The historic centre of Kraków, the former capital of Poland, is situated at the foot of the Royal Wawel Castle. The 13th-century merchant town has Europe's largest market square and numerous historical houses, palaces and churches with magnificent

interiors. Further evidence of the town's fascinating history is provided by the remnants of 14th-century fortifications and the medieval site of Kazimierz with its ancient synagogues in the southern part of town, Jagellonian University and the Gothic cathedral where the kings of Poland were buried.

Wieliczka and Bochnia Royal Salt Mines: The deposit of rock salt in Wieliczka and Bochnia has been mined since the 13th century. This major industrial undertaking has royal status and is the oldest of its type in Europe. The site is a serial WHS nomination consisting of Wieliczka and Bochnia salt mines and Wieliczka Saltworks Castle. The Wieliczka and Bochnia Royal Salt Mines illustrate the historic stages of the development of mining techniques in Europe from the 13th to the 20th centuries: both mines have hundreds of kilometres of galleries with works of art, underground chapels and statues sculpted in the salt, making a fascinating pilgrimage into the past. The mines were administratively and technically run by Wieliczka Saltworks Castle, which dates from the medieval period and has been rebuilt several times.

Auschwitz-Birkenau German Nazi Concentration and Extermination Camp (1940-1945): The fortified walls, barbed wire, platforms, barracks, gallows, gas chambers and cremation ovens show the conditions within which the Nazi genocide took place in the former concentration and extermination camp of Auschwitz-Birkenau, the largest in the Third Reich. According to historical investigations, 1.5 million people, among them a great number of Jews, were systematically starved, tortured and murdered in this camp, a symbol of humanity's cruelty to its fellow human beings in the 20th century.

The historic centre of Warsaw: During the Warsaw Uprising in August 1944, more than 85% of Warsaw's historic centre was destroyed by Nazi troops. After the war, a five-year reconstruction campaign by its citizens resulted in today's meticulous restoration of the Old Town, with its churches, palaces and marketplace. It is an outstanding example of a near-total reconstruction of a span of history covering the 13th to the 20th century.

Zamość Old Town: Zamość was founded in the 16th century by Chancellor Jan Zamoysky on the trade route linking western and northern Europe with the Black Sea. Modelled on Italian theories of the "ideal city" and built by the architect Bernardo Morando, a native of Padua, Zamość is a perfect example of a late-16th-century Renaissance town. It has retained its original layout and fortifications and many buildings combining Italian and central European architectural traditions.

Castle of the Teutonic Order in Malbork: This 13th-century fortified monastery belonging to the Teutonic Order was substantially enlarged and embellished after 1309, when the seat of the Grand Master moved here from Venice. A particularly fine example of a medieval brick castle, it later fell into decay, but was meticulously restored in the 19th and early 20th centuries. Many of the conservation techniques now accepted as standard were evolved here. Following severe damage in the Second World War, it was once again restored using the detailed documentation prepared by earlier conservators.

The medieval town of Toruń owes its origins to the Teutonic Order, who built a castle there in the mid-13th century as a base for the conquest and evangelisation of Prussia. It soon developed a commercial role as part of the Hanseatic League. In the Old and New Towns, the many imposing public and private buildings from the 14th and 15th centuries (among them Copernicus' house) are striking evidence of Toruń's importance.

The Mannerist architectural and park landscape complex and pilgrimage park Kalwaria Zebrzydowska is a breath-taking cultural landscape of great spiritual significance. Its natural setting – in which a series of symbolic places of worship relating to the Passion of Jesus Christ and the life of the Virgin Mary were laid out at the beginning of the 17th century – has remained virtually unchanged. It is a place of pilgrimage to this day.

The Churches of Peace in Jawor and Świdnica, the largest timber-framed religious buildings in Europe, were built in the former Silesia in the mid-17th century, amid the religious strife that followed the Peace of Westphalia. Constrained by physical and political conditions, the Churches of Peace bear testimony to the quest for religious freedom and are a rare expression of Lutheran ideology in an idiom generally associated with the Catholic Church.

The wooden churches of southern Małopolska represent outstanding examples of the different aspects of medieval church-building traditions in Roman Catholic culture. Built using the horizontal log technique, common in eastern and northern Europe since the Middle Ages, these churches were sponsored by noble families and became status symbols. They offered an alternative to the stone structures erected in urban centres.

Muskauer Park / Park Mużakowski is a WHS shared with Germany. A landscaped park of 559.9 ha astride the Neisse River and the border between Poland and Germany, it was created by Prince Hermann von Puckler-Muskau from 1815 to 1844. Blending seamlessly with the surrounding farmed landscape, the park pioneered new approaches to landscape design and influenced the development of landscape architecture in Europe and America. Designed as a "painting with plants", it did not seek to evoke classical landscapes, paradise, or some lost perfection,

instead using local plants to enhance the inherent qualities of the existing landscape. This integrated landscape extends into the town of Muskau, with green passages that formed urban park framing areas for development. The town thus became a design component in a utopian landscape. The site also features a reconstructed castle, bridges, and an arboretum.

The Centennial Hall in Wrocław, a landmark in the history of reinforced concrete architecture, was erected in 1911-1913 by the architect Max Berg as a multi-purpose recreational building, situated in the Exhibition Grounds. It is formed as a symmetrical quatrefoil with a vast circular central space that can seat some 6 000 people. The 23 metre-high dome is topped with a lantern in steel and glass. The Centennial Hall is a pioneering work of modern engineering and architecture, exhibiting an important interchange of influences in the early 20th century, becoming a key reference in the later development of reinforced concrete structures.

Wooden *tserkvas* of the Carpathian region in Poland and Ukraine: Situated on the eastern fringe of central Europe, this transnational WHS property is composed of 16 *tserkvas* (churches). They were built of horizontal wooden logs between the 16th and 19th centuries by communities of Orthodox and Greek Catholic faiths. The *tserkvas* bear testimony to a distinct building tradition rooted in Orthodox ecclesiastic design interwoven with elements of local tradition, and symbolic references to their communities' cosmogony. The *tserkvas* are built on a tripartite plan surmounted by open quadrilateral or octagonal domes and cupolas. Integral to *tserkvas* are iconostasis screens, interior polychrome decorations, and other historic furnishings. Important elements of some *tserkvas* include wooden bell towers, churchyards, gatehouses and graveyards.

The Tarnowskie Góry lead-silver-zinc mine and its underground water management system located in Upper Silesia, in southern Poland, one of the main mining areas of central Europe, is a WHS that includes the entire underground mine with adits, shafts, galleries and other features of the water management system. Most of the property is situated underground, while the surface mining topography features relics of shafts and waste heaps, as well as the remains of the 19th-century steam water pumping station. The elements of the water management system located underground and on the surface bear witness to continuous efforts over three centuries to drain the underground extraction zone and to use wastewater from the mines to supply towns and industry. Tarnowskie Góry represents a significant contribution to the global production of lead and zinc.

Białowieża Forest, a serial natural site nomination on the border between Poland and Belarus, is an immense range of primary forest including both conifers and broadleaved trees covering a total area of 141 885 hectares. Situated on the watershed of the Baltic Sea and Black Sea, this transboundary property is exceptional for the opportunities it offers for biodiversity conservation. It is home to the largest population of the property's iconic species, the European bison.

Sweden

The Royal Domain of Drottningholm stands on an island in Lake Mälar, in a suburb of Stockholm. With its castle, perfectly preserved theatre (built in 1766), Chinese pavilion and gardens, it is the finest example of an 18th-century northern European royal residence, inspired by the Palace of Versailles.

Birka and Hovgården: The Birka archaeological site is located on Björkö Island in Lake Mälar and was inhabited in the 9th and 10th centuries. Hovgården is situated on the neighbouring island of Adelsö. Together, they make up an archaeological complex which illustrates the elaborate trading networks of Viking Age Europe and their influence on the subsequent history of Scandinavia. Birka was also important as the site of the first Christian congregation in Sweden, founded in 831 by St Ansgar.

Engelsberg Ironworks: Sweden's production of superior grades of iron made it a leader in this field in the 17th and 18th centuries. This site is the best-preserved and most complete example of this type of Swedish ironworks.

The rock carvings in Tanum, in the north of Bohuslän, are a unique artistic achievement not only for their rich and varied motifs (depictions of humans and animals, weapons, boats and other subjects) but also for their cultural and chronological unity. They reveal the life and beliefs of people in Europe during the Bronze Age and are remarkable for their large numbers and outstanding quality.

Skogskyrkogården: This Stockholm cemetery was created between 1917 and 1920 by two young architects, Asplund and Lewerentz, on the site of former gravel pits overgrown with pine trees. The design blends vegetation and architectural elements, taking advantage of irregularities in the site to create a landscape that is finely adapted to its function. It has had a profound influence in many countries around the world.

Hanseatic Town of Visby: A former Viking site on the island of Gotland, Visby was the main centre of the Hanseatic League in the Baltic from the 12th to the 14th century. Its 13th-century ramparts and more than 200 warehouses and wealthy merchants' dwellings

from the same period make it the best-preserved fortified commercial city in northern Europe.

Luleå Gammelstad, at the head of the Gulf of Bothnia, is the best-preserved example of a "church village", a unique kind of village formerly found throughout northern Scandinavia. The 424 wooden houses, huddled round the early 15th-century stone church, were used only on Sundays and at religious festivals to house worshippers from the surrounding countryside who could not return home the same day because of the distance and difficult travelling conditions.

The naval port of Karlskrona is an outstanding example of a late-17th-century planned European naval city. The original plan and many of the buildings have survived intact, along with installations that illustrate its subsequent development up to the present day.

Agricultural Landscape of Southern Öland – The southern part of the island of Öland in the Baltic Sea is dominated by a vast limestone plateau. Human beings have lived here for some five thousand years and adapted their way of life to the physical constraints of the island. As a consequence, the landscape is unique, with abundant evidence of continuous human settlement from prehistoric times to the present day.

The mining area of the Great Copper Mountain in Falun: The enormous mining excavation known as the Great Pit at Falun is the most striking feature of a landscape that illustrates the activity of copper production in this region since at least the 13th century. The 17th-century planned town of Falun, with its many fine historic buildings, together with the industrial and domestic remains of a number of settlements spread over a wide area of the Dalarna region, provide a vivid picture of what was for centuries one of the world's most important mining areas.

The Varberg Radio Station at Grimeton in southern Sweden (built 1922–24) is an exceptionally well-preserved monument to early wireless transatlantic communication. It consists of the transmitter equipment, including the aerial system of six 127-m high steel towers. Although no longer in regular use, the equipment has been maintained in operating condition. The 109.9 ha site comprises buildings housing the original Alexanderson transmitter, including the towers with their antennae, short-wave transmitters with their antennae, and a residential area with staff housing. The architect Carl Åkerblad designed the main buildings in the neoclassical style and the structural engineer Henrik Kreüger was responsible for the antenna towers, the tallest built structures in Sweden at that time. The site is an outstanding example of the development of telecommunications and is the only surviving example of a major transmitting station based on pre-electronic technology.

The decorated farmhouses of Hälsingland: Seven timber houses are listed in this site located in the east of Sweden, representing the zenith of a regional timber building tradition that dates back to the Middle Ages. They reflect the prosperity of independent farmers who in the 19th century used their wealth to build substantial new homes with elaborately decorated ancillary houses or suites of rooms reserved for festivities. The paintings represent a fusion of folk art with the styles favoured by the landed gentry of the time, including Baroque and Rococo. Decorated by painters, including known and unknown itinerant artists, the listed properties represent the final flowering of a long cultural tradition.

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Laponia: The Arctic Circle region of northern Sweden is home to the Saami people. It is the largest area in the world (and one of the last) with an ancestral way of life based on the seasonal movement of livestock. Every summer, the Saami lead their huge herds of reindeer towards the mountains through a hitherto preserved, natural landscape but which is now threatened by the advent of motor vehicles. Historical and ongoing geological processes can be seen in the glacial moraines and changing water courses.

The Kvarken Archipelago (Finland) and the High Coast (Sweden) are situated in the Gulf of Bothnia, a northern extension of the Baltic Sea. The 5 600 islands of the Kvarken Archipelago feature unusual ridged washboard "De Geer" moraines, formed by the melting of the continental ice sheet, 10 000 to 24 000 years ago. The archipelago is continuously rising from the sea in a process of rapid glacio-isostatic uplift, whereby the land, previously weighed down under the weight of a glacier, lifts at rates that are among the highest in the world. Consequently, islands appear and unite, peninsulas expand, and lakes evolve from bays and develop into marshes and peat fens. The High Coast has also been largely shaped by the combined processes of glaciation, glacial retreat and the emergence of new land from the sea. Since the last retreat of the ice from the High Coast 9 600 years ago, the uplift has been on the order of 285 m, which is the highest known "rebound". The site affords outstanding opportunities for the understanding of the important processes that formed the glaciated and land uplift areas of the Earth's surface.

Figures and tables

List of abbreviations

BRHC	Baltic Region Heritage Committee
BSPC	Baltic Sea Parliamentary Conference
BSR	Baltic Sea Region
BSS	Baltic Sea States (including Iceland and Norway)
BSSSC	Baltic Sea States Subregional Co-operation
BSTC	Baltic Sea Tourism Center
CBSS	Council of the Baltic Sea States
ECTN	European Cultural Tourism Network
EICR	European Institute of Cultural Routes
EPA	Enlarged Partial Agreement on Cultural Routes
EUSBSR	European Union Strategy for the Baltic Sea Region
EYCH	European Year of Cultural Heritage
HA	Horizontal Area (EUSBSR HA)
HELCOM	Baltic Marine Environment Protection Commission – Helsinki Commission
MLG	Multi-level governance
NC	Nordic Council
NCM	Nordic Council of Ministers
NDP	Northern Dimension Partnership
NDPC	Northern Dimension Partnership on Culture
NECSTouR	Network of European Regions for a Sustainable and Competitive Tourism
OECD	Organisation for Economic Co-operation and Development
OMC	Open Method of Co-ordination
PA	Policy Area (EUSBSR PA)
SDG	Sustainable Development Goals
SOGC	Senior Officials Group for Culture (CBSS)
UBC	Union of the Baltic Cities
UN HLPF	UN High-level Political Forum
UNWTO	United Nations World Tourism Organization
VASAB	Vision and Strategies Around the Baltic Sea

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