

## Routes4U Project

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## 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, Finland**

Korjaamo Culture Factory.  
Töölönkatu 51 A-B, 00250 Helsinki, Finland

## RECORDS



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## 1. OVERVIEW: NOTES ON THE CONSULTATION

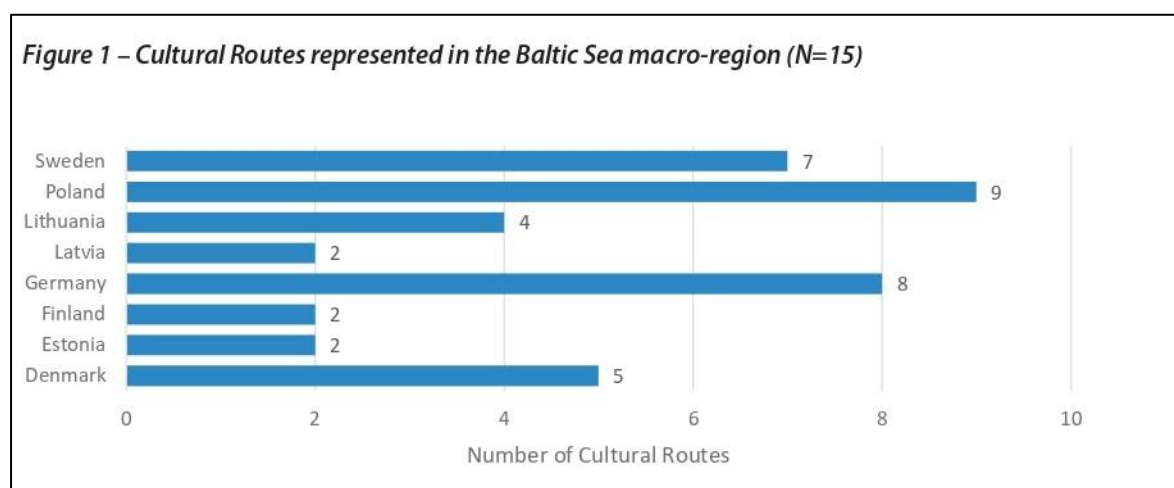
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Constanze METZGER and Laura LIGAZZOLO

### 1.1. PARTICIPATION<sup>1</sup>

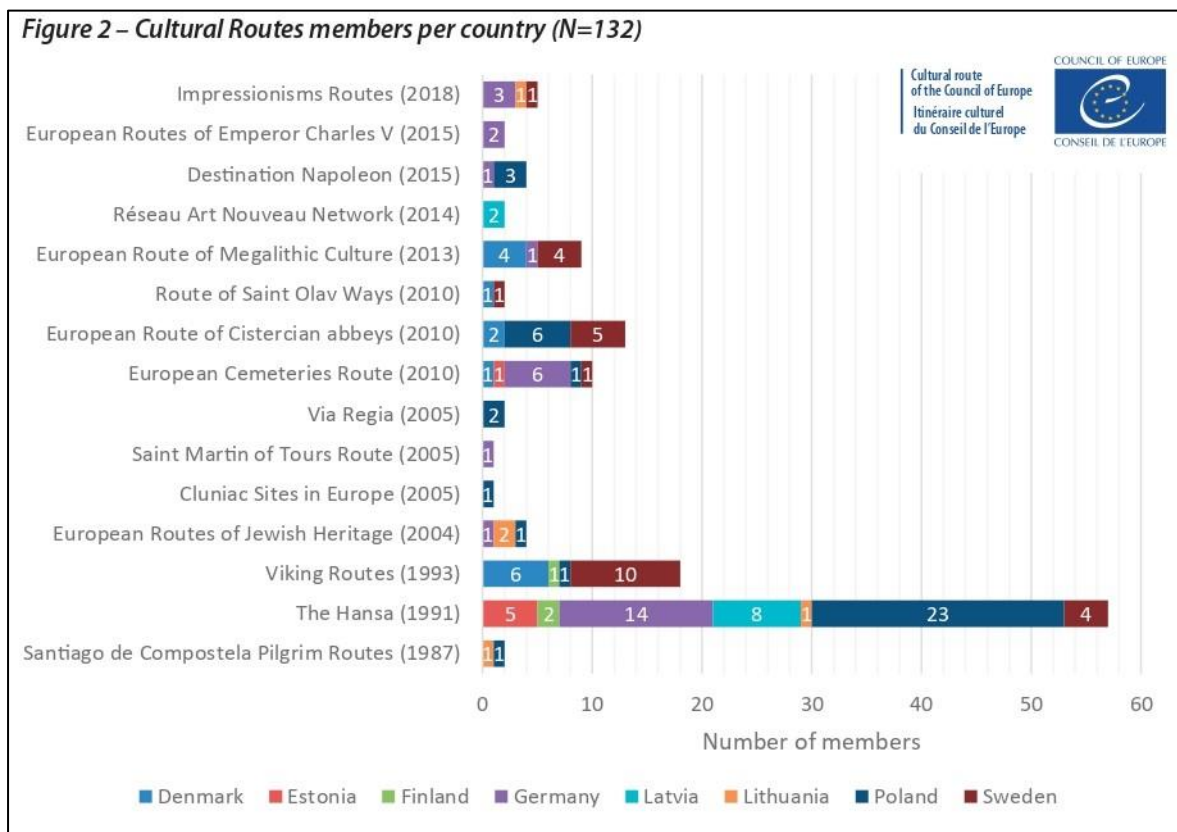
Sixty-nine stakeholders from the Baltic Sea Region took part in the Consultation. All the EU Member States of the Region, except Estonia, were represented (Denmark, Finland, Germany, Latvia, Lithuania, Poland, Sweden). There was also a participant from Norway.

Participants included members of the certified Cultural Routes of the Council of Europe (The Hansa, The Vikings Route, The Routes of Saint Olav Ways, The Impressionism Route), representatives of a candidate cultural route (The Iron Curtain Trail) and of potential cultural routes projects (Alvar Aalto Foundation, Ice Age, The Griffin Route), officials of the governments of the Baltic Sea region countries. Participants included moreover representatives from regional cooperation platforms (European Union Strategy for the Baltic Sea Region Policy Area Culture, Baltic Sea Region Working Group on Underwater Heritage, Baltic Region Heritage Committee, Northern Dimension Partnership on Culture, Council of the Baltic Sea States, Centrum Balticum), as well as a wide and diversified array of stakeholders from the academic and cultural and tourism sectors, including *inter alia* national heritage board representatives.



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<sup>1</sup> The list of participants is provided as an annex at the end of this document.



## 1.2. FRAMEWORK

The **European Union Strategy for the Baltic Sea Region** (EUSBSR) is the first of the European Union strategies for the macro-regions. The European Union Strategy for the Baltic Sea Region focuses on three objectives, which represent the three key challenges of the Strategy: saving the sea, connecting the region and increasing prosperity. Each objective relates to a wide range of policies and has an impact on the other objectives. In this regard, improving the competitiveness of the Region and developing a knowledge-based cooperation are crosscutting goals. The development of cultural tourism through the Cultural Routes can in this perspective be instrumental as driver of economic growth.

As far as the cooperation between countries of the Baltic Sea Region is concerned and with due regard to Routes4U Joint Programme objectives and actions, additional references should be made in order to outline the framework within which the discussion of the “Consultation on Cultural Routes in the Baltic Sea Region” revolved.

Finland is holding the Presidency of **the Committee of Ministers** of the Council of Europe from 21 November to 17 May 2019. The objectives of the **Finnish Presidency** are the



followings: Strengthening the system of human rights and the rule of law in Europe, Support for equality and women's rights, Openness and inclusion — as well as a focus on young people and the prevention of radicalization<sup>2</sup>.

The **Northern Dimension Partnership on Culture (NDPC) strategy for 2017-2020**<sup>3</sup> provides an additional term of reference, with its focus on "Cultural and creative diversity", "National and regional policies and activities based on knowledge, communication and information exchange" and "Network and synergy development". Even if tourism does not represent *per-se* a priority within the strategy, due regard is paid to it given its interaction with the above mentioned thematic domains and its key potential as resource of cross-sectorial development.

The **Council of the Baltic Sea States (CBSS)** works on cooperation related to its long-term priorities thematic areas: **Regional Identity**, Sustainable & Prosperous Region, Safe & Secure Region. That of "Regional identity" is of particular relevance also in view of the creation of new cultural routes and strengthening of certified Cultural Routes, because it entails actions in the related domains of culture, youth cooperation and higher education. The Policy Areas of Culture (PA Culture) and Tourism (PA Tourism) aims at reinforcing cohesiveness of the macro-region through culture and tourism. The concrete, grass root implementation of the EUSBSR takes place in joint transnational projects and processes, which give possibilities also for cooperation in the field of Cultural Routes in the Baltic Sea Region. For 2018 and 2019 Latvia is holding the presidency of the Council of the Baltic Sea States. "Dialogue" is one of the priorities of the Latvian Presidency<sup>4</sup> and refers to cultural heritage of the Baltic Sea States, which is enriched by diverse contributions from each country and a role both in shaping a regional identity and ensuring sustainable growth.

During the opening of the "Consultation on Cultural Routes in the Baltic Sea Region" the keynote speakers remarked the role of both **nature and culture** as coexisting and equally important with regards to the development of tourism in the Baltic Sea Region. Sustainability

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<sup>2</sup> The priorities of the Finnish Presidency of the Council of Europe Committee of Ministers are outlined on the website of the Ministry of Foreign Affairs of Finland: <https://um.fi/council-of-europe-finlands-presidency-2018-2019> . For further information on the Finnish Presidency of the Council of Europe Committee of Minister consult the "programme and calendar": <https://um.fi/documents/35732/0/EN+pj-kauden+ohjelma+EN+FINAL+%284%29.pdf/33cc0281-8958-46c2-959f-dc60993e8972?t=1549465508384> .

<sup>3</sup> The Northern Dimension Partnership on Culture Strategy for 2017-2020 is available at the following link: <https://www.ndpculture.org/media/W1siZiIsIjIwMTcvMDMvMjkvMwo5M2pveWhrMV9TdHJhdGVneTIwMTdfMjAyMC5wZGYiXV0/Strategy2017-2020.pdf?sha=621e452714e20f42> .

<sup>4</sup> For further information on the Latvian Presidency of the Council of the Baltic Sea States consult <https://www.cbss.org/latvian-presidency-2018-2019/> .

is a shared concern, which entails not only an environmental dimension, but also social and economic facets. Particular attention is therefore devoted to the preservation and the use of resources as well as to the involvement of and benefits for the local communities. It was stressed that according to the Faro Convention, the Cultural Routes emphasize the societal significance of cultural heritage and its role as a valuable resource.

Some **key challenges** were highlighted, including improving the coordination between the different levels of governance and the respective responsibilities (local, regional, national and macro-regional), fostering the cooperation and joint ventures between stakeholders from the cultural sector and stakeholders from the tourism sector, improve the attractiveness and accessibility of remote tourism destinations as well as a visibility of certified Cultural Routes.

### **1.3. DISCUSSIONS AND RECOMMENDATIONS ON THE NEXT STEPS**

#### **Workshop 1**

#### **The development of new Cultural Routes in the Baltic Sea Region: Modern movement**

*Laura BERGER, MA, Doctor of Science (Architecture), Department of Architecture School of Arts, design and architecture, Aalto University*

#### **Background:**

Participants discussed the theme of modern architecture of the Baltic Sea region that is rather diverse due to the political division of the Baltic Sea Region. Modern movement and architecture are thus new phenomena that are differently applied in the countries of the Baltic Sea Region. This provides an excellent basis for further dialogue



*From left to right: Ea Stevns Matzon, Stefano Dominioni*

and cooperation to reflect the cultural diversity for the Baltic Sea Region.

Participants agreed that **architecture is not an abstract theme** but that it significantly influences the way of living, presenting at the same time a picture of the daily life, of social movements and changing social conditions. They considered it therefore an important theme to be further developed as a Cultural Route, subject to further discussion on the timetable, the results of exiting studies and the values to be conveyed through the Cultural Routes.

The working group of the Baltic Region Heritage Committee (BRHC) on 20<sup>th</sup> century architecture developed ideas for the development of a new Cultural Route. The BRHC-Chair highlighted the importance of the 20<sup>th</sup> century architecture in the Baltic Sea region context in order to attract tourism and regional development and foster heritage based economy. Heritage of this period is at risk due to social changes and lack of recognition from society in general as it is easier to explain the value of ancient site than give justification for more recent buildings and their value. Certain objects represent an emotional connection with the past and personal life instead of its architectural or artistic value. Nevertheless, the movements of 20th Century have significantly influenced nowadays Europe.

Alvar Aalto architecture is a landmark of Finland top ranking in terms of architecture and design. Alvar Aalto heritage is scattered in several countries in Europe, mainly, even if not only, around the Baltic Sea. Therefore, this was considered a valuable theme for a new Cultural Route of the Council of Europe but it was also considered a theme that would require further development in order to represent the whole of the Baltic Sea Region.



*Noora Kiili*

Alvar Aalto Foundation has already a legal status and the preparation of a certification is a feasible exercise.

It has to be mentioned that the participants of this workshop did not agree on the future steps to be taken with regards to the development of a new Cultural Route on the theme of modern architecture of the Baltic Sea Region. The representative of the Baltic Region

Heritage Committee (BRHC) recommended looking at the values of the Baltic Sea Region on a larger scale and detecting the value of the region.

While it was underlined that the topic could be also reflected in other formats and other labels such as the European Heritage Label status, the representative of the Council of Europe emphasized that the support for the creation of Cultural Routes of the Council of Europe in the framework of Routes4U represented a true momentum. To leave this opportunity unused would be regrettable.

### **Recommendations:**

- **A research network should be initiated within the framework of the Baltic Region Heritage Committee** in order to study potential partners and preliminary research and discussion on those values that are representative and common to the Baltic Sea Region (similar to research network on urban waterfronts initiated by Swedish chairmanship in the committee).
- If the Alvar Aalto Foundation plans the certification, it should prepare it in a way that it becomes an **"opener" theme**, to allow for the further elaboration of other themes on the topic of modern architecture that represents the Baltic Sea region as a whole.
- **Routes4U will assist in the preparation of a certification of a Cultural Route** that is representative of the Baltic Sea Region and in this regard, will advise the Alvar Aalto Route how a cluster could be created at a later stage to link different routes on the modern architecture in the Baltic Sea Region.

## **Workshop 2**

### **The development of new Cultural Routes in the Baltic Sea Region: Maritime heritage / Traces of Ice Age**

*Lucja PIEKARSKA DURAJ, PhD, Expert on Cultural Routes, Assistant Professor, Institute of European Studies, Jagiellonian University*

### **Background:**

The participants discussed the topics of maritime heritage. It was agreed that this topic was very broad and that the development of a theme for a new Cultural Route of the Council of Europe requested a more focused discussion. Therefore they concentrated their discussion



on a selection of topics, among others coastal and underwater heritage as well as Ice Age in the Baltic Sea Region as possible themes for new Cultural Routes. Different proposals were discussed such as a Baltic Sea Lighthouse Route and a Tar and Timber Route. It was agreed that both proposals were worth being further analyzed for a future development of a Cultural Route but that both represented a challenge in terms of developing a narrative around them.

Participants also discussed the strengthening of Cultural Routes of the Council of Europe in the Baltic Sea Region such as the "Vikings Routes" and "The Hansa". The representatives of both Cultural Routes provided information on how to prepare the certification and how to ensure an efficient management. They both explained the added value of the certification as a Cultural Route of the Council of Europe which is a guarantee for sustainability and further funding opportunities.

The underwater cultural and natural heritage, e.g. in form of wrecks and sunken prehistoric landscapes, was discussed, as it is generally well preserved due to the good preservation conditions in the Baltic Sea (cold, dark and low salinity). It was agreed that this underwater heritage should be integrated in existing Cultural Routes to ensure the link between visible and invisible heritage of the Baltic Sea. The Chair of the Baltic Sea Region Working Group on Underwater Heritage informed about managements types of underwater heritage, such as the Porkkala wreck park that was an initiative of the local communities. Participants discussed a tar and timber Route as this could include the coastal and underwater heritage. The manager of a project on the theme of Ice Age informed about the plans to further develop a cultural route in Denmark. Participants agreed on the great potential of this theme to become a new Cultural Route of the Council of Europe as it was present in all countries of the Baltic Sea Region, as it had influenced the common life of all people in the Baltic Sea Region and as it was of relevance in the discussion on the effects of climate change.

### **Recommendations:**

- The **theme should be clearly defined, allowing eventually for sub-themes** to be further developed in the future.
- **Resources for the management of the Cultural Route had to be reasonable** to avoid management problems in the future.
- The **contribution of members should be balanced** and include professionals from scientific, cultural, tourism sector.

- The **Cultural Route should be initiated on a smaller scale**, e.g. as a transnational initiative of three countries of the Baltic Sea Region with a view to extending at a later stage.
- The **growth of the Cultural Route had to be planned in a sustainable way**, so at a reasonable pace and with the necessary resources.
- It was agreed that a new Cultural Route had to develop a **strong narrative** as the storytelling element was one key for a successful branding.
- The new Cultural Route had to ensure **authenticity** and should not imitate already-certified Cultural Routes.
- The **local communities** living along the Cultural Route **had to 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.
- The **underwater heritage should be integrated in such a new Cultural Route** as it represented an integral part of the maritime heritage of the Baltic Sea Region.
- The **certified Cultural Routes should be consulted as a sort of mentor** for the management of the route.



Workshop 2 – THE DEVELOPMENT OF NEW CULTURAL ROUTES IN THE BALTIC SEA REGION: MARITIME HERITAGE / TRACES OF ICE AGE

#### Recommendations on the development of a **new cultural Route on Ice Age**:

- It was agreed to launch a general survey within the Baltic Sea Region to **detect potential members in all countries of such a route**.
- Furthermore, Routes4U will launch a study on the **tangible and intangible elements of Ice age** in the Baltic Sea Region should be further analyzed.
- Current and previous studies on the theme should be taken into consideration when further **developing the cultural route**.

- The current efforts for the creation of an Ice Age Route in Denmark should take into consideration the **later development into a transnational network**, more specific as a **Cultural Route of the Council of Europe**.
- The manager of the Vikings Route will provide **assistance** in the further development and with a view to future joint activities.

### **Workshop 3**

#### **Facilitating common impact: macro-regional and national structures to strengthen the Cultural Routes of the Council of Europe**

*Magda LESZCZYNA-RZUCIDLO, PhD, Expert on the Baltic Sea regional cooperation in "Pomorskie in the European Union" Association and Euroregion Baltic*

#### **Background:**

**The Baltic Sea region is *per-se* a peripheral area.** The need to coordinate between different stakeholders at different levels of governance is therefore paramount, in order to face common challenges and take advantage of common resources in an effective and efficient way. The workshop 3 provided with room to exchange and discuss how to best address this key challenge and how to facilitate common impact.

The composition of the group of participants was varied and enabled the diverse standpoints to be expressed and confronted one with the other. Participants in workshop 3 included the polish coordinator of the Policy Area Culture of the European Union Strategy for the Baltic Sea Region, some governmental representatives (Finland and Lithuania), some members of the certified Cultural Routes "The Route of Saint Olav Ways" (which recently formalized its extension to Finland) and of the Alvar Aalto Foundation, representative of National tourism boards (Latvia, Poland), of Centrum Balticum, professors from a couple of universities, a member of the Nordern Dimension Partnership on Culture.

The discussion revolved around some main lines and key concepts: the feasibility and advantages of joint activities, the objective of ensuring the transferability of culture, the need to make the best use of existing tools and cooperation platform and not to duplicate efforts. Referring in particular to the Cultural Routes of the Council of Europe, attention was devoted to not bringing natural heritage apart from cultural heritage and to the importance

of improving communication to bring Cultural Routes closer to the people. **Seasonality** was recognized as a key issue for all Cultural Routes in the Baltic Sea Region to be addressed

Specific examples in terms of **good practices** were discussed.

The case of **Lithuania** has been put forth as an example of **top-down initiative to coordinate the initiatives related to the Cultural Routes within the country**. This builds upon and aims at addressing the insufficient cooperation on financing Cultural Routes, the lack of a clear model in terms of Cultural Routes' management, the need to create a platform to facilitate long-term partnerships related to Cultural Routes. The initiative takes the form of a still ongoing discussion at inter-ministerial level (Ministry of Culture and Ministry of Economy and innovation) aiming at establishing a task-force group to coordinate the Cultural Routes in the country; putting in place a small-scale programme for certified Cultural Routes and for cultural routes project and conducting researches to check on the relevance of projects are other points under discussion.



*Tommi Lindh*

The network and governance structure of the **Alvar Aalto Foundation** provided with an insightful example in terms of **cross-sectorial coordination**, mainly at municipal level. The Alvar Aalto Foundation gathers in fact cities and municipalities, cooperates with universities and with small and medium enterprises, by which the

foundation promotes other strengths of the Baltic Sea Region, which are related to Alvar Aalto architecture and includes nature and wellness. The Routes of Saint Olav Ways started as top-down, initiated by the Directorate of Cultural Heritage within the Government of Norway. The extension to other countries was a key challenge, in terms of structural and management evolution of the network. This involved changing the governance structure and bringing actors together in cooperation not in competition. In that context, local engagement and local ownership played a key role in transnationally extending the Cultural Route while anchoring it more firmly on the local level.

Following the various specific examples, mentioned above, **key findings** were pointed out by the whole group of participants:

- **At national level**, it is advisable to provide with a **structure for fostering and coordinating** the cooperation related to the cultural routes (certified and projects).
- The **cooperation among cities and municipalities** is necessary for ensuring that Cultural Routes are grounded and supported at the local level. Practice proves however that local stakeholders accept to be involved only if the initiative pays them back somehow, e.g. in terms of networking, or of capacity-building.
- The **involvement of the business sector** in the activities of the Cultural Routes is also necessary: the business sector is indeed paramount for the visibility and promotion of the Cultural Routes and for creating services and offers which reach out to the public.
- **“Cooperation in research”**, as envisaged in the CM/Res/ (2013)66<sup>5</sup>, is essential for a continuous update and development of the narrative of the Cultural Routes.
- The creation of **a steering group** to coordinate the transnational cooperation between national reference points related to a Cultural Route proved to be essential in cases where the Cultural Route was facing the challenges of the transnational extension and the reflection of this international composition in the management structure. In the Baltic Sea Region the Cultural Routes face the challenge of **improving the quality of their offer** rather than the need to attract more tourists. In view of offering better services along the Cultural Routes the involvement of associations has been recognized as necessary for building an offer which is suitable to different audiences, including families and children.

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<sup>5</sup> Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification, available at:  
[https://search.coe.int/cm/Pages/result\\_details.aspx?ObjectId=09000016805c69fe](https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016805c69fe)



## Recommendations:

- There was a consensus on the crucial importance of **learning from real case studies, from good as well as bad practical examples**, both within a peer-to-peer, as well as a mentoring framework between certified Cultural Routes and cultural routes projects and between countries of the Baltic Sea Region.
- **Communication** is of paramount importance. Therefore the participants agreed on the need to **make communication accessible** and to find communication channels which are recognized (e.g. partnership with well-known actors, e.g. google earth).
- When defining a **brand for the Baltic Sea Region and the Cultural Routes of the Council of Europe in the Region**, “green” and “sustainable” are two key concepts, which define the Baltic Sea Region uniqueness and which must be taken into consideration.
- It is advisable to establish a **cluster** (or working group) **of Cultural Routes in the Baltic Sea Region, as linked to the European Union Strategy for the Baltic Sea region Policy Area Culture and Policy Area Tourism**. Creating such a cluster as related to the existing regional cooperation structure, is meant at ensuring collaboration, coordination and sustainability of the various actions and their impacts.
- Lobbying for funding is a type of support which the Cultural Routes demand to the regional cooperation structures in the Baltic Sea Region.
- Cooperation with institutions conducting **statistical research** is recommended in order to collect and analyze **data and information on the social and economic impact of the Cultural Routes**, which are necessary for a sound credibility of the Cultural Routes

Additional lines for enhancing the cooperation in the Baltic Sea Region, around the Cultural Routes of the Council of Europe were explored and participants expressed interest and commitment. In particular:

- The Council of the Baltic Sea States committed to help in lobbying at the European level and in facilitating joining forces in to strengthen the Cultural Routes of the Council of Europe in the Baltic Sea Region.
- Latvia expressed interest for the Cultural Routes of the Council of Europe in particular in joining The Santiago the Compostela Pilgrim Routes, the European Routes of Jewish Heritage, the European Cemeteries Route, The Iron Curtain Trail.

- Latvia proposed to consider the theme of “The Route of Independence” (1989) for the creation of a new cultural route crossing Latvia, Lithuania and Estonia.
- The Impressionism Route (certified in 2018) expressed interest in extending in the Baltic Sea Region and is open to welcoming new network members.
- The importance to explore the best ways to make use of the knowledge and opportunities that new technologies can provide.

## 2. WORKSHOPS' REPORTS

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### 2.1. WORKSHOP 1 – THE DEVELOPMENT OF NEW CULTURAL ROUTES IN THE BALTIC SEA REGION: MODERN MOVEMENT

*Laura BERGER, MA, Doctor of Science (Architecture), Department of Architecture School of Arts, design and architecture, Aalto University*



*Plenary session*

#### Introduction

The workshop addressed the theme of developing a new Cultural Route in the Baltic Sea Region: a Cultural Route dedicated to Modern Movement, with a specific focus on the architectural heritage.

The Modern Movement emerged in Central Europe in the early 1920s and soon reached out to the Nordic and Baltic countries. The period when the modern movement started flourishing corresponds to the end of World War I, which brought to a new way of thinking, and to the rise of the issues of peace and social responsibility, on an international level, as key themes of discussion across the whole Europe.

The first *Congrès International d'Architecture Moderne* (CIAM) or International Congress of Modern Architecture was organised in Switzerland in June 1928. These meetings brought together the most influential architects of the time and facilitated their networking. In this respect, the CIAM played a significant role in serving as a European platform for **exchanging on and formulating shared views concerning the role of modern architecture**. For professional architects, the Modern Movement became associated with international networking, study trips and exchange of ideas. After World War II, these ideas became internationally dominant.

From its inception, an integral part of Modern Movement was founded in the recognition that the world had changed. The rapid industrialisation after World War I had resulted in societal tensions with growing dissatisfaction in housing conditions, large scale workers' strikes, and the Russian revolution as a single major event. Against this background,

**modern architecture was a response to the societal challenges, offering tangible solutions for various problems.** The needs for better housing, public education, healthcare and profound transformations of class-societies towards democratisation, created the need to think also the material conditions of the societies anew. As a theme, Modern Movement therefore provides an interesting frame for thinking about the **relationship between social values and built environment.**

As material culture is concerned, Modern Movement is closely associated with **new building methods** and with the **use of materials as glass, steel and reinforced concrete.** Overall, the design reflects the ideas of standardisation, rationalisation and exclusion of decorative details without a functional purpose.

The Modern Movement encompasses several types of buildings, from private houses to schools, hospitals and factories, as well as new types of public buildings, whose construction was requested by the development of the welfare.

The **Modern Movement has undoubtedly an international character**, yet it recognisably featured also **different forms in the different countries.** This is valid also for the Baltic Sea Region countries, which are in many ways, politically, historically and geographically, varied. This does not prejudice the fact that, in retrospect, these buildings might be interpreted as manifestations of the major ideas of a new, more modern way of life, and the project towards a socially equal, democratic society.

The main objectives of the workshop were to discuss the ways to construct and develop route/s for Modern Movement, while keeping in view the cultural and natural assets of the Baltic Sea Region. The workshop strove to outline practical steps toward the creation of new routes and to focus on the so-called "lessons learned" - advices drawn from first-hand experience. "What are the key steps and issues when constructing a route?" was the focal question on which each participant has been asked to comment.

### **Workshop discussion summary**

Participants in workshop 1 included also the Chief executive officer of the Alvar Aalto Foundation, the Project manager of the Iron Curtain Trail and the President of Impressionisms Routes. The Alvar Aalto Foundation is working on a cultural route project to be developed in the Baltic Sea Region, with the support of Routes4U. The Iron Curtain trail

is a candidate cultural route (applying for the certification “Cultural Route of the Council of Europe”), under evaluation in the cycle 2018-2019. The Impressionisms Routes are a certified Cultural Route of the Council of Europe since 2018. The Deputy Head Cultural heritage policy division of the Latvian National Heritage Board and Coordinator of the Baltic Region Heritage Committee (BRHC) was also a participant in the workshop. Within its structure, the Baltic Region Heritage Committee entails a Working Groups on the 20th Century Built Heritage.

### **The Project: the Alvar Aalto cultural route**

As far as the project of the Alvar Aalto cultural route is concerned, the Alvar Aalto Foundation is working to prepare the application for certification. Within this project, the Foundation cooperates with cities, in Finland and in other European countries, which feature Alvar Aalto



*Alvar Aalto Studio © Forgemind ArchiMedia*

architecture and Alvar Aalto sites.

The structuring of the network has been further discussed at an event organized by the Foundation, in Jyväskylä on May 7–8, 2019. The aim is to submit the application for certification by the Council of Europe in autumn 2019, within the framework of the evaluation cycle 2019-2020.

**The plan for the Alvar Aalto cultural route builds upon the already existing visit Alvar Aalto Network**, which brings together several Finnish cities and owners of Aalto’s buildings. Several city mayors have been involved in the Network and the project has achieved resounding success since, from the beginning, almost every stakeholder who has been enquired to express his interest, has joined the initiative. Currently the Network promotes 23 tours. An online-database of Aalto destinations is also available. This is particularly relevant in view of the large interest which Aalto architecture raises also beyond Europe, including in Latin America, The **development of virtual contents**, tours and exhibitions is paramount also from the point of view of sustainable development and with respect to the conservation of architectural sites. This adds upon the key role of virtual



contents in terms of fostering accessibility to heritage, in particular for those people who have limited travel capacities.

The Aalto Foundation is very active and has additional projects under way, including the submission of the application to the World Heritage List. In this respect it is worth mentioning is the example of the 17 Le Corbusier Projects (across seven countries), which have been added to the list of internationally significant architecture sites in 2016. In addition, the Aalto Foundation is working toward building a new centre for cultural history, architecture and a design museum in Jyväskylä, Finland.

Several questions were addressed with reference to the Aalto Cultural Route: where did the idea come from and who organises the Aalto Cultural Route? Why do the plans for this Cultural Route appear to be proceeding considerably fast? And lastly, what is this cultural route project exactly promoting?

The Aalto Foundation has a legal status and is the project initiator. The Foundation resembles the Foundation Le Corbusier, as such both are independent foundations and thus can take decisions, initiate and supervise a variety of types of projects in a very agile manner.

Aalto's architecture is representative of **European values**: Aalto's works offer in fact tangible examples of better housing conditions, "democratic" spaces, and overall provide with an evidence of how good design can be made accessible to all, not only to few privileged. The ambition which prompts the project is therefore to keep Aalto's legacy alive, and to make his architectural ideals and works better known.

### **The regional framework: from the standpoint of the Baltic Region Heritage Committee**

The Baltic Region Heritage Committee strives to promote the potential of cultural heritage as a strategic resource for the sustainability of the Baltic Sea Region.

The **Baltic Region Heritage Committee** has initiated thematic working groups composed of experts, mainly coming from the national heritage agencies of the countries in the Region. The followings are the existing working groups (WG), at the moment: a WG on underwater cultural heritage, a WG on coastal heritage and a WG on the 20th Century built heritage – all the three are centered on key heritage assets for the Region.

The **Working Group on 20th Century. Built Heritage** organised together with the Baltic Region Heritage Committee and other WGs, the Baltic Sea Region Cultural Heritage Forum in Kiel in 2016, under the topic "From Postwar to Postmodern – 20th Century built cultural heritage". Key findings were put forth during the Forum, including the need to encourage research, develop common assessment approaches and raise public awareness around the topic. In conclusion, 20th century architecture is recognized as very attractive on a regional scale. Taking into account that not all countries have outstanding architects, **a wider perspective on modern architecture, rather than a master-focus (namely Aalto-focus) could** be one of the objectives to target on the regional scale. This opener approach would render the theme of modern architecture more inclusive and hence it would widen its outreach. The key priorities which the Baltic Region Heritage Committee pursues: to support cultural dialogue inspired by heritage, foster heritage-based-tourism, and raise awareness of heritage at risk.

**Peer-to-peer": exchange with a candidate cultural route and with a recently certified Cultural Route of the Council of Europe**

The Iron Curtain Trail is an extensive bike trail, spreading in its entirety across approximately 10.000 kilometers. The



*From left to right: Nijolė Beliukeviciene, Vaidas Petruelis, Agnese Rupenheite*

specificity of this route is in that it combines European political history and

cycling. In comparison to many other routes, the focus is both on the individual sites, as well as on the entire trail which makes visible the cut created by the Cold War. A route like this, which involves travelling through different countries, can bring to unexpected challenges. The route can be checked online and there is also an application for mobile-phones. However, **the level of commitment of the participating countries differs**. This is evidenced for example in certain countries having set up street sign-posts indicating this route, while other countries have failed to add any type of sign posting.

This remark related to the issue that **different states have different organisational structures**. Thus, when establishing a cultural route, it can be extremely complex to initially understand who to refer to and where decisions are taken in a particular country. Summing

up, it was pointed out that from the point of view of establishing and making a Cultural Route sustainable, the more countries involved, the more complex the process gets.

The Impressionisms Routes has been certified as Cultural Route of the Council of Europe in 2018. As background, the notion of impressionism started when artists left the cities and went out to the nature; this same process took place all over Europe. The timeframe extends all the way from the 1830s to neo-impressionism. Many of the sites which are part of the Impressionisms Routes are in remote areas, and thus one of the aims of the Cultural Route is to introduce visitors to sites where they would otherwise not travel to.

This presentation on behalf of the Impressionism Routes focused on the practical steps and challenges to go through when constructing a Cultural Route, and sparked many questions what was required to the first selected sites, to be part of the cultural route? How to convince anyone to become part of a Cultural Route, when the route does not yet exist, and there is no tangible evidence proving that the project is viable? How to negotiate the relationship between culture and the economical dimension? What was essential at the beginning was to ensure that the partners were committed and to do the necessary work be consistent with the Council of Europe criteria and requirements. At the beginning it is difficult to be credible when asking the partner to invest both time as well as resources for the project, while the risk that the application will not go through stands. It is therefore necessary for the lead-partner to motivation and clear planning, in order to federate stakeholders around a same theme and purpose.

### **Participants' recommendations**

In respect to the Alvar Aalto Route, it was pointed out that the role of travel agencies, service providers and of the overall wider context (including for example the surrounding nature and the local food), is seminal. The existing "Visit Aalto Network" in Finland appears to function well in this respect, and hence, offers itself as a preliminary model for the cultural route which will extend to other countries. As a cultural route, it was suggested that the Alvar Aalto route is meaningful in multiple ways: it is multi-disciplinary, the theme is subject to academic research, the theme brings together intangible and tangible heritage elements, the individual sites are evidences of how to make a particular place interesting and accessible to visitors in a sustainable way.

Recommendation: **From the early stages of planning a cultural route, it is beneficial to develop good knowledge of the existing assets and research**, in order to be able to develop a sustainable Cultural Route. A significant issue is to convince potential members of a cultural route that the project is viable. Therefore, tangible projects and existing networks are crucial in the process of creating a new cultural route.

The presentation of the Coordinator of the Baltic Region Heritage Committee sparked discussion concerning the importance of the regional context, and of being able **to articulate the uniqueness of a Baltic Region**. It was noted that 20th Century architecture is vulnerable, because it is not historical in the accustomed sense. Thus, **Modern Movement Architecture needs to be adequately contextualised in order to make it approachable by the wider audiences**. It was recognised that in Latvia, many sites built after World War II and before the country's independence in 1991, are associated with the contested, Soviet period heritage. Consequently, there can be differing perspectives whether a particular site should be preserved, or, on the contrary, demolished altogether. In Latvia, it has often been the case of public initiatives to prevent the demolition of a site/building. In this sense, public discussions and actions to protect cultural sites become part of democratic participation in decision-making, and can strengthen awareness of modern architecture as shared European heritage. A proposition, to which there is no clear-cut answer, concerned establishing of an informal network which could ideally function on its own. The relevance of this would be to test the sites, and the commitment of potential members, which could then join the Cultural Route. Overall, the division of responsibilities, and the need for the members within a Cultural Route to remain committed, was brought up number of times as a focal issue.

Recommendation: Modern Movement Architecture is considered still so recent that its preservation, and even calling it heritage, typically needs to be justified. All participants agreed that **Modern Movement Architecture materialises European values** particularly well. The recommendation in this regard is to take the **raising awareness** concerning the value of modern architecture as a resource to work on. In this, the importance of research was highlighted.

The discussion on the Iron Curtain Trail brought to surface a practical recommendation concerning the number of members when preparing the application for a new cultural route.

Recommendation: When establishing a cultural route, it is pivotal to be rational; **it is important to meet the participating members face-to-face and to establish and maintain close contacts.** According to the criteria set by the Council of Europe, a Cultural Route must feature a minimum of three countries participating. In particular at the beginning, it can be wise to have only three, in order to ensure that the participants are committed, and to avoid making the network too complex to handle in the stage when the cultural route is still a plan, and does not have obtained the certification yet.

The president of the Impressionisms Routes, and his shedding the light on the experience of this project which recently and successfully underwent the application and certification by the Council of Europe, provided with several advices, referred to as "lessons learned".

### **Lessons learned: Practical points of advice**

An important issue, which was raised, concerns **how to get the members of a cultural route committed**, and therefore how to make the entire network functioning in a reliable manner. Based on experience, it is relatively easy to initially get an enthusiastic response. However, there is also a need to deliver in order to maintain the interest of the partners, and the members need to be committed also from a financial point of view. It had been experienced that certain municipalities were worried and doubting about having sites as part of a certified Cultural Route. The concerns were related with the burden in terms of needs to invest funds and time, but also with possible constraints associated with the maintenance of the certified sites/destinations.



*Laura Berger*

From the point of view of the members it is also **important to be convinced that it is worth joining** and that the network will be strong enough to federate a theme. At the beginning, there is no "business credibility": the leader asks potential members to be



committed and to invest their time, , even if it is not sure how long it might take to get a particular cultural route ready for the application, and even if there is the risk that the cultural route will not be certified . In this regard, it is important to be prepared to answer to the question of why joining now (at the stage of development in view of the application), rather than later when the cultural route would already be certified and better developed. One approach to this can be learnt from the Impressionisms Routes experience, where the founding members pay a smaller membership fee, and were able to actively influence and shape how the cultural route was structured.

In the event of a potential competitor, namely someone else working on a very similar initiative for a new cultural route, there was also a first-hand experience to learn from. The Impressionisms Routes had needed to compete with a big project counting on significant funding, and aiming at establishing a very similar type of cultural route. However, it turned out that the big company did not have the force to “move the titanic”. Thus, finally, the more democratic, flexible initiative came to be realised. It was noted that instances as large museums have their own budget and long term future plans, and thus, do not typically feel the need to become part of a Cultural Route. Differently, **smaller and locally-based partners** which have strong interest in a locality and in making its history and cultural heritage better known, **are more interested partners**. Even if a Cultural Route promotes tourism and can help local small businesses, it is beneficial to involve also partners, who do not regard profit as their primary interest for entering into cooperation in the framework of a cultural route.

**When preparing the application for the certification by the Council of Europe, it is essential that the project fulfills all the criteria which the Council of Europe sets.**

The application must focus on tangible achievements, already accomplished, and actions, already implemented; good plans for the future are not sufficient.

Recommendation: To summarise the most important advices, three key issues were outlined:

- The cultural route theme must elements be clearly defined.
- The application and the cultural route itself must be compliant with the criteria of the Council of Europe.
- The cultural route must be sustainable (long lasting in terms of cooperative structure).

### Expert's recommendations



*Pierre Bedouelle*

From the very beginning, the Modern Movement architects were convinced that “**modernism**” was not a transitory architectural style, but, on the contrary, it amounted to an entirely **new way of thinking what architecture was for**. Architecture was a way to provide tangible answers to the societal needs: better housing, healthier environments, and overall to create conditions for a

more equal, democratic and international society. The legacy of the Modern Movement architects consist of a range of architectural projects from private houses to libraries, schools, hospitals, factories, to urban planning. Modern Movement tells a story of enthusiasm, of authentic will to co-operate and exchange ideas across national borders, of commitment to the notion that well-designed buildings and environments significantly **improve peoples’ lives and support equality and democratic development**. Thus, the ideals originally advocated by Modern Movement architects are well in line with the European values.

It is noteworthy that **Modern Movement architecture always has its special local character, while the underpinning ideals are shared**.

Kaunas Mid-War modern architecture is a peculiar example. Kaunas served for a short period as the capital of Lithuania, which makes the mid-war modern architecture of the city particularly interesting: it is a mixture of national and international modern style architecture. Kaunas is getting prepared for 2022 when it will be one of the European Capitals of Culture; in this respect lots of developments are undergoing in view of widening the recognition of modern architecture and of fostering the collaborations focused on its promotion

**Aalto** is undoubtedly the most famous Finnish architect of all times. Yet, he is known for his “**international character**”, evidenced in Aalto’s international networks and active participation in formulating the European ideals of the Modern Movement. Furthermore,

Aalto is known for his attention to the nature and the specific sites where he made his designs, to the extent of altering his building in order to avoid the need to cut down a tree. Simultaneously, he took into account the ordinary persons' needs; for example he explained that in the Paimio Sanatorium it was important to provide the patient with an environment with pleasant lighting conditions and as few noises as possible. It is due to this ability to shape by means architecture these kinds of abstract notions concerning national and international, nature and the human perspective, that even the more modest buildings by Aalto impress and are typically referred to as "total works of art".

These two examples are illustrative of **potential different ways to approach Modern Movement Architecture** in view of the development of a new Cultural Route of the Council of Europe: as a theme, it is rich enough to be possible to **focus on a specific time-period**, such as the mid-war modernism, **or on a specific architect**, as for example Alvar Aalto. Recent academic research and awareness-raise toward modern architecture as heritage, evidence the increasing interest in the theme, on an international level.

Recommendation: Modern Movement Architecture is a rich theme, which brings to life the Council of Europe values. Therefore, a Cultural Route dedicated to this theme would provide a valuable addition.

### **Recommendation concerning the workshop**

Those planning a cultural route are likely to have similar questions, but possibly have less advice to offer to each other. The recommendations by the President of the Impressionisms Routes, stood out as extremely useful. It was pointed out that there is advice online, but this is nevertheless completely different from being able to discuss in person with someone with the relevant experience.

Recommendation: To sum up, a **"mentor"** can offer direct, practical advice in a straightforward manner also to enquiries which might sound complex. This is why it would be ideal to be able to have a one-to-one contact to "a mentor" when planning a new cultural route.

## 2.2. WORKSHOP 2 – THE DEVELOPMENT OF NEW CULTURAL ROUTES IN THE BALTIC SEA REGION: MARITIME HERITAGE / TRACES OF ICE AGE

*Lućja PIEKARSKA DURAJ, PhD, Expert on Cultural Routes, Assistant Professor, Institute of European Studies, Jagiellonian University*

### Introduction



*Constanze Metzger*

Creating a new Cultural Route of the Council of Europe requires preparations which appear overwhelming to many potentially interested parties. This workshop provided an opportunity for effective exchanges on best practices and lessons learnt regarding both challenges to face and opportunities to take in order to ensure the efficient and successful management of a Cultural Route

of the Council of Europe. For this purpose, two Cultural Routes of the Council of Europe shared their experience and expertise with the participants: The Hansa that was certified in 1991 and the Vikings that was certified in 1993.

Participants discussed two concrete initiatives that might prepare a certification: Traces of Ice Age and Maritime Heritage.

In a first step, the field of interest was mapped and some key concepts were explained that helped to structure the meeting. Participants expressed their interest in the development of sustainable, transnational networks. They furthermore discussed the dynamics between storytelling and visitor's experience as a way to develop unique experiences to travellers. Last but not least, they exchanged on challenges for the sustainable, long term management of a Cultural Route.

In cultural tourism related to the Cultural Routes of the Council of Europe, **the definition of a transnational theme constitutes the basis** for structuring the cultural diversity and to identify the heritage resources. These two steps are vital to develop outreach strategies

for diverse audiences and other actors involved; thus constructing, launching and developing a strong brand of the Route.

In this context, when having identified the theme of a Cultural Route, **it is very important to take into account on one side the perspective of a tourist view, on the other side the manager's view** of the storytelling is a way to enrich a tourist experience and to involve the traveller in the theme ("I want to go there" motivation) so that the traveller then lives this traveller experience ("I have been there and have to tell you" motivation).

Before the digital revolution, travels used to be planned and memorized with limited set of media. In the era of the Internet, the experience of travellers is widely recorded and thus has become more accessible and widely shared. The themes of Cultural Routes and the storytelling I provide a basis for this traveller experience, when they are constructed around a specific guideline, a specific personality or a specific narrative. Narrativity of cultural routes is network based, multi-vocal and immersive. Therefore, it contributes to the attractiveness of the tourism products and offers of a Cultural Route.

How to use the potential of themes of the Cultural Routes of the Council of Europe? How to develop storytelling to address the needs of travellers, local communities, but also regional and European institutions? How to convey values linked to cultural diversity, intercultural dialogue and Human Rights? The workshop aimed at identifying a potential theme for a new Cultural Route with a view to its certification, its management and its implementation.

### **Workshop discussion summary**

- The workshop started with expressing some problems connected with **network based management**, which involves numerous actors with sometimes contrary perceptions and ideas. Local communities, groups and individuals are essential stakeholders of the Cultural Routes as they convey the heritage of the respective Route. Nevertheless, they might be difficult to recruit, especially if they do not feel ownership over the Cultural Route. Due to financial constraints, this cooperation is based on voluntary, non-remunerated commitment by local people.
- Participants agreed that **the concept of the Baltic Sea Region is both too abstract and too vague**. It was agreed that a Baltic Sea narrative would request to take into account regional and local differences as mirror of the cultural diversity. It

would also require a kind of added narrative value on sub-themes and sub- with regard the Baltic Sea Region.

- Members of Cultural Routes can contribute different knowledge and expertise. **Cultural Routes are requested to build a network of intellectual cooperation** in order to ensure the retrieval and collection of scientific data on the theme of the Cultural Route.
- The promotion of the cultural routes requests to communicate the content offered by the routes by different means to different target-groups. This is a constant and on-going work that request many human and financial resources.
- The great potential of cultural route tourism lies in developing the **narrative of authentic sites** so that they can be discovered by travelers. Yet, the personal experience nowadays needs to be complimented by new technologies, which should be used as a way of enriching the experience of the travellers. Even though there is no academic consensus on creating fictional storytelling around authentic places, persons and events in the form of virtual reality, this is a format that might be suitable for presenting hidden heritage such as under-water heritage or destroyed heritage such as buildings and monuments.
- The evaluation of tourism products and tourism behavior is vital for the successful management of the Cultural Route. It is essential to introduce establish strong and valid data records to effectively monitor the tourism linked to the Cultural Route.



*Lucja Piekarska Duraj*

### **Participants' recommendations**

- In order to ensure the cooperation with local communities, **a mapping of already existing associations is necessary**. This allows to win vital partners that can provide with local knowledge and skills as heritage is rooted locally.



- In terms of digital storytelling, **digitally created guides or avatars can be introduced in order to help visitors to better understand and appreciate the tangible and intangible heritage of a Cultural Route.** It needs to be made evident that digital guides/ avatars are not replacing real personages but remain virtual and therefore fictional narrators.
- The **user's experience** is a central point reference to develop specific narratives, cultural products and offers related to the Cultural Route. This goal can be achieved either by organizing focus group interviews (which may be expensive) or by developing Internet based tools for feedback. Social media provide opportunities to outreach for new audiences and evaluate the experiences of those who already are "users" of the cultural routes. It is recommended to undertake such evaluations, in order to constantly work on the activities undertaken by the Cultural Route. Widget, extra information, local tip or a phone ring can attract potential visitors to a website. The ideal situation is when travelers become ambassadors of the route while sharing the photos and memories from their journeys. Similarly it is important to have local ambassadors among local communities due to the authenticity of local experts.
- New technologies (such as augmented reality) are multiple investment that can be shared and further used among partners.

### Expert's recommendations

The theme of Ice Age and Underwater Heritage constitute a rich and diverse heritage that could be used for the creation of a new Cultural Route of the Council of Europe. They also constitute a representative part of the Baltic Sea Region as well.

The **main difficulty connected with Maritime Heritage paradoxically lies in its variety and richness of attractive sites**, which include iconic lighthouses as well as some wrecks and underwater heritage parks. It is vital to establish trans-border management structure and decision making procedures. The themes should be chosen with a view to define recognizable sub-theme. It is recommended to choose a topic which allows for a wide range of heritage of the Baltic Sea Region to be included. It is recommended to run interpretive sessions which can help in mapping and inventorying the heritage linked to Maritime Heritage, more specific Underwater Heritage.

The theme of Ice Age offers big potential for a Cultural Routes, extending over thousands of years. Ice Age Route is represented through landscapes which not only are a testimony of the Ice Age, but also **linked to current challenges linked to climate**. Due to the significant time span that is covered by Ice Age, it is highly recommended to diversify ways of transport on the route, as this gives visitors a chance of travelling along the times of the Ice Age. While cycling is a perfect solution, walking (nordic walking) or roller skating could also be considered, as they all demand physical effort from travelers. Ice Age provides an opportunity to communicate the origins of human beings and to focus on climate changes and their impact on everyone's life. Such combination of affirming civilizational continuity with actual topics presents the advantages of the Cultural Routes of the Council of Europe. The theme of the Cultural Route should be represented in a way that it is **not only attractive to kids and families, but also for adults and scientists**. This could require more diverse ways of narratives (already existing are two children who seem to be great in storytelling for schools but not sufficient for other age groups). Technological investments

could be undertaken with a view to share resources in a wide geographical network.

In general, as expressed by many workshop participants, **creating opportunities for mutual exchanges of good practices and other experiences is needed**. While a virtual tool is efficient, face to face meetings and a real-life contact is also important.



From left to right: Ea Stevns Matson, Inger Harlevi

There exists **a lack of communication among the existing networks as far as cross marketing**. It was mentioned by several workshop participants that they would like to work on interpretation of a site that is (or could be) included in more than one Cultural Route. In general it is worth to look closer at joint communication practices by Cultural Routes. The Baltic Sea presents many opportunities for such collaborations and it would be beneficial to include new candidate routes in these activities. For example Maritime Heritage Route offers wrecks which could be easily linked with the Viking Route and the Hansa. It is recommended that projects of new Cultural Routes involve from an early stage onwards the local actors. This would not only enhance effective collaboration on local level, but also allow enriching the content of the route narratives. Involving local associations will also permit to use already existing organisations for the promotion of the Cultural Route. Locals can also be

involved e.g. as local guides. Training for local guides should be available via e-learning platform specific training sessions.

### 2.3. WORKSHOP 3 – FACILITATING COMMON IMPACT: MACRO-REGIONAL AND NATIONAL STRUCTURES TO STRENGTHEN THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE

*Magda LESZCZYNA-RZUCIDLO, PhD, Expert on the Baltic Sea regional cooperation in "Pomorskie in the European Union" Association and Euroregion Baltic*

#### Introduction

The European Union Strategies for the macro-regions arise from the **need to find more targeted solutions to common societal challenges**. The Strategies are known as integrated frameworks offering collective answers, which are believed to be more precise and more relevant for today's Europe. The Strategies are also regarded as a qualitative leap fostering synergies for better regional governance. The **EU Strategy for the Baltic Sea Region (EUSBSR) was the first macro-regional strategy approved by the European Council following a communication from the European Commission in 2009**; it connects almost 85 million inhabitants from eight EU member States (Sweden, Denmark, Estonia, Finland, Germany, Latvia, Lithuania, and Poland). Without any doubt, the Baltic Sea is the connecting element in the Region, and it should therefore be highlighted in its cultural routes.

The Baltic Sea Region, due to its geographical location, is recognised as a peripheral region in Europe, and thus faces peculiar environmental, economic and social challenges which are distinctive for "outern" areas. All of those are indicated in the jointly-agreed Action Plan for the Strategy. The Action Plan includes some policy areas/horizontal actions to save the sea, connect the region and increase prosperity – each is complemented by concrete flagships as well as by precisely identified targets and indicators. **The main aim of the Strategy is to facilitate mobilisation of relevant EU policies and funding associated to it, and to coordinate the actions of all the stakeholders** - the European Union, EU countries, regions, a significant number of pan-Baltic organisations, financing institutions and civil society representatives - in order to promote the more harmonious development of the Baltic Sea Region.

Routes4U Joint Programme may be considered as one of the tools recently introduced through the cooperation between the European Commission and the Council of Europe, in order to support the four macro-regions in achieving their goals set up in the strategies Action Plans and to further strengthen the Cultural Routes of the Council of Europe. This approach builds upon the proven positive impacts of culture and creativity on the economy,

employment, regional development and social cohesion. The goal of the Joint Programme is to intensify regional development through the Cultural Routes of the Council of Europe in the four macro-regions, including the Baltic Sea Region (BSR).

Nowadays, the internationalisation of cultural heritage gives rise to the need to handle it on the macro-regional level.

One of the main aims of establishing new Cultural Routes in the Baltic Sea Region is to foster the Region's development and enhance its cultural identity. **The Baltic Sea Region is one but at the same time diversified: its nature and inhabitants, their origin, culture, languages, religions and history featured a remarkable variety.** The Cultural Routes are bottom-up initiatives acknowledging this richness (often seen as a complex puzzle) and engaging local authorities, citizens, civil society, national authorities and - thanks to the involvement of the EUSBSR – macro regional structures like Policy Area Coordinators.

The EU Strategy for the Baltic Sea Region has its cultural tourism dimension and regional development dimension, which are reflected in the Strategy objectives and action plans of the Policy Areas: Policy Area Culture, Policy Area Tourism, Policy Area Innovation and Policy Area Education.



*Magda Leszczyna-Rzucidlo*

### **Workshop discussion summary**

The Cultural Routes of the Council of Europe are an invaluable opportunity to raise awareness about the Baltic Sea Region shared cultural heritage and to promote its brand within the Region and beyond it. This requires **multi-level cooperation of various stakeholders** from the local, across the regional, through the national and transnational levels. Stakeholders involved in the cooperation should represent diverse areas of expertise – not only linked to culture and tourism areas, but also to the productive sectors (especially SME's) and the academia. **Regional key players must act together and undertake joint actions, in order to be able to reduce the social, economic and capacities-related disparities in the Region.** The Baltic Sea Region has been proving, during the last decade, that even if it is not a homogeneous area, it can work together as one united

macro-region. This should be the case also as far as the Cultural Routes of the Council of Europe are concerned.

The workshop was meant at mapping the stakeholders in the Baltic Sea Region, who could further the development of the Region through the creation of new Cultural Routes and the strengthening of the existing ones.

As mentioned above, the Baltic Sea Region faces a strong need for improving the coordination of activities, the multi-level governance and the multi-dimensional cooperation. This is paramount in view of enabling greater synergies between the EUSBSR actors which could result in new areas of cultural interaction and new Cultural Routes. From this standpoint, another goal of the workshop was to define those areas of cooperation and propose simplified governance structure in order to facilitate and maximise impacts.

This calls for the stronger ownership of all involved stakeholders including the EUSBSR governance structure. The list below, even if not exhaustive, outlines the key actors.

#### **Key-players and actors involved to facilitate the Cultural Routes cooperation:**

- **EUSBSR Policy Areas representatives:**
  - **PA Culture** is coordinated jointly by the Ministry of Culture and National Heritage of Poland and the Ministry of Justice, Cultural and European Affairs of Land Schleswig-Holstein (Germany). They are supported in the implementation by the Baltic Sea Region cultural initiative ARS BALTICA, and the Nordic Council of Ministers and other Baltic Sea Region relevant stakeholders, as well as Ministries of Culture, from the Region's countries. PA Culture focuses on promoting the Region culture and creative industries, for preserving and showcasing its cultural heritage and improving and facilitating cultural cooperation in the Region;
  - **PA Tourism** is coordinated by the Ministry of Economics, Employment and Health of Mecklenburg-Vorpommern (Germany). Its actions include facilitating networking and clustering of tourism stakeholders, and promoting the establishment of a Baltic Sea Tourism Center. PA Tourism aims also at mobilising the full potential for sustainable tourism of the Baltic Sea Region by facilitating coordination with stakeholders through joint workshops and by stepping up communication;
  - **PA Innovation** is coordinated by the Nordic Council of Ministers together with the Ministry of Economic Affairs and Communications of Estonia and the



Ministry of Science and Higher Education of Poland. PA Innovation covers a broad sector, cross-cutting several capacities, including for instance digitalization, which is important with reference to improving the tourism sector distribution channels

- **PA Education** is coordinated by the Norden Association in Sweden and the Hanseatic City of Hamburg. It promotes an entrepreneurial mindset, which can *inter alia* boost tourism businesses and create employment in the sector.
- **Council of the Baltic Sea States via Baltic Region Heritage Committee (BRHC):** Formerly operating as the Monitoring Group on Cultural Heritage in the Baltic Sea States, the Committee was established back in 1998 and is composed of nominated representatives of state authorities in charge of national heritage management in ten countries (8 EUSBSR countries, plus Norway and Russia). The BRHC promotes the potential of cultural heritage as a strategic resource for developing the Baltic Sea Region.
- **Northern Dimension Partnership on Culture (NDPC)** is bridging cultural and creative projects with regional support networks and is enabling cross-border cooperation among Nordic and Baltic countries, Iceland, Norway and Russia. NDPC focuses on improving operational conditions for cultural and creative industries, bridging the gap between various sources of funding and strengthening cooperation between project leaders, business communities, the public sector and international institutions operating in Northern Europe;
- **National authorities** represented by the Ministries of Culture, the Ministries of Tourism, the Ministers of Economic and Rural Development;
- **Council of Europe**, as the initiator of the Cultural Routes programme and partner in Routes4U joint programme (Directorate General of Democracy - DGII, Enlarged Partial Agreement on Cultural Routes) – these projects are increasingly becoming a focal point for transnational cooperation and networking;
- **European Commission** - partner in Routes4U joint programme (Directorate general for Regional and Urban Policies - DG REGIO);
- **Municipalities** also those engaged in networks like the Union of Baltic Cities or fostering their cooperation via networks like Euro region Baltic;
- Representatives of **museums, cultural centres, tourism agencies;**
- Representatives of the networks certified "**Cultural Route of the Council of Europe**" – network-governance-managers, network-project-initiators, network-members;

- **Academia** representatives researching on cultural heritage and Cultural Routes;
- **Economic stakeholders** (in particular Small and Medium Enterprises - SMEs) related to the existing and planned Cultural Routes;
- Flagship leaders selected by the EUSBSR PA Culture and PA Tourism;
- Civil society organisations.

Engaging all these actors in the governance of the EUSBSR - Cultural Routes cooperation may seem a complex process and requires guidelines and recommendations.

### Key questions addressed:



*Aleksandra Chabiera*

How to orient the national actors more towards transnational cooperation? How to enable the shift from national priorities to macro-regional aims?

How to ensure regular, efficient cooperation and exchange between the actors on all levels: municipal, regional, national and transnational?

Do we need a Cultural Routes Steering Committee on EUSBSR level (thematic governance structure)?

How to ensure the presence of committed key-players on all levels and achieve their stronger ownership? Do we need the Cultural Routes ambassadors in the EUSBSR?

How to engage civil society actors and make them more aware of the Cultural Routes and its positive impact?

### Participants' and expert's recommendations

- The Cultural Routes cooperation in the Baltic Sea Region (BSR) requires **coordinated ownership**: each network focusing on establishing new Cultural Route or further developing an existing one displays the strong need to find one "integrator"/ "leader" of the network, who is willing to fully engage and act on behalf of the network. It was mentioned that it is not an easy task to find a dedicated

“integrator”/coordinator, as it is a demanding job with several responsibilities and not all entities could provide this kind of assistance or have the necessary resources.

- The participants in the workshop expressed the demand for **structured and organised guidance and support on all levels** – EU /macro-regional/national/regional and local. The example of Lithuania was regarded as a best-practice: the establishment of a dedicated task force group to reflect the current state of the Cultural Routes in Lithuania is under discussion at ministerial level; this initiative would provide support, on the national level, to the certified Cultural Routes crossing the country and would inaugurate a way to facilitate the application for certification on behalf of the cultural routes projects. In other words, the idea to establish within the governmental institutional framework a new body, dedicated specifically to the Cultural Routes, would be meant at facilitating the process of developing new Cultural Routes and coordinating the 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. At the moment there seems to be no shared vision, and the interpretations of and understanding on the Cultural Routes are different (even the Cultural Routes criteria laid down by the Council of Europe are considered not clear enough). In this perspective, one of the recommended solutions is to reproduce the “Lithuanian-model”, in order to formulate guidelines on the Cultural Routes development at all levels (European, national, regional/local) and to further define the precise criteria, for the Cultural Routes members, for their coordinators, for their statutory bodies... This coordinated framework would facilitate the exchange of information among stakeholders at the national and regional level, and between these and the European level (Enlarged Partial Agreement on Cultural Routes on one hand, EU Strategy for the Region on the other hand) is the need for this coordination was emphasised by all the participants of the workshop and is needed in all the Baltic Sea Region countries. Participants shared also the request for a step-by-step manual on how to establish a new cultural route. Even if the Lithuanian model stands for a top-down approach, it answers to the requests coming from the local level. The institutional facilitation, guidance and support is indeed acknowledged as necessary and hence demanded both as top-down, as well as bottom-up. At the moment, stakeholders do not feel the coordinated ownership on the executive level and see this as one of the main problems in the culture-and-tourism sector. All participants agreed that the local level is the decisive stakeholder when developing new Cultural Routes, but still

the local stakeholders require the support from the national level; VisitFinland was mentioned as an excellent example of national facilitator in Finland.

- **Seed money initiatives or small-scale grants for local initiatives** shall be offered. These types of financial support are needed for the local-level initiatives to participate in the process and start their path to the Cultural Routes development and/or certification. Local entities usually do not have the capacity (organisational/financial/institutional) to apply for the main EU grants. These stakeholders would prefer to start with a smaller donation and then continue with their initiative or ascertain partners to form synergies. The small-scale grants may also be a tool to help the newly established Cultural Routes, as the certificate comes with the label, but not with associated funds and often Cultural Routes lack the operational funding for starting their ventures.
- It is necessary to **involve all the stakeholders in the new Cultural Routes** development and/or extension of the existing Cultural Routes. The active participants of the networks should be from all sectors: **local authorities/public administration, business, academia and civil society** (quadruple helix). As far as cultural routes projects are concerned, a good example was provided by the Alvar Aalto Route, which engages the City of Jyvaskyla, a local university, the Alvar Aalto Foundation that operates in two roles – civil-society and business partner. The city, which also has the strategic will to become the “capital” of the cultural route, is willing to take the ownership and be the before mentioned integrator. It is crucial that the network is well-managed – it needs a clear purpose and aim, as well as agreed-upon and defined standard rules. The involvement of municipalities is essential, as they have the necessary resources and interest in getting involved in the cooperation framework which would bring them mutual benefit. Furthermore university support is critical, because it offers possibilities in terms of capacity-building and share of knowledge, and exchange of information that helps with agility and growth. Furthermore, the Alvar Aalto Foundation, besides being the committed “civic partner”, also performs as a business partner, as it offers various services - organises seminars, runs café and an online shop, all related to the Alvar Aalto work.
- All the workshop attendees indicated they would **use annual gatherings, conferences, seminars etc. in order to increase the possibilities for sharing best practices**. They see the necessity to share info between the already certified Cultural Routes, and those networks, which are planning their application for the Council of Europe certification. The manager of the Route of St. Olav Ways

emphasised the importance of engaging the local volunteers and the local community, because they are crucial for the day-to-day operation and proved to be indispensable in the extension of the Route. It was also mentioned that it might be advisable to share not only the good practice but also the bad practices, as this may help others to avoid failures.

- The workshop attendees agreed that it would be useful for all the Cultural Routes networks to **discover proven concepts and validated solutions from the others, namely via dedicated web-portals, platforms, e-learning etc.** Using online tools is very valuable, as – especially for local stakeholders – it is impossible



Plenary session

to travel far to more prominent seminars (because of difficulty with funding, lack of work capacity etc.). The workshop attendees aimed to answer the question on how to combine the efforts and know-how from the certified Cultural Routes to create a more significant impact? How to develop new strategies?

- It was also discussed that the **Baltic Sea Region should be proposed and promoted as one brand**, built on **sustainability and green/nature**. These are the features that are extremely attractive for the tourists outside the region, also outside the EU, as they often seek for cultural tourism, that combines nature, identity, tangible and intangible heritage, local production etc. Furthermore, local tourist organisations feel that the tourism cooperation in the Baltic Sea Region is relatively weak and regional “blocks” in tourism were established, which makes it impossible for entities from smaller states like the Baltic States to compete with tourism destinations like Sweden or Germany.
- **On the macro-regional level, it was advised that more lobbying is needed**, particularly requesting for more targeted funding. Pan-Baltic organisations like the Council of the Baltic Sea States, the Union of the Baltic Cities or the Nordic Council were mentioned as possible allies in lobbying for the additional funding for the Cultural Routes, to advocate for the existing ones, but also to promote the Cultural Routes concept overall. The macro-regional strategy structure must support the Region as a whole and promote what makes it one and united - when it comes to

tourism one identity should be promoted, not separated blocks. The participants also stressed the need to engage in lobbying for regulations enabling the emergence and development of the Cultural Routes.

- From the perspective of the regional tourism boards' representatives, the extra focus shall be put on **more engaging content** to be developed by the Cultural Routes, because **more engaging means more attractive**. There is a strong need to combine tourism and culture with education (also using knowledge-based policies).
- From the perspective of the regional and macro-regional organisations, which could facilitate the cultural and tourism cooperation within the Baltic Sea Region - experts noticed that the works of the EUSBSR PA Culture and PA Tourism are not coordinated, and that there is a need for more collective actions and joint initiatives. The idea of **dedicated funding for joint PA Culture and PA Tourism** projects was raised. Moreover, there should also be an upgrade in terms of communication: the information is needed in one place; fragmented info on multiple websites creates chaos and deters people from using these websites. Annual EUSBSR Forum could also serve as a possibility to promote the Baltic Sea Region Cultural Routes.
- From the perspective of the destination management experts, the Baltic Sea Region is a moderately marginal tourism destination. They agreed that having a brand and being a part of a bigger brand (namely that of the Cultural Routes of the Council of Europe) is beneficiary, but on the local level, these brands are still not recognised. Therefore **more small-scale grants are needed also to finance the communication campaign for the local communities**. It was also mentioned that there is a need for building a strategic link with the tourism boards – on each level, strategic cooperation with tourism promotion organisations is crucial for producing engaging content, which attracts visitors.
- The managers of the already certified Cultural Routes insisted on **building strong management skills** in each network, as this is essential for the construction of each Cultural Route and it also motivates the stakeholders. Entities at the national level could in this regard serve as facilitators, as they have the organisational and financial capacity and tools for support. Once the structure is formulated and the network has solid foundations, it should be exposed to the local community in order to engage them more in the network.



## 3. ANNEXES

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### 3.1. PROGRAMME

#### Tuesday 26 March

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11.30 – Registration of participants

12.00

12.00 – Networking lunch

13.00

13.00 – **OPENING**

14.15 Moderators: KOSKI Eero, Senior Advisor, Ministry of Education and Culture, Finland

MARKKOLA Susanna, Program manager of culture tourism, Visit Finland, Business Finland

- KAIVOSOJA Riitta, Director General, Department of Art and Cultural Policy, Ministry of Education and Culture, Finland
- HIETASAARI Kristiina, Director, Head of Product and Content, Visit Finland, Business Finland
- DOMINIONI Stefano, Executive Secretary, Enlarged Partial Agreement (EPA) on Cultural Routes, Council of Europe; Director, European Institute of Cultural Routes (EICR)

#### KEYNOTE SPEECH

LIPPONEN Paavo Prime Minister of Finland (1995-2003)

14.15 Family picture

14.30 – **ROUTES4U IN THE BALTIC SEA REGION**

14.45

METZGER Constanze, Routes4U Senior Project Officer, Enlarged Partial Agreement on Cultural Routes, Council of Europe

14.45 – **INTRODUCTION TO THE WORKSHOPS**

16.15

**Workshop 1 | The development of new Cultural Routes in the Baltic Sea Region: Modern movement**

Moderator: BERGER Laura, MA, Doctor of Science (Architecture), Department of Architecture School of Arts, design and architecture, Aalto University

Speaker:

- PETRULIS Vaidas, Chair, Baltic Sea Region Working Group on 20th century Built Heritage

## **Workshop 2 | The development of new Cultural Routes in the Baltic Sea Region: Maritime heritage / Traces of Ice Age**

*Moderator: PIEKARSKA DURAJ Lucja, PhD, Expert on Cultural Routes, Assistant Professor, Institute of European Studies, Jagiellonian University*

*Speaker:*

- TIKKANEN Sallamaria, Chair, Baltic Sea Region Working Group on Underwater Heritage

## **Workshop 3 | Facilitating common impact: macro-regional and national structures to strengthen the Cultural Routes of the Council of Europe**

*Moderator: LESZCZYNA-RZUCIDLO Magda, PhD, Expert on the Baltic Sea regional cooperation in "Pomorskie in the European Union" Association and Euroregion Baltic*

*Speaker:*

- KOKKONEN Pellervo, Director of Tourism Development, Savonlinna Development Services Ltd

16.15 – *Coffee break*  
16.30

### 16.30 – **PARALLEL WORKSHOPS**

#### 18.15 **Workshop 1 | The development of new Cultural Routes in the Baltic Sea Region: Modern movement**

*Moderator: BERGER Laura, MA, Doctor of Science (Architecture), Department of Architecture School of Arts, design and architecture, Aalto University*

*Speakers:*

- LINDH Tommi, Chief Executive Officer, Alvar Aalto Foundation
- RUPENHEITE Agnese, Coordinator, Baltic Region Heritage Committee (BRHC); Deputy head Cultural heritage policy division, Latvian National Heritage Board
- CERNY Philipp, Project Manager, Iron Curtain Trail
- BEDOUELLE Pierre, Impressionisms Routes

#### **Workshop 2 | The development of new Cultural Routes in the Baltic Sea Region: Maritime heritage / Traces of Ice Age**

*Moderator: PIEKARSKA DURAJ Lucja, PhD, Expert on Cultural Routes, Assistant Professor, Institute of European Studies, Jagiellonian University*

*Speakers:*

- STEVNS MATSON Ea, Manager, The Vikings Route (Cultural Route of the Council of Europe)
- HARLEVI Inger, Manager, The Hansa (Cultural Route of the Council of Europe)
- LAURITSEN Anders, Project Manager, Ice Age

#### **Workshop 3 | Facilitating common impact: macro-regional and national structures to strengthen the Cultural Routes of the Council of Europe**

*Moderator: LESZCZYNA-RZUCIDLO Magda, PhD, Expert on the Baltic Sea regional cooperation in "Pomorskie in the European Union" Association and Euroregion Baltic*

*Speakers:*

- GAILITE HOLMBERG Ilze, Senior Adviser, Northern Dimension Partnership on Culture (NDPC)
- PUODZIUNIENE Rugile, Chief Officer, Department of Creative Sectors and International Culture Policy Ministry of Culture of Lithuania
- LEINONKOSKI Heli, President, Alvar Aalto Foundation; Administrative Director, City of Jyväskylä
- LØVRØD Hans Morten, The Route of Saint Olav Ways (Cultural Route of the Council of Europe)

*18.15 – Evening programme*

*19.30 Thematic Helsinki excursion by tram*

*19:30 – Reception at the City Hall hosted by the City of Helsinki*  
*20:30*

## Wednesday 27 March

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9.00 – **PARALLEL WORKSHOPS | Elaborating recommendations**  
10.00

10.00 – *Coffee break*  
10.15

10.15 – **PLENARY SESSION**  
12.30

*Moderators:*

*METZGER Constanze, Routes4U Senior Project Officer, Enlarged Partial Agreement on Cultural Routes, Council of Europe*

*LEHTIMÄKI Marianne, Regional expert on cultural heritage and routes; former Coordinator, Baltic Region Heritage Committee*

### **Workshops follow-up: report on recommendations**

- *BERGER Laura, MA, Doctor of Science (Architecture), Department of Architecture School of Arts, design and architecture, Aalto University*
- *PIEKARSKA DURAJ Lucja, PIEKARSKA DURAJ Lucja, PhD, Expert on Cultural Routes, Assistant Professor, Institute of European Studies, Jagiellonian University*
- *LESZCZYNA-RZUCIDLO Magda, PhD, Expert on the Baltic Sea regional cooperation in "Pomorskie in the European Union" Association and Euroregion Baltic*

### **Support, good practices and work plans for 2020**

*Speakers:*

- *MAŚLANKIEWICZ Natalia, Coordinator, European Union Strategy for the Baltic Sea Region Policy Area (EUSBSR PA) Culture; Ministry of Culture and National Heritage, Poland*
- *WILLIAMS Kaarina, Senior Adviser for regional identity, Council of the Baltic Sea States (CBSS)*
- *SIRAVA Inese, Director of Tourism Department, Investment and Development Agency of Latvia*

12.30 – **CONCLUSION | Remarks and next steps**

- 13.00
- *DOMINIONI Stefano, Executive Secretary, Enlarged Partial Agreement on Cultural Routes, Council of Europe; Director, European Institute of Cultural Routes (EICR)*
  - *KARVONEN Minna, Director, Division for Art and Cultural Heritage, Department for Art and Cultural Policy, Ministry of Education and Culture, Finland*

13.00 – *Networking lunch*  
14.15

14.15 *Departure for the Aalto House and Studio Aalto (the former architect's office of Alvar Aalto completed in 1955)*

14.30 – *Guided visits to the Atelier and the Aalto House*  
17.00 *Happy travel home!*

### **3.2. COUNTRIES IN THE BALTIC SEA REGION**

- Denmark
- Estonia
- Finland
- Germany (Berlin, Brandenburg, Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein)
- Latvia
- Lithuania
- Poland
- Sweden

### **3.3. CULTURAL ROUTES CROSSING THE BALTIC SEA REGION**

- Cluniac Sites in Europe
- Destination Napoleon
- European Cemeteries Route
- European Route of Cistercian abbeys
- European Route of Megalithic Culture
- European Routes of Emperor Charles V
- European Routes of Jewish Heritage
- Impressionisms Routes
- Réseau Art Nouveau Network
- Route of Saint Olav Ways
- Saint Martin of Tours Route
- Santiago de Compostela Pilgrim Routes
- The Hansa
- Via Regia
- Viking Routes

### **3.4. SPEECH - KAIVOSOJA Riitta, Director General, Department of Art and Cultural Policy, Ministry of Education and Culture, Finland**

Distinguished participants, dear cultural routes developers,

It is a great pleasure for me to open this consultation on Cultural Routes in the Baltic Sea Region. I would like to wish everyone a warm and happy welcome! As you may be aware, the Global Happiness Report has ranked Finland as the happiest country in the world for the second time.

The Council of Europe began the cooperation on the promotion of Cultural Routes in 1987. That is more than thirty years ago. In 2010, the Committee of Ministers adopted the Enlarged Partial Agreement on Cultural Routes (EPA). The agreement was confirmed in 2013.

Finland joined the EPA agreement at the beginning of last year. During Finland's observer period, we commissioned a report on Finnish participation in the agreement. This report's, as well as the recently published Roadmap for Cultural Routes of the Baltic Sea Region, message is that there are many possibilities for Cultural Routes Cooperation. In this consultation, we will put emphasis on specific new themes, such as Modern Architecture and Maritime Heritage.

I am pleased to see that this consultation has attracted participants from several countries, cooperation networks and organisations from across northern Europe. The Baltic Sea States have a strong tradition of cooperation. It lays a natural foundation for collaboration on Cultural Routes in Europe's northern regions.

Route4U – programme between the Council of Europe and the European Union aims at strengthening regional development through Cultural Routes cooperation in the four EU's macro-regions. As we well know, the Baltic Sea area was the first area for which the EU's macro-regional strategy was developed. The Strategy focuses for example on the questions of how improve competitiveness and promote knowledge-based cooperation. This meeting will contribute to enhanced implementation of Cultural Routes activities in line with the EU Strategy for the Baltic Sea Region and the Faro Convention of the Council of Europe, which emphasizes the important aspects of heritage as they relate to human rights and democracy.

In 2014, during the Finnish Presidency of the Council of the Baltic Sea States, the Council adopted long-term priorities, one of which was to promote regional identity. To support this priority, a Cultural Route Forum was held in Kotka located on the coast of the Baltic Sea, the Gulf of Finland. The Forum discussed the development of regional cooperation on cultural routes. This work has continued in Baltic Sea working groups and within the Policy Areas of Culture and Tourism of the EU Strategy for the Baltic Sea Region.



On Finland's initiative was launched the Northern Dimension partnership programme as early as 1990. It is a joint policy between the EU, Norway, Iceland and Russia. It also includes the Northern Dimension Partnership on Culture, which views cultural tourism and cultural routes as key themes that link the region together. The Partnership on Culture for example organises the annually forums that provide a wide-ranging platform on which to highlight topical themes.

Hosting for this event, the Finnish Ministry of Education and Culture, is firmly convinced that joint discussions such as this one can deliver concrete recommendations on ways to strengthen interaction between the cooperation structures and networks within the Baltic Sea Region. The Roadmap for the Baltic Sea Region, I mentioned already earlier, based on the first Baltic Sea Cultural Routes meeting held in Oslo Norway in last September, provides a good foundation for this work.

The European Cultural Convention from 1954 and the agreements of the cultural heritage, like Faro Convention, provide the guidelines for the Cultural Routes cooperation of the Council of Europe. They emphasis the societal significance of cultural heritage and its role as a valuable resource. These are among the objectives that we, as developers of the cultural routes, can promote both together and in our own countries.

At the heart of the Cultural Routes, cooperation lies the development of sustainable forms of cultural tourism. That is very important. International tourism is growing fast at a global level, which presents ever greater challenges in terms of sustainability. Cultural tourism, in particular, is a sector that is capable of promoting a sustainable tourism.

Dear friends,

Finland is honoured to hold the Presidency of the Council of Europe. Our Presidency started last November and ends in May this year, and it also coincides with the Council of Europe's 70th anniversary.

During the Presidency, Finland is keen to highlight the importance of the main task of the Council of Europe: strengthening the system of human rights and the rule of law in Europe. We care deeply about supporting equality and women's rights, about openness and inclusion, about young people and the prevention of radicalisation. These things affect us all, things that have an impact on our daily lives.

For the Council of Europe, culture is at the heart of democracy. Dialogue between cultures contributes to promoting peaceful coexistence and social cohesion. The Cultural Routes cooperation allows us to play our part in fostering these shared European values.

Thank you for your attention.

### **3.5. SPEECH - HIETASAARI Kristiina, Director, Head of Product and Content/Visit Finland, Business Finland**

Cultural and Creative Industries are important assets for the economy and the society, and so is Tourism Industry.

Finland is perhaps not commonly considered as one of the great tourism countries in a traditional meaning of tourism. Tourism however is one of the strongest industries and definitely one of the fastest growing industries in our country. For us, this is a service industry with annual value of 15 billion euros and bigger industry than agriculture, forestry or food industry to give you some perspective.

Both tourism and creative industries offer job opportunities largely and for wide range of competence. These sectors offer employment especially to young people and to people who live in more remote areas. In Europe, tourism alone is the third largest socio-economic activity. Tourism has a direct impact on GDP of 10%, and 12% of total employment is linked to tourism services.

In Europe and particularly in the Baltic Sea Region tourism sector is largely made up of micro-, small and medium-sized enterprises, and the ability of our countries to support their competence and development in the highly competitive tourism business, has a crucial role for the economic development and wellbeing of the whole region.

Speaking about the competitiveness of tourism in the Baltic region we cannot emphasize enough the role of culture: culture and tourism have a beneficial relationship that contributes significantly to the attractiveness of regions. For most destinations in Europe, culture is the major source for destination attractiveness and thus for tourism development.

According the Routes4U project's Roadmap for the Baltic Sea Region 26% of all EU travelers name culture as a key factor when choosing their holiday destinations. The World Tourism Organization estimates that 40% of tourist activity is linked to cultural heritage and cultural tourism and that it is expected to become the fastest growing sector of tourism. The relationship between culture and tourism is of utmost importance, given the fact that tourism and culture are vital for our economies. Especially for rural areas, cultural tourism is often the only source of income.

Tourism is growing by appr. 4% annually and globally. In Finland we have seen even stronger growth rates, as the overnights of foreign visitors have increased by almost 20% during the last five years. The growth is to a large extent explained by the growing Asian economies and the vast growth of middleclass population that now have the change to travel abroad and seek for new experiences. European cultures are of great interest to these new traveler groups and our ability to show them our distinctive cultural heritage as well as national specificities in each country is a key to our attractiveness among all other interesting destinations of the world.

Globalization is a megatrend that affects tourism in various ways. Not only does it shrink our planet and bring visitors to our region even from the most distant parts of the world. But it

also has a strong influence on what people look for from their trips to foreign countries or from their free time.

The hustle and bustle of mega cities has created an increasingly growing segment of tourist seeking experiences focused on relaxation, discovery and enjoyment.

People's consciousness of the diminishing natural resources and the harm that an overheated tourism can cause to the nature or to local communities has also increased rapidly.

These trends create obvious opportunities for tourism in Finland as well as for the other countries around the Baltic Sea. Our cultural heritage is characterized by an intimate connection with nature. Cultural heritage in the Baltic Sea Region seldom takes a built and monumental form but relates more strongly on living heritage and nature.

Sustainability is also a key driver in the development and promotion of our tourism services. We pay more and more attention that all aspects of sustainability come true in our offering:

1. We aim to make optimal use of environmental resources in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity. This is a crucial factor in ensuring the viability of our industry in the future.
2. We respect the socio-cultural authenticity of host communities, conserve their cultural heritage, traditions and values, and contribute to inter-cultural understanding and tolerance.
3. We aim to ensure viable, long-term economic operations that provide socio-economic benefits to all stakeholders.

Despite of obvious possibilities that lie ahead for our region we also must admit that there are challenges in development of culture based tourism.

One of the biggest challenges of cultural tourism is the inadequate dialogue between the tourism and the cultural sectors at local, regional and interregional levels. This dialogue and cooperation are essential if we wish to add economic value from our cultural content.

The content related to our cultural heritage and cultural attractions need to be combined with the other essential parts of services that our visitors need, such as accommodation, food and transportation services. Without the working combination of all these parts our cultural treasures and the most important attractions remain simply inaccessible for the tourists.

Packaging the different elements of travel services into a lucrative cultural tourism product is a common challenge to us. So is the marketing and selling of these products. Today's travelers demand easy access to new places they want to experience, the products and services must be easily found and purchased through the digital channels they use for the planning of their trips and vacations.

In order to reach that status we definitely need better cooperation and definition of roles and responsibilities of our industry's operators and organizations.

I am very happy to see the steps that have been taken by the cultural routes cooperation in the Baltic Sea region. The existing routes as well as the indications of creating new ones form an excellent base to build well-functioning, attractive cultural tourism products in our region.

I hope you will take the chance to further strengthen this cooperation during this event and thank you for attention.

### **3.6. SPEECH– DOMINIONI Stefano, Executive Secretary, Enlarged Partial Agreement on Cultural Routes; Director, European Institute of Cultural Routes**

*Check against delivery*

The Most Honourable, dear Mr. Lipponen;  
Director General, dear Mrs. Kaivosoja;  
Baltic Sea Region representatives;  
Representatives of the Cultural Routes;  
Ladies and gentlemen,

It is an immense pleasure to be here with you today on behalf of the Council of Europe. It is an honor that the Finnish Chairmanship of the Council of Europe Committee of Ministers is so committed to the work of the Cultural Routes of the Council of Europe. I would like to thank the Ministry of Education and Culture of Finland, more particular the Director General and her staff for organizing with us this Routes4U-consultation on Cultural Routes in the Baltic Sea Region.

The Baltic Sea region is of utmost importance for the Cultural Routes of the Council of Europe: 80 million inhabitants live in the Baltic Sea region - 16% of the EU's population. The geographical area of the Baltic Sea Region extends over significant distances. And if we look more in detail into the Baltic Sea Region, we observe countries which differ in terms of economic prosperity. Countries which differ in their political systems. Countries which differ in terms of their social development.

Despite these differences, the countries of the Baltic Sea Region have one common denominator: Cultural heritage. Countries in the Baltic Sea Region have tangible and intangible heritage in common. This heritage does not stop at national borders. It links the countries across the borders. And it contributes to rich, diverse and democratic societies in the Baltic Sea Region.

In other words: Cultural heritage is the denominator, that creates a Europe that unites, a Europe that enriches, a Europe that empowers.

Dear Mr. Lipponen, as Prime Minister of Finland, you once stated: "Uniting the continent means also to strengthen the fundamental principles of democracy, human rights and the rule of law. These principles are prerequisites for prosperity and citizen's participation not only in Europe, but globally".

Democracy, human rights and the rule of law – these are the very core values of the Council of Europe. And the Council of Europe is the first intergovernmental, pan-European body that recognized the importance of culture to uphold the values of human rights, democracy and of the rule of law across 47 European countries. This is why, just five years after its founding, the Council of Europe adopted the European Cultural Convention.

In 1954 – under the impression of the devastating experienced of two World Wars that - the Council of Europe created the European Cultural Convention. It was a direct response to the destructive forces that wanted to divide Europeans, and promoted instead “mutual understanding among the peoples of Europe and reciprocal appreciation of their cultural diversity, to safeguard European culture, to promote national contributions to Europe's common cultural heritage respecting the same fundamental values and to encourage in particular the study of the languages, history and civilisation of the Parties to the Convention.”

Culture as a means to strengthen the ties between neighbours and to create cultural bridges for a Europe that is united through common cultural heritage and enriched through cultural diversity. This was and this is still the mission of the Council of Europe.

The breakthrough came in 1987 when the Cultural Routes programme of the Council of Europe was developed. This initiative was born in against the political, ideological and diving lines of the Cold War. It was a logic continuation of this European Cultural Convention in a Europe still divided among ideological, political and economic lines. And it was moved away from the appreciation of national cultures and exchanges to a shared European culture, a European narrative.

- Cultural Routes display the richness and the diversity of the European cultures.
- They render shared European cultural identities into a tangible reality, beyond any geographical divisions.
- They create intercultural links and dialogue spanning across Europe.

For 30 years, this initiative was left by a large to Civil Society and to the Council of Europe.

In 2010, when Europe faced nationalistic, xenophobic, and dividing forces, a new direct political commitment of individual member States to engage support and develop Cultural Routes was born. The Enlarged Partial Agreement on Cultural Routes was established, creating a new wave of success for the Cultural Routes programme. The number of members to the Enlarged Partial Agreement more than doubled in the last few years. Last year, Finland joined the Enlarged Partial Agreement after having affected a thorough background study on the added value of the participation of the Enlarged Partial Agreement. And let me underline how happy I am to welcome Sweden as new observers to the Enlarged Partial Agreement on Cultural Routes. The increasing number of member States to the EPA correlates with the increasing number of Cultural Routes.

This year, we have again a record number of eight new candidates Cultural Routes for certification, which the Governing Board members of the Enlarged Partial Agreement will discuss next months at our headquarters in Luxembourg.

Of course, I am happy – and I have to admit even proud - to see the growing interest in the creation of Cultural Routes of the Council of Europe. It gives proof that our efforts are bearing fruit: We are going in the right direction with the Cultural Routes programme. The



certification “Cultural Routes of the Council of Europe” is recognized as a guarantee of excellence.

As of today, 33 Cultural Routes are certified by the Council of Europe: They cross more than 50 countries in Europe and even beyond, stretching from North to South, and from West to East of the continent. They represent over 1600 local and regional authorities and cultural institutions. Networks that create a bridge between places, times and people!

As this number of Cultural Routes of the Council of Europe is growing, we need to ensure that these Cultural Routes fulfill with the highest standards of quality.

The members of the Enlarged Partial Agreement on Cultural Routes monitor that the certification criteria are met by new candidate routes and existing Cultural Routes of the Council of Europe. Their financial contributions are vital for the coordination of the Cultural Routes programme. They ensure that the programme continues its success-story without becoming a victim of its own success.

And there is another side to the coin: The larger the membership of the Enlarged Partial Agreement becomes, the wider the impact of the Cultural Routes of the Council of Europe become! In the last years, I have witnessed a boost of Cultural Routes in those countries that have joined the Enlarged Partial Agreement. For example I am very happy to see the commitment and interest in the creation of a Cultural Route dedicated to the work of the great Finish architect of Alvar Aalto.

Why is this so? The answer is quite simple. Cultural Routes are grass-root networks that are implemented by the people on the ground. Nevertheless they have proven to be most effective when they profit of the political support in a real bottom-up approach. It is due to this double support, including the ministerial level that Cultural Routes can become powerful networks. So I can only urge those member States that have not yet jointed the EPA, to step in and support our efforts on the promotion and protection of heritage on a truly transnational scale.

This is what the Cultural Routes of the Council of Europe stand for and what makes them unique tools for the protection and promotion of the cultural heritage in the Baltic Sea Region:

1. They are true transnational networks of cultural cooperation. As such, they move away from a purely national representativity of culture to a cultural partnership across borders. They are cultural bridges that connect urban and rural areas, less-developed with developed regions.
2. They work through the people, by the people and with the people – fully in line with the Faro Convention, the Convention on the Value of Cultural Heritage for Society. They offer a platform of cultural dialogue.
3. They encompass a holistic concept of culture, including the tangible and intangible elements. So they do not exclusively focus on sites or monuments but they include the

contemporary cultural and artistic practices as one of their key field of action. They are a mirror of our societies and of our shared heritage.

Cultural Routes contribute to the development of cultural tourism. 15 years ago, cultural tourism was a small market niche. Today it is recognized as one of the subtypes of tourism of special interest.

And to respond to those critical minds that now see masses of tourists flooding their destinations: Cultural tourism does not just deal with the number of visits to cultural sites or a tour of cultural sights, but it focuses on the cultural experience with and through the local community. Today, Europe is a key cultural tourism destination thanks its diverse and unique cultural heritage.

According to European Commission, it is estimated that cultural tourism accounts for 40% of all European tourism. 4 out of 10 tourists choose their European destination based on its cultural offering.

Let me provide you with concrete examples of the cultural tourism through the Cultural Routes.

The Cultural Route of St. Olav, certified in 2010, represents a pilgrim way through Scandinavia and follows Saint Olav's history through Denmark, Sweden and Norway. Through the rediscovery of ancient traditions and the pilgrimage, from 2010 there is a steady economic growth and an increase in the number of pilgrims staying overnight at various accommodation and exchanging with local communities along the Cultural Route.

Recently, Finland joined the Route of Saint Olav Ways through St. Olav Waterways. Finland is a partner who sheds a light on a – so far - underrepresented facet of the Baltic Sea region: The rich maritime heritage.

And there is another inspiring initiative connected to maritime heritage: Faire Hanse. Within the framework of the Cultural Route The Hansa, this initiative revitalized the historical trade relations of the ancient Hanse cities in Estonia, Finland, Germany, Latvia, Lithuania, Poland and Sweden. The organisers of Faire Hansa also worked on guidelines regarding fair trade for all the Hansa cities of our time.

They even transported fair-traded goods from European Hansa cities on historical ships to the Hanse Day in Rostock in 2018.

These examples illustrate how Cultural Routes of the Council of Europe contribute to the protection and promotion of the rich and diverse heritage of the Baltic Sea region. Their full potential is yet to be unfolded and, for sure, this potential can only be achieved by cooperating closely.

The example of St. Olav Routes also proves in how manifold ways Cultural Routes networks can stimulate economic growth and primarily benefit local SMEs. This is specially the case in less-known destinations, where the local culture and heritage are the main resource for development.

What are the effects of the Cultural Routes which stimulate SMEs?

Cultural Routes:

- Enhance Sustainable Cultural Tourism
- Integrate less well known areas

It is evident that the economic development of the regions integrating a Cultural Route are not equal. That is why participating on a cultural route can be relevant in order to create synergies between main regions and less developed areas.

Besides, Cultural Routes are an important model for slow tourism and the reduction of the seasonality of the tourism demand, offering visits and activities all year long.

In times of shrinking budgets for cultural endeavors, it is our obligation to assist the Cultural Routes as real grass-root cultural networks. Because otherwise, those Cultural Routes that have less capacities and are most in need, turn out empty-handed.

Ladies and gentlemen, we are today here to discuss heritage themes for new Cultural Routes within the Baltic Sea Region to be developed in the framework of the joint programme of the Council of Europe and the European Commission Routes4U. This joint programme aims at strengthening the regional development in the Baltic Sea Region through new Cultural Routes of the Council of Europe.

- New Cultural Routes that contribute to the protection and promotion of the rich and diverse heritage of the Baltic Sea region.
- Cultural Routes that will strengthen transnational sustainable tourism.
- Cultural Routes that are cultural bridges.

They connect and strengthen our continent by showing our shared heritage. This is what makes them unique. In times of xenophobic and diving tendencies in Europe, they are needed more than ever.

### **3.7. SPEECH - LIPPONEN Paavo, Prime Minister of Finland (1995-2003)**

Director Dominioni, Director General Kaivosoja, Director Hietasaari, Excellencies, Ladies and Gentlemen,

I am really happy in this happy country to speak about something that is very close to me: Cultural Routes, architecture and maybe roots too. Welcoming you to Helsinki, our foreign guests, to this important interesting consultation on Cultural Routes in the Baltic Sea Region, I can say that Cultural Routes is a fascinating concept, open to unlimited use of the imagination.

Architecture is one of the themes for cultural routes to be discussed during our session. Actually we could start a route from this very building, by the architect Selim A. Lindqvist representing modern architecture that is still modern, and I am using the Russian expression for the concept, the Russian word. Lindqvist was a pioneer architect introducing steel, enforced concrete to Finland and steel structure to the Nordic countries. One of his major works, the gas power plant in Suvilahti, Helsinki, at the side of the centre, reminds me of a contemporary building by Peter Behrens, the Turbine Hall in Berlin and I maintain this building here is just as much world-class, the gas station, as Behrens' Turbine Hall. It is only in the wrong place; like our great classical architect Engel, who was a German-born, having decided that when it had been built the Council of State or the Senate at that time he said about it he was just wishing it was in Berlin. He was a contemporary of Schinkel the great German architect. Lindqvist worked short periods in Berlin and Nizhny Novgorod and this is a good example how the Baltic Sea can connect culturally. But we could quite well start world architecture tour in Helsinki from the railway station by Eliel Saarinen, a central building in Modern architecture. There you can see in that building the origin of the American skyscrapers and even art deco. Saarinen the elder's won the second prize for the Chicago tribune headquarter building competition. He is considered as one of the most influential models for the New York skyscrapers in the late twenties and thirties. If you visit New York and get a good architectural guide, I found seven examples in one of them, seven buildings where the explanation was that they were inspired by Eliel Saarinen and we all know that he had a great son, one of the greatest American architects, Eero Saarinen.

It is culture that connects us Europeans and I would very much include Russia too, there are no Russians here, but there are other forums where we can meet Russians and find out that European culture really includes Russia and Russia is part of the European culture. I once studied the concept of Central Europe, somehow I was fascinated by it, and I found out that it was and still is a region extending from Trieste to Tallin. I recommend for all of you to visit Trieste and I think that the Chinese are landing there too now, we hear, but it is a really, really strange and interesting place. A great book on the European culture by Peter Rietbergen starts actually from Tallin, can you believe it? So this is Europe.

We can also take a look at Baroque Europe and find it extending from Sicily to Vilnius, St Petersburg and Stockholm. I dare suggest to establish a Cultural Route or several of them for the European Baroque. Baroque is actually my passion, there are several passions in architecture for me, my favourites are Borromini, Guarini, Neumann and Rastrelli, but you can admire the Baroque building in Vilnius, the Peter and Paul Church, and every time I go

to Copenhagen I must go to see Amalienborg and find peace there, just by watching the great Baroque structures.

But today I most engage in the modern functionalist architecture of Alvar Aalto, one of the, I would say four or five most important architects of the 20th Century, and now the candidate for a new Cultural Route of the Council of Europe. In my speech at the dinner of the Aalto Centenary exhibition in the Museum of Modern Art in New York in 1998 I made the initiative to establish an Aalto academy, a global network connecting Aalto experts now working in close cooperation with the Aalto Foundation. In my older days I have been involved in the protection and renovation of Maison Louis Carré in Bazoches-sur-Guyonnes, France, a major work of Aalto. In Finnish ownership the building and the works are ministered by Association Alvar Aalto en France and we are thankful to France for supporting in a major way the restoration work of this monument historique. I wish the Finnish State would show equal of our cultural, architectural heritage and luckily we hear that the Ministry of Education and Culture and the Director General Kajvosoia is busy preparing an architectural policy program, after twenty years from the first such programme, that my government gave out.

The Aalto heritage in Finland is huge, much of it, of world cultural heritage site quality. In Finland alone one can imagine several Aalto routes, depending on what one is interested in: individual houses, like the Paimio sanatorium, industrial communities like Inkeroinen, just a treasure there, city-planning in Rovaniemi, which is a real Aalto city where the Aalto original city plan is being followed today and still not complete, so there is still room to build there. Regional planning in South-Western Finland introduced Regional planning to Finland, having studied it in the United States in the 30s, or Aalto design and interiors if you like particularly.

The European Aalto tour should start in Italy with a church in Riola Vergata, near Bologna. I have done my pilgrimage there with my good friend and former colleague Romano Prodi, and we found out that he is really a fan of Alvar Aalto, including having some furniture in his bohemian home by Alvar Aalto and his inspiration of the interior comes from Aalto. The Baltic Sea Aalto tour could start in Wolfsburg or Essen, extend to Reykjavík and Vyborg which is of course is a major Aalto city, with its library there. Therefore, it is quite a challenge to the relevant workshop and this conference and those who are preparing the Aalto Cultural Route. I believe the work is in a rather advanced state and proceeding well. I thank Director Dominiononi, and Director General Kaivosoja, in naming me an expert, I would rather say I am a tourist and a freak, so I can talk and express my ideas without having to be challenged by the real experts.

Visiting Finland, dear guests, and this applies to Finns too, you should take a broader look at architecture in this country. In terms of world culture, in a millennium perspective, Finland is at the very top in architecture and design. In no other field is Finland as high in world culture as architecture and design. There is, for example, plenty of world-class functionalist architects other than Aalto in Finland, just to mention Erik Bryggman, if you visit Turku go see his buildings, and Pauli Ernesti Blomstedt whose small building in Kotka is a pearl of functionalist modern architecture. So it is not only Aalto in Kotka, there is P. E. Blomstedt. Among the most recent and spectacular Finnish architectural achievements is the Museum of the History of Polish Jews in Warsaw by Rainer Mahlamäki, who beat among others Daniel Libeskind in the design competition. I visited the site when it was under construction

and it is one of the most amazing buildings, kind of a woow-architecture but really being the right kind of design, thinking about this. It is really time for us in Finland to appreciate more and better our heritage and achievements in architecture and design. There is another piece of good news beside the program coming and the Aalto cultural route: just maybe this week a plan for a design and architecture museum will be published in Helsinki. That is going to be one of the major milestones in the Finnish culture history that we will finally get a proper architecture and design museum after long time of planning and efforts and failed plans.

Ladies and gentlemen, many of you are working with other types of Cultural Routes and new candidatures will be discussed at this conference. The first I heard about was the Viking Route, and that it is a sort of iconic route, an example to all others. The Baltic Sea Region has got both visible and hidden unexplored cultural treasures on land, in the sea and in the lakes, in abundance. Recently, we heard about a grain, a few grains discovered in the Åland islands, where I happen to have roots, grains from three or five thousand years ago, there was agriculture in the Åland islands. It is just an example of what can be found, an example of archaeology, which can give a lot of substance to the Cultural Routes. We have only started to exploit this heritage and to maintain developed Cultural Routes to advance tourism as a business in the Region. An increasing share of people is looking for quality-travel instead of traditional mass-tourism, as Director Hietasaari explained. But I think our goal is even more ambitious: to raise awareness of our common European heritage, all that connects us in these times of disconnecting people and nations from each other.

Let me take my family, actually I am going from routes to roots, as example of Baltic Sea and European roots how they can go. On my father's side, German ancestors emigrated from Stralsund and settled in Riga, in 1628, and I visited both cities and found documents about that. That was during the Thirty Years' War, during the Great Northern War, another devastating war. A lady of this family emigrated in Finland and a daughter was married to my father's family in Kuru, North of Tampere. This lady from Riga was a great personality and lived till 90 years old. On my mother's side, the family was founded by a daughter of a Walloon master of ironworks from Liege, who came to Finland via Sweden in 1640s. So the birth of both of this lines more or less started at the same time. I could present my roots in Sweden, Denmark, Poland, Ukraine, Flanders, France, Italy and so on, and it is an unbelievable story, but it suffices to say how deeply one feels about being a European discovering such roots that actually thousands of Finnish share, it is not just myself, but we do not hear it about this too much. When you get that far, you start understanding also better the roots of European culture in Antiquity, in the Middle East and Africa. Wars like the Thirty Years' War and the Great Northern War have connected us in their special ways. World wars have devastated most of the Baltic Sea countries. Finland luckily was never occupied in the Second World War, but we also suffered being part of the war. All our nations have suffered and I would like to say that it is a suffering that should unite us and connect us in respecting each other, small respecting, big nations and vice versa. That is something where there is room to grow up in Europe.

Narratives aims at creating own manipulated histories, serving raising nationalism disconnect nations. Peace achieved at high-cost should be used to understand each other better. What can help more than recognition for our common historical heritage? Our task is



to help people to understand it in its multitude forms. The Cultural Routes are a very good way of doing of it in an entertaining way, while also doing business, this being the aim, sort of a double aim, of our deliberations.

I would like to thank Director General Kaivosoja for taking up in the Northern Dimension Cultural Partnership on Culture, which is really part of Northern Dimension Corporation, equal partnership including Russia, particularly because in that partnership also Cultural Routes have been discussed and developed. There was an important meeting in Kotka for example in 2014 on Cultural Routes.

I am happy to note that besides the Council of Europe and the European Commission, several regional organisations are involved in the planning and branding of Cultural Routes: the Council of the Baltic Sea States, the Barents Euro-Arctic Council which is a unique organisation, worth preserving and developing, the Nordic Council of Ministers, the Northern Dimension Partnership on Culture, there is the Northern Dimension Institute and there are many other institutions also on the national level like the Alvar Aalto Foundation.

Ladies and gentlemen, this is a big year for Finland, being the chair of the Committee of Ministers of the Council of Europe, the Arctic Council and preparing ourselves for our third European Union presidency. So there will be ministerial meetings in all of these three presidencies. There will be an Arctic Council ministerial in May to conclude the Finnish presidency and even there, culture plays a role and it is the culture of indigenous people that we should also remember while talking about cultural routes. Then there will be the Council of Europe ministerial and the summit of our presidency. In all of these there will be a cultural element, particularly in the European Council meetings and I am looking forward to the next government also recognizing the importance of culture in our European Union presidency. In my experience, we can really contribute in this and I would like to take as an example the cooperation we had with France during our presidency and my time as prime minister in developing European architectural policy. So, if a small country can play a role, we all can play a role in promoting culture.

Ladies and gentlemen, I wish you a good and productive consultation around this fascinating theme of Cultural Routes.

Thank you.

### **3.8. SPEECH - KARVONEN Minna, Director, Division for Art and Cultural Heritage, Department for Art and Cultural Policy, Ministry of Education and Culture, Finland**

Dear Friends,

As hosts of this event, we hope that this event has increased our awareness of the many opportunities that cooperation can bring to strengthen culture and cultural tourism cooperation in the countries around the Baltic Sea. Above all, we hope that you have enjoyed the event. It has been our pleasure to have you as our guest.

In the coming years, the Baltic Sea Region will face growing pressures and challenges, of which the very urgent one is climate change. I am convinced that the various stakeholders in the Baltic Region are both willing and able to tackle the challenges and find solutions in close collaboration. Actually, I truly believe that we can foster synergies with even better governance and with operational frameworks, which provide both flexibility and sustainability needed, and we can make involvement of stakeholders stronger by coordinating actions better.

The Baltic Sea Region is a Region that besides of unique culture and cultural heritage have many strengths that are beneficial for the cultural routes, too. With these, I mean stable societies, well-educated people, and a certain Baltic lifestyle – which is recognizable at least for us.

People in the Baltic Sea Region are also quite agile in adopting new technology. As we work on developing the cultural routes, we should really think about the best ways to make use of the knowledge and opportunities that new technologies can provide. AI certainly provides many opportunities for making cultural heritage much more accessible – just think about underwater heritage!

The Cultural Routes of the Council of Europe must involve a theme common to at least three Council of Europe member states. During this event, we have joined our forces to lay the foundation for themes such as modern architecture and maritime heritage. I am fully convinced that the Baltic Sea Region holds multidisciplinary expertise that can contribute to establishing transnational routes around these themes.

Dear Friends,

We live in the time of disconnections, disinformation and disbeliefs. Today, yesterday and tomorrow culture is, has been and will be a way, a route, and a path. By walking on it, by cycling through it, by maintaining it, and by creating new ways and sideways we can create connections and celebrate diversity. When we stay for a while, as our former prime minister does – having the habit of visiting Amalienborg castle every time while in Copenhagen - we can find peace.


On behalf of the Finnish Ministry of Education and Culture, I wish to extend my sincerest thanks to you all for your participation and attention. I would also like to give special thanks to Director Stefano Dominioni from the European Institute of Cultural Routes and the representatives of the Route4U project. Thank you for your cooperation and valuable contributions.

### 3.9. ROADMAP FOR THE BALTIC SEA REGION FRONT PAGE

# Roadmap for the Baltic Sea Region


Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes

Cultural Routes | 2




**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

## 3.10. RECOMMENDATIONS FROM THE ROADMAP FOR THE BALTIC SEA REGION

# 1. Routes4U Implementation priorities

### 1.1. MONITORING SYSTEM<sup>120</sup>

EUSBSR members are recommended to further develop monitoring mechanisms to gather data on tourism numbers, tourism management and tourism offers. They should also collect information on legislative frameworks for the best management of tourism.

The Cultural Routes should exchange best practices and lessons learnt on how to measure the impact of tourism and how to ensure sustainable tourism. They are invited to share this information with the Routes4U Project.

The EPA on Cultural Routes and European Institute of Cultural Routes should consider including a chapter on macro-regional data in the regular evaluation cycle of the Cultural Routes.

The Routes4U Project will further contribute to gathering and updating data on the presence of Cultural Routes members in the Baltic Sea Region, in order to better measure the implementation of Cultural Routes and to detect macro-regional needs. All the data as well as the best practices gathered will be made accessible through a dedicated website ([www.coe.int/routes4u](http://www.coe.int/routes4u)).

### 1.2. CULTURAL TOURISM AND VISIBILITY<sup>121</sup>

The Cultural Routes should co-operate with tourism stakeholders, in particular with local and regional destination management organisations, to further develop a sustainable and relevant tourism offer. Co-operation can include distribution of content as well as the sale of services via a partner's distribution channels. The Cultural Routes should take responsibility for implementing joint actions between cultural stakeholders (for example cultural institutions and heritage professionals), economic stakeholders (for example SMEs and chambers of commerce) and tourism stakeholders (for example tour operators and tourism agencies).<sup>122</sup>

120. See Part I (recommendations 1 and 6).

121. See Part II, participants' recommendation on marketing strategies for the promotion and visibility of cultural heritage in the Baltic Sea Region (recommendation 3).

122. See Part I (recommendation 7).

EUSBSR members are advised to include the Cultural Routes in their macro-regional strategy action plan, as well as their tourism national strategy. National tourism boards should be further involved in the promotion of the Cultural Routes.

The Routes4U Project will contribute to raising awareness on sustainable tourism offers through the development of a trip planner, which will gather information on the tourism sites and points of interest of the Cultural Routes in the four EU macro-regions.

### 1.3. BRANDING<sup>123</sup>

The Cultural Routes are strongly advised to make full use of the "Cultural Route of the Council of Europe" certification logo, as this is the quality label that ensures their visibility at European level. The development and use of story-telling, in particular by professional guides and trained staff, is also highly recommended to create a thematic narrative.<sup>124</sup> They are also invited to analyse the need for the protection of cultural and intellectual property rights (IPRs) regarding their own creations and products, as this can contribute to the generation of revenue from the licensing of distribution rights.<sup>125</sup>

The Routes4U Project will further develop the guidelines regarding the use of the Cultural Route certification logo as a "quality brand". It will undertake research on branding and macro-regional identity related to the Cultural Routes. It will also gather best practices related to branding use along the Cultural Routes, which can be used as case studies.

### 1.4. CAPACITY BUILDING AND RESEARCH

EUSBSR members are advised to work with educational institutions and experts in order to develop a narrative on the Baltic Sea Region's heritage, with a focus on already certified Cultural Routes.<sup>126</sup>

123. See Part II, expert's recommendation on marketing strategies for the promotion and visibility of cultural heritage in the Baltic Sea Region.

124. See Part II, expert's and participants' recommendation on regional development through cultural tourism.

125. See Part II, participants' recommendation on marketing strategies for the promotion and visibility of cultural heritage in the Baltic Sea Region (recommendation 3).

126. *ibid.* (recommendation 1).



The Cultural Routes are advised to maintain close contact with the research field. A solid research background is necessary to maintain high standards for the Cultural Routes and communicate reliable information.<sup>127</sup> They should take into account the needs of different audiences, such as children, when developing learning materials.<sup>128</sup>

The EPA on Cultural Routes and the European Institute of Cultural Routes support the managers of the Cultural Routes of the Council of Europe through the annual Training Academy. It is recommended that they involve in such training local actors, focusing on how to translate theory into practice.<sup>129</sup>

The Routes4U Project will continue to carry out research on the Cultural Routes' impact in the Baltic Sea Region. Capacity building will be ensured through the development of e-learning modules such as the Cultural Route certification process and the creation of Cultural Routes that contribute to macro-regional identity.

### 1.5. CERTIFICATION GUIDELINES AND BEST PRACTICES DATABASE<sup>130</sup>

The Cultural Routes and EUSBSR members should share information with the Routes4U Project on best practices and lessons learnt to provide online information on concrete activities.<sup>131</sup>

The Routes4U Project has developed certification guidelines and an online database on best practices, available on its website. Those sections will be further developed, according to the inputs from different stakeholders as well as research carried out by the Routes4U team.<sup>132</sup>

### 1.6. DEVELOPMENT OF NEW CULTURAL ROUTES

EUSBSR members, in particular the co-ordinators of the Policy Areas "Culture" and "Tourism", should define Cultural Routes priorities for the Baltic Sea Region. To identify the priorities, they should consider those themes that are currently underrepresented in the region such as marine, prehistoric, modern and industrial heritage. These Cultural Routes priorities

will be supported by the Routes4U Project in view of the certification "Cultural Route of the Council of Europe".

The Routes4U Project has noted that Cultural Routes members are not distributed in a geographically balanced manner in the Baltic Sea Region. Estonia, Finland and Latvia deserve particular attention and support, as they represent underexploited potential for Cultural Routes projects and extensions of already certified Cultural Routes.<sup>133</sup> Two projects in the Baltic Sea Region have been identified:

- ▶ the Iron Curtain Trail (ICT), a thematic bicycle trail with a tourism focus. In view of certification, it is recommended that the subject be developed by a scientific committee and that activities be further developed according to the fields of action described in Resolution CM/Res(2013)67. Furthermore, a legal structure should be put in place, with defined membership criteria for the network;<sup>134</sup>
- ▶ the Alvar Aalto Route will need to identify members from at least three different European countries and establish a legal network in view of certification. The network should identify and implement activities according to the main fields of action of Resolution CM/Res(2013)67.<sup>135</sup>

### 1.7. EXTENSION OF CERTIFIED CULTURAL ROUTES<sup>136</sup>

EUSBSR members are invited to identify Cultural Routes priorities regarding certified networks. The extension of Cultural Routes, as well as the creation of new Cultural Routes, should include members that can contribute to sustainable regional development (for example chambers of commerce) or to further research on Cultural Routes. Five Cultural Routes with only one member country, and which could be further developed, have been so far identified in the Baltic Sea Region: Saint Martin of Tours Route (Germany); Réseau Art Nouveau Network (Latvia); European Routes of Emperor Charles V (Germany); Via Regia (Poland); Cluniac Sites in Europe (Poland).

The Routes4U Project will assist a selected number of Cultural Routes in extending their network, according to macro-regional priorities.

127. *ibid.* (recommendation 1).

128. *ibid.* (recommendation 1).

129. *ibid.* (recommendation 2).

130. See Part I (recommendation 5).

131. For more information on best practices see <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/best-practices>, accessed 20 January 2019.

132. For more information on certification guidelines see <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/certification-guidelines>, accessed 20 January 2019.

133. See Part I (recommendation 2).

134. *ibid.* (recommendation 8).

135. *ibid.* (recommendation 9).

136. *ibid.* (recommendations 3 and 4).



### 3.11. List of members of the Cultural Routes in the Baltic Sea Region, extract from the *Roadmap for the Baltic Sea Region*

## Denmark

#### European Cemeteries Route (2010)

- **Sites:** Vestre Cemetery and Assistens Cemetery (Copenhagen Cemeteries, Technical and Environmental Administration)

#### European Route of Cistercian abbeys (2010)

- **Sites:** Esrum, Logumkloster

#### European Route of Megalithic Culture (2013)

- **Associations:** Foreningen Danmarks Megalitcenter
- **Cultural organization:** Danish Agency for Culture, Museum Sydøstdanmark, Museum Westsjælland

#### Route of Saint Olav Ways (2010)

- **Tourism stakeholder:** Forening av danske kultur og pilegrimsruter

#### Viking Routes (1993)

- **Cultural organizations:** Museum Vestsjælland - Sorø Museum, Trelleborg Viking Fortress - National Museum of Denmark, Viking Ship Museum, Visitor Centre Danmark Bliver Til
- **Sites:** Frederikssund Viking Village, Sagnlandet Lejre - Land of Legends
- **Other members:** Reconstruction Project "The Faroe Islands Vikingship"

## Estonia

#### European Cemeteries Route (2010)

- **Sites:** Siselinna Cemetery and Metsakalmistu Cemetery (Estonian Heritage Society Tallinn)

#### The Hansa (1991)

- **Cities and municipalities:** Narva, Pärnu, Tallinn, Tartu, Viljandi

## Finland

(Member of the Enlarged Partial Agreement on Cultural Routes since 2018)

#### The Hansa (1991)

- **Cities and municipalities:** Turku, Ulvila

## Viking Routes (1993)

- **Cultural organizations:** Rosala Vikingacentrum

## Germany

(Member of the Enlarged Partial Agreement on Cultural Routes since 2013)

Only Berlin, Brandenburg, Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein are included in the EU strategy for the Baltic Sea Region. The Cultural Routes' members below only reflect that part of Germany.

## Via Charlemagne (2018)

- **Associations:** European Movement Germany

## Destination Napoleon (2015)

- **Cities and municipalities:** Großbeeren

## European Cemeteries Route (2010)

- **Sites:** Bornstedt Cemetery Potsdam (Friends of the Bornstedt Cemetery e.V.), Evangelist church municipality of Twelve-Apostel Berlin, Foundation of Historic Cemeteries Berlin (St. Mary's and St. Nicholas cemetery, cemeteries at Hallesches Tor, cemetery of the Fallen of the March Revolution, Old St. Matthew's cemetery, Dorotheenstadt cemetery, cemeteries in the Bergmanstrasse), German Association of Cemeteries' Managers, Ohlsdorf Cemetery Hamburg (Friends of Ohlsdorf Cemetery), South-Western Cemetery Stahnsdorf (Friends of Stahnsdorf South-Western Cemetery of Berlin)

## European Routes of Jewish Heritage (2004)

- **Tourism stakeholder:** German National Tourist Board

## European Route of Megalithic Culture (2013)

- **Sites:** Stone Age Park Dithmarschen

## European Routes of Emperor Charles V (2015)

- **Cultural organizations:** Museum "Mühlberg 1547"
- **Other members:** Elbe-Elster region

## Impressionisms Routes (2018)

- **Cities and municipalities:** Ahrenshoop (Fédération Internationale EuroArt), Schwaan
- **Cultural organizations:** Museum of Schwaan

## Saint Martin of Tours Route (2005)

- **Associations:** Cultural Center "Saint Martin of Tours"

## The Hansa (1991)

- **Cities and municipalities:** Anklam, Brandenburg an der Havel, Demmin, Frankfurt an der Oder, Greifswald, Hamburg, Kiel, Kyritz, Lübeck, Perleberg, Pritzwalk, Rostock, Stralsund, Wismar

## Latvia

### Réseau Art Nouveau Network (2014)

- **Associations:** Association of Culture Institutions of Riga City Council
- **Cities and municipalities:** Riga

### The Hansa (1991)

- **Cities and municipalities:** Cesis, Koknese, Kuldīga, Limbaži, Riga, Straupe, Valmiera, Ventspils

## Lithuania

(Member of the Enlarged Partial Agreement on Cultural Routes since 2012)

### Destination Napoleon (2015)

- **Cities and municipalities:** Vilnius

### European Routes of Jewish Heritage (2004)

- **Associations:** Jewish Cultural Heritage Route Association Lithuania, Lithuanian Jewish Community

### Impressionisms Routes (2018)

- **Cities and municipalities:** Nida (Fédération Internationale EuroArt)

### Santiago de Compostela Pilgrim Routes (1987)

- **Associations:** Association of municipalities of Lithuania

### The Hansa (1991)

- **Cities and municipalities:** Kaunas

Poland (Member of the Enlarged Partial Agreement on Cultural Routes since 2017)

### Cluniac Sites in Europe (2005)

- **Sites:** Opactwo Benedyktynow w Tyncu

### Destination Napoleon (2015)

- **Cities and municipalities:** Bolesławiec, Klodzko, Pultusk

### European Cemeteries Route (2010)

- **Sites:** New and Old Cemetery of Podgorze (Association Podgorze)

### European Route of Cistercian abbeys (2010)

- **Sites:** Bierzwnik, Henrykow, Marianowo, Mecinka, Owinska, Pelplin

### European Routes of Jewish Heritage (2004)

- **Institutions:** Foundation for preservation of Jewish Heritage in Poland

### Santiago de Compostela Pilgrim Routes (1987)

- **Other members:** Region Kujawsko-Pomorskie

### **The Hansa (1991)**

- **Cities and municipalities:** Bialogard, Braniewo, Chelmno, Darlowo, Elblag, Frombork, Gdansk, Goleniów, Kołobrzeg, Koszalin, Cracovie, Kwidzyn, Lebork, Malbork, Olsztyn, Slawno, Slubice, Slupsk, Stargard, Strzelce Opolskie, Szczecin, Toruń, Wroclaw

### **Viking Routes (1993)**

- **Associations:** Jomsborg Vikings Hird

### **Via Regia (2005)**

- **Associations:** Friends of Saint James Ways in Poland
- **Tourism stakeholder:** Association of paths "East-West"

## **Sweden**

### **European Cemeteries Route (2010)**

- **Sites:** Skogskyrkogården's (Cemeteries Administration City of Stockholm)

### **European Route of Cistercian abbeys (2010)**

- **Sites:** Askeby, Herrevad, Nydala, Skokloster, Vreta

### **Impressionisms Routes (2018)**

- **Cities and municipalities:** Önningeby (Fédération Internationale EuroArt)

### **Route of Saint Olav Ways (2010)**

- **NGOs:** Pilegrim i Sverige

### **The Hansa (1991)**

- **Cities and municipalities:** Kalmar, Nyköping, Skanör med Falsterbo, Visby

### **Viking Routes (1993)**

- **Cities and municipalities:** Trelleborgs kommuns Utvecklings AB, Vikingagården Gunnes gard
- **Cultural organizations:** Fotevikens Museum, Runriket/The Rune Kingdom, Statens Historiska Museum, Storholmen Viking Village, Vikingaliv Djurgården, VikingaTider, Vistor Centre Trelleborg
- **Sites:** Föreningen Stavgard