Routes4U

*Feasibility Study
on the Maritime Heritage Route
in the Baltic Sea Region*

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FEASIBILITY STUDY ON THE MARITIME HERITAGE ROUTE IN THE BALTIC SEA REGION

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MARITIME HERITAGE ROUTE IN THE BALTIC SEA REGION

Content

EXECUTIVE SUMMARY

The aim of the Joint Programme 2017-2020 between the Enlarged Partial Agreement on Cultural Routes of Council of Europe (EPA) and the European Commission's Directorate-General for Regional and Urban Policy in form of Routes4U project is to link Council of Europe cultural routes as tools for implementing macro-regional strategies. Thereby transnational cultural routes, heritage policies and practices could foster regional development. One of the core objectives is to enhance macro-regional identity. In the framework of the Routes4U Project and of its implementation in the Baltic Sea Region (BSR), the maritime heritage was identified as one of the central themes.

This study maps BSR maritime cultural heritage more comprehensively than national or type-specific listings. *Annex 1* lists the presented sites. The aim is, as an overview, to show that the maritime cultural heritage of the BSR, including the underwater heritage of the Baltic Sea, have both diversity and unique significance. The study encourages developing this potential further as a macro-regional approach linking heritage, tourism and regional development. For this purpose, the study maps relevant BSR collaboration structures.

By commissioning this study, the Routes4U Project enhances the development of a new cultural route, or routes, focusing on BSR maritime heritage, according to standards. This study assesses the feasibility of such a route by a review of existing sites and destinations related to the maritime heritage in the BSR countries. The Council of Europe criteria and are summarised in *Annex 2*.

Besides, several existing Cultural Routes could explore the maritime heritage dimensions of their theme in order to promote cultural linkages and influences. The core theme of potential cultural route on maritime cultural heritage is justified for many reasons, which are shortly dealt in the following study:

- *The Baltic Sea and its catchment areas have created a cultural region to promote*
- *The maritime heritage of the BSR is both common and shared heritage, and rich in diversity*
- *The potential of marketing the Baltic Sea as the underwater museum*
- *To inspire sustainable use of maritime heritage resources by tourism sector, creative industries and regional development actors*
- *The theme has relevance for increasing the visibility of the BSR as one entity*

At the Helsinki Consultation of the Routes4U Project, the Chair of the BRS Working Group on Underwater Heritage presented ideas of combining information and sites of historic ships, harbours, shipyards and maritime museums.[1] For this study, three maritime categories have been selected for closer examination as their management agenda includes the sustainable promotion of both cultural heritage and tourism:

- *Maritime museums*
- *World Heritage Sites in coastal areas*
- *Lighthouses as examples of maritime sites in recreational uses*

Furthermore, some other examples of maritime attractions show the variety and richness of the potential. The Baltic Seabed is rich in archaeological sites, among them countless wrecks, due to practical conservation conditions. The archaeological underwater findings cover the phases from prehistory up to today, if we perceive the Baltic Sea as one entity. Sea resorts, recreational seaside activities and festivals are only shortly dealt. These would need its review. In terms of sustainable travelling, it's natural to promote ferries, leisure sailing as well as cycling and hiking trails.

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[1] *Council of Europe, Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR). Creation of New Cultural Routes and Strengthening of Certified Cultural Routes, Helsinki, 2019.*

The European Union Strategy for the Baltic Sea Region (EUSBSR) has three objectives, which represent the three key challenges it addresses: Saving the sea, Connecting the region and Increasing prosperity. The first objective focuses on achieving clear seawater, rich and healthy wildlife as well as cleaner and safer shipping. The second objective targets transportation, energy markets, infrastructure and combat cross-border crime. The third objective, to increase the prosperity of the BSR, acknowledge, among others, culture and tourism as a means for employment and regional development.

The overall target of the EUSBSR PA Tourism is to establish a common and coherent BSR tourism destination, including actions as:

⇝ *Design tourism products and services for the BSR as a coherent destination*
⇝ *Increase the number of jointly developed tourism strategy and policy documents focusing on more specific aspects of tourism in the BSR*

The Baltic Sea is, besides a common asset, our fundamental environmental concern. Due to its characteristics, the Baltic Sea is sensitive to changes. Its organisms are less resistant to stress than those organisms in the ocean of freshwater because they are affected by low salinity and cold winters. The development of a cultural route would enhance interest and responsible relations with the Baltic Sea and thereby contribute to joint efforts to safeguard the Baltic Sea.

If we are to implement a culture of sustainable development with the efficiency required by the current global situation, we must be able to influence regional actions and actors as well as the behaviour of citizens. That requires awareness and a change of attitude. Here the Council of Europe's cultural route can serve as an instrument to bring actors together and to raise cultural and environmental awareness and influence towards more sustainable policies. Cultural heritage is one key component in creating and implementing a culture of sustainability.

Image 1: Baltic Sea is the Atlantic Ocean offshore, separated from the North Sea by the Kattegat Strait between Sweden and Denmark. The drainage area of the Baltic Sea is about four times larger than the Sea itself. Illustration credits to Hugo Ahlenius, UNEP /GRID-Arena, https://www.grida.no/resources/5324.

I. STATE-OF-THE-ART OF THE MARITIME CULTURAL HERITAGE IN THE BSR

The concept of BSR Maritime Cultural Heritage includes a diversity of assets distributed all over the BSR coastal areas and on the seabed of the Baltic Sea. This study seeks to contribute to an understanding of the diversity of categories and potential of the maritime cultural heritage.

Mare Nostrum

The Baltic Sea had many precursors due to climate changes. Geologically, the Baltic Sea is a young basin that emerged as the last glacial continental glacier retreated to the southern coast of the present Baltic Sea. The earliest stage of the Baltic Sea some 11,000 years ago was the Baltic ice lake formed by the melting waters of the continental glacier. Around 10,000 years ago the sea opened up to what is now central Sweden. Eventually, some 2,000 years ago, the present-day Baltic Sea formed, with salt levels falling from previous stages.[2]

Much of the water of the Baltic Sea flows from freshwater rivers. The Baltic Sea is one of the world's largest brackish water basins. It has low tide. The sea is shallow; the average depth of the Baltic Sea is 54 meters, and the deepest point is 459 meters.

The sea covers an area of some 400,000 square kilometres. The catchment area is four times the size of the Baltic Sea. It extends over 14 states from the Norwegian fells to Ukraine and the Jutland peninsula behind the Sound. Practically the whole area comprises Sweden, Estonia, Latvia, Lithuania, Poland and the Kaliningrad region of Russia. It also includes most of Finland and the neighbouring parts of Russia, Belarus, Germany and Denmark, as well as small areas from Norway, Ukraine, Slovakia and the Czech Republic. More than 85 million people live in the Baltic Sea basin.

The largest islands in the Baltic Sea include the Danish islands Fyn, Vendsyssel-Thy and Zealand, Estonian Saarland and Hiiumaa, autonomous Åland Islands of Finland, German Rügen and Usedom and Swedish Gotland and Öland. They all have a fascinating maritime history and could contribute to a maritime cultural route theme.[3]

Since ancient times, the Baltic Sea is addressed by several names: Sinus Codanus, Suebicum mare, Oceanus Germanicus or Mare Germanicum (sometimes referring thereby the North Sea), Mare Barbarum, Pelagus Sciticum, Mare Gotticum or Venedicus sinus. The names were based on location, the beach or the people who lived in the area. In Hartmann Schedel's world map (ger. Schedelsche Weltchronik) from 1493 the different names of the Baltic Sea were illustrated in latine. The inconsistent naming indicates that the cartography of the sea was deficient. From the point of view of global seafarers and Danish-Dutch cartographers, the Baltic Sea was a seaway to the east (Mare Orientale), which is visible in the German and Nordic names of the sea.

Roman Tacitus in his Germania AD 98 recorded the customs of the folk who lived by Mare Suebicum, i.e. Baltic Sea. Tacitus describes "warlike, cudgel-brandishing Aesti on the right shore of the Suebian

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[2] *Ehrensvärd U./Kokkonen P./Nurminen J. (1995), Mare Balticum 2000 vuotta Itämeren historiaa, Juha Nurminen Foundation, Keuruu.*

[3] *Council of Europe, Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR). Creation of New Cultural Routes and Strengthening of Certified Cultural Routes, Helsinki, 2019.*

sea", and Fenni-tribe that is "unbelievable wild and terribly poor", who tipped their arrows with bones, travelled fast on foot, slept on the ground and clothed themselves in skins. These "barbarians" outside the limits of the Roman Empire got admiring remarks for their unusual ships, "with a prow at ends, no sails, and no fixed rowing position along the gunwales".[4]

The rivers and the relatively serpentine sea have acted as passageways connecting the area. The BSR is a cultural area in the same way as the Black Sea or the Mediterranean. Although the maps of the Baltic Sea were mythical and inaccurate, the inhabitants of the area knew their water routes. The BSR is characterized by a diversity of religions, ethnicities and languages. The maritime link created more homogenous areas over existing borders, such as the Archipelago region between Sweden, Åland and Finland, the Pomeranian region with Poland, Germany and Sweden, and the Green Lungs region between Poland, Lithuania and Belarus.[5]

During the 1990ies, the Nordic countries supported the consolidation of democratic governance in the re-established Baltic States, and these joined the EU in 2004. The EUSBSR was the first macro-regional strategy of the EU. Norway, which is a Nordic country involved in many BSR organisations, but not an EU member state, has actively participated in the EEA.
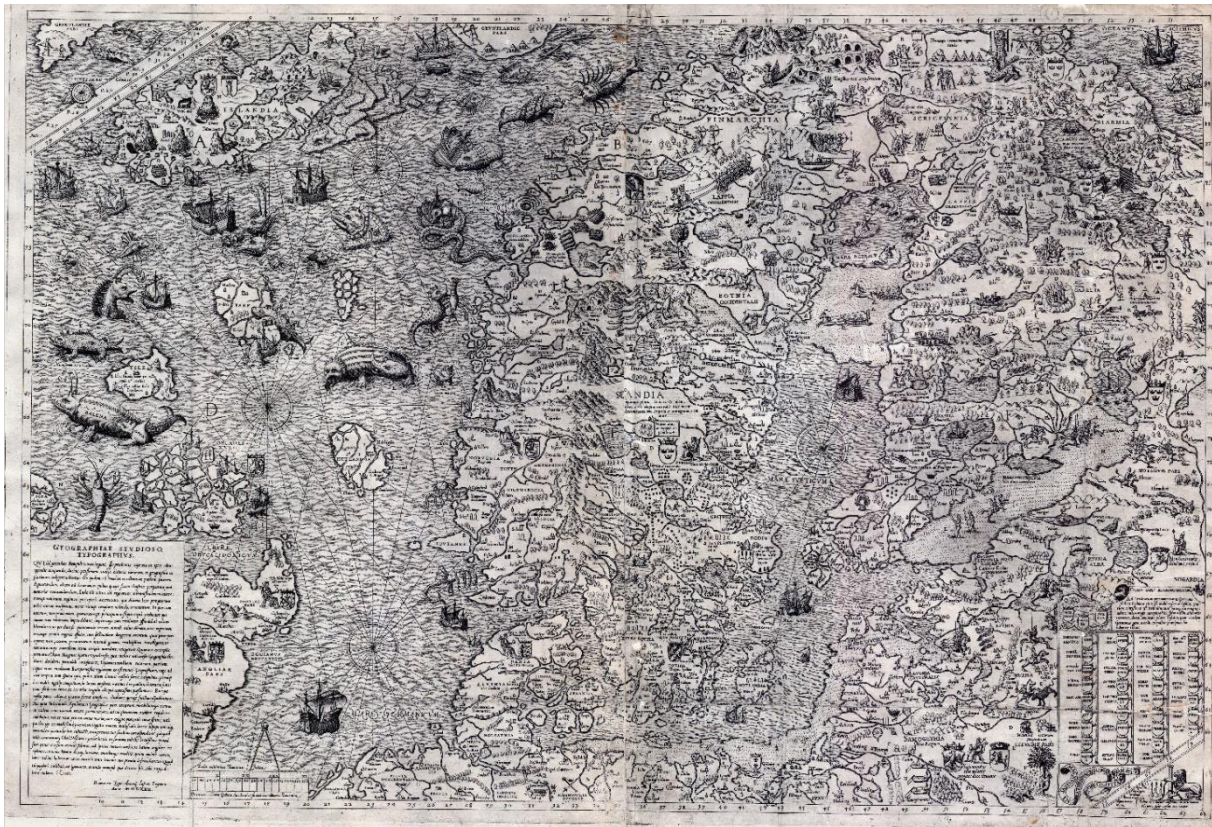
Image 2: The first map of the Baltic Sea region is attributed to Swedish ecclesiastic Olaus Magnus, and is commonly abbreviated as Carta Marina of Olaus Magnus. The map was published in 1539. The map covers the Nordic lands of "Svecia" (Svealand) and "Gothia" (Götaland) (both areas in Sweden), "Norvegia" (Norway), Dania (Denmark), Islandia (Iceland), Finlandia (Finland), Lituania (Lithuania) and Livonia (Estonia and Latvia). Lafreri Anotnio: Geografia Tavole Moderne di Geografia (1550-1572), The National Archives of Finland.

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[4] *Palmer A. (2005), Northern Shores A History of the Baltic Sea and its People, John Murray, London.*
[5] *Gerner K./Karlsson G. (2002), Nordens Medelhav Östersjöområdet som historia, myt and projekt, Natur och Kultur, Uddevalla.*

Image 3: A detail of the before mentioned Carta Marina off the Finnish coast tells that ships are being built here; "Hic Fabricatur Naves".

Key destinations for exploring the BSR maritime cultural heritage

For this study, three maritime categories were selected for closer examination as their agenda management includes the sustainable promotion of both cultural heritage and tourism:

- *Maritime museums*
- *World Heritage Sites in coastal areas*
- *Lighthouses as examples of maritime sites in recreational uses*

The online site, "Maritime Heritage Atlas of South Baltic", presents half of the coasts of the Baltic Sea only, including 154 maritime, naval, fishing, shipping or shipbuilding museums as well as historic ships and boats. Besides, there are several other maritime heritage attractions. Most of the World Heritage Sites of the BSR have a maritime relation.[6] The Data Portal of the European Marine Observation and Data Network (EMODnet) displays about hundred lighthouses related to the Baltic Sea.[7]

Maritime Museums are either part of the public administration and service structure, of they are managed by foundations. The activities of the World Heritage Sites (WHS) are on the national and local commitment to present and preserve cultural heritage. Historic lighthouses have generally lost their importance as navigational structures, and some of them are in recreational uses and owned by associations and companies. They need publicity and productized tourism to collect maintenance costs. The three types of heritage complex have complementary roles in their expertise. WHS have a practical management concept, as well as an obligation to present their activities for young people. Lighthouse associations gather enthusiasts and local people.

Also, the Baltic Sea is the outdoor museum of wooden wrecks and other underwater heritage. In the southern parts of the seabed, there are remnants of prehistoric settlements. Intensive and continuous shipping, combined with locally crumbling shipping lanes and occasionally demanding climatic conditions, conflicts and human errors have accumulated a wealth of wrecks and other archaeological remains at the seabed. Low salt and low oxygen water and darkness of the seabed provide favourable preservation conditions. Every summer brings up new underwater heritage findings.

One could add diverse recreational activities and intangible heritage, including festivals on the coastlines. For supporting sustainable tourism patterns, it is useful to make promotion for ferry lines and coastal bicycle lines in the route activities.

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[6] *See°https://whc.unesco.org/en/list/, accessed 19 May 2020.*
[7] *See°https://www.emodnet.eu/, accessed 19 May 2020.*

Examples of outstanding maritime museums in BSR

Museums operate on a long-term basis. They provide cultural heritage support, interpretation and presentation, and build exhibitions. Museums often have significant archives and collections of objects. Moreover, they stay in contact with international research networks and major international archives. Museums participate in other international activities, such as exhibitions and loans of museum items. Quality criteria for museum activities include utilizing the latest scientific knowledge, linking exhibitions and publications to current topics, and recent interpretations. Museums are increasingly involved in local social activities, serving citizens' access to information. Besides that, they facilitate public debate. Therefore, a role as a hub partner for a cultural route would seem to fit in. The Cultural route cooperation could support museums in their efforts to be proactive, efficient and cooperative.

Taking into consideration the tourism needs, museums that are located centrally and marked on maps, making it easy for the traveller to find them. They mostly have cafes or restaurants open for public and additional premises for meetings and public events.

There are several maritime museums of international importance in the BSR. Some are associated with high-quality museum architecture, while some museum exhibitions are located on historic ships. The slogan of the Estonian Maritime Museum, "Our mission is to promote knowledge about, respect for and love of the sea", applies to all maritime museums of the Baltic Sea.

M/S Maritime Museum of Denmark was one of ten sites, which the National Geographic recommended travelling for the design alone. The museum branch was established in 1915.[8] Its collections cover Danish trade and shipping from the 15th century to the present day. In October 2013 a new museum designed by Bjarke Ingels Group (BIG) opened, which is located in a former Helsingør dry dock.[9] BBC included this museum among the eight greatest new museums in the world. The New York Times recommended the Danish Maritime Museum as '52 places to go in 2014'. Besides, the museum architecture has been voted as the best cultural building worldwide by archdaily.com.[10]

The Estonian Maritime Museum was established in 1935. The new exhibition of the Museum was established inside the renovated seaplane hangars in 2012. The interior of the hangars is divided into three "worlds" – underwater, on the surface and in the air. Thereby it is possible to present a large amount of the collection of the Maritime Museum in a characteristic environment, i.e. sea mines and the submarine "Lembit" in an underwater world, yachts, boats and cannons on the water surface, aeroplanes as well as other air objects under the concrete shell roof. Since November 2019 the main exhibition of the museum is the 500-year-old Fat Margaret Tower in Tallinn Old Town.[11]

The award-winning architecture of **Maritime Centre Vellamo** invites visitors to have also a look to surroundings, namely the old harbour of Kotka in Finland. The Maritime Centre was opened for public in 2008. The Museum icebreaker Tarmo is the oldest icebreaker in the world (1907) and opens for visitors during the summer season. In addition, the Kymenlaakso Museum is located in the Maritime Centre.[12]

The other maritime museum in Finland, **Forum Marinum Maritime Centre** in Turku, includes the Finnish Navy Museum and a considerable collection of museum vessels: two tall sail ships, four naval ships and several smaller vessels, ranging from a steam harbour tugboat to a police boat.[13]

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[8] *The prize-winning museum, see* https://mfs.dk/en/the-museum/prize-winning-museum/, *accessed 19 May 2020.*
[9] *See* https://web.archive.org/web/20111104212051/http://www.maritime-museum.dk/english/udstillingsamlinger/default.asp, *accessed 19 May 2020.*
[10] *See* https://boty.archdaily.com/us/2014/candidates/48162/danish-national-maritime-museum-big, *accessed 19 May 2020.*
[11] *See* https://meremuuseum.ee/paksmargareeta/de/fuer-an-geschichte-und-am-meer-interessierte/entwicklungsprojekt/, *accessed 19 May 2020.*
[12] *See* https://www.merikeskusvellamo.fi/en/maritime-centre-vellamo/, *accessed 19 May 2020.*
[13] *See* http://www.forum-marinum.fi, *accessed 19 May 2020.*

The German states of Schleswig-Holstein and Mecklenburg-West Pomerania facing the Baltic Sea have maritime museums. **Kiel Maritime Museum** was established in 1978 in previous fish-auction hall. The rescue boat Hindenburg, the fireboat Kiel, the passenger ship Stadt Kiel, and the buoy tender Bussard are docked as museum ships nearby the museum.[14] **The Flensburg Maritime Museum** presents the local maritime history with stories about the port and merchant courtyards, the ships and ship-owners, and the machinists and captains as well as their typical day on-board.[15] **Marinemuseum Dänholm Stralsund** is located on Dänholm island in city of Stralsund, Mecklenburg-Vorpommern. It displays Stralsund's naval history. The island of Dänholm is also called "Danes' Isle". Since the Middle Ages, it was strategically important for military actions. A marine helicopter, a high-speed torpedo boat, various ship propellers and anchors range among the interesting exhibits.[16] **Shipbuilding and Seafaring Museum Rostock** is the largest floating museum of Germany. Seafaring and shipbuilding can be experienced on board of a traditional ship. Permanent and open-air exhibitions display the development of shipbuilding in Rostock from Slavic dugout boats to the computer-operated production of modern large-scale shipyards.[17]

One of the museum branches of the **Museum of the History of Riga and Navigation** in Latvia is the Ainaži Naval School Museum. The building gives an insight into the way old sailing vessels were once built in coastal fishermen's villages. This museum is situated near the Estonian border in the former harbour town Ainaži.[18]

The Lithuanian Sea Museum is located at the most northern point of the Curonian Spit, where the Seaport Gate of Klaipėda opens. The Sea Museum is located in the defence fortress Nerija, which is under reconstruction until now. Visitors are invited to the Dolphinarium, the ethnographic fisherman's homestead and exhibition of the old fishing ships.[19]

The Granaries on Ołowianka Island are the main premises of the **Polish National Maritime Museum in Gdansk** in the very heart of the old town. The museum has seven additional branches:

- *The Crane hosts exhibitions about the historical port activities and is located in a medieval port*
- *Maritime Culture Centre is designated as an education facility*
- *Fisheries Museum in Hel is located in a church of the 15th-century displaying fishery in Gulf of Gdańsk and culture of Kashubians*
- *Vistula Lagoon Museum presents the history of shipbuilding and fishing*
- *Vistula River Museum shows objects illustrating commercial aspects of sailing along the Vistula*
- *Shipwreck Conservation Centre in Tczew consists of the Studio Warehouse and the Conservation Workshop. Archaeological objects like boats are exhibited together with historical yachts and a collection of kayaks at the Studio. The Workshop displays objects recovered from archaeological sites.*
- *Museum ship Sołdek from 1949 is on a steam powered coal and ore carrier*
- *Museum ship Dar Pomorza is a full-rigged ship built in 1909 and has served as a training vessel of polish maritime schools.*

The Baltic Sea was an inland lake of the Swedish Empire during the 17th century. The current territory of Sweden has land border with Norway and Finland only, but maritime border with all the BSR states. It's no wonder that Sweden has several maritime museums. [20] **The Vasa Museum** in Stockholm is one of Scandinavia's most visited museums, with around 1.5 million visitors every year. The museum displays

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[14] See°https://www.kiel.de/de/kultur_freizeit/museum/schifffahrtsmuseum_fischhalle.php, *accessed 19 May 2020.*
[15] See°https://www.flensburger-foerde.de/en/experience-culture/museums/maritime-museum/, *accessed 19 May 2020.*
[16] See°https://www.google.com/search?client=firefox-b-d&q=Marinemuseum+D%C3%A4nholm+Stralsund, *accessed 19 May 2020.*
[17] See°https://www.schifffahrtsmuseum-rostock.de/start.html, *accessed 19 May 2020.*
[18] See°https://www.latvia.travel/en/sight/museum-ainazi-naval-school, *accessed 19 May 2020.*
[19] See°https://www.klaipedainfo.lt/en/sightseeing-places/lithuanian-maritime-museum-aquarium-and-dolphinarium, *accessed 19 May 2020.*
[20] Sjöhistoriska,°see°https://www.sjohistoriska.se, *accessed 19 May 2020.*

the unique warship Vasa from 1628, which capsized and sank in Stockholm when setting off on its first voyage. After 333 years on the seabed, the warship was salvaged and conserved. Today Vasa is the world's best preserved 17th century ship embellished with hundreds of wooden sculptures.[21]

The Swedish Naval Museum lies on the island of Stumholmen in Karlskrona. The museum relates the history of the Swedish Navy, and the Karlskrona Dock, with close references to the art of shipbuilding and genuine builders of the 18th century in the docks of Stralsund in Mecklenburg-Vorpommern as Suomenlinna in Finland. Karlskrona naval city is also a World Heritage Site.[22]

Vrak – Museum of Wrecks will display shared underwater heritage of the Baltic Sea *in situ*. The Museum will be opened in late 2020 near the Vasa museum in Stockholm. The concept of the Museum relies on collaboration with institutions, businesses in Sweden and the countries around the Baltic Sea. Using the advanced technology, that displays wrecks on the bottom of the sea. Its website is an important means to display the offered activities.

The museum reuses the historic boat hall for solar cells, which helped in implementing an environmental certification.[23] In addition to these examples, one must remember that there are significant local museums throughout the BSR, which may have special rarities or collections of a particular maritime theme.[24]

Outside the BSR framework, but geographically closely linked to topic and BSR, there are the **International Maritime Museum Hamburg**, which is also a part of the World Heritage Site[25], the **Central Naval Museum** in St Petersburg[26] and **Museum of World Ocean** in Kaliningrad.[27] To summarise, all the mentioned maritime museums could become very important flagships of the BSR maritime route, welcoming visitors to get a profound insight about maritime history and encourages them to discover remote sites for unique personal experiences.
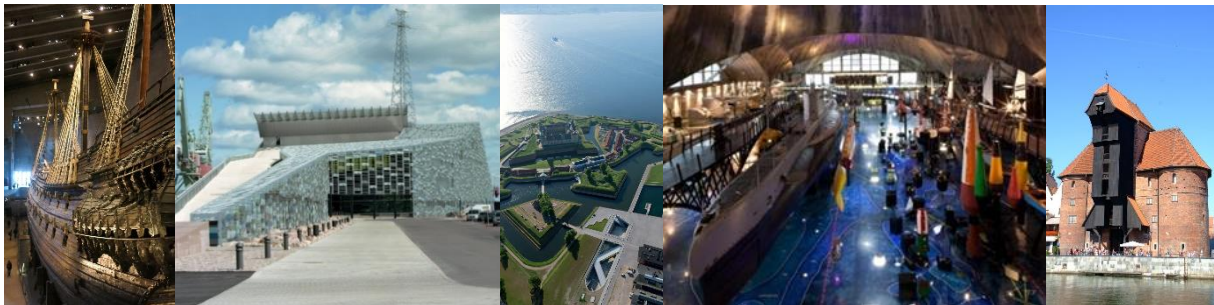
Image 4: Collage of maritime museums & caption: Photo of Vasa museum by Marianne Lehtimäki, Maritime Centre Vellamo by the Finnish Heritage Agency, M7S Maritime Museum of Denmark by Iwan Bann*, National Maritime Museum in Gdansk by the Museum and the interior of the Estonian Maritime Museum by the Museum. *Courtesy to the Baltic Seascapes booklet by the BSR Working Group on Coastal Heritage (2016).

Several maritime museums along the Baltic Sea are fascinating attractions. The famous Vasa museum in Stockholm, Maritime Centre Vellamo including the Maritime Museum of Finland in Kotka, M/S Maritime Museum of Denmark in Elsinore, National Maritime Museum in Gdansk and Estonian Maritime Museum in Tallinn are among the outstanding maritime museums even on a global scale.

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[21] See°*https://www.vasamuseet.se, accessed 19 May 2020.*

[22] See°*https://www.marinmuseum.se/de, accessed 19 May 2020.*

[23] See°*https://www.vrakmuseum.se, accessed 19 May 2020.*

[24] *As one example, and referring to the photo of historic diving suit, see°http://www.raahenmuseo.fi/en, accessed 19 May 2020.*

[25] See°*https://www.imm-hamburg.de/international/en, accessed 19 May 2020.*

[26] See° *https://eng.navalmuseum.ru/, accessed 19 May 2020.*

[27] See°*https://world-ocean.ru/en, accessed 19 May 2020.*

Image 5: Raahe is a small historic wooden town at the bottom of the Gulf of Bothnia with Finland's oldest local museum. Raahe Museum's collections include probably the world's oldest surviving diving suit from the 18th century. The diver has to penetrate into the diving suit through an opening in the stomach. The diving suit is called as "Old gentleman". Photo by Raahe Museum, Satu Kiviniitty

BSR coastal World Heritage Sites

Denmark consists of the Jutland peninsula and several islands in the Baltic Sea. Over 400 islands are named, and even the longest distance to the sea is less than 80 km. The maritime culture is in the heart of the Danish identity. All World Heritage Sites in Denmark also have a maritime dimension and location. For example, Hamlet's setting, **the Royal Castle of Kronborg** lays on a strategically important site commanding the Sund, the stretch of water which is between Denmark and Sweden. The Kronborg Castle played a key role in the history of northern Europe in the 16th-18th centuries.[28]

Estonia has 3 794 kilometres of coastline with numerous bays, straits, and inlets. The two largest islands are Saaremaa and Hiiumaa, which are favourite Estonian vacation spots. Also, there are 2 220 other islands. So far, Estonia has only few World Heritage Sites. One of them is **the Historic Centre (Old Town) of Tallinn,** composed of the fortress or cathedral hill of Toompea. It was governed by the Teutonic Order, and the old Hanseatic town, which was the centre of the medieval trade. Catholic cloisters completed the management structures of this strategic location on the Baltic coast. As a serial nomination, Struve Geodetic Arc crosses Estonia continuing over the Baltic Sea towards North.[29]

Finland has around 46 000 km kilometres coastline and around 97 000 islands. When adding to these approximately 168 000 inland lakes of at least 500 square meters, one can understand the significance of maritime culture. Finland has one sea fortress and coastal historic wooden town centre as maritime World Heritage Sites. **The Sea Fortress of Suomenlinna,** or in Swedish Sveaborg, has a dry dock from the 18th century, when Finland was the eastern Province of Sweden. This maritime fortress is situated on rocky islands in front of Helsinki.[30] The World Heritage Site of **Old Rauma**

at the Gulf of Bothnia was founded in the Middle Ages and has one of the oldest harbours in Finland. Ships have been built in Rauma at the latest in the 16th century. The flourishing era of Rauma in the 1890s was associated with for equipping large sailing ships.[31]

The German World Heritage Sites related to the Baltic Sea are situated in the German states of Schleswig-Holstein and Mecklenburg-West Pomerania. The Schleswig isthmus separates the Jutland Peninsula from the rest of the European mainland. A trading town o**f** Hedeby between the North Sea and the Baltic Sea dates back to first and early second millennia and linked once the Frankish Empire with the Danish Kingdom. **The World Heritage Site of the Archaeological Border complex of Hedeby and the Danevirke** consists of the remains of this trading town containing traces of roads, buildings, cemeteries and a harbour.[32]

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[28] See°*https://kongeligeslotte.dk/en/palaces-and-gardens/kronborg-castle.html, accessed 19 May 2020.*

[29] *UNESCO World Heritage List,*°*see*°*https://whc.unesco.org/en/list/822/, accessed 19 May 2020.*

[30] *See*°*https://whc.unesco.org/en/list/583, accessed 19 May 2020.*

[31] *See*°*https://whc.unesco.org/en/list/582, accessed 19 May 2020.*

[32] *See*° *https://whc.unesco.org/en/list/1553, accessed 19 May 2020.*

As architectural pearls of the Baltic Sea coastlines, namely the Hanseatic Cities, are well represented in the respective German World Heritage List. Referring to Schleswig-Holstein, port cities of **Bremen** and **Lübeck** joined both the Hanseatic League as major trading centres. The city of Bremen refers to its history of 1200 years. Lübeck was founded in the 12th century. These towns present the charm of the Medieval Northern Hanseatic League, consisting of patrician residences, public monuments, churches and salt storehouses.[33]

Regarding the State of Mecklenburg-Western Pomerania, the historic medieval town centres of **Stralsund** and **Wismar** were major trading centres of the Hanseatic League. While Bremen and Lübeck are located on the mouths of rivers, Stralsund and Wismar are purely maritime towns with natural deep-sea harbours. The specific design of the harbour basin in Wismar has been preserved since the Middle Ages with a rare authenticity. Even the artificial medieval canal from harbour through the town has remained as the only example of its kind in northern Germany. In the 17th and 18th centuries, Wismar and Stralsund became Swedish administrative and military centres for the German territories. Stralsund dock and wharves were part of the shipbuilding history of the Swedish Empire together with Karlskrona dock in Sweden and Suomenlinna dry dock in Finland.[34]

There are only two World Heritage Sites in Latvia, namely **the Historic Centre of Riga** and **the Struve Geodetic Arc.** Riga is connected to the Baltic Sea by the Daugava River, which runs from Valdai Hills, through Russia, Belarus, and Latvia into the Gulf of Riga. The town was a major centre of the Hanseatic League, deriving its prosperity in the 13th–15th centuries from the trade with central and Eastern Europe.[35]

The Crown of the Kingdom of Poland and the Grand Duchy of Lithuania extended from the Baltic Sea to the Black Sea during the 16th and 17th centuries. Today, the Lithuanian coastline of the Baltic Sea is 262 km long. On the coastline, the elongated and narrow dune peninsula, **Curonian Spit,** is a serial nomination in Lithuanian and Russian Federation's realms. Human habitation of the site dates back to prehistoric times. The peninsula is a touristic attraction and got threatened by erosion caused by wind and waves, and its survival requires constant human efforts.[36]

The Polish World Heritage Site linked to the Baltic Sea, **Castle of the Teutonic Order in Malbork**, is situated some 50 km inland from the coastline. This 13th-century fortified monastery is a good example of a medieval brick castle. The castle displays the history of European restoration principles of conservation efforts, due to periods of decay and war damages. [37]

Gdańsk Fortress was built in the 980s, and soon after that, the town was accompanying the Fortress. The Hanseatic merchants, who moved to the city, called it Danzig. The city with excellent harbour and location joined the Hanseatic League. Like the site, the dockyard of Gdansk is part of the European history, where the free trade union movement Solidarity (Solidarność) was organized. The UNESCO World Heritage Tentative List includes now both **Gdansk as the Town of Memory and Freedom** (2005) and its neighbour town **Gdynia** with its Modernist Centre as an example of building an integrated community (2019).[38]

Sweden has 15 World Heritage Sites. Most of them reflect show the significance importance of the maritime location and historic bonds. The landscape of the southern part of the island of **Öland** in the Baltic Sea is unique, with abundant evidence of continuous human settlement from prehistoric times to the present day. The World Heritage Site **Visby** on the island of Gotland links the Viking period with the Hanseatic League. Its 13th-century ramparts with more than 200 warehouses and wealthy merchants' dwellings from the same period make it the best-preserved fortified commercial city in northern Europe.[39]

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[33] *See°https://whc.unesco.org/en/statesparties/de, accessed 19 May 2020.*
[34] Ibid.
[35] *See°https://whc.unesco.org/en/statesparties/lv, accessed 19 May 2020.*
[36] *See° https://whc.unesco.org/en/list/994, accessed 19 May 2020.*
[37] *See°https://whc.unesco.org/en/list/847, accessed 19 May 2020.*
[38] *See°https://whc.unesco.org/en/statesparties/pl, accessed 19 May 2020.*
[39] *See° https://whc.unesco.org/en/statesparties/se, accessed 19 May 2020.*

Luleå Church Town of Gammelstad at the head of the Gulf of Bothnia of the Baltic Sea is an example of vernacular maritime heritage. Luleå Gammelstadt is the best-preserved example of a 'church village', formerly found throughout northern Scandinavia. Some 400 small wooden cottages, huddled around the early 15th-century stone church, were used only on Sundays and at religious festivals to house villagers from the surrounding countryside. These houses made it possible to attend worship despite long distances and unfavourable weather conditions.[40]

The Naval City of Karlskrona is an outstanding example of a late-17th-century European baroque and planned naval city hosting to Sweden's only remaining naval base.[41]

Image 6: Reconstructed Viking village Hedeby: Photo by Marianne Lehtimäki

Bordering the Gulf of Bothnia and known as **Hälsingland,** seven timber houses are listed, representing the zenith of a regional timber building tradition that dates back to the Middle Ages. The decoration paintings of these houses represent a fusion of folk art with styles like Baroque and Rococo favoured by the landed gentry of the time. These sites prove how travelling of skills, expertise and cultural influences took place across the Baltic Sea.[42] Reconstructed houses of Hedeby Viking Age trading centre are part of the Hedeby Viking Museum, and the World Heritage Site of Archaeological Border complex of Hedeby and the Danevirke. Hedeby, also known as Haithabu in German, lies in Jutland peninsula near the city of Schleswig. Birka in present-day Sweden and Hedeby were the most important Viking Age trading centres in Europe.

Lighthouses as examples of maritime heritage in recreational use

The BSR Working Group on Coastal Heritage has prepared several poster exhibitions and films, which have documented the common coastal and maritime heritage of the Baltic Sea. Poster exhibitions include, among other, Historic Ships (2007); The Baltic Harbours Gateways to the Future (2005) and Baltic Lighthouses (2003). Their Baltic Lights project presents a representative collection of lighthouses, and online booklet Baltic Seascapes includes several types of coastal attractions telling about their history.[43]

The earliest Baltic Lights were simple fireplaces along the coastlines to warn and guide sailors. Lever beacons were developed to hoist up metal baskets filled with lit coal to improve light intensity. Since 1229 this kind of guide is known to be used in Falsterbo (Sweden). Olaus Magnus recorded some guides on Carta Marina of 1539. One of these, Kõpu in Estonia, was built by the Hanseatic League of Merchants between 1527 and 1531 and is still in use today. Larger and more permanent structures continued to be built in the 17th and 18th centuries.[44]

Estonia, Finland, Lithuania, and Poland have registered several lighthouses as national or historical monuments or plan their protection. For the sake of protection of lighthouses, the national heritage agencies enhance their use as tourist destinations. Some of the decommissioned lighthouses are used

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[40] Ibid.

[41] Ibid.

[42] Ibid.

[43] *Baltic Region Heritage Committee, °see°https://baltic-heritage.eu/, accessed 19 May 2020.*

[44] *See°www.cmm.pl/balticlights/index.html, accessed 19 May 2020.*

as museums, restaurants and cafes, conference centres, guest and pleasure boat harbours, nature centres and bird observation stations. The adoption of new uses can also contribute revenue towards the ongoing maintenance costs of the buildings.[45] The European marine data portal EMODnet includes some 100 Lighthouses in the Baltic Sea.[46]

Image 7: All lighthouses act as landmarks in the open maritime landscape. Photo of the Söderkär lighthouse on the Finnish coastline near Porvoo by Veikko Björk

Diversity of other maritime attractions

Coastlines are the most abundant in plant and animal populations. Waterfront areas attract more people due to many reasons. The map of the Baltic Sea shows how the settlement and urbanization of the area concentrated on the coastal areas, especially in the north. Amber, tar, herring and furs helped to survive and created welfare to the waterfronts around the natural historic harbours. Today, there are over 200 ports in the Baltic Sea and numerous marinas.

As cultural environments, the coastal landscape is rich in references to both tangible and intangible heritage, linked to past and current livelihood, travel, skills and recreation. There are always ageless features, too, including the horizon, wind and waves.

In every Baltic Sea country, numerous fishing villages grew up into summer towns in recent centuries. For the rehabilitation, a vitality or wellness holiday, there are several bath resorts and spa towns on the coastline of the Baltic Sea. The Northern European Sauna and bathhouse traditions have been and closely linked with lifestyle, relaxation and a culture of well-being, and worthy of exploring as macro-regional phenomenon.

Image 8: Estonian town Haapsalu, which was founded already in the 13th century, is one of the numerous Baltic Sea bath resorts of current travellers, famous of its mud baths. Photo by Marianne Lehtimäki

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[45] Ibid.
[46] See°*https://www.emodnet.eu/, accessed 19 May 2020.*

Baltic Sea underwater heritage and diving parks

Experts of the Baltic Sea Region Working Group on Underwater Heritage carried out the Rutilus Project in 2003-06. It dealt cross-borders the national archaeological registers and other management practices. One output of the project was the 100-list of most interesting underwater heritage sites of the Baltic Sea. For the first time, this heritage was seen upon as one entity. The conclusion was that the underwater heritage of the Baltic Sea is unique even on a global scale.[47]

The first wreck park in the Baltic Sea was the Helsinki underwater park Kronprins Gustav Adolf, opened in 2000. The Kronprins Gustav Adolf ship was wrecked off Helsinki during the Russo-Swedish war in 1788. The wreck park is open during the summertime and closed before autumn storms, and the entry is free.[48]

Interest in diving tourism in the Baltic Sea has grown, both locally, at BSR level and internationally. The Baltacar project (2016-2019) created new opportunities for visiting unique underwater sites at their original location. The project was Estonian-Finnish-Swedish cooperation harnessing the tourist potential of the underwater cultural heritage of the Baltic Sea. In Estonia, the focus was on wrecks in waters off the islands of Hiiumaa and Saaremaa. These locations host a number of wrecks suitable for recreational divers, as the maximum depth of dive sites with interesting historical backgrounds is no more than 30 metres. In Finland, new underwater parks were opened in Hanko and Kemiönsaari.[49] In Sweden, the Dalarö Dive Park, which was opened to the public in 2014, was upgraded. The waters off Dalarö contain a great number of well-preserved shipwrecks from the 17th and 18th centuries. Park provides access to shipwrecks also for non-divers.[50] Those private entrepreneurs of diving tourism, who took part in the Baltacar final conference in Kuressaare in August 2019, told about fast-growing BSR and international interest to their services.

During summer 2019, a shipwreck was discovered at the bottom of the Baltic Sea between Sweden and Estonia. The archaeologists described it likely a vessel of Northern European design and built between 1490 and 1540. It probably sunk during Sweden's war of independence 1521–1523, or during the Russo-Swedish War of 1554–1557. The ship is the best-preserved vessel ever found from Europe's Age of Discovery. It resembles Columbus' two smaller vessels, the Pinta and La Niña, which crossed the Atlantic with the larger Santa Maria ship, on the way to discover America in 1492.[51]

This slide was presented at the Routes4U Helsinki consultation in March 2020. It is prepared by Hannu Matikka, who chairs the BSR Working Groups on Coastal Heritage, and Sallamaria Tikkanen, chair of the BSR Underwater Heritage Working Group in the framework of BSR expert cooperation between state agencies on cultural heritage. Both chairs work at the Finnish Heritage Agency.
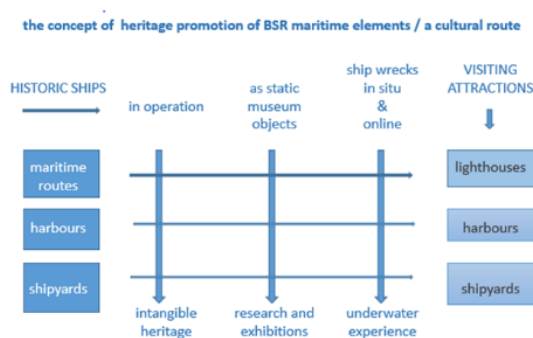
Image 9: BSR maritime heritage promotion concept by Hannu Matikka and Sallamaria Tikkanen, the Finnish Heritage Agency.

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[47] *Rutilus-report of 2006 can be found online,°see°*https://baltic-heritage.eu, *accessed 19 May 2020.*

[48] Finnish Heritage Agency is responsible for the park. The maintenance of the park is carried out in collaboration with Sea Safety Scandinavia Ltd and the Sports Department of the City of Helsinki.

[49] *See°*https://projectbaltacar.eu/, *accessed 19 May 2020.*

[50] *See°*https://www.dalarodykpark.com, *accessed 19 May 2020.*

[51] *Keys D. (2019), Age of Discovery ship found perfectly preserved in Baltic Sea,°see°*https://www.independent.co.uk/news/science/archaeology/shipwreck-discovery-baltic-sea-renaissance-mystery-a9016221.html, *accessed 19 May 2020; Broad W. (2019), A Shipwreck, 500 Years Old, Appears on the Baltic Seabed,°see°*https://www.nytimes.com/2019/07/22/science/shipwreck-archeology-shipwreck.html, *accessed 19 May 2019.*

Easier access to marine information

"The seas are to be transformed into the new highways and industrial areas of the globe," a maritime spatial planning expert reviewed at a European Forum many years ago. Maritime Spatial Planning (MSP) is created as a planning and management tool to steer the use of marine areas in line with the protection of ecosystems and biodiversity and the pursuit of sustainable development. The Member States of the European Union must prepare their MSP plans by 2021. MSP identifies both the impacts and potential of the use of marine areas at an early stage. Cultural tourism plays here an important role in strengthening the Blue Growth, i.e. sustainable exploitation of the seas.

The flagship project of EUSBSR PA Culture, BalticRIM, works for sustainable integration of maritime cultural heritage into the ongoing MSP processes in the BSR (2017-2020). It promotes sustainable Blue Growth based on maritime cultural heritage. The BalticRIM Maritime Cultural Heritage Portal includes maps displaying more comprehensively way maritime heritage elements.[52]

Collection and validation of a maritime knowledge base for the MSP are ongoing in each respective EU-member state. As an example, the Finnish marine information portal gathers marine data on nature, cultural heritage and human activities.[53] The Nordic countries and Estonia have national online registers presenting maritime and underwater cultural heritage. The Finnish Heritage Agency together with respective regional museums prepared an online report with the title 'State of the Art of Finnish Maritime Heritage', which displays the maritime cultural heritage in the Finnish Antiquities' register.[54]

Image 10**:** Concepts like "Baltic clouds" and "Baltic light" describe the vivid sky cape over the Baltic Sea and the variation and intensity of semi-colours created by the interplay of the sky and the sea. Artist colonies came in fashion during the end of 19th century. Even the Baltic Sea coasts hosted numerous colonies, such as Bornholm and Faaborg in Denmark, Önningeby in Åland, Finland, Ahrenshoop, Benz, Hiddensee and Usedom in Germany, Nida in Lithuania and Dalarö in Sweden. Some of these sites are members of the European Federation of Artists' Colonies, euroArt, which was established in Brussels under the auspices of the European Parliament and the European Commission in 1994. Photo by Marianne Lehtimäki. EuroArt, https://www.euroart.eu/en/artists-colonies; Nordic Arists' Colonies 1870-1914, https://www.tandfonline.com

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[52] *See°*https://balticrimdataportal.eu/*, accessed 19 May 2020.*
[53] *See°*https://www.itameri.fi/fi-FI*, accessed 19 May 2020.*
[54] *Finnish Heritage Agency, State of the Art of Finnish Maritime Heritage,°see°*https://www.merialuesuunnittelu.fi/wp-content/uploads/2019/04/Suomen_merellisen_kulttuuriperinn%C3%B6n_tilannekuva_2019-1.pdf*, accessed 19 May 2020.*

Living maritime heritage

There are innumerable maritime activities and attractions; travelling with ferries and boats, rowing, kayaking, surfing, swimming, diving, water- and jet-skiing, fishing, sauna, summer cottages, surfing and other new ways to harness the power of winds and waves from the sea, coastal hiking, climbing and biking trails and beach vacations. During real winters, one can enjoy Ice swimming as well as skating and skiing on ice, and watch stars (particularly from Lighthouses) and Nothern Lights. One can explore the nature, watch wildlife, birds and other flora and fauna, and the traces of Ice Age on the shores of the Baltic Sea, experience Midsummer Fires or Venetian bonfires or other coastal annual festivals. Besides that, there are Baltic Sea role-plays and games, and surely several other creative ways to enjoy the sea. All these activities could be upgraded and linked as tourism products so that they lead to a profound understanding of the state of the Baltic Sea and our own responsible environmental behaviour.

Festivals with the Baltic Sea partnerships and references are numerous. They all could act as signposts for a cultural route dedicated to the maritime heritage, highlighting the cultural significance of the Baltic Sea. For example, there are festivals on historic ships like Hanse Sail[55], Baltic Sail[56], The Tall Ships Races[57], Baltic Sail Riga[58] and Sea Festival in Klaipeda[59]. Rauma Triennale[60], Riga Biennale RIBOCA and Helsinki Biennale[61] are festivals focusing on contemporary art.

The Baltic Sea Festival is dedicated to the protection of the Baltic Sea using the platform of classical music to invite cross-borders stakeholders. The concert venues of the Baltic Sea are in cities around it. Before each concert starts, there are public conversations on current challenges on Baltic Sea protection in front of audiences. Both the conversations and the concerts are streamed live on the website balticseafestival.com as well as displayed on large screens in Berwaldhallen, in Stockholm and the host cities; the Hanaholmen in Helsinki, the Arvo Pärt centre in Tallinn, the national libraries in Riga, Vilnius and the Royal Danish Library in Copenhagen, as well as in Mariehamn on Åland. The partnership of this arrangement displays a remarkable macro-regional gathering and a BSR declaration of will for the Baltic Sea.[62]

Image 11: Helsinki herring fair. Photo by Volker von Bonin by the courtesy of the BSR Working Group on coastal heritage and the Finnish Heritage Agency Photo Archive.

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[55] See°https://www.hansesail.com/, accessed 19 May 2020.

[56] See°https://www.balticsail.info/about, accessed 19 May 2020.

[57] See°https://sailtraininginternational.org/blog/tsr-2021-announcement, accessed 19 May 2020.

[58] See°http://www.rigassvetki.lv, accessed 19 May 2020.

[59] See°https://www.klaipedainfo.lt/en/event/sea-festival-in-2019/date-20190723/, accessed 19 May 2020.

[60] See°https://www.museot.fi/searchmuseums/?museo_id=21709, accessed 19 May 2020.

[61] See°https://noar.eu/new-art-biennales-in-nordic-and-baltic-region-helsinki-biennale-2020-is-a-true-trip-into-a-wilderness/, accessed 19 May 2020.

[62] Hanaholmen in Helsinki, the Arvo Pärt Centre in Tallinn, the national libraries in Riga, Vilnius and the Black Diamond/Royal Danish Library in Copenhagen, Baltic Sea Foundation and ReGeneration, Södertörn University, Artipelag in Gustavsberg, Voksenåsen in Oslo and Nordens Hus in Reykjavik, World Wildlife Fund and the Raoul Wallenberg Academy. The event held in 2019 got support also from the Nordic Council of Ministers' Office in Latvia, °see°https://www.berwaldhallen.se/en/balticseafestival, accessed 19 May 2020.

The Baltic Sea connects – from historic sea itineraries to popular ferries

The oldest existing description of a sailing route in the Baltic Sea was written down in the 13th century. This King Valdemar's sailing route is a description of the water route from Blekinge via Strait of Kalmar to Stockholm, and further via Åland Archipelago to Tallinn. Probably King Valdemar's sailing route went along prehistoric sailing routes. The text lists several places, which are situated close to the coast of the mainland, favouring the use oars than sail. The itinerary is partially impossible to follow today due to the land rise around the Baltic Sea. This itinerary is preserved in handwriting called Liber Census Daniae (*Kung Valdemars jordebog*), which is kept in the National Archives of Denmark. There is a simultaneous and similar description in the same Domesday book, which guides the seafaring pilgrimage on his way to Jerusalem from the Danish island of Ribe.[63]

The Viking Routes and Hansa Route are among the oldest Cultural Routes of the Council of Europe, presenting the most iconic heritage of the BSR. They have rich maritime contexts, although they seem to run more like a network of destination. The Viking is a global brand, which puts the BSR on a map of the globe. Finland's share of the St Olav ways titled as St Olav Waterways demonstrates the connecting nature of the Baltic Sea. These well-established routes could offer peer support to the creation of a BSR maritime route. Close cooperation would enhance understanding of the common cultural space, gathered together by the Baltic Sea.[64]

Sustainable travelling

A study on the environmental impact of the different modes of transport within the tourism sector was released on the side-lines of the 2019 United Nations Climate Change Conference. This study estimates that by 2030, transport-related emissions from tourism will comprise 5.3 per cent of all man-made carbon dioxide emissions.[65] Large cruise ships are problematic because of their direct negative environmental impact and their limited positive economic benefits for the local economy. [66] Fortunately, many smaller passenger ferries cross the Baltic Sea, between all countries along its coastlines.

Eurovelo bicycle routes numbers 9 (Baltic-Adriatic) and 10 Baltic Sea Cycle Route, as well as 13, Iron Curtain Trail, tangent the coastal BSR.[67] Utilizing this infrastructure would be one of the key factors for a sustainable route profile.

Image 12: Recreation in the waterfront of Helsinki April 2020. Photo by Marianne Lehtimäki

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[63] *Zwick D. (2014), Auf den Spuren des ältesten See-Itinerars der Ostsee. Eine archäologische Zeitreise, in : Gestrandet – versenkt – versunken. Faszination Unterwasserarchäologie, Neumünster, Wachholtz, p. 192-215 ; Zwick D. (2017), Maritime Logistics in the Age of the Northern Crusades (Dissertation), University of Kiel, p. 55-64.*
[64] *See°https://www.coe.int/en/web/cultural-routes/about, accessed 19 May 2020.*
[65] *Transport Related CO2 Emissions of the Tourism Sector report,°see°https://news.un.org/en/story/2019/12/1052791, accessed 19 May 2020.*
[66] *Cruise Ship Report Card,°see°https://foe.org/cruise-report-card/, accessed 19 May 2020.*
[67] *See°https://en.eurovelo.com/, accessed 19 May 2020.*

II. ACTORS, NETWORKS AND ORGANISATIONS

The actual developers of the route concept are central actors and decision-makers on the thematic concept and structure of future route management. Creation of a cultural route requires, besides enthusiasm and expertise, determination and perseverance. In the study, a route association composed of maritime museums, World Heritage Sites and Lighthouse associations is proposed as an example of a solution providing these qualities. A combination of a private-public partnership with NGOs and established sites, strengthened by local tourist organisations, would address the principles of Multilevel Governance of Sustainable Development.[68]

Lithuania has been the longest-standing EPA member in the Baltic Sea Region. It has developed a national strategy to promote and coordinate preparation moreover implementation of cultural routes on European, BSR, national as local levels. Germany is a well-established EPA-country, where each State (Land) is in charge of its cultural policies. Poland, Finland, Latvia and Sweden are recent EPA member countries. They all are in the process of developing national cultural route policies and ways to educate politicians, policymakers, regional developers and route operators.[69]

The cultural route is a comprehensive and sustainable approach to utilize cultural assets and provide benefits to local inhabitants. The activities enhance the values of the Council of Europe but can also be used as a tool for local and regional development as a common macro-regional approach.[70]

Cultural routes could be used as tools for implementing macro-regional objectives. Coordinators of the EUSBSR PA tourism and EUSBSR PA Culture, as well as HA Capacity, are here the key actors, who can facilitate creation of BSR networks. They can assist the actors with strategic choices of actions and building up projects eligible for funding. The operation of the cultural route should be acknowledged by the EU financing mechanism.

There is cooperation in tourism in the southern part of the Baltic Sea, between Mecklenburg-Vorpommern, Schleswig-Holstein, Poland and even Denmark. For example, the following projects are implemented in international partnerships based on the cultural heritage of the region:

- *RECREATE - Revitalisation of the European Culture Route in the South Baltic Area - Pomeranian Way of St. James*
- *Biking South Baltic! Promotion and development of the Baltic Sea Cycle Route (Route No. 10) in Denmark, Germany, Lithuania, Poland and Sweden*
- *Fish Markets - Small coastal fishery and its heritage as significant potential for tourism destination development*
- *BALTIC STORIES - Professionalization of events for culturally embedded and sustainable tourism development of destinations in South Baltic region*
- *Baltic Heritage Routes. Development of Heritage Tourism Infrastructure in the South Baltic Area.[71]*

There are less visible results on tourism cooperation targeting all the EU countries of the BSR. According to the EUSBSR, and particularly EUSBSR PA Tourism, the BRS should be promoted as one brand and destination, built on sustainability as well as on cultural assets and nature. The Baltic Sea Tourism Forum in 2017 stressed to the engagement of the public institutions and administrations, in terms of political commitment to support the entire process. It was stressed that transnational and European thematic

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[68] *The multilevel governance of Sustainable Development Goals,°see°*https://www.oecd-ilibrary.org/urban-rural-and-regional-development/a-territorial-approach-to-the-sustainable-development-goals_b453ded2-en*, accessed 19 May 2020.*

[69] Council of Europe, *Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR). Creation of New Cultural Routes and Strengthening of Certified Cultural Routes*, Helsinki, 2019.

[70] *See°*https://www.coe.int/en/web/cultural-routes/eu-jp-2017-20*, accessed 19 May 2020.*

[71] Council of Europe, *Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR). Creation of New Cultural Routes and Strengthening of Certified Cultural Routes*, Helsinki, 2019.

networks dealing with sustainable tourism, cultural routes, protected areas and parks, creative and cultural industries clusters should be invited to take part to sustainable tourism activities on BSR level.[72] The current international conventions and recommendation as well as several national policies highlight the broad concept of culture and cultural heritage. They encourage participation, diversity, intangible heritage; all aspects widely approved by the heritage sector.[73] All these aspects should and could be considered in the new maritime route.

There are also other supporting structures. Northern Dimension Partnership on Culture (NDPC) promotes the development of creative industries in that area, where even Russia is included.[74] One of the current three priorities of the Council of the Baltic Sea States (CBSS) is to enhance regional identity.[75] A BSR Maritime Cultural Route would implement this objective both inside the region, among the involved citizens and visitors, as well as an ingredient of building a macro-regional brand of cultural assets.

Several influential foundations are focusing on the Baltic Sea and BSR maritime issues to be considered, when mapping further central BSR stakeholders for a maritime heritage cultural route. All BSR countries have research institutions and universities, which have specialised to the Baltic Sea, its nature, history, and heritage, as well as sociological, economic and environmental challenges of the BSR.

The earlier mentioned Working Groups on Underwater Heritage and Coastal Heritage could assist with substantial support. These working groups share the common objective of the sustainable exploitation of maritime cultural heritage.[76]

We need to make the cultural significance of the seas visible to enhance the strengthening of environmental awareness. A global initiative is the United Nations Decade of Ocean Science for Sustainable Development (2021-2030). The Route could implement the objectives of the Decade and gather stakeholders around a common framework focusing on the Baltic Sea:

- A Safe sea
- A Sustainable and Productive sea
- A Transparent and Accessible sea
- A Clean sea
- A Healthy and Resilient sea
- A Predicted sea[77]

The BSR approach could add to these objectives enhancing the common Baltic Sea managed with sustainable culture.

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[72] *See°https://bstc.eu/bstf, accessed 19 May 2020.*

[73] Council of Europe, *Consultation on Cultural Routes in the Baltic Sea Region (EUSBSR). Creation of New Cultural Routes and Strengthening of Certified Cultural Routes*, Helsinki, 2019.

[74] *See°https://www.ndpculture.org/ndpc, accessed 19 May 2020.*

[75] *See°https://www.cbss.org/, accessed 19 May 2020.*

[76] *See°https://baltic-heritage.eu/, accessed 19 May 2020.*

[77] *See°https://en.unesco.org/ocean-decade, accessed 19 May 2020.*

IV. RECOMMENDATIONS

The EUSBSR objectives place culture as a tool for social cohesion and economic development for global competiveness, as well as content driver for branding of the region. However, the core challenge seems to be that both the cultural and tourism sectors' approaches and projects are not related nor integrated to larger BSR development programs, processes or projects. It seems that this applies to all levels of governance. Many steps are needed across the BRS to make a change. These recommendations formulate some of the most obious ones.

On the BSR level related to the relevant macro-regional structure:

✓ Regional cooperation networks and financial programs should acknowledge the Council of Europe Cultural Routes' activities. These organisations should facilitate cultural routes linking their activities to regional development, and enhancing their network, outreach, competence development and implementation at BSR level.

✓ Sustainability is the key to be taken into consideration when defining a brand for the Baltic Sea Region. The process would need establishment of a cluster of Cultural Routes in the BSR linked to the EUSBSR, involving PA Culture, PA Tourism and HA Capacity and relevant macro regional stakeholders.

EUSBSR PA Tourism and national tourism promotion organisations:

✓ Should map and prioritise BSR tourism target, taking into consideration a comprehensive concept of culture for BSR heritage promotion.

✓ A broad concept of culture expands cultural phenomena and spaces, including understanding and interpretation of cultural environments and landscapes. This concept of culture enhances collaboration with designated cultural environments, meaningful local places and nature.

BSR EPA Member countries:

✓ Should use their influence, together with other BSR and macro-regional cultural actors, for enhancing the implementation of the concept of Council of Europe Cultural Route as one of the tools for implementing BSR development objectives.

✓ Should map and prioritise local and national development targets, actors and measures and search for joint approaches. Particularly, for this purpose, BSR EPA member countries should conduct an inventory national consultation to promote Blue Growth by cultural tourism on the local level.

Actors for a Council of Europe BSR cultural route on maritime heritage:

✓ As one option for a route management structure, the study proposes a combination of BSR (maritime and ordinary) museums, World Heritage Sites and Lighthouses enriched with maritime activities focusing on distributing information about Baltic Sea as a natural

and cultural phenomenon. The Partnership of the route association should be open to archaeological sites, museums, villages and towns as well as NGO associations.

✓ The maritime cultural route displays a broad idea of culture and cultural environment, enhancing the concept of culture of sustainable development. Accordingly, a variety of public and private sectors and NGOs should be involved in the route activities.

✓ Partnerships with ferry-lines, cycling associations and local small-scale tourism entrepreneurs should be favoured, enhancing visitors' close relation to the sea and coastal areas.

✓ The route should bring together existing coastal attractions and destination with maritime activities and assets outside the metropolitan areas, off-the-beaten-track areas.

✓ Protecting the Baltic Sea should be implemented in conjunction with the development of tourism activities in line with a sustainable culture.

✓ To consider innovative ways of involving creative and contemporary cultural actors and institutions.

✓ Activities should focus on involvement and participation. Different ways of supporting the local economy should be prioritised and tested as pilots for other cultural routes.

✓ The history of climate change is visible in the coastal areas and bottom of the Baltic Sea. The Route could promote the BSR as a macro-region, where a common operational culture is being built to mitigate climate change by implementing sustainable thematic tourism on maritime heritage as a BSR approach.

✓ The Baltic Sea could serve as a prominent pilot area for this kind of joint approach, as mentioned even earlier in this study. Regarding the rich cultural heritage of the Baltic Sea, there are several ongoing processes elaborating data and opening access for Blue Growth initiatives, both regarding the coastal and the underwater heritage. These should be used to facilitate the process of monitoring and creating indicators of sustainability.

✓ Collaboration with other cultural routes would create peer support and build synergies.

✓ The Maritime Heritage Cultural Route should inspire us all to protect and enjoy the Baltic Sea.

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ANNEXES OF MARITIME HERITAGE ROUTE IN THE BALTIC SEA REGION

Annex 1 Reference list of maritime attractions

Denmark		• The Maritime Museum of Denmark in Helsingør
		World Heritage Site: ○ Kornborg Castle
		Examples of other maritime cultural attractions: ○ Coastal artists' colonies of Bornholm ○ Faaborg
		Major islands: ○ Fyn ○ Vendsyssel-Thy ○ Zealand
Estonia		• The Maritime Museum of Estonia in Tallinn
		World Heritage Site: ○ Historic Centre of Tallinn
		Examples of other maritime cultural attractions: ○ Pärnu bath resort
		Major islands: ○ Hiiumaa ○ Saarland
Finland		• Maritime Centre Vellamo in Kotka • Forum Marinum Maritime Centre in Turku • City Museum of Raahe
		World Heritage Site: ○ Forthreess of Suomenlinna ○ Old Rauma
		Examples of other maritime cultural attractions: ○ Helsinki underwater park Kronprins Gustav Adol ○ Coastal artists' colonies of Önningeby in Åland
		Major islands: ○ Autnomous Åland Islands of Finland

Germany		• Free Hanseatic City of Bremen

		Mecklenburg-Vorpommern:
		   o Marinemuseum Dänholm Stralsund
		   o Shipbuilding and Seafaring Museum Rostock

		World Heritage Site:
		   o Old cities of Stralsund
		   o Wismar

		Examples of other maritime cultural attractions:
		   o Coastal artists' colonies of Ahrenshoop
		   o Benz, Hiddensee & Usedom, Zingst & Warnemünde resorts

		Major islands:
		   o Rügen
		   o Usedom

		Schleswig Holstein:
		World Heritage Site:
		   o Lübeck
		   o Archaeological Border complex of Hedeby & Danevirke

		Example of other maritime cultural attraction:
		   o Gömitzer bath resort
		   o Kiel Maritime Museum

Latvia		• Ainaži branch of museum • Museum of the History of Riga and Navigation
		World Heritage Site: o Historic Centre of Riga
		Example of other maritime cultural attraction: o Jūrmala bath resort
Lithuania		• The Lithuanian Sea Museum in Curonia
		World Heritage Site: o Curonian Spit
		Example of other maritime cultural attraction: o Costal artists' colonies of Nida
Poland		• Polish National Maritime museum in Gdansk

		World Heritage Site:
		   o Castle of the Teutonic Order in Malbork
		   o Town of Memory and Freedom (Gdansk)
		Example of other maritime cultural attractions:
		   o Spa resorts in Kołobrzeg, Ustonie Morskie and Sopot

Sweden

- Vasa Museum
- Swedish Naval Museum
- VRAK – Museum of Wrecks

World Heritage Site:

- Öland
- Visby
- Luleå Church Town of Gammelstad
- Naval city of Karlskrona
- Hälsingland Timber Houses

Examples of other maritime cultural attractions:

- Dalarö Dive Park
- Coastal artists' of Dalarö

Major islands:

- Gotland & Öland

Annex 2 Ferry companies operating in the Baltic Sea

Birka Cruises:
- Stockholm (Sweden) – Marienhamn (Åland)

Eckerö line:
- Operates a 2000-passenger ferry
- Tallinn (Esonia) – Helsinki (Finland)
- Grisslehamn (Sweden) – Eckerö (Åland)

Tallink/Silja:
- Sweden – Finland & Baltic states

St. Peter Line:
- Two ships run between Stockholm – Helsinki – Tallinn & St. Petersburg (Russia)

Viking Line:
- Sweden – Finland & Tallinn

Wasaline:
- Vaasa (Finland) – Umeå (Sweden)

Bornholmer Færgen:
- Germany – Sweden – mainland Denmark & Bornholm/ Rønne

DFDS Seaways:
- Kiel (Germany) – Karlshamn (Sweden) – Copenhagen (Denmark) & Klaipėda (Lithuania)

Kołobrzeska Żegluga Pasażerska:
- Kołobrzeg (Poland)–Bornholm/Nexø (Denmark)

Polferries:
- Świnoujście–Copenhagen
- Świnoujście–Ystad,
- Gdańsk–Nynäshamn/Stockholm

Scandlines Denmark:
- Sweden – Germany & Latvia

Stena Line:
- Poland – Sweden – Germany – Denmark & Norway

TT Line:
- Travemünde – Rostock (Germany) – Trelleborg (Sweden)
- Klaipėda – Trelleborg

Unity Line:
- Świnoujście (Poland) – Trelleborg & Ystad (Sweden)

Finnlines:
- links most countries with Baltic ports
- Longest ferry trip on Baltic Sea – two-and-a-half-day cruise
- Lübeck – St. Petersburg via Sassnitz & Ventspils

Annex 3 Criteria for Council of Europe Cultural Route certification

The development of a Cultural Route requires the following steps:

1. Defining a theme that is representative for European values;

2. Identifying heritage elements that can involve tangible (sites, monuments, etc.) and intangible elements (traditions, folklore, customs, etc.);

3. Creating a European network with legal status of at least three European countries that will be in charge of the Route;

4. Coordinating common activities in the main fields of activities;

5. Creating common visibility to ensure recognisability and coherence of the Cultural Route across Europe.

Requirements to be considered eligible for certification:

1. be representative of European values and common to at least three countries of Europe;

2. be researched and developed by groups of multidisciplinary experts from different regions of Europe;

3. be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe;

4. present opportunities of cultural and educational exchanges for young people;

5. allow the development of initiatives and exemplary projects in the field of cultural tourism and sustainable cultural development;

6. lend itself to the development of tourism products in partnership with tourist agencies and operators.

Priority Fields of Action
The themes must pertain to the following fields of action in order to be eligible:

1. Cooperation in research and development

In addition to showcasing the values that are shared by several European countries, the projects must play a unifying role and bring together dispersed knowledge about their theme. They need to illustrate the development of European values and their varied forms across Europe. The themes also need to lend themselves to research on both a theoretical and a practical level.

2. Enhancement of memory, history and European heritage

The projects must enhance tangible and intangible heritage, explain their historical significance, contribute to raising awareness on the concept of heritage and heritage protection, as well as being able to highlight similar heritage in different regions of Europe. They're also required to identify heritage sites and monuments that are not typically affected by tourism, which particularly includes rural areas.

3. Cultural and educational exchanges for young Europeans

These projects also need to be tailored towards young people by organizing activities and promoting exchanges that develop the concept of European citizenship. They need to encourage contacts between young people from different social and cultural backgrounds, with a focus on real and personal experiences and cooperation with educational institutions.

4. Contemporary cultural and artistic practice

The project's activities should, in a multidisciplinary and intercultural perspective, give rise to debate and exchange between different cultural and artistic expressions and highlight the most innovative and creative practices, whether they belong to the field of the visual arts, the performing arts, creative crafts, architecture, music, literature or any other form of cultural expression. At the same time, they should encourage activities which explore the links between heritage and contemporary culture.

5. Cultural tourism and sustainable cultural development

The project should sensitize its public to heritage protection and its impact on regional sustainable development. It should involve local, regional, national and international actors, such as public organisations and small and medium-sized enterprises. Furthermore, it should promote dialogue between urban and rural regions as well as open up possibilities for cooperation between Europe and other continents, with a view to fostering the development of quality tourism with a European dimension.