

# CULTURAL TOURISM MANUAL



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*"Men require of their neighbours  
something sufficiently akin to be understood,  
something sufficiently different to provoke attention,  
and something great enough to command admiration."  
T.S Eliot, Towards the Definition of Culture (1948)*

# INTRODUCTION

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When the Cultural Tourism 2011 project was launched by The Centre of Expertise for Tourism and Experience Management (OSKE) in Turku, beside the two European Capitals of Culture in 2011 in the Baltic Sea area - Turku and Tallinn – and their cultural tourism cooperation it also was obvious, that in a wider context and longer perspective the project and its outcome could and would be used to build up a permanent regional – BSR - image that has until now been missing due to the undeveloped collaboration of the actors of tourism and culture, lack of product groups as well as customer, marketing and product planning know-how.

Also - the European Council adopted in October 2009 the Strategy for the Baltic Sea Region along with an Action Plan covering the entire Baltic Sea Region, designed to tackle remaining problems in all areas, including tourism, as the policy makers have realized the significance that tourism has in maintaining and reinforcing the attractiveness of the Baltic Sea Region.

The successful implementation of the Baltic Sea Action Plan depends to a large extent on the commitment of the stakeholders in the region. This is especially true for the tourism sector which is economically important and where diverse economic, structural and environmental interests meet. Keeping the above in mind, the present manual was also created not just for the project and to be used within the project, but as a tool to be used in the post-project mission-BSR cultural tourism stakeholder networking.

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• LAULUPIDU • Estonian Song Festival, Tallinn, Estonia







# CULTURAL TOURISM – DEFINITION & CONCEPT

## DEFINITION

Eurostat: "All cultural activities undertaken by visitors and the supply of products for cultural visitors during their visit."

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1. Movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages".
  2. All movements of persons, ..... because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters".  
(UNWTO1985).
- 

McIntosh and Goeldner (1986): All aspects of travel, whereby travellers learn about the history and heritage of others or about their contemporary ways of life or thought.

ATLAS (The Association for Tourism and Leisure Education)

Conceptual Definition "The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs".

Technical Definition "All movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence".

ETC/UNWTO city tourism study:

- (1) the movement of persons to cultural attractions in cities in countries other than their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs;
- (2) all movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama to cities outside their normal country of residence. In order to structure the way cities can be looked at as destinations for cultural tourism a framework has been developed based on the predominant (cultural) product of a place and the type of place, such as village, town, city and metropolis.

The European Cultural Tourism Network (ECTN) tried to squeeze the duality into one, but rather long, definition: 'Cultural tourism can briefly be defined as tourism based on local and regional cultural resources. These include cultural traditions, language, history, cultural landscapes, built environment, archaeological sites, museums and cultural activities such as festivals, galleries, arts attractions, theatres but also attractions related to primary production, crafts, manufacturing, social history and life.

Cultural tourism is related to human activities and history in a broad sense.'

UNESCO Baltic Cultural Tourism Policy Paper, Estonian, Latvian, Lithuanian National Commissions for UNESCO 2001-2003: „Travel concerned with experiencing cultural environments, including landscapes, the visual and performing arts, and special (local) lifestyles, values, traditions, events as well as other ways of creative and inter-cultural exchange processes.“

“Cultural Tourism embraces the full range of experiences visitors can undertake to learn what makes a destination distinctive – its lifestyle, its heritage, its arts, its people – and the business of providing and interpreting that culture to visitors” (Commonwealth of Australia, Creative Nation, 1994). The Irish have specified, that this definition was chosen for the following reasons:

- 
- It is holistic, and captures the full scope of activities and interests that might be pursued by tourists in this area.
  - It is written from the perspective of demand – i.e. considering the experiences visitors can undertake – as opposed to supply.
  - It reflects the importance of providing access for visitors to culture and also interpreting it in ways that are usable for the visitor.
- 

## **CONCEPT**

The natural and cultural heritage is a material and spiritual resource, providing a narrative of historical development. It has an important role in modern life and should be made physically, intellectually and/or emotively accessible to the general public. Programmes for the protection and conservation of the physical attributes, intangible aspects, contemporary cultural expressions and broad context, should facilitate an understanding and appreciation of the heritage significance by the host community and the visitor, in an equitable and affordable manner.

Tourism in its widest sense has long mobilised culture as a central means to make sense of the ‘other’ and to make the ‘other’ visible. Poets, artists, administrators, academics and travel writers have often used very elaborate systems of sub-categories to translate and make meaningful the social life of peoples visited or otherwise encountered.

Such categories typically include fields such as geography, history, demography, politics, kinship, festivity, economy, arts, architecture, literature, music, religion, and gastronomy. Similarly, archaeologists and historians have used similar categories to study the social life of ancient and past cultures and ways how cultural contact and creativity transformed social life.

Culture has always been a major object of travel, as the development of the Grand Tour from the 16th century onwards attests. In the 20th century, some people have claimed, culture ceased to be the objective of tourism: tourism is now culture.



Cultural attractions play an important role in tourism at all levels, from the global highlights of world culture to attractions that underpin local identities. Culture is sometimes today even seen as the salvation of tourism. In view of the importance of tourism in the economy of so many countries, therefore, it is hardly surprising that cultural tourism has become one of the most popular forms of tourism with policy makers at the early stages of the 21st century:

- 
- Cultural tourism contributes to economy and social development.
  - Cultural tourism contributes to cultural and historical heritage.
  - Cultural tourism contributes to identity and image building.
  - Cultural tourism contributes to crossing intercultural barriers.
  - Cultural tourism contributes to ... culture and tourism.
  - Culture and tourism – increasingly intertwined.
- 

From sites and monuments to creativity

The early approaches to the relationship between tourism and culture tended to be based on the “sites and monuments” approach, where the cultural attractions of a country or region were basically seen as the physical cultural sites which were important for tourism.

Gradually, however, a broader view of culture in tourism emerged, which included the performing arts, crafts, cultural events, architecture and design, and more recently (around 2005), creative activities and intangible heritage.

By now in many destinations, the “creative industries” or the “cultural industries” have been identified as having an important relationship not just with culture, but also with tourism.

Creativity has become a more important element in regional development strategies because:

- 
- The rise of the symbolic economy privileged creativity over cultural products.
  - Regions and cities have increasingly used culture as a form of enhancement and therefore need to find new cultural products to create distinction in an increasingly crowded marketplace.
  - Destinations which lack a richly built heritage need to find new means of competing with those that do.
- 

Cultural tourism strategies have been supplemented by creative tourism products in many destinations, emphasising intangible and symbolic elements of regional culture, such as the “buzz” of particular destinations, the local art “scene”, nightlife, ethnic quarters and local gastronomy.

As can be concluded from the relationship between cultural and creative forms of tourism provided by Richards and Wilson below, we are in the business, which is shifting from the passive presentation of past and present by the supply towards the active skill development by the demand.

The relationship between cultural and creative forms of tourism.

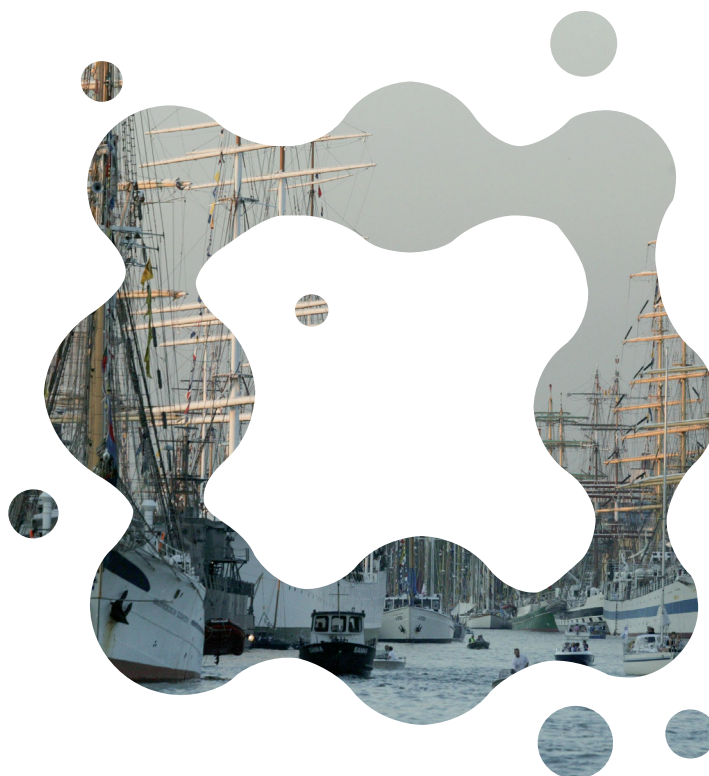
	Primary time focus	Primary cultural focus	Primary consumption focus	Primary learning focus
Cultural tourism	Past and present	High culture, popular culture	Product, process	Passive
Creative spectacles	Present	Arts, performance	Performance	Passive
Creative spaces	Present and future	Arts, architecture, design	Atmosphere	Interactive
Creative tourism	Past, present, future	Creative process	Experience, co-makership	Active skill development

Developing creativity in tourist experiences: A solution to the serial reproduction of culture? Greg Richards, Julie Wilson, Tourism Management 27 (2006)

In order to make sense between the two levels of definition provided earlier and the present duality of cultural and creative tourism, we suggest to see it as a combination of two circles.

The inner circle or the core, represents the primary elements of cultural tourism, which can be broken up into heritage tourism (artefacts of the past) and arts tourism (contemporary cultural production).

The outer circle represents the secondary elements of cultural tourism which can be divided into two elements again – lifestyle (for example cuisine) and creative industries (for example design).



# CULTURAL TOURISM 2011 – DEVELOPING CULTURAL TOURISM AS A JOINT NETWORK IN EUROPEAN CAPITALS OF CULTURE 2011

**PROGRAMME:** The Central Baltic INTERREG IV A Programme 2007-2013, Southern Finland - Estonia Sub-programme

**PRIORITY:** Economically competitive and innovative region

**DIRECTION OF SUPPORT:** Creating and supporting innovative and competitive environments

The project was launched by The Centre of Expertise for Tourism and Experience Management (OSKE) in Turku keeping in mind the following: In 2011, there were two European Capitals of Culture in the Baltic Sea area: Turku and Tallinn. 2011 could be used to build up a permanent regional image that has until now been missing due to the undeveloped collaboration of the actors of tourism and culture, lack of product groups as well as customer, marketing and product planning know-how.

Turku and Tallinn are stronger together and cross-border cooperation is a condition of success. The target was to take advantage of this unique possibility to unite the cultural resources of the two Baltic Sea cities into one interesting, high-class category. The project created a new kind of interactive model for marketing based on culture.

Cultural Tourism 2011 enhanced collaboration and the creation of new culture-based quality tourism products and, in this way, increased the number of foreign tourists in the Turku and Tallinn regions. This included a study of the experiences of the visitors and organising training for the service producers. Through a joint product development, the project created an attractive and interesting product combination for the European market to join the two cities.

In a nutshell the aim of the project was:

- to join together the actors of culture and tourism in Turku and Tallinn
- to create new customer friendly services and product combinations
- to build up permanent cooperation network between Turku and Tallinn
- to increase accessibility and sustainability in products and services
- to generate identical and quality service culture in Turku and Tallinn
- to enhance know-how of the service providers

## **LEAD PARTNER:**

City of Turku, Turku Touring, Finland (Turku)

[www.culturaltourism2011.kultuurikatel.ee](http://www.culturaltourism2011.kultuurikatel.ee)

The contact information given here is valid until the August 2012. After that all the project information will be available with relevant contact links at [www.kulmat.fi/tool](http://www.kulmat.fi/tool) and [www.culturaltourism2011.kultuurikatel.ee](http://www.culturaltourism2011.kultuurikatel.ee)

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• CHEF'S IN THE KITCHEN •



CULTURAL  
TOURISM  
2011



## WP 2 NETWORKING AND PRODUCT DEVELOPMENT

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### **STRATEGIC FOCUS:**

Responsible for the increased cooperation and know-how in product development of the partners

### **PLANNED RESULTS:**

Creating a permanent network between the culture tourism operators, and new kind of products based on culture and tourism. The first joint cultural tourism products were presented at MATKA2011 in Helsinki.

### **THE PRODUCTS CREATED**

#### **DESIGN & ARCHITECTURE**

The varied artistic scene, as well as interesting architecture in both cities, has lots of stories to tell. Meet local artists, peek behind-the-scenes, participate hands-on in workshops, and take advantage of some of the best design shopping opportunities.

2 days in Turku - "Turku on Fire", "Traditional Handicrafts to Modern Innovative Design"

2 days in Tallinn "Architecture tour", "Tracing Design", "Test your own creativity"

#### **MODERN LIFE IN HISTORICAL CITIES**

Turku's Castle and Tallinn's Old Town are well known landmarks, but there is much more to these cities than their historical legacy. Active experiences, new attractions and exciting events in both Tallinn and Turku showcase the contrasts of old and new.

2 days in Tallinn "The Cultural Kilometre", "Ice & Art on Old Town wall", "Spirit of Survival"

2 days in Turku "Turku Life from the 16th to the 21st century", "Archipelago Stories".

#### **FACING THE SEA**

Both Tallinn and Turku are bound by the sea and greatly influenced by their seaside location. Turku has its fabulous archipelago and the River Aura, and in Tallinn, one of the main initiatives of the Cultural Capital year is to open up the city to the sea again.

2 days in Turku "From the River Aura to the Sea by Bike & Bus", "A Day in the Archipelago".

2 days in Tallinn "Seaside Stories", "Views from the top under KGB watch", "Bike your way around"

#### **FOOD CULTURE**

With the emphasis on fresh and pure ingredients, Estonian and Finnish cuisine is hip and modern whilst at the same time deeply rooted in traditional values. Come and see how the food is locally grown, learn to bake traditional pastries, or prepare lunch for yourself with a professional chef.

2 days in Tallinn "Gastronomic tour – cheese & cheers!", "Estonian food & drinks – culinary adventure through time", "Cooking course with Estonian chef"

2 days in Turku "Finnish Food Experience", "Dinner at Farm", "Near Food – Slow Food"

# WP 3 OVERALL SERVICE CHAIN NETWORKS AND PRODUCT DEVELOPMENT

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## **STRATEGIC FOCUS:**

- Responsible for survey of the various phases of the service chain using as a model the experiences of the tourists

## **PLANNED RESULTS:**

- As a results of WP 3 the comprehensive travel experiences of the customer will be better. The result will be a functioning all-in service chain starting from the destination to the follow-up marketing.
- Based in service chain survey the project creates tools to better service, gives tools for gathering customer experiences, feedback and demand for basis product development process.

## **SERVICE CHAIN**

### **ISSUES MAPPED:**

- Advance information provided for the visitors
- Reservation methods
- Guidance information for the visitors at the site
- Building up the tension before actual experience
- The first experiences on arrival
- Service process during the visit or event
- Feelings, memories and keepsakes after the visit
- After sales/post visit marketing

### **KEY PRINCIPLES:**

- Put yourself in the role of a customer or a visitor. What is the impression of the service chain?
- Identify the most crucial service chain point(s) you need to improve
- Bring up the question or the service chain element you feel is the weakest link
- In a general coaching session you need to find with the consultant's assistance some good ways to improve the service chain
- Focus on the improvement, test it internally, use some trusted clients to make service chain better

# WP 4 RESEARCH AND MAPPING

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## **STRATEGIC FOCUS:**

- Responsible for the gathering of the background information

## **PLANNED RESULTS:**

- To get the background information and material for the planning and development work
- To create a quality method of measuring the effects of the project to be used in the further project activities as well

#### **METHODS:**

- Mapping and surveys, gathering expertise and best practices and benchmarking

#### **BENCHMARKING**

In order to implement the benchmarking 26 destination sites (London, Dublin, Berlin, Bergen, Liverpool, Hamburg, Gothenburg, Helsinki, Vienna, Oslo, Tallinn, Copenhagen, Stockholm, Nice, Paris, Malmö, Gdansk, Rotterdam, Ruhr, Istanbul, Riga, Pecs, Brugge, St.Peterburg, Turku and Edinburgh) were checked according to 25 criteria (Search, Slideshow, Hotel booking, Web-TV/Video/photo, Social medias, Themes, Packages/Services, e-newsletter, RSS, Flickr, TripAdvisor/VirtualTourist, User account, Content/blog, Packaging, Webcam, Tags, Fun, games, comp, e-Shop, 360° view and e-Catalogue)

- 
- As far as the most popular applications were concerned – Search, Slideshow, Hotel booking were the top three being followed by Web-TV/Video/photo, Social medias, Themes, Packages/Services and e-newsletter.
  - Dynamic packaging as such did not perform well by scoring only 3.5 and in the related category – bookable services – Hotel Booking and Packages/Services – did considerably better. Dynamic packaging was available at Bergen, Hamburg, Oslo, Gothenburg and London sites.
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After that it was decided, that the actual destinations to learn from during the benchmarking trip would be Bergen and Liverpool, which were visited by the project delegation in October 2010 – one day each with relevant visits to umbrella organisations (destinations and ECOC) and cultural tourism sites.

## **WP 5 INNOVATIVE MARKETING**

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#### **STRATEGIC FOCUS:**

- Responsible for benefiting the cultural substance of the Turku and Tallinn Twin City-marketing.

#### **PLANNED RESULTS:**

- Cultural tourism products are developed in an advanced manner and delivered through experience to the target audience in a positive and innovative way.

#### **OVERVIEW OF THE CONTENT:**

- Marketing strategies for international markets: testing and finding the best ways how to culture and be used effectively in creating image of the country and region. Creating new innovative ways and medias.



## MEDIA & MARKETING PLAN

### MARKETS

Based on the overnights in Tallinn the main tourist markets targeted in the present project amount to 71.5% :

Finland 40%  
Domestic 11%  
Russia 8%  
Germany 5%  
Sweden 5%  
Latvia 2.5%

Based on the overnights in Turku the main tourist markets targeted in the present project amount to 87.3%:

Domestic 77%  
Sweden 5%  
Russia 2.3%  
Germany 2%  
Estonia 1%  
Latvia 0.2%

Based on the overnights in Tallinn and Turku the main tourist markets targeted in the present project amount to 79.4%:

Finland 58.5%  
Domestic 44%  
Estonia 6%  
Russia 5.2%  
Sweden 5%  
Germany 3.5%  
Latvia 1.35%

Based on the above numbers the key markets to be targeted jointly by Tallinn and Turku are Sweden and Germany.

### THE PRIMARY TARGET GROUPS ARE AS FOLLOWS:

Target groups and segments	Sex	Age	Social group	Region	Interest	Channel
<b>Germans</b> I. WHOPs II. DINKs III. PFPs	50:50	40-60 25-39	Highly educated, High earners Office workers, Specialists Students	Berlin & Brandenburg North (Hamburg, Bremen, Schleswig-Holstein, Nieder-sachsen, Mecklenburg- Vorpommern, Sachsen-Anhalt) South Bayer Baden-Württemberg	Food Walking (German history and sites) Seeing sights/ attractions Museums Exhibitions Lifestyle Arts Design Events Monuments/ sights Shop	Internet FR Guidebooks TA Press BTI
<b>Swedes</b> I. WHOPs II. DINKs III. PFPs	Men	40-54 25-39	Mid- to higher income Higher education Skilled workers Top managers Leading specialists	Greater-Stockholm	Food Shopping Walking Events Arts Lifestyle Design Museums Exhibitions	Previous visit FR Internet

### SEGMENTS RELATED TO TARGET GROUPS

The primary segments in relation to CT2011 primary markets and target groups are WHOPs and DINKs.

The secondary segments in relation to CT2011 primary markets and target groups are PFPs and AFs.

- WHOP - Motivated or inspired WHOPs - wealthy healthy older people - plenty of time – and money
- DINK - Motivated or inspired DINKs - double income, no kids
- AF - Inspired Active Families AFs – experiencing, together
- PFP - Pre-Family Professionals

### MARKETING METHODS AND CHANNELS

Keeping in mind the limitations related to CT2011 marketing budget and specific product supply the following marketing activities were recommended.

The key was to do as much as possible ourselves (see below: CT2011 – microsite, social networking and printed materials) and distribute ourselves via the partnerships and intermediaries and to do as little as possible cost-wise (no direct activities targeted at end-customers and no general advertising).

There were already a number of excellent partnerships, which were currently functioning at the local, regional, national and international level. CT2011 job regarding marketing was to “join” these partnerships to draw attention to Turku/Tallinn as cultural tourism destinations as appetizers offered by ECOC2011 (USP = 2ECOC’s in 1, ECOCs2011 as European twin capital of culture = Baltic Sea Region capital of cultural experiences), not to do all the actual cultural tourism marketing as a whole.

The main challenge for CT2011 was to implement the following – to “insert” cultural tourism issues into the social medias, to “insert” tourism into the cultural medias and to “insert” culture into the tourism medias and in addition to that or as its main tool to put the opinion leaders in culture & tourism “online”, so that CT2011 would establish itself as a blogistic centre and lighthouse of BSR social medias related to cultural tourism issues.

We also had to remember, that social media is driven by public communication between people, not what somebody sells, markets or tells them. These people create and share content connected to their own interests and whims, because it is fun and meaningful for them. So all we could do, was to provide an environment, a subject and an invitation (via the people followed by others or driving others in the virtual blogspace) to “plug in”...

#### **CT2011**

The activities implemented by the project itself. The rest are supporting activities, where the project operates as the supporting partner or provides the tools produced in the present section for the partners acting as a lead body:

- 
- CT2011 microsite
  - CT2011 virtual magazine
  - CT2011 social network
  - CT2011 marketing materials
- 

#### **STRATEGIC Cooperation with partners**

These are the activities implemented by the strategic partners of the project, where the project is involved as the supporting partner or provides for the activities in question the marketing tools produced by the project.

- 
- ECOC2011
  - National Tourist Boards
  - Destination Umbrellas
  - Turku & Tallinn cities
-

# BENCHMARKING POLICY & STRATEGY CASES

## FINLAND

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The **Finnish Tourism Strategy 2020** states under the socio-cultural impact, that sustainable tourism development has positive impact on preservation of culture in Finland. Tourism will obtain more and more content from the Finnish culture and tourism in turn provides economic foundations for the Finnish culture and sustains its preservation in the globalizing world.

Finland focuses on tourism niches and will specialize on tourism services characteristic of this country.

Crucial is integration of the traditional Finnish culture with tourism services in order to provide attractive events as experience entities without damaging the cultural integrity.

International cultural phenomena and key persons will be used to enhance the attractiveness of the image of Finland as a tourism destination.

The **Cultural Tourism Strategy 2013** states, that after nature and on par with Helsinki culture is a major reason for foreigners to visit Finland.

The vision of the cultural tourism in Finland is, that culture in its different forms is an important part of strong Finnish tourism brand and the showpiece of its tourism supply. Cultural supply is of high quality, interesting and authentic. It functions year round and helps to prolong the tourism season in Finland.

The mission of the cultural tourism in Finland is, that in order to raise culture into the visible position among the tourism supply in Finland cooperation between culture and tourism must be strengthened, customer and information skills developed and the Finnish tourism supply developed based on larger foundations in order to match better tourism implementation models.

Regarding the marketing the main markets are stated as Netherlands, Germany, Italy, Russia, Sweden, Estonia, Germany, Japan, UK. Majority of event marketing is done by Finland Festivals.

In relation to the project in question it is to be noted, that event development and marketing is one of the topmost priorities of the cultural tourism strategy.

Regarding the Finland USP it is stated in the strategy, that among other phenomena it includes Finnish Design, music, architecture, conflict of traditions and modern aspects, linking East with West and Finnish lifestyle.



• NIGHT VIEW OF TURKU • Finland





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As the main cultural tourism marketing channels are pointed out:

1. Internet, visitfinland.com (top products highlighted in the lifestyle section)
  2. Websites targeted at cultural communities, the so-called tribes (social medias)
  3. Specialized travel agents and incoming-agencies. New partners will be searched and cooperation with them boosted.
- 

Marketing activities:

1. Media work: culture will receive attention in media visits and newsletters arranged by FT. Once in a while special cultural tourism media visits will be arranged
  2. Finnish cultural providers will be connected to tourism marketing
  3. Regional umbrellas cooperate in cultural tourism marketing
  4. Visibility of culture will be boosted in the FTB marketing communication. Thematic sales events will be arranged after supply has gained more focus.
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Tourism brand of Finland is based on four C-s: Credible, Creative, Contrasting, Cool

## CULTURE FINLAND – UMBRELLA PROGRAMME FOR CULTURAL TOURISM

The Finnish Tourist Board has been assigned the task in the national tourism strategy to prepare and coordinate the development of theme-based tourism. Culture Finland is an umbrella programme for cultural tourism that is funded by the Ministry of Education and Culture and directed by the association Finland Festivals ry.

The umbrella programme began in January 2011 and is being implemented under the guidance of the Finnish Tourist Board.

Preparation work lasted 3 years, including numerous studies and research work:

- Finnish Tourist Board's tourism strategy to 2020
  - Development strategy for cultural tourism for international markets (2009)
  - Action plan for productisation of cultural tourism 2009-2013 (OPM 2008:34)
  - Definition of cultural tourism
- 

### **DEFINITION OF FINNISH CULTURAL TOURISM**

In cultural tourism, tourism products and services that utilise regional and local cultural resources are produced for residents and visitors and are offered on the basis of business principles.

The objective is to create experience and the chance to get to know these cultural resources, to learn from them and to participate in them. This helps strengthen the creation of human identity, as well as the understanding and appreciation of one's own and other cultures.

*(Tourism Strategy Cultural Committee)*

### **DEVELOPMENT NEEDS:**

- Increase appreciation of cultural tourism
- Promote networking
- Develop the product offering
- Produce and distribute research data
- Strengthen expertise and entrepreneurship
- Promote quality and sustainable tourism
- Marketing and sales
- Innovate new operating models
- Clarify financing opportunities

### **MAIN TARGETS:**

- **Revenue!** Create added value and income for the tourism and cultural businesses
- **Cooperation!** Increase joint activities between tourism and cultural businesses
- **Activate!** Stimulate cultural tourism projects
- **Products!** Create added value for customers

### **TARGETS**

#### **Support the country brand and strengthen the tourism image of Finland**

1. Increase cooperation between regional and national networks and actors
2. Exchange information
3. Promote productisation
4. Promote quality and sustainable cultural tourism
5. Increase utilisation of research data
6. Promote marketing communications and sales
7. Increase appreciation of cultural tourism

### **THEME**

Finnish identity - archipelago, Lapland, Karelia, Kalevala, etc.

### **EVENTS**

- national
- regional

### **PERFORMING/ CREATIVE ARTS**

- music
- dance
- design
- handicrafts
- museums

### **LIFESTYLES/ HERITAGE**

- food
- everyday and special occasions
- traditions/stories
- history
- famous persons

### **MARKETING**

Product development: Culture and events

### **CULTURAL BEAT**

Incl. Finnish design, cuisine, traditions, events, Santa Claus, etc

### **CONTACTS:**

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## OSKE - CENTRE OF EXPERTISE PROGRAMME TURNS TOP-LEVEL EXPERTISE INTO NEW BUSINESS AND JOBS

The Centre of Expertise Programme (OSKE) was the initiator of the present project and will also provide the post-project storage for the project information at [www.kulmat.fi/tool](http://www.kulmat.fi/tool).

OSKE lays the ground for diverse innovation activities in which high-level research is combined with technological, design and business competence. The programme is a tool for regional innovation, which contains ready-made operating models and networks for the national and international markets. The programme offers networks and services for companies, universities, universities of applied sciences and research institutions.

The Centre of Expertise Programme is a fixed-term special programme coordinated by the Ministry of Employment and the Economy, in compliance with the Act on Regional Development. It targets local, regional and national resources at the utilisation of top-level expertise. The programme supports regional strengths, the specialisation of regions and cooperation between Centres of Expertise.

The Centre of Expertise Programme reinforces innovation hubs that can be desirable partners for international networks. Through the programme, companies can receive competitive advantages through the meetings between different regions and sectors.

At the core of the programme are project planning, company activation, strengthening partnerships and boosting competence. The collaboration leads to new companies, new business, growth companies, new business models and new services. It allows for opportunities in the new global economy to be identified and seized more quickly.

OSKE has had the following projects:

- 
- Tourism and experience industry visions – programme
  - Baltic Sea Tourism Flagship
  - Culture Chain
- 

At present OSKE has the following projects going on beside Cultural Tourism 2011:

- 
- Location /Destination Finland
  - Russian Consumer's Latent Needs (RUCOLA)
  - Service Design Toolkit
  - Capital Region Tourism Marketing Development
  - Outdoors Finland Southern Finland Project
  - Waterways Forward
  - Fishing Tourists
  - Baltic Bird IVb
  - Boosting Responsible Communication
-



The operations model of the programme was reformed for the term 2007–2013 as a cluster-based model, the overriding objective of which is to increase regional specialisation and to strengthen cooperation between centres of expertise. The National Programme involves 13 national Clusters of Expertise and 21 regional Centres of Expertise.

Pivotal cooperation parties are companies, universities, institutes of higher education, research institutes, technology centres and various sources of finance (cities, municipalities, regional councils, Employment and Economic Development Centres, especially their technology divisions and county administration boards).

## TOURISM AND EXPERIENCE MANAGEMENT CLUSTER PROGRAMME

Tourism and Experience Management Cluster Programme is operated by five Centres of Expertise focusing on complementary fields of expertise.

The key objective is to nationally support the renewal of the tourism industry through intensifying the transfer of knowledge between companies, regions and research centres in Finland. In 2010, over 1000 companies participated in the cluster activities to develop their service offering and business.

Cluster facilitates, activates and runs development projects to support the competitiveness of the tourism industry in Finland. In 2010, the Cluster project portfolio was worth approx 30 Million Euros, including funding from various public and private bodies in Finland and Europe.

OSKE provides the companies and destinations tools, training, networks, project planning and management plus advice on financing the development activities.

### **CLUSTER'S KEY FOCUS AREAS ARE:**

- eTourism
- experience management and service design
- cultural tourism
- sustainability
- future foresight and trends

### **COMPETITIVENESS THROUGH INNOVATIONS IN TOURISM AND EXPERIENCE MANAGEMENT**

In 2020, Finland will be a top tourism destination in Europe providing easy access and premium-quality year-round services. The tourism offer is based on unspoiled natural landscapes and unique Finnish culture. In this way, the Finnish tourism industry will be able to build sustainable destinations and provide meaningful experiences for both business and pleasure.

To reach this vision, Tourism and Experience Management Cluster Programme integrates the expertise of the leading tourism and experience management centres of research and innovation in Finland.

Tourism industry is today globally defined in the wider context of the experience economy. Tourism and Experience Management Competence Cluster is especially interested in innovations which interlink **experience management, electronic business** and **service design**. These are the key areas of research and development activities, which provide new methodologies for the renewal of business models and the generation of new branch-breaking service innovations.

The Centres of Expertise that Tourism and Experience Management Cluster Programme are Lapland Centre of Expertise for the Experience Industry (LEO), Savonlinna Region (Savonlinna Innovation Centre Ltd) (associate member), Helsinki region Centre of Expertise (Culminatum Innovation), Turku Centre for Expertise (Turku Science Park Oy / Turku Touring), Jyväskylä Centre for Expertise Jyväskylä University of Applied Sciences / Jyväskylä Innovation Ltd (associate member).

### **STRATEGIC FOCUS AREAS**

The main resources of the cluster will be allocated to destination business networks, **Experience Labs**, comprised of businesses, universities and public sector actors under specific areas.

The Experience Lab is an adaptation of the Living Lab model for the specific r&d&i needs of the tourism and experience management sector, where innovations are co-created with real users, i.e. tourists, in real life environments.

The cluster is committed to an integrated and long-term development and follow-up of the development processes in the Experience Labs for the benefit of the tourism business.

International expertise boosts the future-oriented development of the Experience Labs cover the whole country from north to south and from west to east including both urban and rural areas and present a diverse range of expertise from cultural history to modern city culture.

**Asta Wallenius c/o Lapland Centre of Expertise for the Experience Industry LEO** (LEO is one of the 21 centres of expertise of Finland, the coordinator of the Tourism and Experience Management Cluster programme).

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 www.experiencebusiness.fi/yjalinkit/in-english

# CULTURE, TOURISM AND CREATIVE INDUSTRIES SHARE VIRTUAL COMMUNITY

Kulmat.fi-networking community at [www.kulmat.fi/tool](http://www.kulmat.fi/tool) provides tourism, culture and creative industry operators with an easy communication channel. Registered users will receive the latest expert information about the developments and other current issues. Every registered user is able to create and comment on the content and can search for information, share skills and experiences, stay in touch and stay up to date.

The community is made up at this moment of OSKE, Turku Science Park, Turku Touring and the project Culture Chain (cultural tourism product development in Turku, Helsinki, Rovaniemi, Mänttä).

The project Cultural Tourism 2011 is one of the members of this community and the project uses this environment for its own communication purposes based on a tailor-made platform. Also, the site will be used for post-project storage of project information.







• OLD TOWN SKATERS • Tallinn, Estonia





## ESTONIA

### BRAND ESTONIA – WELCOME TO ESTONIA “INTRODUCE ESTONIA”

“Introduce Estonia” is an integral system that helps by means of its core value matrix to construe the cornerstones of Estonia (rootedness, the Nordic influence, the Eastern influence, progress) by assigning values and symbols to them.

Through the matrix the cornerstones begin to interact in surprising ways, which can be interpreted as areas of communication. These are tourism, immigration, business and domestic tourism.

“Introduce Estonia” is a marketing concept that establishes the manner and ways in which Estonia is to be marketed. A small country needs to make a significantly bigger effort in order to become internationally well known. Above all, its communication has to be clear and distinctive. We believe that our distinction is primarily founded on the strong contrasts created by the interaction of the cornerstones that have over time given shape to Estonia’s unique qualities in a compact area.

These seemingly contradicting forces give rise to surprises wherever you look.

### ESTONIA – POSITIVELY SURPRISING

Tourism is the most important area of application of the “Introduce Estonia” concept. It is also the only area that due to its different aspects employs nearly all combinations of the value matrix. That is why it is essential that everybody actively involved in marketing Estonia as a travel destination remain as consistent as possible in their reasoning.

First of all, each area stands for the respective target audience. While the target audience of the business area consists of the business circles who are interested in investing in Estonia or buying the local products, the target group of the tourism area is very broad. It includes individual travellers, groups and families, as well as different institutions from all over the world. They all shape their attitude towards Estonia based on Estonia’s marketing communication, among other things.

### TOURISM AS THE MOST IMPORTANT AREA

#### **ONE SYSTEM, SEVERAL ARGUMENTS**

Presenting Estonia as a travel destination – An Old Country in A Shiny Package - includes four main topics that are most important to us – City Holiday, Cultural Holiday, Nature Holiday and Wellness Holiday.

Each topic provides arguments in three points of interest: the general interest, business tourism and family tourism. The latter two are so-called special interests – additional arguments to the general interest.

## CULTURAL HOLIDAY

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- Being a new old European country there are a lot of unique and hitherto unseen things to be discovered in our culture and history. This provides the joy of recognition for people from many different cultural areas.
  - We have stirring and amazing stories to tell about the ancient times of sovereignty, the rule of the Order, the heyday of the Hanseatic League, and everything else that is nostalgic for us and comprehensible for the rest of the world.
- 

Estonian culture is extensive and deep, and has through the ages reached high levels during its peak moments. It is impossible to visit Estonia without encountering the local culture. Many things that seem regular and daily to us might be very interesting and exciting cultural phenomena for bystanders. It is our task to find these and make them work for all of us.

In order to illustrate positive messages we should find vivid and surprising facts and details, using the principle of contrast to accentuate them. For example, contradictions could be the medieval buildings of Tallinn Old Town offering modern culinary and entertainment culture and wireless Internet, or high culture events taking place basically in the middle of nowhere (Leigo, Nargen Opera, Viinistu).

This is a fruitful approach as contradiction and contrast is one of the pervading and essential elements of the so called Estonian thing. On one hand our habits and culture are individualistic, people needing a lot of personal space (e.g. low density areas of farms), on the other hand gaining independence through massive events (Song Festivals, The Singing Revolution, The Baltic Way).

As Estonian culture is such a broad concept, the suitable symbols for generating a message are divided into four focus topics:

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- Architecture
  - Traditional Culture
  - Modern Culture
  - Cuisine
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Depending on the target audience you can choose the most suitable of these or combine several topics.

## ARCHITECTURE

Well preserved architectural monuments still leaving a genuine and natural impression (i.e. not over-exploited and over-renovated in a touristic and commercial sense) are the attractions of Estonia that have so far been modestly used.

We have an architectural heritage of multiple forms originating from various eras.

Architectural diversity in such a small geographical area is definitely one of the positively surprising values of Estonia.

One of the best preserved Old Towns of Europe, countless churches and strongholds, more than a thousand manors representing different eras, low



density areas of farms, the even rarer wooden architecture in a European context (Kalamaja, Kopli, Kassisaba, Supilinn, Karlova), monumental mass architecture, e.g. Lasnamäe – all of these have a lot of interesting, yet unrealised potential.

It is essential to keep in mind that the character of Estonian architectural heritage is not concentrated in single objects, but in the organic coherence with their surroundings – city environment, romantic atmosphere of life in smaller settlements and villages, good access.

Example: You can easily use wireless Internet and enjoy top-notch modern cuisine in hotel and its restaurant in an old manor house.

## **SYMBOLS**

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- 1 Tallinn Old Town - UNESCO World Heritage
- 2 Bishop castles - the best preserved are in Kuressaare, Narva, Rakvere, Haapsalu
- 3 Manors of Lahemaa - Palmse, Sagadi and Vihula
- 4 Koguva village – a coastal village on Muhu island
- 5 Museums of rural architecture – Open Air Museum in Rocca al Mare, Seto Museum in Värskä, Põlva Peasantry Museum, Mõniste Open Air Museum, Mihkli Farm Museum, Vargamäe
- 6 Well preserved country churches of different eras – Pühalepa, Vormsi, Ruhnu, Muhu, Põide, Karja, Valjala
- 7 City districts of wooden buildings – the wooden districts of Tallinn and Tartu

## **TRADITIONAL CULTURE**

Speaking of Estonian traditional culture in the context of tourism two levels should be distinguished.

The first level is tangible and visible – be it a performance of folk dancers in a farm museum or traditional handicraft in a souvenir shop.

The other level has always been the people's mind, its beliefs and customs. Particularly this part of the traditional culture could also be a more important source of inspiration for tourism development. After all, Estonian folklore offers an infinite number of joyful, sad and horrifying stories not at all inferior to those of the Celts, Aztecs, Germans or Russians.

The main focus symbol of all Estonian culture – the Song and Dance Festival – arises from the traditional culture. The festival gathers spiritual and material phenomena of both traditional and modern culture, being a powerful manifestation of Estonian mentality and identity.

Approaching the traditional culture in a resourceful and cliché-free way it offers inexhaustible material to create messages that fascinate the target audience.

## **SYMBOLS**

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- 1 Holidays of folk calendar and its customs
- 2 Heroes Of Cultural Heritage – Kalevipoeg, Suur Tõll and Leiger
- 3 Traditional clothing, traditional patterns
- 4 Kihnu Island – The UNESCO Oral And Intangible Heritage
- 5 Setumaa
- 6 Juniper
- 7 Sauna
- 8 Blacksmith shop
- 9 Tartu as the cradle and bearer of folk culture

## MODERN CULTURE

Estonia's reputation as a very e-friendly society and its specific phenomena create a good starting point to describe the contrasts, for example comparing these to classical indications of high culture or modern developments of traditional culture. The same applies to environment – a symphonic orchestra performing during a summer night amidst wildlife sharpens the mind to notice both components.

The modern culture of Estonia is a unique mixture of European and genuine Estonian culture. This can be perceived in everyday culture both in cafés, clubs and streets, as well as in art, literature and music.

The important thing is that despite our small nation Estonian modern culture is wholesome, strong and functioning, incorporating all relevant areas of culture internationally on a considerable professional level.

This is a sufficient base with a clear distinction that allows you to create surprising messages for tourists looking for modern culture.

### SYMBOLS

- 1 Composers & conductors – Pärt, Tüür, Tubin, Tormis, Kaljuste, Klas, the Järvis etc
- 2 Music festivals – More than 50 major music festivals take place in Estonia annually
- 3 Estonian National Opera
- 4 Culture festivals in beautiful natural environment
- 5 Film festivals – PÖFF, HÖFF, TARTUFF, Pärnu International Documentary and Anthropology Film Festival
- 6 Estonian animated movies – Priit Pärn, Janno Põldma and Heiki Ernits
- 7 Art Museum Of Estonia (KUMU)
- 8 Eduard Wiiralt
- 9 Tartu as a town of students
- 10 Major sporting events

## CUISINE

Probably there is an extremely small number of foreign tourists heading to Estonia with a main motivation to try out our national cuisine. Nevertheless, the culture of cuisine is a very important element of traditional culture, expressing the local character.

Our greatest and clearest advantage is a pure environment that guarantees the high quality of our honey and forest products, as well as field crops, meat and dairy products. In short – the Estonian cuisine uses the world's best and most healthy ingredients.

Depending on the target market the familiarity concept could be used. Since our cuisine is a mixture of German, Russian, Finnish and Scandinavian cuisines it is easy to find dishes known to these people (sauerkraut, seljanka etc.). Thanks to the purer ingredients and local preparation methods these taste even better in Estonia.

The black bread, roast mixed grains called kama and Baltic herring unique to Estonia can be commercially communicated as something really exotic. Also the tradition of cooking at home and eating out less is quite an exotic phenomenon, at least in the European context.

## **SYMBOLS**

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- 1 Pure and natural ingredients
- 2 Fresh smoked fish
- 3 Classical party table
- 4 Home-made conserves
- 5 Baltic herring – the Estonian national fish
- 6 Kama – a unique mixture of ground grains that is eaten with sour milk, only in Estonia
- 7 Estonian beer
- 8 Estonian vodka
- 9 Vana Tallinn – a “national liqueur”
- 10 Cafes
- 11 Sweets
- 12 Restaurants in exciting locations
- 13 Black bread

### **KEY SYMBOL OF CULTURAL HOLIDAY: SONG AND DANCE FESTIVAL**

The true parade of traditional clothes and the internationally most well-known symbol of Estonian culture is the massive song and dance festival. This is a public festival that every few years brings together tens of thousands of performers and an even bigger audience from all over the country.

The tradition dates back to 1869, when the first general song festival was held in Tartu, giving a strong stimulus to the development of our culture. In 2009, 864 choirs and orchestras gathered to perform at the general song festival, and 534 dance and gymnastic groups with 7,460 performers participated in the dance festival. Among them 41 foreign groups with 1,340 singers, dancers, gymnasts and instrumentalists from the USA, Belgium, Spain, Canada, Norway, Sweden, Germany, Finland, United Kingdom, Denmark, Ukraine, Hungary and Russia took part in the festivities.

In three days the song and dance festival of 2009 was visited by 153,900 ticketholders.

Together with the performers this makes close to one-sixth of the whole population of the country.

The biggest joint choir of all time has had as many as 24,500 performers singing as one – a powerful mixture of sounds and cultural experience hard to imagine without being there! In other words – the world’s most powerful joint choir is active in Estonia and only in Estonia!

The song and dance festival functions as a bridge between yesterday and today, past and present, traditional and modern culture. The high-level artistic interpretation draws a picture of the character, joys and aspirations of Estonia and its people.

This unique grand event cannot leave any tourist who is interested in culture unexcited. For that reason the song and dance festival is the most important symbol of our history and culture.

## **CULTURAL FAMILY HOLIDAY IN ESTONIA**

Thanks to the compactness, good road network and decent accommodation availability all over Estonia most cultural holidays are also suitable for families. First and foremost, this depends on the preferences of each family – some might find it difficult to spend a day with children in the Estonian Art Museum or on a tour of manor houses, but a weekend on Kihnu Island or a day at the child friendly Viljandi Folk Music Festival should be suitable for every family. In addition diverse culinary culture – modern restaurants in old manors and hunt houses, or honest peasant food in private housing – creates good opportunities for a family holiday.

## **CULTURAL BUSINESS TOURISM IN ESTONIA**

Business tourists value the same things as all other tourists: accessibility, compactness, good road network, comfortable and affordable accommodation and decent food. This infrastructure is impeccable in Estonia creating good opportunities for company trips here. Only lack of imagination can limit organising thrilling travel packages: make it a bonus trip to some Estonian manor when coming for training or a conference, organise a business seminar on Lake Leigo accompanied by a late open air string quartet concert, go for a team-building trip to some Southern Estonian tourism farm followed by a guided tour to villages and an onion restaurant on the coast of Lake Peipus. An added value to business tourists as the ones with higher than average requirements is the fact that our people speak foreign languages, and Estonia is well covered with mobile and Internet networks. This allows them to deal with business matters easily while enjoying a cultural holiday.

## **IDEAS FOR SOUVENIRS RELATED TO ESTONIAN CULTURE**

Set of hand-made chocolate truffles and marzipan complemented with Vana Tallinn liqueur

Set – Tallinn sprats and black bread

Selection of Estonian beers (a special 6-pack: product range of either one brewery, or ideally the best beers from different producers, etc.)

Põltsamaa wine –Põltsamaa Kuldne or a dry blueberry wine in a beautiful gift box

Cell phone sacks, laces, fabric purses etc. with traditional patterns

CDs of different well-known composers (Pärt, Järvi) and folk music (Kihnu Virve, the Setos)

Juniper runic calendar

# CREATIVE INDUSTRIES POLICY IN ESTONIA

Creative Industries have been widely discussed all over the world in the last decade, and from the beginning of this century, Estonia has also been actively involved in those developments. As in many other countries, Estonia carried out a mapping exercise in 2005, and along with an overview of the creative industries, the first set of policy recommendations were submitted. Along with continuing awareness raising activities, the stage was set for more concrete actions to design new support measures for creative industries in Estonia.

## **Creative Industries and European Union Structural Funds**

Based on policy recommendations, creative industries were included in the National Strategy for European Structural Funds for 2007–2013. The Operational Programme for the Development of the Economic Environment supports entrepreneurship through raising the innovation and growth capacities of enterprises. Supporting creative industries is one of seven priority areas within that strategic goal alongside supporting internationalisation, innovation, access to capital, the creation of new businesses, knowledge and technology transfer and the development of tourism. CI measures and policies are coordinated in close cooperation between the Ministry of Culture and the Ministry of Economic Affairs and Communications. Programs are implemented by Enterprise Estonia, which is one of the largest institutions within the national system for entrepreneurship support, providing financial assistance, advice, cooperation opportunities and training for entrepreneurs, research establishments, and the public and third sector. The main focus areas supporting creative industries in Estonia for 2007–2013 include the growth and sustainability of enterprises within creative sectors and enhancing creativity in the business community through synergies between creative people and companies and the rest of the economy. The role of cultural and educational institutions is to focus on the early stages of the creative industries value chain (including the creation phase) through educating creative professionals and mediators and supporting the core arts fields and cultural industries.

## **Enterprise Estonia and Creative Industries Support Measures**

The different measures for the support of creative industries fall under two main categories. The first set of measures is not specific to the creative industries and is open to general applications. In recent years these programs have been analysed, and through awareness raising and competence building, these funds have been used to successfully finance creative businesses and networks. These programs include cluster support programs (e.g. film industry cluster development), export support and joint marketing programs (e.g. “Tallinn Music Week” – an event to show-case Estonian music, “Black Market” – a film co-production), skills and knowledge development programs (e.g. design management training courses) and awareness raising and entrepreneurship promotion programs (e.g. the Creative Estonia initiative, see below). In addition to these general support measures, a sector-specific program was created to finance the development of different support structures, including creative incubators, hubs and centres.

The program aims to strengthen systems through which many creative businesses can grow in the coming years. The overall budget for those structures is 6.3 million euros. In the first round, financing was available for both operating costs and investments in infrastructure and technology. According to preliminary plans only operating costs and project support will be granted in the second round.

This overview focuses on creative entrepreneurship support measures. It is still important to mention that there are a number of other policy measures that contribute to the development of cultural and creative industries. Estonia invests large sums from EU structural funds in the cultural infrastructure to strengthen regional competitiveness and enhance tourism. There is also a number of programs for developing human resources (e.g. training unemployed in product development and entrepreneurship in handicrafts) and the digital society (e.g. approximately 2 million euros for digitalizing cultural heritage and granting public access to the digital content). The Estonian Ministry of Culture and Estonian Cultural Endowment also support the cultural and creative industries and preserve unique cultural expressions through several regional programs. In 2010, the Estonian government approved a proposed law allowing 1% of the public buildings budget for the acquisition of art and design objects to enrich the public space. Currently, this proposal is being deliberated in Parliament.

The creative incubators in Tallinn and Tartu have been working since September 2009. In Tartu there are currently 9 start-up creative companies and 20 others in the pre-incubation phase. The Tallinn creative incubator has 26 start-up companies and another 37 have passed through the second pre-incubation training. Both of these examples provide strong evidence that there is strong interest in the creative sector for specialized incubation services, and in times of economic crisis creative entrepreneurship is gaining more and more popularity.

**Research and strategies** [www.looveesti.ee/studies](http://www.looveesti.ee/studies)

**Publications** [www.looveesti.ee/materials](http://www.looveesti.ee/materials)

# CREATIVE ESTONIA / LOOV EESTI

Creative Estonia is a program funded by the European Social Fund, which helps promote and develop creative industries and creative businesses in Estonia.

The program was established in 2009 and its aim is to:

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- Clearly present the content, unique characteristics, economic, social and regional value of creative industries. Create a platform for the discussion of creative industry problems and solutions at the highest level.
  - Support beginning and established creative businesses with much needed information and advice. Develop an attitude that creates a positive image of business and to increase the business and export ability of creative businesses.
  - Encourage and increase cooperation between creative individuals and the industrial and service sectors, so that the latter learn to make use of the abilities, talents and creativity of creative people with the aim of developing and becoming more competitive.
  - Create as many opportunities and channels as possible for the formation of cooperation networks, and the exchange of expertise and information. To present the model of Estonian creative industries to Europe and bring the best European practises to Estonia.
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To achieve its aim Creative Estonia clarifies the essence and importance of creative industries to all interested parties. Creative Estonia disseminates news and events in the field via mass, social and industry media, and it's own information channels. On the Creative Estonia portal [www.looveesti.ee](http://www.looveesti.ee) it is possible to find information and support material about starting a creative business and guidelines for managing a business. The portal also aims to provide an overview of the creative industry and the events, studies and opportunities for support currently available. Creative businesses are also invited to free marketing seminars organised by Creative Estonia.

In 2011 Creative Estonia has issued "Creative Industries in Estonia"- a publication which presents the state of the industry in Estonia and the best examples to show that Estonia is a country committed to innovation and contributing added value. The publication will present the support structure that has been established for creative industries and the support measures put in place by the State, as well as highlight successful creative industry businesses and projects.

To encourage contact between businesses and creative people, Creative Estonia organises various events and seminars, open-coffee style meetings and short lectures where creative businesses and potential investors are brought together. To promote the idea of creative industries, Creative Estonia participates in conferences to do with management, business and innovation as well as other areas, and seeks solutions to problems in the creative industries with input from key figures from local government level right up to the parliament. This year the focus is on design management, and along with the Estonian Association of Designers, Creative Estonia will be organising an international conference.

Students are an important target-group for Creative Estonia. The essence of creative business is explained to them in an attractive fashion and they are given information about study opportunities both at home and abroad.

Creative Estonia conducts its work with advice from a think tank that includes leaders from creative industries support structures and development centres from the various creative associations. All work is carried out by Creative Estonia along with representatives of the target groups and partners.

[www.looveesti.ee](http://www.looveesti.ee)



## KULTUURIKATEL / TALLINN CREATIVE HUB – THE FOLLOW-UP OF ECOC2011

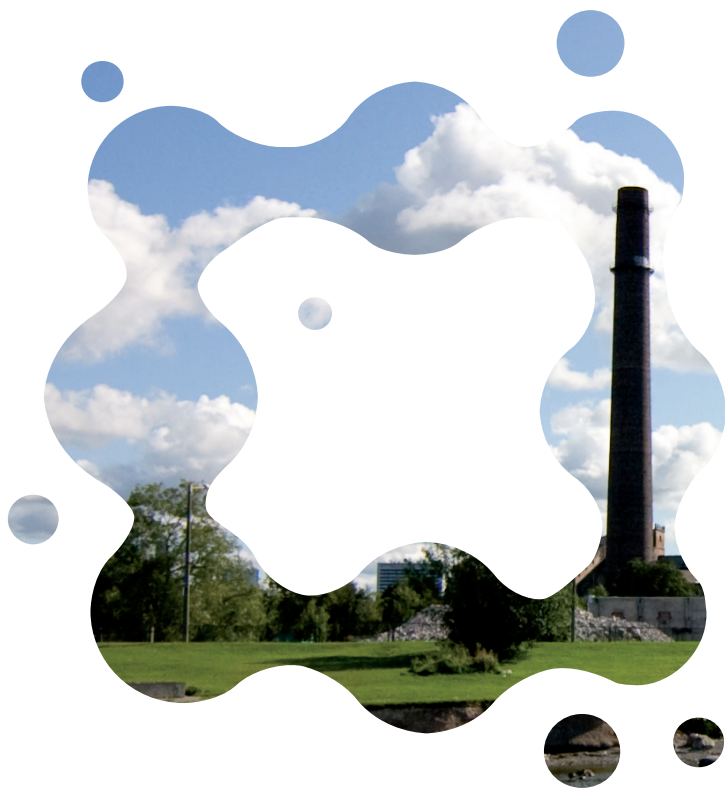
Kultuurikatel is a creative combination of a physical facility and a platform for networks and knowledge. The physical point of Kultuurikatel is near the harbour, which is a strategic location between the port of Tallinn and medieval old town. The 10 000 square meter large space is a former power and heating plant. This will start to serve as a working place for different studios, black boxes, galleries, rooms with future development capabilities and public attractions like restaurants, shops and tourist centers. In addition, it can be used for smaller workshops, seminars or large performing art shows and day-to-day festivals.

Kultuurikatel as a platform has a mission to stimulate partnerships, knowledge transfer, good contacts and a broad European network for creating synergy between various cultural trends and organizations as well as cultural industries and businesses. It is a grid of communication and concept building with a practical value in interdisciplinary cluster projects, research on cultural industry and co-operation models. Adding up programs of informal education, event promotion, consulting seminars and innovation orientated workshops. The development of the physical space of Kultuurikatel is a parallel progressive plan of action.

In the context of the present manual it has to be stated that Kultuurikatel aims to become a major stakeholder of cultural tourism in the Baltic Sea region based on the experiences of ECOC2011. Also Kultuurikatel's website will provide the post-project storage of project information.

[www.kultuurikatel.ee](http://www.kultuurikatel.ee)





## SWEDEN

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In Sweden the National Heritage Board (RAA) has been playing a leading role on national level regarding the strategic development of cultural heritage tourism. Their mission in question can be nutshellled into just one word – sustainability, meaning that they do not see their mission just in protecting the heritage, but protecting it while also sustaining the ability to develop.

For example RAA was responsible for keeping the cultural heritage and related tourism under attention at TUR-2011 fair in Gothenburg by participating with their own stand, arranging series of mini-seminars and presenting a new map application for tourists interested in cultural heritage sites in Sweden.

### CULTURAL HERITAGE TOURISM STRATEGY 2005-2007, NATIONAL HERITAGE BOARD OF SWEDEN

The National Heritage Board of Sweden (Riksantikvarieämbetet, RAA) has been involved in cultural heritage tourism since mid-1980-ies as a leading organization on the national level and during the 1990-ies they turned their flagship sites into cultural heritage tourism sights.

The main goals of the strategy are to:

- 1 Make the cultural heritage accessible to the public/local population and visitors
- 2 Develop and pursue the activity with respect for local cultures and patterns of living
- 3 Create a dialogue and balance between the interests of the preservation and the users
- 4 Contribute to the long-term and careful use of the cultural heritage

The strategy helps to:

- Bring forth good examples
- Maintain a continuous dialogue with the surrounding world
- Enhance the awareness of the use of cultural heritage and history
- Contribute to regional development
- Incite renewal and development of method
- Create cooperation and respect

While the National Strategy for Sustainable Growth of Enterprises and Destinations in Swedish Hospitality Industry 2020 by Svensk Turism AB does not separately underline culture and cultural tourism as strategic priority, but at the same time culture runs through the strategy as a red connecting thread and is then brought up in the context of experience resources and destination product development.

# NATIONAL STRATEGY FOR SUSTAINABLE GROWTH OF ENTERPRISES AND DESTINATIONS IN SWEDISH HOSPITALITY INDUSTRY 2020

Svensk Turism AB, 2010

The leading tourism industry umbrella organization Svensk Turism AB (160 member enterprises and organizations representing in total about 10,000 enterprises – f.e. Sveriges Hotell- och Restaurangföretagare (SHR), Sveriges Camping- och Stugföretagares Riksorganisation (SCR), Svenska Liftanläggningars Organisation (SLAO), Svensk Handel, Jämtland Härjedalen Turism, SAS, SJ, Viking Line, Stena Line, Strömme Turism and a number of destination umbrellas), which also is a major stakeholder and owner beside the state in VisitSweden, involved in the strategy process also Tillväxtverket (Swedish Agency for Economic and Regional Growth), Swedavia, Stockholm Visitors Board, Swedish tourism regions and Board of Agriculture.

## **VISION 2020**

Growth is based among other issues also on sustainable protection and use of cultural heritage.

## **ELEMENTS OF TOURISM INDUSTRY**

Culture along with sports and recreation is an important element of tourism industry amounting to the total revenue of SEK 23 billion in 2009 (9% of total tourism industry revenue). During the last decade share of culture, sports, recreation, catering and retail in tourism industry has grown.

## **ELEMENTS OF EXPERIENCE**

While as an economic argument culture, sport and recreation are not very important, they are of decisive importance as arguments behind visits and experiences and SME development.

## **DIFFERENT STRATEGIC LEVELS**

Culture has been along with natural, architectural and demographic factors brought up as strategic factors of regional and destination-level development.

## **POTENTIAL**

Cultural heritage is considered one of the key factors providing the uniqueness to Sweden along with nature and environment.

## **COOPERATION, DESTINATIONS AND THEMES**

Destinations should focus on sustainable use of Sweden's natural, cultural, creative and healthy resources, which are mostly supporting active recreation outdoors.

Both active recreation and cultural holidays are very attractive for high purchase customers.

## **DEVELOPMENT POLICIES**

MICE & incentive

Cultural events have important role in developing incentive tourism in Sweden.

Swedish lifestyle: Swedish cultural experience

Experiences related to Swedish design, history and traditions tell a lot about the state and society. Culture is expressed as being natural, simple, sustainable, respectful, open and innovative.

The main target segment are older people and the main type of holiday is a short leisure visit with focus on culture and nature.

# LATVIA

Latvia has had two strategic levels in their approach to cultural tourism – cultural heritage as a part of the national identity and brand used in marketing Latvia and some architectural sites and national events as flagship sights and experience providers.

The traditional way of life was left out of this national strategic context, although it exists in the product context, due to the strength of the Latvian rural tourism umbrella organization Lauku Celotajs as they reserved the right to develop and market it on their own.

The present understanding of cultural tourism includes beside the above also marketing themes based on culture, sustainable development (protection and use of sites as experience resource) and product development.

## LATVIAN TOURISM MARKETING STRATEGY 2010-2015

### **SWOT**

#### STRENGTHS

Diverse and rich cultural and historical (both material and non-material) heritage, city planning, national cuisine, presence of different religions, old craft skills, manifestations of contemporary culture

#### WEAKNESSES

Lack of coordination and cooperation in the industry  
Insufficient exploitation of the potential for tourism resources (cultural and historical heritage, untouched environment, people)

### **LATVIAN TOURISM BRAND**

The basic idea of the Latvian tourism brand “Latvia. Best enjoyed slowly” invites tourists to change the tempo of their lives, pause, enjoy unhurried leisure oriented towards details and think about the most important things. Basic values of the Latvia tourism brand are characterized by truthfulness, profoundness, easiness and confidence grounded in the Latvian environment, culture and people.

### **SUSTAINABILITY**

Sustainability of a tourism offering is characterised by four dimensions of sustainability – social – economic – environmental – cultural (cultural values are preserved and are integrated into the tourism products).

## **TOURIST PARTICIPATION AND GAINING OF EXPERIENCE**

An example of tourist participation and development of experience with a tourism product

Craft workshops – tourists would have the opportunity to observe crafts people at work, and they themselves can take part and develop particular skills and create works of craft while at the same time receiving necessary and relevant educational information. This form of tourism provides an opportunity to purchase crafts materials, to visit other local artist workshops etc.

## **STRATEGIC TOURISM PRODUCTS IN LATVIA**

Cultural tourism

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- Architecture (wooden architecture, Art Nouveau, castles and manors, historical city centres etc.)
  - Museums
  - Immaterial cultural heritage (crafts skills, rituals, folk medicine)
  - Gardens and parks, including theme parks
  - Latvian cultural notables, athletes, scientists, public figures
  - Performing arts
  - Music
  - Cinema
  - Visual arts
  - Festivals
  - Sacral tourism
  - Sites related to military activity
  - Creative city space, seaside resorts
  - Cultural spaces recognized by local people and tourists as distinctive and featuring special (local) lifestyle values, traditions and events; village and rural territories
  - Gastronomic tourism
  - Design, creative neighborhoods and centres of contemporary culture
  - Values included in the cultural canon of Latvia
  - Entertainment offer
-

# NEW IDEAS FOR BSR CULTURAL TOURISM JOINT DEVELOPMENT

**GET PRO-ACTIVELY (DURING 2012-13) READY FOR THE NEXT EU  
FUNDING PERIOD BEGINNING IN 2014 ...**

## POLICY

### **GLOBAL COMPETITIVENESS OF BRAND BSR RELIES HEAVILY ON HERITAGE**

To be more exact, on cultural and natural heritage. To be even more exact, on how well can we sell to the rest of the world our cultural and natural heritage in a creative way also via tourism. So – is it up to cultural tourism stakeholders in BSR to convene and launch the initiative to formulate the global competitiveness strategy for BSR ?

As a pro-active and fundamental step in this process we should establish a website [www.balticsearegion.com](http://www.balticsearegion.com) presenting to the rest of the world, what are the key aspects and issues BSR is all about ...

### **JOINT BENCHMARKING VISITS OF BSR CULTURAL TOURISM POLICYMAKERS**

In order to provide opportunity for the BSR policymakers to learn from the best cultural tourism policy practices the benchmarking visits should be arranged.

The visits should take the representatives of the national, regional and local level authorities and the national tourism and culture umbrella organisations to the other regions and countries of EU.

The visits in question take from 3-5 days each with 1/3 of the time spent on visiting the best-practice cases, 1/3 spent learning about the experience of the relevant countries via providing the historical and analytical outline of the cultural tourism development and policy processes and 1/3 spent learning about the visions, strategies and policies targeted at the future.

### **BSR CULTURAL TOURISM ANNUAL FORUM**

In order to establish an annual tradition of analysing the cultural tourism development status, exchanging ideas and experiences and forecasting the future developments the Pan-BSR cultural tourism conference is needed. The event in question would also be an important marketing tool to attract the attention of the international media and culture and tourism community.

The national tourism fairs provide a timeslot for the event in question as the fairs in question have been lacking so far in the international know-how exchange content – unlike the similar events held for example in Berlin (ITB) or London (WTM).

## **MARKET RESEARCH ON KEY MARKETS OF BSR CULTURAL TOURISM**

As until now only very general market information has been available regarding the BSR tourism, a very specific and methodologically prepared and implemented market research regarding the BSR cultural tourism demand and marketing and sales channels need to be carried out at the key markets (EU, Overseas & long haul).

## **SUPPORTING AND GENERATING CULTURAL TOURISM, ARTS AND CRAFT INDUSTRY JOBS**

It is recommended to develop a funding and an investment policy to support the development of cultural tourism with emphasis on creation of tourism- and arts and craft industry related jobs.

The recommended activity could be even implemented as a Pan-BSR cultural tourism SME and employment-incubating programme.

## **STRENGTHENING COOPERATION BETWEEN CULTURAL TOURISM POLICYMAKERS IN THE BSR**

For the outside world BSR is regarded as one large destination region and all over the region in question cultural tourism is one of the key factors providing the pulling power to the region.

Hence more regular and business-like contacts are needed to ensure, that within the region in question the cultural tourism development is as integrated as possible.

The activity in question can be also integrated with the benchmarking activities mentioned above.

# RESOURCE

## **ONE ANNUAL PRIORITY COOPERATION AREA (THEME) WITH DEFINED JOINT ACTIVITIES**

In order to provide more focus for the BSR cooperation choosing one annual priority cooperation area or theme with well-defined joint activities is recommended. Still, the most likely themes to begin with seem to be policy, know-how, product development, marketing and training.

## **JOINT QUARTERLY TRAINING SEMINARS**

In order to ensure, that all the BSR stakeholders related to culture and tourism development have the opportunity to be involved in the ongoing process, regular training seminars for the wider audience need to be arranged. The seminars need to be regarded as the forum to keep all stakeholders posted regarding the process in question, but also as the know-how downloading event regarding all the content related activities of the process (researches, studies, benchmarking, etc). Special focus should be put on involving the entrepreneurs.

### **VIRTUAL KNOW-HOW RESOURCE & LIBRARY**

The insufficient shared know-how availability is one of the key issues to be solved. The most time-effective and widespread action to be implemented is establishing a virtual know-how resource and library of cultural tourism development issues. The activity would be targeted mostly at the stakeholders not likely to be directly or regularly involved in the ongoing process – the students, entrepreneurs, local authorities and NGOs. This activity would provide them access to the needed know-how, but also integrate them into the process.

The virtual resource would mean using UNESCO NatCom and National Tourism Board websites to provide links to the resources – reports, surveys, articles – that can be downloaded.

The actual library could be established on the principle that one tourism educational establishment per country would become the national cultural tourism pilot library and would receive literature from international culture and tourism organisations and publishers as donations, but also by purchasing, if the relevant funds would be available.

### **BENCHMARKING VISITS TO EU FOR ENTREPRENEURS, LOCAL AUTHORITIES AND TOURISM DEVELOPERS**

In order to provide opportunity for the entrepreneurs, local authorities and tourism developers to learn from the best cultural tourism development practices the benchmarking visits should be arranged. The visits should take the representatives of the entrepreneurs, local authorities and tourism developers to the other regions and countries of EU.

The visits in question take from 3-5 days each with 2/3 of the time spent on visiting the best-practice cases and 1/3 spent learning about the experience of the relevant countries via providing the historical and analytical outline of the cultural tourism development experiences processes.

### **ARTS & CRAFTS INDUSTRY ENTREPRENEURSHIP DEVELOPMENT INCENTIVES.**

It is recommended to launch incentives for supporting of cultural tourism- and arts and craft industry related entrepreneurship.

The recommended activity could be implemented as a Pan-BSR cultural tourism SME and employment-incubating programme.

The actual incubation would include three annual stages – preliminary training for the potential cultural tourism- and arts and craft industry entrepreneurs, establishing its own business plan and founding the enterprise and finally getting the enterprise started.

The programme could be run in two parallel processes – the virtual one providing the general know-how and communication forum for the national incubators and the actual hands-on training and consulting carried out at the national incubators.



## COMMON BSR RESOURCES

The following could be established as the main joint product development resources:

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- parks & gardens, manors, estates
  - fortifications, military heritage & history, castles
  - scenic/theme routes
  - festivals and festivities (opera, choral, folk, old, jazz)
  - ethnic culture
  - industrial heritage
  - culinary heritage
  - historic events as incentives
  - pre-Christian BSR (Vikings)
- 

This means that the development regarding the products to be offered in near future the above concepts provide the best opportunities for developing joint Pan-BSR products.

## NETWORK OF BSR CULTURE DQN DQN DESTINATION QUALITY NET

Overall quality of services is currently one of the key competitive factors for tourism destinations. Destination Quality Net (DQN®) is a development programme created by Haaga-Perho and their cooperation partners. DQN has been designed to provide tools for tourism experts in order to improve the customer service quality on a destination level.

**Culture DQN®**–programme is a culture based quality development programme for travel destinations and regions. The basis of the programme is DQN® –Destination Quality Net® programme. Culture DQN® quality development programme will boost quality and cultural know-how as the competitive advantage of a given travel destination.

Target group of the programme are travel destinations and regions, who are willing to create a common direction for development and efficient tools for the development of quality and operation. The special requirements of the cultural field are taken into account in all aspects of expertise development.

## DEVELOPING A SENSE OF PLACE

Visitors are seeking a distinctive and different experience. A Sense of Place embraces the distinctive sights, sounds and experiences that are rooted in a country, region or destination, those special and memorable qualities that can be appreciated by local people and visitors alike. For example visitors are placing an increasing emphasis on experiencing food and drink which is distinctive to a region.

To reinforce Sense of Place, we need to:

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- encourage tourism businesses to introduce a Sense of Place to their businesses;
  - reinforce the character of our destinations through the provision of distinctive street furniture, public art by conserving and enhancing buildings of character.
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We need to prepare a Practical Toolkit to help businesses and destinations introduce a Sense of Place. It is designed to be relevant to everyone – businesses and destinations in all parts of BSR, rural and urban, coast and country. The Toolkit should be full of information, ideas and examples to provide inspiration to enable users to create their own personal Sense of Place.

## PRODUCT

### **BSR CULTURAL TOURISM PRODUCT DATABASE**

The main instrument to work with the source markets and the tour operators and the travel agents is the product database. So far mostly the very expensive printed materials have been produced, but the travel trade is not asking for luxurious brochures, but information on the actual supply.

The database could be compiled on the principle of 100 words, 3 photographs, pricelists etc. regarding all cultural tourism products in the .pdf and .doc format, which could afterwards be developed into marketing instruments: website, manual, DVD-video or flash, virtual clips, social medias.

### **BSR CULTURAL TOURISM MARKETING TOOLBOX**

As the cultural tourism demand and supply is about the segments and niches, the mainstream efforts and channels are not likely the ones providing the most efficient results when trying to attract the demand at the key source markets. In order to establish alternative options for working with the markets, segments and niches in question a so-called marketing toolbox is needed. The data would include alternative tourist fairs, specific media, information & distribution channels.

### **FLAGSHIP ATTRACTION AND PRODUCT PRIORITISATION**

The following existing common BSR products should be pointed out:

- UNESCO World Heritage sites – we may have no Tower of Eiffel or pyramids, but we do have almost 100 UNESCO World Heritage sites in BSR...

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- historical old towns
  - parks & gardens, manors, estates and castles, fortifications
  - scenic/theme routes
  - festivals and festivities (opera, choral, folk, old, jazz)
  - culinary heritage
  - pre-Christian BSR (Vikings)
- 

This means that among the above products the flagships carrying the main message about the BSR cultural tourism need to be established and used to provide profile for the destination – the BSR.

Also, the ongoing marketing should focus on the above aspects as to send a credible message to the source markets. Using too much information about a wide variety of possibilities and opportunities would not reach the market, as the market attention span is very limited and there is a lot of competition in the cultural tourism markets.

## FAM TRIPS FOR INTERNATIONAL MEDIA AND TRAVEL TRADE

In order to reach the end customer and potential new segments and niches the attention and efforts should be focused on media and travel trade of the key source markets as they are the ones providing the potential tourists with the information and justifications to visit the BSR.

Arranging at least one fam trip to familiarize the key medias and travel agents with the new supply and opportunities per half-year per one key market is the minimum of what the BSR countries as cultural tourism destinations should and could do.

## CONCLUSION

We hope, that beside providing an interesting post-project reading in a wider context and longer perspective the present manual will be used to build up a permanent Baltic Sea Regional cultural tourism stakeholder network.

While the ECOC2011 is over and the project in question winds it all up by the autumn of 2012, the next mission BSR ECOC – this time Riga and Umeå 2014 – is getting ready. Hopefully beside the BSR cultural tourism stakeholder networking – or actually within it – also they can draw on the experiences of the present project and knowhow described in the present manual.

The present manual is a concise version designed for the distribution on paper. The unabridged version along with the related background material can be found and downloaded at [www.kulmat.fi/tool](http://www.kulmat.fi/tool) and [www.culturaltourism2011.kultuurikatel.ee](http://www.culturaltourism2011.kultuurikatel.ee)

## THANKS

Cultural Tourism 2011 project team





**CULTURAL TOURISM**  
CULTURAL TOURISM MANUAL