

# Master's Thesis

Master in Tourism, 15 Credits

**CULTURAL AND HERITAGE TOURISM THROUGH THE CONTEMPORARY MUSEUM**

PROSPECTS OF CREATING AN “ECO-MUSEUM” IN JÄMTLAND-HÄRJEDALEN

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CONTEMPORARY MUSEUM  
PROSPECTS OF CREATING AN “ECO-MUSEUM” IN  
JÄMTLAND-HÄRJEDALEN**

A Master Thesis

Presented to

Mid-Sweden University

In Partial Fulfillment

Of the Requirements for the Degree Master of Arts in Tourism Studies

By

Pinelopi Bointa

June 2015

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# **CULTURAL AND HERITAGE TOURISM THROUGH THE CONTEMPORARY MUSEUM**

## **PROSPECTS OF CREATING AN “ECO-MUSEUM” IN JÄMTLAND-HÄRJEDALEN**

Department of Social Sciences

Mid-Sweden University (June 2015)

Master in Tourism

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### **ABSTRACT**

The role of today's museum in society has been a controversial issue. Mainly, the debate lies between those who believe that museums have shifted towards a more inclusive approach, in relation to society, and those who claim that museum management is now more interested in attracting visitors for the sake of profit, rather than for showcasing the respective collections. Because of the issue above, the role of heritage and cultural tourism in relation to the contemporary museum needs to be addressed, and therefore, the need to understand what exactly the role of museums in today's society is, needs to be addressed as well. This paper is examining the prospect of museums' evolution from an era of conservation, to one of preservation and finally, today, to one of “promotion”, “production” or “development” of heritage. It also tests the prospect of creating an eco-museum in the region of Jämtland-Härjedalen (Sweden), in order to examine the preferred strategies applied in cases of tourism development. The region of Jämtland-Härjedalen has been selected because of its rich background both as a tourist destination, but also as an area with a rich heritage and culture. In order to achieve the objectives above, a qualitative research approach has been selected, in order to produce the opinion and point of view of the people involved in the decision making related to regional development. Expected outcomes include, the verification of museums' evolution into heritage producing organizations as well as the identification of the effects of tourism development into society.

**KEYWORDS:** cultural tourism, heritage tourism, new museology, eco-museum, tourism development

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For the Degree of Master in Tourism

June 2015

Approved:

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Matthias Fuchs

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## **ACKNOWLEDGEMENTS**

I would like to express my gratitude to my thesis supervisor, Mattias Fuchs, for his constructive and helpful feedback throughout the last two months. I would also like to recognize the contribution made by those who participated in this project and kindly offered me their time, especially, my friend Dimitra who reached out to me and made this project possible. Lastly, I would also like to mention my family's contribution to the success of the past year; my parents, Alexandra and Giorgos, my sister and my brother in law, Marianna and Giannis and my dear grandmother, Pinelopi. Without them I would have never made it so far in my life, academic or otherwise, and for that and much more, they deserve a space in the pages of this thesis.

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## **1. PROBLEM STATEMENT**

The idea that museums' functions and roles have been changing over the years is relatively new. It was not until the 1970s that the role of museums in society started to be criticized. As cited in McCall and Gray (2013), Hudson in 1971 claimed that museums were isolated from the modern world, elitist, obsolete and a waste of public money. The original idea of a museum was that of a collection-focused, building-based institution, and in the eyes of the public the museum was a "cultural authority" (Harrison, 1994). Thus, the concept of "new museology" was created, which is a term that promotes new social and political roles of museums, encouraging new communication and new styles of expression in contrast to classic, collection-centered museum models (Mairesse and Désvalées, 2010, as cited in McCall et al. 2013).

On the other hand, Chhabra (2008) argues that the importance of museums as heritage attractions has been enhanced, creating a "visitor-driven" instead of an "object-driven" attitude towards marketing and management strategies, which derives from the fact that museums receive less funding from the governments, especially in the developed countries, and, thus, they have been under increasing pressure to draw supplemental income from private sector sources (Anderson, 2005). With that statement in mind, Chhabra (2008) proposes a sustainable marketing protocol which contends that sustainable marketing is doable and can gear museums towards their traditional long-term mission for preservation and de-center the emphasis on financial agendas; effective and meaningful marketing strategies can channel audience interest and, therefore, revenue to support the traditional mission and purpose of the heritage museums, and not vice versa.

With the above contradictory statements in mind, the intent of this study is to document the evolution and progress of cultural and heritage destinations and their role in today's society, in order to test how museums have progressed from an era of

conservation to one of preservation<sup>1</sup>, and finally today to one of development of heritage, by examining the region of Jämtland-Härjedalen (Sweden). This paper will also examine the prospect of creating an “eco-museum” in the same region in an effort to examine if sustainable marketing strategies can be used when cultural and heritage promoting organizations are involved.

The region of Jämtland-Härjedalen is situated in the south part of northern Sweden with a population of around 127,000 people in an area of 49.443 km<sup>2</sup> (Jämtlands län, n.d.; Jämtland Härjedalen, n.d.). The area is quite sparsely populated, since the population density is 2.56 citizens per km<sup>2</sup>; some 60,000 people live in the city of the region, Östersund (Jämtland Härjedalen, n.d.), thus, it could be said that the majority of the region offers an unspoiled and pristine landscape. Tourism has a long history and tradition in Jämtland-Härjedalen; during the 20th century tourism has developed into one of the most important industries (Jämtland Härjedalen, n.d.). The area is mostly known for its nature-based activities during both the summer and winter seasons, such as skiing in the winter and hiking in the summer. But there is also a great cultural aspect to it that can be promoted further. Firstly, The Sámi culture, with its own history and traditions, has had a major influence on the region. Jämtland Härjedalen has a total of 12 Sámi villages and around 44,000 reindeer. Secondly, the region features great gastronomical opportunities since it is full of culinary innovators: awarded breweries, active shillings (huts), tasty farm dairies, bakeries and charming restaurants, which lead to the region around Östersund being characterized as one of the world’s Creative Cities of Gastronomy (awarded by

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<sup>1</sup> The difference between conservation and preservation is normally related to the use of natural resources and the environment. The preservation movement (led by John Muir) was in favor of nature being protected by all kinds of human activity and especially development, while the conservation movement (led by Gifford Pinchot) supported the idea of sustainable development and management of natural resources (Meyer, 1997). In this paper the concept is transformed from focusing to nature into focusing to cultural and heritage related aspects of society, and, especially, their progress. Of course a phenomenon such as this is much more complicated than described here. In this paper it has been simplified in order support the hypothesis that museums have been evolving over the past years and that the role of heritage within them has been evolving as well.

UNESCO) (Jämtland Härjedalen, n.d.). On the heritage aspect, Jämtland Härjedalen has also a vast background. In Lake Storsjön, for example, legends dating back to 1635 mention a lake monster with around 200 witness reports that claim to have seen the monster. But the biggest heritage attraction of the region is the Jamtli museum which is an open-air museum known for its local, cultural and heritage-promoting attractions (Jamtli's historia, n.d.). All these heritage aspects remain unexploited. According to Jämtland Härjedalen Turism (JHT), which is a business association responsible for the business and professional collaboration platform for the development of the regions tourism industry (Inside Jämtland Härjedalen turism, n.d.), the region is associated with words such as nature, skiing and winter sports, Åre, mountains, Östersund, snow and winter, outdoor activities, etc. (JHT, 2014). According to the same organization the region is mostly known for activities such as downhill and cross country skiing, hiking, driving around and admiring the landscape, while visiting facilities such as museums, zoos and parks is within the 2% of activities in the winter and 6% of activities in the summer.

## **1.1 Aim**

The aim of this study is set in finding out whether heritage-related and cultural attractions, have become more inclusive over the passing of time, through the aspect of museums and, therefore, if the principles of new museology are being implemented. In order to approach the above aim the region of Jämtland-Härjedalen was selected as a case that portrays a long lasting tradition in tourism, with a set of well-established heritage attractions, such as the Jamtli museum. The region was also found appropriate as a case because of its potential as a region to further promote its diverse heritage and cultural background. Through the literature review the connection between the concept of new museology and the concept of eco-museum became evident, and thus, the term was researched further, but also it was resolved that the prospect of creating such a museum in the region should also be examined in order to test the region in a holistic approach of past-present-future.

In order to grasp a full understanding of the concepts above, a review over previous research in literature on heritage and cultural tourism is needed, as well as, research on the concepts of new museology and the eco-museum. Then, in order to

venture further into the topic, the terms heritage and sustainable marketing are also being reviewed, as tools that can be used in implementing cultural and heritage-related strategies. These objectives and aims form the following questions.

**Question 1:** What has been the evolution of museums through the years?

**Question 2:** Have museums progressed from an era of conservation to one of preservation in the past, and have they progressed today to one of development of heritage?

In order to respond to the above questions another secondary question has also been formed.

**Question 3:** Could an organization such as an eco-museum be established in a region such as Jämtland-Härjedalen?

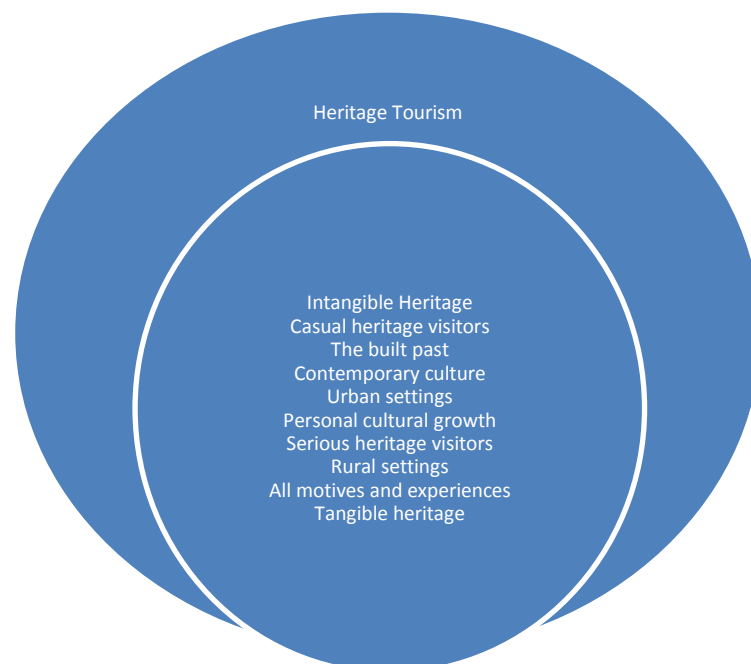
As mentioned above, the concepts of new museology and the eco-museum were closely associated throughout the literature review. Therefore, an examination of the prospects of creating an eco-museum in the region would help in identifying whether new museology and heritage marketing strategies are being implemented both from the stance of museums but also from the stance of the decision makers on a regional level.

Therefore, since this study is adopting a case study approach, a full understanding of the regions identity will be attempted, as well as, the potential of change in that identity. Through this reasoning a bottom-up approach has been attempted in order to answer these questions. Starting from examining the regions identity in a past, present and future feature will assist in examining the prospects of creating an eco-museum and, therefore, both existing museums and possible future ones will be reviewed.

## 2. LITERATURE REVIEW

### 2.1 Heritage Tourism

According to Prentice (1993), heritage is in the literal sense something that is inherited, ‘The word “heritage” means an inheritance or a legacy; things of value which have been passed from one generation to the next’ (Parks Canada undated, as cited in Prentice, 1993, p.5). While, according to Timothy (2011) history is the past, whereas heritage is the modern-day use of the past for tourism and other purposes (e.g. education and community development). In broad terms this includes both natural and cultural heritage, of which, the latter can be defined as the past created by humankind and its various manifestations (Figure 1) (Timothy, 2011). In tourism the term heritage has come to mean not only landscapes, natural history, buildings, artefacts, and the like, but those among these things which can be portrayed for promotion as tourism products (Prentice, 1993).



**Figure 1:** Elements that define heritage tourism (source: adapted from Timothy p.6, 2011)

Accordingly, heritage tourism is one local economic development strategy that cities, towns, and regions use to rebuild themselves and one, that makes use of local resources and assets (Madden and Shipley, 2011). Yale (as cited in Madden and

Shipley, 2011, p.2) describes it as ‘tourism centered on what people have inherited, which in his opinion can mean anything from historic buildings, to art works, to beautiful scenery. Meanwhile Poria, Butler, and Airey call it ‘a subgroup of tourism, in which the main motivation for visiting a site is based on the place’s heritage characteristics according to the tourists’ perception of their own heritage’, but also the experience of spaces which present tangible and intangible elements perceived by the visitors to be a part of their own personal heritage. This is in contrast to the descriptive approach which regards heritage tourism as visits to spaces which are classified, authorized, and authenticated as heritage. The heritage selected, to be seen by the visitors, may be part of the world or local heritage, but it must be a heritage that visitors feel is relevant to them more than to others (Poria et. Al. as cited in Poria & Ashworth, 2009). These authors further distinguish it from a historic tourism perspective which ‘may be defined as a subgroup of tourism, in which the motivation for visiting a place is based on its historic attribute’ (Poria et al., 2001, as cited in Madden & Shipley, 2011). Madden and Shipley (2011) also stress that heritage tourism is one possible economic development strategy that can be useful in areas with cultural resources. The adaptation of these resources for tourism, which can be built or intangible, can present economic opportunities through the establishment of new businesses and the attraction of new patrons for existing ones. Depending on how the resources are adapted, growth of interest—and by extension, income—from tourists offers the opportunity to conserve the built environment and heritage traditions. The taken path should reflect the socio-cultural context of the community while looking outward at the successes and failures of other areas.

Poria & Ashworth (2009) approached heritage tourism as the final stage of the heritagisation process, a social process whose final outcome is the presentation and interpretation (rather than archiving or sustaining) of heritage or even demolishing. Heritagisation is at the core of heritage tourism, while conservation and preservation is the core of cultural tourism. Heritagisation is a process in which heritage is used as a resource to achieve certain social goals. One of its main goals is establishing solidarity among members of a group (national, religious, social, etc.), by highlighting the differences between them and others so that this differentiation will legitimize a certain social order. According to the same authors, while preservation and

conservation is about saving and protecting a “real objective past”, heritagisation is at times intentionally based on an invented, hidden, as well as a purposely chosen past. Additionally, heritagisation centers on ideas and ideological frameworks in contrast to preservation and conservation which focus on objects (sustaining, repairing, restoring, and even reconstructing them). Thus, in heritagisation, history is captured as completed, something that belongs to the inhabitants of the present who can choose how to interpret and use it to their advantage (Poria & Ashworth, 2009).

Generally heritage has been criticized a lot as a term, especially in regards to tourism. Watson (2000) on his review of theorizing heritage tourism addresses the issue of antiheritage. “Antiheritage animus” a term created by Lowenthal is used as an opposition to the concept of heritage and its uses (Watson, 2000). According to Lowenthal (1998, as cited in Watson, 2000, p. 450), ‘heritage is vilified as selfish and chauvinistic, nostalgic and escapist, trivial and sterile, ignorant and anachronistic. Intricacy is simplified, the diverse made uniform, the exotic turned insipid’. Watson (2000) uses this statement as a starting point to analyze the elements of antiheritage. According to him heritage seems often to have been in thrall to politics and there is perhaps inevitability about its use to support ideological movements, powerful interests and indeed their opposing factions. Thus the production of heritage is always in jeopardy of appropriation by one or other political agenda (Watson 2000). Despite this criticism on heritage and heritage tourism Watson (2000) claims that a reasonable defense of them can still be mounted, since there are two lines of counter argument to antiheritage as a whole. The first is its homogenization of heritage; the second is its almost exclusive concern with the supply side of heritage (Watson, 2000).

According to Watson (2000), studies such as those of Merriman (1989 and 1991) or Fyfe and Ross (1996) and McIntosh and Prentice (1999) have made significant contributions on research on consumers. These researches examine the potential of theorize the museum within psycho-social and socio-physical spaces as well as the concept of authenticity in the light of visitors’ responses to heritage attractions. Thus what is revealed is a far more positive picture of heritage than its critics would hitherto allow, and which finds resonance in theories of cultural tourism which place emphasis on self-realization, education and what might be classed



broadly as individuated fulfilment rather than collective consumption (Watson, 2000).

## **2.2 Cultural Tourism**

Culture and, therefore, cultural tourism is, according to Griffin, Raj and Morpeth (2013), one of those concepts with no simple or single definition. According to these authors, the concept of culture should be considered in both its material and immaterial elements and there must be acknowledgement that within different ontological, epistemological and ideological perspectives there are competing discourses and narratives that challenge dominant world-views of what constitutes culture. Pavlic and Raguž (2013), while introducing the term cultural heritage, define culture as a concept that represents a set of values, beliefs, behavior, symbols and forms of learned behavior of a local community and heritage as the inheritance left by ancestors to their descendants. Consequently, heritage covers a wide range of inherited cultural aspects left by ancestors in language, literature, architecture, art, music, theater, film science, and other areas that form a culture (Marasović, 2001, as cited by Pavlic and Raguž, 2013).

According to Ivanovic (2008, as cited by Pavlic and Raguž, 2013), there are two basic approaches in defining cultural tourism. The first approach is focused on areas and monuments, by describing the choice of attractions visited by cultural tourists, which refers to culture as a product. The second approach is more conceptual in character. According to this approach, cultural tourism is described with respect to motives and meanings linked to activities in cultural tourism comprising 'all aspects of travel during which tourists learn about history and heritage of other nations or their own modern way of life and thinking. Pavlic and Raguž (2013) conclude that definitions vary as much as the products and activities comprised in cultural tourism. Some of them focus on motivation and experience as elements of importance, while others are pointing at activities within the cultural tourism sphere, endeavoring to give it the widest scope possible. Moreover, each sector, from tourism to economics or politics, adapts the definition of cultural tourism to itself and its goals. As a result, complexity in defining cultural tourism is obtained within the otherwise broad activities of tourism itself (Pavlic and Raguž, 2013).

According to Timothy (2011), cultural tourism is sometimes used to refer to people visiting or participating in living cultures, contemporary art and music or other elements of modern culture, while heritage tourism is based upon antiquated relics; it tends to occur in rural areas and is more place-bound, while cultural tourism is dominant in urban areas so and is less place-bound, so that the ‘content is the same while the context is different’ (National Trust for Historic Preservation, 2010, as cited in Timothy, 2011, p.5). Therefore, according to Timothy (2011) none of the elements that characterize cultural tourism differs significantly from the meaning of heritage tourism; even contemporary art and living culture are important constituents of heritage, because based upon past creative and social values and because they become historical while they are being produced.

### **2.3 New Museology and the Eco-museum**

As mentioned above, the role of today’s museum in society was not questioned until the 70s. In fact, the need to question and reassess the roles of museums in society was in a way parallel to the environmental movement with the acceptance and promotion of the conservation ethic by museums’ (Davis, 1996 as cited in Davis 2008). According to Davis (2008) the other main aspect of change was the museums’ response to the needs of society, an exploration of how museums might assist local communities and their development. Starting from the general assemblies of the International Council of Museums (ICOM) in 1968 and 1971, in which museums were introduced as institutions that can serve in the service of development and in the service of the needs of the public, the “round-table” meeting between UNESCO and ICOM in 1972 was the cornerstone for the new role of museums, in which the idea of the “integrated museum” was introduced. According to this idea the museum should be integrated with society and with the environment, as well as other organizations that served local people (Davis, 2008).

Vergo (1991) defines new museology as a state of widespread dissatisfaction with the old museology, both within and outside the museum profession. He claims that the old museology is too much about museum methods and too little about the purposes of museums. However, according to Davis (2008), Vergo’s work focuses almost exclusively on the presentation of museum objects, with the implication that

the primary concern of new museology is the development of new theories, critical approaches and techniques to enable museums to communicate more effectively with their visitors. Therefore, postmodern new museology needs to be mentioned. Postmodern new museology encompasses museological approaches to gender, colonialism, sexuality, ethnicity or class. For museums the willingness to be controversial, to be agents for change, to promote varied or alternative points of view, to use new and different interpretive approaches and to reach new audiences . It is an attempt to make museums less elitist, and encourages the use of humor, cynicism, sarcasm and provocation in museum activities (Davis, 2008).

According to the above statements it is obvious that museums have evolved over the years, turning into a more inclusive policy. But the question remains, do museums today promote culture and heritage due to their new inclusive role or is their new inclusive role turning them into simple-profit-oriented organizations? The concept of the eco-museum could suffice as an answer to the above dilemma since, according to Davis (2008), many regard the rise of the eco-museum ideal as tangible evidence of for the existence for new museology, although the two concepts should not be mixed. According to de Varine (1988, as cited by Davis 2008) the eco-museum should be perceived as a process that museum and heritage professionals could adopt in order to work with local communities to respond to their development needs. Therefore, the eco-museum is a different concept from new museology, but both are characterized by similar values.

There have been various cases of eco-museum establishments worldwide, which make the definition of the term even more difficult. The term first appeared at the Ninth General Conference of the International Council of Museums in 1971 by H. de Varine and was then developed by G.H. Rivière, who regarded the eco-museum as a mirror that the local population holds up to its visitors to be better understood so that its industry, customs, and identity may command respect. Rivière (1985) believed that eco-museums can be laboratories for studying the past and present of a local population and the environment as well as a means of forecasting the future. He also considered eco-museums as reserve areas in which natural environment and cultural heritage is preserved, monitored, and interpreted. It is also considered as a school

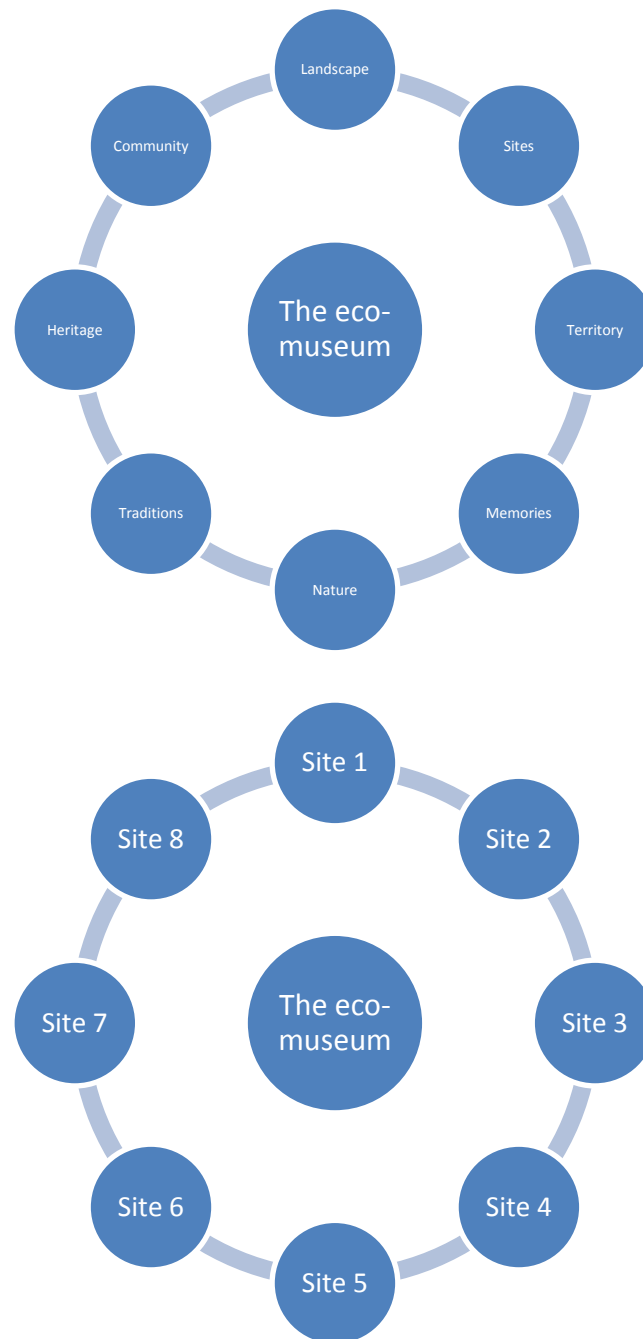
which educates people in their culture (Rivière, 1985). It was around the same time when eco-museums were recognized as a category of their own in international museum typology (Kimeev, 2008). According to Kimeev (2008) the first eco-museums were focusing on preservation and development of the social, cultural, and natural environment as a single entity with regard to existing ecological problems and specific features of a given region. They were made for the local people, who actively participated in the museum creation together with specialists and local authorities. Kimeev then sets a typical structure of an eco-museum which includes:

- a) Permanent expositions in buildings of cultural and historical value or in modern premises
- b) Original or reconstructed archaeological and ethnographical objects
- c) Historical and cultural monuments combined in assemblages in the open air

In other studies eco-museums have been characterized as a new and specialized field of study in ecotourism which is believed to lead to sustainable development in the tourist industry, while preserving natural, cultural, and spiritual heritage, and the rural and tribal contexts (Mahmoudi, Sharifi, Ahmadian, Sepasi & Danehkar, 2012). However the term does not have one single definition and is formed based on cultural-environmental facilities, features, and requirements. In general, an eco-museum is an organization appreciating, maintaining, and developing natural, historical, cultural, and industrial heritage. Accordingly, an eco-museum is a specific type of museum which is formed based on a community agreement. It is a dynamic manner in which communities preserve, interpret, and manage their heritage for the sustainable development. Accordingly, the four elements that must be considered in the definition of an eco-museum include:

- 1) The dynamism of the site (local communities must exist in the area)
- 2) Architecture consistent with nature
- 3) Considerable and unique natural and cultural features and attractions
- 4) Preservation value (Reale, 2004 as cited in Mahmoudi et al. 2012).

In a step further Davis (1999, as cited in Davis 2008) developed the “necklace” model for the eco-museum (figure 2), in which the eco-museum is regarded as the thread of a necklace, the mechanism that holds together the varied elements that make individual places special.



**Figure 2:** the “necklace” model for the eco-museum (Source: adapted from Davis, 2008)

Alternatively, Davis (2008) suggests, that the eco-museum thread could be perceived as a means of holding together not the individual sites but rather the various elements, such as, landscape, nature, sites, traditions, collective memories and architecture, which comprise the special nature of places. According to the model, the clasp that holds the thread together, which is in fact, as valuable and vital as the thread itself, are the local people and the active individuals who manage and direct the eco-museum.

## **2.4 Heritage/Sustainable Marketing**

Dam and Apeldoorn (1996) introduced the term of sustainable marketing as marketing within, and supportive of, sustainable economic development. Thus, sustainable marketing should contribute to finding feasible trade-offs between business and environmental concerns. It is an appeal to lengthen corporate time horizons and to value continuity over profit (Kleiner, 1991, as cited by Dam and Apeldoorn, 1996). But, most of all, it is an appeal to accept the limitations<sup>2</sup> of the traditional marketing philosophy and acknowledge the need to regulate market mechanisms. Table 1 provides with insight on the evolution of marketing, pointing out the current trends and emerging themes. Therefore, it is clear that marketing has evolved from the traditional marketing philosophy into more contemporary ones. Accordingly, when the term of sustainable marketing emerged, marketing was perceived as an integrated science with the emergence of conceptual frameworks through marketing phenomena, by using interdisciplinary knowledge. Evidently, the above concepts target purely economic aspects, but they can be used to understand the background and origin of the term.

In a similar attempt, the term “heritage marketing” was also examined. According to Misiura (2006), marketing is defined as the management function that is involved in identifying, anticipating and satisfying customer requirements, profitably. She then, breaks the definition apart and analyzes each part to conclude that the only aspect that might not be fitting to heritage marketing would be the aspect of profit,

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<sup>2</sup> Limitations include: imperfect knowledge, social dilemmas and governmental control

since there are various motives to heritage marketing. Although, in her opinion, this is not applicable, since even non-profit organizations need to create a “surplus” in order to survive or grow. Therefore, the essence of the heritage marketing process is to find out what the customer wants, and to deliver it, subject to any constraints that might prevail (protection of historic property, effects from increased visitation, etc.).

According to the same author the marketing of heritage seems to coincide with the birth of marketing as an academic discipline in North America in the 1950s, by promoting national and natural conservation policies. The same process was adopted in the UK to educate the masses about the fact that the environment was under threat and the importance of conservation. Later, between 1975 and the early 1980s, attention shifted towards preservation policies, which in the UK gave rise to the National Heritage Act (1980) (Misiura, 2006). This shows that the heritage marketing growth was, in fact parallel to the environmental movement and that heritage-related processes shifted from an era of conservation to one of preservation. Things changed when mass-market tourism started developing, and heritage attractions became part of a complex and sophisticated system of funding by a range of stakeholders, including government, tourist boards, charities, or by revenue generated from entry charges and other enterprises. However, in spite of the funding arrangements that many heritage sectors have taken in order to raise revenue, the vast majority of heritage enterprises remains underfunded (Misiura, 2006).

Misiura (2006) concludes that heritage providers (whether this is in the heritage tourism, the food and drink associated with heritage sector, sporting heritage sector or any other), just like any commercial business have to appeal to the motivations and aspirations of their customers and all activities must be coordinated (customer, quality, relationship marketing) with attention to detail. Heritage, in other words, a relationship with the past that can be gained is something that someone (a consumer or the local community) wants, and marketing is the process by which it can be made available, either at personal, local, national or international level. However, the marketing of heritage, especially heritage tourism, must be a finely balanced set of activities, as there is little point in alienating the local populous in favor of (possibly short-term) heritage tourism. There are, also, wider issues of

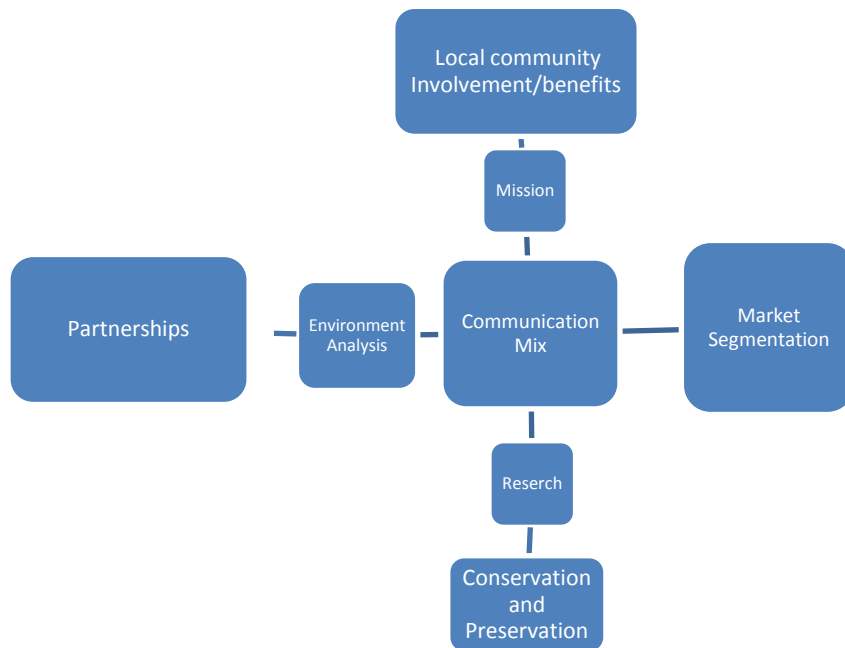
national identity and how this should be perceived, nationally and internationally, that is very much tied up with the notion of heritage (Misiura, 2006).

**Table 1:** Evolution of marketing thought and practice (source: adapted from Kumar p.2, 2015)

| Timeline                       | Prominent Theme(s)   | Predominant metaphor                              | Triggers for the themes  |
|--------------------------------|--|---|--|
| <b>1936-1945</b>               | Illuminating marketing principles and concepts                 | Marketing as applied economics                    | <ul style="list-style-type: none"> <li>• Understanding through case studies</li> <li>• Need to comprehend government legislation and trade regulations</li> <li>• Marketing research topics and implications for marketing practice</li> </ul> |
| <b>1946-1955</b>               | Improving marketing functions and system productivity          | Marketing as a managerial activity                | <ul style="list-style-type: none"> <li>• Accountability of marketing functions to marketing theory</li> <li>• Focus on the growth of marketing discipline</li> <li>• Identification of marketing functions and definition</li> </ul>           |
| <b>1956-1965</b>               | Assessing market mix impact                                    | Marketing as a quantitative science               | <ul style="list-style-type: none"> <li>• Marketing theory development</li> <li>• Analytical studies</li> <li>• Statistical quality control</li> </ul>  |
| <b>1966-1975</b>               | Uncovering buyer and organizational processes                  | Marketing as a behavioral science                 | <ul style="list-style-type: none"> <li>• Establishing agendas for the marketing discipline</li> <li>• Directions for further research</li> <li>• Spotlight on marketing practice through “applied marketing”</li> </ul>                        |
| <b>1976-1985</b>               | Crafting market/marketing strategy                             | Marketing as a decision science                   | <ul style="list-style-type: none"> <li>• Refocus through editorial policy changes</li> <li>• Theory development and understanding market structure</li> <li>• Towards quantitative techniques in marketing</li> </ul>                          |
| <b>1986-1995</b>               | Identifying market/marketing contingencies                     | Marketing as an integrative science               | <ul style="list-style-type: none"> <li>• Sophisticated empirical techniques</li> <li>• Conceptual frameworks of marketing phenomena</li> <li>• Interdisciplinary knowledge</li> </ul>  |
| <b>1996-2004</b>               | Customer profitability studies and resource allocation efforts | Marketing as a scarce resource                    | <ul style="list-style-type: none"> <li>• Developments in database technology</li> <li>• Individual customer data</li> <li>• Analysis at the individual level</li> </ul>  |
| <b>2005-2012</b>               | Marketing accountability and customer centricity               | Marketing as an investment                        | <ul style="list-style-type: none"> <li>• Technological advancements</li> <li>• Customer insights aid marketing initiatives</li> <li>• Marketing investment activities directed at the customer level</li> </ul>                                |
| <b>Emerging (2013-present)</b> | Marketing at the core and new media influence                  | Marketing as an integral part of the organization | <ul style="list-style-type: none"> <li>• Changes in media usage patterns</li> <li>• Marketing efficiency and effectiveness</li> <li>• Firm value by engaging stakeholders of the firm</li> </ul>   |



In her study on “Proposing a sustainable marketing framework for heritage tourism” Chhabra (2008) proposes a sustainable marketing protocol to address the deficit of sustainable marketing in museum literature. The study (Chhabra, 2008) contends that sustainable marketing is doable and can gear the museums towards their traditional long-term mission for preservation and de-center the emphasis on financial agendas. Thus, it is posited that a holistic framework striving to balance profits versus preservation can serve to help museums formulate sustainable marketing plans (McKenzie- Mohr, 2000 as cited in Chhabra, 2009), and that effective and meaningful marketing strategies can channel audience interest and revenue to support the traditional mission and purpose of the heritage museums and not vice versa. In order to accomplish this, Chhabra (2008) suggests a hypothetical sustainable heritage tourism marketing (SHTM) model (Figure 3).



**Figure 3:** Proposed sustainable heritage tourism marketing model (Chhabra, 2009)

The proposed SHTM model comprises the mission statement with the communication mix of museums, both interpersonal (using methods such as personal selling and word of mouth) and impersonal (using methods such as advertising and sales promotion) as its focal point. The model suggests significant influences of market segmentation, the external and internal environment, partnerships, and

research upon the communication mix (Figure 3). It was believed by the author that these functions inform and guide the formulation of the communication strategy for museums and are grounded in the sustainable core principles that were identified through the study's literature review. The literature review by Chhabra included:

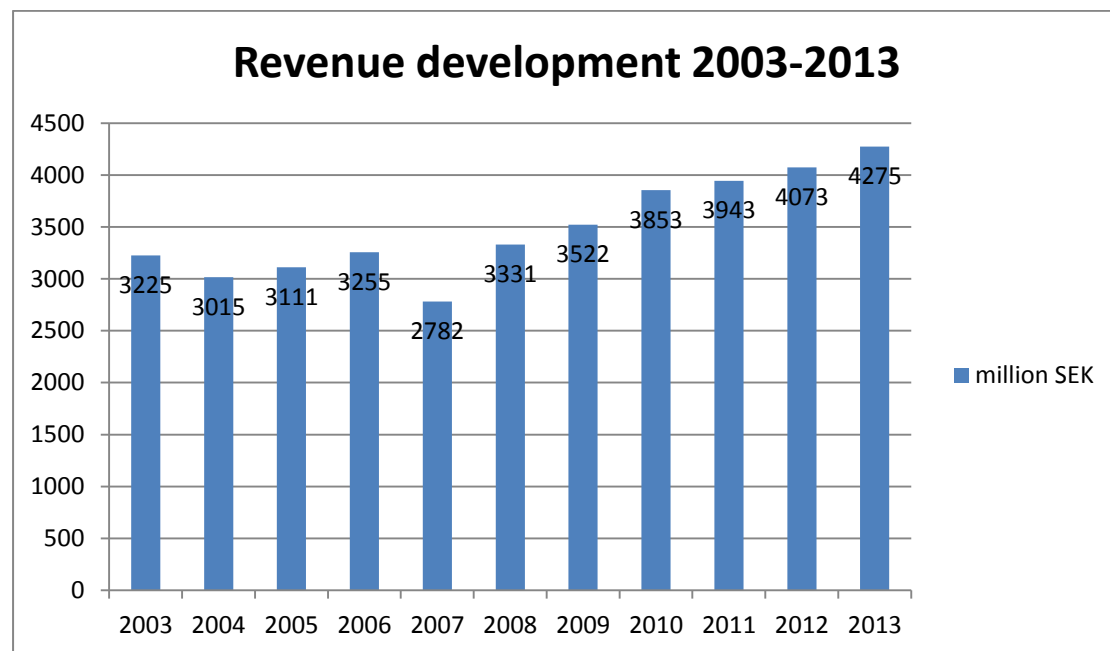
- Common themes in heritage tourism marketing (such as market segmentation, promotion, advertising and partnerships)
- Additional themes pertinent to the proposed model (such as sustainable ethics, audience driven ideologies and museums as agents for social change)
- Museum heritage -then and now- (the change from museums as “cabinets of curiosity” into “visitor-driven” organizations) and
- Sustainability frameworks (sustainable use of heritage resources).

In short, the underlying premise of the model is to suggest that marketing decisions need to be guided by conservation and preservation principles that underpin the traditional role of museums, in addition to local community involvement and benefits.

### 3. STUDY AREA

#### 3.1 Jämtland-Härjedalen

The area chosen, as mentioned above, is that of Jämtland Härjedalen, Sweden (figure 5). Situated in the southern part of North Sweden; the region of Jämtland functions as a very good example of a peripheral area that uses tourism as a tool for regional development. According to Jämtland Härjedalen Turism (JHT) tourism in the region produced 4,300,000,000 Swedish crowns (SEK) during 2013. Comparing to 2012, the tourism industry showed an increase of revenue of 5%. Figure 4 shows the progress made in revenue development between the years 2003 and 2013, which has been rising quite steadily. Accordingly, the tourism industry created around 6,600 permanent jobs in the region.



**Figure 4:** Revenue development 2003-2013 (Source adapted from JHT, 2014)

The region is, nowadays, mostly known for its nature-based and sports related attractions, especially during the winter, since there are many famous ski resorts in the area, but also because of the biathlon world cup that takes place in the city of Östersund. Notwithstanding, the region has a rich history and heritage that remains unexploited. The area has over 20,000 documented ancient monuments, the oldest one

being an arrowhead possibly older than 8,000 years, which would make it one of the oldest Stone Age finds in all of Sweden (Jämtland, n.d.).



**Figure 5:** Jämtland Map Province City (Map of Sweden Political Region Province City, n.d.)

A visit through the regions official website enhances the statement that heritage aspects have been less promoted than outdoor activities. The site provides an extensive list of hiking spots and ski resorts as well as biking and fishing opportunities (Things to do, n.d.). Other than the promotion of the regions gastronomy (Things to do/gastronomy activities, n.d.), the site is lacking in administering information for heritage related attractions, except for the Jamtli museum (Things to do/attractions, n.d.). The above information makes the region a fitting case for testing the potentials of heritage tourism as a tool to tourism development.

### 3.2 Jamtli Museum

The Jamtli museum attained a big part of this research paper, since it is a county museum and a major representative, if not the most important one, of heritage and culture throughout the region. The Jamtli museum, which is located in the city of

Östersund, was founded in 1912 and is an open-air museum known for its local, cultural and heritage-promoting attractions (Jamtli historia, n.d.). Right from the start and for the past 100 years the museum has been a place of community development and heritage learning; it started by offering courses in crafts, architecture and folk dance while arranging festivals and markets and has been evolving aspiring to become a pre-eminent museum in cultural and regional development (Jamtli historia, n.d.).

In a short description, a visit to the Jamtli museum can be divided in two major parts, the interior and the exterior. In the inner part of the museum the visitor finds a permanent and detailed exhibition of crafts and artifacts of Jämtland and Sweden, sometimes temporary exhibitions, like the one portraying the Christmas goat “Yule Goat” that was available during the Christmas period, but also a café and a gift shop (se och göra, n.d.). In the open-air part there are many exhibitions available, depending on the season. The exterior part of the museum is very similar to a small town, set in different points in time, starting from 1785, 1895, 1942, 1956 to the latest which is set in 1975. One can walk through this imaginary town all year long, but from late June to mid-August one can experience the “Jamtli History Land”, in which, actors wear original clothing of each era and take the role of a typical person living in that period (Sommarens historieland, n.d.). There is also a barn with real livestock and a restaurant that are situated within the open-air premises. There are also two annual markets (Christmas and spring) that are organized on the open-air part of the museum.

This short description shows why the museum is such an important factor of this research, mainly the fact that it is a major tourist attraction of culture and heritage, but also the fact that the museum management aspires to contribute in cultural and regional development. The characteristics and implemented policies regarding this museum will be further explained and reviewed through the analysis part of this paper. In that way it will be feasible to observe the museum in a holistic aspect and its progress through the past, present and the future condition. A very important part of this attempt was to examine whether the museum is actually involved in development of heritage and culture and if not, which are the policies that the management is concentrating on.

## **4. METHODS**

### **4.1 Research Design**

This study is approaching the problem of identifying the current role of museums as heritage and cultural destinations and the adaptation of new museology as a policy by adopting a phenomenological and constructive research approach. According to Brotherton (2008) phenomenological, or interpretative, approaches to research place considerably less emphasis on the need to develop so-called objective research methods and more on the need for interpretation in research. This view is based on the belief that the real world, and the phenomena and events that occur in this world, are created by the subjective thoughts, actions and interactions of people who inhabit it. In short, it is socially constructed rather than being a separate and independent entity that determines people's behavior (Table 2) (Brotherton, 2008). Accordingly, phenomenology as a paradigm advocates an inductive rather than a deductive approach as the most appropriate for undertaking research. While, according to Creswell (2003), constructivism, focuses on the specific contexts in which people live and work in order to understand the historical and cultural settings of the participants, the researcher's intent, then, is to make sense of (or interpret) the meanings others have about the world.

In both approaches (phenomenological and constructivist) the proposed research design is that of a qualitative research analysis. In more detail, in phenomenological studies, because context, realism or naturalistic enquiry and interpretation are crucially important to the phenomenological view, methods such as case studies and what are referred to as 'field study' techniques – participant or non-participant observation – are the type of methods preferred. This is because they are more consistent with the philosophical and ontological positions taken by such researchers (Brotherton, 2008). According to Creswell (2003), as well, in the situation where the researcher is seeking to establish the meaning of a phenomenon from the views of participants, a qualitative approach is in order.

**Table 2:** Positivistic vs phenomenological paradigms (source: adapted from Brotherton p.39 2008)

|                                   | Positivistic Paradigm  | Phenomenological paradigm  |
|-----------------------------------|--|--|
| <b>Basic beliefs</b>              | The world is external and objective. The observer is independent. Science is value-free.   | The world is socially constructed and subjective. The observer is part of what is observed. Science is driven by human interests.        |
| <b>What researchers should do</b> | Focus on facts for causality and fundamental laws. Reduce phenomena to its simplest elements. Formulate hypotheses and then test them. | Focus on meanings. Try to understand what is happening. Look at the totality of each situation. Develop ideas through induction of data. |
| <b>Preferred methods</b>          | Operationalizing concepts so that they can be measured. Taking large samples.  | Using multiple methods to establish different views of phenomena. Small samples investigated in depth or over time.                      |

Therefore, in this study as well, the research design has been formulated in the form of a case study, by using various qualitative methods. According to Brotherton (2008), although, a case study approach might be invariably seen as empirically limited because they are normally (but not exclusively) conducted within a context that is relatively small in scope and may or may not be representative of the wider world it is a part of, case studies are generally seen as valuable for exploring an issue in depth within a specific context, using qualitative data to assist in the development of insights and theory, but not usually as a means of testing existing theory. The research methodology literature in general portrays case studies as suitable for research based on a phenomenological philosophy, using an inductive approach to collect and analyze qualitative data to develop new theory (Brotherton 2008). Although case studies may be useful and appropriate for achieving this, they can also be used in a positivistic, deductive and more quantitative context. For example, it is possible to use a case study to test the applicability of an existing theory to the particular conditions within the case situation. This is how the case study approach is used in this study; the region of Jämtland Härjedalen has been selected as a case

where theories regarding new museology and heritage marketing can be tested and analyzed in order to review their applicability.

The region, as previously mentioned has been selected, because of its rich background in tourism, but also heritage and culture. Correspondingly, tourism is one of the most important industries in the region, and is being used as a policy for regional development. Therefore, through a combination of interviews and field study techniques the region was reviewed in depth and in a holistic aspect of past, present and future. Through the interviews an attempt to understand the current image of the region was carried out, as well as, the future prospects in regards to tourism development. While, through the field study techniques, the goal was to see the evolution of the region's image through almost the past 100 years, but also its current image and priorities regarding tourism.

## **4.2 Sample Selection**

The research at hand took place between late March and early April and was finalized in the first week of June. During that period all research methods were implemented and carried out to the best of the researcher's abilities.

Specifically, four interviews were carried out with key decision makers in the region within the tourism industry but also in relation to the regions' museums. Therefore, an interview with the deputy director of the Jamtli museum (Charina Knutson), an interview with Maria Domeij Lundborg who is a project collaborator at NCK, an interview with Karin Gydemo Grahnlöf, who is a project manager at Jämtland Härjedalen Turism and an interview with Pute (Per) Eby, strategist in events and tourism at the municipality of Östersund were carried out. The number of interviews can be characterized as small, but it must be mentioned that the intent of the interviews was not to capture the view of the public for the region, but rather the view of those who take part in the decision making, regarding policies and future planning in tourism development throughout the region. Therefore, all four people who were interviewed, either participate in project management/development or



marketing and event planning<sup>3</sup> and were selected because of these elements within their job description. The researcher also tried to contact representatives from other museums and municipalities within the region, in order to get a more holistic view of their opinion, but under the limited amount of time that this research was conducted that was impossible.

. Then, in order to review the previous image of the region and its progress through the years an observation in the form of content analysis of historical and current audio-visual material was carried out. Through an examination of more than fourteen different videos, featuring the region from, as back as 1924 until the present, an overall understanding of the region and its progress was achieved. In this case google was used as a search engine and videos that turned out after the search of the word Jämtland were examined. The sources of those videos were mainly the Swedish film archive and the website of youtube.com. Despite the original search the researcher also followed videos that were suggested by both websites as similar or relevant to the one that was being watched at the time.

In order to enhance the understanding of the region's image, a second and a third observation focusing on content analysis, as well, were performed. In these observations instead of audio-visual material, a set of print material was selected, in the form of promotional flyers and magazines, as well as an examination of the regions official website was carried out. In this case the researcher tried to obtain as much print material as possible. The material was obtained from the municipality of Östersund, the tourism office in the city of Östersund and the offices of Jämtland Härjedalen Turism (JHT). Basically all print material that would be available to a tourist visiting the region was collected. Therefore, the material featured was mostly, but not exclusively, of a promotional character which portrayed attractions and destinations within the region, as well as, a set of activities available. In the first case,

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<sup>3</sup> By project development/management the author means projects regarding European, national or regional projects regarding funding or policy implementation in regional development. For example, two of the interviewees had participated in a pre-study about the needs of people working with companies dealing with cultural heritage.

a total of seventeen different documents were used varying from an amount of 3 to 220 pages each. The material, in both cases, was focusing on the present image of the region; the material used was printed within the past two years and the website was featuring current attractions and activities. Ultimately, all interviewees were asked about their opinion of the present image of the region and if, in their opinion, the image is changing or it should change. Therefore, the image of the region was analyzed in a holistic approach of past, present and possible future, but also, through a combination of different sources, ensuring the validity of the project.

At the same time, the Jamtli museum was also researched in more depth. The analysis concentrated on three aspects regarding Jamtli. Firstly, an overview of the museums policies was implemented, secondly, its involvement in the local community was sketched and thirdly, an inquiry of its future prospects was also reached. In order to maintain the aims above an interview with the deputy director of the museum and an examination of the museums strategic plans from 2003 to 2018 were carried through.

### **4.3 Sampling Strategies**

In this study the interviews conducted had an in-depth and semi-structured approach since according to Jennings (2004) the use of in-depth and semi-structured interviews is associated with the phenomenological, constructivist or interpretivist paradigm, which holds an ontology that recognizes multiple perspectives in regard to the research focus. As it has already been mentioned this study is also adopting phenomenological and constructivist approach and therefore the style of the interviews was in accordance with the adopted paradigms.

According to Hall and Valentin (2005) content analysis is often used as a companion research instrument in multi-method studies employing diverse methods to enhance validity of results by minimizing biases, although it can clearly be used as a research tool in its own right. In this study content analysis is used in multiple cases. As mentioned above, content analysis has been used in order to examine audio-visual, print and online material. In this way the case study under examination has not only been analyzed in depth through the interviews but through a set of different sources of information which ensures the validity and reliability of the results.

Supplementary, for the overall purpose of examining the progress of museums as cultural and heritage destinations in the region, an analysis of the Jamtli museum as an organization was carried out. The museum was chosen in the light that it is the largest representative of heritage in the region since it has been operational for over a hundred years and is also a regional museum, even though it is situated in the city of Östersund. Therefore, from the in-depth analysis of the museum's current policies through the interview with its deputy director, a content analysis of the museums strategic plans from 2003 to 2018 was implemented.

Consequently, the methods selected and used complement each other in a way that ensures the examination of the selected study to the most effective way under this study's limitations.

## **5. ANALYSIS**

In order to respond to the questions asked in this study, the analysis part has been divided into three different categories. In fact, the aim is to analyze the last questions first, in order to cover all subjects and conclude to the most general ones (questions 1 & 2). In that way, the first part of the analysis focuses on the image of Jämtland-Härjedalen through an extensive period of time. The second part focuses on the prospect of creating an eco-museum in the region. The third part, analyzes the Jamtli museum as a representative of heritage and its progress through the same period of time as that of the region. Finally, in the end of the analysis, all the results from the previous parts will be combined in order to test the evolution of cultural and heritage destinations through the aspect of museums in the region and the progress through an era of conservation to that of preservation into one of development of heritage.

### **5.1 The image of Jämtland-Härjedalen**

As it has already been mentioned, this study uses the region of Jämtland-Härjedalen as the case where the evolution of museums as heritage and cultural destinations is being reviewed. In order to achieve that, the region has been extensively reviewed over the period of the past hundred years through four different research methods. As already mentioned, content analysis of audio-visual, print and online material has been conducted as well as in-depth interviews with four decision makers within the region. Since the region is being examined through the scope of time a differentiation between past, present and future prospects has been selected

#### **5.1.1 Jämtland-Härjedalen in the past**

The past image or identity of the region was mainly examined through the analysis of the videos related to the region. The videos were tested on the destinations they were portraying, as well as the featured activities and settings. Accordingly, the destinations featured, varied from Östersund, Åre, Frösön, up to images from the whole region. Accordingly, featured activities varied from, ice skating, curling, skiing, horse skiing, horse sledging, agricultural activities, farming and everyday life, sports and entertainment to hunting and fishing; while, the setting was mostly outdoor and natural or even in the wilderness.

Of great importance and interest where the videos dating from 1924 up to 1964, which feature relatively rare images of Jämtland and show the development made in the region, as well as, the development of the tourism in the area, showing, in a way, how the current image of the region was formulated and shaped. For instance, the video from 1924 features the creation of the first automobile sledge (figure 6). In this video the construction and testing is being filmed, showing the comfort of travel with this specific means of transportation. Specifically, the sledge is being put to the test by a group of people who go on a day trip over the snowy region of Jämtland and reach their destination and come back successfully. The importance of the video lies in the effort spent, in order to improve the means of transportation over snow and the importance of outdoor activities.



**Figure 6:** Swedish auto sled in 1924 (Model T Ford Forum, Forum 2012)

The second video, dating back to 1936, is a promotional video of the train trip from Östersund to Ystad. Its importance lies in the sudden accessibility of the region and especially, the city of Östersund and Frösön, as well as the amount of images that are featured from the city and the island and the activities offered to the visitors of the time. In more detail, one can observe the city center, city hall and a market in the city square with locally produced products and activities such as skiing, cinema, playing

cards and socializing, shopping, reading, camping, boating, cycling and fishing. Another interesting aspect of the video is that the activities here don't involve only the abundant nature of the area, which becomes more and more dominant the closer we come to the present, but also a type of cultural and relaxing, past-time activities.

Lastly, an interesting example of images from the past is a video from 1964 called *raka spåret till Jämtland*, in translation *straight-line to Jämtland*, and is an advertisement of Jämtland as a winter sport destination, which cannot be compared to any other. According to the video the region offered more than 500 activities around the winter setting, which comes very close to what international students are told when they are being guided around the city through the university's introductory days at present time. The video features the city of Östersund, the village and ski facilities of Åre and the mountain areas of the region and activities varying from curling, skiing, horse skiing and horse sledging, as well as, skating (figure 7). In the opinion of the author this specific video can be perceived as a cornerstone between the past and the present image of the region. Its promotional character signifies the importance of tourism development in the region, as well as its popularity as a winter destination; most of the images show a crowded setting, full of people within the city and the ski resorts.



**Figure 7:** Ice skating in Östersund in 1964 (filmarkivet.se, n.d.)

### 5.1.2 Jämtland-Härjedalen now

The current state of the region's image was analyzed through all the content analyses but also through the interviewees and their opinion over the current image of the region.

Firstly, through the most recent audio-visual material dating from 2008 to 2015 the theme is mostly natural, while there are a few videos that are songs about the region, describing and showing the pristine nature, as well as reasons why somebody would want to live there permanently. An especially interesting example is a video from 2014 that features ice skating on the lakes of the region, with transparent ice, describing the image as Caribbean like. While another case called *drömmen Om Jämtland* (figure 8), in translation, *dreams of Jämtland*, describes a very attractive region that everybody would love to live in or at least visit; a green and blue and unique place with a bright future that produces, cheese and blueberry soup and carbon neutral products. While similarly, a song from 2011 called *I want to live in Jämtland* (in translation), compares the big cities with Jämtland, pointing out how beautiful the region is with its mountains and forests and why people decide to live here. Then, the rest of the videos portray a repetitive pattern of hunting and fishing trips with the natural setting being prevalent.

Secondly, the print material consisted of 17 different cases, 11 of which were in Swedish and 6 of which were in English. The ones in Swedish covered the subjects of the region as a whole, the city of Östersund, and activities, such as fishing or what to do in nature but also a guide through the ruins around the region. Through the print material in Swedish the strategies and goals of the Jämtland Härjedalen organization were also acquired. The ones in English covered the subjects of gastronomy, the pilgrim trail and the Wilderness Road, the region of Jämtland-Härjedalen as a whole, and the city of Östersund.

Of the material that was in English, interesting cases were those of the pilgrim trail, and the two magazines on creative gastronomy (*Jämtland Härjedalen Gastronomy*, *Creative Gastronomy: Outdoor Edition*), especially, because they represent efforts to expand the image of the region into more cultural and heritage related aspects. On the other hand the ones with information on the Wilderness Road

and the region as a whole featured a more traditional view of the region's aspects, including mostly outdoor activities. In more detail, the pilgrim trail, or officially stated the S: T OLAVSLEDEN, is a good example of efforts to combine the natural environment with heritage related aspects. The trail starts from Selånger and finishes in Trondheim and is divided into smaller parts, which feature each parts major attraction. A worth mentioning aspect of the flyer on the pilgrim trail is that from the 18 images featured, 12 portray nature and activities in nature, which could be an undermining factor of the heritage aspects that are related to the trail. The official website (<http://www.stolavsleden.com/se/>) of the trail (figure 9) was also visited in an effort to examine this attraction in more detail. On the website the amount of heritage attractions was, in fact, described in more detailed and equally divided. The two creative gastronomy magazines, were concentrating on the locally produced and exceptional food of the region. But again, the existence of nature is evident (one of the magazines is even called outdoor edition). A few passages of the magazines mention:

*“The soils and the landscape are among the most pristine on the planet, the changing seasons and the wilderness outside the door make every day an adventure.”*

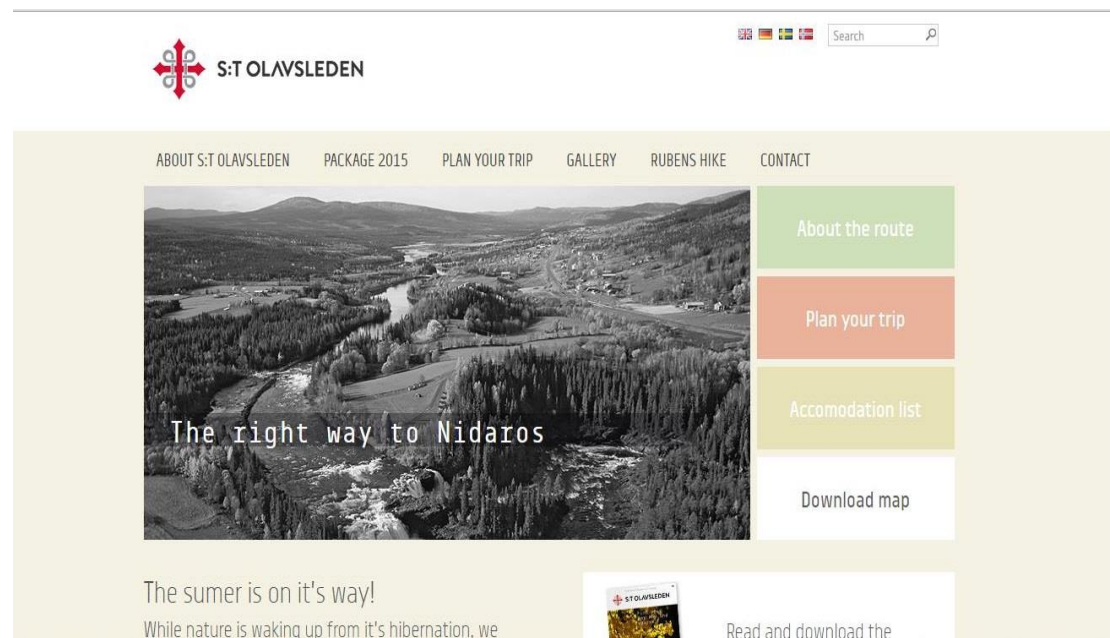
*“Try SWEDISH- try the treasures and pleasures of the GOOD (tasty, sustainable, healthy) life in an amazing region.”*



**Figure 8:** Scene from the Drömmen om Jämtland video (youtube.com, 2014)



In relation, the two magazines are featuring advertisements about hiking and fishing, hunting and berry/mushroom picking as activities around the cuisine of the region. Other than nature, the Sami culture and cuisine are evident in both magazines, featuring the Sami restaurant, called Håvvi and restaurants in and around Östersund. Interestingly enough, a Japanese restaurant is also featured in the magazine, which is featured as the best one outside Japan. On the purely nature-related side of the material in English, the setting was quite as expected, divided between different activities offered in the nature. The activities were hiking, biking, water sports, fishing, golf, hunting and wildlife, skiing and winter fun, canoeing, wilderness watching and horseback riding.



**Figure 9:** The website of S:T OLAVSLEDEN (stolavsleden.com,2015)

Of the material that was available in Swedish, of special interest were the flyers received from Jämtland Härjedalen turism, which were portraying the strategies and goals of the region regarding tourism development and advice for the tourism companies that operate in the region. According the regions strategy and goals there are 5 recipes that should be applied:

1. Sustainable development of the destination
2. Additional foreign guests

3. Best-developed infrastructure and accessibility
4. Efficiency in business
5. Growth

In all the fliers, policies are being explained in similes, which are quite odd since, these flyers are targeting business operators of the region, but the goals and targets are being very clearly formulated. According to one of the flyers (*spice for life*) the desired target groups of the region are the active family, the WHOP (wealthy, healthy, older, people), the DINK (double income, no kids) and the global businesses<sup>4</sup>. In order to reach these target segments, the industry should promote the Swedish lifestyle, the natural playground (another simile), the urban nature and the vitalized meetings<sup>5</sup> available. The importance of communicating with the visitors is also being stressed.

On the online material about the region, meaning its official website (<http://jamtland.se/index.php/en/>), information is divided between news and facts about the region, destinations within the region, things to do (elsewhere mentioned as activities), food (gastronomy), stay (accommodation), travel (accessibility) and itineraries (figure 10). The itineraries include the already mentioned Wilderness Road, and 3 or 5 day trips between Bydalen and Östersund and Trondheim and Östersund, respectively. On the food section, one can find, gastronomy stories and activities, as well as, a list of restaurants and cafes available in the region. On the “things to do” section gastronomy is again present and a calendar of cultural events is also available, as well as shopping opportunities, but the eminent parts of the section are those of the well mentioned outdoor activities of hiking, skiing fishing, biking, and others. The

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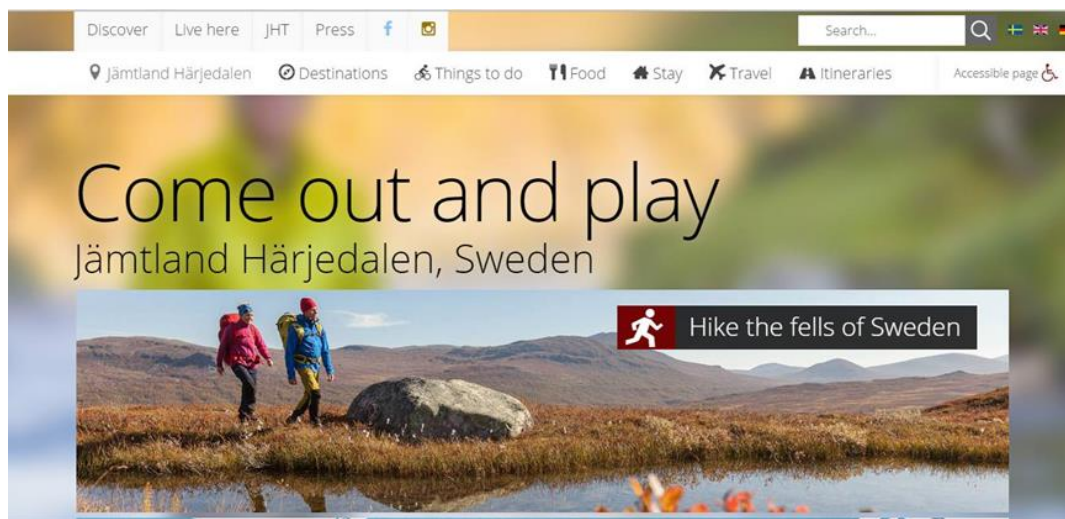
<sup>4</sup> In the original language “globala företaget”: the international conference market is demanding new and exciting meeting destinations with unique activities Novelty is important since, people want to travel where not everybody has already travelled.

<sup>5</sup> *Innovative meeting arrangements combine playfulness and spirit of harmony and complex experiences in natural environments. Meetings in Sweden revitalize individual thought and show the way to sustainable values.*

website is also including information about Jämtland Härjedalen tourism as an organization, but it is only available in Swedish.

For the purpose of finding out what the opinion of the decision makers is in terms to the current image of the region all interviewees were asked what they thought the image of the region is right now and whether they thought the image is changing or that it should change. All participants replied that the image is mostly skiing and nature. All participants also agreed that this image has been long lasting and “traditional”, in a way, and that it has been a great attractor of visitors in the region. In fact, the representative of the Jämtland Härjedalen tourism (Karin Gydemo Grahnlöf) organization described the natural environment as a part of the regions Heritage:

*The region has a long history of “Air tourism” and nature is a part of the regions culture, not only because of the Sami people in the region, but through the food culture as well. In the past food and nature were separate, and now they are being combined as a first step to add culture to the regions attractions.*



**Figure 10:** The Website of Jämtland Härjedalen

(<http://jamtland.se/index.php/en> , 2015)

On the same page the representative of Östersund municipality said that in his opinion *all the nature activities are a good part of the image of the region; Åre is one of the best destinations of alpine skiing and it is not something you can change here. The natural environment is what made people starting to come here... there was no*

*planning and destination management, but it was also accessible by train. It is hard to change or decide to change the image of the region.* The representative of Jamtli also mentioned that it is mostly skiing but she agreed that profiling in this case has been a good basis and start, in order to attract visitors in the region.

In conclusion, the print and online material but also the interviews were very useful in acquiring the present image of the region. It is evident that that nature and outdoor activities are quite prominent in the region's image, but in a way this is quite expected in a region with such a vast amount of nature. What is a bit concerning is that, in the few efforts that try to promote cultural and heritage aspects of the region, the nature is, yet again, over prominent, and not even equal to the aspects related to culture and heritage. For example, Jamtli, which is the most developed heritage attraction, is only briefly mentioned on the region's website, under the section of "attractions" and is featured in only a couple of the region's flyers which are mainly those who promote the city of Östersund and its attractions.

### **5.1.3 Future Prospects**

The review of the region's future prospects regarding its image and identity was examined through the interviews that have been conducted through this research. As it has already been mentioned the focus here is to examine how the decision makers regarding tourism perceive the prospects of the region and how they plan to act in the future.

On the terms of future prospects and the image of the region, not everyone agreed that the image should change completely, but everyone agreed that the image could be broadened. In this case, the representatives of Jamtli and NCK were more eager to promote cultural and heritage aspects while, the representatives of the municipality and the region wanted to combine heritage with food and nature in order to create a more holistic image of the region that includes all types of experiences. A nice example of what the broader image of the region could look like was that of the representative of Jamtli who said that *"nature and culture complement each other and therefore, promoting the area as a family region where they can experience things is a good aspect. It is not only marketing the content that is important but also marketing the experience, the background story of vacation with substance."* Another

interesting example was made from the representative of Jämtland Härjedalen tourism, who is interested in using the regions heritage, history and culture to help local businesses develop. The plan, as she says, is to use new triggers, including culture, in order to produce an authentic image of the region (in some cases destinations and attractions seem to be adopting policies and techniques from other areas such as, Canada or Aspen) by applying a *back to our roots and values* approach.

This first set of responses has been an initiating step of seeing the possible future identity of the region. Through the interviews it became evident that the image of the region was evident and concurrent for all interviewees and although not all respondents agreed in the level or amount of change that the region's identity needs, ultimately they all agreed that nature and heritage can coexist and that visitors interested in nature and outdoor activities can be also interested in culture and heritage and vice versa. In fact, the respondent from Jamtli said that an image of only skiing could be a deterrent factor for possible visitors to choose other destinations.

#### **5.1.4 Summary**

The above process has been very useful in acquiring a detailed and in some cases literal image of the region under examination and all different research techniques employed have effectively contributed in receiving a coherent impression of the region's identity. As already mentioned, the intention was to acquire a most valid view of the region's past, present and possible future image, and in the end, it became evident that the natural environment and the habit of taking outdoor activities was a part of the local peoples' culture, right from the start of the examined period. As the region developed as a destination, so did the identity of the region which was formulated into a full of nature and outdoor activities place. Presently, the region attracts a great number of visitors for the exact same reasons. The amount of activities has been enhanced and one can find specific information on each activity, varying from trails of various kinds (i.e. biking hiking or cross country skiing), fishing and mushroom or berry picking spots, ski resorts and destinations of natural value. There have also been efforts to enhance this image by adding cultural and heritage aspects to the promotional material of the region. These efforts offer a combination of natural and cultural aspects that can be used to trigger the visitor's interest, but in these cases

the nature is still quite prevalent and the cultural aspects relatively undermined. Future prospects seem to enhance the shift of the region's image from an exclusively nature oriented one, into a broader one, that includes especially cultural aspects of the region's cuisine, everyday life and heritage.

## **5.2 Prospects of an Eco-Museum**

Since there are no established eco-museums in the region of Jämtland-Härjedalen this study examines the prospect of creating one. The intent of this effort is to examine the intents of the decision makers in order to see if the concepts of new museology are being applied. As it became evident through the literature review, the eco-museum is a concept that portrays the values of new museology since, according to Davis (2008), many regard the rise of the eco-museum ideal as tangible evidence for the existence of new museology; in this region there might not be an official establishment under the official eco-museum character. But there might be policies that are being implemented that fit the same criteria as an eco-museum. In this reasoning, all interviewees were asked whether they think a creation of an eco-museum would be an asset for the regions tourism development, as well as a fitting type of tourism attraction. Additionally, interviewees were asked which cultural and heritage aspects they thought should be promoted further in the region. Regardless of the questions, all responses were also viewed under the prospect of pointing out characteristics of an eco-museum that are already being implemented in the region.

When asked about the prospect of an eco-museum respondents were much more skeptical than during the rest of the interview. Inquiries of funding, operation and location started being formed. Also questions of what this museum would include were formed. The one that was more certain and eager about the prospect of an eco-museum was the representative from NCK as she had previously participated in building up such a museum and therefore, she had good knowledge about such a museums structure and benefits. She claimed that there is something missing in the region in terms of cultural heritage because of its vastness. Because of its size the region lacks in communicating information that relate to the whole region. An eco-museum project in her opinion could even be as small as a project of images and maps that represent the whole region. With a project such as this, people could maybe

prolong their stay and winter destinations, such as Åre, could be promoted all year around. When asked about which heritage aspects should be further promoted in the region she mentioned the Sami culture, the prolonged Stone Age, the Christianization era and the medieval churches, as well as, the mountain life (fjällbodana) which she thinks is something that Norwegian visitors are very interested in, although in her opinion the eco-museum does not need to be thematically fixed but could portray heritage as a whole through the passage of time.

The representative of Jämtland Härjedalen Turism was of the opinion that such a project would fit perfectly in a region, such as Jämtland, and in a way it is what it is being done with the gastronomy project and the promotion of the regional cuisine. But in her opinion, the challenge or problem is that such a project would be *to bring all companies together, especially since many companies of the region don't see themselves as part of the tourism industry, and therefore, to create a strong network between them would be difficult*. Although an eco-museum in her opinion is a good form of product development, its implementation would require a massive amount of funds that the companies would not be eager to invest, due to the high risk that big investments entail. Because of that the organization could implement eco-museum strategies without creating the museum itself, and rather follow a step by step approach that would feel less radical. The organization, for example, is currently working with the Kurbits business development program (kurbits.org). In this program 10 companies are brought together for 6 months to cooperate and produce a common vision and mission in terms of product development, marketing, distribution etc., in a “help to self-help” approach. Eco-museum methods could be used in such a scenario, by involving the local community in such programs and by including agendas, such as, heritage and culture along with business development. When asked about which heritage aspects should be promoted further, she, firstly, mentioned the Sami culture, which she thinks has a lot of demand as well, but also the republic of Jämtland as a historic aspect of the region should be further communicated as a process that significantly formed and shaped the present culture of the region.

The respondent from Jamtli was mainly concerned about maintenance, funding and operations regarding the possible museum. She thought that a key aspect

of such a project's success would be a strong organization behind it. In her opinion, an eco-museum is more about natural history than cultural history and, therefore, she was not sure if it solves all the problems around heritage and culture; thus, a combination of the two (i.e. nature and culture) could possibly be a good solution, but still, the question of who funds and runs it would remain unanswered. As for the heritage aspects that could be further promoted she said that *there is a lot of culture that can be promoted, but one should first ask what people would be interested in seeing although, people don't what they are interested in until they see it*. Another aspect that should be considered for such a project would be to include destinations and attractions that are big enough to run on a yearly basis because in Jämtland destinations and companies are small-, *there are around 200-300 small organizations-attractions that are not a big enough pull factor and they are far away from each other*.

Lastly, the respondent from the municipality of Östersund mentioned that there are four main factors that are essential to regional tourism development in his opinion.

1. *The storytelling (helps both for the visitors and tourism workers)*
2. *Hygienic factors (commodities and facilities which vary depending on the target group)*
3. *An USP (unique selling point that highlight the customer base)*
4. *A visionary (eldsjäl which literally means a fire soul, an enthusiast) who can make the vision clear in order to make people follow.*

Even when all four exist it would still take 5-7 years to make a project happen. The same factors would also apply to the eco-museum idea; and in his opinion, there is a lot of information around cultural attractions in the region. However, the problem is that these attractions do not have a big enough USP to attract people, at least for that purpose alone. Because of that, a well-known destination, such as Åre could be used as an information center for attractions that are less known. As for the cultural aspects, he thought that the pilgrim trail could be a project that can generate a big enough USP to attract people in the region. By using this trail, a lot of local historic



associations, small museums and restored buildings could be connected and presented as enhanced tourist attractions.

In summary, this approach has shown the difficulties that rise with regional or tourism development and the employment of new projects and strategic plans. Even with a small group of four people who admittedly had the same view of the region's tourism industry, the proposed solutions varied in almost every aspect. Even in cases where there were mutual views, such as the importance of the Sami culture, the proposed and discussed solutions varied significantly. For instance, the representative from Jämtland Härjedalen turism would like more Sami companies to operate in the region, while the representative of NCK would like to see the Sami culture exhibited more so that locals and visitors alike can become familiarized with the history of this culture. Regarding the eco-museum, through the literature review it had been mentioned that an eco-museum is an organization appreciating, maintaining and developing natural, historical, cultural and industrial heritage, based on a community agreement (Mahmoudi et al. 2012). Although there is no established eco-museum in the region, and even if culture and heritage can be further improved in the region, the main actors in the region have already taken steps in improving the factors that potentially can form an eco-museum. To conclude, sustainable development is a big part of the regions agenda as well as the preservation of heritage, while efforts are being made to enhance its development and appreciation.

### **5.3 Jamtli Museum**

Through the interview with Charina Knutson, whose responsibilities involve project acquisition as well as planning, development and coordination both with sponsors and partners, but with the Jamtli employees as well, an understanding of the ways Jamtli implements its policies, its role in the local society and its future expectations were acquired. When asked about Jamtli's position as a heritage representative and how this position affects its policies as a museum, the interviewee responded that Jamtli, as an organization, is proud to be big and wants to continue to

grow<sup>6</sup>. In that way, in her opinion, the organization will be able to use its “heritage muscles” to strengthen other actors of heritage in the region<sup>7</sup>, which means that, in a way, the museum acts as a benefactor to smaller heritage attractions. In more detail, the museum is supporting Härjedalens Fjällmuseum AB (Härjedalen Mountain Life Museum), Jämtland Teknikland AB (Optand Technology Park), Världsarv Ragundadalen AB (dead falls world Heritage Park) and Restaurang Hov AB (Hov restaurant). Also, according to the strategy plan of 2010-2014, in order to stimulate entrepreneurship and to open the way for other actors to participate in cultural heritage projects, Jamtli will explore ways of establishing and participating in cultural heritage enterprises, such as NCK Nordic centrum för kulturarvspedagogik (i.e. The Nordic Centre for Cultural Heritage Education). In addition, according to both the interviewee and the latest strategy plan, the museum will approach another two locations of heritage importance, which are not being specifically identified yet, but will be similar to the heritage attractions mentioned above. In this way, the region is portraying heritage that is strong and attractive. The subsidiaries benefit from the Jamtli Brand and can acquire extra funding from Jamtli (or the region), which make them stable as organizations, and Jamtli can apply one of its main goals, which is to grow as an organization.

Accordingly, because of its size in the region, the museum takes great responsibility in its role in the local society. Through the efforts mentioned above, but also through educational programs, lectures and two curators, the museum can provide local community and local heritage organizations with advice and the know-how of the local organization. It is, as the interviewee says (Charina Knutson), their obligation for being entrusted with community funds, but also for being entrusted with the donations of artifacts and objects that the museum collects and preserves,

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<sup>6</sup> Jamtli and its subsidiaries employ more than 100 individuals, but in this case the interviewee was mostly referring to the museums importance rather than size.

<sup>7</sup> Jamtli is responsible and is working with a few “satellite companies” or “subsidiaries”, which, according to the museum’s strategic plans, are a way of stimulating cultural heritage initiatives in the whole region by being allocated with several important functions within regional thematic networks.

which originate from all over the region. In addition the interviewee believes that there are a lot of resources that can be used for local benefits. A good example of ways that the museums use these resources is, using historic land as a place where people with dementia can actually go in order to work with facilities from the past that they are accustomed to<sup>8</sup>. But the museum is also working with social inclusion and young people. According to the deputy director, *Jamtli is not a typical museum, it is not interested in preservation of history for its own good, in Jamtli heritage is used to learn something else; learn what it is to be a human and solve social issues. On a scale, Jamtli is really extreme as a representative of a museum that works that way. Of course there is a lot of work on preservation but the goal has not been preservation for the past 15 years but rather to use it. Some people in the museum think preserving heritage is important but it is not like they are mesmerized by the heritage but rather use it.*

Despite the fact that the previously described layout (interior-exterior) of the museum is quite interesting and diverse and the fact that the museum is collaborating with a lot of smaller heritage organizations, Jamtli is, yet again, expanding its premises and is collaborating with the Swedish National Museum, as well, in order to create the National Museum North, which is expected to be operational by 2018 (figure 11). By this collaboration the museum is expecting to make classic art and design available and easy to approach in the community as a whole. According to its deputy director, Jamtli is good in making things comprehensible and the management wants to do that with this project as well, in this way Jamtli will manage to make classic art approachable by any member of the local community, or by any type of visitor. Then, she characterized these efforts as part of a “democratization” process. Through this democratization the museum will be able to raise the level of cultural experience for the locals raise their quality of life, as well. But except of the local community, this project will be advantageous to the whole north Sweden since, there is nothing similar northern of Gävle, therefore, the goal is to attract visitors not only

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<sup>8</sup> The project described is called **Active Ageing and Heritage in Adult Learning** AHA and is a project in collaboration with the EU for people in early stages of dementia.

from the region but from all over the north. In her opinion the National Museum North should represent the whole northern part of Sweden and not only the residents of Östersund or even Jämtland-Härjedalen.

Supplementary, through the examination of the museum's strategic plans since 2003 an understanding of the organizations latest progress was acquired, as well as, a view of the official policies that are being implemented. In a way these plans can be viewed as the image that the museum wants to communicate to the public, but also, as a tool to understand the reasoning behind policy implementation within the operating factors of the museum. These strategic plans were four in total and each one entailed the development of the museums strategies for the upcoming four years, the main goals of which have been summarized in table 3.



**Figure 11:** The winning design for the National museum north by Henning Larsen Architects (bustler.net, April 2015).

Starting from the first strategic plan available which covers the period from 2003 to 2007 the focus was mainly on social problems that are occurring within the more multicultural society of the present. According to the text the new multicultural society in various ways enriched us with new experiences, knowledge and traditions, but the back of the coin it is that the social, religious and cultural segregation and intolerance at the same time have spread. Therefore, the County Museum's mission is to encourage the preservation of, and commitment to, each persons "own" culture as one identifies with both the old and new inhabitants. Except from the cultural values

though, the museum also concentrated on its own well-being by setting as an aim to develop as a museum and review the existing environment.

The second plan, which covered the period between 2007 and 2010, starts by identifying the results of the previously mentioned review of conditions. According to this review there were two factors relating to the museums future development. The anticipated re-structuring of local government in Sweden which will affect considerably the boundaries, organization and structure of the county councils, and probably even the municipalities. The museum will then have to operate under completely different political conditions. The recognition of the fact that being awarded national development funding for regional cultural heritage projects has become increasingly more difficult. This will mean partly that the funding available will be less and partly that there will be greater competition for the funds that are available. This shift of the museums surrounding environment made the management turn into a more international or European way of thinking which produced to main goals: to awaken an interest in the museum in the rest of Europe and become a leading museum in Europe in the role of cultural heritage in regional development

In the years between 2010 and 2014 this shift is becoming more evident. The text clearly states that *the role of responsibility, once central to the work of museums, is no longer preminent, the traditional role of the county museum is less distinct and (county) museums are now competitors on an open market. At the regional level new cultural policies mean that Jamtli no longer receives its government grants directly from the Swedish Arts Council, but instead receives funds via the Jämtland County Council which negotiates with the government for funding for its regional cultural policies as a whole.* Therefore, the management had to concentrate on the gathering of additional funding. According to the text the museum would emphasize on taking proper payments for each provided service but also emphasize the fact that there are other factor within the region that are reliant on Jamtli. In terms of international cooperation, Jamtli according to the plan has come furthest in the county and its competencies in this field can make a major contribution to internationalization in the county in such fields as life-long learning, mobility and cultural policy.

**Table 3: Jamtlis strategic goals 2003-2018**

| YEAR             | MAIN GOALS  |
|------------------|---|
| <b>2003-2007</b> | <ul style="list-style-type: none"> <li>• Strengthen the production of knowledge.</li> <li>• General commitment to modern times (both documentation and mediation)</li> <li>• Strive for a deep and broad support of the museum's activities in the county</li> <li>• Visible establishment of multi-cultural view of history in the museum and in the county.</li> <li>• Promote the art business and give the corresponding position cultural history in brokerage, research and collection work</li> <li>• Living up to the responsibility for the development of cultural tourism in the county</li> <li>• Priority of the photographic heritage</li> <li>• Development of the new museum pedagogical methods and strategies</li> <li>• Establishment of "Jamtli Winter" a counterpart to the summer History land</li> <li>• Establishment of Knowledge houses including art gallery</li> </ul>  |
| <b>2007-2010</b> | <ul style="list-style-type: none"> <li>• Awaken an interest in our museum in the rest of Europe <ul style="list-style-type: none"> <li>○ The museum will operate with an increasing sense of belonging to Europe and for the breaking down of barriers and restrictions between people and peoples</li> <li>○ The museum will strengthen its distinctive trade marks</li> <li>○ Life-long learning will be central to the work of the museum with children and a mixture of children and adults as prioritized target groups</li> <li>○ Because of its attraction as a visitor destination, the museum will be a vital ingredient in the development of the region.</li> <li>○ The museum will be characterized by flexibility, participation, high quality and efficiency</li> <li>○ The museum will be adequately funded.</li> </ul> </li> <li>• Become a leading museum in Europe in the role of cultural heritage in regional development <ul style="list-style-type: none"> <li>○ Jamtli will work to ensure that cultural heritage is actively used to encourage life-long learning, achieve sustainable growth, promote democratic citizenship and social inclusion</li> </ul> </li> </ul> |
| <b>2010-2014</b> | <ul style="list-style-type: none"> <li>• Strengthen the role of the museum as a regional resource for and partner in life-long learning, social inclusion and other issues of development</li> <li>• Be involved in and take responsibility for European cooperation to an increasing extent</li> <li>• Achieve high and sustained levels of visitor and user numbers, and strengthen commercial influences</li> <li>• Implement initiatives in matters of climate and the environment which are acknowledged by the world around us</li> <li>• Draw attention to the cultural heritage of contemporary society.</li> </ul>   |
| <b>2015-2018</b> | <ul style="list-style-type: none"> <li>• Intensify the effort in order to make the Jamtli foundation stronger</li> <li>• Develop more in the direction of being an interesting model for public-private partnerships</li> <li>• Create more income sources within and outside the region and increase capital.</li> <li>• Jamtli's role in the social economy must become more visible so that Jamtli can attract more partners and its role can get the recognition - politically and operationally - it deserves</li> </ul>   |

The last strategic plan, which is the most recent and is covering the years, to come, meaning from 2015 to 2018 focuses on firstly, on the problems in funding created since 2008 with the equalization between state, regional, municipal and other

museums. Because of this shift a number of changes have been implemented in the museum leading to a mentality of cooperation and collaboration with other players within the region, including the subsidiary companies that have already been mentioned, but the national Museum as well.

The aims, therefore, take the form of a stronger Jamtli that need to develop more and attract public and private partnerships. The museum therefore focuses on four different projects:

1. to create more regional collaboration
2. to complete the National Museum North
3. to make the NCK than more established in the Nordic region and Europe
4. to improve visitation with the museums facilities

In conclusion, the above methods have been useful in obtaining an example of the progression of the museum as an organization. The museum has been a great example of the gravity of the two statements that were introduced at the beginning of this paper. On the one hand the museum is implementing strategies to promote social inclusion and the democratization of the museum as an organization with using heritage and culture as a learning opportunity. And on the other hand, the museum has to spend its resources on implementing strategies that focus on obtaining revenue and funding and on finding creative ways of ensuring the stability of the organization. Nonetheless, the museum seems to be keeping a fine balance between the two and focusing on social inclusion and education (as supported by new museology) but also on equilibrium between marketing techniques for raising revenue and for the purposes of promoting heritage and culture (as proposed by the sustainable heritage marketing theories). In the opinion of the writer, the museum is actually not only preserving heritage and is not only promoting already existing heritage, but is also contributing on its development by implementing policies that promote learning through the use of history and culture.

## 5.4 Summary of the Analysis

This thesis has set out to explore the evolution of heritage and cultural destinations through the aspect of museums. In doing so, the region of Jämtland Härjedalen was examined in terms of image, identity and future development prospects. The thesis also covered the concept of an eco-museum, as an example of new museology's influence in museums at tourist destinations, as well as, the concept of sustainable heritage tourism marketing, as an equalizing process between profits and preservation in museums' agendas. Therefore there are three different conclusions to be drawn.

Firstly, museums as heritage and cultural destinations have shifted away from an era of conservation to one of preservation of heritage. This observation became evident when the progress of heritage tourism, new museology and the eco-museum where combined, especially in their relation to the environmental movement<sup>9</sup> (Davis, 1996 as cited in Davis, 2008). Between the 70s and the present, museums have evolved from being isolated, elitist obsolete and a waste of public money (Hudson 1971, as cited in in McCall and Gray, 2013), into organizations that respond to the needs of society and assist local communities and their development (Davis, 2008). The same is evident from the aspect of heritage marketing through its association with the environmental movement, as well. In this case, Misiura (2006) associated heritage marketing with national policies<sup>10</sup> that were being implemented in order to educate people towards environment preservation. In regards to the present situation, if we consider the Jamtli example, there are efforts that are being made to promote, produce, and even develop heritage, even though there is a great amount of resources that are being focused on acquiring and gaining adequate funding in order to ensure the stability of the organization. If we consider the region in general, then the promotion, production and development of heritage might be less palpable, but there

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<sup>9</sup> The need to question and reassess the roles of museums in society was in a way parallel to the environmental movement with the acceptance and promotion of the conservation ethic by museums

<sup>10</sup> Such policy was the Heritage National Act of 1980 in the UK.



are steps being taken at the moment that show an effort in that direction. It should be noted that even though the region may have a rich background in heritage, it also has a long history of nature-based tourism.

Secondly, in a region, such as Jämtland-Härjedalen, an organization with the characteristics of an eco-museum could be a suitable policy towards tourism development, since in the region's companies concentrate on sustainability and there is a large amount of unexploited natural, historical and cultural heritage. As it has already been mentioned the eco-museum model is a dynamic manner in which communities preserve interpret and manage their own heritage for a sustainable development (Mahmoudi et al. 2012); despite the model's suitability with the region, there are challenges that need to be overcome in order for such an organization to be established. Questions, such as generating funds, implementation strategies, operating techniques, and also exhibition contents need to be solved. Despite these challenges, the region's stakeholders seem to be applying a step by step approach to policies relating to cultural tourism and the community involvement. In this case, it is important to remember that according to Davis (2008), what holds an eco-museum together, is the community which must be active and those who manage and direct it.

Lastly, a great amount of effort was consumed in procuring a cohesive image of past present and future in all aspects of this thesis, the greater of which was that of the region. The conclusion to be made in this instance is that there are long lasting socio-cultural and environmental reasons that contribute to forming the image and the identity of a destination. Of course, this does not mean that efforts to change a destination's identity are futile but rather that they should be made in consideration of these aspects. The region of Jämtland might have formed a long lasting reputation of a great destination for nature-based activities, but that does not mean that nature is solely what characterizes this region.

## 6. CONCLUSION

The objective of this thesis has been to examine the progress of the museum as a heritage and cultural tourism destination, with a view to respond to the main questions relating to the subject. In order to do so, the region of Jämtland Härjedalen was selected and a full review over the region's identity, image and future prospects was conducted, as well as, a review over the region's major heritage representative, the Jamtli museum. All these efforts were tied together by the theories of new museology, eco-museum and sustainable, heritage marketing in order to prove that heritage tourism destinations do not only focus on the preservation of heritage but also its promotion, production and development.

Throughout this study, it has become evident that museums operate on a greatly competitive environment, in regards to governmental or even European funding and, therefore, they have been forced to apply more extroverted policies. As stated by Anderson (2005) museums receive less funding from the governments, especially in the developed countries, and, thus, they have been under increasing pressure to draw supplemental income from private sector sources. Despite this new environment, museums, as heritage destinations, still have an important role and obligation to the local community they represent and a lot of the applied policies focus on that important role. According to Davis (2008), postmodern new museology encompasses museological approaches to gender, colonialism, sexuality, ethnicity or class; for museums the willingness to be controversial, to be agents for change, to promote varied or alternative points of view, to use new and different interpretive approaches and to reach new audiences . It is an attempt to make museums less elitist, and encourages the use of humor, cynicism, sarcasm and provocation in museum activities (Davis, 2008).

Through the process above and its results, it became evident that the case study has been an example of the large complexity behind destinations, their images, as well as, the decision making processes regarding tourism development and project (e.g. museum) development. It was also deducted that even in regions such as, Jämtland Härjedalen, where sustainable development plays a major role, the establishment of organizations, such as eco-museums is, at least, complicated and a

lot of challenging questions arise regarding its implementation. Despite these challenges, the research showed positive advancements towards policies that focus on the heritage and culture that is consistent with the nature of the region. All participants regarded the eco-museum prospect as quite fitting to the region's characteristics and they would be eager to examine the prospect of creating when a proposition that would examine all the conditions under the museums' establishment will be created.

At the same time an observation was made regarding museums and their role to today's heritage and cultural tourism. Despite the difficulties behind founding new museums, for the sake of the local community's interests, it was observed that museums that are already founded spend a fair amount of their resources to benefit the local community, as well as, the region as a whole. And this, in a period when museums have to operate on a competing environment between other similar organizations for governmental, regional or even European funding. The Jamtli museum sufficed as an example of such a museum. The museum has made great efforts in using heritage as a learning tool and into welcoming all members of society in its premises. It has been able to supplement the heritage promotion throughout the whole region through its subsidiaries and it is continuing to do so. Supplementary, there is a number of programs that are being applied in order to assist the local community, which focus on social inclusion and understanding, as well as, helping minorities within the community.

In the light of the above observations, this study has been successful in achieving the goals that were set in its beginning. All of the aspects that were under question have been examined to the best of this project's capacities and the outcomes were able to shed light to the questions that accompanied them.

## **6.1 Limitations**

This research study at hand has been purely qualitative and, therefore, that approach constrains a limitation as to the applicability of the results in a wider environment. Despite the fact that qualitative research can be characterized as limited, this study has been able to demonstrate a detailed analysis of the area under examination. This has been an outcome of various research methods, which have been

implemented to the best of capacities. In addition, the focus of the research was purely on the side of the decision makers or “stakeholders” that participate in the development of tourism and tourism destinations in the region. Aspects, such as the local community, or local companies within the tourism industry and their opinions have been overlooked in order to concentrate on the region as an entity. It was also assumed that the interviewed decision makers have the community’s interests in mind when they are executing new strategies regarding regional development.

Another limitation to this study has been the limited amount of time and resources available. The whole process of secondary and primary research along with the interviews and the analysis were concluded in the limited period of two months. This limited amount of time resulted in a limited amount of opportunities to conduct interviews and approach decision makers within the smaller municipalities of the region. Approaching other municipalities would have also been difficult because of the region’s size and the limited mobility of the researcher, due to lack of own means of transportation or adequate means of resources to use public means of transportation.

## **6.2 Suggestions for Future Research**

In regard to the above limitations, further research could be carried out in order to obtain a more cohesive image of the regions identity which would include the opinion of the local community. Likewise, the opinion of all the municipalities within the region is necessary in order for further actions regarding tourism or regional development to be examined.

Despite those important necessities, the most important step that needs to be taken in terms of future research would be that of the prospect of an eco-museum in the region. This concept needs to be researched further and with it, the prospects of heritage and cultural tourism in the area need to be researched as well. More concretely, in a future research regarding the subject one should examine:

- The motivations and expectations of visitors’ regarding heritage attractions in Jämtland Härjedalen.

- The associations and suppliers groups that would participate in an eco-museum project
- The challenges of funding and operating the museum.

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## 8. APPENDICES

### 8.1 Appendix 1- List of Interviewees

**Interviewee No1:** Maria Domeij Lundborg, project collaborator at NCK.

**Job description:** Maria works in project development related to cultural and creative industries to regional development. She recently conducted a pre-study about the needs of people working with companies dealing with cultural heritage. This study focused on cultural heritage and support of development.

**Interviewee No2:** Karin Gydemo Grahnlöf, project manager at Jämtland Härjedalen Tourism.

**Job description:** Karin is responsible for the coordination, management and application for the projects of the Jämtland Härjedalen Tourism.

**Interviewee No3:** Charina Knutson, deputy director and marketing manager at Jamtli museum

**Job description:** Charina is, as a deputy director, responsible for project collecting, communication with sponsors and partners, planning, developing and developing of policies and informing and coordinating of the employees. While, as a marketing manager, she collaborates with three other people in order to promote and market the Jamtli brand, as well as, management of the museums media contacts.

**Interviewee No4:** Pute (Per) Eby, strategist in events and tourism at the municipality of Östersund.

**Job description:** Pute is responsible for event funding, event planning and control of the company that runs the tourism office, networking of new companies and judging the economic value of projects. He has a background in the tourism industry of over 30 years, mainly in nature-based tourism mainly, as a hotel manager but also regarding projects of northern lights tourism in Lapland.

## 8.2 Appendix 2- List of Audio-Visual Material

### List of audio-visual material by chronological order:

1. **Världens första automobilsläde (1924):** the world's first automobile sledge. The video was found on [filmarkivet.se](http://filmarkivet.se) and has a length of 7 minutes.
2. **Tåg Östersund-Ystad (1936):** Train route from Östersund to Ystad. The video was found on [filmarkivet.se](http://filmarkivet.se) and has a length of 8 minutes.
3. **Frösöblömster (1943):** Flowers of Frösön, in memory of Wilhelm Peterson- Berger. This video was found on [filmarkivet.se](http://filmarkivet.se) and has a length of 18 minutes.
4. **Raka spåret till Jämtland (1964):** Straight line to Jämtland. This video was found on [filmarkivet.se](http://filmarkivet.se) and has a length of 12 minutes.
5. **Jämtland (2008):** photo compilation of Jämtlands landscapes. The video was found on [youtube.com](http://youtube.com) and has a length of 1.5 minutes.
6. **Jag vill bo I Jämtland (2011):** music video about Jämtland. This video was found on [youtube.com](http://youtube.com) and has a length of 4 minutes.
7. **Jämtland filmen (2012):** photo album about Jämtland. The video was found on [youtube.com](http://youtube.com) and has a length of 4 minutes.
8. **Det vackra Jämtland (2014):** Photo compilation of Jämtlands landscapes. The video was found on [youtube.com](http://youtube.com) and has a length of 2 minutes.
9. **Drommar om Jämtland:** music video about the region. This video was found on [youtube.com](http://youtube.com) and has a length of 6 minutes.
10. **Det ser ut som sandbotten i Karibien (2015):** Ice skating trip on transparent ice. This video was found on [youtube.com](http://youtube.com) and has duration of 2.5 minutes.

**11-14. Various videos of hunting and fishing trips:** these videos were found on youtube.com and are of various lengths. They portray hunting and fishing trips. Examples: Älgjakt i Jämtland, Fjällnära fiske i Jämtland.

### **8.3 Appendix 3- List of Print Material**

#### **List of print material in Swedish:**

- 1. Upptäck Sverige, bo hos STF 2015: 215 pages**
- 2. STF Östersund aktivitetsprogram 2015: 7 pages**
- 3. Spice for life, JHT 2010: 43 pages**
- 4. Vision, mål, strategi, JHT 2013: 19 pages**
- 5. Exporthanbok, JHT 2013: 27 pages**
- 6. Ruiner i Jämtlands län: 30 pages**
- 7. Naturguiden, länsstyrelsen 2014: 77 pages**
- 8. Fakta om turismen, JHT 2014: 28 pages**
- 9. Östersund, Östersund kommun: 36 pages.**
- 10. Fjällfiskguiden, Jämtlands län 2014): 37 pages**
- 11. Arbeta hos Östersunds kommun, Östersunds kommun: 23 pages**

#### **List of print material in English:**

- 1. Östersund always for all, Östersunds kommun: 3 pages**
- 2. S:T OLAVSLEDEN, Cultural Routes of Europe: 15 pages**
- 3. The Wilderness Road, mountain hiking on wheels, 2014: 9 pages**
- 4. Discover Jämtland Härjedalen, JHT 2015: 114 pages**
- 5. Jämtland Härjedalen Gastronomy, JHT 2013: 145 pages**
- 6. Creative Gastronomy Outdoor Edition, JHT 2015): 145 pages**