

Maritime Cultural Landscape – Cultural Tourism – Sustainable Development

Marina Vladimirova^{1*}

¹ University of Library Studies and Information Technologies, Sofia, Bulgaria

Abstract

The maritime cultural landscape is a result of interaction between human processes on the coastal surface over time and the environment, which includes sea, coastal line and land. Parts of the maritime cultural landscape are the coastal historical remains and these underwater along with their surroundings. All they are the visible results of the human processes in the maritime environment. All they are influenced by the proximity of the sea. The main goal is to increase consideration of cultural heritage in maritime landscapes and to evolve cultural tourism in sustainable development context.

The humans' impact on the maritime environment is unique and it makes the places attractive for tourists' attention. If we preserve the maritime cultural landscape, provide it with needed protection, and manage it effectively, it could successfully be implemented in the cultural tourism. And this type of tourism is a proven way for ensuring the sustainable development, in our case, of the seaside region. For example, the old traditional fishing and canning the fish should be revived, the local open fish markets might be reconstructed, the almost forgotten rituals and rites for good catch could be brought back to live, the local events and festivals should be developed again. The coastal line should be full of life as years ago. This is a way to show the motley, divers, and unique ethnological characteristics of the maritime cultural landscape, which will provoke the potential tourists' attention. Furthermore, well-developed cultural tourism program can guarantee the sustainable development of the region.

Cultural tourism is the intersection between cultural landscape and sustainable development. Effectively conserved, actively managed and attentively socialized the maritime cultural landscapes will bring benefits to the local population and to the sustainability of the seaside region.

Keywords: *Maritime cultural landscape, Seascape, Cultural heritage, Cultural tourism, Sustainable development*

JEL Classification: Z39

1. Introduction

The uniqueness of maritime cultural landscape is due to the interaction between different, but close to each other spaces – land and sea. The coastal landscape would not be the same without sea and seascape would not be the same without shore. These two spaces depend on each other and they are inextricably connected. Active part in building cultural landscape is community. The maritime cultural landscape is a result of interaction between human processes on the coastal surface over time and the environment, which includes sea, coastal line and land. Part of the maritime cultural landscape is the coastal historical remains and these underwater along with their surroundings. It includes historical settlements, fortresses, harbors, lighthouses as well as all of the geographical, archaeological and ethnological implications. All they are the visible results of the human processes in the maritime environment. All they are influenced by the proximity

of the sea. The main goal of the paper is to increase consideration of cultural heritage in maritime landscapes and to outline how maritime landscapes could be implemented in cultural tourism in order to guarantee a sustainable development of a seaside region.

2. Literature review

Maritime cultural landscape with all its definitions and uses of the term has been an object of scrutiny by Westerdahl (2011, p. 733-758), who is the first used the term in 1990s. Other definitions and expanding of the term could be found in J. Flatman (2012, p. 311-329), G. Pungetti (2012, p. 51-54), B. Ford (2012, p. 1-10), H. Hatch (2012, p. 217-232) et al. An important holistic study concerns all aspects of maritime cultural landscapes and their diversity in Brad Ducan's PhD thesis (2006). Special attention to submerged cultural landscapes is paid by Keneth Vrana and G.A. Vander Stoep (2003, p. 17-28). Moreover, interesting approach toward maritime landscape is offered by Sorna Khakzad (2009, p. 43-61), who tried to implement the term in-between-space.

As the present paper includes the implementation of maritime cultural landscapes in tourism industry, it is therefore beneficial to mention the names of V. Lulanski (Лулански, 2011), M. Stankova (Станкова, 2003) and M. Neshkov (Нешков, 2010, p. 11-22), who explain how to achieve sustainable development via cultural tourism. The book "Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management" written by B. McKercher and H. Cors (2002) deserves special attention. It examines the relationship between tourism specialists and cultural heritage management experts and offers a model for a working partnership.

When the maritime cultural landscape is observed in the sustainable development context, it is needed to pay attention to some international acts, which could guarantee a protection and sustainability of the maritime and coastal environment and its resources. Saverio Miccoli (2012, p. 117-132) discusses European Landscape Convention and Cultural Heritage and Landscape Code, while P. Wheeler, A.P. James and L.N. Gordon-Brown (2011, p. 296-317) represents the Concept for Integrated Coastal Zone Management, furthermore, Barthel-Bouchier (2012) mentions the Faro Convention – Framework Convention on the Value Cultural Heritage for Society (adopted in 2005).

3. Methodology

This part of the paper will offer advice for attracting the public attention to maritime cultural landscape by appropriate management methods, but according all necessary recommendations for its protection. The text will start with definitions of the term "maritime cultural landscape" and explanation of the role of cultural tourism in sustainable development process, then will continue with proposals for implementation of maritime cultural landscape in tourism industry giving examples for successful practices in the field, and naturally will end with some acts devoted to its protection.

Maritime cultural landscape – definitions

As Ford has stated: "Landscape exists at the intersection of culture and space" (Ford, 2012, p. 1). In our case it is an intersection between maritime culture and maritime space. To better understand the term "maritime cultural landscape" it is essential to define "maritime". The following definitions are offered by Flatman (2012, p. 338) – taken by the Latin word "maritimus" maritime means "belonging to the sea or the seaboard", while the other form "marine" (from Latin "marinus") means "the ecological niche underwater" or "belonging to the navy". Therefore the maritime keeps the cultural significance of the term. Maritime cultural landscape started its existence from Scandinavia in its particular context of land rise and it was first used by Westerdahl (Westerdahl, 2011, p. 754). The last author also provides some synonyms of the term: "cultural landscape", "seascape", "waterscape", "island archaeology", etc. which could be adjusted to any context. If we describe the effect on landscape at the confluence of sea and land, seascape becomes an area of indivisibility between land and sea, with three defined components: sea, coastline and land (Pungetti,

2012, p. 52). Westerdahl (2011) broadens the term as he includes the human impact in forming a landscape: “The study of maritime culture and its landscape ought to mean the exploration of all kinds of human relationships to the sea, of very plausibly to any large body of water” (p. 754). Maritime cultural landscapes are a successful interaction between physical aspects of landscape and seascape, but they also place maritime community’s culture in the spatial context (Ford, 2012, p. 4).

According to Flatman (2012) the term “maritime culture” could be replaced by “maritime communities” because the important factor in creating a cultural landscape is the social aspect or societal connection. Moreover, maritime culture covers all sides of man’s relationship to the sea and the coasts: “Man in landscape, landscape in Man” as the ethnologist Lofgren has ever said (p. 337). This opinion is supported by other authors, who reassure that part of the maritime cultural landscape is the human utilization of maritime space by activities such as fishing, shipping, shipbuilding, maritime trade, hunting, lighthouses, seamarks, all remains for coastal agriculture, coastal recreation and tourism, maritime security and naval operations (Flatman, 2012, p. 337; Vrana & Vander Stoep, 2003, p. 19; Westerdahl, 2011, p. 745). Cultural resources connected to these maritime activities include: settlements, ships and other large and small vessels, ship wrecks, shipyards, harbors and docks, wharves and warehouses, sluices and canals, lighthouses, life-saving stations and other navigation aids, coastal historic sites, naval facilities and contemporary communities creating different maritime culture (Vrana & Vander Stoep, 2003,

p. 19). “People create landscape, both physically and cognitively, and ... all landscapes are therefore cultural as they are the result of personal perception” (Ducan, 2006, p. 17). Cited by Khakzad (Khakzad, 2009, p. 51) Ford is supporter of the Ducan’s words: he has written that the landscape includes an active interchange between behavior and nature, in which society and environment affect each other, and this is the reason for a human to constantly recreate their surroundings.

As a result of this creation nowadays we are witnesses of a large amount of cultural remains on the shoreline and underwater. Around the world’s coastlines a rich heritage lays left by past civilizations that affected coastal and marine environments, and the land. However, the relationship between man and sea is frequently changing (Pungetti, 2012, p. 53). “Landscapes are subject to both ecological/biological and physical environmental change as a result of cultural, climatic and geological influences and disturbances” (Ducan, 2006, p. 27). Because of this change and the transgressive and regressive processes which occurred the coastal line millennium ago today a large amount of unique cultural objects are underwater. But they are part of the landscape as they are evidences for the human integrity in coastal and sea environment. Maritime cultural landscape includes remains both underwater and on land just because of its proximity to the sea. Therein “the submerged landscape, although largely invisible, is very much a part of the cognitive landscape. This argument is what connects the terrestrial maritime cultural landscape and the landscape underwater” (Flatman, 2012, p. 339). According to Sorna Khakzad (Khakzad, 2009, p. 61) it is needed to find the relationship between land and sea, between onland cultural heritage and the submerged one, between each new structure on the shore and the cultural and historical heritage underwater. This new approach toward maritime cultural heritage is called by the author in-between-space. In-between-space is the space where the historical cultural heritage meets the present life. Both nature and created cultural heritage represent the in-between-space. Maritime landscape is also the place where the elements of underwater cultural heritage, submerged settlements, harbors and vessels are visible (Khakzad, 2009, p. 51).

To sum up all these theory, the term “maritime cultural landscape” includes the word “maritime” because it is situated in the contact zone between sea and land, and it includes “cultural” because its vision is influenced by human creations. Therefore we could define maritime cultural landscape as an interaction between sea and land, between maritime environment and human, between cultural heritage and nature. Maritime cultural landscape includes the relics of human activities, which are influenced by the proximity of the sea, in a maritime environment context. It is a symbiosis between maritime environment and human creation with all its tangible and intangible remains.

Cultural tourism and sustainable development

Tourism is one of the biggest industries in the world today, while cultural and educational tourism is accepted as one of the fastest growing segments in this industry. And this trend is expected to continue in the future (Лулански, 2011). The future of tourism is clearly define – according to World Tourism Organization

it is characterized by rapid growth of tourist flows orientate toward more sustainable forms as cultural, rural and ecological tourism (Станкова, 2003).

Undoubtedly, cultural heritage and tourism are deeply and inextricably linked. According to Lulansky (Лулански, 2011) they can mutually benefit from each other – heritage becoming a major tourist attraction, and tourism as major financial sponsor of the heritage. Barthel-Bouchier (2012) concludes that “we do not intend to analyze tourism, because tourism is useful to heritage just as heritages to tourism: they depend on each other” (p. 162).

If we preserve the maritime cultural landscape, provide it with needed protection, and manage it effectively, it could successfully be implemented in the cultural tourism. And cultural tourism is a proven way for ensuring a sustainable development, in our case, of the seaside region. According to World Tourism Organization sustainable tourism development “meets the needs of present tourists and host region protecting and enhancing opportunity for the future. It is envisage as leading to management of all resources in such a way that economic, aesthetic needs can be fulfilled while maintaining cultural integrity ecological processes, biological diversity, and life support systems” (Barthel-Bouchier, 2012, p.160).

But the sustainable development requires a long term planning and a policy for permanent preservation necessary for the qualitative experience of the visitor. To achieve sustainable development through cultural tourism we should take into account the following actions (Vladimirova, 2015, p. 161-163): Protection and conservation of the cultural heritage sites on land and underwater, Effective management of cultural heritage object, Cooperation between tourism and cultural heritage management stakeholders, Engaging local community, Educating the public, Reinvestment of revenue gleaned from tourism into the conservation process. These actions could be implemented to maritime cultural landscapes, too. Firstly, the main thing in sustainable development process is the protection and conservation. The required conservation of a cultural landscape includes preservation, rehabilitation, restoration and reconstruction. If we do not safe our heritage and environment, we could not expect a development in any form. Secondly, the effective management of the landscape will keep the interest of the community toward maritime culture for an unlimited period of time. A cultural resources should have important historical, architectural, cultural, scientific and technological associations to be significant. It is exclusively necessary to manage a cultural landscape with an attention to physical environment and natural resources. A whole plan for management is needed for sustainable development of maritime cultural landscape (Vrana & Stoep, 2003, p. 21). Thirdly, if there is a dialog between tourism and culture managers, then we can expect a productive policy toward its sustainable development, otherwise we will lose either tourists, or cultural remains. Moreover, International Cultural Tourism Charter (1999) explains the importance of the interaction between local people and tourism:

Tourism should bring benefits to host communities and provide important means and motivation for them to care for and maintain their heritage and cultural practices. The involvement and co-operation of local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers is necessary to achieve a sustainable tourism industry and enhance the protection of heritage resources for future generations.

Furthermore, to be an active partner in protection and management of cultural heritage and its maritime environment, community needs to be informed about the significance of maritime cultural landscape, about the inestimable cultural remains and the unique relationship between culture and environment in this area. Only when people are educated enough about the value of this landscape, they will work toward its protection and sustainability for future generations. Lastly, “tourism Revenue Reinvestment is an important goal for most cultural heritage managers” (McKercher & Cros, 2002, p. 62). ICOMOS Cultural Tourism Charter (1999, Article 5.3) has stated that “a significant proportion of the revenue specifically derived from tourism program to heritage places should be allotted to protection, conservation and presentation of those places, including their natural and cultural contexts”. The revenue reinvestment will provide the needed resources for the ongoing need of the cultural landscape and natural environment conservation. The cultural landscape is living organism which constantly changes by the influence of climate and time, and therefore it constantly needs protection and conservation. Only when all necessary actions toward protection and conservation of maritime cultural remains and environment are taken, and their condition is permanently observed, then we can work on their management and implementation in cultural tourism.

Implementation of maritime cultural landscape in tourism industry

Cooney cited by Westerdahl has said that there is a general tendency many traditional societies to see “the contact zone between the sea and the land as a liminal zone, resource-rich but also appropriate for a disposal” (Westerdahl, 2012, p. 298). This is what a cultural management does, she/he tries to find the best and protective way to dispose an object of tangible or intangible cultural heritage so that it keeps its high value, it is attractive for public, and could be sustainable for the future. The advantage of designing the tangible product to deliver a certain type of experience enables the attraction to set visitor expectations and control the experience (McKercher & Cros, 2002, p. 105). In a cultural landscape context tangible objects from historic period could be reconstructed in order to fulfill the landscape and to return it the former glory, if in present time it has lost its natural and cultural outlook.

But when we talk about reconstruction of some remains of historic landscape, we should precisely define which remains from which period of time should be recreated as there could be examples from different historical periods. Amanda Evans and Matthew Keith raised the question about submerged cultural landscape and its reconstruction (Flatman, 2012, p. 335). According to Crumlin-Pederesen cited by Ducan (2006): “the main objective of maritime archaeology should be to learn to perceive the landscape and settlements as they were seen with the eyes of the sailor or fisherman in the past, approaching land from the sea or from navigable rivers” (p. 19). When reconstructing a cultural landscape on the land it should be recreated with each change in the coastline, which is quite a challenging task. Then archaeologists and cultural heritage manager should decide which coastline and landscape are of great importance for history and need to be reconstructed to keep the memory in future generations. Interpretation of past cultures depends on nowadays remains from both spheres – on land and underwater (Westerdahl, 2011, p. 734).

“Coastal shoreline change has been recognized as an important determination of cultural landscape evolution, not just physically, but also cognitively” (Ducan, 2006, p. 28). Part of a former landscape is now underwater due to transgressive and regressive processes millennium ago. Contrary in Denmark and northern Germany a maritime landscape has been reconstructed due to analysis of locations that were coastal in the Mesolithic, while today they are above the sea level. Analysis included fishing sites, which are still there in the area (Flatman, 2012, p. 335). “The search for settlement sites during Mesolithic times is almost identical to the search for harbors. Vessels need the same protection against winds as do people. This is not an environmental determinism, and it is simply a sound principle” (Flatman, 2012, p. 335). The data collected about this Mesolithic remains survey includes five main topics: shipwrecks, land remains, traditions of usage, national topography, and place names. All these variables are a macro-scale model for the whole survey region (Flatman, 2012, p. 336). We can extend the topic “shipwrecks” by including all submerged cultural remains, and we could add a group of intangible maritime culture, which is also a part of the landscape even if it is immaterial.

An example for implementation of underwater cultural heritage in a maritime landscape is a reconstructed submerged historical object from the Stone and Bronze Age – the Lake Dwellings at Lake Constance¹ in Unteruhldingen, Germany. The dwellings are dated IV-I millennium BC. According to UNESCO Convention the pile dwellings were investigated and conserved in situ on the place, they had been found. The managers of the site decided to reconstruct the submerged dwellings so as to make them accessible for non-diving public, which was interested in prehistory and history on the whole. Here the visitor can witness naturalistic activities illustrating the life of the lake dwellers 3000 years ago – with people, animals, and small and large models of artifacts that date back to the Late Bronze Age up to the end of the lake dwelling period. In typical houses with reed roofs, visitors learn about the world of the early farmers, fishermen, and tradesmen at Lake Constance. Visitors can also become part of the experience by handling the tools and artifacts themselves. Special „Stone Age projects” are conducted in the largest house of the Neolithical site. Students can experience daily life of the Stone Age in hands-on activities. In the Lake Dwellings, „Uhlidi“ the Stone Age man demonstrates how people actually lived during the Stone Age: how did they “strike-a-fire” with pyrite and tinder polypore, and razor-sharp flint blades, how did they produce tools, arrows, and handmade pots, and how did other important Stone Age techniques work. Interesting managers’ decision is to allow 13 people to live eight weeks in these dwellings just as the people did during the Stone Age. The historic buildings of this open-air museum houses collections of the lake dwellings excavated in Unteruhldingen and Sipplingen. The exhibit room displays early museum presentations and collections. Not only submerged cultural and historical objects could be reconstructed, but also the on-land.

We will understand why this practice is effective, when we get acquainted with McKercher and Cros's survey (McKercher & Cros, 2002, p. 29-30). Its results show that the number of tourists who travel with the aim of deep learning experience is really small as opposed to the number of travelers who visit other places for pleasure or escapist reasons and when they travel, they are seeking for activities that will provide a sense of enjoyment. An extremely important part of a cultural landscape management is the socialization of public by events and activities. The authors of the book „Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management” point out the main factors for a successful management of cultural heritage object for tourism purposes (McKercher & Cros, 2002, p. 125-127): tell a story, make the asset come alive, make the experience participatory, make the experience relevant to the tourist, focus on quality and authenticity. And every time when we are managing cultural heritage in order to give the tourist an unforgettable positive experience, we should keep in mind these five recommendations. People are much more likely to get a constructive experience when they are involved in an activity and simulation rather than when they are just observing cultural remnants. “The act or event that created a landscape feature was often as important as the consequent material remains... An actual act or event may be the primary focus of the landscape participant, and the... significance for the introduction of ethnography and folklore to landscapes studies, as archaeological studies alone may not recognize or inform of full range of significance of certain landscape activities or events” (Ducan, 2006, p. 23). “The model – of distinctive human activities in a distinctive environmental locale – is highly applicable in this sense to wider archaeological studies away from the immediate coastal zone” (Flatman, 2012, p. 325). In this matter it is important to find information about past events which used to take place in the area. The best source of information in this case is the old people. They are the living memory of the places and events. They will tell us the rituals for good catch, another for good weather, and other when celebrating St. Nicolas' or St. Marina's day in Christian ethnography, for example. All these events should be back to live. Some of them could become part of a festival, while other could be recreated as part of a tourist program or maritime cultural trial. We can show tourists fishing practices and knitting fishing nets, and to make them take part in these processes. When the experience is participatory, tourists are much more alike to leave the place with positive impression, to visit it again and to recommend it to other people back home. The forgotten activities have an essential meaning in maritime cultural landscape, because “cultures invest their maritime landscapes with ritual and symbolic depth and leave behind tangible evidence... Beyond this, they imbue the landscape with meaning, and internalize these meanings so that they are reflected not only in direct interaction with the maritime environment, but also through other cultural practices” (Hatch, 2012, p. 217).

When we talk about acts and events it is therefore meaningful to mention also sea sport in this context as it is an intangible part of the maritime cultural landscape. The sea sport has its place here because it is also an effect of the water proximity and it is a consequence of the community's cultural activities. The sea sport is preferable to all other types of sport as it was stated in an archival document from 1924 – a letter “To students in ‘Varna2 Secondary Commercial School’” (Морски спортен легион, 1924, p. 1-2). In this document we can find all positive effects of doing a sea sport: all the body muscles are taking part in rowing and sailing so they are the best sports for a harmonious body development. That's why a sport formation called “Marine Sports Legion” used to be a very popular student sport club in Bulgaria in the first half of XX c. The letter defines “Marine Sports Legion” as an indispensable educational tool. Consequently there used to be in Varna a sport competition for “Marine Sports Legion” and for other sport clubs from the country each year in the beginning of June. Some of the categories included rowing, sailing, swimming, hand signaling (reception and transmission) etc. There have not been organized such sea sport competitions for dozens of years now. But this could be a really nice feast today, if we revive this forgotten tradition. Such an event will bring the life to the current maritime landscape, will bring together students from different parts of the country to take part in a general competition, to work in a team and to compete together, to share common participation and to take back home an unforgettable experience from the place – an intangible part of the maritime landscape.

In the line of immaterial cultural heritage we could add a component of a landscape which is tangible, but in an abstractive way – the routes. “Routes are important landscape components, and not only provide connections through the landscape, but are in themselves centers of activity that are imbued with meaning and tangible substance... The continued use of similar landmarks for navigation generates new landscapes that are unique to the individual or group using them... Sailing routes represent important dynamic maritime cultural landscape determinants and indicators that were often marked or defined by a series of staging points

along the coast, whose primary purpose was often seemingly unrelated to navigation” (Ducan, 2006, p. 25). The maritime routes have been famous and busy since Ancient time and Classical Antiquity especially along Mediterranean, Adriatic and Black Sea coasts. Examples for countries in this matter are Spain, Italy, Greece, Bulgaria etc., which have rich collection of cultural remains from Ancient period along their coastline. The routes were usually used for trade purposes and trade contacts were usually a reason for colonization. In this case it would be very appropriate for a cultural management to develop a trail, which follows Ancient coastal routes, for example, or a trail that follows the Greek colonization. But if we would want to make the experience memorable, interesting enough, and attractive for public attention, we need to include activities which used to be part of these routes in Ancient time – reconstruction of a battle, or of trade places where people could buy today’s closest alternatives of goods that used to be sold millennium ago. Following the route visitors will pass by a lot antique and medieval fortresses, and we should show them something typical and different for each fortress and the way people used to live in. This will add value to the cultural landscape and will enrich the tourist’s experience. These kind of trails are also suitable action for a development of cross border cooperation in the field of cultural tourism.

Other important part of the routes, especially of the sailing routes, are landmarks for navigation, the most famous of which are lighthouses. Is there anybody who does not imagine a lighthouse on the shore when hears a “maritime landscape”? Probably yes, there is, but for most of the people lighthouses are inseparable part of a maritime cultural landscape. In some cases the lighthouse is the unique object in a landscape and it adds value to the seascape and makes it popular for visitations. Such is the case with the first lighthouse built on Bulgarian Black sea shore. It is situated on Shabla cape (in North-east Bulgaria) and is with recognizable visible features which provoke visitors to go to see it. It was masonry stone in 32 m height by the French company Compagnie des Phares Ottomans in 1856; it was first working on kerosene, then it was reconstructed in 1930s, when the optic was replaced and the tower of the seamark was painted in red and white broad horizontal stripes (till this moment it had been all white) (Асадуров, 2014, p. 321). This is the current seamark’s outlook which is known by the people and which makes the object unique and distinguishable. It totally influences the landscape vision and its attractiveness. It is the thing that urges people to visit the Shabla’s landscape.

Lighthouses are the navigable part of a sea routes when another part is the purpose for embarking a trade trip via sea routes. In ancient time salt was extremely valuable and difficult to obtain good, which incited people to find places where salt is produced. Therefore, a lot of salt roads were established in order to provide this priceless good to people all over the world. Salt is primary made in sea regions and this is why marine salinas were (or still are in some places) a common fraction of a maritime cultural landscape. Nowadays less people can observe the procedure of salt production and lesser are those who can image this activity and its importance for our life today. It would be of great educational as well as entertaining interest to reconstruct a Salinas, to show the whole procedure of salt production as it was done millennium ago, as well as to involve the public in the process. This will make the maritime cultural landscape alive, will make it participatory and educational, and will add value to it as one of the main points in a cultural management process is to educate the public.

Another element which is a result of social interaction between land and sea is the boat as it “has a complicated relationship to both elements, land and sea. ... It is probable that the boat was originally cognitively identified with land, being built entirely of land materials, and got its particular symbolic (and real) power by way of transfer to the wet element” (Westerdahl, 2012, p. 293). According to Flatman (Flatman, 2012, p. 322) maritime cultural landscape includes not only local roads, settlements, and houses, but also vessels and their environment. Part of a vessel environment is a shipyard. It is also part of the maritime cultural landscape as well as a seat of technological and economic development (Flatman, 2012, p. 334). To visualize this forgotten landscape outlook, we can reconstruct historic dockyards and demonstrate different manners in building different types of vessels in a define seaside region. An exhibition of conserved and inherently unique vessels could be added in order to complete the authentic dockyard’s appearance.

There are used to be also fishing markets near docks and harbors. Early in morning in the time of sunrise when fishermen came from the sea with their fishing boats full of catch, there had already been on shore fishmongers waiting to load their market stands. But there had also been the first customers waiting for fresh fish. The fish markets worked from early morning till all fish was sold. The market is this special area where people meet each other and socialize. And this is another reason for making it so important factor in community’s daily routine. If we revive these old fishing markets and bring this busy morning life back on

the docks, we will totally transform the maritime landscape's outlook, we will make it again an attractive place for meeting, sharing and visiting, and we will make the landscape alive again.

Maritime landscapes are not unique only because of their cultural remains but also due to their environment. It is the special zone where land environment and the sea one are in symbiosis, and they have created a unique ecosystem. The species there could neither be observed inland, nor in the deep sea. They could be seen only in the space where sea meets the land. "Terrestrial or maritime environmental sources... were collectively components of the same landscape" (Ducan, 2006, p. 16). So a representation of the maritime environment should also be included in a maritime cultural landscape management. And just because of the perfect natural creation of the environment here, we must not allow cultural tourism to influence the destination's nature in a negative aspect.

How to protect the landscape in cultural tourism context so to guarantee sustainable development?

Previously exploited in their natural resources, coasts are today used increasingly as leisure resources, with strong concerns about the pollution of their environments. Yet, public understanding of marine cultural landscapes and seascape is limited (Pungetti, 2012, p. 53). That is why it is essential for the process of achieving sustainable development to protect the maritime landscapes. Giving a dynamic nature of coastal environment and high levels of human dependence, development pressures and vulnerability of the environment in maritime areas is apparent, the informed decision making is called for supporting environmental management, sustainable development and protection of coastal values and amenities (Wheeler, 2011, p. 296-297).

United Nations Conference on Environment and Development (UNCED) from 1992 accepted a Concept for Integrated Coastal Zone Management (ICZM) as a framework for effective and sustainable management of coastal areas. Chapter 17 of UNCED Agenda 21 (1992) represents the international basis, which should be followed by the countries to guarantee a protection and sustainability of the maritime and coastal environment and its resources. According to Cicin-Sain Knecht, cited by Wheeler et al. (2011): "ICZM is a price which guide the ratio decisions toward conservation and sustainable use of coastal and maritime resources and areas. The process was developed overcome the fragmentation inherent in single-sector management approaches" (p. 296). In this matter we should take into account also the Miccoli's paper "Evaluation Principles in Landscape Projects" (Miccoli, 2012, p. 18) in which he explains the role of European Landscape Convention (signed in Florence in 2000) and Cultural Heritage and Landscape Code. These two documents include a series of conceptions for developing a whole framework of reference to assess landscape projects. The key characteristics in them show that the environment in a landscape includes tangible and intangible, physical and cultural, natural and man-made resources. The landscape should be given a constant and an important role in every plan, project and program for sustainable development of a region (Miccoli, 2012, p. 118). Another act which emphasizes that cultural heritage is a resource for sustainable development and provides standards for ensuring sustainable use of cultural heritage as a "vector of economic activity" is the Faro Convention (Framework Convention on the Value Cultural Heritage for Society, 2005) (Bouchier, 2012, p. 162).

5. Results

Being a cultural tourist, to most people, means that cultural tourism plays a key role in the selection of a destination and in activities pursued while at the destination. It further implies that the person is motivated to travel for cultural tourism reasons and will seek deep experiences while traveling (McKercher and Cros, 2002, p. 137). "The great challenge for cultural tourism is how to integrate cultural heritage and tourism management needs in a process that will result in a product that is appealing to visitors, while at the same time conserving cultural and heritage values. The buzzword is sustainable cultural tourism" (McKercher & Cros, 2002, p. 171).

Sustainable cultural tourism in our case is a partnership between tourism and maritime cultural landscape objectives. ICOMOS, in its second tourism charter, states "Tourism can capture the economic characteristics of heritage and harness these for conservation by generating funding, educating the community and influencing policy" (ICOMOS 1999, Paragraph 5) (McKercher & Cros, 2002, p. 11). Such a partnership is

needed because both sides – tourism industry and cultural heritage management are interested in the use of maritime cultural landscape in tourism. This means that tourism should respect and comply all the practices and concepts of cultural heritage management. But cultural managers also need to understand the essence of tourism and its practices (McKercher & Cros, 2002, p. 23-24). There are of course some cases when cultural heritage management principles must take precedence, while tourism will play a secondary role (McKercher & Cros, 2002, p. 171-172).

The current paper defines the terms “maritime cultural landscape” and “cultural tourism” and it also offers a range of practices which could be implemented in cultural tourism in order to lead to sustainable development of the seaside region. If we apply those practices in cultural landscape management, we could expect to bring the live back in the maritime landscape, to make it attractive for tourist visitations, but also to raise the awareness toward its protection and conservation. And this is how the sustainable development of the region could be reached through effective cultural tourism.

It is mandatory for a this kind of tourism to conform its activities with II 1999 ICOMOS Cultural Tourism Charter which states that “a significant proportion of the revenue specifically derived from tourism program to heritage places should be allotted to protection, conservation and presentation of those places, including their natural and cultural contexts” (ICOMOS 1999 [Article 5.3]). The reinvestment of revenue gleaned from tourism into the conservation process is a mechanism for sustainability. We cannot expect sustainable development in tourism, if we do not take care of cultural heritage, do not protect it, and do not conserve it for present and future generations. Moreover, sustainable cultural tourism cannot occur until and unless the product development roles are integrated with conservation goals (McKercher & Cros, 2002, p. 233). Moreover, the interaction in a landscape should be compatible and consistent with the interventions, which aims are to develop and protect, because every activity on a territory entails repercussions of the landscape and every activity of the landscape entails repercussions of the transforming territory (Miccoli, 2012, p. 119).

It is, therefore, very important for the local population to participate in the management and maintenance and redistribution of benefits derived from tourism inheritance (Јулански, 2011). The process of planning and developing cultural tourism should be subordinate to the idea of maximum satisfaction of the local people needs, increasing of its total wealth – employment, incomes, quality of the social and technical infrastructure etc. (Нешков, 2010, p. 11). The purpose of engaging local community and other stakeholders in tourism development is to prevent possible conflicts between visitors, local community and environment. Moreover, efficiently developed cultural tourism, which increases the wealth of the local population, is a guarantee for sustainable development of the region.

6. Conclusion

To sum up, protectively and effectively managed maritime cultural landscape can become a main part of a cultural tourism industry, and this industry is a proven way for providing sustainable development of the seaside region. The paper follows some main features of maritime cultural landscape and of cultural tourism, it also provide examples for successful management of this landscape and its influence on tourism. Once we understand the high value of cultural landscape in seaside region and understand the important role of cultural tourism in developing the region and society, we will achieve the wanted cooperation, which will lead to sustainable development. But some restrictions could also apply. This is possible when tourism goals do not meet cultural landscape’s protection requirements. In this case we cannot allow any tourism activities which could harm the cultural heritage and/or the environment. If we compromise the maritime cultural landscape protection, we risk not only to lose the cultural heritage, but also to hazard the sustainability of the region. The first and most important chapter in a successful plan for management and socialization of maritime cultural landscape is its protection and conservation. Only after all needed measures for its protection are taken, then comes its implementation in tourism industry. And only then the cultural tourism could play its role. In conclusion we will cite Barthel-Bouchier (2012) who has written that “we do not intend to analyze tourism, because tourism is useful to heritage just as heritages to tourism: they depend on each other” (p. 162). But we will add the words of Leslie (2011): “Essentially, cultural tourism attractions need to operate within the natural capacity of the destination” (p. 67). The unique intersection between

maritime nature and cultural heritage could be actively protected and effectively managed in order to lead to sustainable development.

References

- Barthel-Bouchier, D. (2012). *Cultural Heritage and the Challenge of Sustainability*. CA: Left Coast Press.
- Ducan, B.G. (2006). *The maritime archaeology and maritime cultural landscapes of Queenscliffe: a nineteenth century Australian coastal community*: PhD thesis. Townsville: James Cook University.
- Flatman, J. (2012). *Places of Special Meaning: Westerdahl's Comet, "Agency", and the Concept of the "Maritime Cultural Landscape"*. In B. Ford (ed.), *The Archaeology of Maritime Landscape* (pp. 311-329). New York: Springer.
- Ford, B.L. (2012). *Introduction. The Archaeology of Maritime Landscape*. In B. Ford (ed.), *The Archaeology of Maritime Landscape* (pp. 1-10). New York: Springer.
- Hatch, H.E. (2012). *Material Culture and Maritime Identity: Identify Maritime Subcultures through Artifacts*. In B. Ford (ed.), *The Archaeology of Maritime Landscape* (pp. 217-232). New York: Springer.
- ICOMOS Cultural Tourism Charter (1999).
- Khakzad, S. (2009). *An Interdisciplinary Approach towards Underwater Cultural Heritage Conservation and Management*. In *The 1st WTA-International PhD Symposium* (pp. 43-61). Leuven: University Press.
- Leslie, D. (2011). *Cultural tourism attractions and environmental performance*. In M. Sigala & D. Leslie, *International Cultural Tourism* (p. 66-79).
- McKercher, B., & Cors, H. (2002). *Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management*. Oxford: The Haworth Press.
- Miccoli, S. (2012). *Evaluation Principles in Landscape Projects*. *Aestimum*, 61, 117-132.
- Pungetti, G. (2012). *Islands, culture, landscape and seascape*. *Journal of Marine and Island Cultures*, 1, 51-54.
- Vladimirova, M. (2015). *Bulgarian Underwater Cultural Heritage in the Cultural Tourism Context as a Factor for Sustainable Development*. In *3rd International Conference "Ohrid –Vodici, 2015": "Rethinking the Framework of Interdisciplinary cooperation between Cultural Heritage, Local Economic Development, Tourism and Media"* (Conference proceedings) (pp. 160-172). Skopje: ISCAM.
- Vrana, K.J., & Vander Stoep, G.A. (2003). *The Maritime Cultural Landscape of the Thunder Bay National Marine Sanctuary and Underwater Preserve*. In *Submerged Cultural Resource Management* (pp. 17-28). New York: Springer.
- Westerdahl, C. (2011). *The Maritime Cultural Landscape*. In A. Catsambis, B. Ford, & D. L. Hamilton, *The Oxford Handbook of Maritime Archaeology* (pp. 733-757). USA: Oxford University Press.
- Westerdahl, C. (2012). *The Binary Relationship of Sea and Land*. In B. Ford (ed.), *The Archaeology of Maritime Landscape* (pp. 291-310). New York: Springer.
- Wheeler, P.J., James, A.P., & Gordon-Brown, L. N. (2011). *Spatial Decision Support for Integrated Coastal Zone Management (ICZM) in Victoria, Australia: Constraints and Opportunities*. *Journal of Coastal Research*, March, 296-317.
- Асадуров, М. (2014). *Фаровете в стария свят от древността до наши дни*. Варна: Сталкер.
- Лулански, В. (2011). *Културен туризъм: Учебно помагало*. София: ЕКИУ.
- Морски спортен легион (1924). *Писмо до учениците от Варненската търговска гимназия*. Регионален държавен архив – Варна.
- Нешков, М. (2010). *Предизвикателства към развитието на КТ в България*. In *Културният туризъм: Бъдещето на България* (pp. 7-22). Варна: Славена.
- Станкова, М. (2003). *Форми на алтернативен туризъм: Културен туризъм (Студия)*. София: УНСС.

Endnotes

1. <http://www.pfahlbauten.com/lake-dwelling-museum> [20.02.2015]
2. today Varna is one of the two largest provinces on Bulgarian Black sea shore