

PCP Forum 32/2019: Tourism and Protection of cultural property

Benno Bühlmann: Editorial. Tourism and PCP – friends or foes?	2
Roland Flückiger-Seiler: The history of tourism and hotel construction in Switzerland since 1800 – selected highlights	3
Daniela Vaj: Illustrated travel books and cultural property.....	3
Gerold Kunz: Swiss historic hotels and restaurants – a success story	4
Riccardo Bergossi: The contrasting fates of the Splendid Royal and the Palace hotels in Lugano.....	4
Thomas Krebs: Giessbach – natural spectacle, hotel, cable car	5
Niklaus Ledergerber: Tourism, monument preservation and... felt slippers	5
Jérémie Magnin: Nineteenth-century culture of visitors' books	5
Andreas Deuber, Esther von Ziegler: Swiss industrial heritage and cultural tourism	8
Kilian T. Elsasser: Conservation and communication of heritage railways and trains.....	8
Susanne Bieri: Vintage travel posters: from promotional props to cultural heritage	9
André Eugène Page: Posters: a challenge for conservators	9
Rino Büchel: Cultural property: tourist attractions, expressions of identity and targets for attacks	9
Mireille Rotzetter: Sustainable tourism: a boon for nature and cultural heritage.....	10
Patrick Gasser: The Touriseum: think tank, research centre and engaging museum	10

Benno Bühlmann: Editorial. Tourism and PCP – friends or foes?

Dear reader,

In a newspaper article published in 1892, famed wit and author Mark Twain wrote: “It is a good many years since I was in Switzerland last. In that remote time [1878] there was only one ladder railway in the country. That state of things is all changed. There isn't a mountain in Switzerland now that hasn't a ladder railroad or two up its back like suspenders; indeed, some mountains are latticed with them, and two years hence all will be.”

Twain's account shows the interaction between tourism and innovation, as well as legitimate concerns as regards the natural and cultural heritage preservation. A campaign launched by the Council of Europe led to an international conference on the subject ('The Bartered Paradise: Tourism and Monuments Conservation – Fruitful Cooperation or Wary Distance?'); it was held in Lucerne in 2000. What emerges from the conference papers is that cultural heritage can be source of added value for the tourism industry and raise awareness of the need to respect and protect it. Another point that the conference papers makes clear is that to prevent the damage or complete destruction of heritage attractions, it is vital that monument preservation and cultural property protection interests are not overlooked. As far as I am concerned, one thing is for sure: one-sided 'silo' solutions never produce the desired result. During my career, I have had many opportunities to be part of Swiss projects that had to contend with these kinds of issue (e.g. the development of the *Bürgenstock* including the upgrading of its funicular railway, the renaturing of the Reuss delta on Lake Lucerne, and the tourism regeneration project in Andermatt). My primary concern was always to bring all stakeholders together and work in unison to plot *a common way* forward. However, this work was not about a skewed balancing of interests; at its heart was the formulation of clear-cut measures in terms of safety, economic viability and conservation. The best way to protect cultural property is to use it sensibly, sparingly and sustainably.

As well as its heritage conservation activities, the Protection of Cultural Property Section of the FOCP produces key reference documentation to support decision-making processes. At the top of the list is the Swiss Inventory of Cultural Property of National and Regional Importance (PCP Inventory); it is currently under revision and Federal Council approval of the updated version is expected in 2021. The Inventory identifies cultural artefacts and structures for which preventive measures should be in place to guarantee their protection from threats like armed conflict and hazards like earthquakes, landslides, rockfalls, fires and water damage. The fate of Lucerne's *Kapellbrücke*, the partial destruction of the Gondo tower in the canton of Valais, archives and museums submerged under flood water and, most recently, the fire in Notre-Dame Cathedral are seared into our memory. Given that cultural heritage is seen as a tremendously powerful expression of identity, media coverage of disasters quickly focuses on the damage and destruction of cultural assets caused by the catastrophic event. Swiss legislation on cultural property protection, which has been in force since 2015, takes this aspect into account. By international comparison, the 2015 Federal Act is among the most advanced pieces of legislation on the subject.

The rise of digitalisation and other technological advances are also shaping the tourism-heritage conservation relationship. The PCP Inventory, for example, now comes as a GIS application, which means that it is accessible anytime, anywhere from a desktop computer, tablet or smartphone, and can be combined by a host of other federal geodata. Many tourism apps, social media channels and influencers provide practical help, but they also can quickly lead to overtourism. In armed conflicts, the international blue and white PCP shield no longer automatically ensures protection; objects bearing this symbol are increasingly on the front line of attacks. Acts of terrorism in Mali and Syria have demonstrated beyond doubt that World Heritage Sites have become a target of choice; the international outcry and the pain inflicted on the enemy through the destruction of part of their

identity usually produce the desired effect. Safeguarding and preserving cultural property, whether they are a tourist attraction or not, has become a global challenge. It is an excellent move, therefore, on the part of the Federal Council to propose measures in its Strategy for the Protection of Endangered Cultural Heritage 2019–2023. In areas requiring the involvement of multiple departments, the FOCP will have the opportunity to share its expertise and experience regarding the protection of Switzerland's cultural heritage.

Roland Flückiger-Seiler: The history of tourism and hotel construction in Switzerland since 1800 – selected highlights

In times past, the only people who travelled were envoys, officials, pilgrims and traders. It was not until the start of the 19th century that people began to travel for pleasure, often visiting locations and scenic spots referenced in the literature at the time (e.g. Rousseau's *Nouvelle Héloïse*). This development marked a turning point: it was no longer the destination that mattered but the journey itself. Tourism, in the truest sense of the word, was born.

Baths like Pfäfers, Baden and Leukerbad are early examples of the products offered by the fledgling tourist industry. Visitors flocked to take the waters, and sometimes to enjoy a discreet assignation! Sanatoria extolled the healing powers of the crisp, clean alpine air. Cities and lakeside towns underwent a construction boom in the 1830^s. Major hotels began to spring up in cities and lakeside towns like Geneva, Lausanne, Vevey, Thun, Lucerne, Zurich and Basel, and later Lugano. The most important criterion was a good location, preferably with a view on the water and the mountains, including gardens and a lakeside promenade.

Formal accommodation was virtually non-existent in alpine regions. Visitors stayed in the local rectory, in private homes – which were the precursor to guest houses – or in mountain pass hospices. The real 'conquest' of the Alps occurred in the 19th century, with the arrival of British mountaineers. Improved infrastructure, including horse-drawn carriages, steamers, and later the railways – drastically cut journey times to the mountains. In the 1860^s hotels and guest houses quickly doubled in number. Development later spread to high-lying areas with lake views (e.g. Glion, Mont Pèlerin and Les Avants, all of which overlook Lake Geneva). The biggest tourism boom, though, was in and around Lake Lucerne: the Rigi, the *Bürgenstock* and uphill from Brunnen. By the late 19th century, or Belle Epoque, mass tourism of the late 19th century, mass tourism had already become an issue in many places.

The turn of the 20th century saw the emergence of the first-ever resistance movement against the trains and hotels that threatened to despoil the landscape. This heritage society, which was still in its infancy, rejected historicist architecture and proposed demolishing hotels built in this style. Resistance reached its zenith in 1951, when the Swiss Heritage Society launched its '*Säuberung des Rigi-Gipfels*' project; no historic hotel was spared.

A rethink of this strategy came only in the early 1980^s. The rescue of the Giessbach Hotel on Lake Brienz by a Franz Weber foundation would set in a motion a new appreciation for historic hotels. In 1995 the annual '*Historic Hotel / Restaurant of the Year*' awards were held for the first time. Thanks to these awards, coupled with the creation of the '*Swiss Historic Hotel*' label in 2004, these heritage sites now enjoy much greater recognition.

Daniela Vaj: Illustrated travel books and cultural property

Long before the advent of mass tourism in the mid-19th century, visitors flocked to Switzerland and documented their experiences. Illustrated travel books are particularly interesting. With their

combination of text and images, this part of our documentary heritage are an exceptional, yet still relatively untapped, source of information.

ViaticAlpes, a project supported by the University of Lausanne and the Swiss National Science Foundation, aims to collect and study illustrations in historical travel journals, specifically accounts of visits to the Alps between the mid-16th and early 20th centuries.

The database *Viatimages*, compiled by the research team, offers open access to over 3,000 illustrations and as many descriptive texts from 100 travel books belonging to the prized collections of six major Swiss libraries.

This article presents a selection of illustrations of cultural property of national importance, thus demonstrating that interest in cultural heritage long predates the tourism explosion and that their conservation is key to Switzerland being able to continue offering visitors a quality experience.

Gerold Kunz: Swiss historic hotels and restaurants – a success story

Every year since 1997 a jury comprising representatives from ICOMOS Switzerland, *Hotellerie Suisse*, *GastroSuisse*, *Switzerland Tourism* as well as independent experts choose the winners of the *Swiss Historic Hotels and Restaurants* award. All recipients must satisfy the highest heritage and gastronomic standards. There are currently 80 Swiss Historic Hotels and Restaurants across the country, but those in outlying regions benefit in particular from the esteem that the award brings.

The idea of creating an award for historic hotels, inns and restaurants came about at a conference held in Lucerne in 1995, the first of its kind aimed at both heritage preservation and tourism professionals. The thinking behind the award was to prevent the imminent demolition or the inappropriate adaptive reuse of a large number of abandoned hotels dating from the Belle Epoque.

The jury values the entire building complex including all individual buildings, the surroundings and the interior. One important evaluation criterion is the way in which historic aspects are incorporated into the company's philosophy and used in its marketing. We constantly come across new historic buildings that perfectly meet the award criteria. The 2020 awards will be announced on 18 November 2019 at the hotel industry trade fair Igeho in Basel (for more information, visit www.icomos.ch).

Riccardo Bergossi: The contrasting fates of the Splendid Royal and the Palace hotels in Lugano

There are a number of parallels in the histories of undoubtedly the two most famous hotels in Lugano. Both opened in the 19th century. Both are testament to the audacious enterprising spirit of their owners. Both boast a spectacular location.

However, this is where the similarities end. The Splendide Royal is still in business and has lost none of its glamour and charm since it opened 130 years ago. In contrast, the Palace was forced to close its doors half a century ago. In recent times, though after years of decline and decay, work has begun on repurposing the grand building and restoring it to its former glory.

There are various reasons behind the diverging fortunes of these hotels. On the one hand, it can be traced back to the decisions taken, or rather not taken, by their respective owners. On the other, it was quite simply a matter of luck, or rather bad luck in the case of the Palace.

Thomas Krebs: Giessbach – natural spectacle, hotel, cable car

For a long time the Giessbach was known only to locals. It was not until the early 19th century that the first visitors began to flock to the waterfalls to witness the natural spectacle. Johannes Kehrli, a local schoolmaster from Brienz, created the first paths to the Falls and set up the first inn.

After his death, the von Rappard brothers bought the property and built the first hotel in 1857. Eduard Schmidlin was the landscape architect and hotel manager. The illumination of the Falls attracted large numbers of visitors, and at times the onrush was almost too much. By the time the premises were sold to the Hauser family of hoteliers in 1870, Schmidlin had transformed the Giessbach into a major visitor attraction. In 1875 the Grandhotel, built by the architect Horace Edouard Davinet, opened and in 1879 the funicular railway entered into service. The Giessbach became one of the most popular tourist destinations during the Belle Epoque. Tourism dried up immediately when World War I broke out, and many hotels had to close.

In the interwar years the Giessbach went through hard times. After the Second World War the hotel reopened, but historic hotels were regarded as old-fashioned, and by the end of the 1970^s there were plans to replace the old hotel with a new jumbo chalet. The *Giessbach for the Swiss People* Foundation, created by environmental activist Franz Weber, succeeded in raising enough money to purchase the Giessbach estate, and in 1984 the restored hotel was opened. The hotel archives are full of documents and images documenting its history.

Niklaus Ledergerber: Tourism, monument preservation and... felt slippers

Nothing chills the heart of a heritage conservationist more than overrun historic monuments. Standard conservation measures will not prevent murals flaking and fading due to the presence of hordes of visitors, parquet floors splitting, fixtures being defaced and magnificent parks and gardens despoiled by stalls, bins and coach parking bays.

Monument preservation and tourism do not always make for good bedfellows. A host of position papers, particularly the Faro Convention, call on us to work together to safeguard and share cultural heritage. As in many other fields, the quest for the right approach here is not always easy and requires a mutual understanding and knowledge of the different mechanisms that are currently available. Measures like felt slippers for visitors or the addition of a suspended walkway can help to preserve unique flooring. In some cases, the only effective protection is to limit visitor numbers. The *participation* stipulated in the Faro Convention must be assimilated with respect and consideration for not only the cultural heritage in question but also the host society.

For us heritage conservationists, this means showcasing cultural objects as advantageously as possible, while explaining their value for our cultural history and their importance for the indigenous population. At the same time, when tourists understand that protecting the object means that access to it has to be restricted, *preservation* and *participation* remain within the realms of the possible.

Jérémie Magnin: Nineteenth-century culture of visitors' books

Historical visitors' books offer an unexplored window onto the social, cultural and spatial practices of Swiss tourism in the nineteenth century. This article, part of a Swiss National Science Foundation (SNSF)-project on nineteenth-century Swiss guest books, examines Zermatt visitors' books from the 1850^s and 1860^s to show how British guests identified themselves abroad, how this influenced their

material and textual practices, and what their entries reveal about the relation between individuals and national ideology.

British travellers' entries could be as short as signing their names, writing a few sentences or, in the case of mountaineers, regularly taking more than one page to write about their climbs. After 1857, the year when the Alpine Club was founded, many entries in the latter group include the initials "AC." These two cryptic letters stood for a specific set of values and behaviour that the British mountaineers were particularly proud of, as they believed that it distinguished them from other guests. Our analysis of Zermatt visitors' books demonstrates how these cultural objects were used to construct national identity, notably by helping promote the Alpine Club as a model for British values.

Early guestbooks

Two Zermatt hotels have books that have survived from the 1850^s and 1860^s: the Monte Rosa, founded by legendary hotel entrepreneur Alexander Seiler in 1855, and the Riffelhaus, opened in 1854 by his brother, Joseph Seiler together with fellow pastor Joseph Ruden. Zermatt was central to the mountaineering craze at the time. Most of the high peaks surrounding the town were conquered in the years leading up to the first ascent of the Matterhorn in 1865. The two hotels were frequented both by mountaineers and regular tourists. The Monte Rosa, however, was known as the "hotel for climbers" and referred to in Murray's 1865 guide as their "favourite" hotel. The Riffelhaus, on the Riffelberg, was reached in two hours of "good walking" from Zermatt. Mountaineers slept there before a climb, but travellers wanting to admire the view from the Gornergrat also stayed there.

In the books of the two hotels, guests were legally required to leave information about their stay, including their names, the dates of their visit, their professions and origins, where they were coming from and where they were going to. If they wished, they could also add a commentary. These books also served a social function by defining visitors' identities. In the Riffelhaus book, British visitors accounted for 44,9% of guests in 1855, 56,3% in 1860, and 49,6% and 59,3% in the two books that exist for 1865. Caution is needed, when interpreting these numbers, because the legibility of the book depends heavily on its condition, e.g. the presence of torn pages and illegible pencil entries. Interestingly, origins and professions meant different things to different people, and the manner in which they filled in the columns says much about how guests identified themselves. For example, under "Domicile," they sometimes chose to give a country (e.g. England), a town (e.g. Liverpool) or both (e.g. Liverpool, England).

Many British travellers went to the Swiss alps

In 1855, among the 160 British visitors, 11 identify as being from England, 1 from Scotland, 3 from Ireland, 0 from Wales, 1 from Great Britain and 17 who identify with a town or region. In 1865, among 124 British guests, 45 identify as English, 1 as Scottish, 1 as Irish, 0 as Welsh, 0 identify with Great Britain, and 34 identify with a city or region. These geographical references show that British identity is nuanced and that guests do not have a particularly strong allegiance to the British nation. Under "Qualité", an even more revealing category, visitors entered their status or profession. As with "Domicile", some guests refer to their status back in Great Britain, e.g. "Reverend", "Gentleman", "Barrister" and "Rentier"; others refer to their status at the time of writing. Consequently, the word "tourist" appears regularly, as does "voyageur" and even "voyageur amateur" or "gentleman tourist". A significant number of visitors also indicate the name of the university they attended, with Cambridge and Oxford being cited the most. Some guests have fun with their guestbook entries, calling themselves "spinster", "bad mountaineer", "peer of the realm", "l'être supreme" [supreme being] or "dompteur de lions" [lion tamer]. Finally, a select few indicate "AC" for Alpine Club. Far from identifying themselves with Britain as a homogeneous nation, these

visitors' entries suggest varied allegiances and identities. The open-endedness of the format invites guests to indicate the status they feel best reflects who they are.

Given the sheer variety of these personal entries, the "AC" signature stands out. Firstly, it is a declaration of superiority over other hotel guests. It points to the true mountaineer, who takes risks and climbs peaks which have rarely, if ever, been scaled before. Secondly, the members of the Alpine Club were all men from respectable professions, with many of them Oxford or Cambridge dons. Signing "AC" therefore ranks these guests high within the hierarchy of their hotel. This in turn reflects their envied place within British society and, given nineteenth-century colonial hegemony, the world as well. While the initials already say much on their own, they were often also used to sign long comments. Much like the records of climbs required to join the club, signing "AC" seems to have been a way to ascertain the validity of a visitor's entry in the guestbook.

A good example is the very first Alpine Club entry found in the Riffelhaus book. Dated from 24 to 26 June 1859, Frederick Fox Tuckett's comment occupies a full page and is in a contrastingly smaller hand-writing than other entries, and smaller than the climber's dates, name, status and itinerary. In it, Tuckett recounts in great detail his ascent of Monte Rosa, citing the time of his ascent, his itinerary from the hotel to the top of the mountain and back, the number and duration of stops they made, the condition of the snow, notes he made about the view and the weather, the temperature, the atmospheric pressure as well as the altitude of the hotel. He also compares these conditions to the ones under which he made another ascent. He completes his narrative with an account of his climbing partner falling ill, mentions the fact that the landlord opened the hotel expressly for them as they were the first guests of the season, and lists the names of his guides.

Other climbing entries touch on these different aspects, sharing helpful information for future visitors, similar to what climbers today call beta. AC members' implicit claims of superiority, however, drew mixed reactions from other guests. Some entries seem to have been deliberately disfigured. In the Riffelhaus book, for instance, someone changed the "AC" to "ass". Next to another entry describing a risky climb, another guest jotted down "why go there?", questioning the mountaineer's decision to put himself in danger. Others cherished these climbing entries to the point of disfiguring the guestbook itself. For instance, Edward Whymper's entry describing the first ascent of the Matterhorn and tragic accident on the way down was ripped out and stolen, as Whymper himself notes in the same guestbook a few years later. Other accounts have also disappeared and there are occasionally holes in pages where names used to be.

Mountaineers, local guides and landlords

In the 1850^s and 1860^s, as these visitors' books clearly indicate, British travellers dominated the Alps. Their allegiances were not to the British nation, but more often to a region, a town, a university or even a club. The 290 members of the Alpine Club between 1858 and 1865 occupied proportionately greater space in the books. This elite institution made up of educated professionals developed and transformed mountaineering into a competitive sport, promoting a masculinist, athletic ethos of risk taking and conquest. Nonetheless, its members' entries in visitors' books also suggest a culture of cooperation, and an awareness that they relied heavily on other climbers, local guides and landlords for their successful ascents. Edward Whymper's engraving of *The Club-Room of Zermatt* is a great example, as it shows famous members of the AC in front of the Hotel Monte Rosa, flanked by Seiler and his wife on one side, several famous guides on the other, and a woman, the celebrated mountaineer Lucy Walker, by the door. Here guides and clients would gather each evening beside the famous "guide wall" to talk shop, turning it into a "shrine" for later climbers. Although records of first ascents make a distinction between mountaineers and their guides, this engraving, like the visitors' books mentioned above, remind us that at a certain altitude and in the pursuit of a

collective goal such as a mountain summit, differences of class, gender, and nationality become irrelevant, and even being “AC” might seem trivial.

The Swiss Guestbook Project: Spatial Practices and the Performance of Identity in Nineteenth-Century Swiss Guestbooks is funded by the Swiss Fund for National Research. Go to: <http://swissguestbookproject.ch/>

Andreas Deuber, Esther von Ziegler: Swiss industrial heritage and cultural tourism

Switzerland was among the earliest industrialised economies in the world. But like many other highly developed countries, it was forced to surrender much of its industrial production to cheaper producers. One of the consequences of this development is that the country is dotted with a great many, now abandoned, industrial buildings, especially former textile and machine works, which are a vestige of this era in Swiss history. Another relic are a number of military barracks and arsenals, which are now surplus to requirements. Industrial buildings from the 19th and 20th centuries distinguish themselves in terms of the high quality of their construction and architecture, and exude their own unique charm.

The mission of the *industriekultour* association is to market Switzerland’s industrial heritage sensitively and respectfully and to develop sophisticated and informative tourism products around it. Appreciation of our industrial past as a part of our cultural heritage has grown in recent years.

The *industriekultour* initiative was launched in late 2014 with the aim of raising awareness of industrial heritage tourism in Switzerland. It also plans to create a nationwide network of one-day tours and a series of exciting and memorable visits, which will come together to form an ‘Industrial Heritage Grand Tour’.

Kilian T. Elsasser: Conservation and communication of heritage railways and trains

The radical overhaul of the railways and rolling stock industry in Switzerland, which began at the end of the Second World War, has led to many rail cars being taken out of service and scrapped.

Museums and heritage railways run by non-professionals/amateur enthusiasts have begun conserving and operating historic rail cars. Their conservation work extends beyond the physical object to the practical knowledge and expertise associated with it. The use of these vestiges of a bygone era finds itself pitted against a strong draw towards heritage communication. The aim of preserving and communicating the history of the railways can be enhanced by cooperation between non-professionals, heritage conservationists and museums. Rail museums preserve unrestored cars for the next generation; heritage railways, in contrast, safeguard the practical knowledge and expertise while also restoring and operating the rolling stock.

Heritage railways, museums and monument preservation working as a team will enhance the knowledge and expertise on which the restoration of working rolling stock relies and will tackle the issue of how to preserve as much of the physical substance and empirical knowledge as possible. One of the results will be a greater recognition of rolling stock as part of our cultural heritage. There are perhaps no other historical objects that enjoy the same degree of popularity and mirror the Swiss identity as much as the railways.

Susanne Bieri: Vintage travel posters: from promotional props to cultural heritage

The arrival of the Swiss travel poster at the end of the 19th century was the perfect cultural and advertising vehicle for the country's burgeoning tourism industry. The graphic design of the earliest posters relied on stock illustrations and reflected the fact that the posters were solely for information purposes. This resulted in confusingly similar posters featuring a collection of images, alongside a map and/or a train or boat timetable.

The now famous 'Swiss poster' design only emerged in 1903, when Swiss Railways held a competition to design their first promotional posters. Renowned Swiss artists entered, however most of the prizes went to emerging artists such as Plinio Colombi, Edmond Bille and Jules Courvoisier. Together, Swiss Railways and the artists concluded that combining text with a single image would be a more effective way of getting across the promotional message. The most iconic poster is Emil Cardinaux's image of the Matterhorn, which was produced in 1908. And so, the modern Swiss poster was born, laying the foundations for the international renown that Swiss poster design would come to enjoy.

André Eugène Page: Posters: a challenge for conservators

Posters are a consumer product, are made as ephemera and therefore not meant to last. Posters were originally designed as an advertising, publicity or propaganda vehicle, and often for short-term use.

A number of factors make their conservation difficult: size, thinness of the paper and the often mediocre quality of the raw material used to produce the paper. The correct storage, handling and use of posters is vital to ensuring that they remain part of heritage collections.

Rino Büchel: Cultural property: tourist attractions, expressions of identity and targets for attacks

In the 1990s the rising number of armed conflicts worldwide prompted a thorough review of the applicability and effectiveness of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. An international conference in The Hague in 1999 addressed the loopholes and weaknesses of this international accord. This led to the drafting of the Second Protocol, which clarifies and tightens the provisions of the 1954 Hague Convention.

The deliberate shelling of the historic centre of Dubrovnik, which UNESCO declared a World Heritage Site in 1970, was a disaster for both the economy and tourism. In response, the Second Protocol provides for enhanced protection of cultural property, as well as the criminal prosecution of military leaders who fail to prevent attacks on protected heritage sites. This led to Colonel Pavle Strugar being sentenced to eight years in jail for crimes that included the destruction of Dubrovnik.

The sack of the ancient Malian city of Timbuktu in 2012 led to a court ruling that sent a message to future combatants: in September 2016 the International Criminal Court convicted Ahmad Al Faqi al Mahdi to nine years in prison. It was the first time that a person was sentenced *exclusively* for the war crime of the systematic and targeted destruction of cultural property.

Developments in recent years show that the Second Protocol has created the prerequisites to effectively crack down on the destruction and loss of cultural property. The States are called on to ratify this instrument. Once ratified, it is incumbent on countries to put the preventive, military and

criminal provisions into practice. The Federal Council Strategy for the Protection of Endangered Cultural Heritage 2019–2023 was devised precisely for this purpose. More generally, inventories and documentation are also important tools when it comes to identifying, protecting and respecting cultural property.

Mireille Rotzetter: Sustainable tourism: a boon for nature and cultural heritage

Switzerland has 18 Parks of National Importance, all of which are committed to promoting sustainable tourism. It is a concept where there is no conflict between use and protection, and where visitors enjoy an unforgettable experience and return home with greater insights and positive memories, and ultimately a stronger bond with the park. This is especially important because the major potential of parks lies in the stunning and untouched natural and cultural landscapes they offer.

Some examples:

- The *Landschaftspark Binntal* has plans to create a dispersed hotel (*'Poort-A-Poort'*), which will transform buildings in the centre of the historic village into guest rooms without changing the built fabric and original character of the existing structures.
- Parc Ela gives tourists an opportunity to experience biodiversity up close. With help from their trusty Parc Ela nature explorer kit, children get the chance to study the flora and fauna in and around the Flix alpine farm.
- The *'Chantiers nature'* [nature repair shop] developed by the Chasseral Regional Park offers schools and businesses the opportunity to help out with the construction and maintenance of dry stone walls and discover the history of the region and its natural and cultural diversity in the process.

The Swiss Parks have a great deal to offer: real outdoor adventure, fascinating stories, authentic interactions and regional specialities. Here, visitors are able to experience their natural surroundings first hand. If you know a landscape and bond with it, you will be more committed to protecting it.

Patrick Gasser: The Touriseum: think tank, research centre and engaging museum

In 2003 the Touriseum opened in Meran (South Tyrol/Italy). The South Tyrol Museum of Tourism, to give it its full name, is the first of its kind in Europe given over entirely to the world of tourism. It documents the advent and development of tourism in Tyrol from the perspective of the visitor and the host, as well as the impact that it has had on the region and its people.

The Touriseum, which is one of 10 state museums in South Tyrol, explores the multifaceted subject of regional tourism: its role as an economic sector, a social movement, a platform for cultural exchange and dialogue, a product and driver of social change, and major influencer on the local landscape and culture. The exhibition provides not only the historical context but also the current importance of all of these aspects. The museum communicates and safeguards identity; it memorialises the past, as well as serving as a tangible expression of the self-belief of the South Tyrol region and as a reflection on what has already been achieved and what could be achieved in the future.

The centrepiece of the museum is an interactive exhibition spread over 20 rooms that demonstrates that there is much more to tourism than blue skies and picturesque scenery. It is, in fact, a

combination of many factors. While it is possible to re-invent certain things, anytime and almost anywhere, others are the result of a long history.