

Challenge for Visitor Centres

Linking Local People, Visitors and Protected Area

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| <p>Seminaari pidettiin Lapissa maamme laajimpien kansallispuistojen ja erämaa-alueiden tuntumassa. Tilaisuus oli osa maailman luonnonsuojeluliiton (IUCN) suojelualuekomission (WCPA) Parks for Life ohjelmaa Euroopassa ja järjestettiin yhdessä IUCN:n suojelualuekomission ja ympäristökasvatuskomission (ECEE) sekä Euroopan kansallispuistoliiton (EUROPARC Federation) kanssa.</p> <p>Metsähallitus ja sen Ylä-Lapin luonnonhoitoalue vastasivat seminaarin käytännön järjestelyistä. Seminaari oli tarkoitettu luontokeskusten ja kansallispuistojen hoitajille sekä muille luontokeskuksissa ja luonnonsuojeluviestinnässä työskenteleville asiantuntijoille. EUROPARC:in asiantuntijavaihtoprojekti, joka on osa EU:n Phare-ohjelmaa, organisoi ja kustansi kahdeksan henkilön osallistumisen seminaariin. Seminaari pidettiin 300 km napapiiristä pohjoiseen Inarin Siidassa, jossa sijaitsevat Saamelaismuseum ja Ylä-Lapin luontokeskus.</p> <p>Seminaarissa tarkasteltiin luontokeskusten roolia ympäristökasvatuksessa ja suojelualueiden suhdetta ympäröivään yhteiskuntaan. Tämän lisäksi seminaarissa käsiteltiin luonnonsuojeluviestintää. Seminaarin tarkoituksena oli tarjota alan ammattilaisille mahdollisuus vaihtaa ajatuksia ja oppia toistensa kokemuksista. Seminaariin osallistui 34 asiantuntijaa 16 Euroopan maasta.</p> <p>Seminaari rakentui luennoista, esimerkkien tarkasteluista, maastokäynneistä ja ryhmätöistä. Ryhmätöiden teemana oli tarkastella toimintaympäristössämme tapahtuvia muutoksia ja arvioida niiden pohjalta tarvetta muuttaa omaa toimintaamme ja viestejämme. Osallistujat arvioivat myös Siidan luontokeskuksen näyttelyt.</p> | | | |
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| <p>Publikationens delar</p> | |
| <p>Referat</p> <p>Seminarieret hölls i Lappland i närheten av vårt lands största nationalparker och ödemarksområden. Sammankomsten utgjorde en del av det Parks for Life-program Internationella naturvårdsunionens (IUCN) kommission för naturskyddade områden (WCPA) genomför i Europa och arrangerades i ett samarbete mellan IUCN:s skyddsområdeskommission och kommission för miljöfostran (IUCN/ECEE) samt nationalparksförbundet i Europa (EUROPARC Federation).</p> <p>Forststyrelsen och Övre Lapplands naturvårdsområde svarade för seminariets praktiska arrangemang. Seminariet var avsett för personer som handhar skötseln av naturum och nationalparker samt för övriga sakkunniga som arbetar inom naturumen och med naturvårdskommunikation. EUROPARC:s projekt för utbyte av sakkunniga, en del av EU:s Phare-program, organiserade och finansierade deltagandet i seminariet för åtta personer. Seminariet hölls i Siida, centret för Samemuseet och Övre Lapplands naturum, i Enare kommun 300 km norr om polcirkeln.</p> <p>Under seminariet analyserades naturumens roll inom miljöfostran och skyddsområdenas relationer till det omgivande samhället. Under seminariet behandlades ytterligare den kommunikation som gäller naturskyddet. Syftet med seminariet var att erbjuda fackfolket inom branschen en möjlighet att utbyta tankar och lära sig av varandras erfarenheter. I seminariet deltog 34 sakkunniga från 16 europeiska länder.</p> <p>Seminarierets program omfattade föreläsningar, analys av exempel, terrängbesök och grupparbeten. Temat för grupparbetena var observation av förändringarna i vår verksamhetsmiljö samt att utgående från dessa utvärdera behovet av att ändra vår egen verksamhet och våra signaler. Deltagarna utvärderade också naturumet Siidas utställningar.</p> | |
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1 INTRODUCTION

This publication is a report of the seminar which took place in Northern Lapland, in the midst of the largest national parks and wilderness areas of Finland was a part of the IUCN/WCPA Parks for Life Programme in Europe and was co-organised by the World Commission on Protected Areas (WCPA) of The World Conservation Union (IUCN), the European Committee for Environmental Education (ECEE) of IUCN and the EUROPARC Federation.

The seminar was supported and organised in practice by Metsähallitus and its Northern Lapland District for Wilderness Management. The seminar was meant for park managers and people working with visitor centres and in the field of conservation communication. The EUROPARC organised and financed eight participants through the EUROPARC Expertise Exchange Project, which is a part of the EU Phare programme. The main venue of the seminar was SIIDA, the combined Sámi Museum and Northern Lapland Nature Centre, located in the village of Inari, 300 km north of the Arctic Circle.

The seminar focused on the role visitor centres: namely what is their role in environmental education, what other functions do visitor centres have, what are their target audiences and how should visitor centres link protected areas to the surrounding society. The seminar also focused on the conservation communication, how to capture the attention of the various publics and effectively deliver them messages.

The first day of the seminar was meant to help in orientation to this northern periphery. The second day was spent in Urho Kekkonen National Park and the topic of the day was the relationship between tourism, other livelihoods and nature conservation. The third day was more about communication and reporting of the group work. During all days interesting case studies were presented by participants. During the seminar the participants worked in groups with special themes. Seventeen participants took part in the post-seminar excursion to the Lemmenjoki National Park.

2 HISTORY OF THE SETTLEMENT AND ORIGINAL SÁMI POPULATION IN NORTHERN LAPLAND

Veli-Pekka Lehtola, Oulu University, Finland

The Sámi are one of the indigenous peoples of Europe. A people is considered an indigenous people if its ancestors have inhabited the area before it was conquered or settled or before the present borders were drawn up. There are over 75 000 Sámi and they have their own history, language, culture, livelihoods, way of life and identity. The Sámi region covers an area from Central Norway and Sweden through the northernmost part of Finland and into the Kola Peninsula. In Finland there are about 7 000 Sámi of which more than 4 000 live within the Sámi region bordered by Sweden, Norway and Russia. In Finland, Sweden and Norway the Sámi elect from among themselves representative bodies, Sámi Parliaments, which have advisory status.

Biologically, the Sámi are a European indigenous population to which other populations have assimilated. The Sámi and the Finns originally had a common language. By the beginning of the Christian Era, the Sámi and the Finns had become two distinct groups in terms of language and living area. Sámi culture is based on the diverse and sustainable use of their territory in order to fulfill the basic needs of the people. Reindeer herding, fishing and hunting as well as gathering nature's products and making handicraft are traditional Sámi sources of livelihood. Culturally and economically, reindeer herding is the most important source of income for the Sámi. Approximately 40 % of the Sámi still rely on these traditional livelihoods for their income.

There are several Sámi languages. The Sámi languages are related to Finnish. In Finland three Sámi languages are spoken. Of the Sámi-speaking Sámi 70 % use North Sámi, 15 % Inari Sámi and 15 % Skolt Sámi. A large number of Sámi are illiterate in their mother tongue since the language has been taught in schools only recently. Nature, its phenomena and beings can be described in Sámi by a rich vocabulary that can also be used in scientific discourse.

3 THE ROLE OF THE METSÄHALLITUS IN THE NORTHERN LAPLAND

Pertti Veijola, Metsähallitus, Finland

Metsähallitus, is a state enterprise since 1994. Its main task is to manage state-owned land, about 25% of the total area of Finland, and waters in a profitable and sustainable way. The activities are divided in two groups: business operations and social tasks. The biggest business area is forestry generating over 90 % of the annual turnover. Metsähallitus is in administration under two ministries: Ministry of Agriculture and Forestry and Ministry of Environment. The headquarter of Metsähallitus is located in Vantaa, Tikkurila close to Helsinki and every business area has its own regional organisation covering the whole country. In the Northern Lapland the principle of the integrated resource management is used.

The Northern Lapland District for Wilderness Management embraces the state-owned lands of Finland's three northernmost municipalities - Inari, Utsjoki and Enontekiö. Located in the timberline forests and open fields (mountains), the district covers some 25 000 sq. km of land and 2 600 sq. km water areas. Metsähallitus's share of the total area is on the level of 90 %. Both ecological and social conditions are different compared with southern regions. The location in the ecotone between the boreal forest zone and the hemiarctic zone is the main reason for many ecological differences compared with average boreal forests. The growing season here spans only 90–120 days and the mean annual temperature is as low as +0.5 to -3 °C. The northern location is also obvious in the market seasonal fluctuation of solar radiation. There is a two-month long winter twilight period, while the continuous summer lasts for even longer. Northern Lapland is sparsely populated; the total population is about 12 000 persons and the average population density is less than 0.5 persons/sq.km. The whole district lies within the home area of Sámi people and their share of the population is about 30 %. Metsähallitus has as special task to ensure the conditions of traditional livelihoods and the Sámi culture. The most important traditional livelihood is reindeer herding and it is known as the material base of the Sámi culture.

Natural resources are used also for rawmaterial of industry, e.g. forestry and mining, and tourism with many kinds of nature based on recreational services. About one half of productive forests are totally protected due to the high ecological value of old growth pine forests. The focal point of forestry in the district consists of naturally regenerating pine dominated forests. The annual harvested volume is 150 000 m³. Forestry operations support the local employment and provide raw material for sawmills and pulpmills.

Metsähallitus's recreational services are produced as social tasks financed through the state budget or as pure business activities. Wild North is the unit in Metsähallitus engaged in commercial tourism. Natural Heritage Services has responsibility both for nature protection and social recreational services

including information and environmental interpretation. The main task in nature protection is the management of protected areas. Nearly 70 % of the total area of the Finnish protected areas and wildernesses is located in the Northern Lapland.

Proper planning and special administrative measures are needed for coordination and integration of different activities. Metsähallitus's natural resource planning system consists of three levels: regional natural resource plan, landscape-ecological or wilderness plans and operational plans. Participatory approach is used on all levels of planning. The new natural resource plan including GIS-data bases of the whole area was completed in November 2000. Strategies for different activities of Metsähallitus were defined together with taskholders. In the management, one of the leading principles is that frames for business activities are given by the unit of natural heritage services with support of the local advisory boards.

4 SIIDA, SÁMI MUSEUM AND NATURE CENTRE – HISTORY, PRESENT AND FUTURE

Tarmo Jomppanen, Sámi Museum, Finland

4.1 Introduction

Inari Sámi Museum was founded in 1959 and first opened to the public in 1961. The museum consisted of log houses and turf constructions as well as some hunting traps. The artifacts were kept in the log houses, some in their natural settings and some in show-cases. The museum was an so called 'open air museum' for decades open only during summer. The museum had no permanent nor professional staff.

The idea to build a modern Sami museum in Inari was first born in the 1970's. The first plans for a new museum were created in 1984, but the project didn't receive funding. The idea of combining the Northern Lapland Nature Centre and the Sámi Museum was invented in the end of the 1980's, and finally when funding from the European Union became available the realizing of the project really took off. The construction of the building was funded by the Ministry of Education and European Union, 12 million FIM (approximately 2 million Euro) from each. The total cost was about 35 million FIM (6 million Euro). The permanent exhibitions were funded by the Ministry of Education, the Ministry of Environment and The Finnish Forest and Park Service. The new museum building was named Siida, and it was opened to public on April 1, 1998 – after 14 years of hard work.

4.2 Happenings and activities in Siida

In Inari village there are only about 800 inhabitants. The whole municipality of Inari has some 7.500 inhabitants. In summer time we have lot of tourists visiting Inari but winters are still very quiet. Siida was opened 1st of April, 1998, and up to this seminar we have had over 120 000 visitors. The opening of Siida has increased the number of tourists in winter time in Inari. Small enterprises have developed more activities to offer to the travellers and their mutual cooperation is increasing. Siida has brought more life and belief for the future among the local people in the village.

4.3 Temporary exhibitions

The collaboration between the Sámi Museum and the Nature Centre in Siida, is very unusual. I think we have succeeded in the cooperation very well and the most we gain when we are planning and building temporary exhibitions together. On the other hand, the amount of temporary exhibitions is double

compared to the situation where we would have only one organisation in Siida. Since we opened Siida, we have had about 15 different temporary exhibitions.

The Sámi Museum preserves and presents the spiritual and material heritage of the Finnish Sámi in its collections and exhibitions. Furthermore the museum aims to create a home for Sámi culture in Siida and to strengthen Sámi identity and cultural self-esteem. In order to do this the Sámi Museum has organized different happenings together with the Nature Centre in Siida and we help various groups to organise their own meetings and seminars. Our main happening has been the Skábmagovat – Reflections of Endless Night in the end of January, still part of the arctic dusk period. It has been arranged together with the Support Society of Sámi Art. The Skábmagovat happening consists of the following three distinct programmes under the common theme (above):

Media-archaeology part, where fictional and documentary films set in the North and in Sámiland, that have contributed to the creation of the "myth of Lapland" are presented.

Camera Borealis happening, consisting of a twilight nature photography course held mainly out doors, a still nature picture and a nature film presentation happening under a chosen subtheme (like the Big Arctic Predators in 2001) the authors commenting their own works, together with panel discussions on relevant issues. This happening is held in Siida, lasting two to three days full of programme. In the photographic course one can learn, how to take photos about the arctic dusk and from the aurora borealis outside in the season's dark and cold climate.

Indigenous peoples' film and TV production festival. The festival focuses on films and TV production made by Sámi and other indigenous peoples. This year we had special guests from North America. We saw a selection of films and TV programmes made by the First Nations of Canada. Year 2001 we are going to have Inuit films. The difference compared to other film festivals is the place where some of the films are shown: In an open air Northern Light Theatre outside in the open-museum area. This outdoors theatre has been constructed from snow – probably the only one in its kind in the world. In the theatre lit with candles and with the sky as the ceiling we show short films, slide shows and multimedia events in evenings.

Siida has become a meeting place, where people like to have their seminars, meetings, concerts, festivals and so on. Last year we had over 200 different happenings in Siida.

4.4 Siida and tourist industry in Inari

Two of the main reasons, why tourists come to Lapland, are nature and culture. In Siida you can find both. Today tourists are more interested in culture than before and one should be able to offer them different kinds of ways to get to know better Sámi culture and the vulnerable northern nature.

Right now we have initiated a project on how to make an inventory of historical living sites of Inari fishing Sámis and Skolt Sámis. Findings of this project help us to locate the sites worth preserving and repairing. These former living sites combined with natural sights can be utilised in sustainable cultural and nature tourism. All the sacred Sámi sites should of course be left out of such business use.

Something about the future of the Sámi Museum. I concentrate solely in one question that is the most important one and maybe also the most difficult one: Who owns the sámi heritage?

Indigenous peoples have started to claim back their artifacts, human remains and historically significant places in many corners of the world. Many museums and archives have received these claims. These collections were formed at a time when European states colonialized Africa, Oceania, Central America, etc. Colonialization took place also on a more local level, like in Scandinavia, where the Sámi land was divided between Denmark, Sweden, Norway and Russia, and eventually after gaining independence from the Swedish Kingdom, Finland too.

The claims of indigenous peoples have in some cases caused over-reactions which have manifested in such cases where a representative of an indigenous group has wanted to study the artifacts in a museum, but he or she has been denied access to them on some invented basis. A very aggressive approach does not always help even though the claims might be well justified.

In Finland the situation is quite complicated regarding the Sámi heritage. The collections of the National Museum form the basis of the older material. These collections have been formed in the beginning of the 20th century, and they have been collected by a few "lappologists" who also photographed and studied the language etc. In the 1920's and 1930's there was a strong interest in the Sámi research, and one of the reasons for it was the need to create the Finnish identity opposite to Finno-Ugric or Mongolian identities: researches were looking for juxtaposition between a civilised nation and a primitive society. The artifacts served as evidence for this rather than of the know-how of the Sámi. On the other hand, one must remember that in the last stages of World War II the whole province of Finnish Lapland was burned up by the retreating German troupes. The remaining artifacts were mostly destroyed with the buildings. The old collections in the National Museum thus succeeded in saving a collection of examples of a certain phase in the Sámi culture.

In today's Finland museums are 'fighting' for resources. There are suggestions of breaking up the hierarchy of museums, and increasing local influence in heritage matters. The museum world has accepted the idea of the return of the National Museum's collections to the provinces. So far, there has been no concrete actions to carry out this idea. Collections form the capital of a museum, and more and more museums are seeking to profit from their collections.

Museums should seek for a new kind of museum ethics: the one based on common social responsibility. The museum ethics includes the common responsibility of cultural heritage – that is in fact the basis of it. It should be taken to the local level though, to villages and other small communities. Instead of being patronising one should allow communities to take more responsibility of their own heritage. The small community heritage houses and exhibitions strengthen the communities interest in their own heritage, and help them to maintain the knowledge of their history and ancestry. Small communities can also find ways to profit from this kind on exhibitions, for instance by promoting tourism to the area.

The Inari Sámi museum has approached the problem of ownership and the return of the artifacts very cautiously. So far, the museum has made discreet attempts to awake discussion on the issue. This has been done so that the museum has begun to locate the Sámi objects in other collections. There has also been some symbolic "home comings" of Sámi artifacts. One of these home comings took place last June when the silver head dress piece found on the Ukonsaari island in Inari will be placed in the permanent exhibition. This piece of jewelry has been in a museum in Great Britain, in the Ashmolean, for over a hundred years. You can find this piece of dress together with its story upstairs in our main exhibition.

The return of the Sámi heritage to the Sámi area requires coordination with the Sámi museums in different countries. The basis for the return should not only be political but also practical: the everyday work of the Sámi museums would certainly become more significant when the museums would have more material in use for exhibitions and research. The national Sámi Parliaments have a very important role in this discussion.

Further information:

www.metsa.fi/customerservice/siida.htm

5 FROM IDEA TO REALISATION – THE PERMANENT EXHIBITIONS OF SIIDA

Maarit Kyöstitä, Metsähallitus, Finland

5.1 Introduction

SIIDA, the Sámi Museum of Inari and the Northern Lapland Nature Centre of Metsähallitus opened their doors on April 1st, 1998 in the village of Inari. The new building, houses the joint exhibitions of the museum and nature centre. Siida is a Sámi word for Lappish village or a reindeer village with its habitat.

The unique cultural-ecological exhibitions of Siida illustrate how the northern nature and the indigenous Sámi people have adapted to life in extreme conditions. The Sámi Museum and the Nature Centre have put together their knowledge and skills to provide a fascinating information package based on the northern seasons.

The idea of SIIDA is to combine nature and culture; to show how interwoven the Sami culture, mainly reindeer herding, and the annual cycle of natural phenomena here in the Northern Lapland are. The aim is to bring synergic advantages through joint exhibitions and common happenings; to build a more whole picture rather than to delineate it to “pure” culture and nature, and accordingly having separate exhibitions.

5.2 Exhibition design

The contents and implementation of the exhibition were prepared over several years by an exhibition team. The design of the exhibition progressed abreast with the design of the building. The goal of the exhibition design has been to combine scientific content with experiences found in the theatre or in art exhibitions. The introductory exhibition outlines the development process of the Northern nature and culture from the earliest information and finds to the present day. The main exhibition contains exhibitions presenting the nature of Northern Lapland and the Sámi culture, one within the other, so that the combined whole is spatially composed according to a cultural-ecological interaction model. The exhibition presenting the forms and strategies of life in the extreme Northern conditions is outlined according to the seasons. The yearly rhythm of natural phenomena and the Sámi way of life can be traced along the circumference around the exhibition room, whereas the connections and interaction between nature and culture can be seen in the direction from the outer ring of the space towards the centre.

The interface between the nature and culture exhibitions consists of a vitrine zone containing themes common to both exhibitions. Seen from the outer ring, an

exhibit presents a specific natural phenomenon, but, seen from the raised central floor, the same exhibit ties in with the cultural context.

The exhibition experience is a personal and even surprising exploration, much like an actual outing in nature. Photographs, illustrations, exhibits and texts are supplemented by a soundscape representing different seasons and natural phenomena. The sounds evolve in free rhythms and are partly activated by the spectator's movements – as a diverse sensual experience resembling the natural environment.

In a scientific sense, the main exhibition is unique in Finland. It has been built from the starting points of so-called cultural-ecological and anthropo-ecological theory. According to the theory, the Sámi culture as a whole is tied to the natural environment, climate and seasons of Lapland. On the other hand, man's choices have brought about a cultural system which underlies the mode of action in physical, material, social and mental life that helps man to survive in the harsh natural conditions of the North.

In the exhibition space this theoretical idea has been implemented by placing the exhibition of natural conditions on the outer walls and around the cultural exhibition. Because the different seasons of Lapland influence nature and human life much the same way, the sections of the cultural exhibition are linked to the natural cycle based on the seasons.

The nature section of the main exhibition presents the Northern year and how life adapts to it. The special characteristics of Northern nature are the long winter with its thick snow cover and the short and cool summer. The animal and plant species surviving in the North must be capable of utilising these special conditions and anticipating the exceptional lengths of the seasons.

The nature exhibition surrounds the cultural exhibition in the main exhibition room and presents the conditions that also man has had to adapt to in the North. The aim is to help the viewer to associate the parallel nature and culture sections into a whole in his/her mind - that is how they coexist in the North.

The temporal axis of the introductory exhibition represents the development of nature from the Ice Age to the present day. The temporal axis shows a diagram representing the yearly thickness growth of pine trees in Inari over a period of 7 000 years. The introductory exhibition also presents the significance of nature conservation and natural preserves.

The service point of the Northern Lapland Nature Centre operates in the lobby of Siida. The service provides information and brochures on all services of Metsähallitus. The service rents out cabins and sells appropriate fishing and hunting permits.

The service provides information about mountain biking, paddling and snowmobile routes, natural sights, fishing and hunting areas, as well as general

information about the nature of Northern Lapland and how to hike there. The Arctic Ocean snowmobile route passes through the Siida courtyard. A versatile hiking and recreation exhibition operates in the service point.

6 WORKING TOGETHER – THE CUSTOMER SERVICE CHAIN OF METSÄHALLITUS

Anneli Leivo, Metsähallitus, Finland

6.1 Introduction

The Natural Heritage Services of Metsähallitus are responsible for the customer services of Metsähallitus on the whole. Since 1999, our customer service points and visitor centres have actively made efforts to multiply success. To improve the quality of the customer services and to gain better cost effectiveness, the visitor centres and other customer service points operate as a chain. The 19 customer service points cover the whole country (Fig. 1).



The customer service chain includes 18 customer service points:

- 10 visitor centres in National Parks or in their vicinity
- 3 visitor centres in Hiking Areas or in their vicinity
- 6 other customer service points, mostly in towns

Compared to visitor centres, there is no auditorium and there is not any or only a very small exhibition in the other five customer service points. The services of the latter include mainly information.

In the visitor centres and customer service points there are over half a million visits per year. This is equivalent to 10 per cent of the population of Finland. 18 per cent of the visitors come from other countries.

We have visitor centres and other customer service points to give information on all the activities of Metsähallitus (earlier known as the Forest and Park Service), to guide our customers in using our services in national parks, hiking areas and other areas for recreation in nature and to reinforce the positive relation with nature.

There had been some co-operation between our visitor centres already for years. We decided, however, to establish the chain of customer service points mainly for three reasons:

- to multiply success by recognising and disseminating the best practises;
- to intensify the division of labour between visitor centres, and
- to gain better cost effectiveness.

The old way of co-operation was to operate in a network, and the chain model could be defined as more than a network.

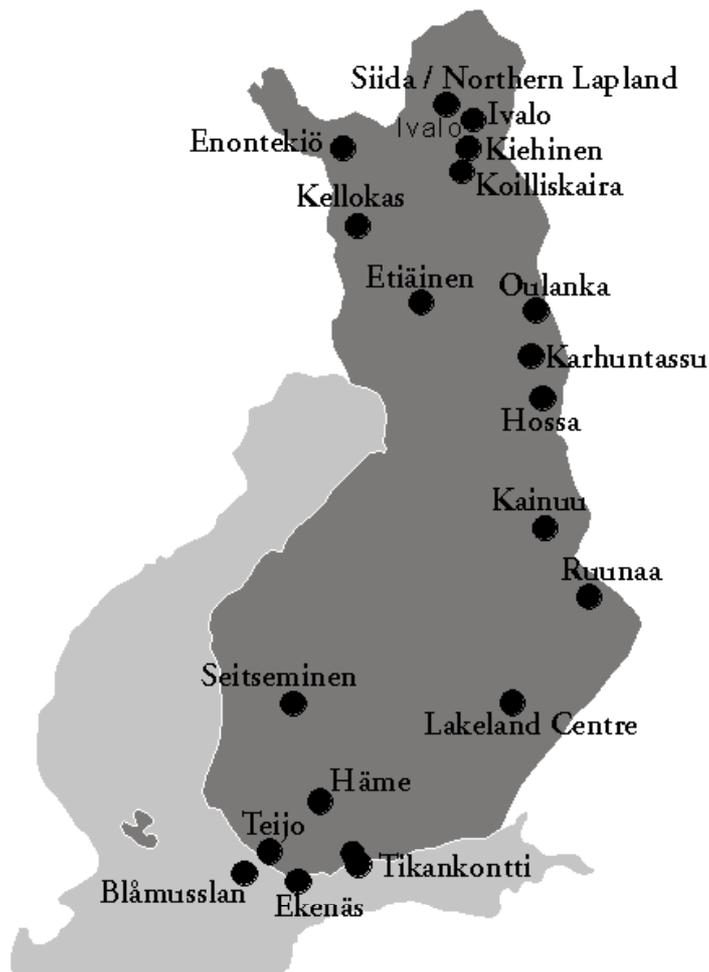


Fig. 1. Locations of Visitor Centres and other Customer Service Points of Metsähallitus

When working in a chain it is our aim to offer our customers a certified experience of stable quality. For our customer service employees we offer a possibility to develop together towards a common goal. For Metsähallitus the chain model offers a corporate image in a cost effective way and for our financiers we offer cost effectiveness and impact that can be measured.

We have introduced a mascot for our chain: a European beaver called Kasper. Like beavers in general, our mascot is hard-working, intelligent, social, long-lived and a master builder. There are several images available of our mascot and we use these in marketing. The idea is that Kasper will, in a sympathetic way, encourage people to explore nature on a hiking tour. The mascot was produced also to give a friendly image of our organisation.

6.2 Achievements

In 1999, when we established this chain model, we focused on creating a uniform image for all the customer service points. We also made efforts in the internal marketing of the new way of operation. We introduced a division of labour between the points. There are so called full service points or visitor centres and there are points, where we do not even try to give all of the services, e.g. fishing licences or special services for schools in nature interpretation. In 1999 we started developing uniform ways to function using the best practises. We also concentrated on training and developing our information technology.

In 2000 we introduced a system for spontaneous customer feedback, produced a set of training material for the seasonal staff. We also focused on getting uniform statistics on visitors and other customer contacts (telephone, internet) and developing the website to support the customer service. In addition we had an agreement on how to define the quality of the service.

6.3 What is common and what is unique?

When we talk about our customer service chain, we do not mean a franchise. There are common features between our visitor centres and customer service points, but each of them is different. The common features are as follows

- one customer service phone number throughout the country
- same basic services and products of Metsähallitus available in each point
- part of the image is similar
- joint national marketing of the chain and its services
- common training courses of the staff in certain issues
- same customer feed back system
- same data banks for information
- our website includes information on the customer service points and services
- a joint e-mail group for communication (for all members of the customer service staff)
- similar operational planning and reporting model
- one executive committee to develop the system. The members come from all six regional Natural Heritage Services and they are responsible for the fact that the customer service points of their own region follow the directions of the uniform way of function.

The features that are unique for each customer service point include:

- architecture of the buildings is different
- in each visitor centre there is different theme as concerns the exhibition, and the way the exhibitions have been realised varies
- some visitor centres have partnerships (with museum, environmental education institute, local municipality)
- many visitor centres and customer service points offer also local products and services

- in addition to common marketing each point has some local marketing and local co-operation of its own

6.4 Experiences and future challenges

From the viewpoint of the organisation

- During the past two years that we have been working in this chain model the goals of customer service have been clarified and the importance of the customer has been better understood also in the management of the protected areas.

From the viewpoint of the customer service staff

- Communication and dissemination of information between customer service staff in different customer service points has increased. As a result, we can offer better customer service quality. Also the appreciation of the customer service work itself has increased within the whole staff of our organisation.

From the viewpoint of the chain model

- It has been realised that respecting local needs is as important as national goals. We are not dreaming of any kind of franchise. And it takes time to find and to accept uniform ways of function, i.e. the best practises.

6.5 Four major challenges for future development

To ensure financing we should maintain the number of customer contacts in our visitor centres and customer service points. Joint marketing for new customer groups and taking care of old customers is vital.

Secondly we have already developed the customer service of our points. But the points themselves form only a part of the services we offer for the customers. In future we should combine more closely the customer service of the points and the customer service in the field, i.e. in the national parks and hiking areas.

Thirdly we should pay more attention to the message or messages of customer service, i.e. the nature interpretation.

And the fourth and perhaps most challenging task is to create ways of how to measure the results and impact of our customer service work. We need to develop indicators. We already have a uniform way to measure the number of customer contacts. We have started measuring the feedback from the customers and we are still developing some parts of the system. But we do not yet have a simple way of how to measure the impact of the customer service.

Further information:

www.metsa.fi/customerservice/index.htm

7 PROTECTED AREAS AND THEIR ROLE IN ENVIRONMENTAL EDUCATION

Riitta Nykänen, Metsähallitus, Finland

The main task of environmental education is to build a capacity for sustainable living. Protected areas conserve and protect biodiversity. Nature protection is possible in the long run only if the way of life, e.g. culture is changed.

Protected areas have an important role in raising public awareness and an appreciation for nature. Understanding the conditions for life and the importance of the continuity of natural dynamics is essential in the struggle for creating sustainable society and technology.

Metsähallitus has developed a set of principles and criteria for the environmental education work carried out by protected areas and visitor centres (appendix 1). Environmental systems, guidelines for building and the management of the areas and instructions for serving visitors have also been adjusted according to these principles.

The method of environmental education most used in the protected areas is guidance and interpretation. Visitor centres provide various target groups with both materials and personal guidance. Programs for various educational purposes are prepared for students and pre-school groups.

The majority of people visiting protected areas cannot, however, be given individual personal guidance. For these people it is important to see that the areas are ecologically well maintained and managed. It serves as an important model for behaviour and practice. All employees of the Natural Heritage Services are to be trained to understand the importance of environmental education as an integral part of their work. "Environmental education is a little bit of talking, a lot of peace and quiet and some timber, too".

8 THE ROLE OF VISITOR CENTRES AND PROTECTED AREAS IN CONSERVATION COMMUNICATION, TARGET GROUPS AND OBJECTIVES.

Riitta Nykänen, Metsähallitus, Finland

A change in culture, what kind of a change? There's only one Earth, the conditions for life are given. This fact cannot be changed. Human activity must change, culture must change. All human activities and structures should take into account the limited resources the Earth provides us with the fact that the Earth's biosphere nurtures life, also human life. This calls for changing the basis of thinking: The biosystem does not exist for us, but is an entity in which we are a part.

8.1 What changes people?

Environmental education aims at sustainable development. Sustainability calls for concern and responsibility.

Responsibility and concern need:

1. Sensitivity to nature
2. Knowledge achieved by taking part in meaningful activity or action for the environment
3. Trust in the effect of one's own actions, locus of control near to the self

"We cannot act wisely without knowledge, we will not act without feeling". Real change is not generated by knowledge, not even by absolutely certain knowledge about the state of things, it follows emotional needs, commitment and love. It means that information is only one ingredient in the recipe for changing lifestyle. Information needs to be refined and become understanding and wisdom before it works.

8.2 Nature interpretation as a part of environmental education

To ensure the development of sustainable culture, the society practises environmental education. Each institution uses its own means and aims its activities at certain target groups. Metsähallitus manages state owned forests and protected areas and is therefore responsible for their use and environmental education practised there. Nature interpretation is the tool for environmental education used by Metsähallitus. Nature interpretation provides visitors with a holistic view of nature nurturing us, gives a "map", a "dictionary" and good advice to find the beauty, peace and wonder of nature.

8.3 Environmental education and Metsähallitus, aims and objectives

"The task of Metsähallitus nature interpretation activities is to promote the realisation of nature conservation and the sustainable management and use of nature as a basis for culture (human activities). Metsähallitus nature protection takes place in the protected areas and hiking areas managed by the Service, and in their associated visitor centres. This provides the starting point for Metsähallitus's nature interpretation. Its method, content and operating environment are nature itself".

The important messages

- Each one is totally dependent on the well being and functioning of the systems of the Earth
- Biodiversity of nature is essential to maintain these things.
- Nature conservation is needed for conserving and protecting biodiversity.
- Nature conservation is possible in the long run only if human activity that changes the state of nature is changed. It equals pretty much to reducing consumption.

Means of nature interpretation

- How to sell the basic messages above to the public?
- How to give to a reluctant receiver?
- How to be inspirational without only being entertaining in a cheap way, how to not lose the message?

These questions show the guidelines.

Protected areas and visitor centres

*"In this food
I see clearly the existence
of the entire universe
supporting my existence".
Thich Nhat Hanh*

Experiences are the most important tool in changing meanings. Protected areas and hiking provide people with experiences. The role of nature interpretation is to lead people to the spring: to expose people to nature, point to the meanings and show the interdependence between human and nature. Visitor centres should fit in with that task. Living outdoors, moving around is the means to expose oneself to the basic things of life: air, wind, rain, hunger, motion and physical stress, changing views, taking care of oneself. Experiencing this makes one's mind open to understanding the importance and value of nature as our environment. A person that has seen all this is most probably also more willing to contribute and commit for the well being of nature. This is the process of information turning into wisdom.

Practice consists also of:

- Management and maintenance of the areas as a model for a sustainable way of using nature.
- Material resources and tools for nature interpretation.
- Education for staff expertise.

Target groups and objectives to serve them

The target groups and objectives are introduced in the Environmental Interpretation – Principles of Metsähallitus (Appendix 1).

How to evaluate the activities and functioning in protected areas and visitor centres?

Earth Education criteria can give some advice:

EVALUATING AN OUTDOOR CENTRE

(Excerpts of Earth Education – A New Beginning by Steve Van Matre)

- Directors and staff clearly model environmentally sound practices and lifestyles.
- Programs are designed with specific outcomes in mind and use stimulating educational techniques and tools to pull instead of to push the learners.
- Programs and exhibits focus on major ecological concepts such as energy flow and cycling, and connect the processes to the daily lives of the participants and visitors.
- Facilities are environmentally-sound in design and operation (or are being retrofitted to become more so).
- Programs and exhibits challenge participants and visitors to make changes in their own lives and model possible choices for them to consider.
- Overall atmosphere conveys great care and concern about the earth's places and processes, while promoting a sense of wonder and adventure for natural areas.

9 PSYCHOLOGY OF COMMUNICATION – IMPLICATIONS FOR ENVIRONMENTAL INTERPRETATION

Teppo Loikkanen, Metsähallitus, Finland

9.1 Abstract

In this presentation the shortcomings in present day European environmental interpretation are first of all discussed. Second, environmental interpretation and the main characteristics of its target audiences are defined. Then a few central concepts related to the communication process, namely perceived effort versus reward, Miller's rule of 7 ± 2 , cognitive models, framing and labelling are explained. Next, the thematic and topic driven approaches to interpretation are contrasted and examples are given on themes and topics. To conclude, a summary of the contents is provided.

9.2 Introduction

This presentation is based on the readings and lecture notes of the classes – Environmental Interpretation – and – Conservation Communication – I participated in during 1993 and 1994. Both classes were held by David Bucy at the Forest Resources Department, Oregon State University, U.S.A.

In Finland, as well as in many other European countries, we have invested tens of millions of Euros in recent decades in the building of visitor centres, the development of exhibitions and nature trails, and the distribution of nature brochures without paying too much attention to the basic communicational aspects: why – what are our goals and objectives, where should the communication take part and what are the restrictions, who is our audience, what means are most effective and how to evaluate the results. In my opinion natural resource managers and decision makers should pay more attention to these prerequisites for effective communication, because ultimately we are dealing with people, not the resources themselves. Nature and our cultural heritage is protected for people, not for its own sake. We have to be able to demonstrate the value of our protected areas and affect positively how people feel about them and how they could act to preserve them for the future generations to come. That is why we need to communicate with people.

9.3 Shortcomings in present day environmental interpretation

Contemporary environmental interpretation – visitor centres, brochures, exhibits, nature trails and signs – are to a large extent ineffective because they do not take into account the fact that the visitors voluntarily take part in the communication process, seek for easily available, low effort enjoyable experiences and are not willing to invest much effort in learning new information. In many cases, people who have visited nature centres, read brochures or walked through nature trails can memorise only a few scattered unrelated facts and feel overwhelmed by the information overload dumped on them. Their understanding of the functioning of nature has not been improved nor have they developed personal or stronger ties with the natural environment. Too often, our visitors leave our interpretive venues without clear ideas or messages or without a deeper appreciation toward nature conservation. Why? This is because, the visitors have not found readily understandable, relevant or personally intriguing information in an easy, rewarding and socially acceptable way.

It is all too common to skip over the interpretive communication planning process and instead concentrate on the means, i.e. the various communication techniques or devices to be used, and accordingly not first systematically analysing our audiences, the setting, and other important factors affecting the communication situation. In addition, many interpreters with a natural science background focus too much on communicating the issues, per se, and are not familiar with communicating understandable and relevant messages to leisurely and recreationally oriented visitors. In other words, far too little attention is paid to the communication process itself (Fazio and Gilbert 1986, Veverka 1994).

Furthermore, when building new visitor centres, the architects all too often first design the buildings and then the interpreters have to adjust to the predefined situations by trying to make the best out of the space offered for interpretive purposes under tight timelines and a small budget. The bigger and visually more intrusive the building, the more impressed the decision makers and funders seem to be. Millions of Euros are invested before a communication plan is even drafted. How well the investment pays off nobody knows, because it is not really interesting: little attention is spent on choosing and training quality guides to run the centres and effective monitoring programs are usually missing.

9.4 What is environmental interpretation about?

Environmental education and environmental interpretation are similar in many ways, yet they differ significantly in certain aspects. One of the ways they differ is in the approach and process, by which education occurs. Education occurs in formal and interpretation in informal settings (Hammit a).

Environmental interpretation involves translating the technical language of a natural science or related field into terms and ideas that people who aren't

scientists can readily understand. And it involves doing it in a way that is entertaining and interesting to those people (Ham 1992).

Although an interpreter may use factual information to illustrate points and clarify meanings, it is the points and meanings that he or she is trying first to communicate, not the facts. This is what distinguishes interpretation from conventional instruction (Ham 1992).

In interpretation the goal is to communicate a message – a message that answers the question "so what" with regard to the factual information we have chosen to present. In this respect there is always a "moral" to an interpreter's story (Ham 1992).

9.5 What kind of audiences do we have?

In formal education the target audience – a class or a course – is quite differently motivated and willing to learn compared to the target audiences of environmental interpretation. In education, scores, licences and diplomas, in other words external rewards, motivate the students to pay attention to a presentation. This is not the case with people travelling with families and friends in their leisure time, that is, our visitors. They are rather searching for internal rewards, if not just passing time, and will accordingly focus their attention on something they find enjoyable, relevant and rewarding (Ham 1992).

Environmental interpretation targets non-captive, i.e. voluntary audiences in leisure settings. We interpreters must not only find a way to link the information being presented to something our audiences know about (using familiar mental models), but to something they care about. With non-captive, voluntary audiences this is especially important because they almost always ignore information that seems unimportant, even if they understand it perfectly. Therefore, all presentations ought to be able to stand up to the ultimate question: "So what?" (Ham 1992). How does it affect me? What is there for me? Why should I pay attention to this presentation? If the visitor will not find an satisfying answer, it is likely that she/he will not follow any further your lines of communication.

Non-captive audiences can be expected to switch their attention to any information that is highly personal. Any communication that connects itself to the inner circle of our lives will capture and hold our attention more so than other kinds of information. We will pay attention to information we care about, even if we are trying to concentrate on something else (Ham 1992, Hammit b).

9.6 Capturing our visitors' attention

In our information society there exists an infinite number of stimuli or impulses of information competing for our attention. More or less unconsciously, we constantly evaluate these stimuli: how big are the costs, the effort we have to invest in order to follow the lines of communication indicated by the stimuli, as compared to the potential utility or the pleasure we assume we could derive from doing so. On the other hand, as we evaluate these per ratios, we compare them to each other. If a new stimuli indicates a smaller per ratio than our evaluation of the ongoing communication process, we switch our attention to it. The more effort we perceive a process requires in relation to the benefits we estimate to gain from it, the less probable it is that we switch our attention from our current lines of communication. The perceived effort versus reward (per) ratio strongly affects where we focus our attention and what lines of communication we follow at any given moment. Factors affecting the per ratio include our knowledge, ability to understand new information and the way the information is organised (Bucy 1994, lecture notes).

Useful techniques to capture the visitor's attention include self referencing and labelling. Self referencing is getting the people in the audience to think about themselves and their own experiences as you give them new information (Ham 1992). Have you ever seen a bird like this? How many of you(?)

Labelling is based on the idea that people will pay attention to things that remind them of themselves. When the label is issued, most people will either associate themselves with it, or disassociate themselves from it (Ham 1992). For example: Good parents teach their children how to behave considerately in the wilds.

9.7 Working with mental models

Our existing cognitive, i.e. mental models make it easier for us to relate to new information and thus lower the effort. Therefore, as an interpreter, always start by presenting first issues or analogies familiar to your audience. This requires studying one's target audiences for what they already know. From there on you can extend their knowledge, by keeping in mind the constant per ratio evaluation: the smaller the ratio the more keenly does the audience follow your presentation (Hammit a, Bucy 1994, lecture notes).

Nevertheless, with children, interpreters should use a different approach because they have only a few cognitive models and their attention span is short. Words are usually too high an effort for them. With children focus rather on building cognitive models using their various senses. For children of 12 years or older use analogies which they can relate to in order to build new pathways between existing cognitive models (Bucy 1994, lecture notes).

9.8 Avoiding information overload

Miller's rule of memorising: 7 ± 2 different issues restricts the amount of information we can memorise at once and recall later. In practice this means that we should restrict the issues to be presented to 3–5 distinctive ones. A hierarchical, well organised presentation with clear messages is always less effort demanding. It enables us to memorise much more information than if presented otherwise. More than five major points at a time is overwhelming and becomes high effort, running the risk of either not being attended to, or at least, not being memorised (Miller 1956).

Techniques for making technical presentations more pleasurable and entertaining include categorising, chunking, demonstrating the relevance and meaningfulness of the issues being communicated to the visitor, and of course, applying good visuals. A good visual communicates the message directly. A fair one associates one with the subject (constitutes a linkage), and a bad visual does not relate to the message at all. A poor visual sends a mixed message. It confuses the visitor by increasing the effort needed to try to make the connection between the visual and the text (Ham 1992, Bucy 1994 lecture notes).

9.9 Applying themes instead of topics

Why themes instead of topics? A topic is merely the subject matter of the presentation. A topic is not a message. It does not define, restrict or organise the information which could be presented associated with it. Using topics leads to presenting factual information which is very loosely tied together in a neutral formal way, as is done in encyclopedias. It is hard to get most visitors to go through information presented this way, and it is even more difficult for them to memorise such information (Tilden 1977, Ham 1992, Hammit b).

A theme is a message about a topic or issue. A theme is the major point a communicator is trying to convey about some topic. There exists an infinite number of potential messages related to a topic. Therefore, it is important to choose only the essential ones, those which back up the goals and objectives we have defined to be communicated. Themes organise what information should be presented: what is relevant and what is not. Using a thematic approach it is easier to present this information in an informal, entertaining way to the visitors. With a theme clearly in mind, a communicator enjoys the luxury of knowing exactly what she/he needs to say, write or show in order to get the message across to the audience. Obviously, a mere topic does not provide that kind of insight (Ham 1992).

Presentations which do have themes seem to be going "somewhere", and it is easy for us to organise all the facts and supportive details in our minds because we can "stick" them to the theme. When audiences don't know where a presentation is going they have nothing to "stick" all the facts to and they get lost (Ham 1992). Applying the per ratio, they assess the communication as being one

of high effort and low reward, and will soon switch their attention to something more rewarding and mentally less arduous.

In effective environmental interpretation the punch lines, the messages, i.e. the themes, are told first, so that people can relate all the new information to them right from the beginning (lowers the perceived effort). A good way to start defining themes is to assess what the (3–5) things are I would like the visitor to have clear in his/her mind when she/he leaves the nature centre/has walked through the nature trail or when my presentation is over (Ham 1992, Bucy 1994, lecture notes).

9.10 Examples of topics and themes

The Sami (topic)

The Sami are well accustomed to the natural conditions of Northern Europe. (theme)

The annual seasons dictate very much the sources of income for the Sami who follow of the traditional means of livelihood. (theme)

The Sami have a rich handicraft culture; almost everything was hand made. (theme)

Reindeer have played an important role in the everyday lives of the Sami. (theme)

The sami were nomadic and moved along the herds. (sub-theme) The sami utilised all parts of the reindeer. (sub-theme) The vocabulary of the sami language has been strongly affected by reindeer grazing. (sub-theme)

The Arctic Nature (topic)

The Arctic Nature is very fragile and needs us humans to take care of it in order to preserve it in its current richness for our children. (theme)

The Arctic Flora and Fauna (topic)

Many plants and animals living in the Arctic have developed special skills to cope in the harsh environment. (theme)

A topic is a mere list of words, whereas a theme forms a complete sentence.

9.11 Summary and conclusions

Visitor centres should not be only educative, but also entertaining, affecting positively people's conservation attitudes and behaviour. This requires a new kind of insight from us natural resource managers. We should pay more attention to the prerequisites of effective interpretation and understand the fundamental difference between interpretation and formal instruction. We are dealing with voluntary audiences seeking for internal rewards.

In order to effectively communicate with visitors we should apply a maximum of 5 themes to avoid information overload and to organise the necessary information. We need to compete effectively for our visitors' attention. It is important to start with familiar issues or analogies and to tell in advance what the main messages are. Through the whole communication process the visitor should find it easy and rewarding to follow the interpretation. Ultimately the interpretation should provide an answer to the question "So what?".

Effective environmental interpretation requires good knowledge of one's target audiences, understanding the basics of psychology of communication, analysing the communication process and acquiring good communication skills. It also requires a sound planning process with setting unambiguous goals and objectives and putting emphasis on regular monitoring efforts to evaluate how these goals are achieved. Too often these prerequisites are ignored.

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10 WILD, WET AND WONDERFUL – A CELEBRATION OF SCOTLAND’S BOGLANDS

Julie Forrest, Scottish Natural Heritage, Scotland

10.1 Scottish Natural Heritage (SNH)

Formed in 1992, Scottish Natural Heritage is the government agency responsible for conserving and enhancing the natural heritage of Scotland, promoting understanding and appreciation and providing for public enjoyment.

10.2 Interpretation – background

I work at Battleby in Perthshire in the Awareness and Involvement Unit. Our role is to support and advise others within and out with SNH on issues associated with interpretation, formal education, community involvement and external training.

As a group manager I have specific responsibility for advising on large scale, complex or contentious interpretation projects. I am involved in establishing and maintaining good practice and developing partnership projects.

SNH has a policy framework for interpretation called Provoke, Relate, Reveal and we have produced a range of guidance notes and publications to assist SNH staff to deliver high quality interpretation projects.

10.3 Wild, Wet and Wonderful – A ‘celebration’

This case study is about a touring exhibition that SNH produced in 1998 to help ‘celebrate’ and raise awareness of Scotland’s boglands. Although the focus of this seminar is about visitor centres, an important component of any visitor centre is its exhibition so the lessons we learned from developing and delivering this project will hopefully be of interest and relevant to the theme of this seminar.

The project started life as a partnership project with Glasgow Museums and Historic Scotland; it required considerable project planning and involved both pre and post project evaluation of the target audience.

10.4 Why interpret Boglands?

SNH has a statutory duty to conserve and enhance Scotland’s wildlife, habitats and landscapes.

Boglands are an outstanding and characteristic feature of Scotland's natural heritage, associated with an abundance of plants and birds.

The extent of lowland raised bogs has declined from 70 000 ha to less than 4 000 ha.

SNH is responsible for implementing the European Habitat and Birds Directives, which includes designating areas of peatland for protection.

Volume 2 of the UK Steering Group report on Biodiversity highlighted the need to raise public understanding and appreciation of lowland raised bogs.

Blanket bogs have a restricted global distribution, but almost 14% of Scotland is covered by this type of bog.

Inappropriate management and other developments continue to take their toll on this type of habitat, yet the public is largely unaware of their rarity and importance.

As you can see there were many very good reasons why SNH wanted to interpret boglands to the public.

10.5 What are we trying to do?

The partners wanted to 'celebrate' the positive aspects of Scottish boglands rather than focus on the destruction of this habitat.

Visitor surveys were carried out at the Kelvingrove Museum in Glasgow to help determine the general public's perceptions of boglands; their current level of knowledge about bog related issues e.g. peat extraction, uses of peat, wildlife value etc; and what the public would be interested to know more about.

The surveys showed a good general awareness that boglands were a significant and distinctive part of Scotland's landscape but there was a perception that they were 'wastelands' of 'little value to man'. People wanted to know more about the uses of boglands to people; there was a fascination about 'bog bodies' and a general interest in wildlife.

10.6 Interpretive Objectives

A number of general interpretive objectives were agreed for the exhibition. These were later to help guide the content and approach to the design of the exhibition and enabled us to undertake an evaluation of the effectiveness of the exhibition.

The majority of the audience would:

- have gained an understanding and appreciation of the value of Scottish boglands;
- be able to identify how species have evolved to survive in the bogland environment;
- be able to recognise the main characteristics of the habitat;

- be able to identify how humans have benefited from a long association with boglands;
- regard peat bogs as rich historic archives;
- be encouraged to take direct action to support the conservation and sustainable wise use of Scottish boglands.

10.7 Selecting the Medium

Glasgow Museum Service were keen to develop an exhibition that they could display in their museum and with visitor numbers running at 800 000 per year the other partners were equally keen to tap this potential audience and agreed to fund a feasibility study to determine the approach and cost of developing a temporary exhibition.

The feasibility study, examined what the options and approaches might be, costing them out and investigating possible sources of sponsorship or funding.

The potentially dry subject matter indicated the need for an imaginative and unusual approach to interpreting bogs. Five distinctive sections were identified:– types of bogs, historical archive, characteristics of peat, uses by man, and how to sustain the resource.

10.8 The Approach

Based on Tildens principles of ‘provoke, relate reveal’, the exhibition used large format photographs, sound effects, hands on interactives and enlarged models of some of the wildlife and habitats associated with bogs. The text was presented in short paragraphs and was written in a lively style. Humour was used to convey facts e.g. the depth of peat was indicated by an illustration of two double decker buses one on top of the other.

10.9 Real Life

We were unable to attract sponsorship to help fund the exhibition as detailed in the feasibility study and a funding crisis at Glasgow Museums resulted in them being unable to contribute to the cost of the exhibition.

SNH decide to take the project forward on its own but on a much reduced scale. We also decided that our key ‘target audience’ was to be people who lived near to boglands. With this audience in mind we commissioned an exhibition that

could be toured to a variety of venues around Scotland i.e. taking the exhibition to the people.

The exhibition opened in the Western Isles in 1998 and has now been to 20 venues across Scotland, including a 6 month run at the Kelvingrove in Glasgow.

10.10 How did we do?

The exhibition has and still is being well received according to the visitor comments book that accompanies the exhibition. We also commissioned an independent evaluation to see to what extent our objectives have been met. The survey was based on exit interviews, tracking visitors as they went round the exhibition and telephone questionnaires to ascertain the longer term benefits of the exhibition. The results showed that most of our objectives were being met but one disappointment was that we were not attracting our main target audience to the exhibition. The importance of marketing and promotion had been overlooked!

10.11 The Value of Evaluation

The evaluation showed where improvements needed to be made and provided useful suggestions of ways in which both the exhibits and planning of the whole exhibition might be improved.

11 JASMUND NATIONAL PARK – INTEGRATED COMMUNICATION CONCEPT FOR THE PARK’S PUBLIC APPEARANCE. RELATING ”NATURE” TO POSITIVE FEELINGS.

Ralf Röchert, World Wildlife Fund, Germany.

Having a size of about 3 000 ha Jasmund National Park is the smallest of the German National Parks. It is situated on the Island of Ruegen in the Northeast of Germany. With its chalkcliffs as a famous natural feature Jasmund has the public status of a national monument and attracts appr. 0.8 to 1.0 million visitors a year.

Together with its partners, the City of Sassnitz and the National Park Administration of Ruegen, WWF started a project on improved visitor communication, co-funded by the National German Authority of Nature Conservation. Objectives of the project are to:

- realise a Visitor Centre with good service.
- create a positive example for the public appearance of National Parks in Germany.
- develop an integrated communication strategy and positive profile for National Parks.

As any public activity sends communicative signals integrated communication is not only a matter of good public relations, but also of good products and good marketing. Product Development (i.e. services and management of the park), marketing and public relations are all essential features to be born in mind when the objective is to create a stable and long-lasting positive image of national parks.

Some examples for potential communication contacts with visitors may illustrate the spectrum of activities which will be taken into consideration:

- Adverts, PR, Costs, Accessibility
- First Impression (Centre & Park)
- Staff Performance
- Information Materials
- Exhibition
- Interpretation Programme
- Restaurant, shop & other services

The strategic intention of the project, however, goes beyond the mere creation of a positive image of national parks. In the long run as many people as possible should develop a positive attitude towards national parks and the idea of ”wilderness”. To reach this goal visitors are a most important target group. To implement this strategic intention a second set of project objectives have been formulated in accordance of experiences from persuasive communication situations (e.g. commercials and sales promotion).

These are to

- realise explicit emotional approaches in all communication activities
- address a mass audience
- build a centre of messages rather than a centre of knowledge and
- focus these messages exclusively on the value of wilderness.

For example three main messages have been formulated for the exhibition of the centre:

- The Factor of Time – Wilderness is a different time experience
- The Beauty of Today – Wilderness gives home to a fascinating nature
- The Idea of Tomorrow – National Parks make you and the world richer.

To guide the creative process 10 principles have been formulated to realise an emotional exhibition:

- 1) Take care of visitor needs
- 2) Let people discover & play (interactive approach)
- 3) Address all senses
- 4) Relate nature and wilderness to positive feelings
- 5) Convey few and simple messages in a forceful way
- 6) Convey respect and appreciation for nature – avoid subtle negative effects of an emotional communication approach
- 7) Integrate living creatures in an attractive and supportive way
- 8) Make unknown wonders visible on atmospherically tense "journeys"
- 9) Create undisturbed atmospheres and an emotional dramaturgy
- 10) Use the power of audiovisual media for emotional intensification of the exhibition experience.

Being still in an early planning stage the realisation of the project has just begun. It is our ambition to open the visitor centre in the year 2003. And we're happy to share experiences whenever possible. Thus, let's communicate.

12 THE EXPERIENCE OF DESIGNING AND DELIVERING AN INTERPRETATIVE "TIME TRAIL" GUIDED WALK

Douglas Fraser, Centre for Environmental Conservation and Outdoor Leisure, United Kingdom.

The objectives of the presentation were to:

Summarise the rules of interpretation.

(Stressing the importance that you know your craft).

Summarise the process of planning interpretation

(and the importance of first knowing your audience).

Present a warning about partners or clients.

(Know who you are working with and understand what is important to them).

The key principles of the technique of interpretation were described, as "six golden rules", presented in cartoon form.

The process of planning an interpretative event was described using as an example, a simple, "low-tech", interactive time trail designed to raise public awareness and understanding of an actual archaeological excavation of a Bronze Age settlement. The presentation began with a technique (used in the case-study) to encourage even the adults to "suspend belief" and prepare to use their imaginations. This was the use of a hand-held (home-made) machine which allegedly translated all languages into modern English. Then the "performance" aspect of the event was described: the tour was designed to intercept a person from the progressively more distant past (surrounded by evidence in the landscape from the appropriate period). Ultimately, the Bronze Age was reached and the tour visited the excavations. From there, the tour was brought back to the present day, again, by meeting more characters in places with evidence of progressively more recent land-use.

The difficulties of working for a mixed audience were discussed. A check list for identifying the available resources was presented. The experience of working with archaeologists, who are dedicated to precision, was recounted.

At the conference, a short section of the actual event was shown on video.

13 REPORTS OF WORKING GROUPS

13.1 Report of working group 1

Nature interpretation and nature tourism: possibilities, objectives and means

Baskyte Ruta, Lithuania (chairman)
Loikkanen Teppo, Finland (secretary)
Boncova Alena, Slovakia
Dukay Gabor, Hungary
Stanciu Erika, Romania
Gilly Zsolt, Hungary
Wolf Lili-Ann, Finland
Ödegård Siv, Norway

13.1.1 Group work session 1

Evaluation of Siida

For evaluating the exhibitions of Siida the group defined and organized itself into the following main target audiences:

1. Families with children (Alena Boncova and Siv Ödegård)
 - A. 3 and 5 year old ones
 - B. 10 and 15 year old ones
2. Teacher with a big group (20–40) of school children (Gabor Dukay and Zsolt Gilly)
3. Foreigners (Ruta Baskyte and Erika Stanciu)
 - A. with a strong interest in recreation
 - B. not specially interested in recreation
 - C. disabled persons (belonging to both above subgroups)
4. Finns (Lili-Ann Wolf and Teppo Loikkanen)
 - A. car tourists stopping by
 - B. hikers, fishermen, hunters
 - C. disabled persons (belonging to both above subgroups)
5. Local people

Who would have been the fifth main target audience in our opinion, but we did not analyse Siida and its exhibitions from the local point of view, since the job was part of group 2 tasks.

Subgroups 1, 3 and 4 focused on environmental interpretation (informal, voluntary audiences), while group 2, teacher with school children focused more

on environmental education (formal, involuntary audience) when evaluating the centre.

Reports of subgroups

1. FAMILIES WITH CHILDREN

1.A. Family with 3 and 5 year old children

My children can not read, they only see and perceive or ask their parents. We came to Siida by car, but outside we saw no sign on the museum. We came in and were rather confused because the **orientation is not marked sufficiently**. We went to the first floor, we didn't use the stairs. My children liked the **decorations on the walls** because of various colours and materials, but when they asked me I wasn't able to tell them what they represented and whom they were made by.

My children liked the original **wooden boat and the fish** in it, but me as a parent I could not tell them whether it is characteristic only for this region or the whole Finland, what's the species of the fish and so on.

We passed the **temporary exhibition** rally very quickly because although I would have been interested in it, as it was only black and white, it was really of no interest for my children, So we had to leave it very quickly.

We went to the **introductory exhibition**. My children were very pleased by various colours and shapes and they liked the flying owl in the corner, but as they can not read they finished this exhibition very quickly, and me – unfortunately – as there is no recommendation to start the exhibition from the left to right to get the information in chronological order. I started in the opposite direction and while I discovered that I'm going in a wrong direction, I had to leave the exhibition and follow my children because the room was of no further interest to them.

At last we went to the **permanent exhibition**. I was happy to enter the room with my children because it is really vivid. Although it is rather complicated and not very safe for children (too much glass which can break everywhere), they liked various sounds, colours, videos and animals. My children are small (3 and 5) so they can see things which are only up to this level or what is right above their heads, because there is no room to walk a little bit away and have a complete view of the big photographs, for example. **Good idea: holes** – they were always looking there for something interesting and curious what was inside the next hole, but unfortunately when we found it, I could not tell them what the item was because it is not written there.

My children liked the videos. As we walked on we came to the white fox which is unfortunately turned away from the visitors. And when my children wanted to look at its face, they tried to go around it, but there wasn't space enough. There was no sign indicating what species it was. All items in the corners are rather

unhappy for little children: 1. At the beginning they found a frozen reindeer, although it is realistic, it made them sad. 2. The big bear lying with two small bears on it looks like dead or at least suffering. 3. The wolf coming home with a leg of a reindeer still bleeding is scary. Blood is associated with pain and violence. This part of the exhibition we had to leave very quickly.

Conclusion: These things which are realistic but cannot be understood by small children should be placed on higher level – out of their sight. And those small animals, for example the Norway Lemming, which my children would certainly want to see could be placed at lower level for them to look at.

Then we went inside the **inner, the sami culture part of the exhibition**, the children weren't very interested in it, because their attention was at once attracted by the red snow mobile so they spend the next five minutes admiring it. Meanwhile I had time very briefly to go through the pictures and then we had to leave the exhibition and the whole nature centre. The only thing my children will probably remember at home is the red snow-mobile. So "everything is good what ends well".

1.B. Family with 10 and 15 year old children, interested in recreation information.

Outside:

We came by car, found parking place and missed recreational information behind the bus stop. Missed sign of the building.

Inside:

We wanted to see the exhibition, but it was not quite clear to us where to go (missed the **temporary exhibition** on the northern lights as well as the **recreation information exhibition**).

The kids didn't care much about the carpets on the wall. Went straight to the introductory exhibit. The kids liked the animals, birds, etc. The grown-ups and my oldest kid missed a sign where it stated where to start the reading.

Main exhibition:

For a family the exhibition can be overwhelming. My kids didn't stop and read text. They liked the animals and videos and stopped to listen to the sounds. They were ready to leave in ten minutes, while we needed more time. We agreed that we were not very interested in standing up and reading much text. Both grown-ups missed a part of the nature exhibition when we stopped up the stairs to the sami culture from one corner.

It was hard to keep the attention on all the facts and we would have liked the exhibition more focused on themes and messages. Since the children were bored and only wanted to go to the cafeteria, we didn't manage to spend the necessary amount of time in the exhibition.

Suggestions:

There should be a place for children where they can find interactive and enjoyable activities.

Recreation information should be inside in a visible place

The shop would probably sell more if better organised and with more to buy.

2. TEACHER WITH A CLASS OF SCHOOL CHILDREN (20–40) (Erica Stanciu and Zsolt Gilly)

School children can find a lot of interesting information presented in an attractive way. Teacher plays a key role in visiting the museum. Teacher's might find it useful a kind of manual or guide book to the museum before coming here. This guidebook should offer quite good information so that teachers can decide what would be the best way to link/complete knowledge passed to the children in schools to the exhibits of Siida. The manual could include a general presentation and then be divided according to the various subjects and classes into sections describing what information is useful for first graders, second graders, etc, ecology, culture, outdoors info, etc.

If teachers do not know the museum in advance, a guide is definitely needed.

Introductory exhibition:

I need more information before visiting the museum to prepare my school children's work.

Very good for different kind of lessons

Main exhibition on nature:

Good information, well organised, attractive points even for those who are not really interested. Use of senses is present to some extent and this attract school children. However, we need more guidance in some places: more obvious headings on the panels, names for the rooms.

Is there any main direction to follow? Where should we start when we enter the room (not to lose time trying to find the right direction).

We also felt the need to have a room or an outside place where our group (30 pupils or so) can gather and talk about what we have seen.

One of the school groups is camping close to this place. They would like to come back and find some more information or guidance. Where should they look for info?

Big photos are nice, but there was not enough room to look at them.

Using different senses (hearing, touching) was a good idea.

What is the right direction to proceed in the room? I could not find it.

Main exhibition on sami culture:

The exhibition is dangerous for children: glass floor, "ladders", fences between the glass boxes. Children climb on them.

I missed a place where the group could take a sit and work with their exercises.

I missed the person who would help me by giving information.

3. FOREIGNERS (Gabor Dukay and Ruta Baskyte)

OUTSIDE:

Information of recreation opportunities.

They are located in a very unexpectable place, behind a bus stop. As the parking lot is located in the centre of the open square, visitors will not go close to the bus stop.

Architecture of the building: not very interesting. The building is not very attractive from outside, it resembles a garage or a storage building which could basically be found anywhere in the world. We were expecting that the building would be part of the local cultural heritage, either an old building or a new one constructed in a local ethnocultural style.

INSIDE:

Entrance

Advantages

People working at behind the information desk were welcoming.

Disadvantages

Too small space, it was not very easy to get orientated where to go and what to do (small signs),

Missed the inside panels about information on recreation opportunities as well.

Main exhibition

Advantages

Walls and floor used for exhibition, different kinds of techniques applied as well.

Everyone can see on the video, how the old instruments work.

Liked decorations in traditional style

Disadvantages

More than enough information about nature and culture.

Too small space for having a look on the big slides.

No room for children, no special playing devices.

Ideas for improvement:

To put less information, to concentrate on particular features and values which can not be found in other areas

To have a room for explanatory (hand on) work

Motivate people to go out to find more

4. FINNS (Lili-Ann Wolf and Teppo Loikkanen)

OUTSIDE:

First impression of building and parking lot

The building of Siida has low attraction power. It is dark, gloomy and looks like a garage, best looking part (painted red) is located behind the gate. Parking lot is neither not very attractive with no trees, grass or other vegetation to give it a more natural image. Now it could be like behind any supermarket.

Recreational exhibition

Good information on recreational opportunities after found it hidden behind the busses => hard to find. Swedish language missing was a negative surprise. It is Finland's official language and used also in other Nordic countries.

INSIDE:

Entrance

First impression: light, friendly atmosphere, guides busy, uniformity in clothing: organised.

Orientation could be improved. Signs are too small or hard to see. Now it is quite hard to figure out what is where and it is too easy to miss the recreation exhibition. The northern lights exhibition was ineffectively marked, so we could not tell whether there was a meeting going on or was there a exhibition room before opening the door. It is annoying since one does not want to be intrusive. Not everyone wants to interact with the guides – especially if they seem busy and pose questions to them. We wondered where do the stairs going up lead, since there was no sign indicating it.

Recreation exhibition:

Narrow space leading to the exhibition: have to squeeze through people talking with the guides behind the desk in order to get in.

Too many pictures. Headings could be bigger and placed on top of the information boards. May more interactive (e.g. push button screens) would make it functional. Maps were good and well positioned. Could add a red spot on the big overall map behind the glass indicating where you are located now.

Shop

It is located in a too central place. Would be better located in the space where the recreation exhibition is currently and visa versa.

On the way up (to the first floor).

No indication on the temporary quilt exhibition (name, idea, maker). The exhibition itself is a good one: well coming.

Once you're up it is hard to figure where the permanent exhibition is.

The boat hanging

Few name tags indicating what it is about / when and where used, etc. Would be necessary/helpful for understanding it better

Introduction exhibition

Starting point is confusing

The idea of the exhibition is not very clear for the visitor right from the beginning.

Main exhibition

Hard to see all the big monthly pictures as whole- especially the ones located in the middle of the walls, because the inner boards and rails between them were on the way making it impossible to step back enough.

In general: there is way too much information and it is very factually presented. There are no clear themes used to organise and present the main messages. A red line is missing. The link between the culture and the nature could be made more prevalent (guide telling, brochure pointing out, etc.).

It is not necessary to tell everything about the nature up in the north or the sami culture. Something could be left for the visitor to explore later. One should be able to acquire the main messages very briefly and be motivated to find out more – not everyone is willing to invest several hours of time in the exhibition. It is also hard to know how to use your time or how much it takes to go through various parts of the exhibition.

A guide could be present to tell the main idea of the exhibition. It would help a lot. As a technique the back lighting is a very tiring. It is fatiguing on your eyes, gives easily a headache and makes it hard effort to concentrate reading the texts and viewing the pictures for a longer time without pauses in between. There exist many other more educative and psychologically more effective techniques available making better use of the various senses and activating the visitors than the back lighting technique. It should be used much more sparingly, if at all.

The videos with excerpts from olden days and demonstrations of various tools are informative and enjoyable, the cultural items and imitations (e.g. cloudberry in natural size) are good. The use of sounds – water, birds and other animals – is stimulating. The quality of the photos is excellent. But, there could also be some interactive devices and items to touch and smell. A bench – now lacking – to sit

on would relieve some fatigue and give time for the visitor to relax and digest the information. It is especially vital for elderly people. Nobody is willing to read a book while standing all the time.

The snow mobile is placed in a too central place: in the middle of the cultural exhibition it steals too much of the visitors attention. Could it be that the snowmobile is really the most central part of the contemporary sami culture? We doubt, but what is the message trying to be revealed by it? The snow mobile sends a mixed message.

13.1.2 Group work session 2

What is the most effective way of providing tourists with nature interpretation?

No single best way – many ways necessary

Ways and techniques are culturally bound; what works somewhere doesn't necessarily work in another country and in different circumstances

Local conditions need to be taken into account

Different interpretive means (techniques) are needed for different target groups (audiences)

Goals, audiences, communication situation (setting) and messages dictate => need many techniques, both inside and outside ones.

Use of many senses is important

Trying to activate and involve the visitors is effective for processing the information. Using interactive devices, questioning techniques, etc.

Using children as message senders (to parents and families)

13.1.3 Group work session 3

Goals of a visitor centre/siida

1. Increase appreciation of and sensitivity to nature and local culture.
2. Increase knowledge of patterns in nature, reveal underlying forces, describe causal effects, draw a link to the big picture and provide an answer to the question "so what".
3. Enhance positive attitudes towards nature conservation.
4. Motivate people to find out more: show what to do and send them out to explore.
5. Show how they can act for nature/make a difference.
6. Give basic/necessary/requested information on recreational and other interpretive opportunities nearby/in Upper Lapland

How to get a message reach the nature tourist?

First step in reaching:

Attractive, well marketed and linked internet home pages.

Word of mouth.

Going out to schools, recreation clubs, etc. And building networks with those.

Making the visitor centre a special place for locals who in turn bring their guests there.

Communicating messages:

Clear, simple messages targeted to different groups

Active guides

Entertaining

Relevant, understandable, meaningful

First eye-contact and image positive, encouraging, hospitable

To a non-interested person:

using music, applying his / her various senses

emotional approach might work

sometimes force is necessary (in order to safeguard other visitors, if a dangerous situation is at hand, etc.

Not always possible

Not always worth while trying – some people are just passing time, not really interested at all in our visitor centre – we can not force them to learn.

13.2 Report of working group 2

Nature interpretation, local life and sources of livelihood

The work of the group was based on sharing experiences and ideas. Each participant brought up cases and models for the group to evaluate and discuss, to find solutions to the problems. The group also evaluated the exhibition of the Siida Visitor Centre.

Ruud Maarschall, The Netherlands

Jan Stanék, Czech Republic

Merike Tsimmer, Estonia

Marko Prener, Slovenia

Mirgea Verghelet, Romania

Miltiadis Seferlis, Greece

Peter Cáder, Slovakia

Riitta Nykänen, Finland (secretary)

About the Siida exhibition

It is:

– complete

– something for everybody

- more informative than experience oriented
- well planned, especially the basic structure of human activity inside nature was appreciated
- capable of participating in and speaking for local culture and life, an ethnographical museum and visitor centre work together well in that respect.

If the target group for an exhibition is "everybody" as here, it should be simple. The criteria used in planning should also form a basis for evaluation.

Questions brought up:

The group did not actually go through the questions given to the groups, but found many of them through reflection and sharing.

The main questions were:

How to build co-operation with the local community?

How to gain acceptance and reliance for visitor centres and their work?

How to find mutually beneficial forms of co-operation?

Some concrete ideas discussed:

1. Joint projects for mutual benefits.

Networking to spread information and sell tourism products
Networking to find resources for local farmers and craftsmen to continue using traditional techniques and methods, even though they are not quite profitable.

Taking part in organising local events.

2. Early involvement of local people.

People should be informed and invited to take part in the planning of visitor centres and their activities as soon as possible.

Local experts, masters and owners of valuable knowledge and skills should be asked for help.

Involvement should include the real possibility of influencing the planning process.

3. Making use of ourselves.

Whenever expertise is needed, it should be offered.

Visiting schools should also include common projects, not only lecturing.

4. Holding to communication and dialogue.

Local people must be invited over and over again to the visitor centres.

Critical people and organisations should be kept engaged in activities and discussion, not pushed aside. This makes it possible to find opportunities for positive co-operation, which add to mutual understanding.

5. Location is important: Services and information should be found under the same roof.

People, who come to buy licences or fill up the boat with petrol unintentionally also get some information about nature conservation.

6. Building a sense of pride in visitor centres.

If local people can be proud of their visitor centre, they bring their guests and spread the word.

Local people and places should be presented in the exhibitions.

Local materials and techniques should be used in centres.

7. Quality of employees.

A scientist is not necessarily a good guide or ranger.

Local people should work in centres.

If employees are not local, they should be trained especially carefully to understand local problems, life and features.

8. Integration to local life, spiritual and operational, openness in all activities.

Centres should offer their resources for local use.

Local organisations should feel free to ask for room for their activities in the centres.

Taking part in the yearly cycle and annual events. Promoting the celebration of local traditional holidays and arranging parties for various reasons. Inviting local people to all events, also to professional seminars and such events, if they are not interested, they won't come, but if they are left out, our reliability gets hurt. Organising clean-up and reparation events.

9. Encouraging local non-governmental organisations to act as exposers of issues.

Visitor centres are not the ones to bring up local issues, but they can offer data and consulting to help in solving problems.

10. Showing results.

Whenever nature protection brings something good for local life or "life, universe and everything", the visitor centre should spread the word.

13.3 Report of working group 3.

Is our model of nature centres out-of-date in the era of new media?

Julie Forrest, Scotland

Maria Katsiakori, Greece

Annamária Kopek, Hungary

Anneli Leivo, Finland

Ralf Roechert, Germany

Kristine Stene, Norway

Walter Wagner, Austria

Marie-José Van Lent, The Netherlands

13.3.1 What is new media?

It was rather difficult to define new media. Information technology (IT) makes its entry into all aspects of communication techniques and activities, and from a technological point of view it seems hard to find clear distinctions between "old" and "new". The group thus agreed that talking about "new media" should not mean dealing with recent or predictable technological improvements for exhibitions, interpretation activities or other communication features related to visitor centres. The question should rather be, if there are common characteristics or features that distinguish "new" from "old" media, or if such distinctions would draw artificial lines to a fluent process of technological innovation.

A working definition could be: New media are new ways to communicate with the help of IT.

Trying to find examples of what commonly is understood as new media, the following list was put together:

- Internet, e-mail and www home pages
- multimedia used in computers
- Live web cameras (on the internet)
- mobile phone with internet connection (rapidly increasing)
- virtual worlds (cyber room etc.)

Common features of such new media are often:

- ability to achieve remote communication i.e. recipient and sender are not in the same location
- allow direct, hands on interaction by an individual (not usually a group activity)
- provide networking opportunities which will lead more and more to the creation of "global village". People can and will communicate with each other in spite of their distance.

Perhaps the networking aspect might be the most distinctive characteristic of what is commonly understood as "new media" compared to those that are regarded as traditional ones.

Still distinctions remain difficult. As an example the present way that TV programmes are broadcast from one place to millions of viewers is likely to change in the coming years in response to the way that the internet gives large numbers of people from all over the world, the ability to make their own programmes and/or decide what they want to watch. Narrowcasting is the term we allocated to the way the internet gives everyone the opportunity to become a presenter/programme make as well as viewer.

However, the known model of TV is changing with digitalisation. In future it is expected that the roles of TV and internet will mix with each other.

So what is new and what is old, and will something old be replaced by something new?

This question is as old as people are consciously developing their communication tools. When radio was invented (as a "new" communication medium those days), it was predicted that there will be no need for newspapers. When TV was invented, it has been predicted that nobody will listen to radio any more. In reality none of these media have been totally replaced or become dated. They responded to the challenge of new media and redefined their own role and target audience. All media developed (and improved) their specific qualities and strengths within specific communication contexts, target groups or within certain situations. And historically every successful "new" media has found a new role in human lives. Thus a conclusion could be: The appearance of something new in the world of media leads to a process of differentiation, not to a process of "extinction".

What does this mean for the topic of the workshop? Whatever the specific task of visitor communication might be, for an adequate solution it won't be crucial, if media are old or new, but if the chosen media are appropriate. Thus one should not overlook new media. One should examine its strengths (and weaknesses) and use it when and where it is appropriate within the specific communication context. Also with different media one reaches different target groups or delivers messages in different ways to thereby have more or better impact. New media thus are additional media that will add to (and perhaps change) today's world of human communication. It will not, however, release those, who want to communicate, from the duty to think about the adequate strategy and to question oneself if the planned use of media is appropriate for the given communication task. New media is additional media and use it when you find it appropriate!

13.3.2 Internet, www home pages:

To give an example for possible changes and advantages in visitor communication due to "new" media, the group discussed the World Wide Web, which by common understanding is undoubtedly an element of new media. In general www is used for finding information, for entertainment and enjoyment. WWW is used in discovering things.

At present we use www home pages mostly for marketing National Parks and visitor centres (where to go, how, when, why, what to do?) and for giving information on National Parks and other protected areas.

The advantages of a good home page on the www compared to a traditional visitor centre are:

- customers or visitors do not have to travel to the site. One can reach www

- almost from everywhere ("visitor centres come to people!").
- www home pages are like self-service centres: you can find the information you want quickly and if you want you can discover a large amount of other information that the site managers think will be of interest to you; a centre / exhibition offers only a limited space in which to present the key features of the site
 - there will be less straight forward information type questions by telephone freeing up site staff time to do other things
 - it is easy to give feedback by e-mail (if the proper address is given)
 - interaction is easier though perhaps less personal
 - shopping for merchandise associated with the site is possible over the internet; a greater range of products could be displayed; where a shop is not considered viable, particularly if the site is not open all year the www site allows opportunities for raising revenue
 - the web site is open all the time unlike the centre where there are opening hours
 - www home pages are cheaper to maintain and manage than visitor centres
 - in www home pages the information is up to date (at least it should be)

How to use internet in visitor centres?

The group tried to find way in which the internet or www could be used in visitor centres as part of their services. An obvious way is to use internet as part of the library services in visitor centres. It gives visitors another way to find out information. Using internet or www to interpret nature was felt to be possible although no good examples could be cited.

On the other hand, those communication needs that are linked to a pre- or post-visiting stage (booking of accommodation in a national park, initial orientation or information, customer services, marketing of products etc.) and thus appear across wide distances (from visitors home to park location), will probably be gradually facilitated and improved by – e.g. – the WWW.

However, another conclusion was that internet can't replace personal contact with a enthusiastic and knowledgeable interpreter. People who decided to come to a protected area will always look for a real, not a virtual, place to go and get information, logistic support, interpretation or entertainment related to the place they visit.

The conclusion is that visitor centres i.e. the building and its services are still needed

- to provide information for those who can not be reached by other (new or old) media
- to provide information for those who are already on site
- to provide a focal point from which to interpret the site
- entertainment related to nature or the protected area

- as a base for site staff to operate from and allow visitors opportunities for personal contact
- to provide a wet weather alternative for visitors to use
- to access facilities such as toilets, café, shop

13.3.3 Start from communication strategy

As has been said above new media is additional media and does not replace the old ones! To choose the right (or rather appropriate) media you need to produce a communication strategy.

In this strategy you need to define

- communication objectives
- target groups
- message or messages
- time and place and
- budget

An analysis of the above will enable you to select the most appropriate media. In using different kind of media properly and effectively different communication skills are needed. The variety of media is a challenge for us.

As a final conclusion the answer for the question if our model of visitor centres is out-of date the answer is NO. ANY "MODEL" IS RIGHT IF IT IS APPROPRIATE.

13.4 Report of working group 4

Co-operation between Nature Centres

Ruud Maarschall/ The Netherlands, chairman

Marjolein Van Der Linden/ the Netherlands

Douglas Frasier/ United Kingdom

Elena Kouznetsova/ Russia

Nina Zykova/ Russia

Laura Lehtonen/ Finland, secretary

13.4.1 Credits and shortcomings of Siida

Credits:

- impressive
- tempting
- variety of used technology

Shortcomings:

- size of the text is small – because of the number of the used languages

- difficult to find one's own language among all the four languages in the panels
- some pictures are too small, some too big in order to be properly seen
- difficult to orientate oneself in the beginning of the exhibition: where to start, which way to go
- difficult to make changes in the exhibition → how many times visitors come?

Exhibition includes a lot of details and information and it may either make one to come again or mixes the messages and so eventually one doesn't remember anything.

13.4.2 Co-operation possibilities in Siida

Co-operation possibilities between other Visitor Centres, for example in Norway

- joint marketing
- staff change
- exhibition change

And possible explanations for not doing co-operation:

- lack of knowledge of each other
- physical border may cause a mental border for co-operation

13.4.3 Co-operation on national level

Possibilities:

- re-inforcement
- meetings where successes and failures are shared
- joint monitoring
- joint surveys
- joint quality control
- joint sponsorship
- joint marketing
- rotation of works, for example meetings are organised in turns
- rotation of staff
- change of exhibitions

Harms:

We couldn't find any harms. On the contrary, if resources are limited then co-operation is a necessity.

And possible explanations for not doing co-operation:

- lack of knowledge of each others functions = meaning lack of joint communication
- lack of time

13.4.4 Co-operation on international level

Possibilities:

- common site in internet: this would make it easy to get information from – each other and if help is needed necessary contacts could be found easily
- more efficient use of e-mail (questions and discussion)
- sister parks/ twinning between similar parks and visitor centres
- database of experiences in which for example members of Europarc would have the access
- meetings where successes and failures are shared
- working with volunteers

And possible explanations for not doing co-operation:

- lack of knowledge of each other = lack of joint communication
- physical borders may cause mental borders for co-operation
- lack of time and resources

We did not talk for a long time about co-operation on international level. Instead we focused on a case Romania and their wishes to build a Visitor Centre there. We asked a few questions which we presented also for the representatives of Romania.

a) WHY?

Do they really need a big Visitor Centre?

Could it have negative impact on the opinions among local people?

b) WHAT?

What are the key messages?

Can these key messages be reached best with one big Visitor Centre or with a network of small points?

c) FOR WHOM?

For locals?

For local authorities?

For foreign visitors?

For stakeholders?

d) WITH WHAT?

Do they use low tech or high tech?

Identification of resources should be done (locals, authorities, funding, natural resources etc.)

e) HOW?

How funding is organised?

Is there a need for communication strategy in order to secure the approval of different parties involved?

14 CONCLUDING REMARKS

Teppo Loikkanen, Metsähallitus, Finland

The purpose on the seminar was to provide European conservation professionals with an opportunity to exchange ideas and learn from the experiences of each other. All together there were 34 participants from 16 European countries. After five full days of presentations, excursions, hand on activities, cultural events and several interesting discussions, we can conclude that the seminar was a success and lived up with most of our expectations.

Together we became fully convinced that a growing social demand for visitor centres exists, but at the same time, we face great challenges to overcome. Nevertheless, not all the lessons learned 'through heels' need always to be repeated in the countries like Latvia, Lithuania, Bulgaria, where environmental interpretation is currently being strongly pushed forward by building new visitor centres. Many things work internationally and we can share the knowledge behind, but at the same time we must remember that not all things work the same accross different cultures. The latter applies especially to the interpretive media and culturally defined norms and values. On the other hand, there always exists several interpretive publics and no single media is enough per se. Therefore, we need to use different techniques to capture the attention of different target audiences. Furthermore, the more senses we can trigger, the better the chances of getting our message through – the stronger the cognitive response.

With small budgets and growing numbers of visitors to our protected areas we the interpreters are the ones who are responsible, for our part, to gear the publics' thinking of, in addition to their attitudes and behaviour towards, nature and it's sustainable use more sensitive and positive. We want to offer rich natural and cultural experiences to our urban visitors and to make them aware of the implications of their every day actions and how they are linked to the whole. We want our visitors to 'get aha'-experiences by realizing "how I can make a difference". We also want to maintain good relationships with the local inhabitants and to make them feel proud about THEIR visitor centre. We the interpreters are the ones who act as the link between local people, visitors and protected areas.

This seminar provided us with new ideas, motivation and a shared feeling that we are not alone to cope with all these challenges. A network of interpretive expertise was build and it has facilitated already new contacts and innovations. Lets keep it strong and alive also in the future.

" There's only one Earth, the conditions for life are given. All human activities and structures should take into account the limited resources the Earth provides us with and the fact, that biosphere of the Earth nurtures life, also human life. Responsibility and concern needs sensitivity to the nature, knowledge achieved by taking part in meaningful activity for the environment. We cannot act wisely without knowledge, we will not act

without feeling." (Principles of the Nature Interpretation, Metsähallitus, Natural Heritage Services Unit)

THE PRINCIPLES OF NATURE INTERPRETATION INTRODUCED BY THE NATURAL HERITAGE SERVICES OF METSÄHALLITUS

Metsähallitus
Natural Heritage Services

Approved
4 May, 2000

Introduction

In 1990, at UNESCO's instigation a national environmental education strategy for Finland was prepared. Although even at that time Metsähallitus was engaged in awareness raising work connected with environmental education and was enjoying cooperation with schools and so on, Metsähallitus was not mentioned in the strategy at all, not even its Natural Heritage Services unit as a contributor to such education. This notwithstanding, the strategy sets objectives for environmental education and loosely places obligations on the different stakeholders in regard to e.g. "State" responsibility for various activities. The strategy quotes the objectives of environmental education as in the following terms:

The aim is for a person:

- to enjoy experiences and adventures through which his/her relationship with the environment will become rich and wide-ranging
- at different stages of life to obtain information through which he/she will be able to understand his/her dependence on other nature and his/her responsibility towards the environment
- practise using his/her environmental knowledge and
- his/her skills as a responsible citizen when making decisions affecting himself/herself and the community
- to choose as a foundation for his/her life and activities a sustainable way of life and to promote the establishment of an ecologically and culturally sustainable society.

Finnish national commission on sustainable development, which was assembled for the purpose of accomplishing the objectives set by the Rio conference, in 1994 published a Finnish Action for Sustainable development. In the part appertaining to the seeking of ways of sustainable development in regard to education and the dispersal of information it is said that:

"The main goal of environmental education, training and information is to help children, young people and adults

- to identify their relationship with the natural and manmade environment
- to participate in developing human settlements and in care of the cultural environment
- to understand the ecological conditions which will also ensure future generations the chance of a good life; and to keep these conditions in mind at all stages of their lives."

In 1998, the government's sustainable development programme was published, on the basis of which Council of State made a decision in principle for the promotion of ecological sustainability.

Since Metsähallitus is a State enterprise which takes care of the realisation of nature conservation and the sustainable management of the forests in its care, the environmental education it provides should be committed to those environmental education objectives which have been set at State level. Additionally, Metsähallitus in its environment management principles has committed itself to complying with international agreements and the principles of sustainable development. The role of the Natural Heritage Services unit of Metsähallitus in environmental education is defined in this paper on principles.

Environmental Education Carried Out by the Natural Heritages Services of Metsähallitus

Definition of concepts

Environmental education

Environmental education aims at developing readiness for environmental protection in terms of people's and the society's knowledge, skills and attitudes, such that the culture and way of life become less consumptive and the state of the environment improves.

Nature interpretation

Nature interpretation comprises education stressing, in particular, a strengthening of knowledge about nature, the offering of experiences in natural places, and the development of perceptual sensitivity. It is an interpretation of the interdependence of nature and its functions and of mankind and nature. Nature interpretation is an important sub-area and tool of environmental education. Metsähallitus accomplishes environmental education through nature interpretation.

The values guiding nature interpretation

In society

Through sustainable development an effort is made towards the establishment of a) ecological sustainability and b) the economic and c) social and cultural requirements representing this.

Nature protection and the sustainable use of nature over the long term are only possible by reducing materials consumption. This calls for cultural change. Culture in this respect means all human activities. The task of environmental education is to provide the material basis for cultural change

Values on which a sustainable culture can be based include:

- biodiversity
- the sustainable growth-supporting ability of the soil
- the purity of the atmosphere and water and their ability to support life
- the respecting of all life
- a responsible human lifestyle.

In addition to the foregoing, other values are associated with a sustainable lifestyle which environmental education can support and fortify. These are the ethical, aesthetic, social and personal values of a responsible lifestyle which, when realised, reduce the need for material consumption.

Within Metsähallitus

Values associated with the activities of Metsähallitus are

- the responsible management and use of natural resources
- customer closeness
- cooperation for achieving results
- staff well-being and
- profitability.

The responsible management and use of natural resources is promoted through nature interpretation practices by providing customers with the elements for an understanding of the functioning of nature and human impact. The constituents and quality of nature interpretation are also aimed at customer satisfaction and nature interpretation calls for cooperation between all those involved in it.

The task of the nature interpretation activities within Metsähallitus is to promote the realisation of nature conservation and the sustainable management and use of nature as a basis for culture (human activities).

Area of operations of nature interpretation

The Natural Heritage Services of Metsähallitus function in the protected areas and hiking areas managed by the Services, and in their associated visitor centres. This provides the starting point for nature interpretation within Metsähallitus. Its method, content and operating environment is nature itself.

What nature interpretation entails

Nature interpretation involves offering experiences in nature, developing a knowledge of nature, bringing a knowledge of nature within reach of the public, the skill to assess the quality and characteristics of habitats, and the teaching of a responsible way of using nature.

The constituents of nature interpretation used by Metsähallitus are:

1. Biodiversity and its conservation
2. Biotope protection and sustainable management
3. Protected areas, information related to these, and their utilisation
4. Hiking areas, routes, information related to these, and their utilisation.

Target Groups of the Nature Interpretation Carried Out by Metsähallitus

For defining the role of Metsähallitus in nature interpretation, the approach has been target group thinking. Thought has been given to the matter of for whom the Natural Heritage Services of Metsähallitus are especially responsible and to whom we are going to offer nature interpretation as a welcomed additional service.

Responsibility has been considered as being towards a particular target group in a particular situation. For each target group the objectives of nature interpretation have been defined, taking into consideration the level of knowledge and values of these target groups, as well as their special needs and aspirations. In this way, the best possible results will be obtained from nature interpretation. When defining the target groups and their nature interpretation objectives, the fact that Metsähallitus has only limited resources and opportunities at its disposal has also been taken into account.

Responsibility target groups (group 1)

The responsibility target groups include the groups for which Metsähallitus is primarily responsible in regard to nature interpretation. The responsibility shifts to us above all, because when the target groups make use of our protected areas and hiking areas and routes in different ways, it becomes our definitive task to offer practical guidance, to provide information, and to ensure sustainable use of the areas.

This group includes the largest target groups of the nature interpretation carried out by Metsähallitus. We thus concentrate on the needs of these target groups when planning and accomplishing nature interpretation. These groups include most of the users of the protected areas and routes, in addition to those who live and work in the vicinity of these. The groups thus have a profound influence on the management and use of protected areas and hiking areas. The goal of nature interpretation is for these target groups to be able to make use of the protected

areas and hiking areas and routes properly and to understand their value. Another aim of nature interpretation is for Metsähallitus own staff to be aware of the goals of nature interpretation and to act in accordance with them.

Visitors to visitor centres, protected areas and hiking areas and routes

Objectives:

- to give them an opportunity to rove in and experience natural surroundings: to experience serenity and peace, to learn and realise, to rest and to think
- to permit them to obtain the general knowledge they desire and require about the areas, routes and services provided
- to understand the importance of protected areas for conserving biodiversity
- to obtain the elements (information and examples) for making their own lifestyle less consumptive.

Local residents in the vicinity of protected areas and hiking areas

Objectives:

- to obtain approval of protected areas and hiking areas by local residents and stakeholder groups
- to increase the value placed on biodiversity and its conservation
- to strengthen the readiness of local residents and their organisations in terms of their awareness and attitudes for influencing issues pertaining to the natural resource management and use at Metsähallitus.

Tourism entrepreneurs in the vicinity of our protected areas and hiking areas

Objectives:

- to develop nature tourism in cooperation with tourism entrepreneurs, and to ensure that more attention is paid to nature and that respect for nature is increased, as well as to increase the amount of attention paid to environmental perspectives
- to improve knowledge about natural areas, protected areas and hiking areas among tourism entrepreneurs
- to improve the expertise of tourism entrepreneurs in regard to nature interpretation.

–

The own staff of Metsähallitus

Objectives:

- to commit staff members to the values and objectives of nature interpretation
- to commit staff members to activities compliant with the environmental system based on the ISO 14001 standard
- to improve the staff member's readiness to pass on their knowledge and understanding in connection with matters of biodiversity, nature protection and the sustainable management and use of protected areas and hiking areas.

Other special target groups (group 2)

Other special target groups are those of our customers to whom we offer deeper nature interpretation as an extra service.

The target groups belonging to group 2 to which we have a responsibility in regard to nature interpretation comprise visitors to protected areas and hiking areas. As far as these visitors are concerned, the nature interpretation objectives are the same as those of the target group. The two target groups in the group also have a need for deeper knowledge of the protected areas and hiking areas, and especially their nature. A task of the nature interpretation carried out by Metsähallitus is to offer these target groups, as far as circumstances permit, "frameworks" for acquiring a deeper knowledge of nature. Responsibility for imparting this kind of deeper knowledge lies primarily with other parties (e.g. schools), but Metsähallitus, as a manager of protected areas and hiking areas, has the prerequisites for supporting the activity and thus also the general environmental education.

School teachers and pre-school teachers, children and youth

Objectives:

- to offer materials and teaching environments suitable for the educational use of protected areas and hiking areas
- to train school teachers and pre-school teachers in the educational use of protected areas and hiking areas.

Naturalists

Objectives:

- to provide an opportunity for obtaining deeper knowledge about nature protection, protected areas and hiking areas, species assemblages, biotopes and their management and use, as well as on hiking and related outdoor pursuits.

Nature Interpretation Methods Used by Metsähallitus

Provision of the frameworks

In its guidelines to the Natural Heritage Services unit, the Ministry of the Environment has stated that the role of Metsähallitus in nature interpretation is to provide the "frameworks" for activities.

Nature interpretation is, to a large extent, the provision of these so-called "frameworks" (see 11.5). Marked changes in emphasis in the near future will include an increase in the amount of information supplied in electronic form and a consequent reduction in the amount of printed matter as and when the circumstances permit. Frameworks will be provided for all of the aforementioned target groups compatible with the requirements of the situation.

Providing instruction

In addition to frameworks, the provision of teaching and field courses is also a means of nature interpretation.

Teaching in the strict sense is only provided among our target groups for our own staff.

The visiting teacher or lecturer is responsible for educational events for school children and students. Metsähallitus offers material frameworks and training in their use for teaching sessions, planning assistance and, as far as possible, expert services connected with its own fields of specialisation.

Demand for field excursions in the area is directed to tourism entrepreneurs. If there are no suitable tourism entrepreneurs in the area, and if it is sensible from the standpoint of the management and use of a protected area or hiking area, Metsähallitus may provide such services. Metsähallitus encourages tourism entrepreneurs in state-owned areas managed by Metsähallitus to act as nature guides themselves, by offering them training for the task and teaching them how to use the areas in an appropriate manner.

The frameworks of nature interpretation carried out by Metsähallitus

"Nature interpretation frameworks" as a term is used to reflect the methods through which Metsähallitus accomplishes nature interpretation in the protected areas and hiking areas and routes it manages, and in the visitor and information centres associated with these. The frameworks used in each case vary according to the operating environment and target group. Metsähallitus does not provide natural history teaching in the strict sense commensurate with the teaching curricula in the schools. The content of the nature interpretation provided is always closely allied to the main task of Metsähallitus.

Nature interpretation material

- brochures and other printed matter
- web sites
- information boards in the field
- teaching material about protected areas and hiking areas: activity programmes for visitors, tasks
- audio-visual material like slides, video tapes and multivisions.

Constructions

1. protected areas and hiking areas and routes

- nature trails
- boundary signs and markings
- sign marking and describing natural features, information signs
- roofed exhibits
- observation towers

2. visitor centres and other visitor information points

- permanent exhibitions/ temporary exhibitions
- teaching materials and facilities
- children's activity area
- auditorium/ lecture theatre.

Communication and co-operation

- the media (press announcements, newspaper and magazine articles)
- web sites
- participatory planning
- personal contacts
- letters.

Events

- public events
- theme days
- volunteer work.

Guidance for groups

- at visitor centres or information points.

The Seminar Programme

Challenge for visitor centres: Linking local people, visitors and protected area

Seminar 17. – 21. August 2000

INARI, FINLAND

Thursday, 17th August, 2000

Arrival at Ivalo Airport, transportation to Inari.

Check-in at Hotel Kultahovi

Evening meal



Friday, 18th August, 2000

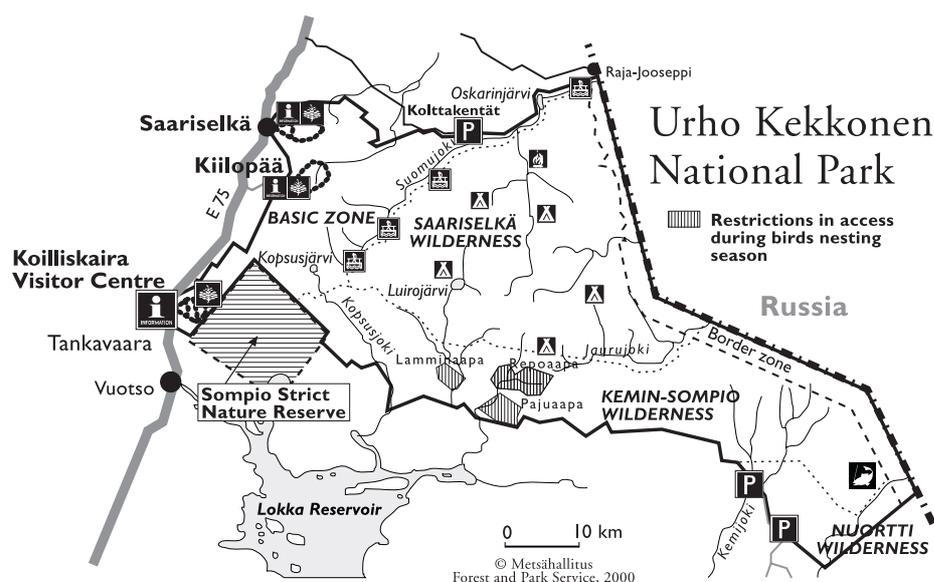
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|-------|---|
| 9.00 | Welcoming address by Mr. Pertti Veijola, Regional Director, Metsähallitus, Northern Lapland District for Wilderness Management. |
| 9.15 | Introduction of seminar objectives and organization of working groups. Mr. Matti Helminen, Ph.D. Environmental Consultant. |
| 9.45 | Introduction to the natural geography of the region and nature conservation in the northern areas. Mr. Matti Helminen |
| 10.15 | History of the settlement, original Sámi population and Northern Lapland as a living environment for people. Mr. Veli-Pekka Lehtola, Senior Researcher in Sámi and Northern Studies, Oulu University. |
| 11.00 | Coffee break |
| 11.30 | Metsähallitus, The Forest and Park Service and its role in Northern Lapland. Mr. Pertti Veijola |
| 12.00 | History of SIIDA, early stages, first years of activity and its objectives. Mr Tarmo Jomppanen, Director of the Sámi Museum. |

Friday...

- 12.30 Lunch, restaurant Pohjolan Taika
- 13.30 Introduction to the exhibition of SIIDA. Mr. Matti Mela, Conservation Biologist, Metsähallitus.
Getting acquainted with the exhibitions of SIIDA, their evaluation in working groups according to the workbook.
- 16.00 Case studies.
- Nature for people! People for Nature? The Dutch authorities and its policy for Visitor Centres. Mr. Roel van Raaij, Senior Officer, Strategy and Interpretation, Dutch Ministry of Agriculture, Nature Management and Fisheries.
- Visitor Centres: hospitality is the key. Ms. Marjolein van der Linden, National Coordinator Visitor Centres, Dutch Society for the Preservation of Nature
- Co-operation between Visitor Centres on a National and European scale. - Setting up a system for certification for quality. Mr. Ruud Maarschall, Provincial Consultant on Environmental Education, IVN, Dutch Union for Environmental Education.
- 17.30 Boat trip on Inari Lake, Visit to the sacred places of the Sámi: Ukonkivi island and the cemetery islands of Inari. Ms. Irja Jefremoff, Project Researcher, Inari and Skolt Sámi Cultural Heritage Inventory Project, Sámi Museum.
- Return to Inari at about 20.30
- 21.00 Supper in Kultahovi
- Pictures of Northern Lapland presented by the photographer Mr. Martti Rikkonen

Saturday, 19th August, 2000

- 8.00 Departure by coach to Tankavaara, Urho Kekkonen National Park
- 9.30 Koilliskaira Visitor Centre, welcoming address by Ms. Pirjo Leppäniemi, Director of Urho Kekkonen National Park, Metsähallitus.
Presentation of the exhibition, Ms. Virpi Kumpula, Interpreter, Metsähallitus.
- 10.00 Coffee break
- 10.15 Presentation of the customer service chain of Metsähallitus. Ms. Anneli Leivo, Head of Development Unit, Metsähallitus, Natural Heritage Services.
- 10.45 Presentation of the principles of nature interpretation of the Natural Heritage Service Unit of Metsähallitus. The role of the visitor centres and protected areas in the conservation communication, target groups and objectives. Ms. Riitta Nykänen, Environmental Educator, Metsähallitus.
- 11.30 Nature interpretation in practice: bird show with pupils and seminar participants. Ms. Tiina Aikio, Interpreter, Metsähallitus.
- 12.00 Walk to a lunch café Wanha Waskoolimies
- 13.00 Case studies.
- Planning, designing and managing Visitor Centres in Greek protected areas. Ms. Maria Katsakiori, The Goulandris Natural History Museum, Greek Biotope - Wetland Centre.
- Scottish Natural Heritage's use of interpretation. "Wild, Wet and Wonderful"- Scottish boglands. Ms. Julie Forrest, Advisory Manager, Interpretation, Scottish Natural Heritage.
- 14.00 Integration of tourism, reindeer husbandry and nature conservation in Urho Kekkonen National Park. Ms. Pirjo Leppäniemi.
Slideshow of Urho Kekkonen National Park
- 14.45 Group work
- 15.45 By coach to Kiilopää, getting acquainted with a guide work and a walk to the summit of Kiilopää fell (3,6 km in all).
- 18.00 Visit to Saariselkä Holiday Resort on the border of Urho Kekkonen National Park.
- 18.30 Supper at Saariselkä
- 20.30 Return to Inari
Evening with Sámi programme in Kultahovi. Ms. Tiina Aikio and Mr. Johan Anders Baer.



Sunday, 20th August, 2000

- 9.00 Communication about nature conservation - why, how and where? Hannes Mäntyranta, Communications Coordinator, Finnish Forest Association.
- 10.15 Psychology of communication - implications for environmental interpretation. Mr. Teppo Loikkanen, Wilderness Management Planner, Metsähallitus.
- 11.00 Coffee
- 11.30 Case studies.
- Jasmund National Park. Integrated communication concept for the park's public appearance. Relating "nature" to positive feelings. Mr. Ralf Röchert, Conservation Officer, WWF Germany.
 - The experience of designing and delivering an interpretative "Time Trail" guided walk. Mr. Douglas J. Fraser, Centre for Environmental Conservation and Outdoor Leisure, Sheffield Hallam University.
- 13.00 Lunch, restaurant Pohjolan Taika
- 14.00 Handling of the group works
- 16.00 Reporting of the group works, first half of the groups
- 18.30 Visit to the reindeer farm of Maarit and Into Paadar
- 21.00 Supper in Kultahovi

Monday, 21st August, 2000

- 9.00 Reporting of the group works, second half of the groups.
- 10.30 Closing of the seminar
- 11.00 Lunch
- 11.45 Departure to the airport

Post-seminar excursion, tour to the Lemmenjoki National Park

- 13.00 Departure from Inari.
- 14.00 Njurgulahti Nature Cabin.
By boat on the river Lemmenjoki to Kultahamina,
A walk to Kotaojan cabin, staying overnight in Kotaoja and in Kultala of Morgamoja.

Tuesday, 22nd August, 2000

- Visiting the gold panning area of River Lemmenjoki and the fells.
In the afternoon, return by boat to Njurgulahti, where a visit to the workshop of Kaija Paltto, lunch and sauna.
From Ivalo an evening flight to Helsinki.

The Seminar Participants

SIIDA / Northern Lapland Nature Centre, Seminar 17. – 21. 8.2000. Challenge fo Visitor Centres: Linking local people, visitors and protected area.

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