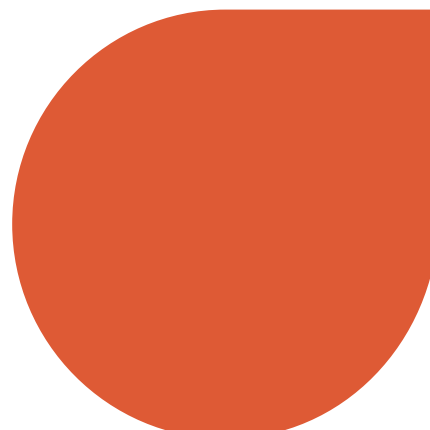


 SWEDISH NATIONAL HERITAGE BOARD
RIKSANTIKVARIÉÄMBETET

Swedish National Heritage Board
– Promoting cultural heritage



The Swedish National Heritage Board's mission statement

We increase knowledge and awareness of the importance of cultural heritage to people's living environments by:

- Having an overview of the state of the cultural environment and cultural heritage work.
- Developing and managing control measures, methods and systems.
- Cooperating and engaging in dialogues.
- Gathering and making accessible information about cultural heritage.

Swedish National Heritage Board

The Swedish National Heritage Board is a public body responsible for developing and making accessible knowledge about cultural heritage. We represent cultural heritage in the joint effort to establish sustainable social development. To enable us to do this, and increase knowledge and awareness of the importance of cultural heritage, the Swedish National Heritage Board works in several different ways. Society is constantly changing, and cultural heritage reflects its development. The changes leave traces that reveal people's lives and living conditions. Social changes leave their imprint on values and lifestyles, landscapes and buildings.

This brochure shows some examples of how we put our mission into practice.



Looking back, thinking ahead

Lars Amréus has headed the Swedish National Heritage Board for some years now. Why is his work so important, and what does cultural heritage actually mean?

"The Swedish National Heritage Board is tasked with preserving, communicating and developing the cultural heritage so we are better equipped to deal with our present and our future," summarises Director-General Lars Amréus. Lars describes two areas in particular as

central to this work: history as identity creator, and cultural heritage as a growth issue.

"The first aspect is very much about Swedishness, but not about finding some archetypically Swedish essence, as some would like us to do," says Lars. "On the contrary, we are keen to emphasise that our country has always been characterised by diversity and change."

But what exactly is cultural heritage? If anyone can explain the concept – which has so many different interpretations – it should be

LARS AMRÉUS

BACKGROUND

Archaeologist, ministry official and museum director.

BEST PART OF THE JOB

The meetings.

TRIVIA

Public Sector Leader of the Year in 2008, at that time for the National Historical Museums.



Our main message
– thinking in time!

LARS AMRÉUS

Lars. He confirms the image of cultural heritage being an issue so large and complex that an unequivocal answer is impossible.

Negotiating the connection between past, present and future

“Cultural heritage is what remains after past events. This may be buildings, landscapes and objects, but also intangibles such as songs and traditions. We all come to agree what it is, but it is never a given. It is multifaceted and constantly changing. Our mission is to look at the big picture, to think long-term about the connection between past, present and future.”

Lars describes it as a kind of negotiation. He is seeing a sharp increase in interest in the issue, particularly through social media, where new target groups are making an entry. Lars is a prolific tweeter himself, and he is noticing that his tweets are prompting more and more comments, sometimes from unexpected sources such as young people.

Who owns cultural heritage?

Lars highlights another aspect of cultural heritage: many different groups claim ownership of it. What shows, for example, that women have been as much a part of the cultural heritage as have men? What traces have disabled people left through the ages, and how are the Sami depicted? He points out that it is about the present, about what we choose to preserve from today for the future.

“I think George Orwell put it so well: ‘He who controls the past controls the future.’ Exactly! Cultural objects are often the first targets in armed conflict, precisely to erase all traces of identity.”

Volunteers are important

Since Lars took office, most of his time has been spent getting to know and talking to people both within and outside the organisation. He places particular emphasis on the inspiration he received from voluntary workers, who make a great contribution to the cultural heritage with their staunch commitment.

“It is a popular movement, with tens of thousands of people. They devote huge resources of time and energy in various associations, such as local history societies, museums of working life and building-conservation societies,” says Lars. “Working with them, making the most of their immense dedication and knowledge, is incredibly important – and exciting, too.”

Sweden: international model

The themes of making the most of volunteers and working on growth and diversity will also characterise Lars’ future work. That means a lot of travelling around Sweden, and sometimes internationally, often in connection with issues related to the environment and, not least, World Heritage. However, the global focus is also on other common issues such as urban development.

“For example, I attended a very exciting conference in Naples called the World Urban Forum. It was about how to build sustainable cities, and how cultural heritage is a resource in this. I had the opportunity to talk about how we approach these issues because Sweden is way ahead in what is also our main message – thinking in time!”

ERIKA HEDHAMMAR**BACKGROUND**

Conservator, preventive.
Former textile conservator.

BEST PART OF THE JOB

Meeting other professionals,
and the pleasant workplace.

**CONCERNING
CULTURAL HERITAGE**

What we want to pass on to
represent previous genera-
tions and our own lifetimes
to the future.



Preparing for a disaster

Take proper precautions to make sure the worst never happens. Or prepare yourself to save what you can systematically, should a disaster happen. Disaster preparedness is one of the Swedish National Heritage Board's many tasks.

No one could have imagined that Erika Hedhammar (curator at the Swedish National Heritage Board in Visby) would put her knowledge, newly acquired on a course in Italy, to such immediate use. The course covered first aid for the cultural heritage in the event of a disaster. Her fellow students, who came from countries such as Afghanistan, Colombia and Pakistan, testified about the difficulties of being involved in disasters, and their experiences of bomb-damaged material. As a result of the explosive device that was detonated in Oslo in 2011, Erika shares some of the same experience.

Devastated church – but great hope

A week and a half after Breivik's frenzied rampage, the Swedish National Heritage Board and Erika were contacted by staff from the Swedish Margareta Church, a short walk from Regjeringskvartalet, Oslo's government quarter.

The staff were standing disconsolately in the middle of a church full of broken stained glass windows and layers of soot. They needed support and advice on what to do, so Erika went to the scene immediately. Once on site, she advised them to document the damage and collect the debris, pending a decision on how to deal with the windows. Everything must be documented in a situation like this, but above all it is important to take the time to consider how you go about reconstruction.

"I remember feeling very powerful emotions when I saw it all in Oslo," says Erika. "The devastation, with everything in fragments, and so many window apertures boarded up with plywood – it made the atmosphere quite eerie, and it gave me an idea of how big the blast from the explosion must have been."

But she emphasises that despite everything, there was also a warmly supportive atmosphere. And particularly so in the cathedral, where she and many others went to seek solace from each other.

"There were lighted candles everywhere, and amid all the wretchedness I was actually quite pleased to see that there were strategically located fire extinguishers. Norway is at the forefront in fire protection for historic environments."

DISASTER PREPAREDNESS FOR CULTURAL HERITAGE

Disasters that threaten the cultural heritage include fire, flood, vibration, mould, pests, etc. Prevention and being well prepared mean there is a good chance of minimising or perhaps even avoiding damage.



Cultural heritage consists of unique values

Erika emphasises that prevention work is particularly important.

“Cultural heritage is about unique values that can never be recreated, so we must always ensure we are as well-prepared as possible. Protecting life and health is the top priority, of course, but beyond that it is important to minimise the consequences for nature and culture. Working with others in the same sector, the Swedish National Heritage Board has produced a Disaster Preparedness manual.

“It is appreciated and widely used by many of Sweden’s leaders and safety and security managers,” says Erika.

Much attention given to fires

Erika has had the opportunity to monitor the work following two major fires that occurred in the past year despite all precautions. In the autumn of 2012, a storehouse in the National Museum of Ethnography in Stockholm went up in flames. And only recently Muramaris, the unique historic building on the island of Gotland, caught fire. Erika says that fire protection is always the property owner’s responsibility, along with the property’s occupier. County Administrative Boards are the supervising authority for the protection of cultural heritage values in historic buildings. The Swedish National Heritage Board’s role in this area is to contribute valuable knowledge and make other players aware of historical values.

“At the Museum of Ethnography, thousands of smoke-damaged objects were involved. However, it was still possible to save the vast

majority thanks to the museum staff’s sensible actions,” says Erika.

Much of Muramaris was destroyed in the fire, and the investigation is not yet complete. Though valuable artistic ornamentation has been lost, as much as possible will be conserved, such as stone fireplaces and sculptures.

Work together nationally and learn from each other

It is not only flames that threaten to devour the immense historical and economic values in our archives, historic buildings and museums. Other threats include vibrations, insects and water. A major national programme stemming from the EU Floods Directive is currently in progress, mapping the risk of flooding at various locations in Sweden. The Swedish National Heritage Board’s list of ancient monuments and buildings is being linked and coordinated with other agencies’ flooding forecasts. Erika points out that cooperation with other players in society is of course extremely important, and that they learn a lot from each other in the networks. A seminar is planned shortly involving salvage officers and the National Historical Museum in Stockholm, among others, to discuss salvage recovery in and for museums in particular.

“When something happens, it is not always clear what is expected of each member of staff,” observes Erika. “Things happen so quickly and totally unexpectedly. When they do, it is important to be well prepared and to work in a coordinated manner. After all, there is nothing random about what of our common heritage is saved – or not.”



The remains of a fire-damaged wood sculpture, originally in a church ravaged by fire. Objects risk destruction not only by fire but also by the water used in fire fighting.



Cultural heritage is
about unique values
that can never
be recreated ...

ERIKA HEDHAMMAR

QAISAR MAHMOOD

BACKGROUND

Degree in political science and sociology. Worked previously in the National Integration Office, the Swedish Government Offices, the Swedish National Audit Office.

TRIVIA

Has written several books, for example about what Swedishness is.

BEST PART OF THE JOB

It being about finding solutions rather than finding fault.

BENEFIT TO SOCIETY

Collecting important experiences and disseminating knowledge.

CONCERNING

CULTURAL HERITAGE

Knowing how to move forward using the rear view mirror.



Cultural heritage teaches us **who we are**

Qaisar Mahmood and his department preserve and disseminate important, sometimes vital, knowledge. It is all about our shared cultural heritage.

Following the giant tsunami's inexorable devastation of much of the east coast of Japan in 2011, a staggering discovery was made. Amid the ruins, stones were visible that appeared to have been erected by ancestors centuries ago. Together, the stones formed a distinct line, above which all the dwellings remained standing. This is an obvious and very striking example of how vital knowledge can be lost. Qaisar and his colleagues at the Swedish National Heritage Board ensure that essential knowledge about cultural heritage is preserved, collected and made available over both time and space. Otherwise, there is the risk of it disappearing with each new generation.

"We humans are by nature generally bad at thinking long-term, and we tend to constantly reinvent the wheel," says Qaisar, the manifestly committed head of the Cultural Heritage Unit. Retaining useful knowledge and safeguarding our shared past is ultimately a democratic issue. It is not something we can organise at the level of the individual.

A heavy – but shared – responsibility

It would perhaps be asking a lot to expect an individual to take responsibility for the possible negative consequences for the environment and psychosocial health of future generations caused by building construction, for example. This is one of the reasons why we have all, through the state, tasked Qaisar and his colleagues at the Swedish National Heritage Board to look at the big picture, and to take a long-term approach to our common cultural heritage. The agency used to work much more operationally and prescriptively, but nowadays they have a more strategic role, which Qaisar appreciates.

"Now we construct narratives, bring order for people and make sure the stories are preserved and retold in publications and in museums. It is a softer form of guidance."

Cultural heritage shapes identity

Qaisar goes on to describe another central aspect of their mission: preserving the past also gives people the opportunity to shape their identity.

"To be able to say who you are – and where you are going – you must also be able to say where you come from," he observes.



We must change the image of cultural heritage and enable a more long-term approach to it.

QAISAR MAHMOOD



CULTURAL HERITAGE UNIT

The Cultural Heritage Unit is part of the Swedish National Heritage Board's Department for Sustainable Management. It works on the understanding of what heritage is, and how it is used and developed. Its tasks include cultural environment issues involving legislation, grants, knowledge building, education, monitoring and information.

WHAT EXACTLY IS CULTURAL HERITAGE?

Cultural heritage is historical remains, objects and buildings but also language, stories, dance and landscape. What is considered cultural heritage changes over time as our values and our society constantly change. "The cultural heritage" as a concept actually embraces many different cultural heritages.

A very successful example is a recent collaboration with Berättarministeriet, who run writing workshops in Södertälje. Together, they visited a diverse school class to inspire them to tell their own stories and increase awareness of cultural heritage.

"The students had the chance to be archaeologists looking for their own traces in history. Many of them suddenly felt a clearer connection with, and stronger affiliation to, the rest of society. They had fun doing it – and so did we!" adds Qaisar.

Must broaden the image of cultural heritage

The unit's next exciting challenge is to develop methods for interaction the County Administrative Boards to create a holistic view of cultural heritage. Another important assignment with the same objective is to get decision makers to ensure public benefits of working with cultural heritage.

"We must change the image of cultural heritage, and enable a more long-term approach to it. Decision makers need to become much more familiar with, and interested in, the issue, and understand its importance."





The wing beats of history in Gamla Uppsala

Protecting and caring for the cultural environment is the concern and responsibility of us all. The major archaeological excavations at Gamla Uppsala are a pertinent example of how remains from the past can teach us about our present.

**LENA BERONIUS
JÖRPELAND**

BACKGROUND

Realised at an early age that she was interested in ethnology, history and archaeology.

**CONCERNING
CULTURAL HERITAGE**

Learning about the living environment of people in the distant past is extremely important in the modern urban society we live in today.

TRIVIA

Involved in the discovery of three figurines depicting deities – amulets – in Lunda, outside Strängnäs, that resulted in a book: Att föra gudarnas talan ("Speaking for the gods").

LOOKING FORWARD TO

The results of the analyses from Gamla Uppsala. A new



Feeling the wing beats of history is so incredibly powerful!” So says Lena Beronius Jörpeland, field archaeologist and project manager for the dig at Gamla Uppsala. “Just imagine what it was like to actually find distinct wheel ruts – from the Middle Ages – under a road!”

Lena summarises a large part of her work as: “Using digs to reconstruct and to try to understand how people lived in a particular place at different times.”

Great understanding and professionalism

Lena think the digs are generally run more professionally than they used to be, which also means the results are of higher quality.

“We follow instructions developed by the Swedish National Heritage Board. At the same time, the authorities have also developed their working methods. Furthermore, local people understand better that the work is time-consuming.”

The Swedish Transport Administration is bearing the highest costs at Gamla Uppsala, and they are having to put up with tunnel construction taking several years to complete.

Ten football pitches

The extensive dig at Gamla Uppsala will cover some 70,000 square metres, and will take five years. The dig carried out so far would not even cover half the area of a football pitch – from the equivalent of ten!

It all started when the Swedish Transport Administration was planning a long-awaited rail tunnel. The planned route went straight through the eastern part of Gamla Uppsala, an area little is known about. There had been

earlier excavations in the vicinity of the church and the royal mounds. But we have known for a long time that the historic site extends far beyond that, and probably hides many stories about the way ordinary people used to live.

“In addition to houses and farms, and other remains, we are finding many deposits of amulets. People secreted them to protect against evil and dangerous forces, and to bring good fortune and prosperity. The larger the area we can excavate, the better we can understand our finds and the context they should be put in,” says Lena.

“This is about respecting everyone’s equality, and the fact that it is not just royal palaces and manor houses that matter. We know we can learn from the past for the future – something also enshrined in Sweden’s Heritage Conservation Act. The cultural environment and ancient remains are a responsibility we all share, and not something where we have a totally free hand,” says Lena.

Much knowledge in one place

The dig is unusually extensive, not only because it covers a large area but also because it is important scientifically. Gamla Uppsala is a site central to our early history. About forty specialists and researchers with different areas of expertise are carrying out fieldwork during the various phases of the project. Besides archaeologists there are other experts on site. Osteologists examine human and animal bones, metalwork specialists examine moulds and forged artefacts in more detail, and paleobotanists study plant material.

“It is extremely important for us to extract as much as possible from our finds, and the analyses help us interpret and understand the archaeological material.”



ABOUT THE GAMLA UPPSALA PROJECT
The final archaeological investigation at Gamla Uppsala will be done by the Swedish National Heritage Board in cooperation with Upplands museet (the county museum of Uppsala County) and Societas Archeologica Upsaliensis, a body that conducts archaeological commissions and research. Ancient remains under investigation date mainly from the Iron Age and Middle Ages, roughly between the years 0 and 1500.



Vast knowledge made accessible on the internet



SOCH

SOCH is an internet service for retrieving cultural heritage data from institutions and other players with cultural heritage information. It serves as a link between institutions databases and those who want to use the data in their own applications, such as websites or mobile solutions.

EUROPEANA

SOCH supplies selected metadata to Europeana, an equivalent European system.

Huge amounts of cultural heritage data scattered in databases across Sweden are now linked together in digital systems. This gives everyone in our society, not only in Sweden but globally, access to an immense storehouse of knowledge – and in most cases completely free of charge.

Johan Carlström has found his dream job on the island of Gotland. He grew up in its principal city, Visby, developing a passionate relationship with Sweden's very own fabled isle. And because he is fascinated by both archaeology and IT, he has ensured that he is well educated in both subjects. Johan works as a systems administrator at the Swedish National Heritage Board in Visby.

Ultra-modern approach to historical objects

He works in the information department, on something you might not think of immediately when you hear the terms cultural heritage and historical objects. Because together with six like-minded people, he ensures the digital IT systems containing information about hundreds of thousands of objects are properly connected. If no one did this, weeks and years

would be devoted to cotton-gloved digging through endless paper archives. This can be stimulating, of course. But it is so much more convenient to be able to quickly search and find information gathered together on the internet. Furthermore, it is easier to build up your knowledge when you need not necessarily know what you are looking for.

“At present, databases from about 25 museums and other institutions are connected to a system called SOCH, the Swedish Open Cultural Heritage,” says Johan. The ambition is to progressively add more, but it takes time to configure the numerous museum systems so they can provide data.

Stone axes, mobile phones and photos

SOCH enables you to retrieve information about objects in a wide range of materials from different periods. These could be texts, ancient monuments, sound recordings or mobile phones.

“Through our search engines, we are currently noticing a very strong interest in old photographs in particular. It is all very exciting,” says Johan.

JOHAN CARLSTRÖM

BACKGROUND

University studies and instructive work in healthcare.

META INFORMATION

Digital cultural commons and information architecture.

CONCERNING

CULTURAL HERITAGE

A constantly changing subject that should be discussed much more.



It should be easy for large numbers of people to freely access and benefit from all the knowledge accumulated in museums in Sweden and worldwide.

JOHAN CARLSTRÖM



KRINGLA

Kringla is a federated search service that searches and displays information from several Swedish museums, archives and records, for example the National Museum of World Cultures, the National Museum of Science and Technology, the Vasa Museum, the National Historical Museum and the National Heritage Board. It covers everything from objects and old photographs in museum collections to information about historically significant buildings and ancient monuments.

Värmland and Greece connected

Though the databases linked to SOCH are located in Sweden, history and people are not necessarily confined to changeable national borders. An IT system called Europeana, which has its headquarters in the Netherlands, has therefore been created within the EU. Johan and the Swedish National Heritage Board ensure their raw data is passed on to Europeana.

“We have many issues in common across Europe and with the rest of the world,” observes Johan, and provides a real-life example. “Several of the world’s museums might have data associated with the Värmland author Selma Lagerlöf, for example, or a notable royal wedding in the UK. If someone in Greece, say, makes a digital inquiry about this, they can learn more about a particular location, object or other people who may be connected with it at a particular time. And this is regardless of the country where the object is physically located.”

The latest benefit – apps

We can now do more than simply gather information and make it available conveniently via the internet. Another concrete example of how valuable data can be used is in mobile applications, or apps, available for smartphones and tablets. Through SOCH, people who want to develop an app get access to a huge bank of raw data that they can build on.

“We offer help and answer questions about finding the right information, but we are rarely involved in the design of the apps. Other people

are better at that. However, we have developed one app for Android, with the same name as one of our other search services – Kringla. If you have an iPhone, the latest app is called Fornminnen.”

In Wikipedia, too

Johan’s experience, expertise and technical knowledge were used recently in another major – and perhaps historic – development project. Information gathered by the Swedish National Heritage Board was to be linked to Wikipedia, the open internet encyclopaedia.

“It was probably one of the biggest challenges I have faced in my job so far, because this is a new area for a public authority to be involved in. It is so incredibly challenging and exciting, plus it can provide an even more comprehensive overview of a particular topic.” Wikipedia offers greater opportunities than can the Swedish National Heritage Board in isolation to make freer descriptions, interpretations and links to events and objects than would otherwise be possible.

Johan also points out that the information must still always be completely accurate and that sources must be cited.

Johan’s work makes it very clear that the digital revolution brings real benefits concerning knowledge that comes from the past, but that helps us understand our present.

“It should be easy for large numbers of people to freely access and benefit from all the knowledge accumulated in museums in Sweden and worldwide,” Johan believes.

Cultural heritage – smart business

Cultural heritage has several aspects other than simply preserving the past, not least in terms of economic growth, tourism and sustainability.

Cultural heritage: big business and tourist attraction? Certainly! It may even encourage the conservation of environments and buildings, and contribute to sustainable growth. That is the view of Daniel Nilsson and Ove Bengtsson, who work at the Swedish National Heritage Board on growth issues and tourism.

Creates added values

The cultural heritage is the constant creation of new history about the age we live in, involving all the senses – something completely different from having a particular place merely described to us. As ever-more visitors and tourists are attracted to places of historical interest, they contribute to job creation and economic growth. But at the same time, of course, this also imposes a burden on people's living environ-

ment in the form of increased emissions and discharges, stricter safety and security requirements and wear and tear, for example.

Cultural heritage and sustainable growth

When it comes specifically to what is usually called “sustainable growth”, Daniel’s focus on tourism complements Ove’s, which is more on enterprise and entrepreneurship.

“Our job is about taking advantage of the social value – and, when possible, the economic value, too – that the cultural heritage can add to people’s living environments today and in the future,” explains Ove.

“Making cultural environments accessible to everyone then becomes an important prerequisite,” adds Daniel.

Both of them think people generally have a pretty good insight into the value of the cultural environment today, but that society has not quite succeeded in converting it into profitable business ideas. Over the past ten years, Ove and Daniel have started to notice a



DANIEL NILSSON**BACKGROUND**

Cultural geographer,
trained in Lund.

BEST PART OF THE JOB

Work.

CONCERNING**CULTURAL HERITAGE**

People's tangible and intangible impressions and expressions. Everyone carries their personal cultural heritage, too.

OVE BENGTSSON**BACKGROUND**

Cultural geographer with
experience in economic
affairs and regional policy.

BEST PART OF THE JOB

Meetings about historic
dimensions, without a doubt.

CONCERNING**CULTURAL HERITAGE**

Something that is in transition, traditions, buildings and the environment.



change in a positive direction. There is increasing willingness and ability to find new sustainable ways of using the cultural heritage.

“For example, these days many former industrial sites are being converted into offices, housing and cultural centres,” says Ove. Just because something is to be preserved, it should not merely stand there without providing some sort of benefit. They do not think this contributes to sustainability.

The Swedish National Heritage Board promotes sustainable tourism

To get the opportunity to show the importance of cultural heritage to sustainable growth, with tourism an essential part, they cooperate and hold extensive discussions with the tourism industry. One such opportunity is the annual Swedish International Travel & Tourism Trade Fair in Gothenburg, where the National Heritage Board has had a joint stand with bodies such as the Tourism Industry Development Centre (TRIP). Seminars and meetings with players in the tourism industry have given the opportunity to explain how the agency can support development. At the same time, they have learnt more about the needs of entrepreneurs and players in the industry. Daniel

and Ove say that one of the most common questions concerns the financing of tourism ventures. Many historic sites, buildings and ancient remains are important building blocks in efforts to make destinations attractive to visit.

“Tourism is not just about travelling to somewhere different, but also about being able to immerse yourself in and understand the reality of other people’s everyday lives. The historical dimension is central to enriching the encounter, understanding and experience,” explains Daniel.

World Heritage as a brand and mark of quality

Visitors and entrepreneurs are also very interested in Sweden’s World Heritage sites. During 2012, Daniel held in-depth discussions with those involved with World Heritage sites. They covered the opportunities and challenges of getting more people to experience these unique landscapes and environments, now and in the future. It is not only about attracting visitors, but also about what impressions, experiences and lessons visitors can take home.

“And about getting the World Heritage sites to cooperate with each other, and benefit from each other’s experiences and expertise,” concludes Daniel.

WORLD HERITAGE

A World Heritage site is a place of natural or cultural interest so valuable that it is important to the whole of humanity. It is a place, location, environment or object that bears unique witness to the history of the planet and humanity. Sweden has 15 World Heritage sites, including the Royal Domain of Drottningholm, the rock carvings in Bohuslän and the cultural landscape in the north – Lapponia.



About us

The Swedish National Heritage Board has approximately 400 employees, and has activities in various locations in Sweden, e.g. Stockholm, Visby and Tumba. There are public activities at the Archives and library services, at the visitor destinations Glimmingehus (Skåne) and Gamla Uppsala Museum (Uppsala). The Swedish National Heritage Board's commissioned archaeological activities are in Uppsala, Hägersten, Mölndal, Linköping and Lund.

This is how we allocated our 2012 costs

Action area	Costs million SEK
● Direction and coordination	25
● Cultural heritage	30
● Built environment	38
● Heritage management	48
● Properties and visitor destinations	25
● Information services	69
● Commissioned archaeological activities	148
Total	383



History

1630
student of runes
Johannes Bureus is given
the title Director-General
of the National Archives.

1666
"Placat och Påbudh"
("Placard and Decree")
written, beginning
legislation on ancient
monuments.

1867
new regulations on
ancient monuments
make interference with
all types of ancient
monuments an offence.

1938
Swedish National
Heritage Board gets its
name and becomes a
government agency



ABOUT THE HERITAGE CONSERVATION ACT

The Heritage Conservation Act specifies the regulations governing the protection of important aspects of cultural heritage. This may relate to anything from a place name, ancient monument or historic building to ecclesiastical relics and artefacts. The County Administrative Boards are tasked with ensuring the conservation of cultural heritage in their county. The Swedish National Heritage Board has overall responsibility for supervision in Sweden, and has expertise in matters relating to cultural heritage. The Swedish National Heritage Board has also drawn up guidelines for interpreting and applying the Act. Anyone planning or carrying out work must ensure that as far as possible damage to the cultural environment is avoided.

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Discover more here

www.raa.se – our website.

www.raa.se/bebyggelseregistret – Bebyggelse-registret (Database of Built Heritage) is our search service for information on about 12,000 buildings, part of our built heritage.

www.raa.se/fornsok – Fornsök is our search service for information about Sweden's over 1.7 million recorded ancient remains.

www.raa.se/kringla – Kringla is a federated search service that searches and displays information from several Swedish and European museums, archives and records.

www.raa.se/kulturmiljobild – Kulturmiljöbild is our search service for more than 93,000 digitised photographs of buildings, ancient monuments and environments relating to cultural heritage.

www.raa.se/samla – Samla is our digital and open archives.

www.k-blogg.se – our online blog.

www.kulturvardsforum.se – a meeting place for people working in heritage conservation.

www.platsr.se – a meeting place for the exchange of stories about places in Sweden.

www.facebook.com/riksantikvarieambetet – our Facebook page.

www.flickr.com/photos/swedish_heritage_board – our Flickr commons page.

www.twitter.com/raa_se – our Twitter page.

www.youtube.com/user/heritageboard – our YouTube page.

Kringla for Android – a version of Kringla for Android mobiles.

