

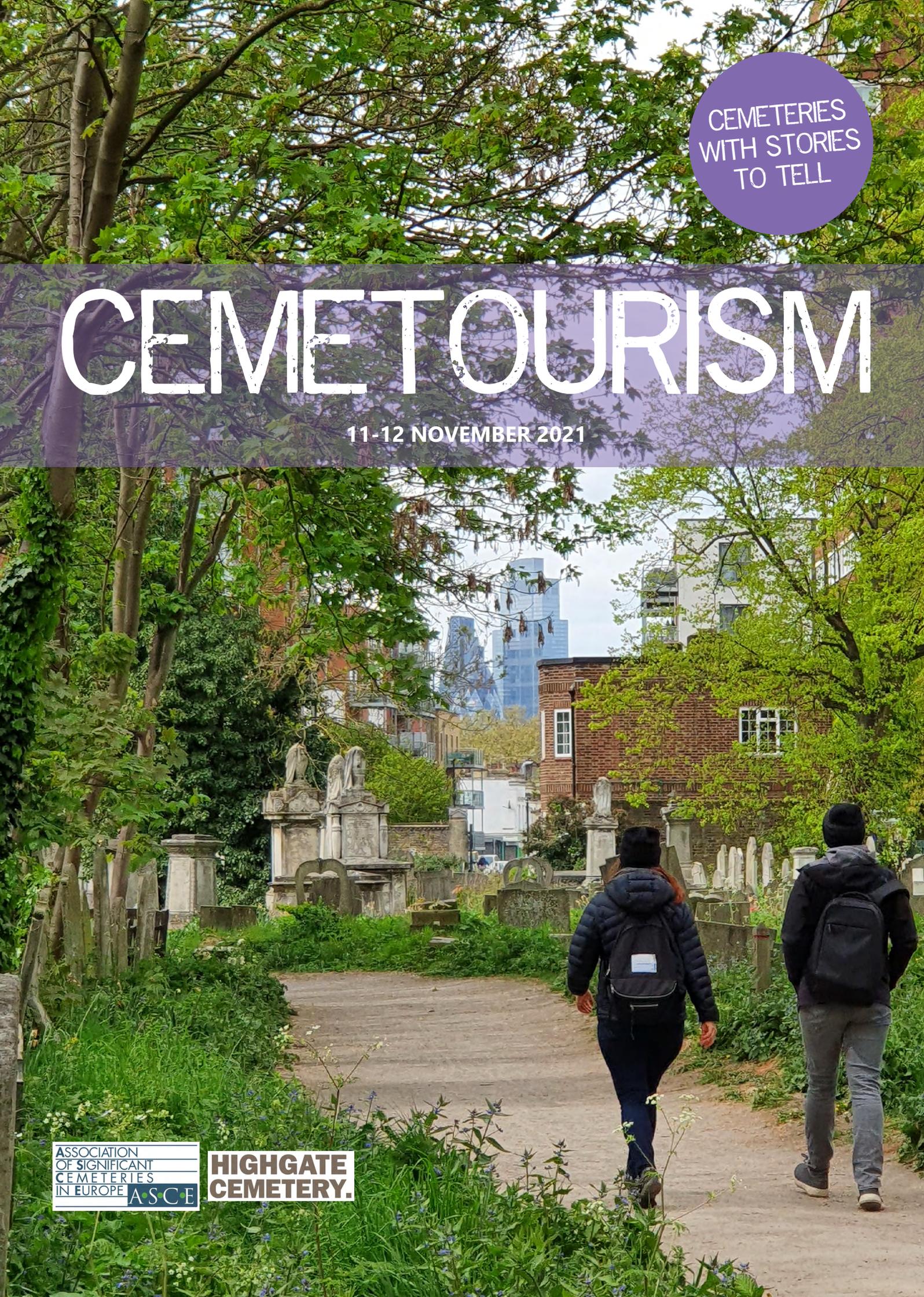
CEMETERIES  
WITH STORIES  
TO TELL

# CEMETOURISM

11-12 NOVEMBER 2021

ASSOCIATION  
OF SIGNIFICANT  
CEMETERIES  
IN EUROPE **ASCE**

**HIGHGATE  
CEMETERY.**



THURSDAY 11 NOVEMBER 2021

**SESSION 1: 9:00 UTC | 10:00 UTC+1 | 11:00 UTC+2**

## WELCOME

*Lidija Pliberšek, President, Association of Significant Cemeteries of Europe*

## HIGHGATE CEMETERY: ENHANCING AND CONSERVING A HISTORIC CEMETERY FOR THE 21ST CENTURY

*A short film by Culture Communications Collective and Hunter Gatherer*

## UNDERSTANDING THE CULTURAL SIGNIFICANCE OF CEMETERIES

*Chair: Andreea Pop*

Significant cemeteries are cemeteries with stories to tell

*Dr Ian Dungavell, Chief Executive, Highgate Cemetery, London, UK*

The dynamics between the primary, secondary and tertiary functions of cemeteries

*Tamara Ingels, Independent consultant, Belgium*

Memento Mori: The Importance of Historic Cemeteries in Death (and) Education

*Mari Plikuhn, PhD, Associate Professor of Sociology and Director of the Gerontology Center, United States*

**SESSION 2: 11:00 UTC | 12:00 UTC+1 | 13:00 UTC+2**

## DEVELOPING THE UNIQUE STORY OF YOUR CEMETERY 1

*Chair: Ian Dungavell*

Development of the cemetery tourism and history of the 366 graves cemetery in Naples

*Domenico Bruno, Head of Legal and Insurance Affairs of the Archconfraternities commissioned by the Curia of Naples, Italy*

Cemeteries are full of life...in Vienna

*Renate Niklas, General Manager Friedhöfe Wien GmbH*

Adventures of the Spirit and Beyond – Evolving of the New Cemetery in Belgrade as an Open Air Museum

*Marina Račić, Public Utility Company "Funeral Services", Belgrade, Serbia. Presented in memory of the late Dragan Baltovski*

**SESSION 3: 13:00 UTC | 14:00 UTC+1 | 15:00 UTC+2**

## DEVELOPING THE UNIQUE STORY OF YOUR CEMETERY 2

*Chair: Ioanna Paraskevopoulou*

Possible Worlds: Brookwood Cemetery and the interpretation of memorial landscapes

*Dr Paul Tourle, Senior Consultant, Barker Langham, United Kingdom*

Documentary Film Art on Cemeteries – Best Practice

*Valérie Madoka Naito, Documentary Film Artist, Dresden, Germany*

Understanding and Promoting Adalizade Historic Cemetery

*Mahmut Okcesiz, Ottoman Gravestones Expert, Turkey*

**FRIDAY 12 NOVEMBER 2021**

**SESSION 1: 9:00 UTC | 10:00 UTC+1 | 11:00 UTC+2**

## CEMETERY MUSEUMS: COMPLEMENTING THE OUTDOOR EXPERIENCE

*Chair: Ian Dungavell*

A Night at the Cemetery when Bellu turns into a Museum

*Andreea Pop, Architect, National Institute of Heritage, Romania*

Every visitor needs a good guidebook

*Malcolm Crampton, Director, Jigsaw Design & Publishing, United Kingdom*

Museums in Ohlsdorf Cemetery in Hamburg

*Dr Barbara Leisner, Ohlsdorf Cemetery, Hamburg, Germany*

**SESSION 2: 11:00 UTC | 12:00 UTC+1 | 13:00 UTC+2**

## WORKING WITH TOURISM PROMOTION AGENCIES

*Chair: Ioanna Paraskevopoulou*

Old Cemetery in Rajacke Pimnice – A Highlight of a Unique Travel Destination

*Professor Tijana Borić, Art history lecturer at the Faculty of Arts, University of Niš, Serbia*

The *Printemps des cimetières*, a national event dedicated to the promotion of funerary heritage

*Aude Thevenon, Chargée de mission, Patrimoine Aurhalpin, France, and colleagues*

Cemetery tourism vs funerary heritage tourism? Achieving a balance

*Julie Rugg, Senior Research Fellow, University of York, United Kingdom*

**SESSION 3: 13:00 UTC | 14:00 UTC+1 | 15:00 UTC+2**

## RECONCILING TOURISM WITH BURIAL ACTIVITIES

*Chair: John Moffat*

Jewish Cemeteries and Tourism: Integrating visitor experience while respecting the sanctity of the place

*Ruth Ellen Gruber, Coordinator, Jewish Heritage Europe*

The challenge of promoting cemetourism in a historic cemetery still in use

*Georgia Antonopolou PhD and Katerina Tsatoucha MA, Department of Cultural Heritage in the Municipality of Athens, Greece*

Reconciling tourism with burial activities?

*Miquel Trepal Celis, Director, Cemeteries of Barcelona, Spain*

## ENVOI

*Lidija Pliberšek, President, Association of Significant Cemeteries of Europe*

**THURSDAY 11 NOVEMBER 2021**  
**SESSION 1: 9:00 UTC | 10:00 UTC+1 | 11:00 UTC+2**

## WELCOME

*Lidija Pliberšek, President, Association of Significant Cemeteries of Europe*

## HIGHGATE CEMETERY: ENHANCING AND CONSERVING A HISTORIC CEMETERY FOR THE 21ST CENTURY

*A short film by Culture Communications Collective and Hunter Gatherer*

## UNDERSTANDING THE CULTURAL SIGNIFICANCE OF CEMETERIES

Chair: Andreea Pop

### SIGNIFICANT CEMETERIES ARE CEMETERIES WITH STORIES TO TELL

*Dr Ian Dungavell, Chief Executive, Friends of Highgate Cemetery Trust, London, UK and ASCE Scientific Representative 2019-23*

What is a 'significant' cemetery? The concept of significance can baffle even heritage professionals, so it can pose a problem for cemetery managers. What if my cemetery wanted to join the Association of Significant Cemeteries of Europe (ASCE)? How would I know if my cemetery was significant enough? And is there any such thing as an insignificant cemetery?

Rather than attempting the impossible task of defining levels of significance against which cemeteries are judged, ASCE invites cemeteries to understand for themselves wherein lies their significance, particularly their cultural heritage value, and for whom they are important.

ASCE is interested in sharing the cultural heritage value of cemeteries with a wider audience. If yours is a cemetery with a story to tell, it must be a significant cemetery!



*Dr Ian Dungavell* has been Chief Executive of the Friends of Highgate Cemetery Trust, the charity which runs Highgate Cemetery, since 2012. Before that, he was Director of the Victorian Society, an architectural conservation charity. He has taught the history of art at Sotheby's Institute of Art, London, and the Australian National

University, Canberra. He has a master's degree in the conservation of the historic environment and a doctorate in the history of architecture. He is a Fellow of the Society of Antiquaries of London.

### THE DYNAMICS BETWEEN THE PRIMARY, SECONDARY AND TERTIARY FUNCTIONS OF CEMETERIES

*Tamara Ingels, Independent consultant, Belgium*

We cannot overlook the primary function of our cemeteries, giving our dead their final resting place. However, the past few years, a lot of contemporary secondary and tertiary functions and uses have been developed in cemeteries in many European cities and municipalities. Local residents have discovered the secondary uses of cemeteries as places to find peace and quiet within their living environments, tourists and educational groups have discovered historic cemeteries as places to discover the history of death and dying (tertiary).

Curators and organisers of secondary and tertiary events in cemeteries regularly experience difficulties in combining these relatively new functions with the primary function and use of cemeteries. Often, tensions arise between the different user groups, with a lot of commotion as a result. In this presentation, the author will discuss the difficulties and opportunities linked to thinking towards a model on reconciling primary, secondary and tertiary functions within the very specific and delicate context of the cemetery. This presentation relates to the most recent book of Tamara Ingels, *Memento Mori*.

*De begraafplaats in gesprek (Memento Mori. The cemetery in dialogue, but currently only available in Dutch)*, published by Academic and Scientific Publishers (ASP, Brussels, 2021).



*Tamara Ingels* (PhD, Art History) is the author and editor of several books on tourism, education and care for cemeteries and their unique heritage (e.g. the *Memento Mori* series, published by Academic and Scientific Publishers, Brussels,

2017 and 2021). As an independent consultant (INTRO Cultuur & Media), she also develops (heritage) management plans for small and large cemeteries, municipalities and cities in Belgium. As a cemetery guide, she also works as a mediator between cemeteries and cemetery visitors (all ages, children and adults), tourists and during educational visits. She regularly designs educational tools for the mediation on cemeteries.

<http://www.memento-mori.be>

## MEMENTO MORI: THE IMPORTANCE OF HISTORIC CEMETERIES IN DEATH (AND) EDUCATION

*Mari Plikuhn, PhD, Associate Professor of Sociology and Director of the Gerontology Center, United States*

Historic cemeteries offer unique opportunities to tie tourism to education. A common outing for local school children to learn about the people or events of their community's past, cemeteries also act as a broader draw for scholarly attention from university students. Beyond the expected fields of study – history, archaeology – there is potential for growth in other academic fields, particularly those in sociology, psychology, and health fields. In addition to recognizing the lives of their more famous residents, historic

cemeteries can introduce these scholarly visitors to a wider range of the stories to tell, including wider cultural themes such as the comparisons in grave markers styles or placements between social classes, religions, or racial/ethnic groups. Further, the cemetery itself provides experiential learning in death rituals and symbols, community and individual history, and supplying context for historical events such as wars, plagues, and maternal and infant mortality. Finally, cemeteries prepare students to appreciate the reality of mortality and the significance of cultural death rituals in the mourning process. Building from a decade of experience teaching comparative death courses in the United States and the United Kingdom to American university students in a variety of academic disciplines, this presentation discusses the range of academic programming potential that historic cemeteries can develop to draw a broader assortment of scholarly visitors.



*Mari Plikuhn* PhD is an Associate Professor of Sociology and Director of the Gerontology Center in the Department of Psychology and Behavioral Sciences at the University of Evansville in Indiana, United States.

She teaches comparative thanatology in the US and UK, with an emphasis on how society shapes attitudes and behaviours toward dying, death, and bereavement and the cultural traditions, rituals, and practices surrounding death.

## DEVELOPING THE UNIQUE STORY OF YOUR CEMETERY 1

Chair: Ian Dungavell

### DEVELOPMENT OF THE CEMETERY TOURISM AND HISTORY OF THE 366 GRAVES CEMETERY IN NAPLES

*Domenico Bruno, Arciconfraternita S. Maria del  
Popolo agli Incurabili, Italy*

The paper develops three themes. Firstly, the cemetery seen as a place of collective memory and history, not only the hygienic/sanitary functions and socio-religious importance. Secondly, a new trend: cemetery tourism and its future development, including tools for visitors. Is there a possible role for ASCE in encouraging the issuance of UE regulations for the protection, financing and enhancement of historical/monumental cemeteries? Thirdly, the unique history of 366 Graves Cemetery in Naples, Italy.



*Domenico Bruno is head of the Legal and Insurance Affairs of the Archconfraternities commissioned by the Curia of Naples. Before this job he was Head of General Affairs in Ansaldo SPA providing legal support and advice for over 30 years.*

### CEMETERIES ARE FULL OF LIFE... IN VIENNA

*Renate Niklas, General Manager Friedhöfe Wien  
GmbH, Steering Committee Member of ASCE*

Vienna is a wonderful city with about two million inhabitants and 55 cemeteries. Friedhöfe Wien GmbH manages 46 of these cemeteries and hold enough space for about 8 million inhabitants! In addition, the importance of the cemeteries changes. So, the main questions are: How can we attract our offer? How do we get more life, but also the dead, into our cemeteries? How can we create a new value and contemporary importance to stay as company alive? Regional, national and international cemetourism is one of the success factors.



*Renate Niklas has been managing Friedhöfe Wien GmbH since 2017. Over the past twenty years, she has primarily used her competence in organizational development in various management positions and industries.*

*She was management consultant for public institutions, organizational developer in the energy sector and head of human resources in the transport sector. 'Maintaining what works well and breaking new ground, even if they are sometimes difficult to tread', is her principle.  
<http://www.friedhoefewien.at>*

## ADVENTURES OF THE SPIRIT AND BEYOND – EVOLVING OF THE NEW CEMETERY IN BELGRADE AS AN OPEN AIR MUSEUM

*Marina Račić, Public Utility Company "Funeral Services", Belgrade, Serbia. Presented in honour of the late Dragan Baltovski*

As one of the oldest cemeteries in Belgrade, established in 1886, where numerous individuals who shaped national history and culture were laid to rest, harbouring 1500 sculptural works by prominent local and international artists, this cemetery was declared cultural property of great importance in 1983, whereas its significance was recognized as early as in 1979, anticipating transformation of the entire cemetery to an Open Air Museum until 1986.

However, the foreseen closure of the cemetery was not feasible until this day, so the presentation of its artistic and historical values to the public had to be adjusted to the existing conditions. In spite of initial resistance due to local cultural environment, the unique story of the New Cemetery in Belgrade started to take shape in 2013, when the cemetery took part in its first extraordinarily successful European Museum Night with the guided tour entitled New Cemetery – Open Air Museum. This was followed by a number of cultural events and guided walks.

Based on this initial success, during late 2016 the program of guided tours was further developed by introducing thematic guided tours, some of which had become real brands, like Outstanding Love Stories of Great Serbian Men and Women, which in turn inspired a walking tour through Belgrade with the similar subject. Introducing the general public to the values of the New Cemetery sparked the interest of the educators, resulting in developing of specialized guided tours for elementary and high school students according to their age and curriculum.



*Marina Račić* graduated from the University of Belgrade, Faculty of Philology in 1989. She acquired the degree of scientific and technical translator for English language during the same year. She began her professional career at World Health Organization Belgrade Area Office, followed by International Orthodox Christian Charities (IOCC), and various World Bank Projects in administrative, managerial and interpreting capacities. She is the author of numerous translations published in literary and scientific publications, including WB Projects related documentation. She started working with PUC „Funeral Services“ Belgrade in 2012, and was appointed Head of Information Center in 2020.

<https://beogradskagroblja.com>

## DEVELOPING THE UNIQUE STORY OF YOUR CEMETERY 2

Chair: Ioanna Paraskevopoulou

### POSSIBLE WORLDS: BROOKWOOD CEMETERY AND THE INTERPRETATION OF MEMORIAL LANDSCAPES

*Dr Paul Tourle, Senior Consultant, Barker Langham, United Kingdom*

What futures are possible for our historic cemeteries? Whose futures might be shaped by the pasts they represent, or by the plans we make for them? What new tales can be told of sites and monuments that, by their nature, already exist to tell highly particular stories?

Barker Langham is one of the world's leading cultural consultancies, with a team richly experienced in working to understand, shape and share spaces of memory and remembrance. In this talk, Paul will describe an approach to interpreting memorial landscapes that draws on his experience of supporting the creation of a new masterplan for Brookwood Cemetery.

Grounded in a discussion of the nuts and bolts of Barker Langham's work at Brookwood (as well as a few other relevant sites), the talk will be framed ultimately around three big, and closely connected ideas: plurality, difference, and the future.

Any landscape can lend itself to a plurality of different readings and listenings, and be walked a thousand different ways. The act of interpretation, which guides the reading eye, the listening ear, the footstep, centres on the articulation of difference; privileging one story over another, distinguishing wastelands from wonderlands. In turn, that act of differentiation opens doors onto some futures, and closes them on others. So interpretation - including the interpretation of memorial landscapes - is about possibility, and the creation of possible worlds.

*Paul Tourle* is a curator, researcher and interpreter for Barker Langham. From 2018-19 he worked on the development of a new masterplan to guide the future development of Brookwood Cemetery. His approach to working with museums, historic sites and

heritage institutions is shaped by a critical interest in everyday life and the possibility of its transformation. In 2020 he completed a PhD at University College London, where his research explored different logics of participation, inclusion, and social justice at play in the cultural sector.

<http://www.barkerlangham.co.uk>

### DOCUMENTARY FILM ART ON CEMETERIES – BEST PRACTICE

*Valérie Madoka Naito*

Short films can be inspiring – even on cemeteries.

And yet there are not too many films about cemeteries. Why is that? For documentary artist Valérie Madoka Naito, cemeteries are part of life, a memory that comes especially from walks with her grandmother. Since then, she has been exploring memory culture and cemeteries in particular through film. By presenting three of her own film projects in Germany from 2011 to 2021, the lecture is intended to offer an introduction to the complex topic of 'film in the cemetery' and provide inspiration for what is possible.

The film essay *Death Does Not Die* is about a cemetery of honour on the German-French border. This was founded in 1947 during the French occupation and reburied in 1978. For the approximately 200 war graves, the new facility was created in a forest clearing. In addition to the film-artistic and organizational approaches, the funding practice of this film will also be presented.

The seminar *Crossmedia - Memory Work: a Film Project* took place at the Technical University of Dresden in 2016. Seven architecture students created films about the recently closed St. Pauli Cemetery in Dresden. This explains how a first topic can be approached with young people with ease and joy.

A very recent insight is given into the

conception of the trilogy *Nordfriedhof* about contemporary art in a cemetery chapel. Barbara Lorenz-Höfer, Gerhard Rossmann and Susan Donath deal with death, memory culture and cemeteries in their artistic work.

A stream of questions arises: How do I, as a cemetery administrator, deal with the subject of film in my cemetery? What kind of people are they who want to work artistically in a cemetery?



*Valérie Madoka Naito*, Documentary Film Artist and Strawbale Architect & Project manager based in Dresden, Germany. Married, three adult children. In 2019, Naito focuses to working with strawbale construction in architecture and consultancy.

Her films are about remembrance culture and mainly take place on European cemeteries.

## UNDERSTANDING AND PROMOTING ADALIZADE HISTORIC CEMETERY

*Mahmut Okcesiz*, Ottoman Gravestones Expert, Turkey

Historical cemeteries are the cultural heritage treasures of cities. Firstly; since Adalizade cemetery is the cultural memory of Kuşadası, we examined and recorded the stories of the people in the cemetery, the literary texts on the tombstones, the messages given by the symbols engraved and the cemetery. In a sense, we have prepared a detailed and understandable inventory.

Secondly, we realized that the people of Kuşadası meet the longings of their lost relatives. They get away from the hustle and bustle of the world for a short time, remember death and rein in their ambitions by visiting the Adalizade cemetery. When they read the short biographies of the celebrities on the grave, we realized that they were proud of them. In short, we became

aware that Adalizade is the station for Kuşadası people to relieve their troubles, relax, rest and recharge their life energy.

Thirdly, a historical cemetery has a wide visitor potential containing very different tombstones. Every segment of society finds and examines something of their own there. For instance, architects and study stone art and architectural movements. Painters draw depictions on stones. The epigraph decodes the messages given by the symbols engraved. And historians analyse events in the past. Besides, historical cemeteries have become botanical parks, breathing stations and rehabilitation centres due to the vegetation they contain.

The following steps should be taken to share the cultural values of the cemeteries with the community: old gravestones should be cleaned and classified, publicity prepared, cemetery stories written. In addition to these, expert tombstone guides should be trained to introduce the cemetery to local and foreign guests. The primary purpose of cemeteries is to be burial places. Without forgetting this, special methods and new techniques should be used to promote them.



*Mahmut Okcesiz* was born in Kayseri and moved to Kuşadası in 1985. He was a teacher of history before retiring in 2008, and then working as a tour guide. He founded Kuşadası Cultural & Historical Heritage Preservation Society in 2011

and began studying Ottoman Gravestones in Kuşadası. They are trying to establish an Ottoman era gravestone museum called Adalizade Tombstone Open Air Museum in Kuşadası city centre. They have more than five hundred endangered tombstones. They are almost halfway through their project and are planning to finish it by the end of 2021. <http://www.kusadasikulturelmiras.com>

**FRIDAY 12 NOVEMBER 2021**

**SESSION 1: 9:00 UTC | 10:00 UTC+1 | 11:00 UTC+2**

## **CEMETERY MUSEUMS: COMPLEMENTING THE OUTDOOR EXPERIENCE**

Chair: Ian Dungavell

### **A NIGHT AT THE CEMETERY WHEN BELLU TURNS INTO A MUSEUM**

*Andreea Pop, Architect, National Institute of  
Heritage, Romania*

For years, the most visited museum in Romania during the European Night of Museums was not a museum. It is Bellu Cemetery - Șerban Vodă Cemetery by its official name - from Bucharest. It is the only moment when this place is flooded with curiosity, joy, smiles, stories, music in large quantities and dedicated both to the living and the dead. All the other nights and days belong to silence, pain and tears.

In the first year the visitors' preferences for seeing a cemetery took many people by surprise, even the organisers who were not used to or prepared for such activities. Soon after that, to many others it became clear that this kind of moment is the best opportunity to change the perception about cemeteries. The cultural potential of funerary heritage is huge and may take part in all events and to the educational process as well.

The presentation tries to illustrate the main ideas and the difficulties that may appear during organising an event like this into a cemetery. Yes, it is a museum, an open air museum, but with certain characteristics. For instance, you don't have the freedom of arranging the objects to present, they are fixed in certain positions. These positions may turn into a too long tour by foot for most of the visitors. You don't have too much control over the perspective of the monument. Specific situations and some solving ideas for them are the subject of this paper,



from collaborating with the organizers point of view.

*Andreea Pop is an architect at the National Institute of Heritage in Romania. She graduated from Ion Mincu Institute of Architecture in 2001. Her main interest in*

History of Architecture, related with preservation and restoration of heritage, led to conceiving the thesis *Christian Funerary Architecture in the Extra-Carpathian Romanian Space, from the Organic Regulations to World War II*, obtaining a doctoral degree in Architecture in 2013.

Frequently the topics she proposed to different conferences, research projects and workshops she was involved in reached the subject of funerary heritage: cemeteries and funeral legislation, military mausoleums, the most important architects' funerary works, burial places for the elite of Romanian society in the 19th century.

Member of ASCE and Scientific Representative for the association since 2016 she is involved in many activities for better knowledge and promoting funerary heritage.

### **EVERY VISITOR NEEDS A GOOD GUIDEBOOK**

*Malcolm Crampton, Director, Jigsaw Design &  
Publishing, United Kingdom*

A good guidebook should be as individual as its subject, uniquely reflecting the place and tailored to enhance the visit. Engaging with the visitor and leading to further discoveries, a good guidebook should not only enrich your visitors' experience, but can dramatically increase your revenue, encourage additional visits and enhance your image.

Malcolm will discuss how at Jigsaw our experienced designers develop innovative tailored designs to create a lasting memento, all on a variety of budgets; whilst sensitively striking the right balance. What are the golden rules? How do you ensure your guidebook is a success?



With over 25 years experience in design & publishing visitor guidebooks, *Malcolm Crampton* has produced

successful books on every subject imaginable from art galleries to zoos, national parks to sewage treatment plants; and of course cemeteries. If you've got visitors and a story to tell, then there's a guidebook to enhance their visit.

<http://www.jigsaw-publishing.co.uk>

### MUSEUMS IN OHLSDORF CEMETERY IN HAMBURG

*Dr Barbara Leisner, Ohlsdorf Cemetery, Hamburg, Germany*

Ohlsdorf cemetery in Hamburg is the biggest park cemetery in Europe. In the cemetery there are different open air museums with historical tombs. Also 1994 a small museum was established by the Institution 'Hamburg Cemeteries', kept open by the Friends of Ohlsdorf Cemetery. In this historical building (with an area of 60 m<sup>2</sup>) the diversity of Hamburg's cemetery and burial culture is shown with a focus on the Ohlsdorf cemetery. Topics include the history of the cemetery, tomb culture and the graves of well-known personalities, as well as the development of cremation in Hamburg. Special exhibitions with changing themes on cemetery and mourning culture take place at irregular intervals.

At the same time, the association of friends has its office, archive and library in the building.

Outside is an open air museum located, which show how tombstones in Ohlsdorf changed from 1800 to 1950. The museum thus serves both as a meeting point for the members of the cemetery support group and as an information point for visitors who want to learn more about history and culture. Free brochures, pamphlets and books from the association of Friends – including their quarterly magazine – and postcards can be purchased; the archive and the library can be used.

The talk will show how the museum looks and works.



*Dr Barbara Leisner* studied history of art, European ethnology and archaeology and wrote her dissertation about tapestries of the Middle Ages, and trained in the Arts and Crafts Museum in Hamburg.

From 1981-89 she worked

in the Department for Monument Conservation in Hamburg (inventory of the tombs of Ohlsdorf Cemetery). In 1989 she was the founding and first chairwoman of the Friends of Ohlsdorf Cemetery. Since 1990 she has written non-fiction books and biographies, contributed to cemetery journals, and edited cemetery related publications. She is a member of the Advisory Board "Basic Research" of the Working Group Cemetery and Monument in Kassel, Germany. [friedhofsfreunde.blogspot.com](http://friedhofsfreunde.blogspot.com)

## WORKING WITH TOURISM PROMOTION AGENCIES

Chair: Ioanna Paraskevopoulou

### OLD CEMETERY IN RAJACKE PIMNICE – A HIGHLIGHT OF A UNIQUE TRAVEL DESTINATION

*Professor Tijana Borić, Art history lecturer at the Faculty of Arts, University of Niš, Serbia*

The paper deals with the Old Cemetery in Rajačke Pimnice, over the village of Rajac in Eastern Serbia's Negotin region. The area is well-known for the art of wine-making that has been around since ancient times and its atmospheric 19th-century wine-cellar villages, so-called *pimnice*, a unique architectural complex of stone wine cellars. Rajac village has the largest number of preserved cellars located on Beli Breg hill, 2km from the centre of the village.

The specific relationship and importance that the locals give to wine are highlighted by the fact that the local cemetery is located not in the settlement where people live but next to the wine cellar complex and that its intriguing tombstones of unique shapes and ornaments were made of the same material as the cellars. The Old Cemetery in Rajačke Pimnice has about two hundred extraordinarily preserved unique old tombstones dating from the 18th and 19th centuries. They are in a shape of a monolith cross or a tall column-like stone capped with flat stones. Their surfaces are almost completely covered with relief ornaments. Many represent ancient pagan symbols like the swastika and kolovrat, though the most interesting combine Christian and pagan symbols.

Due to its cultural uniqueness, the Old Cemetery in Rajačke Pimnice was declared cultural heritage in 1980. Along with wine tourism, Rajac is becoming more popular, attracting many tourists and visitors. The paper discusses ways of promoting and incorporating cemetery tourism as a priceless experience for any traveller willing to look outside of the box.

*Tijana Borić* obtained her PhD from the Department of Art History at the Faculty of Philosophy, University of Belgrade. From 2005



– 2009, she was Chief Art Curator and Head of Art Department of the Royal Palaces in Serbia. Since 2014, she has been appointed a lecturer at the Department of the Applied Arts at the Faculty of Arts, University of Niš. Her research focuses

on exploring the ideas and phenomena of princely courts of Europe, courtly code of virtues, ceremonial space, court art, memorial spaces, funerary heritage, and culture of remembrance.

### CULTURAL PROGRAMMING IN CEMETERIES – THE EXAMPLE OF PRINTEMPS DES CIMETIÈRES

*Aude Thevenon, Patrimoine Aurhalpin, France*

Cemeteries are rich in exceptional heritage that must be preserved and amazing stories that must be told. It is from this observation that the *Printemps des cimetières* was born, an event that takes place every year in May, in France. Based on the same principle as the European Heritage Days, Patrimoine Aurhalpin decided to create an event dedicated exclusively to funerary heritage to raise public awareness about the preservation of this heritage. Thus, since 2016, we invite cultural institutions (associations, towns, museums, professional guides or craftsmen) to offer events on this subject, in cemeteries. Guided tours, exhibitions, musical walks, readings, treasure hunts, etc. are all kind of ways of introducing the public to funeral symbolism, buried figures, architecture and artistic movements or fauna and flora. The aim is to "make the graves talk".

The cemeteries represented range from small rural cemeteries to large, internationally renowned cemeteries, such as the Père-Lachaise cemetery in Paris. All cemeteries have an interesting story to tell. Each year, we try to show that cemeteries have historical and artistic

importance, based on a specific theme. We will be able to give specific examples and ideas for events to be held in cemeteries.



*Aude Thevenon* has a university degree in archaeology and has been interested in heritage since she was very young. It was when she joined the Patrimoine Aurhalpin team in 2017, first as an intern and then as an employee, that she

discovered funerary heritage and the actions carried out by the association around this theme. Today she is in charge of their Funerary Heritage Commission, which was set up in 2006, and the organisation of the *Printemps des cimetières* (Cemeteries' Spring) at national level. She has taken an online course on funeral law in France to complete her knowledge.

<https://printempsdescimetieres.org/>

## CEMETERY TOURISM VS FUNERARY HERITAGE TOURISM? ACHIEVING A BALANCE

*Julie Rugg, Senior Research Fellow, University of York, United Kingdom*

Cemetery tourism has expanded rapidly as a mode of cultural consumption, and crafting a cemetery offer is a major exercise absorbing much of the attention of ASCE members. Cemetery tourism often focusses on the production of interpretative material that tells stories of notable individuals or striking monuments, and seeks to increase visitor footfall by arranging tours and events. This activity does not always acknowledge the substantial cultural value of the cemetery as funeral heritage. The relationship between cemetery tourism and funerary heritage is not necessarily an easy one, and this paper will discuss some of the challenges that need to be resolved in order to achieve a balance between the two.



*Dr Julie Rugg* is a Senior Research Fellow at the University of York, UK. For the last thirty years, she has published extensively on various aspects of cemeteries in the UK and beyond.

<https://www.york.ac.uk/spsw/research/cemetery-research-group>

## RECONCILING TOURISM WITH BURIAL ACTIVITIES

Chair: John Moffat

### JEWISH CEMETERIES AND TOURISM: INTEGRATING VISITOR EXPERIENCE WHILE RESPECTING THE SANCTITY OF THE PLACE

*Ruth Ellen Gruber, Coordinator, Jewish Heritage Europe*

Jewish cemeteries range from sprawling urban expanses with scores of thousands of burials to tiny eroded graveyards abandoned and lost amid rampant woodland. An estimated 20,000 Jewish cemeteries existed in Europe before World War II. Only around half of them are believed to survive today. Opening cemeteries and other heritage sites to tourists and other visitors is a key way of putting them on the cultural (and physical) map, keeping them in the public eye, and in some cases earning income. But what kind of tourism? Encouraging tourism and other visits involves management, promotion, logistics, and continuing conservation strategies: Potential visitors need to know about the site – but they need to be able to see it. Moreover, Jewish cemetery tourism cannot be divorced from Jewish heritage tourism as a whole. Nor, importantly, can it ignore the sacred role of Jewish cemeteries in Jewish religious tradition. This talk will explore some of the ways that Jewish cemeteries can be integrated into tourism while respecting the sanctity of the place, setting out background and elaborating on several specific examples.



*Ruth Ellen Gruber* has worked on Jewish heritage issues for more than three decades and runs the web site [www.jewish-heritage-europe.eu](http://www.jewish-heritage-europe.eu). (She also studies the European fascination with the American Wild West.) Her books include *Jewish Heritage*

*Travel: A Guide to Eastern Europe* and *Virtually Jewish: Reinventing Jewish Culture in Europe*. The recipient of a Guggenheim Fellowship, Poland's

Knight's Cross of the Order of Merit, and other awards and honours, she was the Distinguished Visiting Chair in Jewish Studies at the College of Charleston, SC, in 2015.  
[www.jewish-heritage-europe.eu](http://www.jewish-heritage-europe.eu)

### THE CHALLENGE OF PROMOTING CEMETOURISM IN A HISTORIC CEMETERY STILL IN USE

*Georgia Antonopolou PhD and Katerina Tsatoucha MA, Department of Cultural Heritage in the Municipality of Athens, Greece*

The paper focuses on the First municipal cemetery of Athens as an incomplete so far example of cemetourism, although it is constantly underlined as the most significant outdoor sculpture gallery in Greece. This is partly because the Greek public is not very familiar with the idea of death and can hardly participate in other activities in the cemetery, apart from burial, mourning or visiting the tomb of a beloved person. This perception is one side of the coin, and it is true to some extent. But how can be explained the fact that no fundamental initiative succeeded, not even the informational signage of the space? And if that is the clue, how and what can we do to change it?

Recent studies on the structures and functions of the cemetery (the other side of the coin) reveal the parameters that inhibit its culturalization, even though it has been attempted since the 19th century. Among other reasons, its continued use to the present, in the name of the need for burial sites, its dominant treatment as "municipal income" and its outdated introverted administrative structure are crucial. They led to a partial loss of its cultural wealth and, in fact, without being immediately apparent. Thus, a twisted administrative model has been formed, in which economy and culture are in confusion, division of even conflict.

The paper therefore attempts to answer how the above can be balanced to make visible and

functional the dynamic parameters that not only can form the First cemetery of Athens to a cultural tourist destination, but also ensure its sustainability. It also lists small but encouraging examples of extroverted actions, collaborations, experiences, as well as suggestions for upgrading the experience of visitors to the First municipal cemetery of Athens. Finally, it aspires to contribute to the wider dialogue on similar concerns facing other Greek or European significant cemeteries.



*Dr Georgia Antonopoulou is an art historian and Head Manager of the Department of Cultural Heritage in the Municipality of Athens, Greece. She studied history and archaeology at the University of Athens. Her postgraduate studies at the*

Technical University of Athens concerned the maintenance and restoration of historic buildings and complexes, while her doctoral dissertation was in the field of art history.

Her research interests as well as her work experience are focused on the documentation, maintenance and promotion of outdoor sculptures, funerary monuments, historical archives. She is strongly keen on researching structures and practices related to the Athens municipal cultural heritage, aiming to re-evaluate and optimize them.



*Katerina Tsatoucha is an archaeologist who was born in Athens. She holds a bachelor's degree in Archaeology and History of Art of School of Philosophy and also a degree in Political Science and Public Administration of School of*

Law (National University of Athens). In 2013, she received her postgraduate degree from Hellenic

Open University where she studied issues of Management of cultural sites.

Since 1994, she has been working as archaeologist in the section of sculptures and monuments of City of Athens, dealing with the maintenance, conservation and registration of modern monuments in public spaces and cemeteries. Her main areas of research interest focus on the monuments of the First Cemetery of Athens.

## RECONCILING TOURISM WITH BURIAL ACTIVITIES?

*Miquel Trepal Celis, Director, Cemeteries of Barcelona, Spain*

The opportunity to enhance the value of cemeteries has led to a growing demand for cultural events to be programmed in our cemeteries. To encourage this cultural development, many resources have been devoted to showing this little-known side of the cemeteries. Currently, Barcelona's cemeteries are in use and it is necessary to have well-developed protocols to promote the coexistence between the core business of the cemetery and the increase in the aforementioned cultural activities and thus be able to accommodate all requests ranging from concerts, series produced by Netflix, tributes, film screenings, among others.



*Miquel Trepal has been General Manager of Cementiris de Barcelona since 2019, the company that manages the nine cemeteries in the city of Barcelona, as well as the crematorium. He was also recently appointed president of the association*

AFCM (Association of Funeral Homes and Cemeteries of Spain). He has also been a member of the Steering Committee of the Association of Significant Cemeteries in Europe (ASCE) since 2019. [www.cbsa.cat](http://www.cbsa.cat)

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