JANUS MØLLER JENSEN
The history of Nyborg is not well-known either in Denmark or in any international context. This is rather surprising. The historic city centre — with the only remaining castle from the time of the Valdemarian kings (1150–1250) at the one end and the great Church of Our Lady at the other, surrounded by moats and fortifications from the decades around 1400 and later enlarged and fortified in its entirety — is one of the most important monuments of cultural heritage from the mid-
dle ages in Denmark. The Danish parliament met at Nyborg Castle for almost two centuries from the thirteenth to the early fifteenth, and here the first constitution of the realm was signed in 1282. The church was founded to commemorate the military victory that made it possible to unite the three Nordic kingdoms — Denmark, Norway and Sweden — in the Union of Kalmar during the reign of Queen Margrethe I (1376–1412). Nyborg became what can be termed the first capital of the realm in the first half of the sixteenth century, when the king made eastern Funen his power-base — even placing the royal mausoleum in the episcopal city of Odense. Nyborg was important not only because of the monuments and the institutions attached to them but also due to its geographical and strategic position in the realm, controlling the important trade routes via land and sea through the kingdom. But this fascinating history has in many respects been forgotten.¹

Today the remains of the castle are hiding away behind the still-preserved parts of the great fortress that recalls Nyborg’s history as one of the main fortresses (Fredericia at Lillebælt; Nyborg at Storebælt; Copenhagen at Øresund) controlling the passage ways through the country and hence forming the backbone in the defence of the realm from the seventeenth century until the main line of defence was placed around Copenhagen in the nineteenth century. Most of the once great four-walled castle complex has been torn down and is only marked by some insignificant hedges that do their best to illudate past greatness. Only the *pallatium* and the lower parts of the central tower have been preserved. The obvious connection between the castle and the city, which formed one coherent and planned royal residence, is no longer immediately apparent. But it is there. Østfyns Museums — together with Nyborg Municipality, the Agency for Palaces and Cultural Properties (the owner of the building) and with the support of the Danish Agency for Culture — aim to bring the history to light and make the historic monument visible again in an effort to make it a candidate for a UNESCO World Heritage site.²

¹ The main outline of Nyborg’s history found in this article has been presented in Danish in Janus Møller Jensen, “Kongeborg, danehof og residensstad”, in *Nyborg Slot — Kongeborg, fæstning og museum*, ed. Kurt Risskov Sørensen (Nyborg, 2011), pp. 11–39. References to the older literature in Danish concerning Nyborg’s general history can be found there.² Cf. the official website of the project, called “Nyborg — Heart of the Danish Realm” at www.danmarksrigeshjerte.dk.
This article provides an impression of how to make history matter in Nyborg under three major headings. First it introduces Nyborg’s history and the results of the current historical and archaeological research-programme. It then describes how this history is being made part of the political ambitions and events in Nyborg, forming a new identity for the city and its surroundings. Finally, it discusses how this is used to provide a new brand for the entire region to attract tourists, market existing products and develop new products. All three categories are, of course, closely interrelated, but they are treated separately here for reasons of clarity. The concluding section describes how history, research and culture can be used to shape identities and create economic growth, not just locally but with prospects and possibilities that can be exploited in a Baltic context.

**HISTORY AND MONUMENT**

Nyborg Castle (Nyborg means “new castle”) is mentioned for the first time in 1193, when the king, Knud VI (1182–1202) issued a charter at the castle, which was by then clearly in his possession. It remained a royal castle for the rest of the Middle Ages. The charter confirmed the privileges of the St Knud Monastery in Odense. They had been
Figure 3.
The location of Nyborg and the two other castles (Sprogø and Tårnborg) controlling the Great Belt (Storebælt). Niels Høirup.

Joonis 3.
Suur Belti väina kontrollivad Nyborg ja kaks teist linnust (Sprogø and Tårnborg). Niels Høirup.

Рисунок 4.
Расположение Нюборга и двух других замков (Спрого и Тарнборг), контролирующих пролив Сторебелт. Нильс Хёйруп.

Figure 4.
Map of the oldest known parts of Nyborg. Niels Høirup.

Joonis 4.

Рисунок 4.
Карта старейших известных частей Нюборга. Нильс Хёйруп.
granted by his father, King Valdemar the Great (1157–1181) in 1180 and already confirmed once by Knud after his accession in 1183 at the royal house in the small village of Hjulby only a few kilometres from Nyborg.¹ Nyborg was, however, most likely founded between 1170 and 1175 by Valdemar’s nephew (and hence Knud VI’s cousin; Figure 2) Knud Prislavsen, according to the late sixteenth and early seventeenth century Danish historians and antiquarians Cornelius Hamsfort (the Younger) and Arild Huitfeldt, who both had access to now lost sources. ⁴ According to the Danish chronicler Saxo Grammaticus writing in the first decade of the thirteenth century, Knud Prislavsen founded a fortified city (“urbs”) that was passed when sailing south of Funen.⁵ This is not exactly a precise description of the location of Nyborg, but many historians have nevertheless identified this place with Nyborg.⁶ Castles and fortifications began to be built on a larger scale in Denmark in the twelfth century, when we also learn that castles and siege technology were introduced in warfare alongside heavily armoured cavalry. The many smaller fortified places spread out across the country were built by local magnates whereas the larger castles, constructed in brick, were built by the king, his closest relatives and the greatest landowners of the realm. Some were taken over by the king, but, all in all, the construction of stone castles and large fortifications should be viewed as part of the general strengthening of royal power in the second half of the twelfth century, when Valdemar the Great became king of the entire realm after decades of internal power struggles among the royal family.⁷

---

⁵ Saxo Grammaticus, Gesta Danorum, ed. Karsten Friis-Jensen, trans. Peter Zeeberg, 2 vols (Copenhagen, 2005), 14.44.1, vol. 2, pp. 410–411. According to Saxo’s chronology this was in the 1170s when Knud also appeared in the charter material, cf. Diplomatarium Danicum, series 1, vol. 3, no. 55 for the first mention of him.
⁶ Cf. the discussion in J. M. Jensen 2011.
⁷ For a modern treatment of Danish military history in the Middle Ages, cf. Kurt Villads Jensen’s contribution in volume one of Danmarks Krigshistorie, 700–2008, ed. Ole L. Frantzen and Knud J. V. Jespersen, 2 vols (Copenhagen, 2008). It is not conceivable that these aspects were unknown to Danish warriors, but the medieval sources say that they were introduced during the reign of King Erik Emune in the 1130s, cf. the contributions Janus Møller Jensen, “Fra korsfarer til skurk — Saxo, Erik Emune og korstogene” and Thomas K. Heebel-Holm, “Saxo og 1100-talets danske krigskunst — Ridder, armbrøster og tyskere”, both in Saxo og hans samtid, ed. Per Andersen and Thomas K. Heebel-Holm (Århus, 2012), pp. 133–154 and 113–132 respectively.
Establishing castles served three purposes. It secured Valdemar’s position internally against other pretenders to the crown. The castles helped fortify the coasts and served as bases for more permanent military control of the Danish waters which were being attacked and raided by Wendish tribes (a collective term for the mainly Slavic speaking peoples of the southern shores of the Baltic). And they served as starting points for Danish expansion in the Baltic, where the Danish empire stretching from Denmark to Estonia was created by the early thirteenth century through a series of crusades by Valdemar and his two sons and successors Knud VI and Valdemar II the Victorious (1202–1241).

Nyborg controlled the main route through the country, as it was — and is — the only natural harbour on the east coast of Funen for passing across the Great Belt (Storebaelt; Figure 3). Together with a stronghold placed on a small island in the middle of Storebælt and a castle near Korsør on the Sjælland (or Zealand) side called Tårnborg, it controlled the traffic through the belt as well. Knud Prislavs was one of the close relatives of the king. His mother, Catherine, was the sister of Valdemar the Great and his father was a Christian Wendish prince named Prislav of Lolland who owned land on Lolland and the island of Als in the border regions of Denmark towards the Wends and the Baltic. Apparently he played a role in the Danish crusades that resulted in the conquest of Rygen and the destruction of the heathen temple on Arkona in 1168 — but did not feel satisfactorily rewarded, as some strife between him and Valdemar is mentioned by Saxo Grammaticus. Apparently a settlement was reached when Knud became king, as the two cousins named Knud both made donations to their common, saintly great-grandfather also named Knud (the Holy; †1086) in Odense in 1183.

It is not known when Knud Prislavs died, but he was still believed to be alive in 1188 by the abbot of the French monastery St. Genevieve where Knud Prislavs’s brother Valdemar had become a monk. He must have died before 1193 when the king took over the castle. There is the slight but distinct possibility that he died during the siege of Acre on the third crusade, as the “nepos” — nephew, cousin or simply close relative — of the Danish king who led a strong fleet to take part in the

---

8 John H. Lind, Carsten Selch Jensen, Kurt Villads Jensen and Ane L. Bysted, Dønsk sejr og mission i Østersøen, 2nd ed. (Copenhagen, 2006). This has been translated into both English and Estonian.

9 Cf. the references in nn. 3–4 above.
siege according to the anonymous Templar who wrote the *Itinerarium Peregrinorum* that described the third crusade. The crusade was announced by a papal legate at the Christmas court held by the Danish king at Odense on Funen in 1187 and afterwards it was preached at all legal assemblies and in all churches throughout the realm. Several fleets left Denmark to take part in the crusade during the next couple of years. Although this cannot be stated with certainty, it is at least a good story that is not contradicted by any of the sources. Furthermore, it would explain how and why the king came to be in possession of the castle and was able to sign the charter there in 1193.\(^\text{10}\) Nyborg remained a royal castle for the rest of the Middle Ages.

It is not known what the first castle looked like. But by the early thirteenth century, a brick wall was built enclosing the castle bailey area. No later than the middle of the thirteenth century, a pallatium was erected on the place where the palacebuilding still stands. Archaeological investigations undertaken in recent years have documented that a similar building was built on the north wing of the castle and that it formed part of a single structure from the outset. Exactly when it was built cannot be stated with certainty.\(^\text{11}\) But it soon became a place of central importance for the king and the realm.

### THE MEETING PLACE OF THE DANISH PARLIAMENT

From the middle of the thirteenth century the Danish *parlamentum* — the Danehof — would meet in the main hall at Nyborg castle to discuss the most important matters of state and to make rulings and decisions that affected the entire realm. The Danish word for the meeting was *hof*, and from the 14th century we encounter the word “Danehof”. The meeting of the Danehof was an expression of the ideal that all estates had the right to play a part in the governance of the realm, and that no group could be omitted. Developments in Denmark followed the general European trend, where in England and France, for example, parliaments were summoned in which nobles represented the people. The Danish parlamentum was usually held


\(^{11}\) The dating of the pallatium is based on architectural features; see *Bygningsarkæologiske Studier* 2006/2008 (2010). This brings together the knowledge up to 2008. It needs to be complemented with the latest archaeological results from the last three years of excavations at Nyborg Castle, not yet published, which is reflected in the brief status provided here.
during Lent but was moved to the Sunday after Whitsun in 1284 when it was further stipulated that it should always be held at Nyborg.  

“With law shall lands be built,” we read in the preface to Jyske Lov (Jutland Law), approved in 1241 by the Danish king Valdemar II the Victorious and his privy council. In all likelihood this was conceived as a law that would cover the entire country, even if it never achieved that, but in any event it was the most important of the Danish provincial laws. In general terms, it gives expression to the perceptions of law and justice that were in currency in Denmark in the mid 13th century. Elsewhere the text tells us: “The law that the king decrees...
and the land approves cannot by him be altered or rescinded without the will of the land; or he will be clearly acting against God.”\(^\text{13}\)

On 29 July 1282 these thoughts were committed to paper at Nyborg castle in the coronation charter which affirmed the power relations existing between the king, Erik V the Klipping (1259–1286) and the country’s nobles, who represented the people. The king guaranteed a series of fundamental rights, such as the right not to be judged without a basis in law and not to be governed indiscriminately. This charter was the result of a series of specific power struggles between the king and the nobles. This means that certain elements in the charter are firmly rooted in that period even though they are built on the same understanding of the rule of law as the Jutland Law, namely as something issuing from a pact between the ruler and his people and resting upon objective and sovereign justice — in the Middle Ages, God. In practice such rights were, it is true, for the most part reserved for an elite, but in principle they applied to the entire population. As such, they are fundamental for the later development of Danish democracy.

This charter (Figure 6) — or “constitution” — was Denmark’s answer to the English Magna Carta of 1215, in which the English king also vowed to abide by a set of basic principles in the exercise of power. At the same time the foundation was laid for the English parliament, which was able to meet at any juncture and veto the king’s decisions, for example by confiscating his possessions.\(^\text{14}\) Whatever their outcome may have been in real terms, these attempts represent an absolutely fundamental step in the development of European democracy and of the parliamentary system.

The Danehof was not longer convened after 1413. This is probably because it was no longer necessary. The nobility had acquired more permanent influence through the Royal Council, and the king had greater control of the aristocracy through his influence on the composition of that council. Instead, so-called Herredage or Lord’s Days were introduced, which in principle performed the same function as the Danehof. Once a year, anyone could come and present their case in the presence of the king and matters of the realm could be debated in public.\(^\text{15}\)

---


15 Cf. the works cited in n. 12 above.
Figure 6.

Joonis 6.

Рисунок 6.
Грамота коронации 1282 г. Авия Рипенсис, Государственный архив Дании, Копенгаген. Фото Николай Годвин.
THE KALMAR UNION

In 1377, Queen Margrethe I (1376–1412) rode into Nyborg at the head of a large procession consisting of her son Oluf, 7 bishops, 40 nobles and 85 squires, all probably with large followings, to celebrate Danehof. The election of Oluf as successor to Valdemar IV Atterdag (1340–1375), who had recently died, was confirmed. Margrethe was Valdemar’s eldest daughter, as the male line of the royal family who had ruled Denmark for almost three centuries had ended with Valdemar. She was married to the Norwegian king Håkon VI (1355–1380), and when he died she functioned as regent for her son in both countries. In 1389 she militarily defeated her grand-nephew, Albrecht of Mecklenburg, who had been deposed as king of Sweden by the Swedish aristocratic council which had simultaneously elected Margrethe as ruler, and took him captive. The victory meant that Margrethe was able to unite the three Nordic kingdoms, Denmark, Sweden, and Norway, with the tributary lands Iceland, Greenland and the Faroe Islands under her rule on behalf of her adoptive son Erik of Pomerania, as Oluf had died suddenly in 1379. It made her the regent of the geographically largest realm in Europe when the Union of Kalmar was created in 1396 in the city of Kalmar. But the decisive step was taken when she rode into Nyborg in 1377.

Apparently Nyborg held a special position for her. Nyborg was deliberately kept out of the peace treaty with the family in Mecklenburg when many of the other important castles on Funen were conceded to them as a pawn in Denmark. This might have been done for specific strategic, political and militarily considerations. But there was probably more to it than that. She began the construction of the Church of Our Lady in Nyborg as a commemoration of the victory over Albrecht. She enlarged the castle and fortified the entire complex with moats and fortifications. A great engineering project led

---

16 Aksel E. Christensen, Kalmarunionen og den nordiske politik 1319–1439 (Copenhagen, 1980); Vivian Etting, Fra fællesskab til blodbad. Kalmarunionen 1397–1520 (Copenhagen, 1998); Vivian Etting, Queen Margrete I (1353–1412) and the Founding of the Nordic Union (Leiden, 2004); Anders Bøgh, Sejren i kvindens hand. Kampen om magten i Norden ca. 1365–89 (Århus, 2003).

17 Bøgh 2003, pp. 115–152.

18 According to an early seventeenth source reporting from Nyborg, probably based on a local tradition or older written evidence, cf. Træk af Nyborg Vor Frue Kirke, 1388–1988, ed. Knud Hornbeck et al. (Nyborg, 1988).
Figure 7.
The Church of Our Lady in Nyborg.
Photo by Nicolai Godvin.

Joonis 7.
Nyborgi Naistekirik. Foto Nicolai Godvin.

Рисунок 7.
Церковь Богоматери в Нюборге. Фото Николай Годвин.
Figure 8.
The seventeenth century fortifications looking at the so-called Queen's Bastion towards the north-west. Photo by Nicolai Godvin.

Joonis 8.
Vaade nn Kuninganna bastionilt kides asuvatele 17. sajandi kindlustustele. Foto Nicolai Godvin.

Рисунок 8.
Вид с так называемого Бастиона Королевы на находящиеся на северо-западе укрепления 17 столетия. Фото Николай Годвин.
the water from the Vindinge Å stream five kilometres from Nyborg into the nearby Hjuly Lake. A canal was dug, connecting the lake to a smaller stream which had its outlet near the castle. There a dam was built, raising the water-level to four metres above sea-level and making it possible to lead the water into the moat around the entire complex. Today, the same system still provides water for the moats around the historic city centre in Nyborg.

It is actually not known where the oldest city was located. It is usually said that it was situated on the coast of mainland Funen in connection with a church known from the written sources and that the castle was built on firm ground just off the coast.\(^{19}\) However, archaeological excavations have indicated that the first moats around the castle were

\(^{19}\) Cf. map. For the older literature, see J. M. Jensen 2011.
dry and there appear to be traces of an older city beneath the complex founded by Margrethe on the area between the castle and the church. Without the water-filled moats, the whole area might have been much dryer than has formerly been believed. It will be one of the important tasks in the near future to investigate where the oldest city was located and to get a much better impression of the surrounding landscape before the construction of the great artificial water system around Nyborg. Nevertheless, it can be said that the city between the castle and the church which took its final shape during the reign and building projects of Margrethe I forms one large monument symbolising the Kalmar Union — or at least the important steps that made it possible.

Margrethe in effect ruled a union that controlled half of the shores of the Baltic. Danish and Swedish politics were to a great extent involved in the Baltic in competition and collaboration with the Teutonic knights, Polish kings, Lithuanian rulers and Russian princes. The important Baltic trade had one of its economic centres in Lübeck, which also functioned to a great extent as the economic capital of Denmark. The main trading routes to Lübeck from Europe by sea went through Storebælt, passing by Nyborg. The other important passage through Denmark by sea was Øresund (the Sound), the small strip of water between Denmark and present-day Sweden. When the formation of the early Danish state took place in the fifteenth and sixteenth centuries, it obviously made sense to place a more permanent residence at one of these important passages. In the late fifteenth century, it appears that Nyborg was the chosen place.

THE FIRST CAPITAL OF DENMARK

King Hans (1481–1513) had taken up residence at Nyborg as crownprince in 1476. When he became king in 1481, he apparently continued to favour eastern Funen, which became the centre of royal power in Denmark. The royal mausoleum was placed in the episcopal city of Odense, and both the minister of war and the primeminister built large residences in the area — Egeskov and Hesselagergård — which, together with Nyborg castle, were some of the first and finest

---

20 Unpublished reports of excavations at Nyborg Castle. The material concerning both the castle and two decades of reports from the city centre are conveniently gathered in Mathias Tryggedsson’s recent unpublished MA-thesis at University of Århus.
21 See for instance Lind, Jensen, Jensen and Bysted 2006 and Janus Møller Jensen, Denmark and the Crusades 1400–1650, The Northern World 30 (Leiden, 2007) for an overview and references.
Figure 10.

Joonis 10.

Рисунок 10.
Король Кристиан II (1513–1523). Полотно Майкла Ситтоу, 1515. Фото Национальная галерея.
examples of the architectural renaissance in Denmark that culminated with the great palaces in Frederiksborg, Kronborg and Rosenborg on Sjælland when the king had moved his base of power further east and made Copenhagen his capital after 1560.

King Hans’ son, Christian II (1513–1523; Figure 10), was born at the castle in 1481. He was deposed in 1523 and the aristocratic council asked his paternal uncle Frederik I (1513–1533) to become king. Nyborg Castle was modernised and renovated, and they invited him to take up residence there in his new capital. The plan was finalised when his son Christian III (1536–1559), who introduced the Reformation in 1536, became king after three years of internal fighting for succession between him and the supporters of Christian II (who had been taken captive in 1531 when he tried to win back his kingdom by military force with the aid of his brother-in-law, Emperor Charles V).
Figure 12.
King Christian III (1536–1559). Painted by Jacob Brinck ca. 1550.
Photo: Det nationalhistoriske Museum Frederiksborg Slot.

Joonis 12.
Foto: Det nationalhistoriske Museum Frederiksborg Slot.

Рисунок 12.
Король Кристиан III (1536–1559). Полотно Якоба Бринка, около 1550.
Фото Национальный исторический музей Замок Фридериксборг.
Christian III invested large sums of money in enlarging both the castle and the city, which he fortified in its entirety. He modernised the water supply, founded a deerpark for hunting, and in front of the castle he built a large square to serve as the place where the royal tournaments should take place. He changed the entrances to the city so that he could ride into the city in proper fashion, and the place in front of the castle was designed to show off his power. The modern city centre is in fact the planned residential city of Christian III with the city of Margrethe at its core. Both phases are clearly recognisable in the modern city plan. In 1549 he moved in, making Nyborg the first real capital of the newly reformed Protestant kingdom of Denmark. This story has, however, never been studied in any detail previously.

But in 1560 it all came to an end. His son and successor Frederik II held a great masquerade in the new main hall before moving to Northern Sjælland, and Copenhagen ended up becoming the capital of Denmark. This had something to do with the changing traderoutes and the growing power of the new economic centres in the North.
Atlantic making Øresund the natural passage through Denmark to the Baltic. The taxes demanded by the Danish king made him extremely wealthy, making it possible to build the great royal castles at Kronborg, Frederiksborg and Rosenborg as the hallmarks of Danish renaissance architecture. Both Christian II and Christian III (Figure 12), who both died in 1559, were buried in Odense. In the 1570s, Frederik II placed the new royal mausoleum (which still exists) at Roskilde Cathedral and moved the remains of his father Christian III there, clearly marking the shift of royal power from Eastern Funen to Northern Sjælland.

Nyborg continued to have an important history as one of the fortresses that formed the backbone in the defence of Denmark in the seventeenth century. But its heyday had definitely come to an end. The castle fell into a state of decay, especially after the Swedish wars of the seventeenth century, and in the 1720s the king ordered that the buildings be torn down and the bricks used elsewhere — except for the west wing and the central tower, which were to function as an arsenal and storage building and a gunpowder magazine for the garrison of the fortress respectively.\(^\text{22}\)

Two large fires ravaged the city centre in the 1790s and many of the houses in the city burned down. They were rebuilt by some of the finest architects of the time — those who were working on the royal palaces in Copenhagen, for example — giving them the distinct classical style that can still be experienced today. In the middle of the nineteenth century, destruction of the fortress began to make room for the expanding city, and a new harbour was built to meet the needs of an increasingly industrialised society. However, simultaneously some people began to work for the preservation of the remaining fortifications and the restoration of the castle. The Danish National Museum became involved, and took a great interest in the project with several archaeological campaigns. Based on these investigations, the castle was restored to look like the castle of Christian III. Within a few years, the fortress and the remains of the castle went from something that simply needed to be demolished to a monument that should be preserved. Although the restoration project was a matter of great national interest — and was even included in the state budget for a time — it was never finished, as

\(^{22}\) For the history of the fortress, see Bjørn Westerbeek Dahl, *Vor kongelige fæstning Nyborg* (Nyborg 1995).
The funding was stopped in 1925. It meant, however, that one of Denmark’s most important monuments of cultural history from the Middle Ages was saved, restored and deemed worthy of preservation — and can therefore still be visited today with the entire medieval city and fortifications almost intact. Yet this story is yet to be told, and recently the focus has shifted from the mere preservation of the monument to plans for turning it into an attraction. The rest of this article deals with the ways this is being done and the purpose.

**FROM MONUMENT TO ATTRACTION**

The first half of this article has highlighted the main history of Nyborg as it is currently being recounted by the museum. The second half of this article seeks to give a brief introduction to how to make this history relevant in Nyborg, nationally and internationally. First of all it is important to identify the key highlights from the heyday of this history of Nyborg, between 1170 and 1560, and to transform them into the unique values that can be experienced at Nyborg Castle.
The origin of the castle needs to be linked to the strengthening and expansion of Danish royal power in the latter half of the twelfth century. As the meeting place of the parliament, and the oldest of the great halls was where the first constitution of the realm was signed, it is the symbolic monument to the birth of the Danish parliamentary system and democracy. It is the only place in Denmark where you can still enter the room in which the king should meet with his parliament in the Middle Ages. You can actually step into the cradle of Danish democracy — one of the most important identifying factors when we talk about the formation of a Danish and European identity today. It is the central monument encapsulating the history of the geographically largest realm in Europe, and it tells the story of the formation of the modern Danish state with the centralisation of power on eastern Funen and the planning of the first capital of the Protestant kingdom. Taken together, this constitutes the medieval chapter of one of the oldest monarchies in the world.

This is in fact the main story often used to brand Denmark in an international context and forms the backdrop for the three existing Danish monuments that are UNESCO World Heritage Sites (not counting the national park on Greenland): The Rune-stones in Jelling (the “birth-certificate” of Denmark), Roskilde Cathedral (the mausoleum of the royal family — from the 1570s), and the great renaissance castle of Kronborg, symbolising the might and power of the Danish kingdom at its zenith around 1600. Where else can the medieval chapter of this story be experienced if not in Nyborg, in the authentic surroundings of the great royal monument still preserved in its historic city centre? This is what makes Nyborg interesting beyond the historical facts of the monument itself. These are the central values with the qualities for creating identities and the potential for making Nyborg an attractive destination for tourists and visitors — not only from Denmark but also from abroad — who want to learn about the country. This is the cultural heritage that the castle and city represent as monuments beyond their own intrinsic value. To make them matter, you need to turn the monuments into attractions that not only provide the framework for telling the story properly and revitalising the history but also ensure good experiences.
BUILDINGS AND VISITORS

Turning an important monument into a modern museum is not without its difficulties. First of all you need to have adequate buildings, sufficient space and the technologies required to develop the story properly and meet the expectations of visitors to a modern museum. The plans naturally include making both existing and new buildings ready for the many digital possibilities available. All the practicalities to cope with the demands of the increased footfall (toilets, lockers, shop, café, parking etc.) and the everyday aspects of museum business (storage, cleaning, maintenance etc.) need to be taken into account, and careful consideration has to be given to original function and history of the original buildings.

Despite being extremely important, the building itself is, however, interesting only to a few — and in many respects not all, if you leave the place without understanding its history, why it is there and what it represents. The past needs to come alive if it is to have any relevance to the present. And the story does not tell itself. The pure austerity of the old buildings in Nyborg is not enough, even though it is vital to the story. But as it is, it is difficult to fully comprehend the greatness of the place, not just because some of the buildings no longer exist, but simply because the restoration project initiated in the 1910s was never finished, leaving unsolved problems of interpretations of the building, about its entrance and aesthetics. Modern museums facilitates are needed as well as disabled access solutions.

A major plan to renovate and reconstruct parts of the castle is under way and an architectural contest will call for solutions to the complex problems of how to rebuild and renovate with due respect for the history of the existing monument, and how the new buildings can provide the best visual expression of the importance of the site. A large renovation and restoration project has therefore been instigated in conjunction with the state agencies that own the buildings and are responsible for cultural heritage management, as well as the municipal government.
Figure 15.
Nyborg seen from the sea. If the tower of the castle is rebuild to its approximate original height, it could be seen opposite the tower of the church making the entire monument visible from the sea. Photo by Nicolai Godvin.

Joonis 15.
Nyborgi vaade merelt. Juhul kui linnuse torn ehitatakse tema originaalkõrguseni, siis oleks kogu mälestis nahtav ka merelt. Foto Nicolai Godvin.

Рисунок 15.
Вид на Нюборг с моря. Если башня замка будет восстановлена до своей первоначальной высоты, замок можно будет увидеть с башни церкви — таким образом, весь памятник целиком будет виден со стороны моря. Фото Николай Годвин.

Figure 16.
Nyborg Castle seen from the west. Photo by Nicolai Godvin.

Joonis 16.
Nyborgi linnus läänest. Foto Nicolai Godvin.

Рисунок 16.
Вид на Нюборгский замок с запада. Фото Николай Годвин.
Figure 17.
The house owned by the Knights of Saint John situated right next to the church dating back to the late fourteenth century. Photo by Nicolai Godvin.

Joonis 17.

Рисунок 17.
Дом, принадлежавший рыцарям Святого Иоанна, расположенный рядом с церковью, датируемой 14 веком. Фото Николай Годвин.

Figure 18.
The house of the mayor Mads Lerche, who built it in 1601. It now houses the city museum. Photo by Nicolai Godvin.

Joonis 18.

Рисунок 18.
Дом мэра Мадса Лерче, построенный им в 1601 г. Теперь в доме находится городской музей. Фото Николай Годвин.
NYBORG MUNICIPALITY AND URBAN PLANNING

Currently the museum and the municipality are developing a cultural heritage master plan as a pilot project in collaboration with the Danish Agency for Culture. It covers not just the city centre but the entire area including the great dike, canal, and water system that still shape the city centre as well as the city old harbour at Slipshavn, later the site of a naval base for the gunships fighting the English occupational forces in the nineteenth century — the second-largest naval base in Denmark after Copenhagen — and later a base for submarines and sea-planes. It is still a military zone, but with great recreational potential and scenic experiences as the basis for relating an important part of the history of Nyborg and explaining the cultural landscape. Walking routes and options for eating out will make it an obvious spot for excursions not only for the local population but also for tourists.
This masterplan serves several important functions. It will be instrumental in making the history of Nyborg more evident and it will ensure that future planning supports this narrative. It will serve as guide for politicians and the various offices and employees of the municipality to ensure that urban planning in Nyborg and the need to comply with governmental decrees, for instance, can be coordinated in concert with the overall vision of making Nyborg a potential candidate as a UNESCO World Heritage site. It will thus be an important annex to the application, and an important step in itself towards realising this ambition. It covers the entire municipality and, as it has a very long timeframe of 100 years, it will be a highly strategic document for future planning. Within the city centre, there are 221 houses worthy of preservation. The plan will further serve as a tool for responding to enquiries from the public and the people who live in the houses as to how best to preserve them. In time, an office base offering practical information should be made available.

The plan also has great potential for creating recreational spaces in the city, for the local population and visitors alike. One such hotspot is the tournament square in front of the castle, where the challenge is to visualise the urban space created by King Christian III and what it was used for, while making it a central square in the modern city to be used for dining, relaxing, recreation and events. Plans for recreating the past grandeur of the castle, and the need to highlight the fact that the tournament square in front of the castle was once used to underscore the might of Danish royal power, will be specified in the architectural contest for restoring the castle. This is a definite opportunity to create a brand-new city space for modern recreation and events that will simultaneously stage the history of the city. Towering above the square will be the impressive old watchtower of Nyborg Castle that has the potential to be a brand-new city landmark if the original height of the tower is restored. It will serve to give an impression of its original function and function as a platform for surveying the entire royal complex.

Parking spaces and increased traffic should be planned for, but this is only one aspect of the plans for the city centre. Another way of simultaneously highlighting the medieval history of Nyborg and its
important monuments will be developed. This work includes plans for the roads, the pavements, regulating the traffic, maintenance of the many houses worthy of preservation etc. In the 1930s, a road was built which cut right across the medieval city centre to give cars direct access to and from the ferries in the harbour. It virtually cuts the city in two and makes it difficult to comprehend that you are actually entering a fortified city and a royal monument of huge importance. These are some of the challenges and opportunities that the masterplan help to address in the future. A more modest but nevertheless very important local plan for the castle area needs to be developed in close collaboration with Nyborg Municipality. The masterplan, however, will provide the overarching framework for turning Nyborg Castle and City into an attractive place to visit and experience one of the key chapters in the history of Denmark in its authentic settings. The final part of the article will point to a number of areas where the museum is currently involved and working with the city to attract tourists by making use of the city’s history.

BRANDING AND MARKETING
A museum is not a marketing agency, but it does sell history. At least, its mission should be to recount history. Authentic settings and a strong historical narrative provide good reasons to visit. But this is yet to be fully explored in Nyborg, and in Denmark as a whole. Recent investigations show that more than 40% of all tourism worldwide involves cultural heritage attractions or experiences. Only 4% of visitors to Denmark explicitly cite cultural heritage as their main reason for visiting. Nyborg’s potential here is obvious.

Events
Another way to stage the history of Nyborg is to organise events based on the history of the city. One such event is the medieval fair — *Danehofmarkedet*. From an inauspicious beginning in 2009 at Nyborg Castle, this has turned into a major event that has expanded into the entire city centre, and involves close collaboration between the local chamber of commerce, the municipal government, the other cultural institutions of Nyborg and the museum. The intent is to bring to life the feel and experience of a city that served as the stage for the
Figure 20.
Fighting scene during the tournament in 2011. Photo by Nicolai Godvin.
Joonis 20.
Рисунок 20.
Сцена поединка во время турнира в 2011 г. Фото Николай Годвин.

Figure 21.
Fighting scene from the great battle during the Knights of the Northern Kingdom event. Photo by Nicolai Godvin.
Joonis 21.
Suure lahingu võitlusstseen ürituselt „Põhjala kuningriigi rüütlid“. Foto Nicolai Godvin.
Рисунок 21.
Сцена поединка из великой битвы во время мероприятия «Рыцари Северного королевства». Фото Николай Годвин.
meeting of the lords of the entire realm and the king’s court. The
tournament square is once again used for its original purpose, with
jousting knights in the square. But this is not just a circus developed
to attract tourists. This is the real history of Nyborg on a par with the
pallio in Sienna and the Calzio games in Florence when it comes to
authenticity. We had stopped organising these tournaments for 400
years, but now we are re-living this historic tradition of the city. This
is the inhabitants’ own history. And it could not be done without their
help. First of all, they need to recognise themselves in their history,
and secondly it could not be done without the thousands of hours
and all the effort they voluntarily put into the project.\footnote{See more at the webpages of the castle and the UNESCO project at www.nyborgslot.dk
and www.danmarksrigeshjerte.dk. Both the castle and the Danehofmarked are on facebook, the
latter as Ridderturnering Nyborg. The reason for the focus on the tournament on facebook was
the need to highlight the special event. The museum will work to increase its focus on these
platforms as marketing tools in the future.}

Under the banner of \textit{Knights of the Northern Kingdom}, re-enactors
from all over Denmark and elsewhere in northern Europe gather at
Nyborg Castle to stage a medieval pitched battle.\footnote{See the webpage www.nyborgkampmarked.com.} This is another
event that has slowly developed into its present form, with more
than 200 participants and almost 100 knights and archers taking part
in the battle. The event grows every year and is slowly turning into
another major spectacle for the city, as it is currently the largest of
its kind in Denmark. But the starting point is completely different
from the medieval fair. Although having many traits of a fair, with
participants selling weaponry, armour, cloth and clothes and living in
tents, the medieval encampment is basically for the benefit of the re-
enactors. The idea is to create a workshop for re-enactors for research
and educational purposes. However, the great medieval battle and
encampment is a unique opportunity for the museum to bring an
important aspect of the history of the city back to life — when the
knights gathered for the \textit{Danehof} and held tournaments — and that is
why we have invited the public in. At the same time, we use the event
to explain that we do this for a purpose. One of our main research
areas is the martial and knightly culture of the Middle Ages and the
Renaissance, and the practical aspects of medieval warfare. We intend
to highlight the scientific approach by organising an international
research seminar in connection with the event. The intention for the
Figure 22.
Images of the town hall decorated for Christmas. Photo by Nicolai Godvin.
Joonis 22.
Jõuluku ehitud raekoda. Foto Nicolai Godvin.
Рисунок 22.
Ратуша, украшенная к Рождеству. Фото Николай Годвин.

Figure 23.
Scene from the Christmas market. Photo by Nicolai Godvin.
Joonis 23.
Jõuluturg. Foto Nicolai Godvin.
Рисунок 23.
Рождественский базар. Фото Николай Годвин.
future is to create the framework for a scientific department or centre for the study of medieval martial culture, with continuous displays of weapons practice, minor tournaments, falconry and many other aspects of the daily life of a knight and courtly culture. The major events will be the natural highlights of the year, alongside hosting conferences and research workshops. There is great potential for turning it into an event for the entire city and we are currently working to make it one of the major events at least on Funen’s calendar of activities.

Finally, the museum is engaged closely in planning and organising the annual Christmas market in Nyborg. The entire city centre is lit up by many thousands lights, as in so many other places. However, the lights make it possible to highlight the royal, historical city centre by means framing it with the decorations of the season. The windows of the castle are lit up by candles throughout December, integrating it more fully into the city instead of leaving it as the dark spot at the end of the small merchant streets of the city centre. The Christmas market itself takes place the second weekend of December and includes activities in the entire city centre, the castle and the museum (the old town hall dating from the early seventeenth century). Under the banner of “Christmas in the old royal city”, we tell the story of how King Christian III often celebrated Christmas at Nyborg and lived in the city in the cold winter months. This is a unique narrative to Nyborg and hence a perfect example of branding. There is nothing medieval about the Christmas market, but it has a distinctive profile so that it stands out from other markets and provides another great opportunity to recount our history.

These three major events of Nyborg are very different in character but what they have in common is that they include the entire population and local business community of Nyborg, they help recount and stage our history and monumental character of the city centre, and they are instrumental in our efforts to market Nyborg and its unique place in the history of Denmark.

Food and Drink Fit for a King — Kongens Fadebur

This history reaches beyond the city of Nyborg. The entire municipality can benefit from this narrative. In the Middle Ages and

---

25 See the webpage www.julemarked.nyborg.dk and the facebook landing page Jul i den gamle kongeby.
the early Renaissance, almost half of Funen formed part of the royal fiefdom of Nyborg. The people were supposed to provide food and drink for the court and the royal entourage or household whenever the king visited or was in residence at the castle. In Danish, this is called Kongens Fadebur — roughly translated as “the king’s pantry”. This narrative can be used to market local produce. Once again, the manufacturers on eastern Funen can be called By Appointment to the Royal Court of the Danes [Leverandør til Danehoffet], making a reference to the official trademark By Appointment to the Royal Danish Court [Kongelig Hofleverandør or Levenradør til Det Kongelige danske Hof]. The difference is more clearly visible in Danish than in English. This can be used to market existing products or develop new products, exploiting the narrative for commercial purposes.
The local brewery in the city of Ørbæk nearby has developed four brand-new beers that all tell a unique history. The museum was involved in designing the labels and wrote the narratives, while the taste and brew were developed to complement the narrative. They are not authentic beers in the sense that they claim to taste medieval, but they recount history through taste, and the specific ingredients are all explained on the label. Collaboration between local industries and a cultural institution to develop new products for the ultimate purpose of marketing the entire region is relatively new, in Denmark at least. But the strength of the narrative is undeniable, making it a unique and distinct brand of eastern Funen, not to be imitated elsewhere. The outreach potential is enormous and we have arranged a series of culinary events, taking local produce spanning the four seasons, from winter through spring and summer to the great autumn event that we intend to make part of the “Knights of the Northern Kingdom” event, emphasising that not only did the knights meet at Nyborg Castle — the entire region was involved in serving and feeding them.
This brings history back to life in a way that makes it accessible to a large group of people who would not necessarily have visited the museum otherwise. It also involves the local population and the manufacturers of the entire region — or at least has the potential to do so — in creating a brand-new identity for Nyborg Municipality. People in Nyborg are part of an encompassing story in which they once played a prominent role. And now they are re-living it through their participation in major events and also in their daily lives as history is brought back to life. There is really something to be proud of, and this is currently a prime mover in shaping a new identity for the local population.
Figure 27.
Castle and city seen from the west. Photo by Nicolai Godvin.
Joonis 27.
Linnus ja linn läänest. Foto Nicolai Godvin.
Рисунок 27.
Вид на город и замок с запада. Фото Николай Годвин.

Figure 28.
Castle seen from the south-west. Photo by Nicolai Godvin.
Joonis 28.
Linnus kagust. Foto Nicolai Godvin.
Рисунок 28.
Вид на замок с юго-запада. Фото Николай Годвин.
The Heart of the Danish Realm

The history of Nyborg is multi-layered and multifaceted. It is, of course, the duty of the museum to tell the entire history of the city. But the medieval chapter of this story is what sets Nyborg apart in a larger perspective both nationally and internationally. Today, the museum is bringing back to life this historic DNA of the city in close collaboration with the municipal government and the other cultural institutions in the city. Whether or not the ambition of being accepted for the UNESCO World Heritage List is achieved, the mere effort has initiated a process which has generated growth and ideas that cannot be reversed, creating a new brand and identity for Nyborg which will be instrumental in marketing efforts in the years ahead.

This work has been given its own distinct brand, which encapsulates the many different aspects of Nyborg’s history and the efforts to make them matter: “Nyborg — Heart of the Danish Realm.” This has many possible meanings. It refers to the central position of Nyborg in Denmark which made it the natural spot for the king and nobles to meet. This is a function that Nyborg still has, with the large conference hotels at the beach. It is the spot that brings Denmark together: almost all east-west traffic on land go through and situated at one of the most important sailing routes through the country. It alludes to the hearts on the royal coat of arms which still forms part of the logo of the castle. It could even refer to the heart-shaped city plan of Nyborg which has been used to give the heart of the logo its special look. Central, vital and important by virtue of its history, its location and its appearance, Nyborg has a strong and unique brand that will provide impact and visibility for its marketing efforts.

FUTURE PROSPECTS

Nyborg is in the middle of a major process. Much of what has been described in the second half of this article is still being developed. But the story has already made a difference locally, and the number of visitors to the castle has increased by more than 400% over the last four years. This has been achieved by focusing on one coherent story which has shaped everything else. The process has been to identity the core values of that story and to make them count. This makes for an

26 See the webpage www.danmarksrigeshjerte.dk.
authentic experience and thus provides an identity for both the city and
the region. This provides a basis for being able to market the region:
using local history to bring the region’s cultural heritage to life.

Starting from these core values, the wider relevance of Nyborg’s
authentic “living history” experience becomes clear: Nyborg is both a
symbol of and a gateway to the history of Denmark, Europe and the
Baltic. Some examples have already been discussed: the story of the
first Danish constitution is part of a general European history that
cannot be recounted without the many and various chapters that run
in parallel but not identical in the different countries or regions that
constitute Europe today. What is Europe? In recent years, debates
concerning the European Union and the alleged clash of cultures in
a globalised setting are extremely relevant. The Baltic chapter in this
process of the formation of Europe in the age of the crusades is ex-
tremely fascinating and relevant to any present-day political discus-
sion. It is not simply a story of crusades, conquest and colonisation.
As recent research has pointed out, it should rather be seen as a pro-
cess in which the areas targeted by the crusades were not simply on
the receiving end; they should be seen as active players in the process
of conversion and the creation of new power structures and thus the
shaping of Europe for the future. The indigenous populations became
Europeanised. But they were also instrumental in the Europeanisation
of Europe.\textsuperscript{27} This is not without relevance to modern-day political
debate.

The proximity of the border with the Russian empire and later the
Soviet Union are fascinating in this regard being part of the same
history of creating Europe. The subjects are potentially explosive,
with dangerous national, political and ethnical agendas inherent. But
it also holds the potential for programmes of collaboration involving
research, and serves as the background for recounting a common his-
tory that could serve as a starting point for a programme for branding
the Baltic region as one of the most important areas to visit if you
want to understand the formation of European history with respect

\textsuperscript{27} Cf. for instance The Clash of Cultures on the Medieval Baltic Frontier, ed. Alan V. Murray
(Aldershot, 2009); Crusade and Conversion on the Baltic Frontier 1150–1300 (Ashgate, 2001). A
highly stimulating but in many respects problematic discussion of the Europeanisation process,
see Robert Bartlett, The Making of Europe. Conquest, Colonization and Cultural Change 950–1350
Blomqvist, The Discovery of the Baltic: the reception of a Catholic world-system in the European north
(AD 1075–1225), The Northern World 15 (Leiden, 2005).
for the many local variants of that narrative. In this respect the topics and the work done by the museums as research and cultural institutions might actually help bridge the gaps created by historical events between peoples and modern nationstates.

It is important that each monument and place should identify its own core values and then begin to consider how this contributes to the larger narrative. You can experience superb scenery and monuments of huge significance — even combining the two — in the great Baltic Sea region from Nyborg at one end to Narva at the other.
Nyborg Castle and City as World Heritage. Making History Matter

Janus Møller Jensen
Nyborg Castle, the Museums of Eastern Funen (Denmark)

The history of Nyborg is not well-known either in Denmark or in any international context. This is rather surprising. The historic city center with the only still remaining castle from the time of the valdemarian kings (1150–1250) at the one end and the great Church of Our Lady at the other surrounded by moats and fortifications is, in fact, one of the most important monuments of cultural heritage from the middle ages in Denmark. The Danish parliament met at Nyborg Castle for more than two centuries. Here the first constitution of the realm was signed in 1282. The church was founded to commemorate the military victory that made it possible to unite the three Nordic kingdoms — Denmark, Norway and Sweden — in the Union of Kalmar during the reign of Queen Margrethe I (1376–1412). Nyborg became what can be termed the first capital of the realm in the first half of the sixteenth century until the king decided to move to Sjælland and Copenhagen ended up as the capital of Denmark.

However, this important history has in many respects been forgotten. A coordinated programme of research, including archeological, historical and architectural and art-historical investigations, has been instigated to bring it back to the center of attention it deserves both historically and among. The entire monument, the historic city center, the fortifications and the surrounding landscape have been made the object of studies and planning in close collaboration between Østfyns Museer and Nyborg Municipality in order to highlight their historic meaning, value and importance through city-planning, the formulation of a masterplan for the preservation of the cultural heritage — worked out together with the Cultural Heritage Agency in Denmark — in close collaboration with the municipal government forming part of the great masterplan to make Nyborg Castle and City a candidate for the UNESCO list of world heritage. The municipal government in Nyborg has made it the overarching development-plan for the municipality and has made it an integral part of its budget and political programme over the coming four years to see the plan become reality. The museum are working together with the local authorities, the other cultural institutions in the city, the tourism industry, the local trade, and the population in Nyborg in staging the history through events, some specifically historical like a great annual medieval fair and other more commercial like the Christmas market. However, both take their point of departure in the authentic history and surroundings in Nyborg to tell and highlight aspects of its history.

This article is will provide an impression of how to make history matter in Nyborg in three major headlines. First it will give an introduction to Nyborg’s history and the current research-programme and its results both historically and archaeologically (History and monument). It will then describe how this history...
is being made part of the political ambitions and events in Nyborg forming a new identity for the city and its surroundings (From monument to attraction). Finally it is going to present how this is used to provide a new brand for the entire region used to attract tourist, and to market existing and develop new products (Marketing and tourism). All three categories are of course at all steps and levels interrelated but will be treated separately for reasons of clarity. In a concluding section it will be described how history, research and culture can be used to shape identities and to create economic growth not just locally but with prospects and possibilities to be exploited in a Baltic context.
Nyborgi linnus ja linn maailmapärandina. Kuidas ajalugu tähele panna

Janus Møller Jensen
Nyborgi linnus, Østfyns’i muuseum (Taani)


Kolmest osast koosnev artikkel räägib, kuidas võimalikult rohkem ajalugu tähele panna. Eesmene osa annab ülevaate Nyborgi ajaloo, eelpoolnimetatud uurimisprogrammist ja selle ajaloo ja arheoloogia alastest tulemustest (Ajalugu ja mälestis). Teises osas käsitletakse linna ja selle ümbruse uue ajalool põhineva identiteedi loomist (Mälestisest vaatamisväärsuseni). Kolmandaks vaadeldakse, kuidas ajalugu kasutatakse terve regiooni uue brändina, et sinna tõmmata rohkem turiste, reklaamida olemasolevaid ja arendada uusi tooteid (Turundus
Замок и город Нюборг как мировое наследие. Сделать историю значимой

Янус Мёлер Йенсен
Замок Нюборг, музей восточного о-ва Фюн (Дания)

История Нюборга не является широко известной ни в самой Дании, ни в каком-либо международном контексте, что довольно удивительно. Исторический центр города с единственным уцелевшим со времён династии Вальдемаров (1150–1250) замком на одном конце и с церковью Богоматери — на другом, окруженный крепостными рвами и укреплениями, в действительности представляет собой один из самых важных памятников культурного наследия Средневековья в Дании. Датский парламент заседал в замке Нюборг на протяжении более двух столетий; здесь в 1282 г. была подписана первая конституция королевства. Военная победа, одержанная королевой Маргрете I (1389–1412) над своим внучатым племянником в борьбе за шведскую корону, была ознаменована основанием церкви. Именно благодаря этой победе стало возможным объединение трёх скандинавских государств — Дании, Норвегии и Швеции. Можно сказать, что в первой половине шестнадцатого века Нюборг стал первой столицей королевства и оставался в этом статусе до тех пор, пока король не принял решение переехать в Зеландию, в результате чего столицей стал Копенгаген.

Однако эта важная история была во многом забыта. Крупная скоординированная исследовательская программа, включающая в себя археологические, исторические, архитектурные исследования, а также исследования в области истории искусства, была инициирована с целью вернуть городу заслуженное внимание как историков, так и простых граждан. Единый исторический памятник — исторический центр города, фортификационные укрепления и окружающий ландшафт — были объектом исследований и планирования, проведённых при тесном сотрудничестве между музеями восточного Фюна и городским самоуправлением Нюборга с целью подчеркнуть историческую значимость, ценность и важность города посредством городского планирования. Одной из целей также являлось составление генерального плана сохранения культурного наследия, разработанного совместно с Агентством культурного наследия Дании в сотрудничестве с городским самоуправлением. Этот план — составная часть подготовки к внесению замка и города Нюборг в список мирового наследия ЮНЕСКО. Городское самоуправление Нюборга подготовило соответствующий детальный план развития; выполнение этого плана в течение следующих четырёх лет стало приоритетом как для бюджета, так и политический программы самоуправления. Музей работает в сотрудничестве с местными властями, другими городскими учреждениями культуры, индустрией туризма, местной торговлей и жителями Нюборга с целью инсценировать историю через проведение различных мероприятий. Некоторые из этих
мероприятий носят специфический исторический характер, например, большая ежегодная средневековая ярмарка, другие — являются скорее коммерческими, как например, Рождественский базар. Однако и те, и другие мероприятия проводятся в подлинной исторической атмосфере Нюборга с целью как рассказать об истории города в целом, так и обратить внимание на её отдельные аспекты.

Данная статья, состоящая из трёх частей, рассказывает о возрождении роли исторического прошлого в Нюборге. Первая часть статьи представляет собой краткий обзор истории Нюборга, рассказывает о проводимой в данный момент исследовательской программе и её результатах как в историческом, так и археологическом аспекте (История и памятник). Вторая часть статьи описывает то, как история становится частью политических амбиций и проводимых в Нюборге мероприятий, таким образом формируя новый идентитет города и его окрестностей (От памятника до достопримечательности). Последняя часть статьи рассказывает о возможностях использования истории в качестве нового бренда для всего региона, позволяющего привлекать туристов, рекламировать существующую продукцию и разрабатывать новую (Маркетинг и туризм). Все эти три аспекта, несомненно, взаимосвязаны на всех стадиях и уровнях осуществления, но в данной статье они рассматриваются по отдельности с целью представить их наиболее ясно и понятно. В заключении (Видение, миссия и трансформация) описываются возможности использования истории, исследовательской деятельности и культуры для формирования идентитета и развития экономики не только на местном уровне, но и с перспективой применения в контексте стран Балтийского региона.