

Emotional responses to difficult heritage during contemporary crisis: Visitor experiences of the “War in Pori” exhibition

Väisänen, Teemu ^a

^a University of Turku, Turku, Finland, teemu.t.vaisanen@utu.fi



ARTICLE INFO	ABSTRACT
Received 17 th August 2025 Accepted 11 th December 2025	<p>This article investigates how visitors emotionally engage with difficult heritage in times of contemporary crisis. The focus is the <i>War in Pori</i> exhibition at the Satakunta Museum in Finland, which presented local experiences of the Second World War. The exhibition opened in February 2022, coinciding with Russia’s invasion of Ukraine, which gave the historical themes of wartime disruption and resilience new immediacy.</p>
<p><i>Keywords:</i></p> <p>Crisis heritage; Difficult heritage; Museum experience; Presentism; Visitor Emotions.</p>	<p>Data was collected from 301 visitors through a mixed-methods survey combining closed-ended measures of emotional response with open-ended questions. The results show that visitors reported a broad range of emotions, most commonly positive or mixed, with a smaller proportion reporting negative responses. While most comments related directly to the exhibition content and personal wartime testimonies, some respondents explicitly connected their experience to the war in Ukraine, illustrating how contemporary crises can shape the interpretation of historical heritage.</p> <p>The findings highlight that emotions function as interpretive lenses through which audiences make sense of difficult heritage, and that present-day events may reframe the meanings attached to the past. The article contributes to international discussions on heritage and memory by demonstrating how crisis contexts affect visitor experience, offering insights for museums engaging the public with contested histories during turbulent times.</p>

1. INTRODUCTION

In recent decades, museums have increasingly assumed responsibility for engaging with what has been termed difficult heritage, a concept referring to elements of the past that are regarded in the present as contentious, morally problematic, or emotionally challenging (Macdonald, 2016; Thomas et al., 2019). Exhibitions that address such histories, particularly those marked by war, conflict, or trauma, can elicit strong emotional responses

among visitors while also functioning as arenas for historical learning, moral reflection, and public debate. In spring 2022, the Satakunta Museum in Pori, Finland, opened the temporary exhibition *War in Pori*, which explored local experiences during the Second World War. The exhibition focused on the exceptional conditions of wartime, including the heavy bombings of Pori during the Winter War, as well as the later presence of German military forces in the city. The exhibition opened only weeks after Russia's invasion of Ukraine began. This timing brought unexpected immediacy and contemporary relevance to its themes (Image 1). It also created a unique opportunity to examine how an ongoing war in Europe might influence visitor experiences and emotional engagement with difficult heritage.

Drawing on a visitor survey conducted during the exhibition, this study examines the kinds of emotional experiences such a setting evokes among its audiences. The survey gathered data on visitors' sociodemographic backgrounds, motivations for attending, preferred exhibition elements, knowledge acquisition, and emotional responses. The analysis situates these findings within the broader scholarly discussions on difficult heritage and visitor studies, with the aim of advancing understanding of the interplay between museological representations of contested pasts and the emotional dynamics of audience reception when contemporary events resonate with the historical subject matter.



Image 1. Photographs and hologram narratives of the bombings of Pori conveyed the civilian impact of war. The simultaneous circulation of media images from Ukraine in 2022 heightened the immediacy of these displays, illustrating how present-day crises reframed the exhibition's emotional resonance. Source: Satakunta Museum.

2. DIFFICULT HERITAGE

The concept of difficult heritage refers to aspects of the past whose associated heritage is perceived in the present as troubling, painful, or shameful (Macdonald, 2016). It encompasses histories associated with conflict, oppression, or atrocity, where public representation often provokes tension between commemoration and critical engagement. Related concepts such as dark heritage and dark tourism highlight the ways in which such sites and narratives are encountered by visitors, whether for purposes of education, remembrance, or even curiosity (Foley & Lennon, 1996; Stone, 2006). Scholars have noted that visitors' responses to difficult heritage are shaped not only by the historical content itself but also by the interpretive strategies and framing employed in exhibitions (Roberts & Stone, 2014; Thomas et al., 2019). In addition to dark heritage and dark tourism, scholarship on dissonant heritage (Tunbridge & Ashworth, 1996) highlights how contested

pasts generate competing interpretations among different groups, underscoring the political and emotional tensions inherent in their presentation. Research on memorial tourism similarly emphasises the affective dimensions of visiting sites associated with trauma and conflict, offering another lens through which to understand emotional engagement in museum settings (Drvenkar et al., 2015; González Vázquez, 2018).

Museums have navigated difficult heritage through a range of curatorial approaches that seek to balance historical accuracy, moral sensitivity, and audience engagement. Although the representation of contentious or traumatic pasts can provoke discomfort among visitors, research suggests that such experiences may also foster empathy, deeper historical understanding, and critical reflection (Weiglhofer et al., 2023). In the Finnish context, certain aspects of the Second World War, particularly Finland’s military cooperation with Nazi Germany, have often been underrepresented in museum narratives (Thomas & Koskinen-Koivisto, 2016; Mattila, 2022). Although the German wartime presence is remembered at the local level, it has received relatively little public interpretation in museum settings.

Visitor studies have increasingly explored the role of emotions in shaping museum experiences (Seitsonen et al., 2018; Xu et al., 2019; May et al., 2021). Emotions influence not only the immediate reception of an exhibition but also the retention of historical knowledge and the formation of personal or collective meaning (Lynch, 2011; Kidd et al., 2014). Recent theoretical developments challenge the view of emotions as passive outcomes of museum experiences. Instead, emotions are conceptualised as interpretive lenses, which are dynamic filters through which visitors actively construct meaning (Varutti, 2023; Savenije, 2017; Hayes, 2016). Damásio’s (1994) somatic marker hypothesis further supports this position by suggesting that emotional states are intertwined with cognitive processing, guiding interpretation and decision-making. From this perspective, emotions do not simply colour the visitor experience but actively shape the ways in which heritage content is understood, remembered, and evaluated. This is particularly relevant in exhibitions addressing violent or traumatic events, where visitors often experience a complex combination of affective reactions rather than a single dominant emotion.

The interpretation of heritage is not static but shaped by the social and political conditions in which it is encountered. This phenomenon, often described as presentism, refers to the ways in which present-day concerns influence understandings of the past (Lowenthal, 2015). James Young’s (1993) influential work on Holocaust memorials likewise demonstrates that commemorative forms acquire meaning through the socio-political contexts in which they are interpreted, rather than through any inherent or fixed symbolism. His argument underscores that memorials and heritage sites are continually renegotiated as contemporary events reshape the frames through which they are viewed. In times of political or social crisis, heritage sites may therefore acquire new layers of meaning, serving as spaces where audiences process and negotiate current events (Merriman, 2009; Mackay, 2021). Exhibitions addressing historical conflict are particularly susceptible to this dynamic, functioning as what Clifford (1997) terms “contact zones” in which historical and contemporary experiences intersect. In such contexts, the narratives presented, the interpretive strategies employed, and the visitors’ own experiences of the

present can converge to reshape the significance of the heritage on display (Macdonald, 2013).

This article examines visitor responses to the *War in Pori* exhibition at the Satakunta Museum, which explored local experiences during the Second World War. The exhibition opened in early 2022, shortly after Russia's invasion of Ukraine, a contemporary event that resonated strongly with the exhibition's themes of wartime disruption and resilience. Drawing on survey responses from 301 visitors, the study investigates how audiences engaged emotionally with the exhibition and how the ongoing Ukraine conflict may have shaped their interpretations of historical content. The aim is to understand how a contemporary crisis can influence emotional engagement with difficult heritage and to situate these dynamics within broader theoretical discussions of interpretive lenses, presentism, and crisis heritage.

3. CASE CONTEXT: THE WAR IN PORI EXHIBITION

The Winter War between Finland and the Soviet Union began in November 1939 after the Soviet Union initiated an unprovoked attack on Finland following failed territorial negotiations (Beck, 2018). Although Pori was far from the front line, the war was visible to the local population in many other ways. Wartime emergency conditions led to food rationing, the temporary closure of schools, and the mobilisation of local factories for military production. Because Pori contained strategically important sites, such as factories and the port of Mäntyluoto, the Soviet Union carried out bombing raids against the city, causing civilian casualties and the destruction of numerous non-military buildings (Koivuniemi, 2004).

After the Winter War ended in March 1940, Finland entered a period of Interim Peace that lasted for more than a year. During this time, Finland drew closer to Nazi Germany and eventually joined its eastern campaign, Operation Barbarossa, against the Soviet Union. During the Continuation War (1941–1944), Finland's alliance with Nazi Germany brought several thousand German personnel to Pori, where the Luftwaffe built a major air depot and barracks. German soldiers became a visible part of city life, and relations with locals were generally cordial. After Finland's armistice with the Soviet Union in September 1944, however, the former allies clashed in the Lapland War, during which German forces destroyed their installations, including the Pori airfield.

In the postwar years, Finland's collaboration with Nazi Germany became a sensitive and contested issue that continues to shape public memory (Jokipii, 1987; Jokisipilä, 2004). The *War in Pori* exhibition at the Satakunta Museum presented this history from a local perspective, focusing on everyday civilian life during the war and the German military presence in the city. The exhibition combined archival materials, archaeological finds, and personal testimonies, particularly those of two individuals: *The wartime diary of teenager Irja Ahesmaa* and *The memoirs of Civil Defense Chief Kurt K. Karlsson*. These narratives were integrated through original objects, written excerpts, and performances by local actors presented via video and hologram (Image 2).

Thematically organised sections addressed topics such as wartime propaganda, rationing, schooling, and civilian–military encounters. The final displays connected the wartime history to the present through the ongoing *Feldluftpark Pori* research project, which included archaeological excavations at the former air base (Väisänen, 2020). Artefacts from these excavations, such as personal items discarded by German personnel, were presented alongside digital resources for further exploration. The exhibition opened only weeks after Russia’s invasion of Ukraine. This timing influenced curatorial decisions, with the museum explicitly framing the exhibition as a space for reflection on both historical and contemporary experiences of war. The context of an ongoing European conflict also shaped media coverage and public discourse around the exhibition, making it particularly relevant to investigate how visitors engaged with its themes during this period.



Image 2. A hologram performance of Civil Defense Chief Kurt K. Karlsson recounting bomb disposal work at Pori airfield after the German retreat. The holograms were the most frequently mentioned favourite element of the exhibition, praised by visitors for making historical testimonies vivid and relatable. Source: Own elaboration (2022).

4. METHODS

Visitor experiences were examined through a self-administered questionnaire available in Finnish and English. The survey was distributed in paper form at the entrance to the *War in Pori* exhibition and remained available throughout the exhibition period. Participation was voluntary and anonymous. Respondents were invited to complete the questionnaire during or immediately after their visit and to return it to a designated collection box within the museum.

The questionnaire consisted of both closed and open-ended questions. Closed-ended questions gathered demographic information (age, place of residence, nationality), prior knowledge of the exhibition topic, motivations for visiting, and evaluations of the exhibition on a five-point scale from “excellent” to “poor.” Respondents were also asked to indicate whether the exhibition had taught them something new and to select from a predefined list of emotions the ones they had experienced during the visit. Open-ended questions invited visitors to elaborate on their favourite aspects of the exhibition, any new insights gained, and the reasons behind their emotional responses. The structure of the questionnaire, particularly the section on emotional responses, was informed by earlier Finnish visitor studies of difficult heritage, most notably the *Wir waren Freunde – Olimme ystäviä* exhibition

at the Provincial Museum of Lapland in 2015–2016 (Seitsonen et al., 2018). That study, which gathered 478 responses, demonstrated that visitors frequently reported a combination of positive, negative, and mixed emotions when confronted with the German wartime presence in Lapland. Positive and mixed emotions predominated, while purely negative reactions were rare. One aim of the present study was to examine whether the results from the *War in Pori* visitor survey would reflect similar patterns.

A total of 301 completed questionnaires were returned. Of these, 256 respondents identified as Finnish. Because the exhibition addressed a culturally specific chapter of Finnish wartime history, and because emotional engagement with difficult heritage is strongly shaped by cultural proximity, only Finnish respondents were included in the quantitative analysis. Foreign visitors (N = 28) represented a small and heterogeneous group from multiple countries, making meaningful comparisons difficult, while 17 respondents did not report their nationality. Moreover, the study investigates how the contemporary Ukraine War influenced visitor interpretations, a dynamic that primarily concerns audiences for whom the crisis carries direct cultural and geopolitical relevance. For these reasons, the quantitative findings presented below draw exclusively on the responses of Finnish visitors (N = 256).

5. RESULTS

5.1. Visitor profiles and motivations

Among the Finnish respondents (N = 256), 145 were residents of Pori, 31 lived elsewhere in the Satakunta region, and 80 came from other parts of Finland. Prior knowledge of the topic varied considerably among Finnish visitors. Among residents of Pori, only 9 % reported no prior awareness of the German wartime presence in the city, compared to 32 % of Finnish visitors from outside Satakunta. Motivations for visiting also reflected these differences. Many local respondents cited specific interest in the subject matter as their primary reason for attending, whereas visitors from other parts of Finland often encountered the exhibition as part of a broader museum visit. Other motivations included attending with family members, participation in school field trips, and taking advantage of free admission days or public events.

5.2. Favourite exhibition elements

When asked to identify their favourite aspects of the exhibition, respondents most frequently mentioned the readings of personal testimonies performed by actors and presented as holograms, cited by 27% of individuals. *The wartime diary of Irja Ahesmaa*, in particular, was noted for its relatability and emotional impact, especially from a civilian perspective. Other frequently mentioned elements included photographs, artefacts from archaeological excavations, and thematic sections on propaganda and rationing.

5.3. Knowledge gained

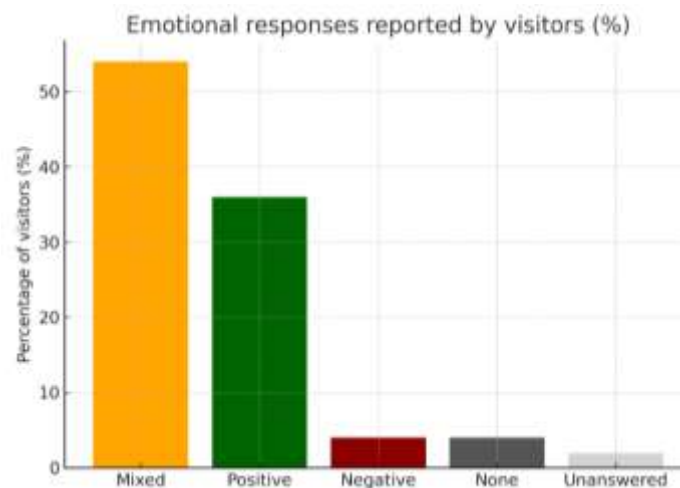
Most respondents (94%) reported learning something new. Commonly cited examples included the extent of the German military presence in Pori, the scale of the Winter War bombings in the city, and the existence of prisoner-of-war camps in the area.

Specially, responses from visitors coming from outside Pori conveyed a lack of familiarity with wartime events on Finland’s west coast, which is likely explained by the emphasis in school education and popular wartime publications on the front lines and the major cities. As one visitor noted: “I didn’t know about the bombings of Pori. I thought the bombing had mainly occurred in eastern Finland and in the Helsinki region” (Female visitor from Lohja, aged 55–64).

Responses from Pori residents often reflected prior knowledge of the topic, and several noted that they had heard about wartime events from their parents. Respondents who reported no new knowledge (6%) were typically those with substantial prior familiarity with the topic, including local residents with personal or family connections to wartime events. However, some visitors also remarked that their parents had been unwilling to talk about the war. Moreover, information passed down within families did not always offer a comprehensive picture, as one respondent explained: “My father, born in 1925, used to tell me a lot about the time when the Germans were in Pori, but only now did many things truly become clear to me” (Female visitor from Pori, aged 55–64).

5.4. Emotional responses

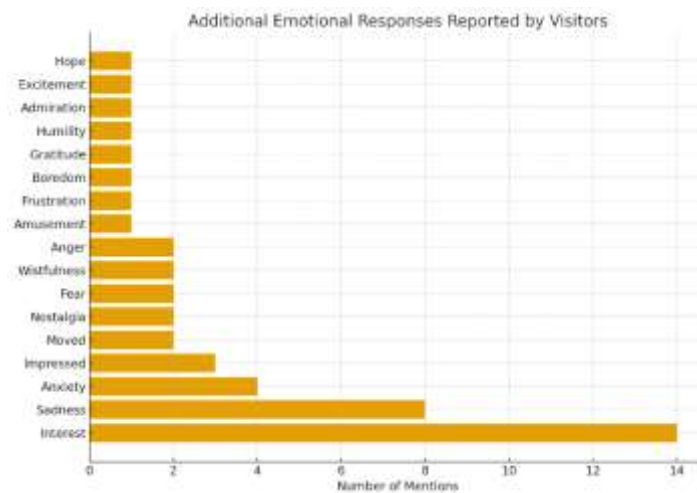
Emotional engagement was a prominent feature of visitor experiences. Respondents were able to indicate in the survey form whether the exhibition evoked positive, negative, or mixed emotions, or whether it did not evoke any emotions at all. While some visitors selected only one of these options, others chose several, and these combinations were interpreted in the analysis as mixed emotions. Among Finnish visitors, 36% selected only positive emotions, 4% only negative emotions, and 54% mixed emotions (Graphic 1). Four percent reported no emotional response, and 2% left the question unanswered.



Graphic 1. Distribution of reported emotional responses (N = 256). Positive and mixed emotions predominated among Finnish visitors, reflecting the complexity of emotional engagement with difficult heritage. Source: Own elaboration (2025).

In addition to the predefined categories listed above, respondents were able to write down any other feelings the exhibition evoked (Graphic 2). The emotions recorded on the forms encompassed a broad spectrum of reactions, including interest (14 mentions), sadness (8), anxiety (4), being impressed (3), being moved (2), nostalgia (2), fear (2), wistfulness (2),

anger (2), amusement (1), frustration (1), boredom (1), gratitude (1), humility (1), admiration (1), excitement (1), and hope (1). These results suggest that visitors often experienced multiple, nuanced emotional reactions rather than a single dominant feeling.



Graphic 2. Some respondents also recorded additional, more detailed emotional reactions prompted by the exhibition. Source: Own elaboration (2025).

5.5. References to the war in Ukraine

Of the respondents who selected mixed emotions, twelve explicitly mentioned Russia’s 2022 invasion of Ukraine when explaining their reactions. While this represents a minority of Finnish visitors (5%), these comments illustrate how a contemporary crisis can frame the interpretation of historical material. Other respondents who selected mixed emotions did not reference Ukraine directly but described general reactions such as “war is always shocking,” suggesting that ambivalence stemmed primarily from the emotional weight of wartime content rather than contemporary events. These comments indicated that the ongoing conflict influenced how visitors perceived the historical material, often making the wartime narratives feel more immediate and relevant. Some visitors expressed hesitation about attending the exhibition considering current events, while others saw it as an opportunity to process contemporary concerns. For example, one respondent wrote: “I wondered whether I dared to come to the exhibition at a time like this. I came along with a group and eventually decided to take a look” (Female visitor from Pori, aged 25–34). Another respondent described how the Ukraine war initially made the exhibition feel overwhelming, but ultimately led to a sense of comfort and perspective:

When I saw the poster on the door, the large letters shouted: ‘*War in Pori*’. With the war in Ukraine ongoing, I thought I couldn’t come to the exhibition. Many things and hobbies lost their meaning; for example, it felt pointless to ask my memory-ill mother about her wartime experiences or to do genealogical research. But now it feels that the exhibition can provide comfort and perspective. (Female visitor from Pori, aged 55–64)

This account illustrates both the inhibiting and the consoling potential of crisis contexts, showing how the same exhibition could evoke withdrawal at first but ultimately function as a source of resilience.

5.6. Critical responses

Critical responses were derived from the final open-ended question, which asked visitors whether they wished to comment on any aspect of the exhibition. Although this question did not explicitly solicit critique, it provided space for visitors to express dissatisfaction if relevant. In planning the exhibition, negative feedback was anticipated, particularly in view of the prominent role accorded to the Germans (Image 3). Contrary to these expectations, however, critical feedback was limited to a single comment, as one respondent expressed dissatisfaction with the portrayal of relationships between local women and German soldiers, perceiving it as morally judgmental.

No other negative comments on the exhibition’s handling of sensitive topics were recorded in the survey or in contemporaneous online reviews. It is possible that the museum succeeded in approaching the subject objectively and with consideration for multiple perspectives. It is also likely that the outbreak of the war in Ukraine influenced visitors’ experiences, directing their attention less toward the emotions evoked by the German wartime presence and more toward the parallels drawn with the war in Ukraine.



Image 3. German wartime presence in Pori represented through artefacts and photographs. By focusing on everyday encounters as well as material traces, the exhibition highlighted the ambivalent legacies of wartime coexistence, an aspect that visitors interpreted through the lens of current conflict. Source: Own elaboration (2022).

6. DISCUSSION

The findings from the *War in Pori* visitor survey demonstrate that exhibitions dealing with difficult heritage can evoke a wide range of emotional responses, even when the subject matter relates to events that occurred over seventy years ago. Consistent with prior research on visitor engagement with contested pasts (Weiglhofer et al., 2023; Kidd et al., 2014), the results indicate that affective reactions were not limited to negative emotions. Instead, many visitors reported positive or mixed emotions, reflecting the complexity of processing historical narratives that combine hardship, everyday life, and personal resilience. The predominance of positive and mixed emotional responses in this study aligns with the view that emotions operate as interpretive lenses, shaping how historical narratives are understood and what meanings visitors construct from them (Varutti, 2023; Savenije, 2017; Hayes, 2016).

A comparative perspective strengthens this interpretation. Seitsonen et al.'s (2018) survey of the *Wir waren Freunde – Olimme ystäviä* exhibition in Lapland likewise found that positive and mixed emotions dominated, with relatively few negative responses. Yet the contexts diverge in important ways. In Lapland, ambivalence centred on whether the exhibition risked portraying German–Finnish wartime relations “too positively,” with some visitors registering stronger discomfort. In Pori, by contrast, critical feedback on the representation of Germans was minimal. Instead, the contemporary crisis of Russia’s invasion of Ukraine provided a powerful interpretive frame. Some respondents explicitly linked their emotional experiences to the current war, suggesting that ongoing events may redirect visitors’ attention away from historical controversies and toward processing present-day anxieties.

Although only a minority of respondents explicitly referred to Ukraine in their survey answers, several factors suggest that the contemporary conflict may have influenced visitor experiences more broadly. The survey did not ask about Ukraine directly, so the references that appeared were volunteered spontaneously. The strong media presence of the conflict, and the thematic parallels between the exhibition’s portrayal of wartime civilian experiences and contemporary news imagery, likely shaped visitor interpretations even when not stated outright. These observations provide indications rather than a comprehensive measure of the conflict’s impact, but they highlight how contemporary crises can frame engagement with historical material.

This interplay between historical content and contemporary events illustrates how presentism (Lowenthal, 2015) operates in museum contexts. External conditions shape the frames through which visitors interpret the past, sometimes redirecting attention away from long-standing controversies and toward the processing of immediate concerns. This suggests that difficult heritage exhibitions may assume new social roles during crises, serving as spaces where visitors negotiate not only their historical understanding but also their emotional responses to ongoing events. By integrating emotional response analysis from visitor studies with an examination of heritage interpretation during a period of geopolitical crisis, this research bridges two strands of scholarship that have rarely been considered together. The results indicate that when exhibition content resonates with contemporary events, museum visits may acquire functions beyond historical engagement, including emotional processing and contextualisation of current anxieties.

Taken together, these findings contribute to broader discussions on difficult heritage by highlighting the dynamic relationship between curatorial interpretation, visitor emotions, and external socio-political conditions. They underscore the importance of considering not only the historical material and interpretive strategies employed by museums but also the wider temporal context in which exhibitions are encountered. For museums, recognising these intersections can support more responsive and empathetic approaches to public engagement, particularly during periods of uncertainty or crisis.

7. LIMITATIONS

This study has several limitations that should be considered when interpreting the findings. First, the data derives from a self-selected sample of visitors who chose to complete the survey during or immediately after their visit, which may overrepresent individuals with stronger emotional engagement. Second, the study focuses on a single exhibition in a

specific cultural and historical context, limiting the generalisability of the results to other museum settings or forms of difficult heritage. Third, because the survey did not directly ask about the war in Ukraine, the extent of its influence on visitors’ interpretations may be underreported; the volunteered references represent only a portion of those potentially affected. Finally, the study took place during an exceptional geopolitical moment, and it is unclear whether similar emotional responses would emerge in periods without an ongoing contemporary crisis. Future research could address these constraints through comparative studies, interviews, or longitudinal approaches.

8. CONCLUSIONS

This study has examined visitor experiences of the *War in Pori* exhibition at the Satakunta Museum in the immediate aftermath of Russia’s 2022 invasion of Ukraine. By analysing survey data from 256 Finnish respondents, the research explored how an ongoing contemporary crisis influenced emotional engagement with an exhibition on difficult heritage. The findings reveal that visitors reported a wide spectrum of emotions, with positive and mixed reactions predominating. Many respondents valued the opportunity to learn from the exhibition and highlighted personal testimonies as particularly impactful in fostering empathy and historical understanding.

The explicit references to the war in Ukraine illustrate a broader phenomenon whereby contemporary crises reframe the interpretation of historical heritage. This aligns with Lowenthal’s (2015) concept of presentism, in which current concerns influence how the past is understood. In the *War in Pori* exhibition, Russia’s invasion of Ukraine functioned as a powerful interpretive frame, heightening the immediacy of Second World War narratives and fostering parallels between past and present conflicts. Similar patterns have been documented in other contexts, where heritage sites become arenas for public reflection during moments of political upheaval or social trauma (Merriman, 2009; Logan & Reeves, 2009). These cases suggest that the intersection between historical content and contemporary crises is not incidental but a recurring dynamic with significant implications for heritage interpretation. By recognising this interplay, museums can better anticipate and respond to shifts in audience engagement when external events alter the resonance of their exhibitions.

For museum practice, the findings underscore the potential of exhibitions on difficult heritage to function as spaces for public reflection and dialogue during periods of crisis. Curatorial strategies that integrate multiple perspectives and foreground human experiences may help audiences engage constructively with challenging histories, even when those histories are politically sensitive. At the same time, acknowledging contemporary resonances can deepen visitor engagement and encourage connections between past and present. Future research could build on these findings through comparative studies of visitor responses to exhibitions in different crisis contexts, longitudinal tracking of how such responses evolve over time, and qualitative interviews to explore the nuances of emotional engagement in greater depth. This study illustrates how difficult heritage, emotions, and contemporary crises may intersect for some visitors, particularly when historical themes resonate with current events. Recognising this dynamic can help museums anticipate and respond to shifts in audience interpretations.

ACKNOWLEDGEMENTS

The author would like to thank the Satakunta Museum staff and the participants of the *War in Pori* exhibition survey for their contributions.

REFERENCES

- Beck, E. (2018). The Winter War: Its causes and effects. *Channels: Where Disciplines Meet*, 2(2), 55–65. <https://doi.org/10.15385/jch.2018.2.2.4>.
- Clifford, J. (1997). *Routes: Travel and translation in the late twentieth century*. Harvard University Press.
- Damásio, A. (1994). *Descartes' error: Emotion, reason, and the human brain*. G. P. Putnam's Sons.
- Drvenkar, N., Banožić, M., & Živić, D. (2015). Development of memorial tourism as a new concept – possibilities and restrictions. *Tourism and Hospitality Management*, 21(1), 63–77. <https://doi.org/10.20867/thm.21.1.5>
- González Vázquez, D. (2018). Dark tourism and memorial tourism: Nexus and divergences between theoretical models. *European Journal of Tourism Research*, 20, 46–58. <https://doi.org/10.54055/ejtr.v20i.339>.
- Hayes, J. G. (2016). Creating discomfort: Exploring the use of emotional immersive experiences to address social issues in museums. [Master's thesis, University of Washington]. ProQuest Dissertations & Theses Global.
- Jokipii, M. (1987). *Jatkosodan syntyy: Tutkimuksia Saksan ja Suomen sotilaallisesta yhteistyöstä 1940–41*. Otava.
- Jokisipilä, M. (2004). *Aseveljiä vai liittolaisia? Suomi, Saksan liittosopimusvaatukset ja Ryttin-Ribbentropin-sopimus*. Suomalaisen Kirjallisuuden Seura.
- Koivuniemi, J. (2004). *Joen rytmissä: Porin kaupungin historia 1940–2000*. Porin kaupunki.
- Foley, M., & Lennon, J. (1996). Heart of darkness. *International Journal of Heritage Studies*, 2(4), 195–197. <https://doi.org/10.1080/13527259608722174>.
- Logan, W., & Reeves, K. (Eds.). (2009). *Places of pain and shame: Dealing with 'difficult heritage'*. Routledge.
- Lowenthal, D. (2015). *The past is a foreign country – Revisited*. Cambridge University Press.
- Macdonald, S. (2013). *Memorylands: Heritage and identity in Europe today*. Routledge.
- Macdonald, S. (2016). Is 'difficult heritage' still 'difficult'? Why public acknowledgment of past perpetration may no longer be so unsettling to collective identities. *Museum International*, 67(1–4), 6–22. <https://doi.org/10.1111/muse.12078>.
- Mackay, R. (2021). An abrupt and brutal audit: An analysis of the crisis in museums during the pandemic. *Museum Management and Curatorship*, 36(3), 241–258. <https://doi.org/10.1080/13500775.2021.2016275>.

- Mattila, T. (2022). *Seeing the war through a Finnish lens. Representation and affect in the World War II photographic heritage*. [Doctoral dissertation, University of Oulu]. University of Oulu repository.
- May, S., Todd, K., Daley, S., & Rappolt-Schlichtmann, G. (2021). Measurement of science museum visitors' emotional experiences at exhibits designed to encourage productive struggle. *Curator: The Museum Journal*, 65(1), 161–185. <https://doi.org/10.1111/cura.12449>.
- Merriman, N. (2009). *Beyond the glass case: The past, the heritage and the public in Britain*. Routledge.
- Roberts, C., & Stone, P. R. (2014). Dark tourism and dark heritage: Emergent themes, issues and consequences. In I. Convery, G. Corsane, & P. Davis (Eds.), *Displaced heritage: Responses to disaster, trauma, and loss* (pp. 9–18). Boydell & Brewer.
- Savenije, G. M., van Boxtel, C., & Grever, M. (2017). Historical empathy in a museum: Uniting contextualisation and emotional engagement. *International Journal of Heritage Studies*, 23(9), 832–845. <https://doi.org/10.1080/13527258.2017.1339108>.
- Seitsonen, O., Hekkurainen, M., Koskinen-Koivisto, E., & Thomas, S. (2018). ”Voiko natsia rakastaa?": Lapin maakuntamuseon Wir waren freunde – Olimme ystäviä -näyttelyprosessi esimerkkinä vaikeasta kulttuuriperinnöstä. *Suomen Museo*, 2018, 112–132.
- Stone, P. (2006). A dark tourism spectrum: Towards a typology of death and macabre related tourist sites, attractions and exhibitions. *Tourism: An Interdisciplinary International Journal*, 54(2), 145–160.
- Thomas, S., & Koskinen-Koivisto, E. (2016). “Ghosts in the background” and the “Price of the war”: Representations of the Lapland War in Finnish museums. *Nordisk museologi*, 2016(2), 60–77. <http://hdl.handle.net/10138/307100>
- Thomas S., Herva, V.-P., Seitsonen, O., & Koskinen-Koivisto, E. (2019). Dark heritage. In C. Smith (Ed.), *Encyclopedia of global archaeology*. Springer.
- Thomas, S. (2021). Representing difficult histories and contested heritage in museums. In N. Robbins, S. Thomas, M. Tuominen, & A. Wessman (Eds.), *Museum studies: A bridge between theory and practice* (pp. 532–545). ICOFOM.
- Tunbridge, J. E. & Ashworth, G.J. (1996) *Dissonant heritage: the management of the past as a resource in conflict*. John Wiley & Sons.
- Varutti, M. (2023). The affective turn in museums and the rise of affective curatorship. *Museum Management and Curatorship*, 38(1), 61–75. <https://doi.org/10.1080/09647775.2022.2132993>.
- Weiglhofer, M., McCully, A., & Bates, J. (2023). Learning about conflict: the role of community museums in educating on difficult heritage in a divided society. *International Journal of Heritage Studies*, 29(5), 365–381. <https://doi.org/10.1080/13527258.2023.2189741>.
- Xu, Z., Zhang, H., Zhang, C., Xu, M., & Dong, N. (2019). Exploring the role of emotion in the relationship between museum image and tourists' behavioral intention: The case of three museums in Xi'an. *Sustainability*, 11(3), 559. <https://doi.org/10.3390/su11030559>.
- Young, J. (1993). *The texture of memory: Holocaust memorials and meaning*. Yale University Press.

Väisänen, T. (2020). Feldluftpark Pori: Luftwaffen huoltokenttää tutkimassa. *SKAS*, 2020(1), 64–68.