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Danube Transnational Programme

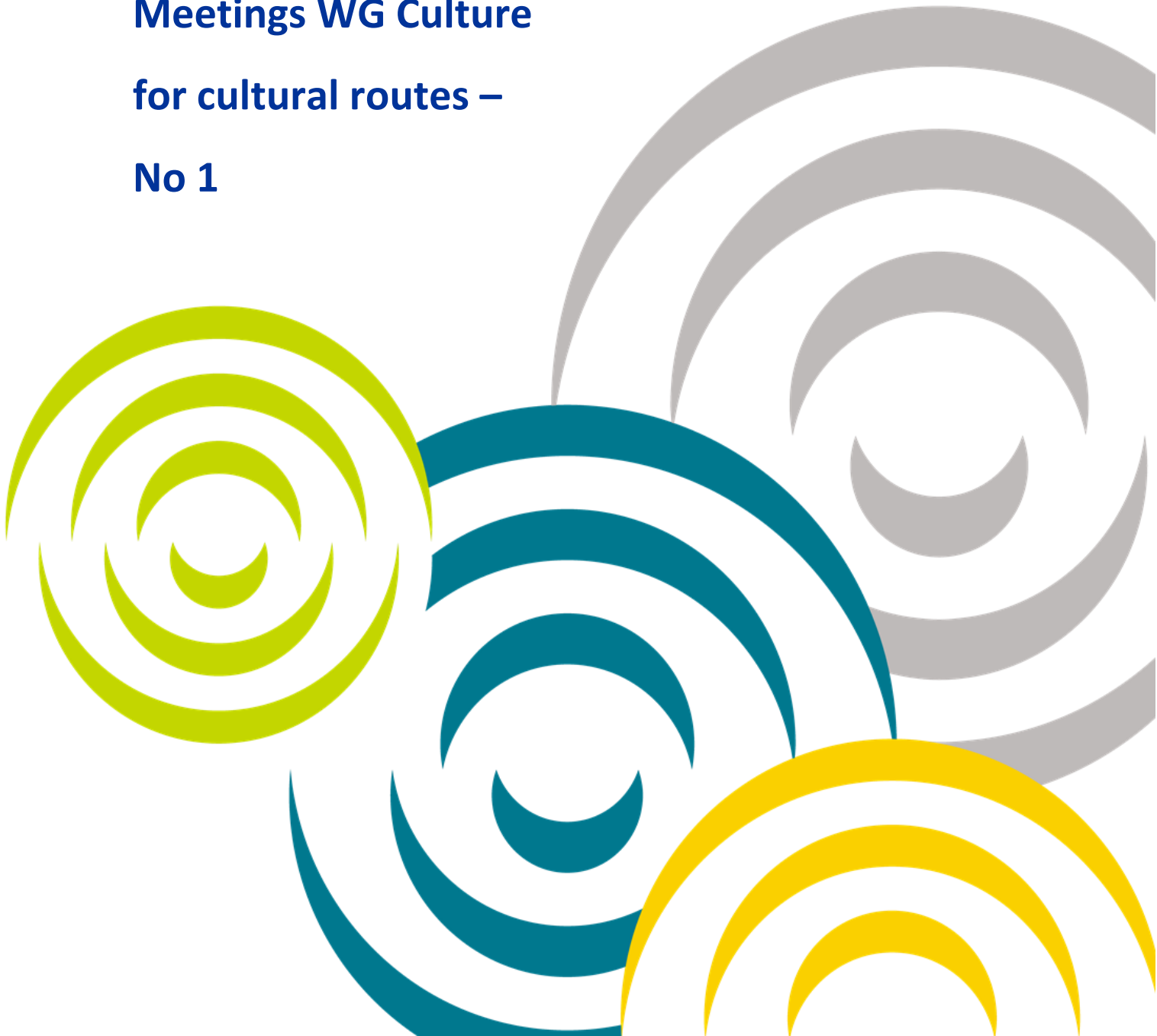
CultPlatForm_21

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Meetings WG Culture

for cultural routes –

No 1



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1. First working meeting (WM2) of the Working Group (WG) Culture for cultural routes

As part of the Kick-Off event of the Danube Culture Platform project on April 20th - 21st 2017, first working meeting (WM2) of the WG Culture for cultural routes was organised at the premises of the Lead partner (LP), the Austrian Federal Chancellery, Arts and Culture, Concordiaplatz 2, Vienna.

Aim of the meeting

Meetings of the WG Culture for cultural routes are dealing with thematic issues concerning existing and potential cultural routes, enlargement strategy and coordination of the mapping process (the Danube cultural routes hot spots and their tourism potential).

Time Schedule

The WM2 took place on April 21st, 2017 started at 14:30 at the LP meeting room at Concordiaplatz 2 and followed the listed procedure:

Speeches and presentations were delivered by:

- Boris Čamernik, Danube Competence Center (Serbia)
- Kristina Kujundžic, expert (Serbia) -
“Mapping Danube cultural routes hot spots” - Presentation of the way of identification of hot spots and the document on interpretation of the identified locations design
- Walter Putschögl, Director Upper Austrian Federal State Museum (Austria)
- Martin Sturm, Artistic Director Upper Austrian Cultural Quarter Linz (Austria)
- Regina Hellwig-Schmid, Artistic Director Donumenta (Germany)

Covering the exemplary of Heritage spots

Closure (17:30) Questions to the audience & conclusions

Background

The *Danube Culture Platform – Creative Spaces in the 21st Century* dedicates itself to detective work: it aims to leave well-trodden paths, reveal hidden cultural heritage and develop contemporary artistic interpretations and new educational formats for historic sites and events. The project seeks to discover old and new stories about the visible and invisible cultural heritage in the Danube region. These are intended to encourage the development of new cultural tourism offers for an international audience. Mr. **Stefano Dominioni**, Director of the European Institute of Cultural Routes, giving a keynote on lessons to be learnt from the Cultural Routes, said that the cultural routes are based on a general understanding of the importance of arts, culture and heritage for mutual understanding and a common European narrative. They have a multi sectoral approach covering not only culture and arts but also tourism, people-to-people contact supporting local economic development

Presentations

Ms. Kristina Kujundžić, pointed out that cultural tourism in Europe is a fast growing sector- with 4 in ten tourist taking the trip with the intention to have cultural (in the broad sense) experience of the visited destinations. On the other hand, the cultural tourism products are still rather traditional than innovative. The generated profit in the sector is big but not equally distributed between the tourism sector and the cultural field. In some (well known) locations we are witnessing even local citizens resistance toward tourism (Barcelona, Dubrovnik). In that sense, it is essential to think about “opening” new culture tourism hot spots and secure sustainability and balance between culture and tourism in the established destination. Another challenge is the fact that the cultural sector treats tourists as a homogeneous group instead of selecting specific target groups.

For contemporary approaches, the intangible aspect of culture can serve as a point of departure. Furthermore, there is the question of a "Danubian Identity" – maybe it exists, maybe it doesn't. It could be a task for the policy learning platform to elaborate this question and locally disseminate the outcomes.

Objective of WP4

Identification and reveal hidden heritage sites and historical events along the Danube and its water connections

Determine the potentials and themes to be included in a manual on approach to interpretation and presentation of invisible heritage but also how to use ICT (Information Communication Technologies) and/or other tools.

Questionnaire – I phase (see Annex 1)

In order to identify hidden spaces with cultural narratives and assess their tourism potential, the questionnaire has been developed and disseminated among the project partners. This process will continue throughout the project duration. The basic questions in identifying hidden hotspots on the Danube each partner need to answer are: Hidden aspect (WHAT); Historical and aesthetic significance (WHY) ; Condition - completeness, intactness; Connection to the Danube region (HOW); Existing interpretation; Tourism product potential (CROSS-SECTORAL) Link to the transnational theme (migration, lifestyle, connecting structures, immaterial heritage); Link to the Council of Europe Cultural Routes

Questionnaire – II phase

Interpretative potential; Accessibility; Visits (visits rules, free or paid entry, close by tourist areas of interest, touristic infrastructure, etc.)

Following identification of hidden hotspots and their valorisation, project partners and other stakeholders will have opportunity to use the manual as basic guide on presentation and interpretation of the site as well to find tools to access the tourism potential including potential connections with the Cultural Routes scheme.

The suggested content of the manual is as follows:

SECTION I

Chapter 1: INTRODUCTION – Why hidden heritage matters?

- definition
- value

Chapter 2: CONTEXTUALIZATION - How to feature hidden heritage?

- cultural identity
- social cohesion / local development
- economic influence / tourism and sustainable development

Chapter 3: POSITIONING - How to identify and communicate hidden heritage hot spots?

- obstacles to recognition
- from mapping (inventory) to interpreting

Chapter 4: CONNECTING – What is the resource potential of hidden heritage hot spots?

- variety of common denominators
- themes that liaise hidden heritage hot spots
- participatory development

Chapter 5: INTERPRETATING - What tools and methods can be used to interpret hidden heritage?

- definition of interpretation
- modalities: from non-personal to personal, from storytelling to ICT

SECTION II

(Global benchmarks)

Linking with Council of Europe Cultural Routes

PEER MENTORING PRACTICES – Examples from the Danube Cultural Platform

Information about the partners pilot actions

Ms. Regina Hellwig-Schmid (external expert) presented the pilot action of PP6 and examples of hidden sites accompanied by Martin Sturm, PP1

Programme Danube Art Lab is related to the implementation of a centre for contemporary, interdisciplinary cultural practice for artists of the Danube Region in Regensburg. Hidden places and the creative places are main topic of the initiative of Artist in Residence Programme aiming at making visible the richness of cultural heritages sites in the Bavarian Danube area by means of contemporary artistic interventions. Nine artists of all disciplines are planned to be working in Regensburg from August till October 2017, focusing on innovative and experimental project that question conventions and elaborate new art forms. Hidden places in terms of this projects are those that are less known to the public, destroyed or situated beneath the ground, banned or repressed for political or social reasons, disappeared or of intangible nature. Parameters for choosing such places should include the historical importance of all epochs, potential for mentioned contemporary intervention and finally,

the cultural and touristic potential in terms of attracting culture tourists in the future. As examples, the ruin of Obermuenster, the Chapel of St. Peter and the Black Tower are listed.

All the presented places will be offered to the artists and then they can decide on which place they would like to intervene. Therefore, artists as well as curators from the country were invited which will get an amount of money to do the intervention. The money will come from other funds outside of the project as PP6 cannot afford it. Results will be presented at the sites – probably in a kind of pavilion to bring the ideas of the artists together. An extra effort will be done to involve a broader audience.

Hungarian pilot action – Daniel Poulet, PP7

The pilot action is not visible yet – therefore a digital development for different groups will be developed to walk through these hidden places. Within this tool the user can choose a character out of 5 and go through these places to see the settlements. This area is from the middle ages, the Turkish times and also from the roman times. The pilot action will be performed with projections and pictures. The place of presentation will be inside a building –a visitor center including 3D animations. Through installed monitors in the visitor center it is possible to go through the sites and play a game to see how these places looked like in ancient times. The pilot action will be implemented by an assigned company.

German pilot action – Marton Mehes, PP2

As a cooperation between Austria and Germany it is foreseen to make a hidden place visible through artistic interventions. After receiving the list of potential hot spots it will be decided how the implementation will be realised. Also the Ministry of Culture of Romania and all others who have not a fixed idea of a pilot project will be invited to join this process. Connections to the artist in residency partners will be made.

Bulgarian pilot action – Lyubomir Sirakov, PP5

The city of Vidin implemented a pilot project to present the two major heritage sites of the city: the defensive system “Kaleto” and the synagogue which has not been in use since the 1950s. By restoration and rediscovering it through 3-D visualisation it will be preserved and made accessible for the public and tourists as well. PP5 will implement one pilot project, dedicated to 3D digital reconstruction/visualisation of Kaleto defensive system and the Synagogue in Vidin. The aim of the pilot project in Vidin will be to create a computer based 3D visualization of the defensive system

Kaleto and the Synagogue. It will be based on existing information, drawing, pictures and documentation, combining the expertise of the Bulgarian Ministry of tourism and Culture. (The pilot action was presented on the first day of the meeting.)

Participants input and comments

Dubravka Lasic, professor at Arts Academy of Novi Sad, gave more details on artistic approaches of her students and herself in making invisible cultural heritage and history visible again -the art project Pannonian Bicycle Art Path and the photo project “Novi Sad Now and Then” combining photographs from 19th century Novi Sad with the present locations.

Martin Sturm, Artistic director of the Upper Austrian Cultural Quarter Linz (Austria) presented is the *Audiowalk Gusen* (Austria) by Christoph Mayer. On the grounds of the former concentration camp is a residential area today and parts of the barracks are still in use. Visitors can experience the place and engage with both – the present and the past – in this artistic project.

If there is the need for support in planning the implementation of pilot actions or to find some specific contact persons, the work package leader Martin Sturm offers support by getting in contact with him and by discussing it in a bilateral way. Furthermore, he points out the importance of filling in the questionnaire – presented by IPA1 – as careful and fully as possible. As this questionnaire presents the starting point of the action plans.

The Hungarian partner mentions also tunnels and chambers in Pecs which would be interesting to make them visible as well.

2. General conclusions

The workshop concluded with a discussion among the more than 20 participants. The central issues are summed up below:

- The Danube Culture Platform is an opportunity to open doors, to connect projects and people.
- The strong cooperation between culture and tourism workers is essential if we want to reach sustainable development of heritage sites but also to support local communities
- Developing access to cultural heritage via tourism could provide the region with much needed funding to face lack of funds, tensions and protect heritage
- Concrete solutions are needed, so in the course of the project, challenges should be addressed in a practical way.
- Cultural heritage can be interpreted for modern tourist/audiences with artistic and/or technological means: - contemporary arts and /or digital solutions such as apps or online platforms linked to the specific experience of a place.
- ‘Creative Tourism’ offers, based e.g. on contemporary arts, attract trendsetters – they are smaller in numbers but can act as incentives for larger target groups.
- Strategies such as cultural routes don’t only work as itineraries for tourists, but as networks of towns and regions, allowing for cross-visibility, collaboration and mutual support.
- ‘Painful’ cultural heritage, such as former battlegrounds, should be addressed likewise. It is a basis for connecting communities, overcoming division and encouraging dialogue.

Networked cooperation, knowledge transfer and competence building

- In order to create sustainable and efficient tourism products, the partners need to cooperate across destinations which are not necessarily part of one country.
- Engagement of different stakeholders inside and outside the destination (local communities, cultural organisations, public bodies, private tourism businesses etc.) is essential
- Learning from each other, benchmarking successful interpretation solution, use of ICT across the sector is very important
- Local and regional characteristics are to be discovered and communicated to specific target groups (artists, cultural operators, tourism experts etc.). To achieve this, new narratives, have to be created.

- In the framework of this project, tourism, arts, culture and heritage should be equally acknowledged. Regions should not only develop their touristic infrastructure and define their target groups but also communicate the value of common memories for societies and individuals.

Macro-regional identity

- A macro-regional image is useful for destination development and tourism marketing on a European level especially if presented on the overseas markets where visibility of fragmented destinations is very low.

Next steps

- Questionnaire to be also disseminated to EUSDR PA3 Steering Committee members by PA 3 Coordinator Mr Lyubomir Sirakov
 - the accompanying letter to the questionnaire, to be adapted by adding a short description (facts and figures) on the CultPlatForm_21 project.
 - The inventory of all the ideas should constantly be updated through disseminating/receiving the questionnaires. The inventory should be available to all partners/stakeholders of the project for further use for e.g. peer collaboration, cooperation on creation of spin-off's, etc.
 - Structure of the manual was approved by the partners, whereas in Section II: Global Benchmarks and Link to the Council of Europe Cultural Routes will be presented, while the Peer Mentoring Practice – Examples from the Danube Cultural Platform, shall be skipped due time and resource limitations.
- Next appointment
- The next partner meeting – working group meetings for WP4 (WM3) and WP5 (WM4), steering committee (SC2) - will be held between October 11th to 13th in Pecs, HU.

3. Impressions

The first workshop for the working group „Culture for cultural routes“ (WM2) on April 21st 2017 was attended by 20 persons out of the partnership of Danube Culture Platform.



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