

# Danube Culture Platform

Creative Spaces of the 21st Century

expanding cultural routes  
discovering hidden heritage  
making the invisible visible



Danube Transnational Programme

**CultPlatForm\_21**

Project co-funded by the European Union (ERDF, IPA)



# CultPlatForm\_21: The Danube Culture Platform - Creative Spaces of the 21st Century

---

## **Project Documentation**





# CultPlatForm\_21: The Danube Culture Platform - Creative Spaces of the 21st Century

---

## The Danube Region - Treasury of Hidden Heritage

In the course of history the Danube area has experienced a chequered past resulting in a culturally and historically rich but fragmented history. Since Roman times the Danube has formed a border with peoples in the north, almost from source to mouth and, at the same time, it has been a connection and a route for transport, shipment and supply of the downstream settlements. As an important axis of transport and travel, the river likewise connects various different cultural and economic areas.

The Danube has witnessed the fall of empires, human tragedies such as World Wars I and II and terrible crimes such as the Holocaust. The wars in the Balkans and migration flows are further chapters in its history and, finally, two antagonistic political and economic systems have contributed to territorial imbalances. Even if the Iron

Curtain is now history, the effects of the old Cold War lines of division are still noticeable in the Danube region today.

The Danube connects regions of various different cultures, language worlds and communities, thus traversing more countries and landscapes than any other river in Europe. Much in its history still lies hidden or has fallen into oblivion.

The (im)material cultural heritage is the (in)visible testimony to it and, as a non-renewable and irreplaceable resource, it forms people's collective memory. Even if (hidden) heritage sometimes includes dissonant, unpleasant or unwanted memories, it is a cultural treasury of inestimable value for present and future societies.



APATIN-Space-01  
from *Boring River*, a film  
by Rainer Prohaska and  
Carola Schmidt  
© Rainer Prohaska

## The Danube Culture Platform

### Aims and Objectives

The Interreg project [CultPlatForm\\_21](#) – the [Danube Culture Platform](#) – is dedicated to the hidden, forgotten, invisible cultural heritage of the Danube region. Under the project lead (LP) of the Federal Chancellery of Austria, Arts and Culture Division, nine project partners (PP) and ten associated strategic partners (ASP) from eight countries within the Danube area, have developed cooperation on culture and tourism with the aim of supporting and expanding European cultural routes. The project partners from the tourism and cultural sectors play different roles at various different levels within their countries: public authorities, cultural institutions, expert organisations and NGOs.

The main objective of the project was the development of an innovative, multilevel policy framework for cultural routes in the Danube region. This was followed by further topics and activities:

- **Expansion of Cultural Routes:** creation of a [Policy Learning Platform](#) as network and think tank of stakeholders from EUSDR countries (series of workshops and conferences).
- **Discovering Hidden Heritage:** through the study “Our Hidden Danube Heritage – Guidebook on Resourcing Hidden Heritage for Tourism” and a collection of hidden heritage sites.
- **Making the Invisible Visible:** pilot projects, artistic and technological (3D applications), following the theme of “Heritage Reloaded” and the concept of making the invisible visible and usable in terms of cultural tourism.

The aim of the [Danube Culture Platform](#) has been to work against forgetting and to create awareness of cultural diversity and history in the Danube region. New technologies and artistic means contribute to conveying historic places and events in a contemporary way. Interpretation and facilitation by (new) narratives is important for a new culture of memory and remembrance. The project sought a response to multiple themes: the interpretation of historic places and events in a contemporary way (culture), the experience of culture (international audience / tourists) and the development of new destinations along the Danube (tourism).

Hidden heritage is defined as invisible because it is situated below ground level (e.g. archaeological sites), destroyed, banned or repressed for political or societal reasons, disappeared, little known or of an immaterial nature. The [Danube Culture Platform](#) embarked on a search for traces of history to discover hidden places of cultural heritage and to evoke bygone historic events and facts. Well-trodden paths have been left and hidden cultural heritage has been revealed by contemporary artistic interpretations and new educational formats. The [Danube Culture Platform](#) has rediscovered ancient tales and tells new stories to promote historical events to be experienced in the present. These are intended to encourage the development of new cultural tourism offers for a 21st-century audience.

### Activities and Outcomes

The [Danube Culture Platform](#) organised transnational conferences and workshops, partner workshops and project meetings. The core of the project is the [Policy Learning](#)

**Platform**, a cultural policy network of the project partners as cooperation between culture and tourism. Over the course of the project – from January 2017 to June 2019 – the workshops and meetings, partially embedded within the framework of the conferences, were carried out to highlight the topics, to exchange knowledge, to develop measures and to implement the pilot actions: “Discovering Hidden Heritage – Contemporary Approaches for Culture and Tourism” (Vienna/AT April 2017), “Audience Development” (Pécs/HU October 2017), “World Heritage and Facilitation of History” (Linz/AT June 2018), “Creating Memorable Experiences and Cultural Routes” (Regensburg/DE October 2018).

The transnational project conferences conveyed the objectives of the **Danube Culture Platform** to a broader public: the kick-off event in Vienna (AT) in April 2017, dedicated to the connection of culture and tourism, “The Key to Raising Attention” (Pécs/HU October 2017), “World Heritage and the Facilitation of History for the Audience of the 21st Century” (Linz/AT June 2018), “Making the Invisible Visible: Discovery of Cultural Heritage and Tourist Potential” (Plovdiv/BG March 2019) and “Visible Danube” (Regensburg/DE May 2019). These events made it possible to meet international experts from cultural heritage

institutions, tourism and artists and several best-practice examples from these areas to gain inspiration for the development of the project. Furthermore the outputs and activities of the project could be presented to a broad public.

The main issue of the **Danube Culture Platform** was to discover places of history, find old and new stories to tell about them, develop artistic and technological pilot projects for the descriptive mediation and to support existing cultural routes by developing contemporary aspects. Thus ‘hidden places’ have been searched along the Danube and further data was collected and elaborated. Results of this research were the “Guidebook on Resourcing Hidden Heritage for Tourism” and a compilation of sites “Mapping Hidden Heritage Hot Spots” along the Danube.

Under the heading “Heritage Reloaded” and according to the concept of making the invisible visible, eight pilot projects to create spaces of remembrance – three with digital/technological methods, four by artistic/creative interventions and one applying both tools – have been developed and implemented. Digital reconstructions render lost history visible again and create distinct experiences of historic sites as well as artistic interventions allow encounter

*Scene from Boring River,  
a film by Rainer Prohaska  
and Carola Schmidt  
© Rainer Prohaska*



and exchange with hidden cultural heritage. Holistic visitor experiences offer new perspectives and support the development of new narrations. The pilot projects were developed by the project partners in a communicative and collaborative way. By drawing up action plans for hidden cultural heritage places, their cultural and tourist value and their potential for connecting to cultural routes were elaborated and the implementation process was recorded in action diaries. The “Future Book” provides details of the pilot projects, their development, design and realisation. It includes photos, videos and audio recordings and is available on the project website.

The key result of the [Danube Culture Platform](#) was to develop strategies for cultural routes. The most important outcome of the working meetings and conferences was the development of the “Interpretation Framework for the Cultural Routes Based on Hidden Heritage in the Danube Region” and the proposal of “Themes for the Prolongation of European Cultural Routes”. All this should provide the solid basis for the long-term development of culture tourism strategies based on the hidden cultural heritage of the Danube region, one of Europe’s most important lifelines.

## The European Dimension

The contribution towards the culture of remembrance is intended to raise awareness of the cultural diversity and history. The creation of new narratives are important aspects not only for the Danube region but throughout Europe. In line with the Danube Transnational Programmes’ intention to strengthen governance and capacity-building to improve the attractiveness of the Danube region as a tourist destination (Priority 2 “Environment and culture responsible Danube region”, Specific Objective 2.2 “Foster sustainable use of natural and cultural heritage and resources”), the project creates sustainable benefits from the Danube’s hidden cultural heritage. Through cooperation between the project partners and experts from the cultural heritage and the tourism sector and their exchange of knowledge and experience, it was possible to draw up Cultural Routes Based on proposal

for an “Interpretation Framework for Cultural Routes Based on Hidden Heritage in the Danube Region”. Thus, it outlines a strategy for cultural routes and provides a tool for the integration of different countries in the region. In addition, the project contributes to the Cultural Routes of the Council of Europe Programme, as well as the possibilities for extending cultural routes and certifying new projects in the region.

Cultural routes are per se transnational and have important integrative power. The project is closely linked to the EU Strategy for the Danube Region (EUSDR), the Bulgarian Ministry of Tourism, coordinator of PA3 “Culture and Tourism” is part of the project consortium (PP4). The project reflects actions of PA3 “To build on cultural diversity as a strength of the Danube Region” and targets no. 3 “Develop new and support existing cultural routes relevant in the Danube region” and no. 7 “Promoting exchange and networking in the field of contemporary arts in the Danube region”. The [Policy Learning Platform](#) follows an interdisciplinary approach; it is the central element of the project and an active contribution to the EUSDR. It was designed as a network and think-tank of stakeholders from fourteen EUSDR countries. It aims at expanding cultural routes, discovering hidden heritage and making the invisible visible. As such, it supports the project’s objective of an innovative multilevel policy framework for cultural routes in the Danube region. Its role is strategy development and exchange of expertise giving momentum to the expansion and visibility of cultural routes. The process was closely coordinated with the European Institute of Cultural Routes of the Council of Europe, an associated strategic partner (ASP6) of the project.

By focusing on the value of cultural heritage for present and future generations and by placing history and cultural diversity of the Danube region at the centre, the project was likewise closely embedded in the European Year of Cultural Heritage 2018 (EYCH2018). It contributes to its objectives by promoting cultural heritage, cultural diversity, intercultural dialogue and social cohesion and by developing sustainable strategies for the future of the Danube’s hidden heritage as a European legacy.

# Facts and Figures

<b>Funding Programme</b>	DANUBE Transnational Programme 2014–2020
<b>Programme priority</b>	Environment and culture responsible Danube region
<b>Programme specific objective</b>	Foster sustainable use of natural and cultural heritage and resources

<b>Project title</b>	Danube Culture Platform – Creative Spaces of the 21st Century
<b>Project acronym</b>	CultPlatForm_21
<b>Project code</b>	DTP1-1-114-2.2
<b>Project duration</b>	January 2017 – June 2019 (30 months)
<b>Project partners</b>	19 partners from 8 countries
ERDF partners <sup>1</sup>	8 (1 lead partner, 7 project partners)
IPA partners <sup>2</sup>	1
Associated Strategic Partners <sup>3</sup>	10
<b>Involved countries</b>	Austria, Bulgaria, Germany, Hungary, Luxembourg, Serbia, Slovenia, Romania

<b>Project total budget</b>	1,676,878.64 €
<b>ERDF contribution</b>	1,331,846.83 €
<b>IPA contribution</b>	93,500.00 €

<b>Lead partner</b>	Federal Chancellery of Austria, Arts and Culture Division
---------------------	--

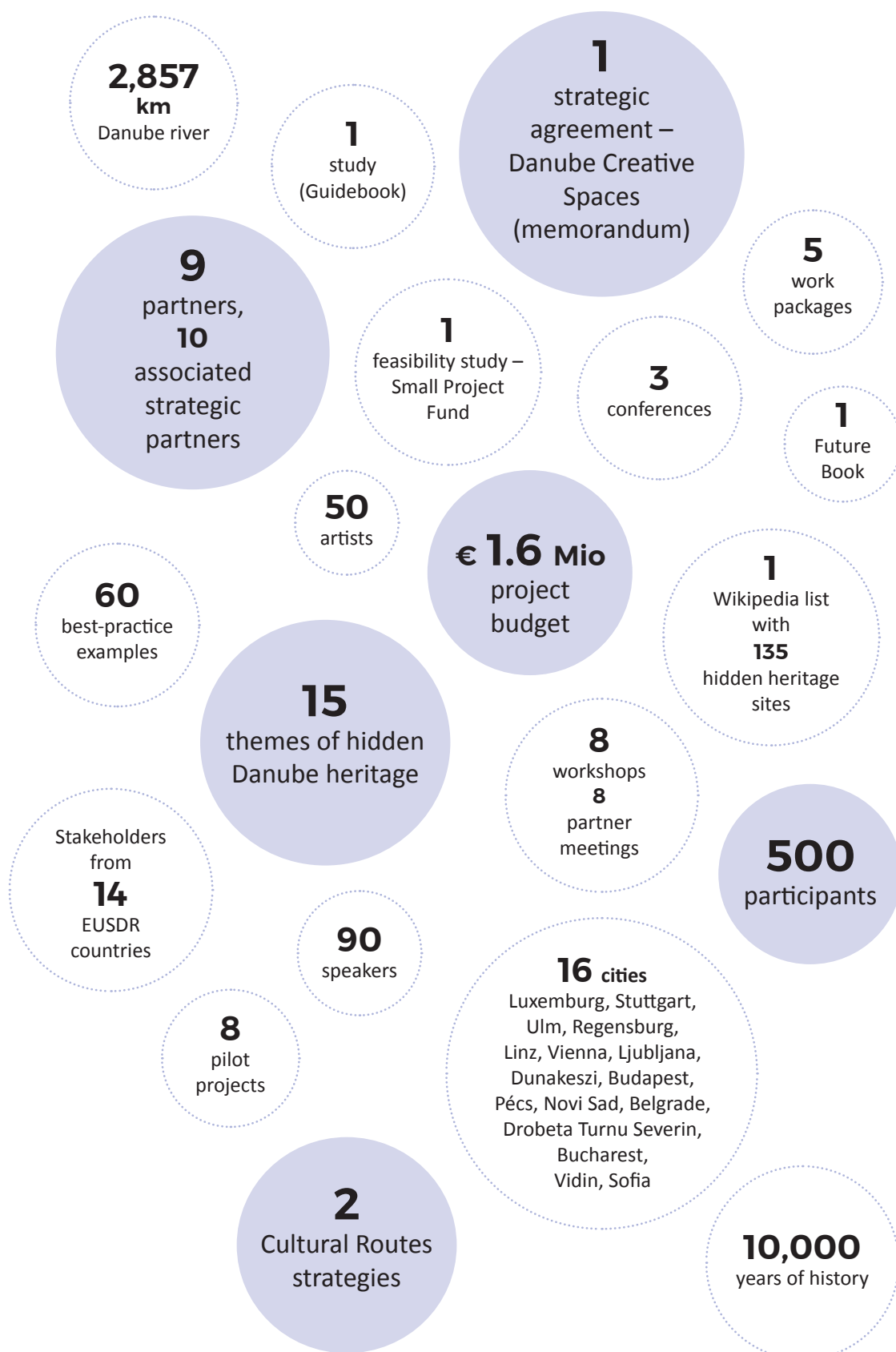
<b>Homepage</b>	<a href="http://www.interreg-danube.eu/cultplatform-21">www.interreg-danube.eu/cultplatform-21</a>
-----------------	--



partners supported by the  
<sup>1</sup> European Regional Development Fund (ERDF)  
<sup>2</sup> Instrument for Pre-Accession Assistance (IPA)  
<sup>3</sup> partners financed by the ERDF partners



# The Project in Numbers



# The Project in Keywords

- Highlighting Hidden Cultural Heritage along the Danube
  - Creative Spaces of the 21st Century
  - Connecting and Promoting Culture and Tourism
  - Making the Invisible Visible
  - Identifying Hidden Heritage Sites and Historical Events
  - Exploring Aspects of Hidden Sites
  - Hidden Danube Heritage and its Experiential Potential for Itineraries
  - Facilitating History for Today's Audience
  - Enhancing Audience Development for Cultural Heritage
  - Giving Stories to Visible and Invisible Cultural Heritage
  - Creating New Narratives
  - Creating Memorable Experiences
  - Making Interdisciplinary Journeys to Art and History
  - Promoting Cultural Exchange
  - Learning from Other's Experiences and Best-Practice Examples
  - Exchanging Expertise
  - Becoming Involved with Tangible and Intangible Cultural Heritage
  - Implementing Artistic and Digital Pilot Projects
  - Fostering Sustainable Tourism
  - Showing Perspectives for the Future
  - Establishing and Increasing Sustainability
  - Expanding Cultural Routes in the Danube Region
-





# Connecting Culture and Tourism

---

## The Policy Learning Platform

The [Policy Learning Platform](#) was conceived as a knowledge resource and think-tank accompanying the project with the aim of developing two strategies for cultural routes as the outcome of interdisciplinary exchange between culture and tourism.

The process started with the kick-off in Vienna (AT) in April 2017 and the workshop “Discovering Hidden Heritage”. Representatives of fourteen embassies from EUSDR countries based in Vienna were invited. Discussion on “Audience Development” was continued at the conference in Pécs (HU) in October 2017 while the central message of the second workshop, “World Heritage and the Facilitation of History for the Audience of the 21st Century” in June 2018 in Linz (AT), was that cultural heritage needs interpretation when trying to develop the site into an interesting place for cultural tourism. The third workshop, “Creating Memorable Experiences” in October 2018

in Regensburg (DE), collected themes and discussed ideas on how to define new and existing cultural routes along the Danube, always with the focus on the hidden heritage. The role of Artist-in-Residence programmes when developing new interpretations of the cultural legacy was analysed.

The visibility event in Plovdiv (BG) in March 2019 helped to further disseminate the outcomes. The closing international conference of the [Danube Culture Platform](#) – “Visible Danube” in May 2019 in Regensburg (DE) – finally provided a forum for the manifold results of two and a half years of regional cooperation in the Danube region and presented the future perspectives beyond the end of the project.

The next chapters provide an overview of the discussions and results of the workshops and conferences.



*Conference World Heritage and the Facilitation of History for the Audience of the 21st Century in Linz (AT)  
© Upper Austria Culture Quarter*

*Working group at the conference The Key to Raising Attention: Audience Development in Pécs (HU)  
© PRISMA solutions*

## Discovering Hidden Heritage

The Danube region unites quite different countries with different histories and socio-political and economic conditions. The region's diversity is both a challenge – e.g. working conditions – and a chance – e.g. opportunities for knowledge transfer and mutual support.

The first cultural policy workshop, “Discovering Hidden Heritage – Contemporary Approaches for Culture and Tourism”, organised by österreichische kulturdokumentation on behalf of and in cooperation with the Federal Chancellery of Austria, Department of Arts and Culture (LP), launched an inspiring interdisciplinary exchange between culture and tourism on 20 April 2017 in Vienna (AT). Expert discussion evolved around the theme of “Experiencing Cultural Heritage” in the first panel, which focused on the contribution of cultural heritage to tourism. The second panel, “Making the Invisible Visible”, discussed the intangible aspects of culture that serve as a point of departure for the artistic and technological interpretation of heritage. Some best-practice examples were presented to inspire the [Policy Learning Platform](#) for their further tasks.

In order to work on concrete solutions, the partners need to exchange expertise across sectors and countries in a long-term approach. Various different stakeholders (local communities, cultural organisations, public bodies, private sector, etc.) and experts from various different sectors (arts, culture, regional planning, tourism, marketing, etc.) as well as from different countries need to cooperate, to be open-minded and eager to learn from each

other. There is no one-size-fits-all approach; some issues need specific meetings. Targeted workshops and training should be implemented (for initiating dialogue, creating narratives, branding, marketing, business plans, etc.).

There is a basic tension between a possible macro-regional identity of the Danube region and the numerous and diverse local specificities. A macro-regional image is useful for destination development and tourism marketing on a European level. It requires a key narrative, stories and icons that are simple, but also broad enough. Local specificities have to be maintained and fostered, as they are essential for (cultural) tourism. The different places and stories in the region should not be standardised. Both lighthouse projects and local focus groups, actively involving local people, are therefore needed. In the framework of this project, tourism, arts, culture and heritage should be equally acknowledged. Regions should not only develop their tourist infrastructure and define their target groups but also communicate the value of common memories for societies and individuals.

The change from conservative to new tourism needs innovation, experiment and new strategies and tools. Hidden heritage, 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. Cultural heritage has to be conveyed for a 21st-century audience with new artistic and / or technological means. Approaches including contemporary arts need mediation

Danube Culture Platform  
kick-off in Vienna (AT)  
© Claudia Prieler



to allow visitors to encounter and experience artworks and to get involved. Digital solutions such as apps from online platforms need to be linked to the specific experience of a place. They should work multi-sensually and have to take into account the specific conditions. 'Creative tourism' offers, based for example on contemporary arts, attract trendsetters – these come in lower numbers but can act as incentives for larger target groups. Strategies such as cultural routes not only work as itineraries for tourists, but also as networks of towns and regions, permitting cross-visibility, collaboration and mutual support. 'Painful' cultural heritage, such as former battlegrounds, should likewise be addressed. It is a basis for connecting communities, overcoming division and encouraging dialogue.

#### BEST PRACTICE

#### Making the Destroyed Visible **OT - Signs of Light in the Public Space for Destroyed Viennese Synagogues (AT)**

One of the numerous projects of the Jewish Museum Vienna is 'OT', a commemorative project by the artist Lukas Maria Kaufmann, who placed light symbols on 25 spots where Viennese synagogues once stood before they were destroyed beyond recognition in the 1938 pogrom. The light sculptures are made in the form of a five-metre-high metal pole, with an intertwined luminous Star of David at the top. The star is placed horizontally, so the visitor needs to walk underneath it to see it. The sculptures illuminate the urban space and they also shed light on a brutal chapter of Viennese history. The project was realised in cooperation with the artist Brigitte Kowanz (University of Applied Arts Vienna), the Jewish Museum Vienna and KÖR Kunst im öffentlichen Raum (Public Art Vienna).  
[www.lichtzeichen.wien](http://www.lichtzeichen.wien)



#### BEST PRACTICE

#### Making the Repressed Visible **Audioweg Gusen (AT)**

Audioweg Gusen is an art project created by the artist Christoph Mayer. It uses the counterpoint of the visual and the physical in an idyllic Upper Austrian village against the audio portrayals of the remembrances of the Gusen concentration camp prisoners and guards. This strong dissonance between the visual and the audio engages the audience's imagination far more vividly than if they were just faced with photos or other kinds of documents, providing them with a lasting impression.

[de.wikipedia.org/wiki/Audioweg\\_Gusen](http://de.wikipedia.org/wiki/Audioweg_Gusen)

1. 'OT' Sign of Light in front of Kluckygasse 11 in Vienna (AT) in remembrance of the 'Brigittenau Temple'  
© wulz.cc

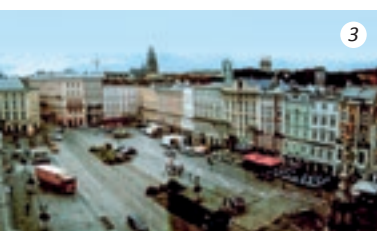
2. Audiowalk leading towards today's Gusen (AT)  
© Sabine Traxler



1



2



3

1. Art Nouveau Building in Oradea (RO)  
© Oradea Heritage, Larisa Birta

2. Promotional illustration for The Pannonian Art Path between Subotica (RS) and Osijek (HR), 2013-2014  
© Academy of Arts Novi Sad, Academy of Arts Osijek

3. Hitler's bunker in Linz (AT), marked on the ground of the main square by the artist Mischa Kuball (project development for Linz09 European Capital of Culture, not implemented)  
© Mischa Kuball

#### BEST PRACTICE

##### Making a Defining Feature of the Danube Region Visible **Art Nouveau (RO, AT, BE, BG, HR, HU, RS, SI)**

The Interreg project “Art Nouveau – Sustainable Protection and Promotion of Art Nouveau Heritage in the Danube Region” (Danube Transnational Programme) aimed to create instruments to better preserve and promote this outstanding element of cultural heritage in the Danube region. Through the joint efforts of partner organisations representing seven different countries from this area, new tools became available for professionals and for the general public to expand their knowledge in this subject. Among others, a digital repository with the most valuable Art Nouveau buildings was created ([www.andanube.eu](http://www.andanube.eu)), a film presenting this artistic movement in the Danube region was prepared, and a series of events designed to celebrate the World Day of Art Nouveau was organised by all the partners. [www.interreg-danube.eu/approved-projects/art-nouveau](http://www.interreg-danube.eu/approved-projects/art-nouveau)

---

#### BEST PRACTICE

##### Making Hidden Connections Visible **Pannonian Art Path (RS, HR)**

The “Pannonian Art Path – Enhancing Cooperation and Networking of Higher Education Institutions in the Field of Art and Ecology” aimed to stimulate creative research in the field of land art through intensive work with students of the Novi Sad Academy of Arts (RS) and the Osijek Academy of Arts (HR), linking it to the basic postulates of preserving the environment and health. The Pannonian Art Path project, launched in 2014, considered land art in the role of merging regions through creating a cycle path from Subotica to Osijek. The focus was on gaining new experiences through ecological workshops and land-art activities, as well as on developing students’ potential and awareness of artistic values through the use of natural resources and ecological materials. The goal was furthermore to preserve cultural heritage of two regions. [www.pannonianartpath.uns.ac.rs](http://www.pannonianartpath.uns.ac.rs)

#### BEST PRACTICE

##### Making the Unwanted Visible **Hitlerbunker Linz (AT)**

Dealing with the controversial past is always difficult, emotional, and in some cases, difficult to achieve. A project that was developed, but so far has not been realised, was making Hitler’s bunker in Linz visible. Hitler loved Linz, called it his “home-town” and referred to it as “the most German city in the whole of Austria.” His love of Linz was, of course, aimed at changing the face of the city, which he managed to do to a small extent. One of the changes that he tried to introduce was to build a bunker underneath the whole main square (Hauptplatz) in Linz. The bunker was never fully completed, but the building process did start. Now, parts of the bunker system that were built have been integrated into an underground garage, but parts of it still remain hidden. The artist Mischa Kuball found the plans for the bunker in the city archives and developed an idea for the project that would make this heritage visible. The plan was to draw the outline of the bunker on the square, open the entrance, cover the visible parts of the bunker with glass and emphasise everything with lights. This would certainly act as an interesting tourist attraction, complementing other, visible heritage on the square.





4



5



6



7



8

4. Impression of the conference on audience development in Pécs (HU)  
© PRISMA solutions

5. Opening  
© PRISMA solutions

6. Site visit  
© PRISMA solutions

7. Impression of the conference  
© PRISMA solutions

8. Dance House at Pirogránit Court of the Zsolnay Cultural Quarter  
© Zsolnay Heritage Management Nonprofit Ltd.

## The Key to Raising Attention: Audience Development

Audience development (AD) is considered as a challenge for the culture and tourism sector throughout the Danube region. The City of Pécs (HU) – a Unesco World Heritage Site and European Capital of Culture in 2010 – was an appropriate place for this conference, organised by the Zsolnay Heritage Management non-profit company (PP7) and the Baden-Württemberg Ministry of Science, Research and the Arts (PP2).

At present, AD is a hot topic for the whole European cultural scene: in 2017, the European Commission (EC) published its “Study on Audience Development – How to place audiences at the centre of cultural organisations”.<sup>1</sup> This was used as a good starting point for the conference discussions. Some of the best-practice projects described by the EC study were presented during the conference.

The interactive workshops were dedicated to AD from the perspective of ‘People’, ‘Heritage’, ‘Cities’ and ‘Innovation’, as these

aspects were considered highly relevant to the Danube region. Numerous institutions, organisations and initiatives in the area have to participate in the changing process in these fields. All experts agreed that AD is a collective challenge. It is a working and changing process for and with people. European tools and programmes can help to be successful and to learn more through dialogue.

### People

Focusing on people means more social involvement. While seeking new audiences, organisations have to keep the ‘old’ audience as well. Involvement also means activating people, building communities and changing their attitudes from consumers to active participants.

<sup>1</sup> [engageaudiences.eu/2017/04/21/audience-development-study-how-to-place-audiences-at-the-centre-of-cultural-organisations-in-launched](https://engageaudiences.eu/2017/04/21/audience-development-study-how-to-place-audiences-at-the-centre-of-cultural-organisations-in-launched)



1



2

1. Trafó Contemporary Art Center Budapest (HU)  
© Trafó Budapest

2. HearMe Workshop in the Kunsthistorisches Museum Vienna (AT)  
© KHM-Museumsverbund, Rolf Wienkötter

## BEST PRACTICE

### Activation of People **Budapest in 100 Words (HU)** **Mindspace Budapest**

The programme is an open story writing competition for texts with a maximum length of 100 words. The core idea is to connect literature with the city life. The story can be about anything from a random thought that hits you on the subway, to a snapped moment on the street, or even a dream. In 2017, the best twelve pieces were illustrated by graphic designers and music compositions. This dynamic project encourages and facilitates people to pay more attention to the urban environment while taking a short cultural break. [www.budapest.in100words.eu/en](http://www.budapest.in100words.eu/en)

---

## Heritage

At first sight, there seems to be a gap between cultural heritage and the 21st-century audience. But in fact these sites can be turned into exciting attractions for the younger generation. Thematic cultural routes, titles and labels may help to raise awareness. Having a title, belonging to a network of titled cities or organisations or being part of a cultural route has a certain impact: but in the end it is the exciting and unique 'story' of the place that affects people.

## BEST PRACTICE

### Industrial heritage coming alive as creative spaces **Trafó Contemporary Art Centre Budapest (HU)**

Trafó is an example of culture institutions that have put physical/building improvements in place as a statement of access, openness and welcome to the institution. Trafó devotes special attention to the younger generation, with interesting results in terms of audience hybridisation and expansion. [www.trafo.hu/en](http://www.trafo.hu/en)

## Cities

As several cities in the Danube region will become European Capitals of Culture (ECoC) in the coming years, this workshop was designed to learn more about sustainable concepts for cities in terms of AD and participative issues. Most of the cultural activities in any country happen in cities. Cities are well-advised to have a long-term strategy for culture. They can cooperate with or learn from each other.

## BEST PRACTICE

### Sustainable changes in the city's audience **HearMe - Bringing Youth and Museums Together (RS, SI, ES, AT)**

HearMe, a Creative Europe project, is a new methodology of working with teenagers in museums. Its main product is the workshop, a set of tools that can be adapted to different museum environments and collections, and specific cultural and social dynamics. It incorporates several approaches, including a derivation of BRICKme, open art dialogue, gamification and design thinking. In the months that the partners were prototyping the workshops, the project engaged thousands of teenagers and hundreds of teachers. [www.projecthearme.org](http://www.projecthearme.org)

---

## BEST PRACTICE

### The power of city networks **CultureNext.** **Candidate Cities Network (RO)**

The Candidate Cities Network – an initiative from Cluj (RO) – was born out of the need for a structure that brings together European cities, current or former candidates for the ECoC title. Its mission is to support cities to implement culture-led urban development programmes and policies, building on the experience, participatory processes and collaborations established during the preparation for the ECoC bid. The programme of the network focuses on capacity building for member organisations, workshops, conferences and a promotion platform. [www.culturenext.eu](http://www.culturenext.eu)



3. Presentation of the Creative Danube App (DE/HR/RS) at the conference on audience development in Pécs (HU)  
© PRISMA solutions

## Innovation

In this session, tools, technologies and creativity for AD were discussed e.g. digitalisation, contemporary artistic interventions, unusual ways of making the hidden visible. All these topics are highly relevant to the [Danube Culture Platform](#), which considers that digital and contemporary artistic approaches are sustainable solutions for increasing the attractiveness and the visibility of hidden heritage sites in the Danube area.

### BEST PRACTICE

#### Innovative use of the digital **Creative Danube - Places to See, Places to Be (DE/HR/RS)**

Similar to the [Danube Culture Platform](#), the project aimed at making the creative potential of the Danube region visible: on discovery journeys through fourteen cities, the authors met people from all kinds of creative fields of work and discovered the places where they produce and display their work or just relax. As a result of the research, cross-media products were presented: a book containing reports about people, their background and their creative life in their cities and a mobile application that guides you on your own trips through the Danube region. Creative Danube is a project by Stuttgart Media University (DE), the University of Osijek (HR) and the Mikser House Belgrade (RS). The project was funded by the Baden-Württemberg Foundation.  
[mw.hdm-stuttgart.de/creative-danube](http://mw.hdm-stuttgart.de/creative-danube)

---



## World Heritage and the Facilitation of History for the Audience of the 21<sup>st</sup> Century

The interpretation of hidden heritage is a sensitive issue, but also an issue of vital importance for understanding connections and the reasons heritage has been hidden. These interpretations could and should become parts of tourist experiences, allowing them to engage with the hidden heritage, not just be spectators or receivers of information.

In order to obtain more accurate facts, richer in nuances, to reach the full understanding of the significance and meaning of hidden heritage, whether it is tangible or intangible, research into the hidden heritage needs to include local communities. Including these in research and including the audience in interpretation leads to a better understanding of cultural heritage.

Arts are the most effective tool for the interpretation of hidden heritage, but these interpretations need to be made easily available and visible to the public, which can best be achieved through connecting researchers, artists and tourism stakeholders. Even though the research by the [Danube Culture Platform](#) was extensive and uncovered a number of hidden heritage hotspots, further research would be welcome and needed, as well as further actions aimed at audience engagement.

These issues were discussed at the second transnational conference, which took place

in June 2018 in Linz (AT), organised by the Museum of Upper Austria and the Upper Austria Culture Quarter (PP1) in cooperation with österreichische kulturdokumentation. The central topic of the Linz conference was “World Heritage”, with an emphasis on Unesco World Heritage, the European Year of Cultural Heritage 2018 and the “Facilitation of History for the Audience of the 21st Century”. The keynotes focused on these topics and the following discussions were primarily aimed at experiences in making hidden heritage visible and the key points that need to be addressed in future endeavours. One of the conclusions was that the methodology of developing hidden heritage sites needs to focus on interpretation and storytelling. It is not enough to merely excavate, restore and display heritage. This work is important as ground work, but without providing context and applying storytelling, the artefacts displayed remain just dead objects, whose significance most of the people in the audience cannot understand.

The sessions were complemented by the presentation of various best-practice examples. The conclusion from these is that various means of expression are possible (sound, video, 3D imaging, physical installations, workshops), but that all of them need to include interpretation and storytelling in order to engage the audience and have a lasting effect.



## BEST PRACTICE

Interpretation Framework  
**Hadrian's Wall (UK)**  
Hadrian's Wall Heritage

Hadrian's Wall, a defensive fortification in the Roman province of Britannia from the second century AD, was the northern limit of the Roman Empire close to the present border between Scotland and England. The remains of the wall, milecastles and turrets were uncovered and partially reconstructed. However, the biggest challenge was to give meaning to the pile of rubble that was uncovered. The "Hadrian's Wall Interpretation Framework" by Nigel Mills and Genevieve Adkins was designed to do just that, considering that good interpretation is at the heart of bringing hidden heritage to life. Interpretation is not only used to refer to the academic explanation of scientific information, but rather to do this in ways that will engage and interest the public. Good interpretation in that manner focuses on storytelling, while the story should be developed first and the media for presenting the story to the public (digital applications, artistic installations, reconstructions, re-enactments) should be chosen later.

The "Hadrian's Wall Interpretation Framework" notes that people are interested in people, not in the piles of stones. The stories around Hadrian's Wall included stories about people and were communicated through the means of communication that were available at the time, enhanced with modern tools. Thus a number of large- and small-scale projects were connected to Hadrian's Wall, making it visible from different angles. For example, the Great North Museum designated a whole Hadrian's Wall Gallery to the wall itself, with a scale model of the whole wall and an outstanding collection of stone inscriptions. Along with exhibitions and various physical and virtual reconstructions, a number of 'living history' events were organised. These engage actors and presenters, but also the members of local communities of all ages. Such actions are excellent outreach tools that have the potential to engage audiences that would otherwise be reluctant to visit large museums for whatever reason.  
[www.hadrianswallcountry.co.uk](http://www.hadrianswallcountry.co.uk)  
[www.hadrianswall.ltd.uk](http://www.hadrianswall.ltd.uk)

## BEST PRACTICE

ICT solutions  
**Carnuntum APP (AT)**  
7reasons

The Carnuntum App was developed as a promotional and informative tool for the Roman city of Carnuntum. The archaeological park of Carnuntum is situated on ten square kilometres along the Danube, half way between Vienna and Bratislava. The archaeological park offers a mobile app that enables visitors to visually access areas that have been buried underground for a thousand years. This access is available through augmented reality, virtual reality and virtual reality 3D images that relate to seven viewing spots in Carnuntum. These are places where a visitor can see virtual images of the now invisible buildings from antiquity appear on their camera screens. The visitors can also experience the details of the daily lives in Carnuntum in Roman times. The images of wall frescoes and floor mosaics, of water lines and heating systems that show the level of convenience that was available to the citizens of Carnuntum, some 50,000 of them in its day. The app allows visitors to see the places of worship, but also to understand how superstitions and magic were important in the lives of Romans. The app takes the visitor from point to point using an integrated map and thus acts as a well-informed tourist guide that guides visitors at their own pace.  
[www.carnuntum.at/en/visitor-information/carnuntum-app](http://www.carnuntum.at/en/visitor-information/carnuntum-app)



*Routes4U meeting  
for the Danube region in  
Bucharest (RO)  
© Council of Europe*

## Creating Memorable Experiences

The main objective of the **Danube Culture Platform** is the development of an innovative multilevel policy framework for cultural routes in the Danube region. These strategies must take into account how such a route, already existing or newly developed, can be used for tourist purposes and be comprehensively projected or rather interpreted to and for visitors and tourists. Hidden heritage in particular requires mediation and interpretation, which may be provided by contemporary artists or by digital reconstructions and re-enactment. The aim is to create engaging and memorable experiences.

In October 2018 the World Heritage City of Regensburg (PP6) hosted the third working group meeting of the **Policy Learning Platform**: “Creating Memorable Experiences: An Interdisciplinary Journey to Art and History”. Particular emphasis was placed on hidden heritage to determine the best and most feasible ways of interpreting it.

The discussion was inspired by a presentation of the “Routes4U<sup>1</sup>” project of the European Institute of Cultural Routes of the Council of Europe. The added values of cultural routes can be summarised as transnational cooperation, sustainable tourism, discovery of lesser-known destinations, social participation, democratic governance, regular evaluation, financial stability,

networking with other cultural routes and transborder recognition. Currently, there are 21 European cultural routes<sup>2</sup> within the Danube region.

Evaluating the statistics of cultural routes in the Danube region, it is evident that they are unevenly distributed, with Germany, Croatia, Austria and Romania having the most routes within their borders. On the other hand, Ukraine has no cultural routes, Moldova has one. Moreover, there are neither cultural routes based on lives of women, nor there are routes regarding modern heritages, such as the industrial revolution, or ancient history, such as human evolution.

The aim of the workshop was to define two cultural routes strategies which are an important outcome of the project. Based on a collection of 135 hidden heritage spots and fifteen themes, participants discussed the draft for an “Interpretation Framework for Cultural Routes”, collected ideas and considered proposals for the extension of existing routes to the Danube region.

The **Policy Learning Platform** proposed to examine the potential of Artist-in-Residence programmes (AiR) as an excellent tool to nourish and foster cultural routes with contemporary approaches. In this network “AiR Platform Danube Region” artists living and working in the Danube region,

<sup>1</sup> [www.coe.int/routes4u](http://www.coe.int/routes4u)

<sup>2</sup> [www.coe.int/en/web/cultural-routes](http://www.coe.int/en/web/cultural-routes)

Danube Culture Platform project partners, AiR organisations and other stakeholders were able to combine hidden heritage with cultural routes and the Danube into a completely new creative space. Connecting these different initiatives could serve as a network that would support a cultural route.

#### BEST PRACTICE

##### Artist-in-Residence DEPO2015 Pilsen (CZ)

DEPO2015 Pilsen established a creative place when it was European Capital of Culture in 2015. The city opened the former public-transport garages to artists, designers and musicians and to professionals in the creative business. International exchange is a top priority at DEPO2015. The DEPO2015 calls its Artist-in-Residence programme “Open Air”. It brings international artists to Pilsen and sends Czech artists abroad. The Artist-in-Residence programme attaches great importance to the involvement of the wider public. Audience development and art education programmes form a focal point. [www.depo2015.cz/en](http://www.depo2015.cz/en)

#### BEST PRACTICE

##### Artist-in-Residence Budapest Gallery (HU)

The Artist-in-Residence programme of the Budapest Gallery sees itself as a link between artists and creators of culture from Eastern and Western Europe. Since 1989, it has worked closely with Artist-in-Residence programmes throughout Europe. In addition to the one- to two-month all-round supply of housing, materials and contacts to the Hungarian art scene, an exhibition in the municipal gallery is also possible. [www.budapestgaleria.hu/\\_/en](http://www.budapestgaleria.hu/_/en)

#### BEST PRACTICE

##### Artist-in-Residence International Centre of Graphic Arts Ljubljana (SI)

Since 2018, the International Centre of Graphic Arts Ljubljana has been running an Artist-in-Residence programme. The centre was founded in 1986 and hosts the Ljubljana International Biennale for Graphic Arts, which has been held in Ljubljana since 1955. The new Artist-in-Residence programme aims to promote the international exchange of artists and curators in the field of graphic art and provides a studio and a flat from one to three months. The programme is part of the concept for using the new Švicarija Creative Centre in Tivoli Park. In future there will be space for hospitality, dialogue and constructive change. [www.mglc-lj.si/eng/activities/residency\\_programme](http://www.mglc-lj.si/eng/activities/residency_programme)

1. DEPO2015 in Pilsen (CZ)  
© DEPO2015

2. Zsuzsanna Szegedy-Maszák, Budapest Gallery (HU), presents the AiR programme (with Jindrich Jindrich and Tomas Fridrich, DEPO2015 Pilsen)  
© dokumenta

3. The Švicarija Creative Centre, venue for the AiR programme of International Centre of Graphic Arts Ljubljana (SI)  
© Urška Boljkovac, Archive of MGLC



# Making the Invisible Visible: Discovery of Cultural Heritage and Tourist Potential

The visibility of hidden cultural heritage is the guiding theme of the [Danube Culture Platform](#) project. Investment in cultural heritage ultimately has lasting impacts on the economy and tourism by improving the tourist attractiveness, creating new jobs, developing new visitor configurations and promoting image change for the participating regions.

To communicate heritage, to cherish cultural diversity and to give visibility to the hidden, the Bulgarian Ministry of Tourism (PP5) hosted a visibility event in March 2019 “Making the Invisible Visible: Discovery of Cultural Heritage and Tourist Potential”, in Plovdiv, European Capital of Culture 2019.

The event aimed to ensure an effective visibility of the project, implementing its main principles: knowledge transfer,

networking and information exchange as well as cooperation on cultural and tourist issues. During the first day speakers from key Bulgarian cities on the Danube – the municipalities of Vidin (ASP2) and Ruse – shared knowledge and experience through panel presentations on Danube cultural heritage. The second day of the event was marked by presentations of the work of Studio DAHD and the Bulgarian Ministry of Culture and the final panel presentation on Plovdiv European Capital of Culture by the Plovdiv 2019 Foundation.

Together with the project conferences, this event shaped the image of the Danube area as an innovative and contemporary cultural and tourist destination with positive dynamic for participative culture and tourism policy-making.

## Visible Danube

Besides addressing strategic issues, the international closing conference of the [Danube Culture Platform](#) in Regensburg, hosted and organised by the City of Regensburg (PP6) and the Baden-Württemberg Ministry of Science, Research and the Arts (PP2), provided a forum for the diverse results of two and a half years of systematic regional cooperation. Moreover, it was the first time the future perspectives of the project had been presented.

In multimedia presentations and panel sections, partners showcased their pilot projects, providing a series of exciting artistic and digital interventions uncovering hidden

heritage places, stories and objects along the Danube. Several outstanding speakers and politicians from all over Europe gave key contributions to the European cultural dialogue.

Transferable results for the benefit of culture and tourism development in the Danube countries are of great relevance for the [Danube Culture Platform](#) and beyond. As a closing act of [CultPlatForm\\_21: Danube Culture Platform – Creative Spaces of the 21st Century](#), the “Memorandum” and the “Cultural Routes Strategies”, leading to the final statements on the follow-up plans, were signed.





## Cultural Routes Strategies

### Hidden Heritage as a Characteristic of the Danube Region

The key objective of the [Danube Culture Platform](#) was to develop two strategies for cultural routes regarding the hidden heritage in the Danube region. The development of new cultural routes is beyond the scope of the project, thus the undertaking of several working meetings and conferences was to find inspiring topics and approaches to further developing cultural routes in the Danube region. The project partners finally agreed on two possible strategic approaches:

1. **Interpretation Framework for Cultural Routes Based on Hidden Heritage in the Danube Region** and
2. **Themes for the Prolongation of European Cultural Routes** based on hidden heritage along the Danube.

### Putting Hidden Heritage in Context

Hidden heritage is put in a cultural and historic context to establish grounds for recognising, framing and revealing

connections between the cultural heritage in its known forms and its hidden part. The aim is to create holistic and memorable experiences taking into account participation as well as new perspectives and new qualities of perception. Hidden heritage is the point of departure for interpretation by artistic methods and new technologies which contribute to conveying historic places and events in modern formats. The aim is to share stories, define important themes and engage in artistic processes for the interpretation of heritage through:

- the mediation of contemporary arts allowing visitors to meet, experience artworks and get involved,
- digital reconstructions or applications linked to the specific experience of a place,
- the creation of networks (museums and art spaces, Artist-in-Residence programmes) in the Danube region,
- images, personalised storytelling and re-enactment.

# Interpretation Framework for Cultural Routes Based on Hidden Heritage in the Danube Region

The “Interpretation Framework” is applicable to existing or new European cultural routes or initiatives in the Danube region. The term ‘Interpretation Framework’ is used to describe a flexible and broad approach for guidelines on audience development and interpretation. It broadens themes and messages, explores the bigger picture, the societal context and communicates various aspects of history in a unique way. Interpretation helps to foster understanding, create visitor experiences and make them engaging, memorable and fun. It seeks to engage people in the meaning of things relating to their own lives in a way that the place, object or people being interpreted are better understood and respected.

At the heart of the vision is the promotion of innovative formats and audience development for cultural heritage through collaborative partner effort. This leads to the proposal for an “Interpretation Framework for Cultural Routes in the Danube Region” and interpretative themes based on the hidden heritage in the Danube region, tangible, intangible, visible, invisible, digital or little known. Contemporary arts and new technologies are important means of interpretation. Hidden heritage is seen as an interdisciplinary field contributing to the development of new narratives towards the culture of remembrance:

- **Invisible Culture and History**  
The [Danube Culture Platform](#) has brought together a wide range of topics related to the Danube region, from which existing and future cultural routes can select for the creation of new narratives.
- **Personalities from the Danube region**  
Almost forgotten, invisible or unknown historical personalities might also be the starting point for new narratives to keep the hidden heritage alive.

## Topics

### Invisible Culture and History

#### Cultural Heritage and its Legacy

- Hidden heritage: forgotten aspects
- Events in history
- Difficult pasts
- Dissonant heritage of the 20th century

#### Remembrance Culture

- Jewish heritage
- Creation and expulsion

#### Values and Images

- World heritage sites and their outstanding universal value
- The Danube region as the cradle of human culture
- The Romans as a connecting theme
- Fine arts, performing arts, music and literature from the Danube region
- Architecture and design
- Places, e.g. museums, archaeological sites, fortresses and citadels

#### Making Connections

- Transport infrastructure: e.g. airports, railway stations, TV towers
- Bridges
- Historical architecture

#### Crossroads to Present, Past and Future – East/West, North/South

- Migration
- Minorities
- Religious heritage
- Conurbations: cities in the Danube region

#### Power and Control

- The Limes
- The Iron Curtain
- Trade and commerce
- Tollgates
- Stability and economic prosperity
- Resistance and civil commitment
- Military infrastructure
- Power plants, nuclear power plants

### People and Daily Life

- Lifestyle
- Leisure
- Thermal baths
- Hotels, tourist infrastructure
- Houseboat colonies
- Food, cooking and recipes
- Rituals

### The Story of the River

- The river as a connection
- River features
- Harbours
- Boats and ships
- Shipping
- Channels
- Dams
- Transforming landscapes
- Ecology
- Bank-side sites
- Islands
- Sunken islands
- Caves
- Fishing

### Personalities from the Danube Region

#### Historic and contemporary

- Kings, emperors, artists, writers, inventors, scientists e.g. Elias Canetti, Jules Pascin

#### Women

- e.g. Bertha von Suttner, Sophie Scholl, Catharina von Greiffenberg, Hannah Senesh, Women in Black

#### Known and unknown

- Committed personalities
- Special attention to couples from the Danube region e.g. Albert Einstein and Mileva Marić, Stefan and Gisela von Bayern

## Themes for the Prolongation of European Cultural Routes

The second proposal for a cultural routes strategy was developed from the research and the pilot projects of the [Danube Culture Platform](#) that seem to be valuable suggestions and could be taken as connecting points for the extension of existing cultural routes:

- The pilot projects “Stereoscopes” in Upper Austria (AT), the “Regensburg Danube Art Lab” (DE) and “Golubac Fortress/Tabula Traiana” (RS) for the Roman Emperors and Danube Wine Route
- The pilot project “Discover Hidden Heritage in Vidin” (BG) for the European Route of Jewish Heritage
- The pilot project “See the Invisible Sopianae in the City of Pécs” for routes dealing with Christian Heritage
- A survey of the project partners of the [Danube Culture Platform](#) yielded possible connections with the Atrium Cultural Route – Architecture of Totalitarian Regimes of the 20th Century: Nazi infrastructure and architecture in Upper Austria, socialist architecture in Bulgaria and the history of Ada Kaleh in Romania.





# Heritage Reloaded

---

At the beginning of the [Danube Culture Platform](#) project, a number of researches were conducted to lay the groundwork for further activities, in particular the “Guidebook on Resourcing Hidden Heritage for Tourism” and the research on “Hidden Heritage Hot Spots” along the Danube. Based on these results, the project partners were engaged in developing and realising their pilot projects, which would make the hidden heritage visible and usable for cultural tourism at selected locations. Some of the pilot projects aimed at making hidden heritage visible through digital technology while others relied on artistic actions and installations. This diversity allowed the partners to evaluate the different effects and outreach possibilities of various approaches.

The title of the working package “Heritage Reloaded” refers to the intention of all project partners to develop sustainable impulses for a new, contemporary use of the hidden heritage in the Danube region. The aim was to support the development of cultural tourism, both by offering new content for the existing cultural routes and by formulating suggestions for new ones.

# Our Hidden Danube Heritage: Guidebook on Resourcing Hidden Heritage for Tourism

## Danube Competence Centre DCC (RS), IPAI

Tourism is a form of development that, although tied to economic realities, is a means by which individuals gain insight to one another's culture, places and history. Tourism today thus significantly impacts on culture, particularly on cultural heritage, as a driver of attractiveness and competitiveness. Through experience, education and enjoyment, tourism can be a liberating vehicle for a deeper understanding of our heritage in its intellectual, emotional and spiritual sense. Upgrading heritage for the purposes of tourism proves to be a new opportunity that contributes to conservation efforts, and so to the necessary sustainable development. Yet it is not possible to neglect the tensions between the cultural and tourism sectors, since the profit generated is considerable but not equally distributed between the two sectors.

Turning challenges into benefits for both sectors, the Danube Competence Centre as part of the [Danube Culture Platform](#) stresses the importance of the guidebook in addressing key aspects of resourcing the hidden heritage for tourism. The compilation was prepared by Kristina Kujundzic.

The guidebook serves as a tool for practitioners – cultural managers and operators, producers and content creators, along with destination managers, product developers and cultural tourism-related service providers (such as managers of visitors and interpretation centres, etc.). It aims to support stakeholders to assess, manage and evaluate the heritage sites in an integrative and sustainable way, emphasising their hidden aspect.

The guidebook approaches its topic in five chapters: the 'Introduction' and 'Contextualisation' chapters set the scene by dealing with the evolution of cultural heritage, its tangible and intangible aspects and valorisation of heritage for other sectors, in particular tourism. Furthermore, it provides options for recognising and revealing connections between the known forms of cultural heritage and its hidden elements, and it presents policy options. In 'Tourism Potential', the cultural heritage is assessed as a resource contributing to destination attractiveness and competitiveness. In 'Communication and Interpretation', rules and principles as well as interpretation materials are provided. Lastly, 'Benchmarks' offers best practices on the development of various aspects of hidden heritage and history events for tourism.

[www.interreg-danube.eu/approved-projects/cultplatform-21/outputs](http://www.interreg-danube.eu/approved-projects/cultplatform-21/outputs)



Cover of the Guidebook,  
showing a picture of  
the Van Gogh Cycling  
Route (NL)  
© Studio Roosegaarde

# Mapping Hidden Heritage Hot Spots

Map of hidden heritage hot spots in the Danube region



[en.wikipedia.org/wiki/Danube\\_hidden\\_heritage](https://en.wikipedia.org/wiki/Danube_hidden_heritage)

[www.interreg-danube.eu/approved-projects/cultplatform-21](http://www.interreg-danube.eu/approved-projects/cultplatform-21)

The list of hidden heritage sites was developed early in the project's term and the work on it formed the groundwork for the further activities of the [Policy Learning Platform](#), each referring to the list in some way. It was drawn up in accordance with a unique methodology used by all project partners. During the process fifteen

themes were defined that were to serve as inspirations for forming new and extending existing cultural tourist routes. According to these fifteen transnational themes, 135 hidden heritage spots were identified during the project's lifetime in the Danube area, covering the region from the Black Forest to the Black Sea. This list, which is not regarded as complete, has been made accessible on Wikipedia. Thus it can and should be edited by all interested parties, such as stakeholders from the tourist and cultural heritage sector. Changes can be monitored and new hidden heritage hot spots can be added in an ongoing process.

# Hidden Danube Heritage Themes

The hidden heritage hot spots gathered so far led to a list of 15 hidden Danube heritage themes, that are suitable as starting points for the development of further activities.

- Shipping on the Danube
  - Bridges – The Routes above the Danube
  - Historical Industrial Architecture – Symbols for Prosperity of the Danube Region
  - Tollgates – Junctions for Trade and Communication
  - The Danube and its Transformation
  - The Discovery of the Danube for Recreation
  - Personalities
  - Migration, Creation, Expulsion
  - Military Defence
  - Limes and Roman, Celtic and Thracian Settlements / Necropolis
  - Religious Objects
  - Shore Sites – Special Shore Configuration or Qualities Interesting for Artists or as an AiR Site
  - Remembrance, Culture of Memory
  - Museum / Art Space / Possible Institution or Partner for Art Activities and Exhibitions
  - Special River Feature or a Special River Behaviour (Outstanding Power Plants, Dams, Old and New Harbours, Ferries, Permanently Moored Ships)
-

## The Pilot Projects

The multi-layered past of the Danube region is a fascinating realm of discovery. Much of its history remains hidden from us or has been forgotten. Hidden heritage is the point of departure for contemporary approaches. It is placed in a cultural and historic context in order to establish grounds for recognising, framing and revealing connections between the cultural heritage in its known forms and its hidden elements. The pilot projects of the [Danube Culture Platform](#) are a visible testimony of the historic memory of the Danube region and provide sustainable impulses for a new, contemporary interpretation of hidden heritage. The [Danube Culture Platform](#) seeks innovation, experiments, new strategies and tools to convey heritage to a 21st-century audience. Contemporary art and new digital technologies play a significant role in the process of mediating historic locations.

The ICT (innovative, digital) pilot projects are:

- the “Stereoscopes”, with stereoscopic images of hidden Roman heritage in Upper Austria (AT),
- the educational mobile app “Invisible Sopiana”, related to hidden heritage in Pécs (HU),
- the computer modelling and 3D virtual reconstruction of the Kaleto defensive system, the synagogue and the Baba Vida fortress “Discover Hidden Heritage in Vidin” (BG) and
- the virtual reconstruction of the “Golubac Fortress” (RS).

Although similar methods were used (scanning the remains, digital reconstructions, interpretations), the pilot projects are diverse and they are accessible to audiences in different ways.

The artistic pilot projects were finalised as exhibitions in closed and open spaces, in galleries, were developed as site-specific art projects or ended up as audio-visual works:

- “Golubac Fortress/ Tabula Traiana” (RS),
- “Danube Art Lab” Regensburg (DE),
- “Studio DAHD” (AT, DE, BG, RS),
- “Danube Art Festival Ada Kaleh” (RO) and
- “Tagging Hidden Architecture Jewels” (AT).

Every hidden heritage site requires a tailored solution. Best-practice examples are useful and experiences can be transferred, but each individual heritage brings individual challenges related to access, reconstruction and interpretation as well as social and political circumstances. This versatility of results reflects the versatility of hidden heritage in the Danube region, which looks back on a very rich history. This is why the issue of hidden heritage is vital for strengthening an image of the unified Europe, establishing valuable bonds between nations along the entire Danube region by discovering historical similarities and common values as well as addressing adversities.



*Rendering of a view through the stereoscope at the famous Danube view in Schlögen. The visitors see commercial and military ships from Roman times on the Danube.*  
© 7reasons

## Upper Austria Stereoscopes



*1. Visitors using stereoscopes, aimed at the Hotel Donauschlinge, but seeing the fortress Schlögen built in 170 AD.*  
© Upper Austria Culture Quarter

*2. Rendering of the view through the stereoscope, of the camp gates of the Roman fortress in Schlögen.*  
© 7reasons

### PP1 (AT)

Upper Austria was a region with a number of Roman encampments in the Roman times. Due to the fact that most of Roman remains are covered with houses, hotels and other permanent constructions, traditional excavations and presentations would be unreasonable. Research to make this hidden heritage visible was done by underground scanning and the results were used by archaeologists to determine the exact size and shape of the encampments. In line with the project plans to introduce advanced visualisations for various different hidden historical sites, the OÖ Landesmuseum (PP1) set up a series of six stereoscopes at particular locations along the Upper Austrian Danube Limes in order to reveal the hidden heritage.

### Enns 1

A stereoscope was placed next to the largest visible archaeological monument of the Roman era in Upper Austria, at the northern corner of the Lauriacum/Enns legion camp, where the visitors can see a recreation of the camp with the V-shaped ditch, the impressive wall and towers.

### Enns 2

The main buildings, the core heart of the legion camp – principia/headquarters, valetundinarium/hospice and the camp baths – are visualised in the area of Maria Anger/Kathrein street, which is now a sports field.

### Enns 3

The twelve ovens of the largest known lime kiln battery of the Roman Empire must have been a spectacular sight 1800 years ago – a stereoscope shows the ovens in full operation.

### Schlögen 1

The renowned view of the Danube in Schlögen can also be seen as the 'Roman view': visitors can see an entirely different landscape, the way it probably looked in around AD 200, the bend in Danube holding a smaller castrum with some civilian dwellings nearby and baths right next to a street. Merchant and military ships from the era are shown floating along the Danube.

### Schlögen 2

The location colloquially known as the Hochgupf, where the civilian settlement once stood, provides an excellent vantage point towards the contemporary Hotel Donauschlinge. The building housing the hotel is on the same spot where the fortress Schlögen was situated in AD 170.

### Oberranna

The Roman castle in Oberranna with its four towers, in sparsely inhabited countryside around Engelhartzell, must have been quite impressive for any passing travellers (either by boat or on land). This visual experience is vividly provided by the stereo viewer situated next to the Danube cycle path.



# See the invisible Sopianae in the City of Pécs

## PP7 (HU)

The aim of developing the “Heritage Pedagogy Interactive App” was to offer a complex experience to visitors to the Cella Septichora in Pécs, a late Roman necropolis, by modern and innovative methods. It was developed by Zsolnay Heritage Management (PP7), presenting visitors the story of a fictional character from the Roman era, packed with relevant information, which provides background knowledge in understanding the historical sites of Sopianae. The main scope of the app is ‘teaching via play’, with visitors learning historical knowledge in a fun and educational way.

The game guides visitors through the Cella Septichora, one of Pécs’ World Heritage sites, with twelve stations to be discovered. In each station, after reading the QR code with their smartphones, visitors get questions in six categories based on the surroundings of the actual place. Visitors receive points after each answer and, when finishing the game, they can immediately see their final score and the leaderboard on a screen. The game includes nearly 200 questions with further explanatory texts, that guarantee to offer a diverse and in-depth knowledge and understanding of this historic site.

*Cella Septichora Visitor  
Centre in Pécs (HU)  
© Zsolnay Heritage  
Management  
Nonprofit Ltd.*



*The interactive app guides visitors through Cella Septichora in Pécs (HU)  
© Zsolnay Heritage Management Nonprofit Ltd.*

# Discover Hidden Heritage in Vidin

## PP5 (BG)

Bulgaria pays special attention to the north-western region of the country, where the town of Vidin is situated and which is less economically developed, but at the same time very rich in cultural and historical sites and monuments. The project by the Bulgarian Ministry of Tourism (PP5) “Discover Hidden Heritage in Vidin” aims to support lesser-known cultural and historical sites along the Danube in order to make them more visible and well known.

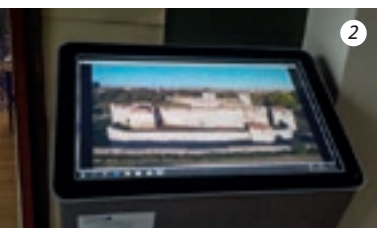
Among the Bulgarian historical monuments are the Kaleto defensive system and the synagogue in Vidin. The ministry aims to promote these and other hidden sites by creating a computer 3D visualisation that will be installed in information computer terminals (kiosks) and in the guide system for tourists in Vidin.

A 3D computer visualisation has been installed in the kiosk terminals and audio-guides with information about sixteen cultural spots in the Danube region are available for tourists in five languages.

The ministry’s participation in the project is in line with its policy of promoting the sustainable use of cultural and historical heritage and resources with the focus on the Danube and their innovative development and sustainable integration in tourism strategies. Project implementation will make the Danube region in Bulgaria, in particular the town of Vidin, more visible on a transnational level. It is expected to lead to a greater tourist interest and more visits to the region.



1. Kiosk placed outside of the Konaka Museum in Vidin (BG)  
© Ministry of Tourism of the Republic of Bulgaria



2. Kiosk terminal in the Art Gallery 'Nikola Petrov' in Vidin (BG)  
© Ministry of Tourism of the Republic of Bulgaria

The synagogue in Vidin has not been in religious use since 1950 and is currently in a poor condition. The 3D project will therefore recreate it in all its brilliance. Kaleto is the former fortress to protect the town, declared as an architectural and construction monument of national importance. The project for the general public will show different parts of the complex, covering an area of seven square kilometres, including a castle, managerial and residential buildings, a moat, fortifications and cells. Four interactive information kiosk terminals have been installed to show the site, two of them located in important cultural and tourist buildings – the Nikola Petrov Art Gallery and the old Turkish post office. Two other terminals are outside the Konaka Museum and the Baba Vida Fortress, being part of the Kaleto defensive system.





## Golubac Fortress and Tabula Traiana

3. *Tabula Traiana (RS) was inaccessible from land for more than 1700 years*  
© Miodrag Mitja Bogdanovic DCC

4. *View of the Golubac Fortress (RS)*  
© Miodrag Mitja Bogdanovic DCC

### IPAI (RS)

Focusing on the Iron Gate region, the Danube Competence Centre (IPA1) uses various different tools to unravel the hidden heritage of a destination, to work on its tourist valorisation but also to facilitate the discussion on how the interpretations of heritage might influence the identity of the local communities.

The communities in the Iron Gate region inherited a wealth of tangible and intangible cultural resources that strengthen their sense of identity. But this diversity of heritage of the various different civilisations, religions and nations also challenges the present-day interpretation of heritage.

So the starting point for a destination should be the contextualisation of hidden heritage and establishing grounds for recognising, framing and revealing connections between the known forms of cultural heritage and its hidden elements, but also an environment for demanding and offering new tourist products based on hidden heritage.

The pilot project will tackle the issues of presentation, interpretation and accessibility of the two major cultural/tourist sites in the Iron Gate region – Golubac Fortress and the

Tabula Traiana (Trajan's Plaque). Both sites are treated as national cultural monuments of the greatest importance, but have been 'hidden' from the public for many years. In recent years, the renovation of the fortress has been completed but has not yet been followed by proper interpretation, especially in the sense of using digital tools. Remains from the Roman and Ottoman times pose a new challenge to present the life of the fortress on so many hidden levels which are now becoming visible. The ICT interpretation model (a virtual reconstruction) is being developed to present aspects of this diversity and complex layers of history.

The Tabula Traiana (erected to celebrate the Emperor Trajan, who built the road along the Iron Gate gorge) was inaccessible from land for more than 1700 years. The architectural solutions, developed as part of the pilot project, will explore the ways in which this hidden heritage can be accessed and presented to wider audiences. The exhibition of these solutions but also works by fifteen artists from different artistic fields, tackling the identity and hidden heritage of the region will be part of the exhibition organised in the Golubac Fortress in mid-2019.

# Regensburg Danube Art Lab

## PP6 (DE)

In the summer of 2017, the City of Regensburg (PP6) and the documenta festival jointly launched the international Artist-in-Residency programme (AiR) Danube Art Lab – a laboratory for contemporary art and culture in the Danube region. Adopting the theme ‘Hidden Places/Hidden Spaces’, the call addressed interdisciplinary artists who are well versed in working in public space. It was a crucial point to identify those with a demonstrable interest in temporary site-specific interventions. This very thematic focus provided the fundamental requirement for the AiR programme to work as a tool for the facilitation of history and, finally, to reveal what was hidden. By a shared interest in the same topic of cultural heritage, it also enables further cooperation with the cultural routes strategy.

In the Danube Art Lab, eleven artists developed new interpretations of the cultural legacy of the Unesco World Heritage City of Regensburg. Coming from countries in the Danube region, they spent the summer and autumn of 2017 living in Regensburg, in order to explore the city and its spaces: from the remnants of the Roman period to monuments of the medieval town, all the way up to the 20th century and the present day. The artists’ creative interactions with the historic remains offer the audience a new gateway into the past and present of the city on the Danube. The aim is sensory perception, the creation of a holistic visitor experience and ultimately to shift perspectives.

An international panel selected eleven renowned artists, who realised their temporary art works in public space in Regensburg. Their contemporary approaches and concepts made the invisible visible. They opened a dialogue between Regensburg’s history and its inhabitants as well as tourists. The artistic interventions transformed hidden cultural heritage into creative places of the 21st century and created memorable experiences.

Catrin Bolt (AT)

### **Bayern 1 (flickering)**

Video installation, 2018, document  
Neupfarrplatz

Catrin Bolt’s work recalls the medieval Jewish quarter. The flickering light of a TV set reached the surface through a glass pane in the ground, just as if people were still living there.

Alena Foustková (CZ)

### **The Cell: Sound of Silence**

Installation, 2018, Alter Kornmarkt

Alena Foustková focused on the inhabitants of the Regensburg’s monasteries. She created an interactive place of contemplation in the dimensions of a monastic cell cut off from the outside world.

Milijana Istijanović (MNE)

### **Somnium**

Intervention, 2018, Peterskirchlein,  
D.-Martin-Luther-Straße 24

Peterskirchlein (1804), the former Catholic graveyard church, is nowadays used by the Bulgarian Orthodox community. Milijana Istijanović’s work brought the Christian Orthodox elements to the outside, cladding the church windows in Byzantine blue.

Nikita Kadan (UA)

### **The Inhabitants of Colosseum**

Performance, sound sculpture, 2018,  
Colosseum, Stone Bridge

Nikita Kadan contextualised the history of the satellite of the Flossenbürg concentration camp in the Colosseum guesthouse in Regensburg Stadtamhof. For his performance he invited people to retrace the steps of the inmates in rough wooden shoes. Kadan turned the recorded clatter into a sound sculpture.





1. *The Cell: Sound of Silence* by Alena Foustková (CZ)  
© City of Regensburg

2. *The Reveries of Commons* by Bojana S. Knežević (RS)  
© City of Regensburg

3. *Bayern 1 (flickering)* by Cathrin Bolt (AT)  
© City of Regensburg



4. *The History Theatre* by Borjana Ventzislavova (BG)  
© City of Regensburg

5. *Invasion of Interpretations* by Alexandru Raevschi (MD)  
© City of Regensburg

6. *Somnium* by Milijana Istijanović (MNE)  
© City of Regensburg



7. *The Black Tower (model)* by Klára Orosz (HU)  
© City of Regensburg

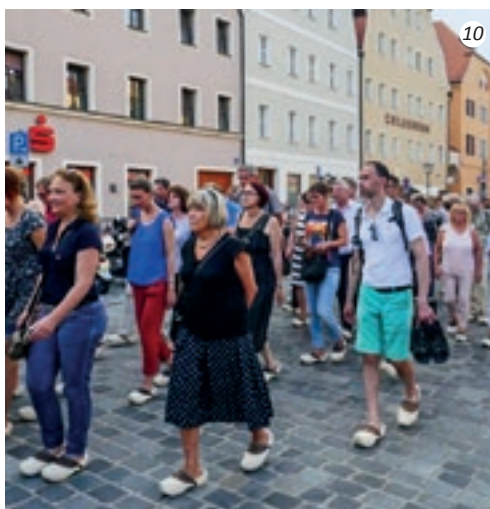
8. *Parabelle* by Notburga Karl (DE)  
© City of Regensburg

9. *Nipple of the City* by Dumitru Oboroc (RO)  
© City of Regensburg



10. *Opening of the Performance The Inhabitants of Colosseum* by Nikita Kadan (UA)  
© documenta

11. *I wish I had a German Passport/We, who are dreaming of* by Selma Selman (BIH)  
© City of Regensburg



Notburga Karl (DE)

### **Parabelle**

Intervention, 2018, Kepler Monument, Fürst-Anselm-Allee

Notburga Karl was concerned with the astronomer Johannes Kepler. Her intervention, in the form of an ellipsis, was located at the Kepler monument in the Fürst-Anselm-Allee. It recalled the main conclusion Kepler drew from his scientific work that the planets do not orbit the sun in regular circles but in ellipses.

Bojana S. Knežević (RS)

### **The Reveries of Commons**

Sound installation, 2018, Städtische Galerie im Leeren Beutel

Bojana S. Knežević devoted her attention to life in the convents, with a focus on the School Sisters of Notre Dame and the Congregation of Jesus. Fascinated by the spirit of activism of these Catholic sisterhoods, she wondered how this practice corresponds to the history and principles of feminism.

Dumitru Oboroc (RO)

### **Nipple of the City**

Intervention, 2018, Zieroldsplatz

Dumitru Oboroc pointed towards the numerous stories that lie hidden behind the tourist façade of Regensburg and revealed something beneath the surface that is indeterminable, eluding our awareness. In spite of all archaeological and historical research, the true emotions of people from bygone centuries will remain secret.

Klára Orosz (HU)

### **The Black Tower**

Installation, 2019, Stone Bridge, Stadtamhof

Klára Orosz constituted a contemporary interpretation of the lost Black Tower, which formed part of the local fortifications and Regensburg's toll office. Her interactive installation deals with the original dimensions of the former twenty-metre-high Black Tower.

Alexandru Raevschi (MD)

### **Invasion of Interpretations**

Intervention, 2018, St.-Georgen-Platz, Roman wall

Alexandru Raevschi examined the ways in which the World Heritage city's past and present relate to each other and what importance the town's historic legacy holds for its inhabitants. His installation is a visual composition, which creates a dialogue with its surroundings through the surfaces of the mirrors.

Selma Selman (BIH)

### **I wish I had a German Passport and We, who are dreaming of**

Video installation and Performance, 2018, Maximilianstraße 13

Selma Selman engaged with the air-raid shelter under the Thon-Dittmer-Palais, which housed sanitary facilities and two thousand beds during the Cold War. Her installation revealed a personal approach to her own family history, who had used similar shelter during the Yugoslav war. She therefore arranged the displaced emergency beds and original covers for her video installation, which culminated in a multimedia performance for the opening.

Borjana Ventzislavova (BG)

### **The History Theatre**

Intervention, 2018, Anatomy Tower at the Royal Villa

Borjana Ventzislavova engaged with the Anatomy Tower, which originally formed part of the city's fortifications along the Danube. Over the centuries, it has served as a gunpowder store and was also used for anatomical studies. She completely shrouded the tower in royal purple fabric to reveal its historical relationship to human life and blood.





*Presentation of the Make-Shift Bridge art project by Carina Nimmervoll and Tatjana Aranka Schinko, University of Arts and Industrial Design Linz (AT) © Upper Austria Culture Quarter*

## Studio DAHD Danube Artistic Heritage Development



1

### **PP1, PP2, PP4 and ASP1 (AT, DE, BG, RS)**

The “Studio DAHD” (Studio for Danube Artistic Heritage Development) pilot project has been conducted by the Upper Austria Culture Quarter (PP1) in cooperation with the Ministry of Science, Research and the Arts Baden Württemberg (PP2), the Ministry of Culture of the Republic of Bulgaria (PP4) and the Academy of Arts Novi Sad (ASP1). The aim was to provide a platform for joint work, closer cooperation and including higher-education institutions (HEI). Each of the partners have appointed a partner HEI and a group of students to implement research and pilot projects. Students from Germany, Austria, Bulgaria and Serbia affiliated with the Linz University of Arts and Industrial Design, Baden-Württemberg Academy of Performing Arts, University of Novi Sad Academy of Arts, University of Sofia and University of Varna, come from various fields: architecture, performing arts, film directing and editing, music production, fine arts, sculpture and photography. They will present their work in a joint exhibition, which will open in Romania (Drobeta-Turnu Severin) and then go on tour to Bulgaria (Sofia), Serbia (Novi Sad), Germany (Ludwigsburg) and Austria (Linz) from May to November 2019.

Students from Austria decided to focus on various aspects of the Danube heritage with installations on all of these topics: from the quality of water and its effects on the people living near the river, unconventional museums, river banks and their treatment, and bridges with their social / economic influence.

Students from Germany worked together closely on different aspects of the hidden Danube heritage, ranging from hidden musical traditions along the Danube, the Danube narratives, flora and fauna, history and economy. These different heritages are being turned into a dramatised narrative that will be recorded as a short film.

For the students from Bulgaria, the heritage from the socialist era seemed to be most intriguing because this period, the existing and destroyed monuments, the relations with the Church and the neighbouring countries in these times are still insufficiently researched.

Students from Serbia decided to focus on the intangible heritage, namely Danube-related mythology and the ‘Danube fairy’. This topic was portrayed through a documentary about the intangible Danube heritage. The Danube fairy was portrayed as a symbol that functions as an all-seeing narrator.



2

*1. Meeting of the Studio DAHD collaborative pilot project in Novi Sad (RS) © Upper Austria Culture Quarter*

*2. Photo of the abandoned synagogue in Vidin (BG), made as part of the research within the Studio DAHD project by the Bulgarian team © Denislav Stoychev*



*Old masonry from Ada Kaleh island, reconstructed at Şimian Island (RO)  
© Ministry of Culture of Romania*

## Danube Art Festival Ada Kaleh ('New Orşova')

### PP3 (RO)

The Danube river banks have been guarded by approximately 120 castles and fortresses, many of which remain invisible, because they have been destroyed, are sunken, buried or in an advanced state of decay. The Ministry of Culture of Romania (PP3), due to its historical, architectural and cultural value, selected the Ada Kaleh citadel as a symbol of this invisible heritage along the Danube, which needs to be revitalised and reintegrated in the public consciousness through contemporary artistic interpretations.

Ada Kaleh Island is located in Romania, some kilometres downstream from Orşova, less than two kilometres long and about half a kilometre wide. It was submerged during the construction of the Iron Gate hydroelectric power station in 1971.

The island was inhabited since antiquity and was first fortified at the end of 14th century by Iancu de Hunedoara, the ruler of Severin. Ottoman rule began in 1525 in the area of Danube Boilers and the Turks grasped its strategic importance for the development of trade on the Danube. In 1718, as a result of the Treaty of Passarowitz, northern Serbia, Banat and Oltenia became Austrian possessions, as well as Ada Kaleh Island, which was renamed 'New Orşova'. The Austrians built a strong fortification on the island. Before the fortress was built, the island had a rectangular fort, possibly a Roman or a medieval construction. In 1739, after the Treaty of Belgrade, Austria returned both Serbia and Oltenia to Turkey

and the island was occupied again by the Turks, who named it Ada Kaleh ('the island of the fortress'). In 1919 the island was returned to Romania, under the right of self-determination of its inhabitants. After 1923, it became a tourist paradise with its ruined fortifications, the customs of the locals, the exoticism of the climate, fauna and flora and the trade with oriental objects and delicacies. During the construction of the hydroelectric power station at the Iron Gate, parts of the masonry of the fortress, the mosque, the bazaar, and the graveyard were relocated to the nearby Şimian Island, but after the evacuation of the island, the Turkish community settled in other regions of Romania or emigrated to Turkey. Today, the remains of the fortress on Şimian Island are silent testimony to what once was an exotic paradise.

The rich history of this cultural hotspot can be experienced only through a series of artistic interpretations such as museum exhibitions, audio-video materials, books or songs on the theme and memories of former inhabitants as a valuable source of inspiration. A series of themes and stories have great potential for being turned into unique cultural and tourist products. Through visual arts and new technologies it is possible to grasp some of the flavour of this rich cultural space and to reveal the hidden heritage to a wider public.



1

*1. Bazaar of Ada Kaleh towards the end of the 19th century*



2

*2. Ada Kaleh Island on an ancient postcard (1909)*





3



4

# Tagging Hidden Architecture Jewels and other activities by Rainer Prohaska

## LP (AT)

3./4. 'Orange Line & Zone' method used by the artist to make the hidden areas of Jarovecké, Čunovo and Gabčíkovo (SK) visible  
© Julia Gaisbacher

Based on past experiments during the 'Cargo'-Trip along the Danube in 2014, the concept of Austrian artist Rainer Prohaska aimed at accentuating imposing but little-known, hidden architectural sites on the riverside. The artist's focus was on historic industrial architecture and historic and contemporary architecture demanded by river and shipping needs like outstanding power plants, locks, harbours, ferries and permanently moored ships. Accentuation was done with the 'Orange Line Method', which Prohaska used for the first and last time to 'tag' the Albertina museum in Vienna in May 2015. This temporary 'textile graffiti' does not violate buildings or constructions. Once the intervention is documented, it is up to the artist and permission of the owners whether the orange strips stay or are removed.



5

5. The Nagymaros Experiment (HU)  
© Julia Gaisbacher

For this project series, between September and November 2018, Prohaska developed site-specific artworks for the river banks and the spaces around them. These artworks were used to accentuate hidden heritage hotspots.

## Hidden Heritage HOTSPOTS

- Jarovecké Rameno
- Vodné dielo Čunovo
- Vodné dielo Gabčíkovo
- Sústava vodných diel Gabčíkovo



6

6. Our Houseboat at Jarovecké Rameno (SK)  
© Rainer Prohaska

## Hidden Heritage ARTWORKS

### Tagging Hidden Architecture Jewels - Lines & Zones

The typical 'Orange Line & Zone' method that the artist used to 'tag' architecture and objects was used to make the hidden areas of Jarovecké, Čunovo and Gabčíkovo visible.

### The Nagymaros Experiment

This work plays with the history of the Gabčíkovo power plant and the political conflict associated with this challenge. The second stage of the Gabčíkovo-Nagymaros project was built by the artist and temporarily installed between Slovakia and Hungary.

### Our Houseboat at Jarovecké Rameno

In 2014, Prohaska explored the amazing houseboat colony in the Jarovecké Rameno bay, south-east of Bratislava. Coming back for the Interreg activities, the artist built his own small houseboat and moored it among the row of floating buildings.

### Sústava vodných diel Gabčíkovo - Photo-Documentary

Besides three different site-specific artworks, a photo portrait of the massive Gabčíkovo power plant was made. This documentary used only analogue photographs in the legendary 6 x 4.5 Mamiya format.

This pilot project was supported by the Federal Chancellery of Austria (LP).

7./8. The powerplant Gabčíkovo (SK)  
© Rainer Prohaska



7



8

# The Future Book

[www.interreg-danube.eu/approved-projects/cultplatform-21/section/future-book](http://www.interreg-danube.eu/approved-projects/cultplatform-21/section/future-book)

The “Future Book” compiles information on the pilot projects, their relevance and connectedness to the topic of Danube’s hidden heritage and their potential for further development on the basis of which the development of cultural routes in the Danube region can be further expanded in a contemporary, surprising and artistic way. The “Future Book” includes photos, videos and audio recordings and is available on the project website.

The “Future Book” was initially planned as a loose-leaf book with a selection of plans and sketches. As the project grew, the partners realised that the form of the “Future Book” needs to change. This is why the project website was chosen as a digital space where the plans and sketches could be shown along with the video and audio recordings. This digital presentation will also make the “Future Book” accessible to all the interested stakeholders and thus it will have a greater impact potential.

The “Future Book” presents each pilot project with a section consisting of a description of the project and a description of the relevance and connectedness to the topic of the Danube’s hidden heritage. An account of the potential for further development and the possible connection with cultural routes along with photos, videos and audio recordings rounds off the compilation.



1./2. Art exhibition at Golubac Fortress (RS)  
© Svetlana Volić

3. View of the Danube from Golubac Fortress (RS)  
© Svetlana Volić





# The Future of the Danube Culture Platform

---

## Hidden Danube Heritage and its Experiential Potential for Itineraries

The multi-layered history of the Danube region is a fascinating space of discoveries and the [Danube Culture Platform](#) has made the effort to explore hidden heritage sites and to facilitate them to communities of interest. In order to achieve this, new narratives have been created and the value of common memories for societies and individuals has been communicated. With the finalisation of this project, this work is by no means at an end; it has only just begun!

## Memorandum

On the occasion of the final conference in Regensburg on 23/24 May 2019, project partners signed the Agreement Danube Creative Spaces. The so-called 'Memorandum' encourages to cooperate in future and includes two strategies for cultural routes and the feasibility study for a small project fund. This is the occasion to look back to the project [Danube Culture Platform – Creative Spaces of the 21st Century](#) and to look ahead to plans for the future.



## Learning Experiences and Transferability

The **Danube Culture Platform** encouraged to take a closer look at hidden heritage and its different levels of meaning and interpretation. In the course of the project, during the workshops and conferences of the Interreg project, the fundamental tools and basic instruments for further work were developed. For example the “Guidebook on Resourcing Hidden Heritage for Tourism” might even be exploited by similar projects to develop the potential of hidden heritage sites for tourism.

With the eight digital and artistic pilot projects the project, partners launched concrete realisations for making the hidden heritage along the Danube visible (again). These stimulated lively discussions within civil society, involving tourists, local inhabitants and politics – not only in view of the artistic interventions and the technological facilities, but also the mobilisation of awareness of the social value and potential of the cultural heritage. By making the invisible visible through new technologies and the development of (new) narratives, new perspectives were opened up and (new) consciousness was developed. The methods of the pilot projects, using either artistic or digital intervention on the hidden and forgotten as tools for the contemporary interpretation of heritage, are best-practice examples that can be realised everywhere.



*At the end of a successful conference. And what comes next?  
© PRISMA solutions*

# Sustainability and the Follow-Up Project

After two and a half years of intensive work, quite a number of activities are suitable starting points for taking activities further.

Regensburg, for example, initiated the idea for the establishment of an Artist-in-Residence platform for the Danube region to nourish future activities by using networks as a tool for lively and rapid discussion of experiences and knowledge. This strategy also offers best support for the short-term realisation of dense cultural networks and secures sustainable transferability.

Mapping of hidden heritage along the Danube was realised as an open and growing Wikipedia list. It forms the basis for connecting sites by thematic approaches and for the development of further activities on this issue. The two Cultural Routes Strategies: the “Interpretation Framework” and “Themes for the Prolongation of Cultural Routes” – serve as inceptions for the further development of tourism in the Danube region by valorising hidden heritage.

Transnational collaboration in the region needs a new, non-bureaucratic funding structure. As part of the [Danube Culture Platform](#), the Baden-Württemberg Ministry of Science, Research and the Arts (PP2) is conducting a feasibility study on a future “Danube Small Project Fund”. The vision is a fully implementable, region-wide funding structure based on a public-private partnership. The study consortium started

to work with two online questionnaires for artists and cultural organisations in order to obtain information on their actual funding situation as well as their specific needs.

As an appropriate potential structural model for a Danube-wide funding network, Traduki ([traduki.eu](#)) has been recognised, a European network for literature and books involving fourteen countries and eighteen public institutions, ministries and private foundations as financing partners. The feasibility study analyses the expected outputs, the organisational structure and the most important legal aspects of a Danube funding network – starting from the needs of the cultural sector. It includes an initial, non-exhaustive list of potential funding partners like national and regional ministries, municipalities, cultural funds of the EUSDR countries, foundations and private sponsors. The “Danube Small Project Fund” will be further developed and tested in the framework of the follow-up project.

The follow-up project [CultPlatForm\\_DonauART: Danube Culture Platform – Chain-Linking through Art](#) has already been submitted to the Interreg Danube Transnational Programme. This should secure the sustainability of aims that have already been achieved and offers possibilities to further develop the findings gained within the partnership as well as to deepen cooperation with institutions and established networks.

# Danube Culture Platform partners

Partners supported by the European Regional Development Fund (ERDF)  
and the Instrument for Pre-Accession Assistance (IPA)

## Lead Partner (LP)



**Federal Chancellery of Austria,  
Division II: Arts and Culture**  
Vienna, Austria  
[www.kunstkultur.bka.gv.at](http://www.kunstkultur.bka.gv.at)

## Project partners (PP)



**ERDF Partner 1**  
State of Upper Austria Directorate  
Culture represented by the  
Museum of Upper Austria  
and the Upper Austria Culture Quarter  
Linz, Austria  
[www.land-oberoesterreich.gv.at](http://www.land-oberoesterreich.gv.at)



**ERDF Partner 2**  
Ministry of Science, Research  
and the Arts Baden-Württemberg  
Stuttgart, Germany  
[mwk.baden-wuerttemberg.de](http://mwk.baden-wuerttemberg.de)



**ERDF Partner 3**  
Ministry of Culture of Romania  
Bucharest, Romania  
[www.cultura.ro](http://www.cultura.ro)



**ERDF Partner 4**  
Ministry of Culture of the  
Republic of Bulgaria  
Sofia, Bulgaria  
[www.mc.government.bg](http://www.mc.government.bg)



**ERDF Partner 5**  
Ministry of Tourism of the  
Republic of Bulgaria  
Sofia, Bulgaria  
[www.tourism.government.bg](http://www.tourism.government.bg)



**ERDF Partner 6**  
City of Regensburg  
Regensburg, Germany  
[www.regensburg.de](http://www.regensburg.de)



**ERDF Partner 7**  
Zsolnay Heritage Management  
Non-Profit Ltd  
Pécs, Hungary  
[www.zsokkft.hu](http://www.zsokkft.hu)



**IPA Partner 1**  
Danube Competence Center  
Belgrade, Serbia  
[www.dsnubecc.org](http://www.dsnubecc.org)

## Associated Strategic Partners (ASP)



**ASP 1**  
Academy of Arts Novi Sad,  
University of Novi Sad  
Novi Sad, Serbia  
[www.akademija.uns.ac.rs](http://www.akademija.uns.ac.rs)



**ASP 2**  
Municipality of Vidin  
Vidin, Bulgaria  
[www.vidin.bg](http://www.vidin.bg)



**ASP 3**  
Hungarian Limes Association  
Dunakeszi, Hungary  
[www.ripannonica.hu](http://www.ripannonica.hu)



**ASP 4**  
Akademie Schloss Solitude  
Stuttgart, Germany  
[www.akademie-solitude.de](http://www.akademie-solitude.de)



**ASP 5**  
Ministry of Culture and Media  
of the Republic of Serbia  
Belgrade, Serbia  
[www.kultura.gov.rs](http://www.kultura.gov.rs)



**ASP 6**  
European Institute of Cultural Routes  
Luxembourg  
[www.culture-routes.net](http://www.culture-routes.net)



**ASP 7**  
WGD Danube Upper Austria Tourism Ltd.  
Linz, Austria  
[www.donauregion.at](http://www.donauregion.at)



**ASP 8**  
Danube Cultural Cluster –  
Association for the closer cultural  
cooperation of the Danube Countries  
Vienna, Austria  
[www.danubeculturalcluster.eu](http://www.danubeculturalcluster.eu)



**ASP 9**  
Cultural Network Lower Austria  
Mistelbach, Austria  
[www.kulturvernetzung.at](http://www.kulturvernetzung.at)



**ASP 10**  
MOTOVILA, Centre for the Promotion  
of Cooperation in the Cultural  
and Creative Sectors  
Ljubljana, Slovenia  
<https://motovila.wordpress.com>

## **Impressum**

**Editor:** Federal Chancellery of Austria, Arts and Culture Division

**Concept, Coordination, Introduction, Editing:** österreichische kulturdokumentation

With contributions of all project partners.

© for the reproduced images by the rights holders, 2019

**Proofreading:** David Westacott

**Layout:** Barbara Veit

All rights reserved.

© Federal Chancellery of Austria, 2019

Vienna, May 2019

Project co-funded by the European Union (ERDF, IPA)  
Danube Transnational Programme

## Danube Culture Platform

# DANUBE Transnational Programme – a stream of cooperation

The DANUBE Transnational Programme (DTP) is a financing instrument of the European Territorial Cooperation with a total programme budget of 263 million Euro. The European Union support comes from three different funds:

- European Regional Development Fund
- Instrument for Pre-Accession Assistance II
- European Neighbourhood Instrument

Up to 85% of the expenditures of the approved projects are financed. The transnational cooperation programme promotes economic, social and territorial cohesion in the Danube Region through policy integration in selected fields.

Furthermore DTP acts as a policy driver and pioneer to tackle common challenges and needs in specific policy fields where transnational cooperation is expected to deliver tangible results.

Therefore nine EU countries – *Austria, Bulgaria, Croatia, the Czech Republic, Germany – Baden-Württemberg and Bavaria-, Hungary, Romania, Slovakia, Slovenia* – as well as five NON-EU countries – *Bosnia and Herzegovina, the Republic of Moldova, Montenegro, Serbia, Ukraine* – *four provinces: Chernivetska Oblast, Ivano-Frankiviska Oblast, Zakarpatska Oblast and Odessa Oblastare* – gathered within the DANUBE Transnational Programme area to cooperate beyond borders in the same geographical scope as the EU Strategy for the Danube Region (EUSDR)

### Discover more

[www.interreg-danube.eu](http://www.interreg-danube.eu)

[www.interreg-danube.eu/cultplatform-21](http://www.interreg-danube.eu/cultplatform-21)

