



Interreg



EUROPEAN UNION

Danube Transnational Programme

CultPlatForm_21

Minutes of the Workshop

Discovering Hidden Heritage

Contemporary Approaches for Culture & Tourism

Vienna 20 April 2017

written by the österreichische **kulturdokumentation**. internationales **archiv für kulturanalysen**



The *Danube Culture Platform – Creative Spaces in the 21st Century* dedicates itself to detective work: it aims to leave well-trodden paths, reveal hidden cultural heritage and develop contemporary artistic interpretations and new educational formats for historic sites and events. The platform seeks to discover old and new stories about the visible and invisible cultural heritage in the Danube region. These are intended to encourage the development of new cultural tourism offers for an international audience.

On 20 April 2017 the first cultural policy workshop “Discovering Hidden Heritage” took place in Vienna. Experts from the fields of culture, tourism and cultural heritage discussed theoretical and practical issues in two panels:

Programme

- Moderator **Gottfried Wagner** Culture Consultant (Austria)
- 13.00-13.15 WELCOME NOTE **Elisabeth Pacher** Federal Chancellery of Austria
- 13.15-13.40 KEYNOTE: CULTURE & TOURISM
Stefano Dominioni Director European Institute of Cultural Routes (Luxembourg)
- 13.40-15.00 PANEL 1: EXPERIENCING CULTURAL HERITAGE
Rainer Prohaska Artist (Austria)
Kristina Kujundžić Development Worker in Culture (Serbia)
Gábor Móczár Zsolnay Cultural Quarter Pécs (Hungary)
Walter Putschögl Director Upper Austrian Federal State Museum (Austria)
- 15.00-15.20 Coffee Break
- 15.20-16.40 PANEL 2: MAKING THE INVISIBLE VISIBLE
Martin Sturm Artistic Director Upper Austrian Cultural Quarter Linz (Austria)
Lyubomir Sirakov Ministry of Tourism of the Republic of Bulgaria
Dubravka Lasić Academy of Arts, University of Novi Sad (Serbia)
Werner Hanak-Lettner Jewish Museum Vienna (Austria)
- 16.40-17.00 Conclusions

Welcome Note

Elisabeth Pacher opened the workshop on behalf of the project's lead partner, the Federal Chancellery of Austria, European and International Cultural Policy. She pointed out the purpose of the workshop, the first of a series: to create a region-wide cultural policy network for exchange, discussion and reflection on the issues of cultural heritage and tourism in the Danube region.

Gottfried Wagner, Culture Consultant (Austria), moderated the workshop. In his introduction he addressed the opportunity of the project to be a door-opener. He encourages a discussion focusing on the challenges in the Danube region, such as economic disparities, political inequalities and new nationalisms. Developing access to cultural heritage via tourism could provide the region with much needed funding to face these issues.

Keynote: Culture & Tourism

Stefano Dominioni, Director of the European Institute of Cultural Routes (Luxembourg), delivered a keynote on lessons to be learnt from the Cultural Routes, an initiative of the Council of Europe. The cultural routes are based on a general understanding of the importance of arts, culture and heritage for mutual understanding and a common European narrative. Most of the routes cover rural areas and less known destinations. Some of them are actual itineraries while others serve as clusters, platforms or networks. Each partner of a cultural route benefits from being associated to a federation of destinations, mutually increasing visibility, circulating information and creating synergies. Dominioni also gave some examples of the use of information technologies by cultural routes, providing itineraries, accommodation and booking opportunities as well as cultural content online. Additionally, travellers can share experiences in a virtual community via social media functions.

Panel 1: Experiencing Cultural Heritage

The first panel focused on questions concerning the development of cultural heritage and tourism:

- How can cultural heritage be treated and conveyed in a contemporary way for a 21st-century audience?
- What contributions do cultural institutions make to the development of new destinations?
- What are the benefits of the cultural heritage for a region and for tourism?

The panel started with **Rainer Prohaska**, an Austrian artist, and two of his arts projects: *The Z-Boats – Modular Barges* was in 2007, when he travelled down the Danube from Austria to Bulgaria with a swimming sculpture made from found objects along the Danube. In 2014, he repeated the journey – *CARGO* – travelling on a self constructed Trimaran. The *MS Cargo* served as a navigating sculpture and as a mobile communication centre, allowing the artist to spontaneously interact and connect with locals and to observe the evolving Danube culture. (→ Film: www.rainer-prohaska.net/Boring-River-1 and Power Point Presentation)

Kristina Kujundžić, Development Worker in Culture (Serbia), pointed out that cultural tourism in Europe is a fast growing sector but rather traditional than innovative. There is a lot of profit generated but not equally distributed between the tourism sector and the cultural field. For contemporary approaches, the intangible aspect of culture can serve as a point of departure. Another challenge is the fact that the cultural sector treats tourists as a homogeneous group instead of selecting specific target groups. Furthermore there is the question of a "Danubian Identity" – maybe it exists, maybe it doesn't. It could be a task for the policy learning platform to elaborate this question and locally disseminate the outcomes.

Gábor Móczár, Zsolnay Cultural Quarter (Hungary), reported on the strategies and processes in the aftermath of *Pécs2010 – European Capital of Culture*. Pécs got the title with a concept to capitalize on hidden cultural assets. The former ceramics factory was successfully turned into Zsolnay Cultural Quarter, but the positive impact on tourism wasn't sustainable. Móczár explained that it is very difficult to market a city with medium size cultural attractions. Now Pécs aims to become a cultural hub of Central and South-Eastern- Europe through cooperation projects and cultural networks. (→ Photos)

Walter Putschögl, Director of the Upper Austrian Federal State Museum (Austria), reported on the experiences gained in *Linz09 European Capital of Culture*. He pointed out the importance of a strong cooperation between culture and tourism and a sustainable marketing strategy for both, because they address the same target groups. In Linz, culture was fundamentally included in the tourism strategy. The transformation of the former industrial city into a vibrant cultural place and a tourist attraction is owed to a consistent marketing concept with sufficient financial resources (19% out of the whole budget of 70 Mio. EUR). Cultural packages and 3-day-cards as well as common "themes of the year"

were developed and have a lasting effect on the new image of the city as well as on the increasing number of overnight stays.

Panel 2: Making the Invisible Visible

The second panel focused on questions concerning hidden cultural heritage: → How can new narratives – stories that stretch over the entire Danube area – be narrated for old and new cultural heritage sites? → How can previously undiscovered sites be upgraded and included? → What are the artistic tools to make the invisible visible?

Martin Sturm, Artistic director of the Upper Austrian Cultural Quarter Linz (Austria), presented artistic projects to discover hidden and invisible cultural heritage. *The missing house* by Christian Boltanski was an installation on the front wall of a house in Berlin. The artist installed name-boards with stories and memories of former inhabitants. Another project is *Hitler's Bunker* that had been located under the main square of Linz: the artist Mischa Kuball drew the outline on the asphalt.

The synagogue in Stommeln (Germany) is one of the few that weren't destroyed in 1938. Since 1990, artists are invited every year to use the place for artistic interventions: Mischa Kuball, for example, installed a strong, glaring light; Gregor Schneider gave it a whole new façade, hiding the synagogue. Another example Martin Sturm presented is the *Audiowalk Gusen* (Austria) by Christoph Mayer. On the grounds of the former concentration camp is a residential area today and parts of the barracks are still in use. Visitors can experience the place and engage with both – the present and the past – in this artistic project. (→ *Power Point Presentation*)

Lyubomir Sirakov, Ministry of Tourism of the Republic of Bulgaria, reported from Viden, a Port on the Danube in Bulgaria, where the population has decreased by 50% in the last 30 years. Viden is not a touristic destination, although 200 cruise ships per year stop there. The tourists do not visit the historic centre, because there is no touristic infrastructure. The question was: How to attract visitors? The city implemented a pilot project to present the two major heritage sites of the city: the defensive system "Kaletó" and the synagogue which has not been in use since the 1950s. By restoration and rediscovering it through 3-D visualisation it will be preserved and made accessible for the public and tourists as well.

Dubravka Lasic, professor at Arts Academy of Novi Sad, reported on contemporary artistic approaches in Serbia, to make invisible cultural heritage and history visible again, for example in the land art project *Pannonian Bicycle Art Path* in cooperation with Croatian artists. The photo project *Novi Sad Now and Then* invited people to take part in sessions of 19th century photography, using ancient techniques. *Stop City* was an artistic project in cooperation with Bordeaux and Istanbul: it contained two weeks of sightseeing, while mapping problems and providing some solutions in a subsequent workshop, e.g. the pollution of the Danube. In the project *Idea Store*, art students bought and sold ideas from/to the passers-by on the street, an innovative way of discovering things that are usually overlooked. In the project *Love Triangle*, students worked out contemporary artistic solutions and interventions for public sculptures in Novi Sad. (→ *Photos*)

Werner Hanak-Lettner, head curator at the Jewish Museum Vienna (Austria), stressed the need to remember and talk about Jewish history and heritage, even if it isn't always pleasant. The concept of the Jewish Museum Vienna is not only to be a museum but a platform for ideas, to create counter narratives besides the memory of the Holocaust. It is necessary to make a strong statement about life before, during and after the Holocaust and to tell narratives from the perspective of a minority, the Jews of Vienna. The slogan "Our City!" highlights this. The museum exhibition follows the narrative of a broken circle: from 1945 to the present, then turning to the medieval times and finally to 1938/45. The museum spreads projects in the urban environment: for example the visualisation of the 25 destroyed synagogues in Vienna in the form of 3-D-reconstructions. In the project *OT Austrian Artist Brigitte Kowanz* and her students started to mark the 25 places with light sculptures in the form of a modified Star of David. (→ *Power Point Presentation*)

Conclusions

The workshop concluded with a discussion among the more than 80 participants. The central issues are summed up below:

- The Danube Culture Platform is an opportunity to open doors, to connect projects and people.
- Concrete solutions are needed, so in the course of the project, challenges should be addressed in a practical way.

Regional diversity

- The Danube Region unites quite different countries with different histories, socio-political and economic conditions.
- The region's diversity is both a challenge (e.g. working conditions for cultural and touristic operators upstream and downstream) and a chance (e.g. opportunities for knowledge transfer, mutual support).

Networked cooperation, knowledge transfer and competence building

- To work on concrete solutions, the partners need to exchange know-how across sectors and countries in a long-term approach.
- Different stakeholders (local communities, cultural organisations, public bodies, private economy etc.) and experts from 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 trainings should be implemented (for initiating dialogue, creating narratives, branding, marketing, business plans, etc.).

Macro-regional identity vs. local specificities

- 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 needs 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 touristic infrastructure and define their target groups but also communicate the value of common memories for societies and individuals.

Lessons learnt and next steps

- From conservative tourism to new tourism: innovation, experiments, new strategies and tools are needed! Learning by doing and going into practice can help building transformation capacities.
- 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 to allow the visitors to meet, experience artworks and to get involved.
 - Digital solutions such as apps or 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 (inside a room or open air, equipment available, suitable devices etc.)
- ‘Creative Tourism’ offers, based e.g. on contemporary arts, attract trendsetters – they are smaller in numbers but can act as incentives for larger target groups.
- Strategies such as cultural routes don’t only work as itineraries for tourists, but as networks of towns and regions, allowing for cross-visibility, collaboration and mutual support.
- ‘Painful’ cultural heritage, such as former battlegrounds, should be addressed likewise. It is a basis for connecting communities, overcoming division and encouraging dialogue.