

# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

Prepared by  
Kristina Kujundzic

Danube Competence Center, 2018



## BACKGROUND

### **Danube Cultural Platform – Creative Space of the 21<sup>st</sup> Century: The Project**

Art – culture – tourism is the tight definition of the trans-national project [“Danube Culture Platform – Creative Space for the 21<sup>st</sup> Century”](#) that the guidebook resourcing hidden heritage for tourism is produced.

The main objective of the project is a development of an innovative multilevel policy framework for cultural routes in the Danube area. The activities are looking for

response to manifold themes: to develop new destinations along the Danube (tourism) by discovering, resourcing and interpreting hidden heritage by means of contemporary arts and technologies (culture) as well as to experience the culture of expanded European cultural routes along the Danube (international audience/ tourists). It shall be the driving force for strategic development, future activities and cooperation of culture and tourism stakeholders in the Danube region. Its focus lies on promoting cultural exchange and connecting culture and tourism.



*Golubac*



## OUR HIDDEN DANUBE HERITAGE

### Guidebook on resourcing hidden heritage for tourism

The intention of the Danube Cultural Platform project is to expand European cultural routes, to discover hidden cultural heritage along the Danube and to make the invisible visible by the means of contemporary arts and technologies.

The project interprets the hidden heritage as invisible because sites/events are less known - beyond the scene, situated beneath the ground, destroyed, banned or repressed for political or societal reasons, disappeared or of immaterial nature (for e.g. submerged communities/heritage due to the creation of artificial lakes, removed cemeteries, communication structures such as postal

systems, neglected buildings and bridges, locations destroyed during the wars. Yet the hidden heritage might also include music, literature, river & lifestyle, etc.

The platform aims at strengthening participative governance for cultural routes involving stakeholders from 14 Europe Union Strategy for Danube Region (EUS-DR) countries, from culture, tourism and science. It is planned to discover places of history and to support existing cultural routes in cooperation with the Council of Europe. Therefore, the European Institute of Cultural Routes (EICR) is the strategic and close cooperation partner of the project.

Potpis



# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

Under the lead of the [Federal Chancellery of Austria](#) the Danube Cultural Platform brings together relevant actors from culture and tourism, governmental and non-governmental bodies to promote innovative formats and audience development for cultural heritage along the Danube as follows:

- Federal Chancellery of Austria, Division II: Arts and Culture (Lead) (AT)
- State of Upper Austria (Directorate Culture represented by the Museum of Upper Austria and the Upper Austria Culture Quarter) (AT) Ministry of Science, Research and the Arts Baden-Württemberg (DE)
- Ministry of Culture and National Identity of Romania (RO)
- Ministry of Culture of the Republic of Bulgaria (BG)
- Ministry of Tourism of the Republic of Bulgaria (BG)
- City of Regensburg (DE)
- Zsolnay Heritage Management Non-Profit Ltd. (HU)
- Danube Competence Center (RS)

The project lasts two and a half years (2017 – 2019) and is supported with Interreg Danube Transnational Programme, co-funded by European Union Funds (ERDF, IPA, ENI).

## Aim of the Guidebook

The Danube Cultural Platform project stresses the importance to develop the guidebook on resourcing hidden heritage for tourism which serves as tool for practitioners on assessing, managing and evaluating the heritage sites, emphasising the hidden aspect of cultural heritage.

The guidebook is organized in three sections. Section I - *Introduction* chapter address the evolvement of cultural heritage, its tangible and intangible aspects and valorisation of heritage for other sectors, in particular tourism. The *Contextualization* chapter intended to establish grounds for recognizing, framing and reveal connections between the cultural heritage known forms and its hidden part, but also frame policy options, and research areas potentially relevant for hidden heritage. In chapter on *Tourism Potential* the cultural heritage is assessed as resource contributing to destination attractiveness and competitiveness. Furthermore, in chapters on *Communication and Interpretation*, rules and principles as well as interpretation materials (data / tools / facilities) are provided. The chapter on *Benchmarks* offering best practices on development of various aspects of hidden heritage and history events for tourism purpose.

The Section II addresses the cultural routes and linkages to the Council of Europe Cultural Routes, existing ones and-or new cultural routes in the Danube region,

In Section III the hidden heritage data base and proposals collected from the Danube Cultural Platform project on cultural heritage sites and historic events and its possible connections with the Danube is presented.

# SECTION I

## Chapter I: INTRODUCTION

Heritage represents the accumulated knowledge, practices, skills, and institutions on which we draw to bring the past into the present and to stimulate reflection on the future. It forms the collective cultural memory of a society, acting as a source of artistic and scientific inspiration, creativity and enterprise for current and future generations.

We inherited a wealth of tangible and intangible cultural resources that embody the collective memory of communities across the world and buttress their sense of identity. These resources are essentially non-renewable.

Awareness of responsibility for this fragile wealth has crystallized mainly around the built environment: historic monuments and sites. Heritage in all its aspects is still not being used as broadly and effectively as it might be, nor as sensitively managed as it should be.

Non-physical remains such as place names or local traditions are also part of the cultural heritage. Particularly significant are the interactions between these and nature: the collective cultural landscape. Only the preservation of these enables us to see cultures in a historical perspective.

Each society needs to assess the nature and precariousness of its heritage resources in its own terms and determine the contemporary uses it wishes to make of them in the spirit of sustainable development.

### HERITAGE DEFINITIONS

The [UNESCO World Heritage Centre](#) defines heritage as “our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are irreplaceable sources of life and inspiration”.<sup>1</sup>

The [Council of Europe’s Framework Convention on the value of cultural heritage for society](#)<sup>2</sup> defines cultural heritage as “a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time”

1 <http://whc.unesco.org/en/about>

2 opened for signature in Faro on 27 October 2005

## WORLD HERITAGE LIST - CULTURE

### Criteria for the Inclusion of Cultural Properties on the World Heritage List

The criteria for the inclusion of cultural properties on the World Heritage List are considered in the context of Article 1 of the Convention, that is reproduced below:

**monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

**groups of buildings** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

**sites:** works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

## CRITERIA

A monument, group of buildings or site which is nominated should meet one of the following criteria<sup>3</sup>:

- (i) represent a masterpiece of human creative genius; or
- (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture, monumental arts or town-planning and landscape design; or
- (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared; or
- (iv) be an outstanding example of a type of building or architectural ensemble or landscape which illustrates (a) significant stage(s) in human history; or
- (v) be an outstanding example of a traditional human settlement or land-use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or
- (vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance

3 <http://whc.unesco.org/en/criteria/>

## WORLD HERITAGE LIST – NATURE

### Criteria for the Inclusion of **Natural Properties on the World Heritage List**

In accordance with Article 2 of the Convention, the following is considered as “natural heritage”:

“natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.”

A natural heritage property -- as defined above -- which is submitted for inclusion on the World Heritage List, will be considered to be of “outstanding universal value” for the purposes of the Convention when the Committee finds that it meets one or more of the following criteria, and fulfils the conditions of integrity set out below.

## CRITERIA

Sites nominated should therefore:

- (i) be outstanding examples representing major stages of earth’s history, including the record of life, significant ongoing geological processes in the development of landforms, or significant geomorphic or physiographic features; or
- (ii) be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals; or
- (iii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance; or
- (iv) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

## OUR HIDDEN DANUBE HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism

### WORLD HERITAGE CONVENTION

The [Convention Concerning the Protection of the World Cultural and Natural Heritage](#) (UNESCO, 1972) is an international agreement through which nations join together to conserve a collection of the world's timeless treasures. Each country, or "State Party" to the Convention recognises its primary duty to ensure the identification, protection, conservation and transmission to future generations of the cultural and natural heritage situated on its territory.

To date, more than 170 States Parties have signed the World Heritage Convention, making it one of the most powerful protection instruments in the world. It is the only international legal instrument for the protection of both cultural and natural sites encouraging cooperation among nations for safeguarding their heritage.







## INTANGIBLE HERITAGE

While UNESCO initially focused on works of art, built environments and natural spaces, the later UNESCO conventions and declarations have included other forms of cultural heritage, notably the notion of intangible heritage. The recognition of intangible and ‘movable’ cultural heritage in the **Convention for the Safeguarding for the Intangible Heritage** (2003) significantly recognised other forms of heritage that has meaning beyond material manifestations, is transmitted through the generations and which is also central in shaping identity.

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

The 2003 Convention is aimed at safeguarding the uses, representations, expressions, knowledge and techniques that communities, groups and, in some cases, individuals, recognise as an integral part of their cultural heritage. Around the world, 150 States have joined the 2003 Convention.

## OUR HIDDEN DANUBE HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism

# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

### INTANGIBLE CULTURAL HERITAGE

UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage indicates five broad 'domains' in which, among others, intangible cultural heritage is manifested:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship

### VALORISATION OF HERITAGE

The global diversity of cultures and the unique experiences they can provide is a key resource for the other sector such as tourism.

Tourism is foremost a form of economic development which has cultural resources at its foundations. However, it is also a form of development that although bound to economic realities is nonetheless a means by which individuals and societies can access to and gain insight of one another's places and pasts. Through experience, education and enjoyment, tourism can be a liberating vehicle for gaining and exchanging meaning and understanding in an intellectual, emotional and spiritual sense.

Tourism is also an important element of emergent transnational 'cultural economies' – or economies of the cultural – in that it provides and connects new audiences, and generates new pressures and new opportunities.

### ICOMOS DEFINITION

The **International Letter about Cultural Tourism**<sup>4</sup> (ICOMOS, 1976) defines that cultural and natural heritage, in a general point of view, belongs to us all and we have the right and the responsibility of understanding, valuing and preserving it.

Intangible assets are becoming increasingly important in tourism and destination competition. Countries concentrate on getting their intangible assets listed on the latest UNESCO Intangible Heritage register<sup>5</sup>. Tourism institutions deal in heritage with ever more attention, realising their huge potential in developing products, niches and destinations along these assets.

4 <http://www.icomos.org/en/what-we-do/focus/179-articles-en-francais/ressources/charters-and-standards/162-international-cultural-tourism-charter> Adopted by ICOMOS at the 12th General Assembly in Mexico, October 1999

5 <https://ich.unesco.org/en/purpose-of-the-lists-00807>

## CULTURAL TOURISM AND CULTURAL INDUSTRIES

According to the **Organisation for Economic Development and Cooperation (OECD)**<sup>6</sup> study on the economic importance of culture indicated that in several major economies, the value of the *cultural industries* is between 3% and 6% of the total economy.

In the case of the **Europa Nostra**<sup>7</sup> that figure is more than 50%.

The **United Nation World Tourism Organization (UNWTO)**<sup>8</sup> estimates that *cultural tourism* accounts for 40%.

Cultural tourism is frequently used to describe certain segments of the travel market. It may be associated with visits to historical, artistic and scientific or heritage attractions.

The World Tourism Organisation (UNWTO)<sup>9</sup> has two definitions of cultural tourism.

- In the narrow sense, cultural tourism includes “movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages.”

6 <https://www.oecd.org/std/na/37257281.pdf>

7 Europa Nostra, 2005

8 <http://media.unwto.org/press-release/2016-11-23/unwto-congress-discuss-links-between-cultural-heritage-and-creative-tourism>

9 <http://www2.unwto.org/en>

- In the broader sense it is defined as “all movements of persons, because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters.”

## PRIMARY AND SECONDARY ELEMENTS

The European Travel Commission (ETC) report on “City Tourism and Culture”<sup>10</sup> distinguishes between an inner and outer circle of cultural tourism:

- The inner circle represents the *primary elements of cultural tourism* which can be divided into:
  - a) **heritage tourism** - cultural heritage related to artefacts of the past and
  - b) **arts tourism** - related to contemporary cultural production such as the performing and visual arts, contemporary architecture, literature, etc.
- The outer circle represents the *secondary elements of cultural tourism* which can be divided into:
  - a) **lifestyle** - elements such as beliefs, cuisine, traditions, folklore, etc. and
  - b) **creative industries** - fashion design, web and graphic design, film, media and entertainment, etc.

10 [http://szakmai.itthon.hu/documents/28123/121718/133\\_ETC\\_CityTourism&Culture\\_LR.pdf/0832e724-2301-4fed-99d0-1d563e6e17a3](http://szakmai.itthon.hu/documents/28123/121718/133_ETC_CityTourism&Culture_LR.pdf/0832e724-2301-4fed-99d0-1d563e6e17a3)

## CHANGES

The landmark UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage<sup>11</sup>, we can broadly identify four key changes relating to the tourism and culture interface.

- Understanding of culture as a concept and its fundamental importance for the construction of social identity has both broadened and deepened considerably. The definition of cultural heritage now also relates not only to material expressions such as sites and objects, but also to intangible expressions such as language and oral tradition, social practices, rituals, festive and performative events. Culture is seen much more to refer to ‘ways of life’ and everyday practice as well as being manifest in buildings, sites and monuments. Moreover, the diversity of culture(s) is recognised to be fundamental to, and in line with, the principles of sustainable development and thus something which needs to be both “recognised and affirmed for future generations” (UNESCO, 2001).
- We better understand the close inter-relationships between culture and natural environments and in protecting each we are helping to enable both to protect and re-create their resources. This inter-relationship, what Posey (1999) has termed the “inextricable link”, is also at the centre of the sustainable development concept.
- The international tourism continues to expand, we also need to recognise that it is continually changing the ways in which it operates. This is on-going process of market segmentation and product differentiation fits well with programmes of developing cultural tourism.)
- Policy and planning goals are shifting away from solely dealing with tourism’s ‘impacts’ on various aspects of culture and the environment towards a more proactive role whereby tourism is integrated with other development aims and instruments to deliver key sustainable development outcomes (Rauschelbach, Schäfer, Steck, 2002).

---

11 <http://unesdoc.unesco.org/images/0014/001475/147578e.pdf>



However, ‘thinking out of box’ and a long-term vision on culture-tourism match is missing. It is not enough to have culture, it should also be made accessible to visitors alike through appropriate themes, narratives and utmost of contemporary interpretation. The product based approach used by national tourism organizations in charge of marketing countries tourism potential to “cultural tourists” in most of cases ignores the fact that the visitor has little or no knowledge of the local culture, and is unlikely to be impressed simply by cultural diversity.

The challenge to overcome is also that the destinations themselves often try and market their culture in general - offering a wide range of products, while many “cultural tourists” are interested in much more specific experiences.

The ETC<sup>12</sup> **survey of cultural tourism policy makers in Europe** concluded that “...cultural tourism in Europe is traditional rather than innovative...it was agreed that the traditional cities for cultural tourism in Europe are not innovative enough, resulting in a loss of market share in favour of relatively new destinations and cities with innovative products.”

This is just one important sign that competition in the cultural arena is no longer just about culture but also about creativity.

Tourists engage with the cultural heritage of a destination not only through monumental forms but in more intangible ways as the past enshrined in contemporary behaviours and practices. Thus increasingly various forms of intangible heritage and hidden heritage could be mobilised for tourism purposes. Experiencing hidden and living heritage is a particularly enriching experience for both tourists and the community.

12 <http://www.etc-corporate.org/>

Tourists do not only encounter cultural heritage as just ‘the past’, but rather the sense of place, particular people or community in a living context.

Therefore, cultural heritage, and in particular hidden heritage, matters. It draws on insights from across the arts and humanities as well as connecting with developments in science, technology and practice, leading to significant wider impact and benefits within the heritage sector and beyond.

## Chapter II: CONTEXTUALIZATION

Contextualization of hidden heritage shall establish grounds for recognizing, framing and revealing connections between the cultural heritage known forms and its hidden part, but also an environment for demanding and offering new touristic products based on hidden heritage.

While much of our heritage has been collected, examined and shared for large scale public consumption, a significant portion still remains hidden away in libraries, museums, archives but also memory of people as this heritage was lost at a point in history: destroyed, banned or repressed for political or societal reasons, disappeared or of immaterial nature. These hidden parts of our heritage are waiting to be discovered and shared. Therefore, the aim is to offer hidden heritage the exposure it deserves, allowing it to be more fully incorporated into the cultural and touristic sectors.

The international collaborative work, co-design and co-production approaches of cultural and tourism sector and wider communities are an important aspect that enables to address various aspects of hidden heritage, e.g. contested and forgotten heritages; new interpretations and ways of representing heritage; changing owner-

ship, rights, roles and responsibilities within and across communities and generations; etc. These processes shall explore how can arts and humanities research contribute to processes which uncover 'hidden' heritages, rediscover 'lost' heritages and/or enable the re-valuation and re-interpretation of under-valued heritages.

### **PUTTING HIDDEN HERITAGE IN CONTEXT**

Contextualization aims to affect the value attributed to hidden heritage and how it is treated. Therefore, the following questions shall be addressed when putting "hidden heritage in context":

- What role does hidden heritage play in our society and areas such as education, social cohesion, sense of place and well-being?
- Does hidden heritage influence identity formation and the way in which we learn about and perceive the past and different cultures?
- How and when are different types of heritage recognised, experienced, embraced, represented or ignored?
- How do we value hidden heritage and measure/build the evidence base for that value?
- How, why and with what results do people engage with their hidden heritage and why does it matter to them?
- What are the impacts of the loss of hidden heritage?

The process shall lead to development of the strategy that involves support for the continued development of hidden heritage as a vibrant, innovative, highly collaborative and cross-disciplinary field. It shall also reflect on interconnections between policy and practice, and moves towards co-operation between institutions, practitioners and communities and explore on opportunities for impact on other sector foremost, tourism.

Hidden heritage role in global society needs to be considered in wider highly dynamic cultural and creative ecosystems, social and economic contexts.

### **HIDDEN HERITAGE RESEARCH AREAS**

The research areas on hidden heritage are multi-layered. For resourcing the heritage, it needs to be identified, analysed, contextualised and utilised. For achieving this, resourcing needs to be initiated, and the questions about the history, roles, values, potentials, etc. of particular heritage need to be asked. Viewing it through more prisms will generate more different perceptions, and will thereby target the consumption of wider and more diverse audiences.

The provided examples presented in the section below shall be used as starting points, yet further developed and tailor-made for single cases.

### **Values and hidden heritage:**

- o What counts as hidden heritage, how is it chosen, how does this change in increasingly diverse/plural societies

- o How does the way societies deal with their hidden heritage respond to shifting interpretations of the past and how does hidden heritage influence identity formation and the way in which we learn about and perceive the past and different cultures?
- o What role does heritage play in areas such as cross-cultural engagement, popular culture, contemporary arts, etc?
- o How do different cultures value and represent their heritage and how do cross-cultural engagements affect these values and representations?
- o How is the value of heritage distributed – whose heritage is excluded?

### Community engagement with hidden heritage:

- o How should public engagement with hidden heritage relating to ‘difficult pasts’ be managed? Can community engagement with diverse hidden heritages support inclusion and positive inter-cultural dynamics and post-conflict reconciliation?
  - How can hidden heritage supporting conflict reconciliation or improved communication between “dominant” and “immigrant”, “marginalized”, etc. cultures?
  - What role does hidden heritage play in the well-being of diasporic and displaced communities?
  - How can people engage with hidden heritage in the future?
  - How might issues of displaced heritages and high mobility be addressed in the future?

- Can community engagement lead to more sustainable management of cultural heritage?
- What new forms of and opportunities for, engagement with hidden heritage emerge?
- What approaches are most effective in uncovering the potential of hidden heritage to contribute to international development?



### **Innovative use and re-use of hidden heritage**

- How can hidden heritage be used as a resource for cultural, social and economic wellbeing?
- How can arts contribute to processes which uncover 'hidden' heritages, rediscover 'lost' heritages, understand 'entangled' heritages and/or enable the re-valuation and re-interpretation of under-valued heritages?
- How to support innovative use of hidden heritage, heritage skills (e.g. crafts) and heritage research and data?
- How might hidden heritages be more effectively identified, sustainably conserved and exploited in the future?

### **Sustainable management of hidden heritage:**

- What new paradigms are emerging for managing, governing, making decisions about, engaging, safeguarding and adapting our hidden heritage or dealing better with the potential loss of hidden heritage in a rapidly changing world?
- Can more integrated approaches be adopted which reflect diverse needs and pressures and which also factor in responsibilities to future generations?
- What can we learn from sharing sustainable practices and data across national, organisational and other boundaries?
- How to sustain environments, landscapes, places and spaces that people use, while respecting historical

integrity and taking into account changing societal needs?

- How might hidden heritage tourism be sustainably developed?

### **Changing Heritage Economies:**

o How hidden heritage experiences encounters and enhance the contribution of heritage to the growth of the experience economy?

o How potential for inter-disciplinary and collaborative hidden heritage research could inspire creativity and innovation which contributes to the creative economy?

- What new opportunities and challenges does hidden heritage raise for future heritage economies?

o How hidden heritage could contribute to clusters, place-making and local and regional economic development?

The context for hidden heritage shall be constructed and deconstructed, refined and updated through continuing dialogue with the research, heritage and wider interested communities. Apart from that, the research on hidden heritage shall support development of capabilities, facilities and skills needed to underpin innovation in this field, build strong pathways to impact, strengthening the narrative and evidence base for the economic, social and cultural value and impact of heritage on a society.



## Chapter III: TOURISM POTENTIAL

Tourism is a fastest-growing economic sectors in the world<sup>13</sup>. 2016 marked the seventh consecutive year of growth for European tourism, a modest but welcome 2% increase compared to last year. Prospects remain positive with tourist flows to Europe expected to increase by around 3% in 2017<sup>14</sup>. International tourist arrivals are expected to grow by 3.3% a year between 2010 and 2030, with arrivals in emerging destinations growing faster than those in advanced economies<sup>3</sup>.

Europe remains the largest tourism market worldwide, taking a total of 41% of international tourism receipts, with growth concentrated mainly in Southern and Mediterranean Europe, including South-East Europe (SEE)<sup>15</sup>.

The European Union recognizes the importance of culture as part of the European tourism experience and as an element that can enhance the profile of Europe as a global destination. Thus, the European Commission (EC)<sup>16</sup> supports cultural tourism as a means of underpinning the “unity in diversity” of the European Union population.

However, the mobilisation of culture in the tourism field broadly uses the same type of approach. Indeed, tour-operators, tour guides, and tourism planners translate, commodify or package particular types of artefacts, spaces, stories and social practices into discourses, products and events that are accessible to tourists.

Tourism and its wider institutional networks operate an asymmetric relation of power, imposing touristic

13 UNWTO (United Nation World Tourism Organization), 2015

14 ETC (European Travel Commission), 2017

15 OECD (Organisation for Economic Development and Co-operation), 2015

16 <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex-%3A52010DC0390>

aesthetics and underlying values to the selection and interpretation of various cultural resources (Nash 1989). Particular elements, practices or spaces essential to a community’s social life may be ignored by tourists when irrelevant or untranslatable in terms of their aesthetics and ways to understand the world.

Tourists, by definition, spend only a short period of time in any particular place and thus they can only experience selective aspects of the host culture. Such translation and packaging processes happen in any form of intercultural communication and exchange, but in the context of tourism this process of commodification has often led to unavoidably transforms original configurations.

In such conflicting contexts, tourism not only challenges recognised formulations, categories and boundaries of collective identity, but also relocates the very processes of formulating and constructing identity into the new social spaces created by tourism (Picard 1992).

### TOURIST TYPES

**Hard-core tourists** join tours or groups travelling specifically for educational purposes and/or to take part in environmental or cultural projects, such as wild-life monitoring.

**Dedicated tourists** want to visit protected or cultural areas and understand local natural and cultural history.

**Casual tourists** consider natural and cultural travel as an incidental component of a broader trip.

### TRAVEL MARKET

Tourism is more than ever before divided into market segments defining different types of experiences. The tourism market comprises three general classifications:

- the independent travel market,
- the speciality activity market, and
- the general package-holiday market.

## OUR HIDDEN DANUBE HERITAGE

### Guidebook on resourcing hidden heritage for tourism

Based on these different types of observations, tourism has been thought of as a dynamic space allowing communities to test different formulations and interpretations of culture. Often communities only become aware of particular cultural elements through the interaction with tourists and various tourism operators. In this context, the mobilisation of such elements – or ‘resources’

– may only make sense in relation to the tourists, but also as an economic resource to generate income (Picard & Robinson 2005).

The differentiation taking place whereby destinations are finding ways in which they can differentiate themselves through the distinctiveness and diversity of their cultural offerings. This presents opportunities for the variety of



*Golubac*

local cultures and communities to feed into regional and national tourism strategies. In part this can be conceived of as creative tourism marketing.

## HERITAGE PLACES WITH TOURISM POTENTIAL

Heritage places with the potential to facilitate the development of tourism products share a number of common features. They:

- are interesting and/or unique and can tell a story;
- are known beyond the local heritage community;
- lend themselves to being promoted and presented;
- have an established or potential reputation as “must-sees” in the tourism sphere;
- are accessible and can be managed to absorb visitation without adverse impact;
- can be readily explored by tourists, engaging them at a personal level;
- provide an enticing tourism experience with quality and authenticity.

## DESTINATION ATTRACTIVENESS

It is clear that culture is important for tourism and for the attractiveness and competitiveness of destinations. The most successful destinations are those that can create a positive synergy between culture and tourism. But

this synergy does not happen automatically: it has to be created, developed and managed.

The “destination attractiveness”<sup>17</sup> depends on four components:

- **Core resources and attractors** (physiography, culture and history, market ties, mix of activities, special events, entertainment and superstructure);
- **Supporting factors and resources** (infrastructure, accessibility, facilitating resources, hospitality, enterprise);
- **Destination management** (resources stewardship, marketing, finance and venture capital, organisation, human resource development, information/research, quality of service, visitor management);
- **Qualifying determinants** (location, interdependencies, safety/security, awareness/image/brand, cost/value). (Crouch and Ritchie 1999).

However, a mere attractiveness of a destination is usually not enough for developing tourism, especially the products leaning on culture or heritage. There is a number of criteria which are important in developing a positive relationship between tourism and culture. Some of them are:

- the permanence of cultural activities;
- the degree of participation by local people in addition to tourists;
- the territory’s capacity to produce all the goods and services demanded on this occasion, i.e. the local context is paramount;

<sup>17</sup> <http://www.oecd.org/cfe/tourism/theimpactofcultureontourism.htm>

# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

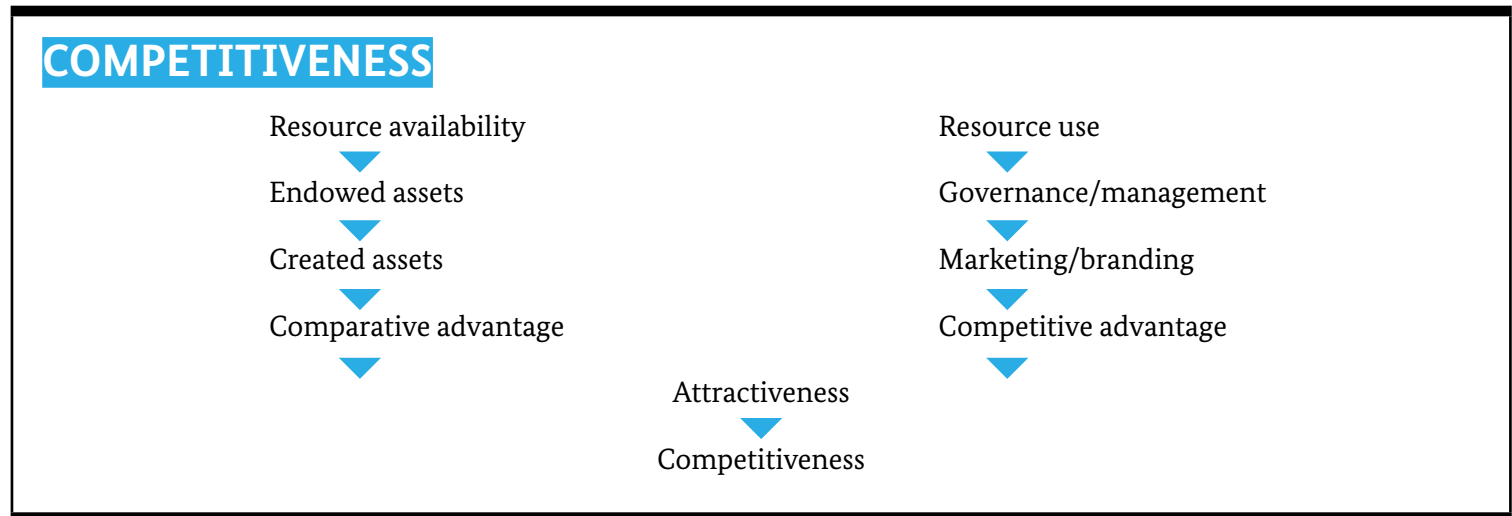
- the interdependence of these activities to foster “clustering effects”;
- the organisational capacity of a place - the “orgware” - is also an important factor.

The above given elements lead to the perspective given by Cracolicia at al. (2006) that the destinations have to organise their resources in the most efficient way to produce competitive advantage in the highly competitive tourist market, as per the model suggested below.

In other words, attractiveness will generate competitiveness only if the resources are utilised within a governance model, branded and promoted towards the target audiences. Heritage resources are a value per se, but they cannot be fully valorised without liaising them with external stakeholders, and using tourism as an optimum channel.

## TOOLS FOR IDENTIFICATION, CONTEXTUALISATION AND ASSESSMENT OF THE RESOURCES WITH TOURISM POTENTIAL

Given below are the tools for identifying, contextualizing and assessing the resources that have tourism potential. The questionnaires and matrix will help future developers of heritage sites recognise their resources, valorise their potential and place the ones that turn out to be worth interpreting in adequate contexts(s).





**Two-step questionnaire for identifying hidden heritage sites or events of history within the Danube Cultural Platform**

STEP-ONE QUESTIONER ON HIDDEN HERITAGE SITES	
Site / historical event Name / location / status <sup>18</sup> National/ transnational	
Short description of the site / historical event What is the “hidden” aspect?	
Why the site / event is valued as heritage? <ul style="list-style-type: none"> <li>➤ What is the historical significance of the site – does the site demonstrate or is it associate with:               <ul style="list-style-type: none"> <li>- events,</li> <li>- historial process,</li> <li>- themes?</li> </ul> </li> <li>➤ What is the aesthetic significant - does it demonstrate craftsmanship, innovation, design, quality of execution, etc.?</li> <li>➤ What is the condition (completeness, intactness)?</li> </ul>	
How is the site/historical event connected to the Danube region: <b>IMPORTANT:</b> The site/event should has a connection to the Danube or its water connections. Please explain briefly the transnational aspect (potentials), social, geographical links	
Existing Interpretations and storytelling materials (data / tools / facilities): Historical data, themes and messages, materials and information or stories regarding the identified “hot spots” (brief data), and facilities like signage, text panels, visitors centre, etc.	
Identified best practices in interpretation and/or storytelling <ul style="list-style-type: none"> <li>➤ Do you already use innovative techniques (digital, artistic) in Interpretation and/or Storytelling of heritage sites?</li> </ul> If yes please describe what tools/techniques are particularly successful (e.g. ICT tools, artistic interpretation, multi-layered approach, audio-video material, etc.)	

18 Status – tangible or intangible heritage; protection level (national level, UNESCO)

# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

<p>Tourism product potential</p> <p><i>Please assess the potentials of the site / historical event for development of a tourism product?</i></p> <p><i>Please describe the educational potentials of the site/historical event?</i></p>	
<p>Link to the transnational theme</p> <p>Migrations / Lifestyle/ Connecting Structures / Immaterial Heritage<sup>11</sup></p> <p><i>Would described site/ event fit into above mentioned topics? How do you see such link (if any)?</i></p>	
<p>Link to the transnational theme</p> <p>Other</p> <p><i>What do you see as potential for transnational theme not covered with two above identified topics? How do you see your site / events fits in such topic?</i></p>	
<p>Link to the Cultural Routes of the Council of Europe</p> <p>Please find in the links to the <a href="#">thematic routes of the Council of Europe</a> existing in the Danube region:</p> <p><a href="#">The European Route of Jewish Heritage</a> (2004): AT, BH, BG, CZ, DE, HU, HR, RO, RS, SI, SK, UA (potential link lifestyle, synagogues, cemeteries, monuments, etc.)</p> <p><a href="#">ATRIUM Architecture Totalitarian Regimes 20th Century</a> (2014): BH, BG, HR, RO (potential link: Ion Curtain, memories of the 20<sup>th</sup> century linked to the division of Europe, etc.)</p> <p><a href="#">The Roman Emperors and Danube Wine Route</a> (2015): BG, HR, RO, RS (potential link: Roman Heritage)</p> <p><a href="#">European Route Historical Thermal Towns</a> (2010): DE, CZ, HU, HR, RO</p> <p><a href="#">The Réseau Art Nouveau Network</a> (2014): AT, DE, HU, RO, RS, SI</p> <p><a href="#">The European Cemeteries Route</a> (2010): AT, BH, DE, HR, RO, RS, SI <a href="#">Via Habsburg</a> (2014): AT, DE</p>	

19 Sites/events which can fit into the mentioned topics could be (without excluding new ideas): bridges, transport & commerce along the Danube through history (boats, wood, salt commerce); communication structures (e.g. postal systems); migrations of people and mixture of empires (Habsburgs, Ottomans, etc.); schools; cemeteries; churches; music; literature; river lifestyle (beaches, thermal baths, wine, beer, gastronomy, brandy, fish, etc.); etc.

Step-two questionnaire for valorising of selected hidden heritage or events of history and its tourism potential

<b>CONSERVATION</b>							
Conservation status	good		reasonable		bad		ruin
Threats							
Other							
<b>ACCESSIBILITY</b>							
Type of access	highway		National road		Local road		pedestrian
Public transport	Yes		No				
<b>VISITS</b>							
Visit rules	Yes		No				
Entrance fee	Yes		No				
Infrastructure	Yes		No		Which?		
Map location	Yes					No	
<b>INTERPRETATION</b>							
Interpretation	Yes	Specify:				No	
<i>Interpretive talk</i> - takes place at one single site - deals with just one phenomenon - uses just one theme							
<i>Interpretive walk</i> - connects several phenomena - has one main theme and at each - phenomenon one theme - follows one theme line							

# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

<i>Roving interpretation</i> - has several phenomena and themes in store - selects according to opportunities - evolves under one main theme - within a theme circle								
<b>NEARBY TOURISTIC AREAS of INTEREST</b>								
Natural Attractions	Flora		Fauna		Rivers		Geology	
Rural Attractions	Landscape		Villages		Wineries		Legends	

### **Matrix for Interpretative Potential Index**

CRITERIA	Good	Acceptable	Bad
<b>Singularity</b> <i>This aspect refers to the condition of rareness of the element within the place. The more singular the element is, the bigger the interpretive potential is.</i>	12-9	8-5	4-1
<b>Attractiveness</b> <i>Attractiveness deals with the capacity of the feature to impact and attract the curiosity of visitors without interpretation. The more attractive the more will be its value.</i>	12-9	8-5	4-1
<b>Resistance to impact</b> <i>Not all features with interpretive potential can bear the impact of visitors. Depending on their intrinsic frailty, an element can have a higher or lower mark as refers to this aspect.</i>	9-7	6-4	3-1
<b>Access to diverse kind of public</b> <i>This aspect refers to the characteristics of the feature as regards their access conditions e.g.it will not be suitable for certain kinds of visitors as elderly, children or disabled people, etc.</i>	9-7	6-4	3-1
<b>Seasonality</b> <i>Not all resources can be open to the public in all seasons, either due to their intrinsic characteristics (which is more common in natural resources) or due to restrictions aimed at its conservation (as it would be the case of fresco paintings, cave art, etc.).</i>	6-5	4-3	2-1
<b>Present influence of visitors</b> <i>Through this aspect we assess if the feature (or a nearby element) has already got a certain number of visitors, that is, if it is already known and visited before the setting up of an interpretive programme.</i>	9-7	6-4	3-1



<b>Availability of information</b> <i>It refers to the amount of reliable information existing on the feature. Without such sources of information interpretation becomes almost impossible.</i>	6-5	4-3	2-1
<b>Level of difficulty of explanations</b> <i>This aspect assesses how difficult schematic explanation of the feature and its meaning is.</i>	6-5	4-3	2-1
<b>Pertinence of content</b> <i>At this point we will evaluate if the interpretive themes are coherent with the ones in the rest of the resource. This aspect aims to assess the acceptability of the theme as regards the general interpretive plan.</i>	6-5	4-3	2-1
<b>Safety</b> <i>The safety standards of the feature and the surrounding area are also very important. We will then evaluate the existing level of safety.</i>	3	2	1
<b>Accessibility</b> <i>It also assesses whether there already are some access infrastructures, as roads, stairs, drinking water sources, etc.).</i>	3	2	1

Source: Badaracco and Scull (1978) and Morales and Varela (1986)

The detection and evaluation of the features with interpretive potential are crucial for the interpretive plan. These features are not always so obvious and without a deep and conscious analysis of each one of the resources that is going to be interpreted, it wouldn't be possible to carry out a precise interpretive plan. However, only the features with a high interpretive level shall be chosen for interpretive programmes.

# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

### Chapter 4: COMMUNICATION

The communication in tourism aims to ensure that the visitor gets interested to travel to the destination, and following the first visit experience generates sufficient interest that the visitor will return and seek even deeper experiences.



*Felix Romuliana,  
near Zajecar in Serbia*

### PURPOSE OF HERITAGE COMMUNICATION

Heritage communication should:

- raise national, regional and local community self-esteem, fostering support for the preservation of heritage and the sustainable use of cultural and natural resources;
- enhance the ability of local communities and stakeholders to have a role in determining the appropriate presentation and communication of their material and non-material cultural assets and values;
- enhance the creation of innovative goods and services to generate revenue for the maintenance and preservation of heritage places and the long-term sustainability of traditional crafts and arts;
- enhance the engagement of visitors as consumers for both traditional and contemporary products and services, providing socio-economic benefit opportunities for the local community;
- enable tourists to gain a richer and more satisfying experience from the visit;
- spread the extent of tourism activity beyond iconic sites and peak seasonality towards less heavily visited places, reducing congestion and other adverse tourism impacts on heritage places or particular communities.

The importance of hidden heritage communication is manifold.

On one hand, it serves to raise awareness about its characteristics and potential in local community, which should capitalise on the existence of tangible and intangible resources. Although they can be identified by external factors, it actually is the host community-individuals, institutions, businesses, etc. that create its value and benefit from their use in a range of spheres-cultural, social, economic.

The identification is followed by a number of communication actions leading to valorising heritage, all targeting creating the product, destination or other instances that

actually give new birth to the resources, and extract their potential.

In the post-identification and development period, presentation towards external stakeholders- audiences, tourists and other consumers initially serves to create demand, and later to maintain or increase the product's or destination's outreach. All communications aspects are intertwined, continuously creating cross-cutting links and adding value to each other.

Communication needs to contribute to elaboration and delivering of impacting messages that connect intellectually and emotionally, the visitors and the meanings of the places with hidden heritage interest that they visit.

## THREE LEVELS OF COMMUNICATION

Communication takes place at three levels which are related to the:

### - Identification of meaning of the hidden heritage resource

*When a hidden heritage resource is recognised, it is the first step to identify its value and meaning. As a rule, the resource can contribute to cultural and social wellbeing of both the local community and external visitors, while at the same time having potential to generate economic benefits for a host community, and bringing about emotional experiences and changes with visitors.*

*We need to identify how we want to use it, for what purposes, with which audiences, and with what effects. This step is followed by shaping the messages.*

### - Elaboration of messages

*When preparing the message, it should be born in mind that it should attract the audience who are in their leisure time, not the captive public. This is why:*

- *We have to deliver easily understandable information.*
- *We have to tell people something that interests them.*
- *It has to have a good script and revolve around a central theme.*

*Sam Ham formulates the five basic characteristics of a good message:*

- *Simple, complete and brief expressions.*
- *It contains only one idea.*
- *It shows the overall goal of the presentation.*
- *It is specific.*
- *It is interesting and motivating.*

===

An example of this would be:

1. Describe the topic: “I want to talk to my audience about...Danubian cultural heritage”.
2. Describe the specific topic: “Specifically I want to talk to my audience about... Danubian hidden heritage”.
3. Write the Theme: “After the visit, I want my audience to remember that... before their eye is a powerful river with multi-layered culture which contributes to their identity, values and wellbeing”.

### **- Support to visitors to generate meanings by themselves**

*To be effective, heritage information should be available throughout the tourism experience: when travel choices are initiated, during the outward journey, at the site, during the onward journey, and as they tell others about their experiences. The messages should be more than the basic functional information needed to undertake the journey.*

*Tourists must have enough information in advance, so that upon arrival they are aware of what can and cannot be experienced. It is no longer sufficient to wait until tourists arrive at a destination or site to begin informing them of its heritage features.*

*Well-informed tourists are at the very centre of all sustainable tourism activity. With good preparation, they are more likely to appreciate the distinctive features of a destination or heritage site, to enjoy the visit, to make return visits, to recommend the experience to others, to develop a long term interest in the place and perhaps to become ambassadors for its conservation.*

There are many ways to convey a message, yet the success or failure of the process and of the method chosen are reflected in the visitor's attitude and emotional state at the end of the visit. When linking heritage with audiences, it is important to understand how people receive, organize and store information.



The following premises should be borne in mind:

- People generally forget information, figures, etc. Thus, we do not normally remember centuries, the populations of cities or the number of dead in a battle. Most of the time, and for most of the audiences, in order to understand or appreciate this type of information, such information needs to be set in their context.
- Mere exposure to information, even the contextualised ones, is not enough for memorising them. Interpretation, which is based on information but is not just information, is necessary for turning information into perception.

Postmodern tourists use the power of their intellect and imagination to receive and communicate messages, constructing their own sense of places to create their individual journeys of self-discovery.

## COORDINATING HERITAGE MESSAGES WITH TOURISM EXPERIENCE

There are several key communication channels that should be used to integrate heritage with tourism, raise awareness about the offer and serve to create the demand.

### TRIP PLANNING SOURCES

The results of the 2014 “Flash Eurobarometer,” a yearly study of European tourism attitudes conducted by research agency TNS on behalf of the European Commission, show that over half (56%) mention the recommendations of friends, colleagues or relatives, while 46% mention Internet websites. Less than one in ten mentioned paid-for guidebooks and magazines (7%), social media sites (7%) and newspapers, radio or TV (8%).



### Personal recommendation

Personal recommendation is one of the most important determinants for trip planning, especially in Europe where over half of the travellers take it into account. Personal recommendation gets especially important when it comes to heritage or anything intangible, to experiences, emotions and perceptions, which are more difficult to present through any other communication channel.

### New media and internet

Media has evolved into a multi-faceted tool with huge influence, and is no longer confined to one-way communication. Digital media have become a global forum for sharing information, exchanging attitudes, freely reviewing or recommending, and bringing about the changes more swiftly than the traditional media could ever do. With the appearance of social networks with memberships bigger than populations of some of the world's largest countries, every person possessing an account has become a medium. Networks, web sites, mobile applications, etc. make the products and destinations more globally visible, but also more vulnerable, so they should be very seriously treated when selecting the tools, editing and managing them.

### NEW TECHNOLOGY DELIVERY PLATFORMS

- Mobile phones and PDA (personal digital assistant) with 3D or WiFi and applications;
- iPod and iPad type technology with Podcast downloading;
- Personal GPS navigation devices in motor vehicles with complementary information delivery;
- Wikimedia and other forms of downloadable information that connects global positioning technology with site specific information;
- Fixed internet access points with a site or destination).

### Traditional media

A group of mass communication media available before the advent of digital media, but still bearing great significance, includes television, radio, newspapers, books, and magazines. Being one-way media, they are used for placing video and audio promotions, various forms of texts, advertisements or announcements which can reach wide audiences.

The powerful effects of media communications can significantly raise awareness about the topic of interest, and even bring about the changes of attitudes and behaviour among the targeted audience.

## Advertising and promotion

Advertising and promotion relates to all the mentioned channels, and targets increased visibility through a series of tools and tactics. The actions under this umbrella should be coordinated and harmonised among the channels, so that the message placement and promotion is optimised. If there is a video campaign, it should be placed both on the internet and TV, attracting wider public. If there are series of texts on the website and posts on

social networks, they can be accompanied with printed advertorials inspecialised printed press.

Collaterals and souvenirs are physical supports of a certain brand, serving as take-away reminders of the destination or product. Apart from the fund-generating potential due to selling possibility, they should be used for promotion, optimally combined with all the available material that can be attached to the collateral or souvenir.

### COMMUNICATION TOOLS INFLUENCE

[The Interpret Europe \(2016\) "European trends and developments affecting heritage interpretation"](#) STEP analyses (focusing on technological along with socio-cultural, economic and political trends) shows the strength of significance, relevance and impact of the following technological trends:

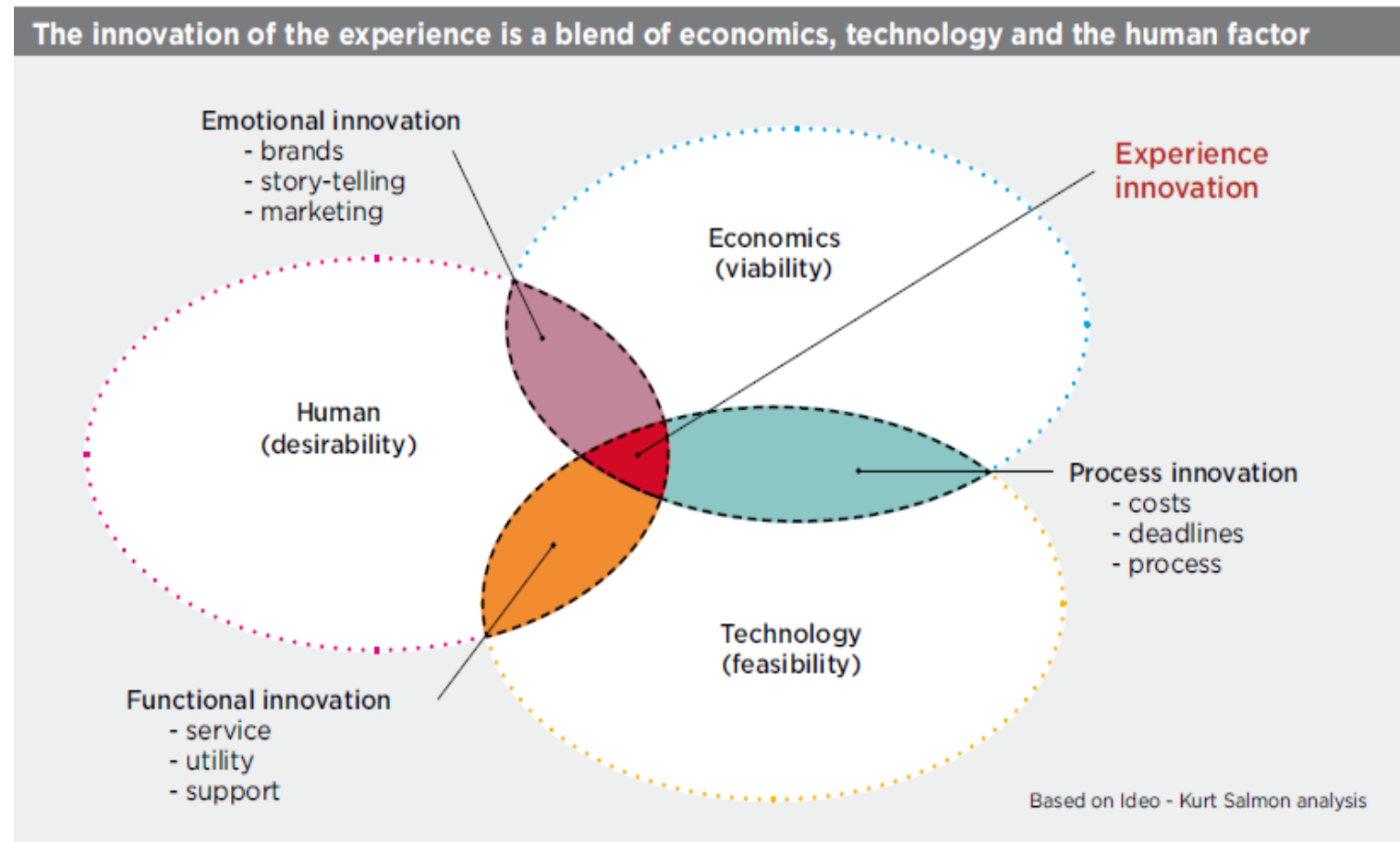
TECHNOLOGICAL TREND	Significant	Relevant	Having impact
Social media	extremely	Extremely	Extremely
Video	very	Very	Very
Mobile application	very	Moderately	Very
Touch screen	very	Very	Very
Learning technologies	very	Very	Very
Co-creation and re-use of heritage	very	Very	Very
Virtual reality	very	Moderately	moderately
Projections	no at all	Slightly	not at all

(not at all > slightly > moderately > very > extremely)

## Chapter 5: INTERPRETATION

We are living in the experience economy<sup>20</sup>. Its main feature is that consumers prefer to pay for the emotion that a consumption experience provides, rather than becoming the owner of a product or service.

This experience economy mobilises memory, emotion, feeling and representation more than the notions of ownership, utility and functionality. Creating experiences implies mobilising the skills and talents that are capable of grasping the emotional values. Thus, an ultimate ob-



*Potpis vel policy framework for cultural routes in the Danube area. The activities are looking for response to manifold themes: to dev*

20 [http://www.forum-avignon.org/sites/default/files/editeur/Kurt\\_SalmonThe\\_manufacturing\\_of\\_innovation\\_def\\_UK\\_.pdf](http://www.forum-avignon.org/sites/default/files/editeur/Kurt_SalmonThe_manufacturing_of_innovation_def_UK_.pdf)

jective of interpretation is to imagine formats triggering visitors' emotions and experience.

Taking all the information presented in the preceding chapters, it can be concluded that heritage should be communicated and interpreted through a series of channels and tools in order to be perceived by the target audience which is supposed to experience it and optimally undergo a certain emotional process. Developing an interpretative programme requires the knowledge of the resource, the audience and the objectives. While blending economics, technology and the human factor shall lead to innovation of experience.

### Designing the interpretation strategy: How is interpretation conducted?

Defining the interpretation strategy enables linking the resources, stories and audiences, and turning the information into experiences. This is the stage when we define how we tell our stories so that they impact our audiences in the optimum manner, which tools and techniques we use, and how we interpret hidden heritage. A variety of "hidden" modes will certainly require inventiveness and innovation in order to optimise the interpretation, as in most cases the simple principle of "show and tell" will not be feasible to apply.

### Objectives formulation: Why do we want to interpret?

When it comes to carrying out an interpretive programme, we must start from the objectives aimed at. These objectives can be framed in broad categories:

educational, economic, public involvement, local community inclusion, heritage conservation, etc.

Interpretation can have as a final goal a **series of objectives**, that, obviously appear combined in most cases, though there is always a predominant one.

On the other hand, there are **three key specific objectives** in heritage interpretation which must be clear and written on a document. They are the ones which will define the effect we want to have on the public.

#### SPECIFIC OBJECTIVES OF HERITAGE INTERPRETATION

**Conceptual objectives** What do we want the visitors to know?

**Emotional objectives** What do we want visitors to feel?

**Attitudinal objectives** What do we want visitors to do or not do?

If we do not have a clear idea about what our objective is, we have not laid down either the criteria upon which is based the reminder of the interpretive programme, or the indicators needed for the evaluation of the future plan.

### **Resources analysis: What are we going to interpret?**

The analysis of a resource identified to be presented through heritage interpretation can begin with the question: Why would visitors want to experience the resource? This question would immediately turn the attention to the resource's values for external audiences, not only for the host community. At this level, what also happens is contextualisation, or linking the resource with "bigger picture".

The questions about the resource's value, meaning, identity, potential for generating knowledge, emotions and experiences will help us finally know what we want to interpret. Apart from that few additional factors need to be bear in mind before taking decision on interpretation models like accessibility, visits impact, the resource's attractiveness or if it is subject to seasonality, security, etc.

With defining the above-mentioned factors along with the potential audiences, it is possible to design the modes of interpretation.

### **Audience analyses: Who is the interpretation addressed to?**

Finally, it is needed to analyse the potential audiences in order to develop appropriate interpretation tools. It shall be considered who are possible consumers, what individuals or groups would be interested in the messages that are send out, and how to approach them to optimise the effects and reach the set objectives. Portraying the audiences will help take the steps to address their needs, and the more is known about the potential visitors, the more effective the communication with them gets.

### **HERITAGE TOURISTS**

The heritage tourists are the special interest tourists and can be divided in five predominant groups:

1. educated visitors
2. professionals
3. families or groups
4. school children
5. nostalgia -seekers

When considering an audience, it should bear in mind that each group will be looking for a different type of experience, and subsequently different types of interpretation. Visitors' response to interpretation also depends on their level of education, learning style, language and cultural traditions, but also on the amount of time available, the transport modes they use and other practical or logistical issues.



OUR  
HIDDEN  
DANUBE  
HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism



*Roman Imperial  
Palace, in Sremska  
Mitrovica, Serbia*

## TILDEN'S PRINCIPLES OF INTERPRETATION

Freeman Tilden<sup>21</sup>, one of the fathers of interpretation, formulated the principles of interpretation:

1. Any form of interpretation that does not relate the objects displayed and described to something with in the experience or personality of the visitors, will be totally sterile.
2. Information, as such, is not interpretation. It is a revelation based on information. They are two different things. However, every interpretation includes information.
3. Interpretation is an art that combines many arts to explain the presented subjects; and any form of art, to a certain point, is teachable.
4. Interpretation does not pursue instruction, but provocation.
5. It must be the presentation of the whole and not the parts isolated, and must be directed to the individual as a whole and not only to one of his aspects.

It is the role of interpretation to get and keep the audience interested. With the underpinning motto “provoke – relate – reveal”, interpretation should stimulate the use of the senses, rely as much as possible on personalised activities and keep heritage conservation, which is the subject of interpretation, as the main goal.

<sup>21</sup> [https://books.google.rs/books?id=-dguBgAAQBAJ&printsec=frontcover&dq=inauthor:%22Freeman+Tilden%22&hl=sr-Latn&sa=X&ved=0a-hUKEwjqtN\\_364nXAhVGI1AKHaNSCOAQ6AEIzAA#v=onepage&q&f=false](https://books.google.rs/books?id=-dguBgAAQBAJ&printsec=frontcover&dq=inauthor:%22Freeman+Tilden%22&hl=sr-Latn&sa=X&ved=0a-hUKEwjqtN_364nXAhVGI1AKHaNSCOAQ6AEIzAA#v=onepage&q&f=false)

## INTERPRETATIVE COMMUNICATIONS MEDIA

Getting back to interpretation and placing information in the context, there are two types of interpretative communications media.

One belongs to the group of non-personal and independent, which exist regardless of the audience and the consumers can use them in their own right. These media, comprising panels, publications, displays, etc. do provide a level of interaction, but are more passive in their essence and less involving towards the users.

Another group belongs to personal, being significantly more interactive, thus more attractive and impacting. Ranging from guided tours to tailor made or dramatically enacted visits, these media have better contextualising potential.

Both groups are needed for successful interpretation of a destination or a product. Adding value to each other, at least some of them should be selected for development and successful communication.

Apparently, the digital information and communications technologies (ICT) significantly transform and impact the interpretation. The interface of culture and technologies resulted in production of a wide range of applications for collecting and processing data, documenting and monitoring the physical conservation of objects and monuments, visualising structures and environments, including immaterial heritage, and created interactive information networks.

## INTERPRETATIVE MEDIA

### Non personal – independent

information panels

publications

self-guided routes

exhibitions or displays

means of mass communication

automatic audio-visual displays

### Personal

guided visits

demonstrations

tailor made activities

dramatically enacted visits

staff at info points

walking interpretation

ICT as a medium for communication as well as the collection and processing of data, has facilitated a number of innovative applications for community and individual involvement in heritage. With the advent of Web 2.0, with enhanced possibilities for personal online interaction, the use of web-based technologies has proven to be very successful in widening public participation. Furthermore, the integration of heritage with digital technology shown the potential for enhance aspects of all forms of research and management of cultural heritage.

Yet, in order to enhance the cross-disciplinary understanding of all aspects of the use of ITC it is necessary to create an overview of the status and technology needs of cultural heritage sector. It is of utmost importance to point out that the ICT is a complex field whose contribution to the cultural heritage can only be realized if it is utilized in effective, sustainable ways. It cannot be considered as an immediate and “solution for everything” approach. Apart from the challenges are not only engineering but also on take into account the current

transformations and emerging structural trends in the field of cultural heritage. What makes the field of cultural heritage a particular complex field for ICT integration are its ever-widening dimensions.

The ICT offers a wide variety of specific forms and techniques and it can link:

- augmented reality,
- 3D visualisation,
- multi model interaction techniques,
- photogrammetric reconstruction,
- Reflectance Transformation Imaging (RTI),
- location aware with Bluetooth locative technologies,
- virtual characters embedded into stereoscopic image, etc.

The combination of forms and techniques is unlimited.

### HOW ICT WORKS<sup>22</sup>

The **photometric reconstruction** processes the collected information in a stratigraphic visualization tool that provide plan, profile and perspective views of the data allowing the structuring and visualisation.

The data base applications could be specifically designed to collect, curate and communicate data relating to landscapes, objects and buildings but as well as community memory and intangible heritage related data.

The system can consist of a **site information server** and a **set of mobile units** that are carried by the visitors. A wireless local network allows the mobile units to communicate with the site information server. The site could be equipped also with a **locational tracking system** to determine the position and orientation of users wearing the **augmented reality binocular**.

When in use, the visitor can access information about the specific areas where the visitor is walking through and gain a visual impression of the original appearance of the site through **augmented reality reconstructions**. It enhances the visitor's personal experience of the site through immersion in content-rich digital environment that complements the physical experience.

A very different challenge is encountered at sites or monuments where substantial parts of the cultural heritage are inaccessible, damaged, or lost. The use of **off-site 3D-reconstructions** can be useful in resolving the apparent contradiction between a legitimate concern for the physical conservation of a particular monument and the public's right to have access to its cultural heritage.

22 <http://www.enamecenter.org/files/documents/Know-how%20book%20on%20Cultural%20Heritage%20and%20ICT.pdf>



A walking tour through of hidden heritage neighbourhood could be delivered through **location-aware, multimedia phones and PDAs (personal digital assistant)**. The system could mix **mobile video, animation, audio and Bluetooth locative technologies**. The guiding voice of local citizen shall depict local experiences on art and craft folklore, public and private spaces, etc.

See under Benchmark: "Hidden Places of Belgrade" developed by the Danube Competence Center (DCC) on hidden heritage of the neighbourhood Savamala in Belgrade, Serbia.

The other system could integrate **video cameras with a controllable real-time overview** of selected location and a **3D models** on the location that are linked through to a database serve to interpret video images. The web-based real-time interpretative data with "hot spot" information points generate in matching VRML viewpoint from a 3D spatial information system provide "virtual" visits to largely inaccessible locations.

The role of ICT within the cultural heritage sector reaches far beyond the collection of digitised data and the creation of virtual reality. The researchers suggest that the watch-words for the future of heritage are **places, network, memory, identity and communication**.

Accordingly, heritage interpretation can significantly contribute to raising awareness about heritage, the necessity for preserving the known, and the need for discovering the unknown. Rich interpretation of the past and the forgotten

brings about its links with the present, and more importantly, with the future. Engaging interpretation can link the individual with the community, the self with the universal, local with global. Interpretation makes the apparently invisible or unimportant get obvious and essential, and gives the heritage, hidden for centuries, forgotten with times or concealed in spaces, new dimensions, importance and roles.



## INTERPRETATION – STEP BY STEP

A practical tool for developing an interpretation programme can be the list of questions that should be answered throughout the process. Yet this tool is not a checklist in its own right, but rather a guide for pragmatic thinking and action, while the graph below contributes to better understanding and correlation of phases.



*Phases of  
interpretative  
planning*

## STEPS AND QUESTIONS

### 1 OBJECTIVES

What is an overall objective of interpreting particular heritage resource?

What are specific objectives?

What do we want the visitors to know?

What do we want visitors to feel?

What do we want visitors to do or not do?

### 2 RESOURCE

Why is your resource important?

Why should people visit your resource?

What makes it significant?

What makes your resource different from other things, locally or globally?

What or whom can you liaise with the resource?

What are the changes of the resource, or that the resource can bring about?

### 3 MESSAGES AND STORIES

What is the message that should be conveyed?

What stories will help you explain the significance of your resource?

What will make the messages and stories go beyond the facts?

What topics will keep the visitors interested?

What will make the audience care about your stories and messages?

What stories will place your resource in a broader context?

#### 4 AUDIENCES

Who is the audience for your interpretation?

Who are your visitors?

Why will your audience visit your site?

What kinds of groups might you see?

Will your visitors understand and appreciate what you are telling them?

#### 5 APPROACH

What is your strategy for interpretation?

What are the best ways to tell your stories?

How will you approach specific groups or individuals?

What tools will you use to convey your messages?

How would you like the visitors to experience the heritage you interpret?

What are the ways to optimally meet the expectations of your visitors?

#### 6 COMMUNICATION:

How will you communicate your messages and stories?

What tools and channels will you use to communicate your message?

What media will have the most influence on specific target audiences?

How will you receive feedback?

What personal or non-personal media will best support your heritage interpretation?

#### 7 EVALUATION

What effects does your interpretation have?

How does your programme communicate the significance of your resource?

How does the programme affect people's thoughts, feelings and actions?

How does your interpretation support the preservation of your resource?

What are the ways your programme contributes to overall and specific objectives?

## OUR HIDDEN DANUBE HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism



*Rogljevačke pivnice,  
Negotin, Serbia*



# SECTION II

## Cultural Routes Benchmarks

### CULTURAL and TOURISM ROUTES

**Cultural Routes represent interactive, dynamic, and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage.**

**The Cultural Routes of the Council of Europe (1987)** demonstrate, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe contributes to a shared and living cultural heritage.

The Routes are grass-roots networks promoting the principles which underlie all the work and values of the Council of Europe: human rights, cultural democracy, cultural diversity, mutual understanding and exchanges across boundaries. They encourage intercultural dialogue, mutual exchange and enrichment across boundaries and centuries.

Individual and collective approaches are combined through new technologies, social media and various forms of storytelling.

**The ICOMOS Charter on Cultural Routes** illustrates the progression of ideas relating to cultural properties and the increasing significance of values related to their setting and territorial scale, and reveals the macrostructure of heritage. The charter discusses the interactive, dynam-

ic, and evolving processes of intercultural connections that convey the rich diversity of contributions by world peoples to cultural heritage.

===

### OBJECTIVES OF THE CHARTER

- To establish basic principles and methods of research specific to Cultural Routes as they relate to previously established categories of cultural heritage assets.
- To propose essential procedures for the development of knowledge about the evaluation, protection, preservation, management and conservation of Cultural Routes.
- To define necessary guidelines, principles, and criteria for correct use of Cultural Routes as resources for sustainable social and economic development, while simultaneously respecting their authenticity and integrity, appropriate preservation, and historical significance.
- To determine the bases for national and international cooperation essential for research, conservation, and development projects related to Cultural Routes.

===

**Thematic heritage trails and routes** might be the places with similar historic or physical features that are bundled together in tourism marketing terms. However, the concepts of tourism routes are not the same as cultural routes –even including those of cultural interest. Key to the notion of the tourist routes as a means of communi-

OUR  
HIDDEN  
DANUBE  
HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism

cating the significance of cultural diversity and heritage is the empowerment of host communities and their involvement in their design, operation and interpretation.

Tourism to such places can include linear travel connecting parts of the collection, or site-specific visits to particular features within the larger network. Bundling provides major opportunities to communicate a consistent and comprehensive message to build a critical mass for the attraction which would be impossible for an isolated site.

The development of routes can also increase the market for local or regional products, cuisine or themed accommodation. Routes may be developed for touring by car, hiking/trekking, cycling, pony-trekking and other forms of transport.

### Cultural Routes of the Council of Europe Programme

As 2017, 31 Cultural Routes are certified by the Council of Europe, presenting very different themes that illustrate European memory, history and heritage contributed to an interpretation of the diversity of present-day Europe.

**The European Institute of Cultural Routes (EICR)**, located in Luxembourg, is the technical agency for Cultural Routes of the Council of Europe set up in 1998 under an agreement between the Council of Europe and the government of the Grand Duchy of Luxembourg (Ministry for Culture, Higher Education and Research).

The Institute advises and evaluates the Cultural Routes already certified by the Council of Europe, helps new projects in view to obtain the certification, organises training and visibility activities for Cultural Routes' managers and coordinates a university network. EICR houses

the archives of the programme as well as a library with books on Cultural Routes and related subjects of interest.

Explore the Council of Europe Cultural Routes by Theme <https://www.coe.int/en/web/cultural-routes/by-theme>

## BENCHMARKS

### Audio Walk, Gusen – The Invisible Camp, Austria

*The places and sites which have over time become invisible can be discovered and revived through sound and audio technology. The lack of tangible evidence, other interpretation tools or visualisation makes the experience gained through one sense even stronger, bringing about the merge of facts and emotions.*

The Audio Walk Gusen, an art project conceived by Christoph Mayer, seeks out the concealed memory of an area that contained the concentration camps Gusen I and II (Mauthausen Gusen) in Upper Austria during the Nazi dictatorship.

This camp, which was the hub of a large group of German concentration camps that was built around the villages of Mauthausen and Sankt Georgen an der Gusen (Gusen) operated from early 1938 to the beginning of May 1945, at the end of the Second World War. With the death toll placed between approximately 150,000 and 300,000 people subjected to extermination through labour and brutality, this camp bears witness to some of the worst atrocities of the humankind. The Mauthausen site remains largely intact, but much of what constituted the subcamps of Gusen I, II and III is now covered by residential areas built after the war.



## OUR HIDDEN DANUBE HERITAGE

### Guidebook on resourcing hidden heritage for tourism



Overlapping aerial views of the concentration camp and today's Gusen



An Audio Walk sign leading towards today's Gusen and the tour

Following the Audio Walk Gusen, a voice over headphones leads the visitor through a pleasant residential and recreational landscape whose surface reveals no traces of what happened here in the past. The visitor will reconstruct the memory of the camp by listening personal recollections of survivors and of contemporary witnesses from the local population, but also from those of perpetrators - retired members of the German air force soldiers and former members of the SS and former camp guards.

The visitors hear what no longer is visible, and listen to the stories which otherwise would have remained untold. The contrast of what used to exist at the very place and the contemporary landscape further contribute to the experience of the site.

Visiting this walkable "sculpture" with the central theme of a buried memory, and viewing one and the same place from different perspectives offers not only an opportunity to interpret history, but a chance for introspection.



"I pulled the cover so I wouldn't feel the cold from the dead man lying next to me" is one of the sentences the visitors hear while walking through the residential Gusen

More information about the walk can be obtained at the [AudioWalk Gusen website](#).

## Hidden Heritage of a Landscape Project and Community Initiative, Scotland

*Rediscovering the areas and landscapes with particular roles in the past or present, with shaping their future roles, can be immensely valuable for a community and its identity, while equally interesting for tourists, visitors and external consumers. Engaging the host community is an especially important part of such initiatives, and their investigations, explorations, presentations and interpretations of the invisible legacy gives these components a special trait and additional value.*

The “Hidden Heritage of a Landscape” project aims to uncover the hidden heritage of a landscape in the Scottish Highlands, a strip of land connecting two small communities (in Argyll and Bute, hugging the shores of Loch Long and Loch Lomond and nestling among the ‘Arrochar Alps’), their people and places, and the project designers wanted to rediscover its past, understand its present and celebrate its future.

Through a community-led heritage project, this landscape - a vital link between the Clyde sea lochs and inland Scotland, a through-route and a place to stay, a place to live, to farm, to enjoy and a place to bury the dead, used by Viking warriors and Victorian tourists, but also by the children going to school or holiday-makers pass through without realising its significance - has been revived.

The project, on one hand, aims at involving the community in the activities to lead them understand all the values of the area. Special programmes and activities tailor made for schools and children comprise, among other, the following:

- surveying and drawing plans
- using historic documents to investigate the past
- writing poems with a creative writing tutor and professional poet
- craft activities including making model Viking longships and runic jewellery



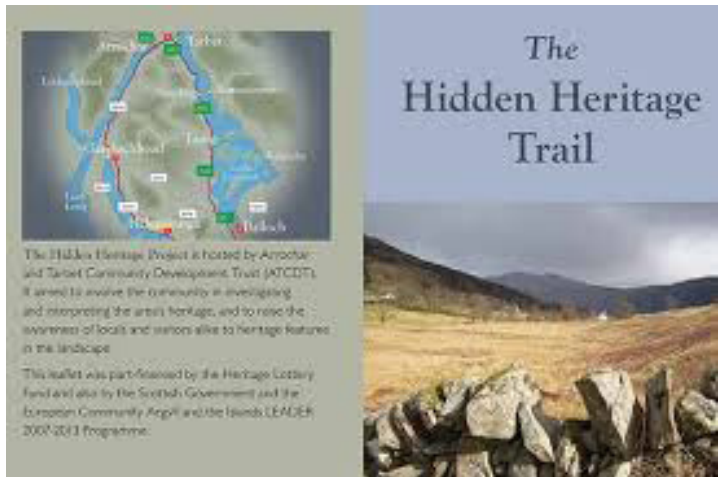
- excavation
- themed drama workshops

On the other hand, the project aims at attracting the tourists and culture consumers to actively discover all the specificities of the landscape. Some of the modes to interpret this specific landscape include

- taking Heritage Trail
- touring Viking sites
- exploring National Park *Cover pages of the Trail brochure*

All the programmes, from graveyard research through archaeological excavation to tourism interpretation are implemented in cooperation with reputable academic institutions.

In the survey period, 170 man-made features that had not been recorded on any other map were identified. Undertaking digital, plane-table and geophysical surveys, more specific sites have been investigated and all has been entered into a free open source mapping software



Programmes  
involving children



## OUR HIDDEN DANUBE HERITAGE

### Guidebook on resourcing hidden heritage for tourism

called the Quantum Geographic Information System (QGIS).

Modern technologies have not been used only in the investigation period, but for further interpretation of hidden heritage. Some of the tools used are Reflectance Transformation Imaging (RTI) and photogrammetry. These are used to reveal hidden details, allow for the inscriptions to be read and recorded before further deteriorating, monitor the decay and even to alert to the need for preservation.



More information about the initiative can be found [here](#).

## Hidden Places Belgrade free mobile application, Serbia

*The mobile applications can be used to reveal a transformation – a hidden process that has happened over time, in the past, and has brought about a change. This change, which has hidden a series of landmarks and resulted in new products, can be discovered with the help of modern technology such as mobile apps.*

The free mobile application “Hidden Places Belgrade” enables its users to discover less known or hidden places of a Belgrade district – Savamala - which used to live a life fully different from what is known nowadays.

One of the oldest parts of Belgrade, the first to be built outside the walls of Belgrade Fortress and the first that most visitors encounter as it is located next to central train and bus station, Savamala was also once the center of the city. After the pedestrian zone was moved to Knez Mihailova Street, Savamala lingered as an industrial district. Nowadays it is transformed into one of the most popular parts of Belgrade, and is known as an urban design neighbourhood and trendy district full of restaurants and bars.

This application works with *beacons*, smart Bluetooth technology powered devices that are appointed on the desired places and tell the story about less known places that marked the history of this area. The application turns a walk round Savamala into an interactive tour, since, as soon as you reach a place included in the app, a short story about it would be shown followed by selected historical photos.

The application, developed by the Danube Competence Centre and the Belgrade Tourism Organisation, covers 15 locations as start up. Once downloaded, the applica-



## OUR HIDDEN DANUBE HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism

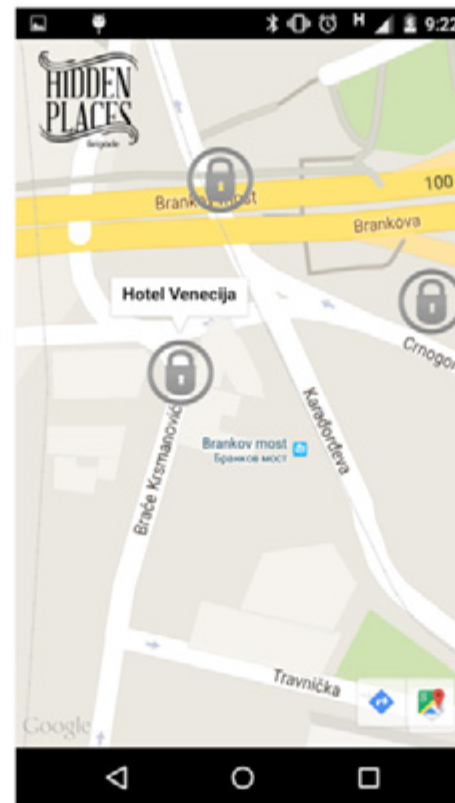
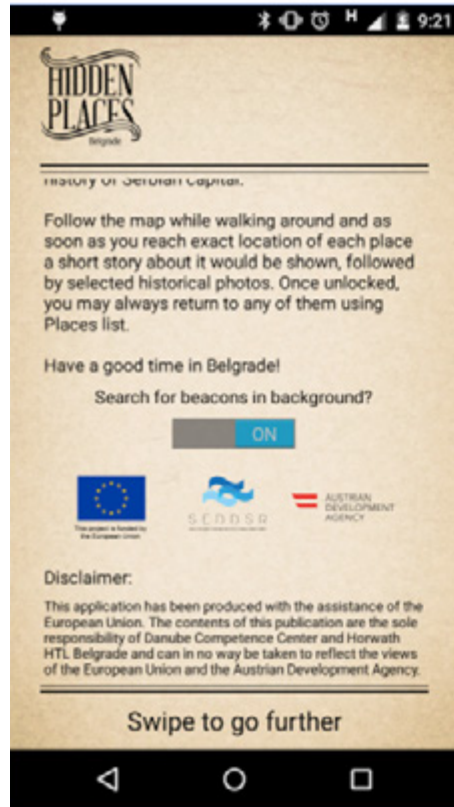
“Hidden Places Belgrade” poster showing a beacon device, powered by Bluetooth, telling a story about each marked place



# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

*Screenshots of the  
application options  
– introduction,  
map and place  
presentation*



tion shows the map and the list of the locations. Turning Bluetooth on enables unlocking the nearby locations and getting familiar with them through stories and photographs. Even after unlocking, the user can always return to any of the locations using the Places list.

The application is available for android and iOS systems, and can be downloaded both on the Google Play and Apple Store.

## Hidden Heritage of the Dean Family Cycle Route mobile application, United Kingdom

Mobile applications can be also used in exploring and revealing the landscapes, sceneries, people, habits, and all kinds of tangible or intangible hidden heritage. Using a variety of technological solutions, such applications can take their users back to the past or forward to the future, discover the forgotten worlds that used to exist in the areas that do not indicate their past lives, reveal the people or peoples and their customs, inventions, places of birth or burial, or allow the consumers use the power of imagination in interactive processes and interpretation.

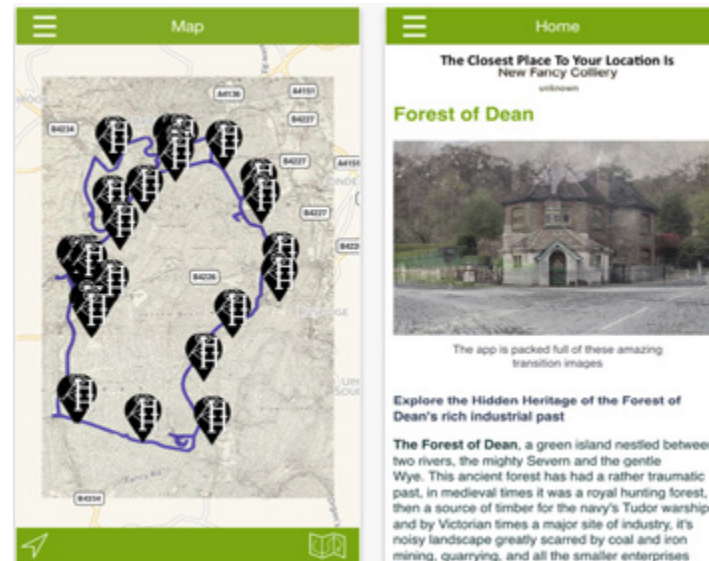
The Hidden Heritage of the Dean Family Cycle Route mobile application, an example of such tools, follows the route taken by the old railway (Severn and Wye steam Railway) and tours more or less visible milestones that can be experienced virtually, thanks to the technological solutions and features, while allowing the consumer to take an active part in discovering its hidden heritage through cycling and witnessing the forest's past.

The Forest of Dean, a green island nestled between two rivers; the mighty Severn and the gentle Wye. In medieval times it was a royal hunting forest, then a source of timber for the navy's Tudor warships. By Victorian times it was a major site of industry; it's noisy landscape greatly scarred by coal and iron mining, quarrying and associated industries.

Through the power of amazing imagery, the Hidden Heritage of the Dean iOS and Android application reveals the area's rich industrial past that was in danger of being lost forever. The application has been included in the Audio Trails scheme, thus becoming available to a wider public, consumers and tourists.

With the help of an interactive 1920s Ordnance Survey map, the GPS-triggered app guides visitors along the Forest of Dean's 'Family cycle trail' – the former Severn and Wye steam Railway. There are 30 points of interest to explore. Each place of interest page is populated with stunning, automatically fading images that transition perfectly from historic photos (some dating back 120 years) to the modern scene today. The following features enable the app user to see how the coal mines, quarries and railway once looked in this now idyllic setting:

- 30 Points of interest to explore as you travel this exiting trail.- Offline mapping based on the 1920, highly detailed, 6 inch to the mile OS map.
- GPS located position shows your exact location on the map.
- "Fade images" showing a transition from historic photo to modern landscape, with the help of GPS



Screen view of the application and its features

## OUR HIDDEN DANUBE HERITAGE

### Guidebook on resourcing hidden heritage for tourism



*Gif of fading images  
transitioning  
from historic to  
contemporary, as  
shown below, can be  
found here*

### Van Gogh Cycling Routes, Netherlands

*Famous people – artists, statesmen, explorers, etc. are a valuable resource for interpreting heritage, when properly communicated. Nowadays there are myriads of modalities how these people, their works and legacy can be discovered and revived within rich tourism experience. One of such examples are Van Gogh Cycling Routes which, combined with the museums and special collections, contribute to understanding of this artist, his creativity and inspiration.*

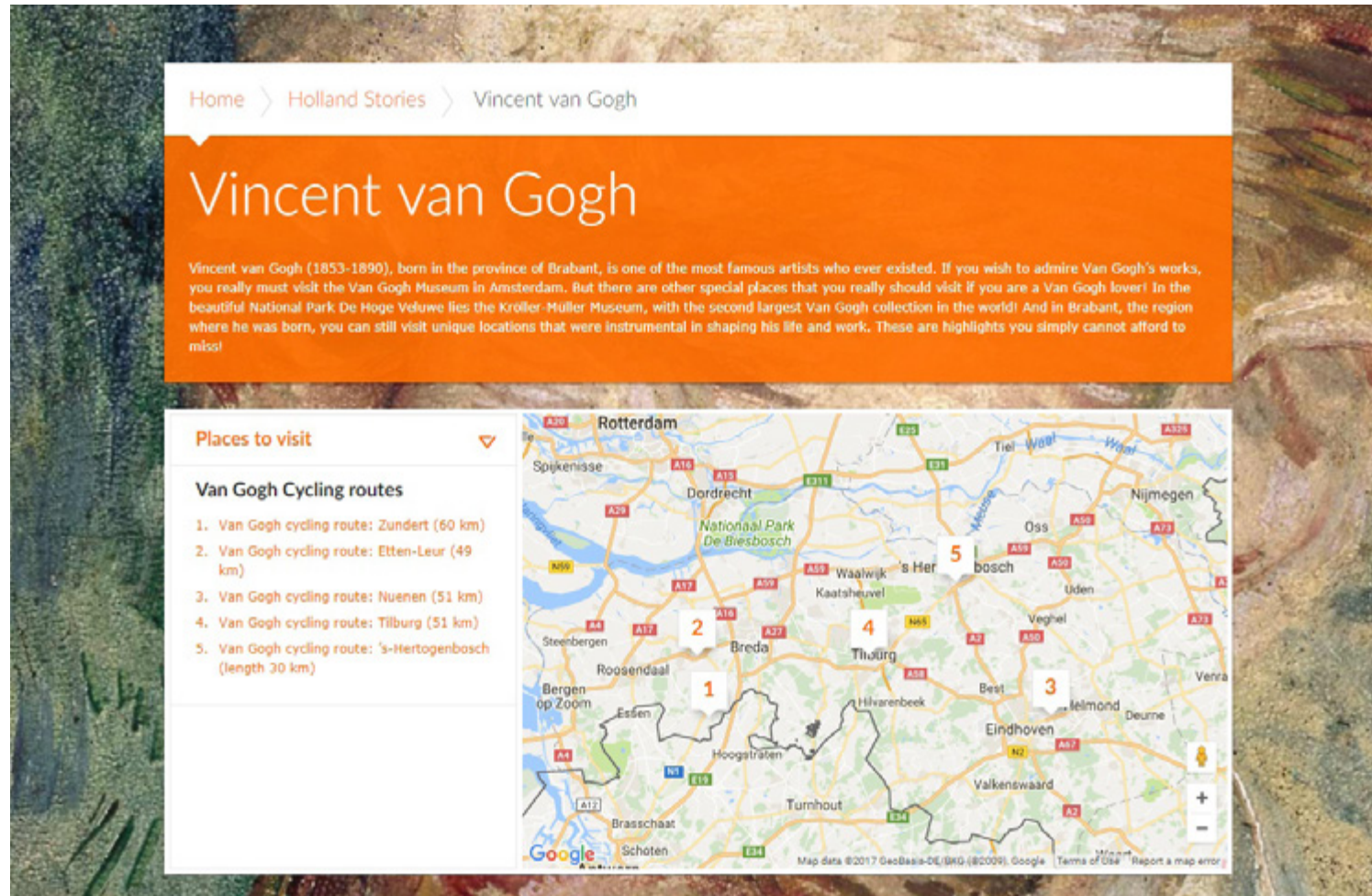
Five cycling routes dedicated to particular phases of Van Gogh's life and creation take the visitors through landscapes and spots connected with his birth, education, passions, and works of art. The path localities are combined with specific interpretation tools, ranging from information pillars (providing information along the routes) to twinkling coloured stones (association with the famous *Starry Night*). Two of the routes are presented below in more detail.

#### Van Gogh cycling route: Nuenen

The 51km long path takes the visitors along a wonderful route and see many sites and objects around Nuenen, the place where the artist had been creating one quarter of his oeuvre. The cyclers can:

- Visit Vincent and dive into Van Gogh's life in Nuenen.
- Cycle through the beautiful Brabant landscape and discover the sites and objects that Van Gogh painted.
- Listen to stories about Van Gogh's relationship to these places at the information pillars.
- See the Van Gogh - Roosegaarde cycling path inspired by Vincent's *Starry night*.





Map of the routes

### Van Gogh cycling route: Roosegaarde

Cycling on a twinkling path inspired by a painting created by Van Gogh - *Starry night* - allows the visitor discover the -Roosegaarde cycle path near Eindhoven, the Dutch city of light. The route allows the exploration by other means of transport, along with the possibilities to imagine the sites from his paintings, visit the milestones of his

life, learn about his works and immerse into his world. The accompanying interpretation tools provide for all the above, along with enjoying the landscapes and scenery celebrated by one of the most famous artists.

## OUR HIDDEN DANUBE HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism

### Ode to Vincent van Gogh

The artist Daan Roosegaarde developed a 600 metre cycle path that contains thousands of twinkling coloured stones. The stones are charged by daylight and display fragments of the famous *Starry Night* painting by Van Gogh. This form of 'techno poetics' is the contemporary artist's ode to the old Master.

### Discover Van Gogh's world

The cycle path can be found in the location where Van Gogh was inspired and made a big part of his oeuvre. Not only did he paint his first masterpiece *The Potato Eaters* here; he also made paintings of the Opwettense Watermolen and Collse Watermolen. The unique cycle path runs right between these two windmills.



More information about the routes can be found [here](#).



## What's Your Heritage? Campaign, Scotland

The *What's Your Heritage?* Campaign ran by the "Historic Environment Scotland" organisation as the consultation with 2,000 and workshops with 200 people from across Scotland as part of Scotland's Year of History, Heritage and Archaeology 2017 to find out which of Scotland's places, buildings and monuments should be recognised, celebrated and mean the most to members of the public.

Some of the objectives of the campaign conducted between November 2016 and March 2017 were to encourage a debate about, and interest in, what Scottish heritage is and how it can be managed, speak with a broad range of audiences and locations and raise awareness of new views and perceptions.

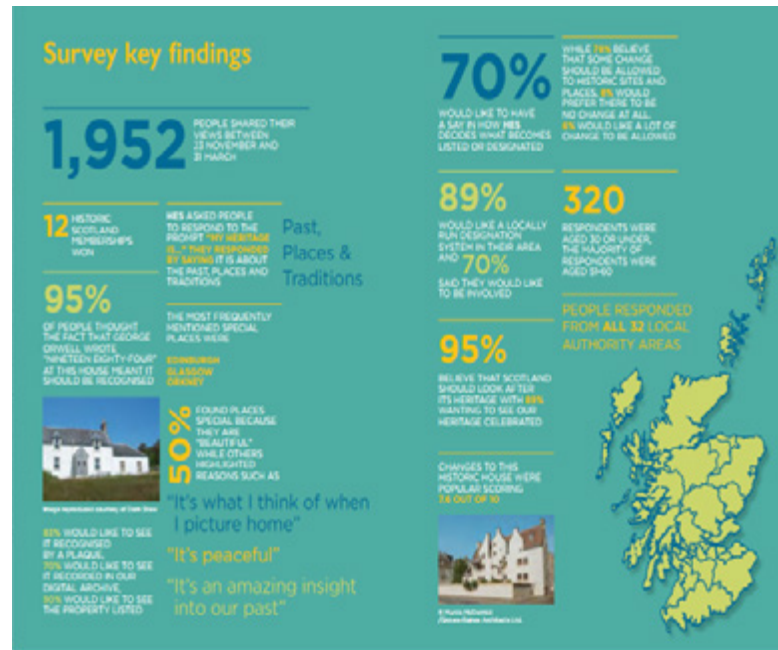
The participants, asked to share their views on their heritage, recognising and celebrating heritage and managing change to the historic environment showed significant interest in heritage, strong relation with their past and creative ideas for its future interpretation, which will all be used in shaping future policies and products.

Whereas the workshops focused on the above three areas, the survey asked 22 questions after briefly explaining different types of heritage designation and also the ways that heritage can be recorded and recognised. The answers to the questions, ranging from their personal views about heritage to their possible involvement in heritage initiatives and interpretation provide for an analytical basis and a valuable material for creating and shaping new heritage interpretation. Managing change to the historic environment will put the themes that emerged through the campaign (keeping buildings alive, demolition, accessibility, working together and education) in focus.

What's Your Heritage? featured in publications all over Scotland and on local radio, but also through social

networks, website, online blog and videos. The project hashtag #myheritages enabled a clear track of the campaign which contributed to the conversation online generating discussion about what heritage means to people. Here are some data about the online effects of the campaign:

- Almost 250,000 people saw the Facebook posts about the project.
- Nearly 255,000 people saw the Tweets, with over 1,000 interactions.
- Over 9,800 people saw the posts about the project on the LinkedIn profile.
- More than 70,000 people saw the project's Instagram posts and liked them over 3,800 times.



## OUR HIDDEN DANUBE HERITAGE

### Guidebook on resourcing hidden heritage for tourism

# OUR HIDDEN DANUBE HERITAGE

## Guidebook on resourcing hidden heritage for tourism

- The web pages for the project were visited over 4,450 times.
- The video reached over 137,000 people and was watched 40,500 times.

The initiative provides an innovative approach to heritage, involves a vast community and stimulates participation in interpreting heritage. The campaign has enabled every interested person to give their views about preservation and conservation of the heritage, the needed

changes to stimulate its accessibility and possible steps for keeping even the intangible and hidden examples visible and accessible to wider audiences, be it local inhabitants, special interest groups or tourists.

The results of the campaign and its survey, workshops, etc. are available in the [report](#).

200 people took part in workshops across Scotland



Participants at the Scottish Commission for Learning Disability workshop



Participants at the Abbeyfield Scotland, Lockerbie workshop



Participants at the Positive Prison, Positive Futures workshop

Workshops and consultations featured online with #myheritageis

## SECTION III

### Data base on hidden heritage along the Danube

#### Objective

With intention to collect, increasing access and promote the hidden heritage assets along the Danube the project shall establish the data base. Through the process cultural elements shall be recorded – the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values.

The outcome shall be the creation of sets of linked data, that tie together individual themes and projects to form larger, cumulative stories and serve as grounds for extension of existing and-or new cultural and-or tourist routes.

Explore the date base on:

[https://en.wikipedia.org/wiki/Danube\\_Cultural\\_Heritage](https://en.wikipedia.org/wiki/Danube_Cultural_Heritage)

OUR  
HIDDEN  
DANUBE  
HERITAGE

Guidebook  
on resourcing  
hidden  
heritage for  
tourism

## References

1. Cracolicia, M.F., P. Nijkamp and P. Rietveld (2006), "Assessment of Tourist Competitiveness by Analysing Destination Efficiency", Tinbergen Institute Discussion Paper, TI 2006-097/2
2. Crouch, G. I. and J. R. Brent Ritchie (1999), "Tourism, Competitiveness, and Societal Prosperity", *Journal of Business Research*, 44 (3)
3. Nash D. (1989) *Tourism as a Form of Imperialism*. In V. Smith (ed.) *Hosts and Guests*, 2nd ed. University of Pennsylvania Press, Philadelphia
4. Picard D. and Robinson M. (2005) *Remaking Worlds: Festivals, Tourism and Change*. Channel View, Clevedon
5. Picard M. (1992) *Bali. Tourisme culturel et culture touristique*. L'Harmattan, Paris
6. Posey D.A. (Ed) (1999) *Cultural and Spiritual Values of Biodiversity. A Complementary Contribution to the Global Biodiversity Assessment*. Intermediate Technology Publications, London (on behalf of United Nations Environment Programme (UNEP), Nairobi)
7. Rauschelbach B., Schäfer A. and Steck B. (Eds) (2002) *Cooperating for Sustainable Tourism*. Kasperek, Heidelberg (for Gesellschaft für technische Zusammenarbeit – GTZ)
8. Salmon K. (2012) *The manufacturing of innovation: Management & creation, perspectives for economic growth*. Forum D'Avignon, France



The content of this publication does not reflect the official opinion of the European Union. Responsibility for the information and views expressed in the publication lies entirely with the author(s).

© European Union, 2018