



# DANURB - STRATEGY

## BRIDGEHEADS OF IDENTITY

## 0. IMPRINT

This implementation strategy is prepared in the context of the INTERREG Danube Transnational Programme project: **“DANURB - A REGIONAL NETWORK BUILDING THROUGH TOURISM AND EDUCATION TO STRENGTHEN THE “DANUBE” CULTURAL IDENTITY AND SOLIDARITY”** between July 2018 and June 2019 and was online published in June 2019.

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## CONTENTS

### THE STRATEGY

0. CONTRIBUTORS	2
1. EXECUTIVE SUMMARY	5
2. Project BACKGROUND	11
2.1. The main goals of the DANUrB Strategy	11
2.2. The nature of this document - <b>Strategic Document</b>	13
3. THEORY of DANUrB	15
3.1 Cultural heritage	15
3.2 Built environment and urban identity / Resources of local identity	16
3.3 Cultural Tourism and Travel motivation - types of users, patterns of cultural consumption	17
3.4 Importance of social involvement, Local stakeholders - Their role and interest in the process	20
3.4.1. Local stakeholders - Their role and interest in the process	20
3.4.2 Empowerment through Local Co-ownership	22
4. EXISTING ENVIRONMENT	23
4.1 Socio-Economic Characteristics of The Danube Valley	23
4.2 Connectivity	23
4.3 Leisure-Tourism	24
4.4 Landscape	27
4.5 Identity - Image	29
5. RESOURCES OF DANURB	30
5.1 Heritage categorization: Space, heritage and DANUrB Matrix	30
5.2 Catchment areas and Attractivity	32
6. VALORISATION TOOLS	37
6.1 Platform	37
6.2 General Guidelines for heritage interpretation and valorisation	38
6.3 Cultural heritage management	40

6.4 Stakeholder Mapping: Their Role and Interest in the Process	43
6.5 Local, cultural social events, building camps and education	44
6.6 Routes	48
7. IMPLEMENTATION PRINCIPLES	50
8. CULTURAL PROMENADE AND BRAND	55
8.1 DANUBE Urban Brand	55
8.2. Promenade (& Regional identity)	57
8.3. Good Practices and New Projects of the Promenade	59
8.4. Categorization - Generating Identity on regional scale	60
9. LITERATURE	62

## ANNEXES OF THE STRATEGY

ANNEX 1-	DANUrB Pilot Activity Portfolio
ANNEX 2 -	SELECTED CULTURAL HERITAGE FOR VALORISATION (D 4.1.4 - Research reports on the selected cultural heritage and the possible methods for self-empowered valorisation)

## DANUrB DOCUMENTS WITH RELEVANCE TO THE STRATEGY

Document 01 -	Report: workshops on the development of tourism at SZIGETZUG micro-region
Document 02-	Report: workshops on the development of tourism at the DANUBE BEND MICRO-REGION
Document 03 -	COLUBAC & THE IRON GATES - (D 5.5.1: plans at the municipal/intermunicipal level for the spatial organization of cultural heritage)
Document 04 -	SMEDEREVO - Integrative strategic planning and design for the strengthening of identity and cultural tourism in the Danube cities
Document 05 -	Spatial planning strategy for heritage development at intermunicipal level: GIURGIU - RUSE (D 5.5.1: plans at the municipal/intermunicipal level for the spatial organization of cultural heritage)
Document 06 -	CHANCES - Development paths for the Wachau region
Booklets -	DANUrB methodology booklets



# 1. EXECUTIVE SUMMARY

## Objectives

The DANUrB project with its 2.860 km length **connects the cultural resources in settlements along the study area of the Danube River**. This link is based on a strategic approach, which developed and applied a project-specific **valorisation methodology of cultural heritage**. The project strongly builds **on local identity and targets domestic as well as international tourism**. The results of our work creates a **more focused global visibility of the Danube area**, which contributes to the **quality of life and the social wellbeing of the local citizens**.

The DANUrB project partnership has a wide group of participants with different backgrounds, cultural contexts and approaches to problems. These various backgrounds, however, do not allow us to create a 'corporate-type' strategy. Therefore this document while it keeps its strategic focus, it intends to serve more like **a manual for understanding the DANUrB idea**. It introduces how partnerships can be formulated and nurtured, it explains the context of suitable activities for development, and it suggests relevant action steps.

The driving principles behind the strategic document are:

- Exploration of heritage-based identities on a regional scale
- The provision of tools for the development and implementation of the **Danube Promenade** and
- The definition of the common **DANUrB identity** applicable for the whole Danube valley.

This strategic document integrates the visions and priorities of the most important and active stakeholders and also incorporates the key findings of collected and analysed research data. The document builds on living cultural uses and as well as local or regional cultural assets that were previously not yet connected. The document building on the real values of the settlements along the Danube defines the tools that can be the basis for **strategic interventions** and action plan formulation. Different scales of interventions are proposed, sometimes with different timeframes. These interventions aiming at the **cultural and social development opportunities** ensure the sustainable growth of the local cultural institutions and the tourism industry.

It is understood that heritage is an elemental part of the local citizens' wellbeing or as more popularly defined 'happiness'. Local heritage with strong links to the Danube either tangible or intangible forms elemental part of the local communities wellbeing. One of the DANUrB project' s aims is to provide tools and approaches how these heritage items can be rediscovered and brought to live again. The results of the developments are expected to have long-lasting impacts on the life of the local communities. These impacts, therefore, will influence local wellbeing conditions and outlook.

## Considerations

Cultural heritage is one of the key concepts of DANUrB. In accordance with that principles of the United Nations Educational, Scientific and Cultural Organization (UNESCO) cultural heritage represents several main categories

- Material/tangible cultural heritage:
  - movable cultural heritage
  - immovable cultural heritage
  - underwater cultural heritage
- Intangible cultural heritage:
  - oral traditions

- performing arts, and
- rituals

cultural capital either tangible or intangible can be considered as heritage if it was **valued and treated to be passed on to the next generations**. The most important intangible cultural heritage examples in DANUrB context are:

- History, historical events, traditions, memories related to the city/locality
- Religion and related traditions
- Industrial/trade/agricultural crafts & knowledge
- Tales of the city connected to the tangible, built cultural capital, famous people and their memories
- Folk culture (songs, tales, legends, dances etc.) and related traditions

Character of the urban fabric (quarters, streets, buildings), as well as the topographical and landscape framework (terrain, vegetation, water) have a substantial impact on the identity of any settlement. Urban identity is conditioned by other factors such as: the historical and the political context, economic prosperity and, of course, the local people. Many of these factors evolve over time and have impact on the development and transformation of the urban environment. So in this context, the time dimension is important. The preparation of strategic documents based on the promotion of urban identity requires the monitoring of spatial relations of the relevant physical features and the interrelations between humans and physical features. This includes spatial relations of physical features (e.g. site or built form) and interrelations between humans and physical features (e.g. socio-economic context or perceptions).

The landscape framework is a significant factor of the identity – or the *Genius Loci* - of cities and urban spaces. Landscape is reflected in the unique character and shape of the urban fabric. The banks and spaces along the Danube River are not alike. The Danube has been linking peripheral regions with economically strong and prospering regions, metropolises with small and medium-sized towns, as well as different landscapes (i.e. mountain regions, lowlands, straits, valleys).

Apart from the local community tourists, especially cultural or heritage tourists are the ones who also appreciate local heritage. The UN World Tourism Organisation defines cultural tourism as: a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These tourists are not uniform. Tourists with so called primary motivation seek a deep cultural experience, whereas for tourists with *incidental* or casual cultural motivation culture is a weaker or unstated motivation, but who still visit cultural sites and attractions. The culturally minded tourists look for things to see; local atmosphere; relaxation and increased knowledge. One of the results of the DANUrB project, the Danube Cultural Promenade aims every aspect culturally minded tourists may look for. This can be achieved not only by visiting Danube cities and select monuments, or taking part in special events, but also getting engaged in the interregional cultural and heritage routes, too.

The DANUrB project was completed in close cooperation with local stakeholders. One important purpose of the project was to join local forces in a common networking platform and to give them tools to develop their own business potentials. The project is intended to focus on two areas. Valorising the so far under-utilized heritage assets the developments should focus on tourism and improving the quality of life for local residents. The range of stakeholders included not only the municipalities but the civil, institutional and entrepreneurial network. Of them, local community stakeholders were the most important participants in the project.

In DANUrB project we assume that stakeholders are looking for spaces connected to the past, present or to future. They perform this search so they can add meanings to certain urban places. A strong attachment to a place by local citizens is critical in the perpetuation of the value definition.

- We primarily focused on the spatial determination of the natural and cultural landscape. This determination refers to the space that is open from the middle and defined by the two banks of the riverside. This space is continuously transforming as we move along the river. We explored the various Danube landscape characteristics.
- Along the river-bank settlements have different positions in relation to the river itself. In the narrow valley of the Upper-Danube, cities were historically located directly on the riverbank. The small and medium-sized towns on the Middle- and Lower-Danube large-scale degraded industrial areas separate the urban areas from the river in many Danube towns. In these urban areas improving the direct accessibility of the riverbanks is a major goal.
- Tourism plays a key role in the development of the Danube valley and its cultural life. A large variety of tourism types are relevant in the Danube valley: 'sun and sand' tourism, cultural tourism, active tourism, and water sports, cruise ship tourism, fishing and many more. There most popular international destinations are the main capital cities on the river. Still, there are only a few multi-destination tourism products along the river. The only exception apart from river cruises is the Eurovelo 6 bicycle route, but this is not available under Budapest. The role of the Danube and its cities in leisure and tourism is to be defined at the level of the local community, domestic as well as international levels.
- The Danube valley shares a common historical background, legacy (e.g. Roman, Ottoman or the Hapsburg Empire) and traditions. There are different kinds of tangible and intangible elements of the cultural capital along the Danube, e.g. built heritage of the Roman Empire or ancient agricultural traditions, like viniculture or fishing, tales, folk songs and traditions. These are nurtured, protected, kept and transferred through many generations. This can become a basis for local and, preferably regional identity building.

## Resources

The DANUrB project prepared an approach and consequently an analytical tool for the categorization and evaluation of heritage assets. The results of this analysis became the key inputs for the project.

The analysed resources could be categorized to two groups:

- Heritage assets to be valorised and
- Local stakeholders that can provide inputs and resources for the valorisation process.

The evaluation process applied the following 3 approaches:

- SPACE - Geographical Information System based mapping: collection and systematization of **data based on space**, i.e. data based on the asset's geographical location characteristics
- LOCAL IMPORTANCE - systematization of **data based on the local importance of heritage asset**, including the collection of **cultural and heritage assets** and the information about most important **local stakeholders**.
- CATEGORIZATION - Categories for heritage items are based **on the DANUrB Matrix, which is one of the outputs** of the project applying for categories:
  - **HERITAGE LANDSCAPES SHAPED BY THE DANUBE** - Urban riverside
  - **HERITAGE OF ART & ARCHITECTURE** - Architectural heritage along the Danube



- **HERITAGE DEFINED BY THE ECONOMY AT THE DANUBE** - Danube as an economic resource
- **HERITAGE DEFINED BY THE SOCIO-CULTURAL LIFE ALONG THE DANUBE** - Danube related intangible cultural capital

As an additional characteristic it is very much recommended to run a test about the anticipated catchment of any heritage asset collected. The very location of any heritage site or event has its own catchment, as it called by experience planners and markets. Catchment in this context refers to how far distance any guest would be willing to visit the site or take part in the event in question. This power of attraction can be either local, regional, domestic or international. Every level has its characteristics and requirements in terms of heritage protection and interpretation and leisure and tourism management and marketing. Note that there are heritage assets as well as commercial activities that are not attractive enough to become magnets for tourist on their own, but can still serve as complementary services to other major attractions and can contribute to making the destination more appealing as a whole. Any additional service can result in longer length of stay and consequently higher spending.

### **Valorisation**

The valorisation toolkit introduces the selection and analytical methods for such heritage items that are unique, hidden, unexploited and can be uncovered for the benefit of the local communities. The application of the guidelines resulted in the identification and presentation of GOOD PRACTICE projects (see in Appendices).

The results of applying the toolkit help to communicate values of cultural heritage to visitors of the Danube valley. These results can be applied to improve heritage interpretation which than not only gives opportunities to visitors and tourists to enjoy and learn. The toolkit guidelines stimulate the valorisation of heritage items. The toolkit helps to STRENGTHEN LOCAL CULTURAL IDENTITIES that will later create new tourism opportunities that bring higher local economic returns.

The DANUrB platform, i.e. a web based tool, integrated onto an “open Street Map” is one of the main tools of the project. Every HERITAGE ITEM, STAKEHOLDER INFORMATION and the already implemented GOOD PRACTICES are presented in an interactive platform. The platform serves one of the main goals of the DANUrB project, i.e. to create a tool that helps stakeholders with similar interests and goals to connect with each other. It also creates a knowledge base via which stakeholders can share information on good practices and already implemented projects. For the assessment and analysis the DANUrB Stakeholder Matrix has four quadrants and every quadrant represents a different importance/influence position. The stakeholders’ position in the matrix indicates the necessity of their involvement in every single local project. The project altogether identified 20 stakeholder categories.

The DANUrB strategy intends to encourage professional heritage management practices. It helps to create a common identity by better communication, interpretation and mutual understanding based on shared heritage, i.e. architectural monuments, landscapes, rituals, folklore, handicraft, cuisine, art, etc. **Heritage exposure in rural communities is mostly limited to food items and to natural settings**, without enough influence from the man-made heritage items. That is why the DANUrB project designed interpretation tools and guidelines to help communities to initiate this very much required change. Using these tools local communities can study, learn, expose and earn on heritage. The DANUrB project identified several universally valid goals for heritage management and community development including:

- Turning rural communities of Danube into cultural villages

- Developing infrastructure (access to heritage) – roads, signs, explanations, shops, museums, etc., including visibility of heritage
- Creation of natural and cultural product-mixes distinguishing the region Promotional events related to heritage, visible heritage communication to the greater public
- Promotional events related to heritage, visible heritage communication to the greater public
- Setting up a Heritage Council

### Capitalising on local heritage assets

Under the DANUrB project pilot activities such as local, cultural events, workshops, themed camps helped to catalyse and valorise both the tangible and the intangible heritage. These activities generated discussion and fostered real involvement among stakeholders. A selection of potential activities and tools is called the 'DANUrB Pilot Activity Portfolio - Mapping of cultural potentials', see in Annex 01. The main principle of implementation of pilot activities was the intention to foster existing processes, to build on local traditions, and to create new habits/traditions and practices. The implementation process has 8 stages and 18 steps and was used in two rounds aiming at the perfection of the methodology and processes based on the experiences from round 1. During the DANUrB project more than 40 implementation and adaptation processes were completed in more than 15 towns. The results were categorized and 5 groups of case studies were created where the detailed results are explained:

- Mapping of Cultural Potentials
- Education
- Participatory Processes
- Fostering Cultural Participation
- Regional identity, local values

Another form of capitalising on local heritage is the definition and marketing of themed routes and tours. A themed route or tour guides visitors through every heritage location of the town telling the whole story of that community. The connection can also be conceptual or thematic, when the heritage item to be valorised is part of a network of other heritage items telling a well themed story. These singular sites and assets may tell one aspect of a more complex cultural story. This story can be based on a certain period in history, a typical profession, a religious phenomenon, a gastronomical asset like wine or fish, a profession, etc (e.g. wine and viticulture). The DANUrB project developed mostly digital routes that connect heritage assets in a town, twin cities or microregions. These routes form a geographically integrated tour incorporating heritage sites of different importance.

### Implementation

Destinations and cooperating parties have to be able to define what kind of cultural and heritage demand they would like to attract and cater for. They can select the targeted guests from the 5 main types based on type of cultural experience and the guests' commitment towards culture. The intended and the actual impacts of culture and heritage-induced events, leisure and tourism are to be harmonized. This requires a long term planning approach and in-depth demand knowledge. Cities and communities can experience a multitude of impacts, either positive or negative. The coordination and careful planning and monitoring would therefore be even more necessary. Events, leisure programmes and tourism requires a multi-actor network-based cooperation. These joint initiatives are supported by the DANUrB project with detailed activities and tasks.

One of the key aims of DANUrB project is to create a comprehensive spatio-cultural network, the **DANUBE CULTURAL PROMENADE**. The Danube Cultural Promenade essentially is a network of stakeholders and heritage assets being actively involved in the valorisation of the Danube valley as a

living and attractive cultural space. The Danube Cultural Promenade (DCP) is both an existing network held together by DANUrB, and a future vision to be implemented on the basis of this strategy.

*The main benefits of the Danube Cultural Promenade to the local communities and stakeholders are as follows:*

- An ever-extending knowledgebase helping to avoid failures and difficulties in the development of culture related projects, and helping to implement projects more effectively
- Access to an up-to-date, self-expanding database on the heritage assets available for unique projects
- An easy way to find related international partners in larger-scale projects
- Stronger local identity related to the Danube, stronger self-consciousness

The **Danube Urban Brand** connects the efforts of every stakeholder willing to act for more attractive and liveable towns by the Danube. It also gives an umbrella to all of these efforts. The brand conveys the value of heritage to the people or 'consumers' and it is necessary to sustain this value for the benefit of future generations. The brand triggers positive emotions and behaviours in the visitors, which are essential components of sustainable heritage management.

*The main benefits of the Danube Urban Brand to the local communities and stakeholders are as follows:*

- A better international and national visibility and awareness, especially in cultural and tourism related circles
- The possibility of attracting more day visitors as well as more overnight tourists
- To be part of themed tours and routes along the Danube
- To be acknowledged as partners of the developing Danube tourism destination

DANUrB defines and differentiates four approaches of developing the network (Danube Cultural Promenade) between the existing cultural and stakeholder assets.

### **Good Practices**

The DANUrB project demonstrates that investing in cultural heritage is not only about preserving old buildings and monuments. Investing in underused heritage can have a broader impact such as:

- contribution to community engagement,
- intercultural dialogue and integration,
- developing new competence and skills,
- regional development and cooperation,
- achieving economic growth and
- sustainable tourism.

**The main goal of the good practices collection of DANUrB project is to inspire stakeholders for action and improve their knowledge on the possibilities of heritage valorisation. The lessons learned from the good practices are expected to generate more projects. The shared ideas and activities are expected to motivate stakeholders to active take part in the implementation of the Danube Cultural Promenade.**



## 2. PROJECT BACKGROUND

### 2.1. THE MAIN GOALS OF THE DANURB STRATEGY

The main goal of the DANUrB programme is to **connect the cultural resources in settlements along the study area of the Danube River**. This link is based on a strategic approach, which developed and applied a project-specific **valorisation methodology of cultural heritage**. The common valorisation methodology allows a better transnational understanding of culture and heritage and supports sustainable development. The project strongly builds **on local identity and targets domestic as well as international tourism**. The results of our work creates a **more focused global visibility of the Danube area**, which contributes to the **quality of life and the social wellbeing of the local citizens**.

Figure 1 – The area of the DANUrB project with its participants



This strategic document is based on the **cultural and spatial research** completed during the two years of the project. It integrates the visions and priorities of the most important and active stakeholders and also incorporates the key findings of collected and analysed research data. The document builds on living cultural uses and as well as local or regional cultural assets that were previously not yet connected.

The strategic document zooms from a global-regional scale to a local one, and enables every municipality and community to connect and use their own cultural resources for a better cultural and economic outcome. The DANUrB project applies a spatial logic, and builds on the knowledge and

experience of partners in strategic modelling, urban planning and tourism management. Furthermore this document also focuses on the local and social aspects of identity creation and development.

The document building on the real values of the settlements along the Danube defines the tools that can be the basis for **strategic interventions** and action plan formulation. Different scales of interventions are proposed, sometimes with different timeframes. These interventions aiming at the **cultural and social development opportunities** ensure the sustainable growth of the local cultural institutions and the tourism industry. The local as well as the international cultural resources are mapped. The strategic document the based on the interconnectedness between regions also focuses on the growth potential.

The step-by-step logic introduces the lessons learned from the experiences partners gained at the upper Danube for those of the lower Danube. It suggests a phased and interconnected implementation. Such approach incorporates the lessons learned from previous activities and helps to avoid unsustainable development activities.

The **dissemination of the Strategic Document** is a key element and activity of the DANUrB project. The document is expected to be comprehensive as well as accessible, therefore a simple and clear vocabulary is applied, hoping that in the near future the text would be translated to every local language represented in the partnership.

## **Culture, Heritage, Wellbeing**

The recognition of the true value of heritage and traditions is a rather important task and challenge for any community. It is understood that heritage is an elemental part of the local citizens' wellbeing or as more popularly defined 'happiness'. The word 'happiness' is also used in preference to wellbeing, quality of life, life satisfaction or similar.

Looking at and learning about how people see their own lives and how they see the role of their neighbourhood and local customs in creating, maintaining and improving their happiness have become increasingly important in academic circles as well as policy and industry ones.

The key objectives of the DANUrB project are linked to wellbeing related issues both at regional as well as local level. Local heritage with strong links to the Danube either tangible or intangible forms elemental part of the local communities wellbeing. One of the DANUrB project' s aims is to provide tools and approaches how these heritage items can be rediscovered and brought to live again. The results of the developments are expected to have long-lasting impacts on the life of the local communities. These impacts, therefore, will influence local wellbeing conditions and outlook.

It is very valuable to look at wellbeing from a larger context. In this we refer to the Global Wellbeing Index (Gallup World Poll) which looks at the five elements of wellbeing:

- Purpose: Liking what you do each day and being motivated to achieve your goals
- Social: Having supportive relationships and love in your life
- Financial: Managing your economic life to reduce stress and increase security
- Community: Liking where you live, feeling safe, and having pride in your community
- Physical: Having good health and enough energy to get things done daily

The final outputs of the DANUrB project, valorising cultural resources local to the Danube either at very local and at interregional scale have direct references to every aspect of wellbeing. Such references are not limited to local communities but are also relevant for temporary citizens, i.e. tourists. The table below summarizes the key connections and highlights the direct relevance of the wellbeing concept to the DANUrB project.

	Local Communities	Guests/Tourists
Purpose	Heritage urban landscapes defined by their settings along the Danube provide permanent backdrop to everyday life and support creating and maintaining local identity	Visitors look for genuine experiences which are defined by cultural and heritage r sights, stories, traditions and services built on local resources. Regional identities connected to the Danube help guests mapping and understanding local heritage.
Social	Environments with meanings to local communities form elemental part of a safe and appreciated living environment. The Danube may give an undisputable meaning to these urban environments.	Heritage environments and the Danube can create the so called 'sense of place' that is the most appreciated benefit visitors want to experience when travelling in smaller parties or in larger groups
Financial	Services built on local heritage and on their positions by the riverside can provide means of support not only to everyday lives but also to catalyse business activities.	Visitors represent the additional demand that can support livelihoods and foster economic activity by creating the critical mass for services and products.
Community	Defining, understanding and protecting shared heritage provides foundations for local community cohesion and pride. The setting, past and present role of the Danube may add greatly to such community pride.	Tourists appreciate local environments, cultural sites and activities. The Danube is a much-acknowledged brand and attraction, making any urban setting more familiar and attractive to visitors. Such demand and appreciation can be essential impetus also for local communities to pay more attention to their own legacy.
Physical	The urban heritage and the Danube provide the supporting environment both in forms of daily and occasional physical activities, e.g. jogging, walking, rowing, fishing, or strolling.	Heritage sites and atmosphere initiate activities for visitors either on foot or by some other means of transport. Creating linear attractions e.g. the Danube promenade with well-defined stations and spots can be visited and appreciated by different kind of visitors encouraging getting more active physically.

## 2.2. THE NATURE OF THIS DOCUMENT - STRATEGIC DOCUMENT

The DANUrB project partnership has a wide group of participants with different backgrounds, cultural contexts and approaches to problems. This wide range of partners comprising of academic, governmental and also the non-governmental sector representatives are brought together. They all have realized the potentials of the common heritage of the 'Danubian' identity. They agreed to work together on shared goals aiming at strengthening each other.



The various backgrounds of the participating groups do not allow us to create a 'corporate-type' strategy. The partners act in quite different cultural contexts, with different financial possibilities and local resources and also they act in different political-administrative environments.

As one of the consequences of such variety the likely time-frame of the implementation process would also be quite different. Therefore this document while it keeps its strategic focus, it intends to serve more like a **manual for understanding the DANUrB idea**. It introduces how partnerships can be formulated and nurtured, it explains the context of suitable activities for development, and it suggests relevant action steps.

The driving principles behind the strategic document are:

- Exploration of heritage-based identities on a regional scale
- The provision of tools for the development and implementation of the **Danube Promenade** and
- The definition of the common **DANUrB identity** applicable for the whole Danube valley.

The document, therefore, should be considered not only as a strategic document but rather as a manual collecting opportunities and a 'road-map' of explanatory tools. These tools help each stakeholder either from the governmental or from the non-governmental sector acquiring a common understanding and relevant skills which they can apply preparing their own strategy based on DANUBE oriented actions.

In our work we incorporated the recommended approaches of relevant EU documents such as the one titled 'Spatial planning and governance within EU policies and legislation and their relevance to the New Urban Agenda' (2018).

Figure 2 - The Danube at Tulcea



Source: DANUrB photo

## 3. THEORY OF DANUrB

### 3.1 CULTURAL HERITAGE

*“Cultural heritage lies at the very heart of the collective memory and identity of the citizens of the world. Destinations that boast archaeological sites, ancient architecture, folklore traditions and arts and that find themselves along these ancient routes can assume the role of catalysts for exchange of experience between peoples and cultures through tourism development, and thereby promote sustainable growth, prosperity and peace in their own regions.”* (World Tourism Organization)

Cultural heritage is one of the key concepts of DANUrB, so it is crucially important to give a clear meaning and to have the same understanding throughout the project and in this document.

Cultural capital is a vast and compound field of cultural theory, which comprises of three main pillars or sub-groups: material (physical objects and artefacts), cognitive (our own symbolic reflection of the environment) and normative (culture as a set of shared ideas or norms).

We can call the first sub-group as tangible cultural capital, while the second and the third belong to intangible cultural capital. In accordance with that principles of the United Nations Educational, Scientific and Cultural Organization (UNESCO) cultural heritage represents several main categories

- Material/tangible cultural heritage:
  - movable cultural heritage
  - immovable cultural heritage
  - underwater cultural heritage
- Intangible cultural heritage:
  - oral traditions
  - performing arts, and
  - rituals

Monuments, buildings and groups of buildings and sites belong to the material/tangible group:

- Monuments: Architectural works, works of monumental sculpture, painting, coins, manuscripts elements or structures of an archaeological nature, inscriptions, cave dwelling & combinations of features which are outstanding universal value from the point of view of history, art or science.
- Groups Of Buildings: group of separate or connected buildings which, because of their homogeneity or their place in the landscape , area of outstanding universal value from the point of view of history, art or science,
- Sites: works of man or the combined works of nature of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view also including underwater sites (shipwrecks, underwater ruins and cities).

Language, science, arts, knowledge, memories – as cognitive elements – and all kinds of beliefs are considered as in-tangible cultural capital. This group refers to those ideas, traditions, religion, practices, values and norms of the community, which hold them together and provide their identity (as normative elements). Intangible heritage is also well known as ‘living cultural heritage’ since it represents the living characteristics of cultural heritage. Furthermore, cultural capital either tangible or intangible can be considered as heritage if it was **valued and treated to be passed on to the next generations.**

The most important intangible cultural heritage examples in DANUrB context are:

- History, historical events, traditions, memories related to the city/locality
- Religion and related traditions
- Industrial/trade/agricultural crafts & knowledge
- Tales of the city connected to the tangible, built cultural capital, famous people and their memories
- Folk culture (songs, tales, legends, dances etc.) and related traditions

The interpretation of the DANUrB project is based on the above typology, nevertheless the interpretation process relies on the participation of local stakeholders. Based on the inputs from stakeholder the project considers all of the so called 'social artefacts' as part of the local heritage:

- Local, cultural, social, sports events; social oriented initiations and events of local stakeholders (family festivals, water-sport initiations etc.)
- Food, gastronomy and wine culture (recipes, events connected to gastronomy, markets, wine making infrastructure)
- Industrial heritage of the recent past
- City structures and urban tissues developed historically or in the recent past (post socialist built heritage, contemporary architecture culture)

### 3.2 BUILT ENVIRONMENT AND URBAN IDENTITY / RESOURCES OF LOCAL IDENTITY

Character of urban fabric (quarters, streets, buildings), as well as the topographical and landscape framework (terrain, vegetation, water) have a substantial impact on the identity of any settlement. Urban identity is conditioned by other factors such as: the historical and the political context, economic prosperity and, of course, the local people. Many of these factors evolve over time and have impact on the development and transformation of the urban environment. So in this context, the time dimension is important.

Transformation affected by time is linked to socio-economic aspects. The aspects that shape the distinctiveness of the urban structure according to Alexander Cuthebert include: history, philosophy, politics, culture, gender, pragmatism. These factors define the identity of the urban structure and, at the same time influence our sensitivity how we perceive this quality. Sometimes our society anticipates these values, may associate itself with, protects as well as develops them. Other time the society happens to ignore or even destruct these values and assets.

The preparation of strategies based on the promotion of urban identity requires the monitoring of spatial relations of the relevant physical features and the interrelations between humans and physical features. The relevant features are as follow:

#### ***Spatial relations of physical features***

- *Site/environment - Spatial relations of natural features unaltered by humans (the substructure of built form).*
- *Built form - Spatial relations of features built or modified by humans, encompassing both solid and void and including planted vegetation.*

#### ***Interrelations between humans and physical features***

- *Social and economic context/local culture - Collective relations between human activities and between human activities and physical forms.*
- *Perception - Mental and physiological response or experience of being in a place and the image or sense retained in memory.*

### **The landscape framework as a significant factor of urban identities**

The landscape framework is a significant factor of the identity – or the Genius Loci - of cities and urban spaces. Landscape is reflected in the unique character and shape of the urban fabric.

The basic nature identifying element of the spaces and urban areas along the Danube is the river itself. It has formed the identity of cities and the urban fabric significantly. The distinctive identity of the Danube-influenced urban structures is influenced by the diverse topography along the river.

*„Topography plays an important role in spatial planning as the terrain which is naturally given since it can hardly be influenced by human actions.“ (Pálffy, S., Stan, A., Pechhacker, J. in DANUrB Book)*

### **Morphology of urban structure**

Urban structure morphology is another main factor that creates the special character of cities and thus defines their image.

*„ Land use: Differences under this criterion are essentially between built-up areas, agricultural areas and forest lands“. (Pálffy, S., Stan, A., Pechhacker, J. in DANUrB Book)*

The diversity of urban morphology can be identified by several methods. In our approach we took into consideration the following aspects of the structure: the town plan, patterns of buildings and patterns of land use. In particular, urban morphology examines the nature of the following elements: streets and their arrangement into a street-system, plots (or lots) and their aggregation into street-blocks, buildings, in the form of the block-plans.

### **A distinct city images along the Danube**

The banks and spaces along the Danube River are not alike. This polarisation can be seen in the different characters and images of the regions and cities along the river.

The Danube was a strategic asset for The Austro-Hungarian Monarchy as much as for the Ottoman Empire. The river played crucial roles for centrally planned economies of the post-socialist countries, and so does in the market economies in the Western democracies. The Danube has been linking peripheral regions with economically strong and prospering regions, metropolises with small and medium-sized towns, as well as different landscapes (i.e. mountain regions, lowlands, straits, valleys).

The combination of differentiated topographies, natural elements, socio-economic and historical contexts, morphology of urban structures have been forming and shaping the Danube cities with diverse and distinctive images. On the other hand, the recurring topographical scenes as well as the shared history result in some similarities between Danube cities and their urban fabrics.

This strategic document appreciates the spatial excellence and special characteristics of the urban spaces, on the other hand, promotes the common features of the regions and cities around the Danube.

## **3.3 CULTURAL TOURISM AND TRAVEL MOTIVATION - TYPES OF USERS, PATTERNS OF CULTURAL CONSUMPTION**

The United Nations World Tourism Organization (UNWTO) report (2018) describes cultural tourism as a major element of international tourism consumption, accounting for over 39% of tourism arrivals.

The sector is expected to grow further over the next five years. Researchers suggest that the continued growth of tourism has changed the position of cultural tourism from a niche market consisting of relatively well-educated and high income visitors towards a mass market with a much wider range of people.



The UNWTO defines cultural tourism as: a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination.

It is important to emphasise that many tourists are not motivated primarily by cultural tourism. They may have other motivations for visiting a destination such as a city or a village, or, in the case of the Danube they primarily look for nature or beach tourism, but they do visit or sleep in towns. There are numerous categorisations available for cultural tourists. One of the most relevant one uses the core motivation of the traveller. This categorization identifies two broad groups of cultural tourists:

1. those whose purposeful or primary motivation is to consume culture and
2. those for whom culture is a secondary or incidental motivation.

For urban tourism development and management the difference between these motivations can have significant impact on how heritage resources can be used for tourism. Tourists with a primary motivation seek a deep cultural experience, whereas for tourists with *incidental* or casual cultural motivation culture is a weaker or unstated motivation, but who still visit cultural sites and attractions.

It is understood that in most cases, the market is dominated by casual and incidental cultural tourists and that the purposeful segment is the smallest. This means that culture generally does not feature as a primary motivation when choosing destinations to visit.

However, all types of cultural tourists can be found in any one destination at the same time with variations in the numbers of segments depending on the type of site. The following quote describes the relationship between destination visits and culture as a motivation: "Cultural tourism rarely causes people to stay longer, but the longer staying guest is more likely to engage in cultural activities". According to European research data (Richards 2001) approximately three-quarters of tourists in Europe visit a cultural attraction even if they do not consider themselves to be on a cultural holiday. In terms of cultural heritage there is wide range of cultural attractions and sites tourists can visit or enjoy without being cultural tourists including urban architecture, cultural landscape and cityscapes, street arts, festivals and celebrations, traditional handicrafts, etc.

In 2007, ATLAS (The Association for Tourism and Leisure Education) published a summary of its ongoing cultural tourism research and included 4,600 surveys from 20 sites (including heritage, museums, galleries, religious sites, festivals, performing arts venues) in 8 countries. The following profile and motivations for cultural tourists was provided (Richards, 2009):

- 53% women
- Over 30% aged 20-29
- Almost 70% had a degree or higher degree
- Just under 30% worked in a profession related to culture
- 17% were on an all-inclusive package
- Nearly 50% stayed in hotels

The main motivations for culturally minded tourists were:

- Many interesting things to see;
- Atmosphere;
- Relaxation; and
- Increased knowledge.

For themed cultural and heritage routes such as the Danube Promenade with either close or far stops the role of organized bus tours can be particularly relevant. As observed there are significant differences between those cultural tourists who like organized bus tours or excursions, as well as showing that

some tourists, for example, prefer visiting local and regional events, whereas others are mainly interested in theatre, opera and musicals. It is also suggested that tourists from different countries have slightly different cultural consumption patterns. For example, the British prefer events, whereas the Swiss like theatre and opera. The French and Italians are most likely to enjoy sightseeing bus tours visiting heritage sites and museums. Germans enjoy all of the activities more equally, whereas a survey of 1,000 residents by The Hungarian National Tourism Office showed that over 45% of domestic tourists were motivated primarily by cultural tourism and a further 16% undertook cultural activities whilst on a trip (i.e. as a secondary motivation). In the case of the Hungarian data there was clearly a preference for built heritage visits amongst respondents, which seems to be largely true of international tourists too. Tangible heritage was preferred to intangible, arts-based attractions. Gastronomy was important for both domestic and international tourists, and festivals were growing in importance. It is anticipated that such preferences can be considered relevant to most markets, and in that sense also for the DANUrB areas.

Good 10 years ago tourists tended to participate in the same types of activities regardless of the destination they visited. Museums were found to be the most popular attraction, usually followed by art galleries and monuments. The 2018 UNWTO report, however, emphasizes a clear shift from such consumption patterns and highlights the growing importance of diverse cultural practices as well as intangible heritage. It is relevant to note that older visitors tend to visit more traditional monuments and museums, whereas younger visitors tend to consume more contemporary art, modern architecture and creative activities.

Based on the market trends the following categorization of cultural tourists is recommended for this strategic document.

Figure 2 Cultural Tourism

By motivation (e.g.)	<ul style="list-style-type: none"> <li>• greatly motivated/in part/adjunct/accidental</li> <li>• core (primary and multiple primary motivations), peripheral (incidental and accidental)</li> <li>• purposeful, incidental, casual, serendipitous, sightseeing</li> </ul>
By types of activities (e.g.)	<ul style="list-style-type: none"> <li>• 'Omnivorous' - enjoying different activities on holiday of which culture is (only) one</li> <li>• cultural tours, events, theatre, musical and opera lovers</li> </ul>
By gender, age, lifestage (e.g.)	<ul style="list-style-type: none"> <li>• single, divorced, separated and in middle stage of life more likely to attend performing arts events</li> <li>• women more likely to attend a wider range of live performing arts</li> <li>• childless people more likely to attend performing arts events</li> <li>• female and middle-aged people most frequent attendees to festivals and events</li> <li>• high and middle income groups more likely to attend musical attractions</li> </ul>
By type of tourism (e.g.)	<ul style="list-style-type: none"> <li>• Arts tourists</li> <li>• Arts and heritage tourists</li> <li>• Festival and events tourists</li> <li>• Museum tourists</li> <li>• Indigenous cultural tourists</li> <li>• Ethnic cultural tourists</li> <li>• Creative tourists</li> </ul>

By depth or type of experience (e.g.)	<ul style="list-style-type: none"> <li>• levels of connectivity with heritage sites such as personal local, national and world</li> <li>• 'Off the beaten track' and 'fringe' tourists</li> <li>• Tactical tourists wishing to engage with the 'real' destinations and their people</li> </ul>
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Source: Smith, 2016

One of the most important trends since the 1990s has been the increasing interest in local communities, under-visited locations and neighbourhoods, and the experiencing of alternative and authentic culture. Domestic as well as international tourists seem to want to learn, discover and undergo unique experiences and they tend to look for something interactive in which they can take part. They also are interested in learning about how other people live, go behind the scenes and visit places that 'average' tourists do not usually see.

Thanks to Airbnb and other components of shared economy, many tourists choose to stay in local neighbourhoods in buildings that are also occupied by local residents. Researchers identified the need for experiential developments and the role of the co-creation concept, whereby the visitor is somehow actively involved in shaping his or her own experiences.

This is especially evident in the field of creative tourism which involves tourists in local cultural processes, often alongside the hosts. Museums and galleries are increasingly using more complex and sophisticated interpretation methods and technology to create innovative visitor experiences. Relevant feedback from cultural visitors shows that interaction, participation and involvement in various activities all create more positive customer feelings in various settings and situations, and involvement in host community activities leads to a memorable tourist experience. The 2018 UNWTO Cultural Tourism report confirms that intangible culture was becoming more important in cultural tourism, and that this trend would also continue in the future with the growing demand for engaging and creative experiences.

### 3.4 IMPORTANCE OF SOCIAL INVOLVEMENT, LOCAL STAKEHOLDERS - THEIR ROLE AND INTEREST IN THE PROCESS

#### 3.4.1. LOCAL STAKEHOLDERS - THEIR ROLE AND INTEREST IN THE PROCESS

The DANUrB project, given its international and interregional scale has a wide, mixed as well as fragmented range of stakeholders. One important purpose of the project was to join these forces in a common networking platform and to give them tools to develop their own business potentials. The project is intended to focus on two areas. Valorising the so far under-utilized heritage assets the developments should focus on tourism and improving the quality of life for local residents.

The DANUrB project partners worked with the following stakeholders:

a. **Municipalities** are the most important stakeholders, represented by the following key participants:

- The **mayor, vice-mayor** - responsible for local/urban development - and the chief architect,
- Local/urban development and culture-related **local government committees** and their members, being also members of the local assembly, thus making the most important political-economic decisions, having impact on the current and future lives of local communities

- **Local government administration** with their **professional workers**, who are the „nods” in the local cultural institutional and entrepreneurial network, having useful data, information, contacts and relations (social capital).

b. With the help of the local stakeholders we further built our **civil, institutional and entrepreneurial network**. Partners were involved and could take part in the project in numerous forms, e.g. meetings, interviews, focus group discussions etc. were organized. The network consists of the representatives of the following stakeholder groups:

- Cultural (religious), tourism/sport and local development stakeholders
  - Museums, castles
  - Religious institutions and churches
  - Art initiatives and NGOs
  - Tourism and sport associations
  - Other civil organizations interested in local and community development
- Educational stakeholders and institutions
  - starting from kinder garden, through
  - primary and secondary schools
  - higher education (e.g. universities)

Local entrepreneurs, companies and businesses

- Culture,
- tourism and
- gastronomy related entrepreneurs

Other stakeholders which indirectly sponsoring, supporting, initiating cultural and community building programs and projects

It has to be noted that the active involvement of **citizens, the local community** is not an easy task, especially if it is a larger city. Still, there are various techniques and methods how to get their opinion (e.g. questionnaires, civil forums, special ‘community juries’) and how to involve them into the common strategy building, i.e. community-based planning.

Local community stakeholders are all those participants who ‘have a stake’, e.g.

- who have been already engaged in culture related activities along the Danube,
- who are interested in exploiting this rich regional resource to strengthen the local communities’ identity,
- who are ready to find and use so far hidden socio- cultural resources for a better economic and social return, and
- who are ready to build regional networks for common benefits.

Local community stakeholders are the most important participants in the DANUrB project, as they know what is important for them, what can be helpful for them in the future and they tend to know what is good for them. Therefore, it was very important right from the beginning to involve local community representatives not only in the research and valorisation phases but also in the strategy building process. This allowed us to be able to build on their local knowledge, expertise and to incorporate their views in the planning process, too. Besides local stakeholders, other stakeholders with regional outlook and interest were also involved. We called them as ‘umbrella’ stakeholders, since such bodies have their centres in the given city but their activities go beyond the boundaries of the settlement in question. The ‘umbrella’ stakeholders include various civil initiatives and civil

organizations (NGOs) with active involvement and networking in wide range of activities not limited to culture, gastronomy or tourism.

It has to be highlighted that the improvement of regional networking is one of the key objectives of the DANUrB project. These 'umbrella' stakeholders, therefore, are extremely important, since they have already been existing, have already formalized and institutionalized regional social capital, on which we can build and develop the DANUrB project further.

#### 3.4.2 EMPOWERMENT THROUGH LOCAL CO-OWNERSHIP

*The local identity and the local emotional co-ownership influence the capacity of societal change in managing future developments as spaces of possibilities (Dumreicher and Kolb, 2008)*

For the most part the quality of urban spaces depends on the socio-spatial structure which has evolved over centuries. As such places and cities can be seen as ever evolving collective artworks continuously adapting to different societal situations by their permanent transformation processes.

In DANUrB project we assume that stakeholders are looking for spaces connected to the past, present or to future. They perform this search so they can add meanings to certain urban places. A strong attachment to a place by local citizens is critical in the perpetuation of the value definition.

Local stakeholder participation is not strictly related to possible visible changes in the built environment of the urban landscape but it very much connected to the recognition of and the experiences from those urban spaces.

Some stakeholders build concrete streets, others build wooden ramps for skateboarding. One may think that expressing sense of belonging should be done by removable items and objects. Others use cardboard to make a comfortable seating options for fishing at the pier. Place-making can indeed be considered as a kind of interaction that can turn spaces that were insignificant initially into places filled with meaning. This approach, however, is always associated with the stakeholders' and participants' emotional co-ownership. The solidity of such changes and the adaptation capacity is very much dependent and influenced by the strength and the power of the stakeholders involved.

Giving public spaces back to the residents is a fundamental requirement for sustainable city scenarios to be successful. "In the context of sustainability, the local identity is the starting point for future scenarios: the local potential in its singularity will be the glue that holds together the integrity of the village".

Driven by notions of spatial belonging this chapter aimed to reduce the complexity and diversity of stakeholders towards a theory of the so called emotional co-ownership where dwellers are invited to participate, learn from others and finally take action. Co-ownership refers to the approach where interested parties get and are kept involved in decisions and actions that may affect one or every stakeholder. The active involvement strengthens the understanding and protection of local heritage.



## 4. EXISTING ENVIRONMENT

### 4.1 SOCIO-ECONOMIC CHARACTERISTICS OF THE DANUBE VALLEY

The Danube is the longest river in the EU with a total length of 2.860 kilometres. It is divided into three sections by the Devin Gate and the Iron Gate to Upper-, Middle- and Lower-Danube. It arises in the Black Forest in Germany and flows into the Black Sea via the Danube Delta, running across 10 countries (Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Moldova and Ukraine), being one of the most international rivers in the world.

There are about 80 million inhabitants within the drainage basin of Danube. The river is flows through four capital cities, ie. Vienna, Bratislava, Budapest and Belgrade. Still, the river flows through mainly rural areas, where the typical type of settlements are smaller towns and agricultural villages. From the several hundreds of settlements on the Danube riverside there are only ten cities with more than one hundred-thousand inhabitants (excluding the capitals).

The river is an international shipping route and the part of the Danube-Rhine-Main waterway. The Danube has great economic importance especially that there are many ports along the riverbank. Still, its economic potential is still underused. The Danube's economic role currently is confined to freight transportation, electricity generation and to some extent tourism. Other activities, which previously had more importance (e.g. fishing), have almost disappeared.

This river has had enormous influence on the landscape as well as on the economy and so on the culture. The cultural heritage along the Danube is a very rich and diverse. Still, local communities as of today are less influenced by this unique natural landscape than ever before in the history.

The GDP per capita along the Danube is significantly lower than that of the EU-15 or EU-28 countries although it has increased by 27 percent between 2003 and 2013. In 2013, the GDP per capita in the Danube Region was 57 percent of the EU-15 countries and 62 percent of the EU-28 countries.

This figures differ rather widely across the Danube Region. While the average was ~36 000 Euro in Austria and Germany in 2013, it was only ~5 700 Euro in Moldova and the Ukraine. Although there has been an increase in the GDP per capita in all subregions of the Danube Region, there is only a little indication of convergence among the subregions. First this means a major challenge for the Danube Region, i.e. it should improve the cohesion among the regions so the countries can develop at the same rate and in a coordinated direction. Still, the expectation of increasing the competitiveness of the Danube Region actually refers in fact to the increasing competitiveness of the middle and lower parts of the Danube Region, i.e. every country excluding Austria and Germany.

The Danube valley is perceived as a large, diverse and creative region. It is a huge market with the potential to become a major supplier of heritage-based leisure and tourism offers for European as well as for global markets. There are many layers, themes and identities that can make people personally and emotionally connected to the region.

### 4.2 CONNECTIVITY

#### **Danube as a traffic corridor**

The Danube valley, linking 10 countries and the 4 capitals and providing access toward the Black See, is one of the most important transport axis of Europe.

Not only the deteriorated main waterway axis, but the current state of the rail and road networks also indicate the varied status of the Upper, Middle and Lower Danube regions.

Europe's main road and rail arteries do not follow the river, they leave the Danube valley at Budapest and Vukovar. The capitals on the Danube are surrounded by extensive agglomerations and recreational areas, which are linked by dense road networks with the cities

After Budapest, there are only a few settlements located directly on the shores due to the high flood risk along this part of the river. Cities with crossing possibilities became the major nodes such as Novi Sad, Belgrad or Smederevo. The main traffic arteries between these crossing points, however, often have been moved away from the river bed. From nature protection points of view this supported the protection of sensitive natural values from the harmful effects of passing traffic and (mass) tourism.

The main connectivity challenge is how the small Danube towns can also be involved in the developments through the means of efficient mobility, preserving the elements of built heritage as well as the character of the Danube landscape. In the Lower-Danube region the capital cities and other major urbanised axes of Romania and Bulgaria are far from the Danube. Significant urban areas located on the river banks practically disappear along the Lower Danube. The few settlements find themselves in a marginalized position, except for some major crossing points of transverse traffic axes, like Vidin-Calafat, Giurgiu-Ruse, Cernavoda or Braila. The inorganic integration of bridges, ports and industrial areas into the urban fabric is a huge problem for those cities.

### **Accessibility of the riverbanks**

Despite the fact that direct contact to the river shores is considered today as an exceptional landscape value as well as a tourism capital and attraction, many of the Danube settlements have not yet achieved the optimal integration between the urban centres and the waterfront.

In the narrow valley of the Upper-Danube, cities were historically located directly on the riverbank. River regulations from the 19th century allowed the incorporation of the shores into the urban fabric. Flood protection works, wharfs and waterfront promenades built at this period often have become part of the protected landscape and built heritage. By now, the rising flood level of the Danube often threatens this heritage. The new flood protection works, however, can isolate the settlement from the Danube, so it is necessary to apply an integrated and careful planning approach for such developments.

In the outskirts of the major Danube cities, factories of the industrial revolution still occupy the shores. The small and medium-sized towns on the Middle- and Lower-Danube were mostly industrialized only after the Second World War. Large-scale degraded industrial areas separate the urban areas from the river in many Danube towns. In these urban areas improving the direct accessibility of the riverbanks is a major goal. It does not only mean the reconstruction of degraded road networks or demolition of abandoned railway tracks, but also can mean the reprogramming of the cognitive map rooted deeply in the mind-sets of the residents.

## **4.3 LEISURE-TOURISM**

Tourism plays a key role in the development of the Danube valley and its cultural life. A large variety of tourism types are relevant in the Danube valley: 'sun and sand' tourism, cultural tourism, active tourism, and water sports, cruise ship tourism, fishing and many more. The attractive places of the Danube valley are either directly linked to its natural landscape and rich ecosystem, or to its cultural heritage, concentrated in the towns and cities along the shores of the river.

There most popular international destinations are the main capital cities on the river: Budapest and Vienna are real hotspots for international as well as domestic tourism, but Belgrade and Bratislava also attract large number of guests. Similarly popular are the cities of Linz, Passau or Regensburg, and the regions of the Danube Delta, the Iron Gate, and some areas of the Upper-Danube, among them the

most famous is the Wachau region in Austria. All the above-mentioned destinations brand themselves with the Danube river. On the other hand, there are only a few multi-destination tourism products along the river. Exceptions are the river cruise ship tours, but tourists travelling on these cruise lines spend most of their time and budget on the ships themselves. This kind of tourism doesn't contribute too much directly to the local economies or to the cultural life of the Danube.

Instead, it can create congestion at the most popular tourist attractions and in popular towns, leaving the nearby non-tourist businesses without their regular local traffic. The other popular trans-Danubian tourism infrastructure is the Eurovelo 6 bicycle route. This trail stretches from Donaueschingen to Vienna, and to Budapest. It is the busiest bike route in the continent. Cycling tourists can spend significant amounts on local services along their ride, contributing to the economies of Austrian and German riverside communities.

There are positive examples for collaboration between numerous parties and stakeholders. The tourism collaboration of the Upper-Danube is proven to be profitable for locals and at the same time enjoyable for visitors. The partnership includes a good bicycle infrastructure, accessible and valorized local heritage, local producers delivering well branded local produces, family-run restaurants and inns welcoming tourists.

The Eurovelo 6 is barely existing below Budapest, and as it was noted before the other transport alternatives are also very limited for those who would prefer to travel along the river. It is important to note that none of the successful tourism regions along the Danube are transnational. The border regions between Slovakia and Hungary, Croatia and Serbia, Serbia and Romania, and Bulgaria and Romania do not yet have destinations that are competitive at the international market. The Iron Gates region is the only one where significant cross-border tourism is present, still, the transnational cooperation is very limited between the two countries.

Figure 3 - Iron Gates, Kazani Narrows

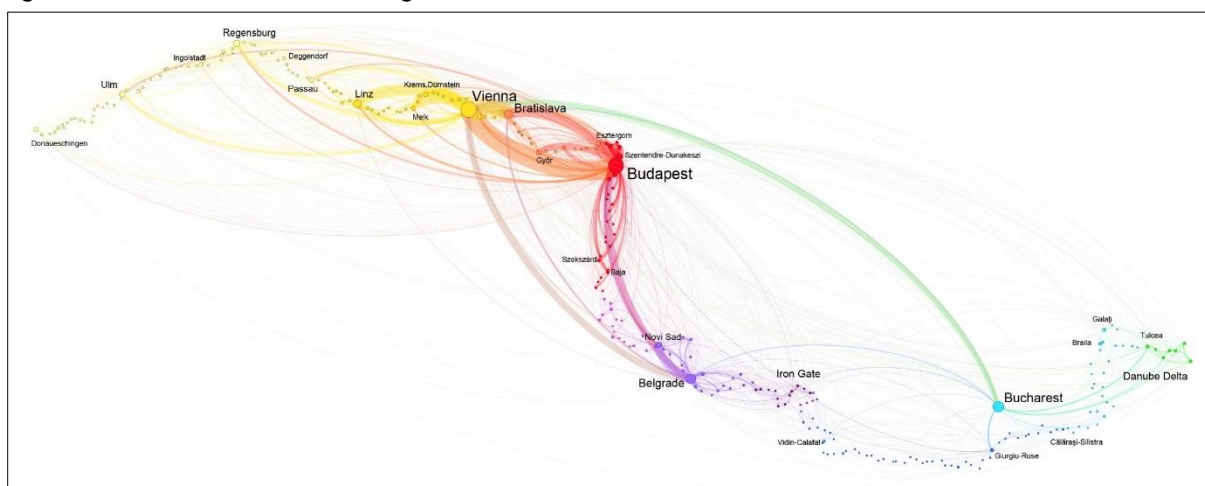


Source: Branislav Antonic

Tourism as a flow cannot flourish along the Danube. There is a strong destination in the Upper section but that does not carry on to the Slovakian or Hungarian section of the river. There are popular tourist sites of Hungary (mainly Budapest and the Danube Bend north of Budapest), but then again, the flow is cut off by borders. Novi Sad and Belgrade in Serbia serve as tourist destinations, then comes the Iron Gate region. In the Lower-Danube even the largest cities, like Ruse or Braila do not attract large number of international tourists. Smaller towns do not have tourist at all. Apart from the Danube Delta there is no comprehensive tourism infrastructure or organisation along this part of the river. The contrast between the Upper and Lower Danube is significant, although the potentials can be considered to be similar all along the river. One of the objectives of the DANUrB project was to create an integrated tourism system along the Danube, which supports the local communities and keeps alive the cultural heritage of the Danube.

Destinations of regional importance are more equally distributed along the Danube. Larger cities have some cultural heritage to offer, and every section of the Danube has natural landscapes worth visiting. Natural beaches are well distributed, and they slowly become popular again. In the 20th century waste-water and heavy industries polluted the river to extreme measures, but nowadays the water quality has improved significantly. Canoeing and water sports are popular everywhere, and fishing is a stable leisure time activity bringing many to the shores from year to year. Still, the water-borne infrastructure is limited, i.e. interregional canoeing has limited opportunities.

Figure 5: - Movements of travellers using Flickr.com in-between all sections of the Danube



Source: Bálint Kádár

There are numerous medium-sized towns which attract day visitors from the neighbouring large or capital cities. These day visits are done not only by the urban citizen but also by tourists to these cities, e.g. Budapest has some popular destinations within an hour of travel from its centre; Szentendre, Visegrád, Esztergom or Vác. Vienna, Bratislava and Belgrade also have cultural and natural destinations within 1-2 hours of travelling time. Towns without a large city around are in a way more difficult situation. For example the city of Vidin (Bulgaria) is full of historic monuments but its tourism appeal is very limited because of unfavourable accessibility from transportation gateways. The German and Austrian towns of similar size followed a successful model and became regional and also international tourism destinations by forming a network built on cultural and natural assets along the Danube. Larger cities like Ulm, Regensburg, Passau, Linz, Melk and Krems have smaller but very well developed destinations between, with good accessibility by car and more importantly by bicycle. Note that tourism has capitalized on the integrated regional development of these areas since tourism co-uses the infrastructure being developed to improve the quality of life of the citizens.



The last layer of leisure and tourism along the Danube is the local leisure use of river banks. Fishing and bathing have been the most common river related activities. Waterfront promenades are not as common as they could be. Not every town has local public spaces allowing leisure time activities along the river. There are cities like Krems or Komárom-Komarno that are cut off from the river by industrial land use, train lines or by flood protection infrastructures. Other cities with less attractive centers

- often built an attractive promenade (Sturovo, Silistra) or riverside recreational areas (Dunaújváros, Backa Palanka, Calafat)
- run a popular open air market (Ráckeve), or
- have holiday houses near the Danube, therefore in summertime the town has a larger population than in winter.

Locals and vacation house owners usually don't mix. Summer home owner are mainly residents of larger cities passing weekends or summers by the Danube.

#### 4.4 LANDSCAPE

The Danube has shaped not only the physical landscape but also the lives and culture of the people living along its banks. These spatial characteristics are in the focus of our analysis. The spatial conditions have a strong impact on the use of the riverbanks. This is a rather special characteristic since the water-level fluctuation can be as much as 9-10 m. The spatial conditions have also influenced the lives and identities of the local inhabitants. This landscape is extremely diverse along the river's horizontal and longitudinal central axes. The DANUrB project made specific analysis aiming at the identification and exploration of the various layers.

During our research we primarily focused on the spatial determination of the landscape. This determination refers to the space that is open from the middle and defined by the two banks of the riverside. This space is continuously transforming as we move along the river. We explored the various Danube landscape characteristics. We looked for the values and also for the transborder correlations from Austria to the Danube-Delta. The scale and role of the Danube landscapes is perhaps one of the most important elements of the cultural diversity and cultural coherence along the Danube.

The natural and cultural landscapes can only be investigated within their contexts. First we looked at the Danube-landscape as one spatial unit. The Danube valley is primarily dominated by its natural landscape. It is defined by its morphological characteristics and the green coverage. In various situations it presents different degrees of human interventions from natural forests to monumental and completely artificial built structures.

Figure 6 - Classification of the Danube landscape based on the relationship of nature and built environment

intact natural landscape without human interventions	cultivated natural landscape without built element	cultivated natural landscape with built elements	cultivated built landscape dominated by natural elements	cultivated built landscape dominated by built elements	cultivated built landscape without natural elements (except the Danube)
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From its origins in the Black Forest to the mouth of the Black Sea, the Danube not only flows through ten countries, it also encounters a variety of people, cultures and landscapes. In order to capture the diversity of the cultural landscapes, their spatial conditions and characteristics, we applied a spatial typology-based method.

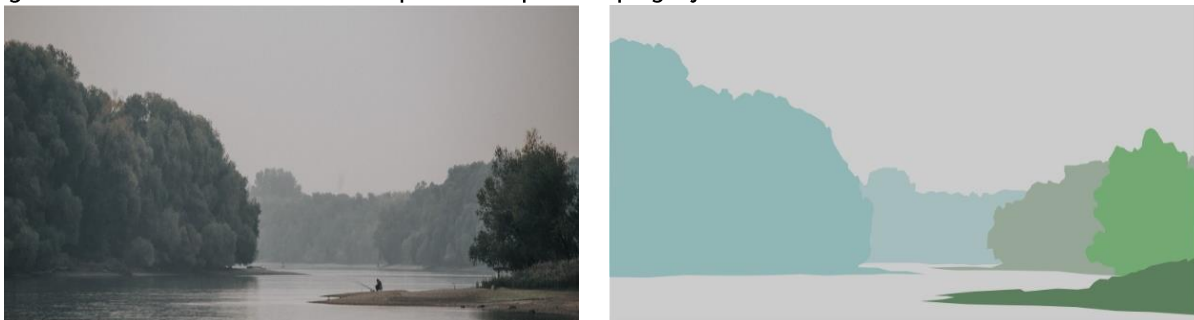


We claim that the spatial nature of the landscape and the memories evoked by it can form a decisive element of the perception and emotions. One can be attached to that to such level that s/he can be reminded of it even being far from it. This assumption is the foundation and the theoretical backbone of our investigation of the landscape.

In the DANUrB project by architectural or landscape space we mean the three dimensional sections of the surrounding world. We perceive this space as a coherent spatial unit. Landscape walls offer primarily visual separations but they can also be transparent elements such as the view of the dark sky which encloses the otherwise open space of the landscape. Viewing at eye level, in most of the cases the landscape is defined by elements that are closed, differ in number and quality and are in various distances from each other.

If we look at a landscape space from a single point of view we are limited in the perception of its full spatiality and thus our spatial experience will remain static. Spatiality is constructed through multiple viewpoints, i.e. it can be conveyed more precisely by multiple photographs. In its entirety, however, with all its details it reveals itself only during movement. When someone is moving, the quality of the perception depends on the movement's speed and duration (whether it is carried out on foot, on a bicycle, in a car etc.). Our memory will preserve the spatial structure which we perceive and learn during our movement. The three dimensional landscape is thus extended into a fourth, temporal dimension. This is related not only to the movement but also to certain cyclic changes such as the succession of days and months. As a result, the appearance of the same landscape can utterly differ at sunset and at noon and this difference is even stronger when we comparing e.g. winter with summer. These are cyclically changing, yet predictable temporal variations. There are also swift changes of weather accompanied by climatic phenomena such as fog, curtains of rain or suddenly clouded sky which can cause significant differences within one single day.

Figure 7 - The natural Danube landscape and its space shaping layers.



Source: own illustration (photo: Tamás Adronyi, BME Student)

## 4.5 IDENTITY - IMAGE

Cultural identity means attachment, devotedness, self-awareness and ideally, being proud of the local culture, in its many-folded and multidimensional meaning. Culture has both tangible and intangible elements based on three main pillars:

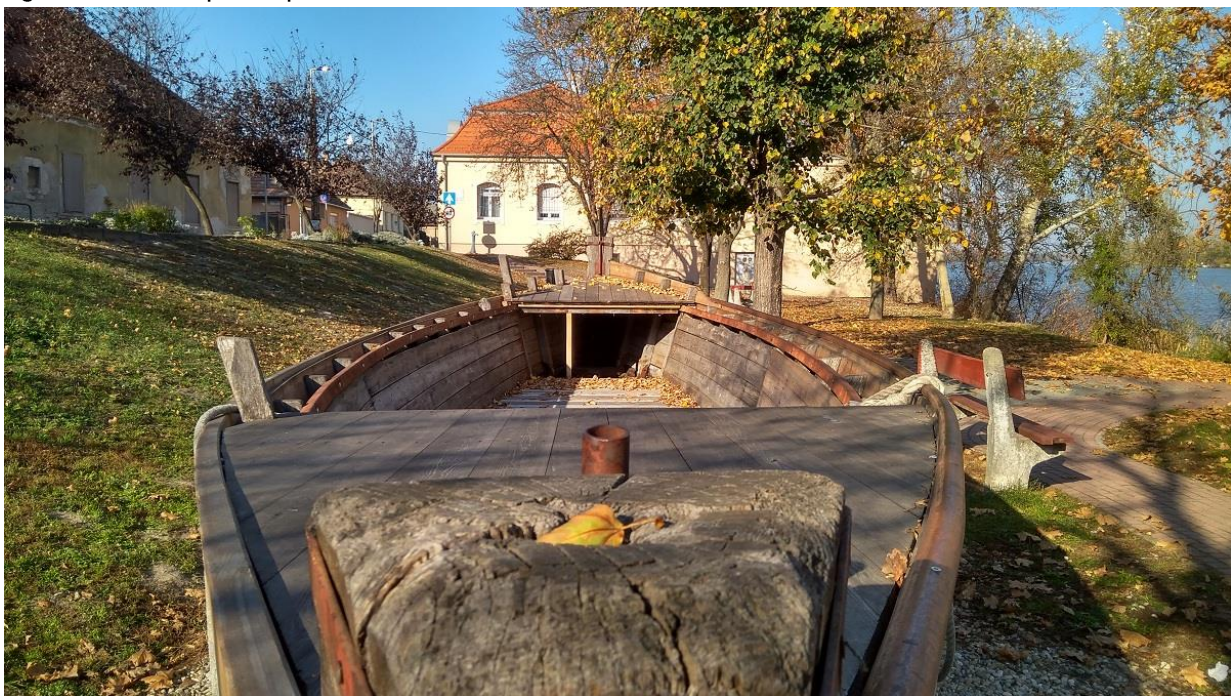
- the normative pillar covering values, norms, traditions, religions of the community,
- the cognitive pillar covering languages, science, music, and
- the human made artefacts from a Roman fortresses and aqueducts to modern industrial built heritage.

It is rather important to be aware of how rich local cultural is and to realize that there are similar communities that inherited similar cultural capital from their ancestors. These realisations help to nurture solidarity with other communities in the same areas and also empower communities both in socio-cultural and economic sense.

In the DANUrB project one of the main goals was to find common remnants of cultural heritage either living or forgotten/or hidden. These heritage , which can be re-discovered and activated for regional identity and brand building, as well as local and community development.

The Danube valley shares a common historical background, legacy (e.g. Roman, Ottoman or the Hapsburg Empire) and traditions. There are different kinds of tangible and intangible elements of the cultural capital along the Danube, e.g. built heritage of the Roman Empire or ancient agricultural traditions, like viticulture or fishing, tales, folk songs and traditions. These are nurtured, protected, kept and transferred through many generations. This can become a basis for local and, preferably regional identity building.

Figure 8 – Punt as a public space “statue” in Ráckeve



Source: György Zoltán

## 5. RESOURCES OF DANURB

### 5.1 HERITAGE CATEGORIZATION: SPACE, HERITAGE AND DANURB MATRIX

The DANURB project prepared an approach and consequently an analytical tool for the categorization and evaluation of heritage assets. The results of this analysis became the key inputs for the project.

The analysed resources could be categorized to two groups:

- Heritage assets to be valorised and
- Local stakeholders that can provide inputs and resources for the valorisation process.

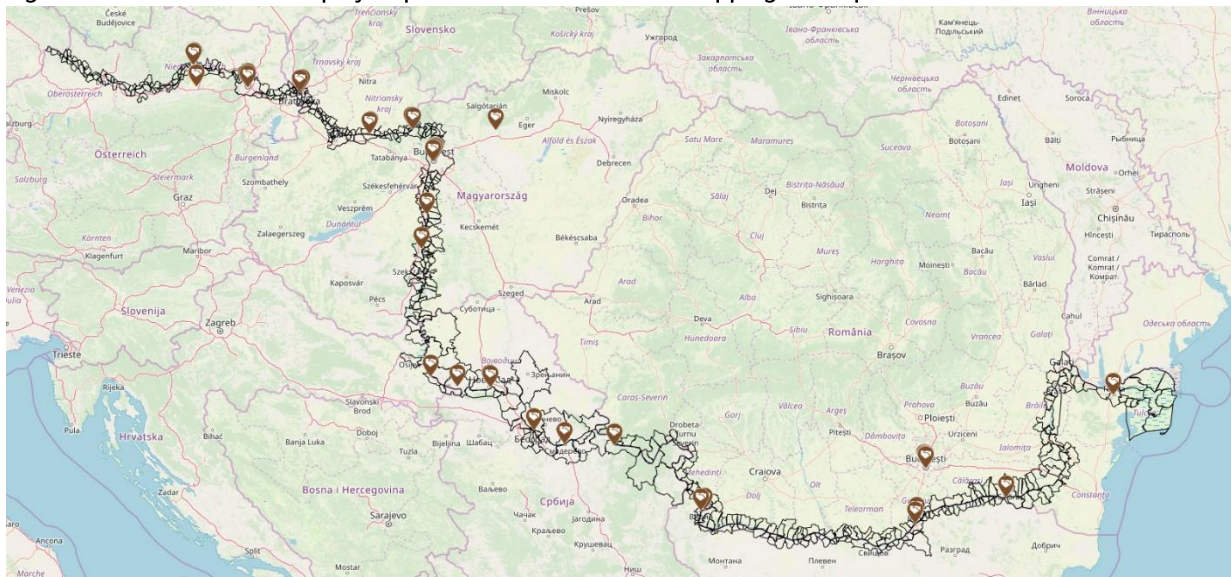
The definition and basic description of these resources are included in chapter 2.1 and 2.4. As the next step the project introduced methods for selecting and evaluating the heritage assets. The evaluation process applied the following 3 approaches:

- SPACE - Geographical Information System based mapping: collection and systematization of **data based on space**, i.e. data based on the asset's geographical location characteristics
- LOCAL IMPORTANCE - systematization of **data based on the local importance of heritage asset**, including the collection of **cultural and heritage assets** and the information about most important **local stakeholders**.
- CATEGORIZATION - Categories for heritage items are based **on the DANURB Matrix, which is one of the outputs** of the project.

#### SPACE: Geographical Information System based mapping

One key aspect of DANURB project is that every item, i.e. heritage assets, stakeholders and good practices are located on a Geographical Information System based map.

Figure 9 - Affected areas and project partners in the GIS based mapping of the platform



Source: DANURB platform



The spatial mapping is one basic element of the DANUrB Platform. Every recorded item appears on the relevant map layer. The map serves other objectives, too:

- Heritage items and stakeholders can be searched on geographical bases
- Facilitates cooperation and network development, i.e. capitalising on spatial proximities or geographical relationships stakeholders related to similar heritage assets can easier find each other.

It is of major importance that every item is mapped on the same map. For the DANUrB project local scale is as much of importance as microregional, regional scales. The regional thinking supports the idea of thinking beyond the traditional, i.e. local boundaries when anyone may be looking for cooperating partners for activities such as events or festivals. This is also relevant for anticipated partnerships when no direct interaction between the parties has yet been established, but through joint branding initiatives can strengthen the participants' efforts even over really large geographical distances.

#### Heritage evaluation based on local importance

The cultural network of DANUrB collected the relevant heritage assets from the project area with the objective of assessing them via a valorisation exercise at a later stage of the project. This collection was a fundamental input for objective of defining regional identity which is valid across microregions.

The major tool for this collection in the proprietary approach of the DANUrB project called the 'Heritage Datasheet Methodology':

These datasheets collect, register and categorize all those tangible and intangible heritage items that fulfilled two criteria:

- Could be considered as cultural heritage assets related to the Danube, and
- Were at the time of the assessment undervalued or unused and presumably would have the potential to be valorised during the project.

The datasheet completion was the main task for collecting the necessary input based on which the systematization of the tangible and intangible heritage could take place. According to the goals of the project separate datasheets were prepared for the following heritage item groups:

- Those that have a well-defined relationship to the Danube (spatial or spiritual) but are undervalued currently
- Those that have the potential to further influence urban areas adjacent to the river, or the vicinity of the river can be the impetus for a renovation, reuse or upgrade
- Those tangible and intangible heritage items that are important in relation to the river on the given site
- Those very much underused or undervalued items that are either unprotected or protected (enlisted in World Heritage Sites, World Heritage Tentative lists, considered to be well-known and of tourism value)
- Those heritage items that are not directly connected to the river, nevertheless they have the capacity to contribute to the new identity of the region.

The heritage items are collected, mapped and categorized. They were the basic input for the heritage platform and also the initial base of the new Danube Urban Brand.

#### Categorization based on the DANUrB Matrix

The objective of defining the Matrix was to have a **common system** of data categorization that is dissimilar to the traditional heritage categories and looks at the heritage items based on their relation to the Danube. With this approach altogether four main categories of the MATRIX were defined:

- **HERITAGE LANDSCAPES SHAPED BY THE DANUBE** - Urban riverside (the relationship of the city to and with the river: morphology, public space/private space, nature as a leisure potential, etc.)
- **HERITAGE OF ART & ARCHITECTURE** - Architectural heritage along the Danube (layers of new identities: ancient, post-war, contemporary, etc.) -
- **HERITAGE DEFINED BY THE ECONOMY AT THE DANUBE** - Danube as an economic resource (artefacts of subsistence: fishing, industries, agriculture, trade, etc.) -
- **HERITAGE DEFINED BY THE SOCIO-CULTURAL LIFE ALONG THE DANUBE** - Danube related intangible cultural capital (intangible heritage connected to the river: traditions, folk art, gastronomy, crafts and knowledge, etc.)

The Matrix has an additional objective: to find new synergies and similarities of heritage that:

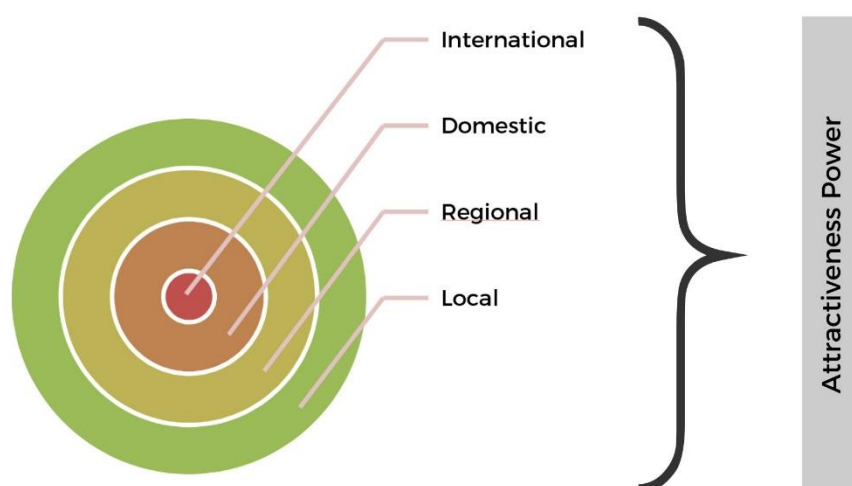
- has relevance in different scales and contributes to the Cultural Promenade as well as to the possible local interventions
- has relevance in more than one participating country
- can contribute to local tourist products (e.g. audiotours) or to the local valorisation activities of the municipalities.

## 5.2 CATCHMENT AREAS AND ATTRACTIVITY

The local and regional heritage appearing and presented in many forms and contexts may have different impacts on consumers and guests. The nature of and the geographical location of any heritage site, cultural event or art has a direct impact on how these sites and other resources can be consumed by either the local and neighbouring communities or by guests arriving from longer distances.

The very location of any site or event has its own catchment, as it called by experience planners and markets. Catchment in this context refers to how far distance any guest would be willing to visit the site or take part in the event in question. As a common terminology we use the word 'attraction' when we look at how far one asset or event can appeal guests from.

Figure 10 - Chart of the 4 different catchment categories





**Local Catchment:** in such cases the local citizens, or more precisely visitors find sites and events relevant to their own lives and culture. Beyond the local community these attractions may not be known or even understood, since there is no direct reference to what others may find these attractions relevant. Locally listed heritage buildings, sites, local traditions may be valuable for the local community but may not attract visitors from other locations. Still, such attractions can become interesting if incorporated in a tour that visits several destinations en-route. Such attractions can be historic buildings, late citizens who played important role in the community's life, etc.

**Regional Catchment:** regions can be defined by numerous ways but in this context it is understood that an attraction can expect visitors not only from the location where it is but also from further distances. If the attraction can be visited within one day from the home of the visitor this distance can be considered as a regional catchment. Visitors can come from neighbouring settlements or counties and often they would not spend the night at the destination, but would go home. Regional cooperation between sites and locations can extend the time guests may spend in the region, i.e. they would stay overnight. Events, celebrations and festivals with well-defined focus, e.g. gastronomy or culture can become regional attractions.

**Domestic Catchment:** attractions with domestic catchment represent heritage attractions that are relevant and attractive to anyone who lives in the same country or is part of and follows the same culture. These sites and attractions typically represent crucial historical events and related to important persons, characters. These attractions often can only be experienced if the guests spoke the local language and had awareness or knowledge about local history and heritage, e.g. battle site or birthplace of a famous person.

**International Catchment:** sites, services and events can attract guests from far distances who are willing to spend time and money and make special efforts to make the visit happen. Such international attractions are not found or created very often. These have to have such significance that is relevant to guests who probably are not even familiar with the actual content or the intricate details of the heritage. Regional cooperation based on well-defined themes relevant to the DANUrB cooperation can become international attractions. These common themes such as fishing, shipping, viniculture make smaller sites and destinations more attractive since the links can make the small sites appear much larger and important both culturally and geographically.

Every settlement should prepare a so called attraction inventory which would provide honest assessment and evaluation of local heritage. Not every heritage site, artefact or traditional economic activity can or should become an attraction. Some can be re-discovered and become famous beyond the local neighbourhood, others can become foundations to new services, some others remain important to the local community but not become attractions. There are limitations and circumstances such as capacity, level of protection, current use or ownership that may limit the potential.

We have to refer to the phenomenon of the so called 'cultural distance', which is different from geographical distance. Potential guests who have limited understanding or knowledge about a certain theme, location, story or person may not find the corresponding tangible or intangible heritage attractive. Potential visitors may not have learned about the given story, theme or person during their studies, therefore they consider it with limited relevance to them. Knowledge of the local language is often the first and most significant barrier.

Local heritage can still become a very strong motivation to certain visitor groups. We can think of those whose families had emigrated from the region or from the settlement. For many representatives of this group the so called 'back to the roots' motivation can be very strong. People who never visited a city before may want to go back and find their roots in terms of distant relatives, local heritage and

traditional activities. These guests can become great advocates to local heritage since they may find those tangible or intangible heritage items directly relevant.

The inventory of available resources and assets is advised to be carried out together with people who are not from the area. The independent opinion will help to form a realistic evaluation of how attractive any given heritage element may be. Also, important to note that the independent opinion may identify assets that may have been overlooked by the locals who find that heritage item, e.g. building or custom 'ordinary', since they see it or practice it regularly. To an external person, such 'ordinary' sites, stories or activities can represent something really exciting and different.

If similar heritage items were identified at neighbouring or even distance locations the so called 'coopetition' approach would need to be considered. Coopetition refers to cooperating competitors for certain common goals. Both in leisure and in tourism one-plus-one can become more than two. Service providers and destinations which are competitors at local level can become coopetitors at regional level. This approach can make regions attractive from further distances.

As a follow up step to the DANUrB Matrix it is recommended to complete the heritage inventory with the following categorisation (after Darvill, 1994). Do not forget that the inventory needs to be carried out repeatedly since value and value associations do change in time:

- monetary values – valuable in its physical form, e.g. gold coins
- specialty values – valuing the special, not ordinary nature of the asset, i.e. unusual net used for fishing
- aesthetic values – appreciating the physical nature of the asset and how it looks like, i.e. visuals
- historic value – what role that assets played in the local or extended regions' history
- user value – how sure we are what the actual use of the assets was, i.e. replicating old ways of living
- possible value – how else these assets can be (re)used again for example in a very different context (e.g. from practical use of a fishing net it can become an ornament)
- available value – the association the local society and visitors may have whilst appreciating, but not necessarily using the asset in its physical form, e.g. safeguarding and keeping traditions

These value associations will help the destination and the heritage item owners to define the most suitable uses and drive long term benefits of such uses.

Beyond the heritage attractions the destination inventory needs to look at some additional and related aspects as well:

- Accommodation opportunities in terms capacities, the quality of the accommodation, opening and operating hours and periods, price levels, etc.
- Gastronomy supply since except guests who visit family and friends most would look for food and beverage options. One ice-cream shop, one chimney-cake or pancake outlet can make all the difference to most guest types let that be school groups or individual visitors as long as they can offer meals or drinks that have some local relevance or flavour.
- Accessibility is essential in any case, especially it is if the attraction wanted to develop international catchment. The more effort and time a potential guest would need to do the less likely s/he would make that effort for an attraction with limited attraction power.
- Hospitality of the local community can be a deal breaker in tourism. Charming and welcoming local citizens can complement attractions with limited catchment. Guests are looking for local atmosphere and authentic experiences which are fundamentally defined by the local community. Unwelcoming locals can distract visitors very quickly. This is why training and

capacity building of locals can become one of the first steps in any tourism development activity.

- Prices are often direct indication of quality. Local heritage represents a certain value which should be translated in the prices guests may pay.
- Organizations play crucial role in the definition and management of leisure and tourism. The local council, NGOs, industry associations have their own roles in such developments, therefore the audit needs to assess the role, responsibilities as well as their willingness to take part in leisure and tourism development.

Leisure and tourism services do need to match otherwise guests may not have optimal experiences. We know that certain attractions will be attractive to certain guests groups who tend to behave in a relatively similar fashion. This is very much the case for guests appreciating heritage assets (see Chapter 3.2).

One destination can accommodate people with very different motivations at the same time. Still, not every tourism form is compatible with other tourism forms. This Strategic Document therefore recommends the following:

1. Make the inventory for the destination and evaluate every possible tourism form
2. Assess the pros and cons of every relevant tourism form
3. Select the tourism and tourist types that the local community find the most fitting in terms of cultural interest and economic contribution
4. Educate the SMEs as well as community groups about the main characteristics of the selected tourism forms and segment characteristics
5. Define external communication that fits the selected tourism forms and guest expectations

There are heritage assets as well as commercial activities that are not attractive enough to become magnets for tourist on their own, but can still serve as complementary services to other major attractions and can contribute to making the destination more appealing as a whole. Any additional service can result in longer length of stay and consequently higher spending.

From tourism development's perspective there some hints that can become relevant for many urban areas along the Danube:

- Guests as well as tour organizers are often looking for additional things to do and visit beyond the main attraction(s). This is when churches, local collections, locally listed buildings, sculptures, river walks and promenades can become valuable additions to a visit to the area
- Tours look for stops along their route where they can stop for just 30 min or one hour. They need a good reason why they should do that at other location than a petrol station. Services with local or regional catchment can easily complement this stop with services such as culinary services such as tastings, specialist and unusual collections, possibility of taking part in an activity. This is especially important for organized coach tours.
- Making passing by guests stop may not need any specialist service. The provision of local ambiance, i.e. river fronts and walking options, city centres with pleasant shading and sitting options, recommended short walks in the urban landscape such as urban 'safaris' can all contribute to a richer experience to any traveller.

Below we mention a couple of relevant examples that can be useful for settlements along the Danube. Note that this table represents a simplified but more realistic approach that can be applied all along the Danube.

	Cultural motivation (heritage sites)	Cultural motivation (events, festivals)	Active motivation (cycling, rowing)	Culinary motivation (wine, craft beer)	Educational motivation (school/senior trips)
Museums & collections	x	(x)	(x)	(x)	x
Heritage sites & architecture	x	x	x	x	x
Heritage events & festivals	(x)	x	(x)	x	x
Traditional activities	(x)	x	(x)	x	x
Heritage landscape & cityscapes	x	x	x	x	x
Wine tasting	(x)	x	x	x	(x)
Culinary arts	(x)	x	x	x	(x)

Legend: x - primary, i.e. can become attractive on its own right, (x) - secondary, i.e. it complements other services and attractions

Any destination should ask the following questions as part of the inventory process:

- What do we know about the current visitors in terms of origin, expectations and activities pursued?
- What assumptions do these guest groups have about destination?
- Who makes the decision about the visit or the stop en route?

## 6. VALORISATION TOOLS

The DANUrB project guidelines provided the method and approach for researching spatial and cultural aspects of the Danube. The guidelines created a conceptual structure for the evaluations. The application of the guidelines resulted in the identification and presentation of GOOD PRACTICE projects. These examples will contribute to the (re)definition of the heritage-based identity of the region.

The toolkit introduces the selection and analytical methods for such heritage items that are unique, hidden, unexploited and can be uncovered for the benefit of the local communities. The DANUrB approach accepts the widely used tools and methods of cultural heritage interpretation, but at the same time it introduces a new type of VALORISATION TOOLKIT. This toolkit builds on the special spatial aspects of Danube heritage. It takes into consideration the anticipated active participation of local stakeholders in generating local cultural events, which through education could increase heritage awareness with the aim of strengthening the local identity.

The results of applying the toolkit help to communicate values of cultural heritage to visitors of the Danube valley. These results can be applied to improve heritage interpretation which than not only gives opportunities to visitors and tourists to enjoy and learn but also touches the guests' mind, soul and heart. The toolkit guidelines stimulate the valorisation of heritage items. The toolkit helps to STRENGTHEN LOCAL CULTURAL IDENTITIES that will later create new tourism opportunities that bring higher local economic returns.

The heritage categorization supports **definition of good practices**: for local communities as a whole, for business interests, for the civil society and public organizations, as well as for research and academic institutions.

### 6.1 PLATFORM

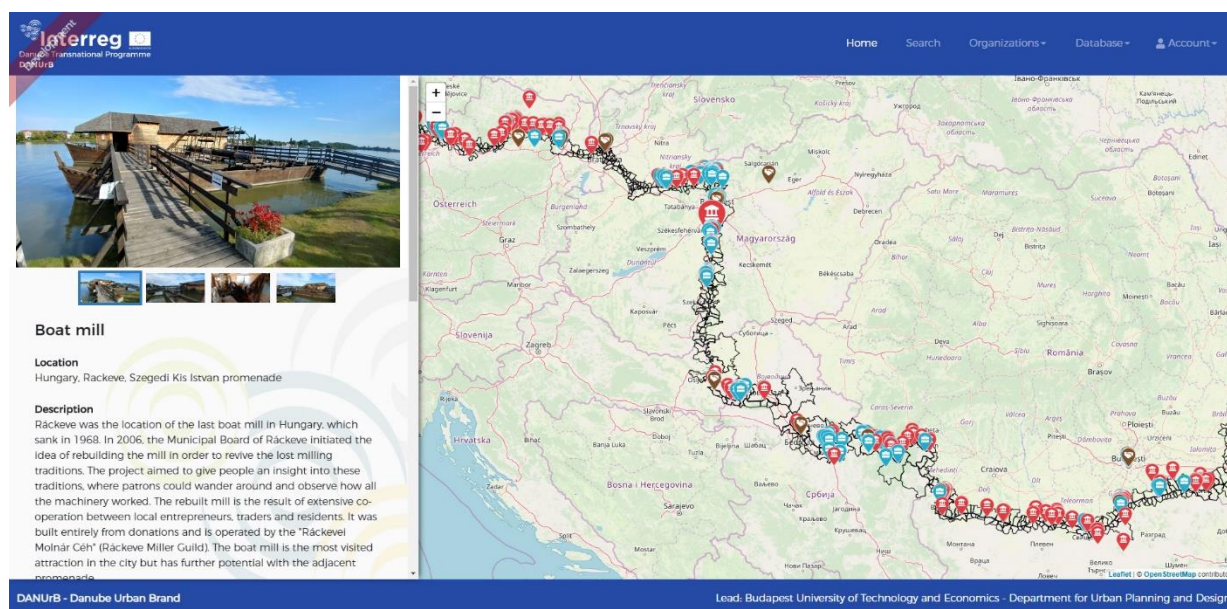
The DANUrB platform is one of the main tools of the project. Every HERITAGE ITEM, STAKEHOLDER INFORMATION and the already implemented GOOD PRACTICES are presented in an interactive platform.

The platform is a web based tool, integrated onto an "Open Street Map" base presenting items within the administrative boundaries of the Danube valley municipalities. The platform serves one of the main goals of the DANUrB project, i.e. to create a tool that helps stakeholders with similar interests and goals to connect with each other. It also creates a knowledge base via which stakeholders can share information on good practices and already implemented projects.

The most important objectives of the DANUrB Platform are as follows:

- Collection of tangible and intangible heritage along the Danube that are presented on a digital map with an integrated search engine, using keywords that help to look for similar heritage items. These similarities can be the starting points for establishing the so called 'Danube Promenade'
- Mapping of all collected item: every heritage item, stakeholder and good practice is presented on an open access map. This can provide the necessary input for generating synergies based on the spatial proximities of stakeholders and/or similar heritage items

Figure 11 - Affected areas and project partners in the GIS based mapping of the DANUrB platform



- Connecting stakeholders that have similar good practices and initiatives: collecting and listing every already identified stakeholder with some relation with DANUrB heritage. The intention is that the platform would be the means that can make stakeholders connected. This is a dynamic open system that allows new stakeholders with similar goals and objectives to add themselves.
- Provision of a tool for stakeholders that helps to identify good practices: the keyword based search engine provides stakeholders with the tool that finds projects with similar interests. These partnerships between stakeholders and as a next step the implementation of related projects can become the foundations of a stronger DANUrB identity.
- Enabling the valorisation of heritage by other stakeholders: the platform presents every heritage item that is ready for valorisation within the boundaries of Danube municipalities. The application of the tool draws the attention of potential stakeholders to these heritage items.
- Uniform the data submission process and presentation: a very important attribute of the platform that all data (municipalities, heritage items, stakeholders, good practices) appear with uniform content and with the same presentation style. This ensures the non-hierarchical approach of the network and enables unbiased searches for active users of the platform.

## 6.2 GENERAL GUIDELINES FOR HERITAGE INTERPRETATION AND VALORISATION

Definition of interpretation (Scottish Interpretation Network):

*"Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programs, community activities, and ongoing research, training, and evaluation of the interpretation process itself."*

**Interpretation and presentation, as part of the overall process of cultural heritage conservation and management, should be based on the following principles of valorisation:**

- Principle 1: Accessibility and Understanding



- Principle 2: Reliable Information Sources
- Principle 3: Attention to Setting and Context
- **Principle 4: Follow the main paradigms of interpretation and communication: Authenticity, Objectivity, Realism, Truth, Universality, Knowledge, Uniqueness, Credibility**
- Principle 5: Potential for Sustainable Uses
- Principle 6: Concern for Inclusiveness
- Principle 7: Importance of Research, Training, and Evaluation

Valorisation always means the recognition of the inherent value of heritage, both natural and cultural.

**Objectives of valorisation:**

1. Support understanding and appreciation of heritage phenomena and enhance public awareness and inclusiveness;
2. Support appropriate visitor navigation;
3. Develop and communicate the meaning of cultural heritage sites to various audiences through documented recognition, following the above principles;
4. Reveal tangible and intangible values of cultural heritage phenomena/sites in their natural and cultural settings and social contexts.
5. Respect heritage, by communicating the significance of their historic fabric and cultural values and protecting them from the adverse impact of intrusive interpretive infrastructure, visitor pressure, inaccurate or inappropriate interpretation;
6. Contribute to the sustainable conservation of cultural heritage sites, through promoting public understanding of, and participation in, ongoing conservation efforts, ensuring long-term maintenance of the interpretive infrastructure and regular review of its interpretive contents.
7. Encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programs.
8. Develop technical and professional guidelines for heritage interpretation and presentation, including technologies, research, and training. Such guidelines must be appropriate and sustainable in their social contexts.

The six principles of interpretation that are widely used in heritage interpretation and communication are follows (Tilden, 1957):

1. Any interpretation that does not somehow relate to what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

## 6.3 CULTURAL HERITAGE MANAGEMENT

The DANUrB project is a response to the challenge of searching for a common identity for the Danube valley communities. One of the focus areas is the identification of a common Danube identity. The project aimed at the creation of opportunities for development as well as with the application smart interpretation of cultural and natural heritage at the improvement of branding.

The DANUrB strategy is important for setting priorities, distributing roles and responsibilities of managing heritage. It is vital to have effective coordination and collaboration among key actors, including relevant government institutions, academic, civil and business sectors.

Heritage is a strong pillar in defining identity and also is inherent capital for social and economic re-generation. By unlocking heritage, innovative business ideas get unlocked as well. It is of crucial importance that community stakeholders, being responsible for the heritage sites, are involved in heritage management.

The concept of 'CULTURAL HERITAGE MANAGEMENT' means heritage is put into work. Small and medium sized enterprises in tourism and related sectors are able to diversify and innovate through heritage considerably. This is very important for less known Danube destinations, where local culture and heritage can become the main resource for development.

The DANUrB strategy also intends to encourage professional heritage management practices. It helps to create a common identity by better communication and mutual understanding based on shared heritage, i.e. architectural monuments, landscapes, rituals, folklore, handicraft, cuisine, art, etc.

Proper heritage management is specifically important, even critical, for rural communities. They are often not aware of their heritage or do not know how to present and utilise it. This causes detachment from community roots and loss of identity. **There are usually only a few heritage resources that are officially introduced to visitors at community level**, i.e. mineral water springs, vineyards, some not well exhibited architectural samples, churches, forests, mountains. **Heritage exposure in rural communities is mostly limited to food items and to natural settings**, without enough influence from the man-made heritage items. Heritage interpretation is mostly done by sporadic initiatives of enthusiastic local people. Organized communication to introduce and promote the heritage for wider audiences is completely missing. That is why, heritage management should be established to structure and manage the utilization of heritage.

Visitors are looking for excitement and they may ask: *"What is interesting and deserves to be seen in your town, village, or area?"* Many of them may read about the place they visit before the trip, therefore, they get surprised by the likely answer from the locals, i.e. *"Nothing interesting!"*. Such an answer confirms the intentions of the project, i.e. local awareness and understanding of heritage should be improved since most places have something to show and to tell: a forgotten legend, a story, a custom, a special meal, or language pattern/expression/dialect, etc. Visitors sometimes know more about heritage than residents of the community.

That is why the DANUrB project designed interpretation tools and guidelines to help communities to initiate this very much required change. Using these tools local communities can study, learn, expose and earn on heritage.

To discover the special features of heritage there are some basic questions to be answered by the locals:

- What is our heritage for us and establishes local identity – everything that is of interest to people: Buildings, stories, history, archaeology;

- What do we have in our hands – the one we can show to the others? Where is it? Do we see it? Can we touch it? Or taste it? Or hear it? Or read about it?
- Who makes the heritage matter? - do we act or fail to act at communal level? Can we utilize the economic potential of our heritage?
- How do we make heritage matter?

Relevant project ideas are best to be developed in small steps and are to be implemented by local stakeholders, where the project team includes the property owners and volunteering citizens. (see also chapters on the importance of stakeholders)

There are several universally valid goals for heritage management and community development:

**a): Turning rural communities of Danube into cultural villages**

**Tools:** understanding the current mix of heritage potential; studies on how much local residents know about their heritage, about their visitors’ profile and demand. Such studies need to contain demographic statistics, analysis of retail spots, tourism providers, infrastructure, etc. Possible projects: Building Awareness: Who we are, where we are and where do we want to be; Development of visiting programs; Marketing and segmentation of product proposals; Creation of marketing materials including modern applications like “Touring guides”; Identity building and branding the destination.

**b): Developing infrastructure (access to heritage) – roads, signs, explanations, shops, museums, etc., including visibility of heritage**

**Tools:** Creating new physical design elements including way finding, public art, additional planting, and informational kiosks; Enhance existing planting and landscaping

Possible projects: Creating a Project Team to coordinate this efforts with representation from various stakeholders and partner organizations; reviewing transport access to the destination and plan improvement in consultation with municipal and regional authorities; working with the downtown residents to determine what role they wish to play in planting and maintaining flowers and tree pits in downtown areas. This Project Team should work closely with municipal staff in regular monitoring activities.

**c): Creation of natural and cultural product-mixes distinguishing the region.**

**Tools:** Assisting the City creating incentives and to market existing heritage and related programmes.

Possible projects: Based on market research actively promoting incentives making a difference to retail and tourism businesses; Market community assets intra- as well as extra-community and foster volunteerism; work with the City to support marketing of the locality as an excellent place to stay; use the city web site, e-newsletter or any other channel to communicate with the public; Create a volunteer data base and volunteer job descriptions facilitating the recruitment and placement of volunteers.

**d): Promotional events related to heritage, visible heritage communication to the greater public.**

**Tool:** marketing, promotion and visibility plan

Possible projects:

- develop capacity for demonstration of typical local products and production (dairy products, local crafts, local fruits and vegetable conservation, beehives, wineries, ethereal oils and distilleries, herbs, wild fruits as “Gifts of the Nature”, etc.);
- Analyse local events and celebrations to elaborate on possible improvements.

- Organize retail events/exhibitions as image building activity for local products, supported by media campaign;
- Create public art projects; Research and identify options for public art projects, determine best location for public art; Identify other opportunities to place public art at central locations – paintings, pieces from poetry or local sayings - will be wonderful if there is a local dialect; local “wisdom expressions”, etc.

#### **How to achieve the Goals? What means to use?**

People’s empowerment is the key to achieve the goals. Everything, which relates to identity, e.g. stories, habits, beliefs, etc., can become a subject for **interpretation and communication of heritage, but only with the active involvement of local stakeholders.**

#### **Setting up a Heritage Council**

A “Community Heritage Code of Conduct” can be developed and adopted to introduce commonly accepted ethical and moral standards with respect to heritage. It will be used to convey clear messages to citizens and visitors and will be an integrity and identity builder. This will guide communities in long term heritage planning; will be used at special occasions and celebrations; and community promotional campaigns will be based on it.

Figure 12 - The Golubac Danube Fair



Source: Branislav Antonic

## 6.4 STAKEHOLDER MAPPING: THEIR ROLE AND INTEREST IN THE PROCESS

The stakeholder analysis applies a systematic methodology using qualitative information to determine the anticipated interests and influence of different stakeholder groups. Stakeholders are those organizations or people who are either affected by the project or influence the project's success (see chapter 2.4). The analysis of stakeholders helps to identify which individuals or organizations should be included in the project and what roles they should play at which stage. It also supports the decision about who to inform and consult about the project.

### Stakeholder Matrix

The matrix has four quadrants and every quadrant represents a different importance/influence position. The 'Importance', along the y axis states the degree to which a stakeholder may benefit from a local project under the DANUrB umbrella. 'Influence', along the x axis, refers to the relative ability of a stakeholder to affect a project's success. Stakeholders positioned in A, B and C are key stakeholders from DANUrB's perspective.

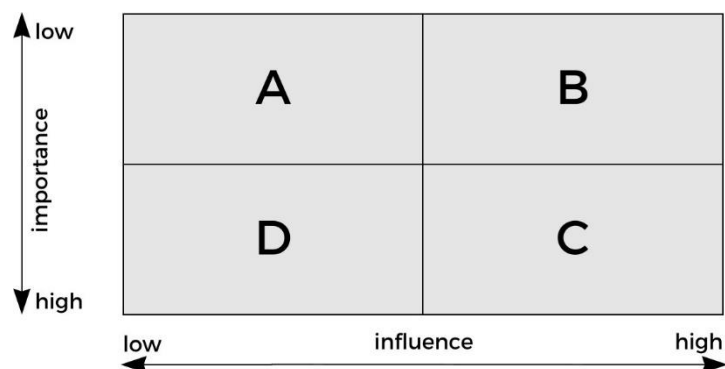


Figure 13 - Recommended Stakeholder Matrix for the Implementation of the DANUrB Project

In DANUrB we can identify the following stakeholder categories:

1 Civil networks	12 European Union
2 Entrepreneurial networks	13 Danube Rectors Conference
3 Institutional networks	14 Tourism and Sport Associations
4 Ministries for Regional Development	15 Educational Institutions (kindergarten, schools, universities)
5 Art initiatives	16 NGOs
6 Museums	17 Local Entrepreneurs (gastronomy, tourism, culture)
7 Project partners	18 Religious Institutions
8 Associated partners	19 Tourists
9 Interreg Danube Transnational Programme	20 Local dwellers
10 Agencies for Regional Development	
11 Municipalities	

The stakeholders' position in the matrix indicates the necessity of their involvement in every single local project. It has to be noted, that these roles may differ project-to-project.

Members of the DANUrB partnership need special initiatives to protect their interests since these are of high importance, but with low direct influence. The implementation and therefore the success of individual projects can also be influenced by national governmental organizations. Therefore, it is important to develop good working relationships with them to ensure adequate support. International



institutions on the other hand have high influence on the project's impact, but their interests are not the target of the project. Relationships with this group is important and will need be carefully monitored. Other actors like NGOs are of low priority but still are need to be monitored as well as informed at regular intervals.

The cooperation and valorisation process also have an impact on the status of stakeholders, so their role (also in the stakeholder matrix) can continuously change:

- It increases the knowledge and skills of actors in charge of heritage and heritage based tourism. These actors can be public or private sector representatives alike. Partners can use multiple learning approaches and techniques (interactive DANUrB platform, exchange of good practices, cross-border cooperation, etc.);
- It inspires innovativeness of small and medium enterprises active in the tourism and the cultural sector. Such innovation are to be supported by local public institutions, civil and academic contributors;
- It facilitates public-private partnerships aiming at heritage management and communication to develop new and attractive formats for presenting heritage;
- It encourages Associated Partners to cooperate in long run;
- It promotes the Danube valley tourism on various media platforms, using information and communications technology, but also conventional tourism and advertisement channels, etc.

## 6.5 LOCAL, CULTURAL SOCIAL EVENTS, BUILDING CAMPS AND EDUCATION

Pilot activities such as local, cultural events, workshops, themed camps helped to catalyse and valorise both the tangible and the intangible heritage. These activities generated discussion and fostered real involvement among stakeholders.

During DANUrB project several activities were developed based on existing methodologies and the expertise of DANUrB partners. A selection of potential activity types were identified with different dimensions, such as length or resource requirement. The fundamental objectives of the project, i.e. to reveal and to valorise the used and underused cultural heritage were the drivers in this task as well.

This selection of potential activities and tools is called the 'DANUrB Pilot Activity Portfolio', see in Annex 01. After the completion of the mapping activity, with the help of this portfolio we could define the kind of tools that should be implemented in pilot activity framework.

The aims of the implementation of pilot activities were as follows:

- To catalyse underused heritage and verify selected heritage items with the active involvement of stakeholders,
- To involve stakeholders in the learning process that fostered the valorisation of the existing underused tangible and intangible heritage items,
- To empower the existing cultural processes related to participation, tourism, collaboration and networking,
- To reveal and connect underused heritage sites along Danube to foster regional cultural network development and cooperation,
- To test which valorisation tools (pilot activity methodologies) work, and under what circumstances,
- To test the implementation processes' adaptability, lengths, complexity,
- To analyse the site-specific differences during the adaptation process.

### Implementation

The main principle was to foster existing processes, to build on local traditions, and to create new habits/traditions and practices. The requirements of the implementation were pre-defined since it is crucial well-defined structures and processes ready by the time of organising any pilot activity comes:

- Requirement 01: The stakeholder and cultural heritage mapping had to be completed, since the findings of the mapping create the foundations for the implementation strategy.
- Requirement 02: At least 1 stakeholder (local / institutional / organisation etc.) needed to be engaged in the adaptation process and taking part in the whole implementation process.

The mapping of stakeholders and cultural heritage is crucial, because the main principle of our methodology was to discover the existing social and cultural networks and to find the advantages and disadvantages of these networks.

About the details of the mapping tools and related methodologies, see Annex 01. 'DANUrB Pilot Activity Portfolio – Mapping of cultural potentials'.

The implementation process followed these steps:

0. Research of stakeholders and potential underused cultural heritage.
1. Exploration of the existing networks of stakeholders and cultural network.
2. Definition of the potential stakeholder groups that could be connect to the process of identification and valorisation of cultural heritage.
3. Participatory planning: discussions, presentations and workshops together with the interested stakeholders
  - Valorisation of the selected underused heritage (tangible/intangible),
  - Definition of the site-specific problems related to or the lack of local and regional collaboration, cultural networks,
  - Carrying out the prioritization, definition of the most important areas to focus on,
  - Based on the potential pilot activities and the defined focus areas preparation of a very clear strategic programme for mid-term length (6-12 months),
  - Depending on the dimensions of the selected programme/strategy selection of the pilot activity for implementation,
  - Definition of related events, timeline, roles
4. The very details of the implementation may be subject to change following the preparation of the final programme, but in general the ongoing implementation steps are remain similar:
  - Creation of a new network model (collaboration types, work and communication network) by rearranging the existing resources and not adding new ones above the existing ones,
  - As soon as the plan and timing are set, preparation of a mentor system, i.e. one that with experts as mentors we can follow the implementation processes, and can support the efforts of the key partners,
  - During the implementation the experts should be personally engage in the activities so they can easily transfer their knowledge and skills,
  - The expert 'mentors' together with the local participants take part in the whole process of implementation participating in discussions and workshops, even getting directly involved in the organisation details if necessary,
5. Evaluation of the process together with all participants involved,
6. Monitoring and modifying the mid-term strategy,

## 7. Make conclusions about the adaptability of tools.

It is important to note that the tools defined as 'pilot activity portfolio' only served as a starting point. The details and scale of implementation can change according to site-specific conditions, but the logic of the methodology is kept permanent.

### **Adaptability**

During the implementation, we can document the various elements of how stakeholders deliver the adaptation. A simple documentation, however, cannot identify the practices what will be efficient and useful enough in longer term.

Therefore, we initiated a second round of implementation. This was the repetition of the initial implementation process but with a reduced mentor-system. The work and practices done during this second round become the 'real' adaptation: we could clearly identify what process worked and why.

### **Conclusions - pilot action tools valorising heritage**

During the DANUrB project more than 40 implementation and adaptation processes were completed in more than 15 towns. From the pilot activities a great amount of 'real' data were collected. Some of the initial tools had to be fine-tuned and reworked, but already during the project period some adaptations began their own lives without the involvement of the DANUrB team. This certainly is translated as a successful result of the project.

The results were categorized and 5 groups of case studies were created where the detailed results are explained. These pilot case studies are introduced in the first Annex of the document:

- Mapping of Cultural Potentials
- Education
- Participatory Processes
- Fostering Cultural Participation
- Regional identity, local values

The main conclusions regarding the adaptation of valorisation tools are as follows:

- I. Mapping of cultural potentials
  - Small towns have less data available online, they not as active on online communication platforms therefore the personal involvement and engagement is way more important (in the daily communication, during implementation and adaptation as well).
  - Mapping the relationship between stakeholders is as important as the stakeholder mapping itself (defining the existing network of relationships).
  - Personal connection is crucial, cannot be avoided.
  - Local assumptions, associations, discussions, interviews support the valorisation.
- II. Education
  - Small towns have a great education-related deficit, therefore improved opportunities concerning standard and non-standard education are widely welcome.
  - Digital resources are underused in small towns therefore personal involvement and engagement of the experts is crucial during knowledge transfer processes.
  - Raising awareness about local values and heritage among young generation groups contributes to long-term processes of valorisation.

III. Participatory processes

- Participatory processes and practices help decision makers to involve locals in the ongoing activities which can contribute to a better acceptance of decisions. (Concerning DANUrB project such activities may mean: tourism strategy, cultural collaboration, activities of bottom-up initiatives in line with strategy of the town etc.)
- Participation based processes lead to better resource management.

IV. Fostering Cultural Participation

- Small towns tend to lack strong formal collaborations, therefore these processes need strong support.
- Intangible and informal relationships work well, but good practices can represent great additional support when it comes to efficiency or long-term thinking.
- Thematic, regional cooperation require more empowerment.
- A common problem is the inefficient distribution and organisation of resources.

V. Regional identity, local values

- External experts can help identifying values in the case of underused heritage.
- Very important to transfer easy messages that locals can relate to.
- Adapting new forms and formats of communication and dissemination provide new energies in the introduction of heritage to local people.

Figure 14 - Open air exhibition at the Danube Days in Esztergom in 2017



Source: DANUrB photo

## 6.6 ROUTES

Cultural heritage valorisation needs to take into consideration of how tourism may capitalize the heritage item. The tourism industry has special expectations and requirements which go beyond the functions and identity the heritage item may have for the local community.

Tourists are curious about the cultural assets of a place they visit because these mean valuable assets in terms of physical appearance, functionality and marketing value and meaning. Only such heritage assets become primary attractions that represent well defined and communicated value. To achieve this position appropriate interpretation and visibility is essential. Currently many heritage assets of the Danube towns don't yet carry such tourism potential. They have not (yet) become primary attractions on their own right. Heritage items always carry some cultural value, but this value can be multiplied if it was part of a greater story connecting many different elements.

This can be contextual connection within a geographical area, where the heritage items are located in a designated part of town. A tour that guides visitors through every heritage location of that town can tell the whole story of that community. The connection can also be conceptual or thematic, when the heritage item to be valorised is part of a network of other heritage items telling a well themed story. These singular sites and assets may tell one aspect of a more complex cultural story. This story can be based on a certain period in history, a typical profession, a religious phenomenon, a gastronomical asset like wine or fish, a profession, etc.

Themed TOURS are a good way to connect heritage assets that are not important enough to become a primary tourism attractions, but together they form an attraction of the tour itself. A TOUR is also a good way to include less important heritage assets in the visits of tourists who came for a more visible attraction. For example a wine-tasting can easily complement a visit to a major historic site. These tours connect major attractions with less monumental, but still interesting sites that can extend the awareness, knowledge and experience of visitors.

There are organized and self-organized tours. Contemporary technology using on-line tools makes self-organized exploration popular. For example digital maps may be more useful today than paper-based maps. Tour guides, however, can still add to the experience, especially if they have deep local knowledge, personal experience and connections.

The DANUrB project developed mostly digital routes that connect heritage assets in a town, twin cities or microregions. These routes form a geographically integrated tour incorporating heritage sites of different importance. The tours put these Danube destinations on the map of international tourism. The DANUrB routes and tours (integrated into the Pocket Guide App) introduce different heritage items under common themes from the different sites of the 7 participating countries. This enables the visitors to tour along the Danube valley and visit heritage sites under a common theme at several locations. By linking close or remote heritage sites by a theme makes the anticipated distance between them shorter. Potential guest can get inspired one attraction and the themed grouping of heritage items may make this guest to visit other ones, too.

The DANUrB cultural heritage routes and tours connect cultural heritage sites of the Danube valley and contribute to the European tourism diversity by promoting the **shared identity and principles (authenticity, objectivity, realism, truth, universality, knowledge, uniqueness, credibility) on which these values are set.**



The application of these principles should make the tours attractive for the general public, inclusive for young people. It also support sustainability of tourism and heritage, as well as it improves the competitiveness of the areas concerned. DANUrB tours tell a story related to the heritage site. These stories are often based on local intangible heritage. The aim was to provide added value to the heritage by interpreting the hidden, not well-known features.

Every town along the Danube should have its own routes available for tourists. These routes or themes should also be available and introduced to the local community so they get to know their unique heritage better. The routes can present the town/microregion as a standalone destination, which can be explored on foot, by bike or canoe.

Larger destinations can develop tours and routes with multiple themes such architecture, nature, traditional arts and crafts, a given historical period, a certain local profession or industrial activity, or the Danube as a theme itself.

More precise theming can be applied to tours in large cities or when these cover larger geographical areas. These tours can only be completed by car or coach. The number of visitors and the way in which the visit the sites and towns along the tour, therefore is very different from that of town-based tours. One of the benefits of regional tours is that it connects different towns and even regions of the Danube and can create a complex interregional destination structure. There are already a couple of good examples such as The Roman Emperors and Danube Wine Route, connecting sites and towns in 4 countries. Few tourists visit all of the 20 heritage sites and 12 wine regions in one tour. Still the tour and the common theme puts the less known heritage assets on the tourism map. As a result of the route development the visitor numbers at each site has increased.

To achieve a better functioning Danube Cultural Promenade and an effective DANUrB Brand, a network of themed routes connecting different areas at different scales are needed:

- Every town should have at least one route presenting its heritage, and this route should be able to be completed on foot. The heritage assets connected to Danube's identity and the relationship to other sites must be emphasized in these routes. Visitors because of the interconnected theming can visit more places.
- Larger towns and interconnected regions should develop themed routes. These should be appealing to tourists with different mobility forms such as walking or cycling. The heritage sites included should be clearly themed under the same topic. Together they should be able to unfold the common story sharing and introducing the cultural heritage of the town or region. These themed routes may connect the compact routes of smaller towns.
- New themed routes linking the Danube valley should also be connected to regional-local themed routes. These routes should offer a much deeper and wider knowledge of the stops involved. These stops should be connected to the local routes, since visitors will visit only one or a few of the stops along the regional route. The tourists will also look for local opportunities to gain better understanding of the region/town, therefore the two routes are needed to be interconnected. This can be manifested in the theming itself, in overlapping shared stops, etc.

These routes better describe the rich culture, heritage, history and contemporary life of the Danube valley, making it one more interconnected regional destination.

## 7. IMPLEMENTATION PRINCIPLES

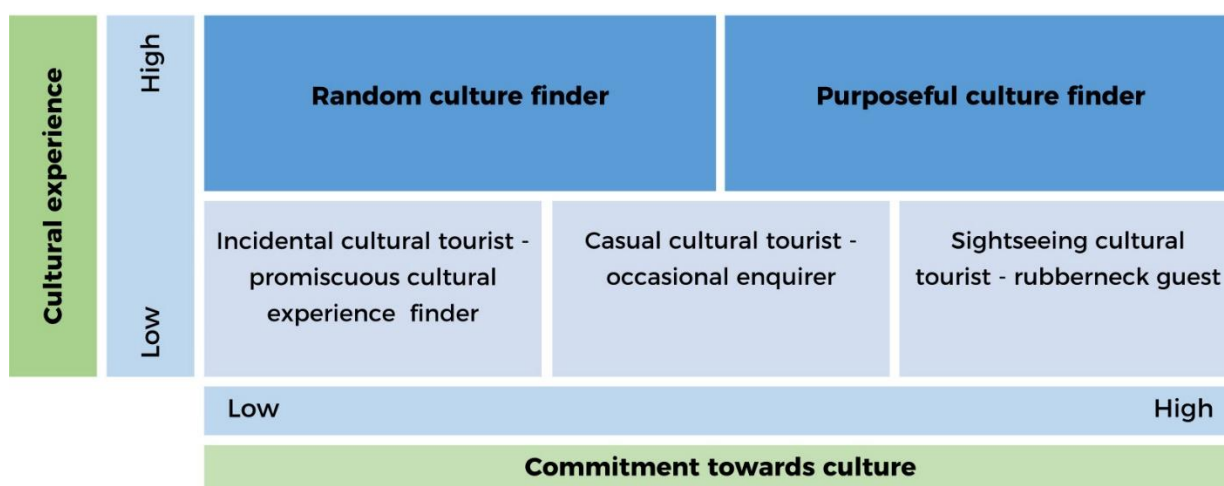
Heritage-based or heritage-related services, events or activities need to take into consideration the following questions:

- How customers consume culture and heritage?
- What parties should be involved in the heritage-based leisure and tourism service development?
- What roles local and regional cooperation may have?
- What kind of impacts should be considered and avoided?

The following guidelines summarize the most important answers to the questions above and provide recommendations about the activities to be implemented. Some of the questions are being answered in other parts, i.e. Chapter 2 and Chapter 5 of this Strategic Document).

Destinations and cooperating parties have to be able to define what kind of cultural and heritage demand they would like to attract and cater for. The following chart summarizes the key typologies. This categorization helps to identify the importance of cultural and heritage in the decision of visiting a destination or region.

Figure 15 - Types of Cultural Tourists



Source: after McKertcher 2012

We have to be aware that any destination or settlement can attract any or all of the culture users and consumers parallel. Theoretically every urban area with rich heritage and culture would prefer to attract the so called 'purposeful culture finder', whose primary motivation is to experience local culture. In practice, however, although there are customers with such demand, most of the travellers may not belong to this group. So are not most of the local citizens. The creation and management of multi-actor programmes is the most suitable approach to target different segments. Every partner can provide what it can do best and the guests or visitors can appreciate and enjoy the totality of the services. Cooperating partners need to understand how to balance the services, events and experiences so they can create meaningful reasons to visit a site, city or region.

Successful urban destinations provide a balanced puzzle of culture induced services and experiences that can be explored and enjoyed by every group on the cultural commitment scale:

- **Incidental cultural tourist** – any local heritage-based service, attraction or event can become interesting to them, but often these may not be referred to as being cultural or heritage. Since the commitment is low, they prefer to experience something that has strong local relevance and reference regardless of the label used.
- **Casual cultural tourist** – the commitment is medium but the cultural experience is still low. In such cases guests can appreciate culture and heritage but they would not make special efforts to take part of a cultural event or visit a heritage site. As long as the heritage elements are in a convenient location they could be attracted and would pay a visit.
- **Sightseeing cultural tourist** – sightseeing tourists are specifically looking for cultural and heritage attractions and sites, but they want to do it in small doses and in an easy and entertaining way. Their interest can range from suggested specifically themed itineraries to organized sightseeing tours. While the first gives the option to explore the area as they please, the organized tours are very well defined in terms of content and time.
- **Random culture finder** – guests who participate at a local cultural festival or engage in a heritage activity can experience something really extraordinary. Still, these participants may not necessary label their experience as cultural or heritage more like ‘unusual’, ‘local’, ‘traditional’, etc. This understanding is to be mirrored in the corresponding communication or promotion since these guests will happily be engaged in something that is traditional or ritual but they may not have the necessary knowledge to understand the total cultural and heritage significance.
- **Purposeful culture finder** – these guests are purposefully looking for cultural and heritage sites, places, services and attractions and happily learn as well as engage in cultural experiences.

The likely impacts of multi-actor programmes should specially be considered well before the actions may start. The following table summarizes the kind of impacts tourism activities can result in when tourism is built on heritage. Cities, urban districts as well as regions can experience many different impacts parallel. The less ‘touristic’ one heritage site or urban area is, the more likely that actors need to coordinate and plan the actions well. Without such coordination many direct as well as indirect partners may experience one or more of the negative impacts instead of benefitting from the positive ones. The more ‘touristic’ one heritage site is the more likely it is that it would experience a multitude of impacts, either positive or negative. The coordination and careful planning and monitoring would therefore be even more necessary.

Figure 16 – Impacts of Cultural & Heritage Tourism

Impacts	Examples	
	Positive	Negative
Economic Environment	Income generation Employment generation Growing income from taxes Development opportunities for SMEs	Seasonal employment Jobs with minimal skills Creating dependency on tourism and giving up traditional activities Increase in prices affecting both visitors and locals
Natural & Built Environment	Improvement of infrastructure Paying more attention to local heritage Cleaning up visited urban areas	Increased traffic, noise, litter and air pollution Growing built up areas Tear and wear on heritage buildings Increasing costs of keeping up public spaces
Social Environment	Increasing awareness, knowledge and appreciation of local heritage Improving entrepreneurship Protection of local culture and heritage Community development Protection of local identity	Mismatch of behaviour and lifestyle between local and visitors Increased Commodification of culture and heritage Increased congestion
Political Environment	Improved awareness of the destination at domestic and at international level Heritage assets and tourism serve as valuable inputs for politics	Using tourism and heritage by political objectives Short term interests dominating developments Conflicts between heritage pro
Sources: after Puczko-Rätz (2005)		

The complexity of impacts that tourism can have at destinations makes the close cooperation between actors essential. With balanced development and impact optimization the protection as well as the careful utilising of heritage will improve the residents' quality of life.

It is understood that the DANUrB partners represent wide range of stakeholder groups. In this Strategic Document we provide a comprehensive summary of the activities and tasks the cooperating stakeholders should consider both at local and at regional level.

Figure 17 - Multi-actor Network-based Cooperation Development

Multi-actor Cooperation	Activities & Tasks
<b>1. Incubation &amp; Coordination</b>	<ul style="list-style-type: none"> <li>▪ activation of the local community and community groups, especially local citizens and SMEs</li> <li>▪ community development focusing on heritage appreciation, protection, community cohesion as well heritage-based entrepreneurship</li> <li>▪ community-based planning in terms of leisure and tourism development</li> <li>▪ fostering network development, both formal and informal, e.g. supplier networks supporting local SMEs</li> <li>▪ human resources development focusing on marketing, entrepreneurship, ICT</li> <li>▪ knowledge sharing, i.e. collecting and sharing best practices and experiences on the utilisation of heritage</li> </ul>
<b>2. Integration</b>	<ul style="list-style-type: none"> <li>▪ initiation of value-chain coordination for leisure and tourism based on tangible and intangible heritage</li> <li>▪ cooperation in order to optimise third-party or donor funding</li> <li>▪ lobbying for mutual benefits</li> <li>▪ aiming for improved intra- as well as interregional cooperation</li> </ul>
<b>3. Planning &amp; Development</b>	<ul style="list-style-type: none"> <li>▪ market research and competition analysis</li> <li>▪ positioning and preparing communication plans</li> <li>▪ cooperation in service development based on heritage assets</li> <li>▪ implementation of sustainable destination development principles</li> <li>▪ event organization and offering guaranteed programmes</li> <li>▪ project initiation to cover service gaps</li> </ul>
<b>4. Monitoring</b>	<ul style="list-style-type: none"> <li>▪ definition of monitoring system before any development</li> <li>▪ application of monitoring system</li> <li>▪ customer satisfaction analysis</li> <li>▪ assessment of the impacts of communication</li> </ul>
<b>5. Supporting Supply</b>	<ul style="list-style-type: none"> <li>▪ Re-packaging of heritage and complementary supply components by using the theming approach</li> <li>▪ Information provision</li> <li>▪ Visitor management</li> <li>▪ Quality assurance e.g. by applying a local set of standards</li> </ul>
<b>6. Communication &amp; Sales</b>	<ul style="list-style-type: none"> <li>▪ strategic marketing, i.e. local brand definition and development and cooperation with neighbouring and umbrella brands</li> <li>▪ communication about services and assets</li> <li>▪ supporting sales activities to customers and also to middle-men, i.e. tour operators</li> </ul>



The actors in the cooperation applying the above recommended activities have to be able to answer the following critical questions:

- **What level of abstraction they can introduce?**  
Different guest groups can relate to very different levels of complexity. The relevance of heritage can also differ greatly. Local actors should not expect the same appreciation from every guest group. Just consider the typology of cultural experiences and demand!
- **How they tell their story?**  
Storytelling may sound a straightforward approach but the ways in which this can be put into practice depends on the level of abstraction and the intended impact. Generation Z and Alfa may prefer gamified storytelling, schools want group based activities contributing to the curriculum, whereas for example pensioners may prefer slower and deeper interpretation. As long as the guiding principle in the story definition and creation is the understanding of how any component of the story can be relevant to the onlooker or participant the storytelling cannot go wrong.
- **How they manage guests' expectations?**  
Even those guests who never been to a destination or area will arrive with certain expectations and assumptions. Some of these are relevant and realistic, some are not at all. Communication prior to the visit has quite a lot to do with influencing expectations. If a city communicated its fishing traditions or viniculture guests will expect to have some hands-on experiences when they visit. If the local restaurant offers sea-fish or the wine is not local, or guests cannot buy grapes, and the cellars are not open on Saturday afternoon, they for sure will leave disappointed. This is exactly why coordination is essential between various actors.
- **What is the anticipated lifetime of the experiences and projects?**  
Cooperation partners need to be aware that almost every product as well as experience has a lifespan. Some can operate successfully for many years some are destined for a couple of years. There is nothing wrong about declaring that a cultural event got 'tired' and needs revision, total redefinition or even needs to be cancelled. Guests can get used to attractions, experiences and events, but as soon as a new attraction or event appears either in the vicinity or even further away they may swap very quickly. Cooperation partners have to understand that attractions, services and events are needed to be revised, expanded, re-themed or refocused at regular intervals, and this approach is also favourable to the heritage these experiences are built on.

## 8. CULTURAL PROMENADE AND BRAND

The aim of DANUrB project is to create a comprehensive spatio-cultural network, the **DANUBE CULTURAL PROMENADE (DCP)**,

- connecting heritage sites along the river,
- unifying these into one **TOURISM DESTINATION BRAND (Danube Urban Brand)**,
- by offering themed routes and
- developing opportunities that can increase the number of visitors and can prolong their stay in the region.

The result of this development process provides a better access to cultural heritage for locals and visitors. It will also provide a better economic output based on increased interest of visitors, additional employment and work better towards sustainability of the area as a whole.

This Strategic Document furnishes the stakeholders with tools to create heritage valorisation projects which as part of the Promenade will enforce the Brand as well. The Danube Urban Brand connects the efforts of every stakeholder willing to act for more attractive and liveable towns by the Danube. It also gives an umbrella to all of these efforts. The Danube Cultural Promenade essentially is a network of stakeholders and heritage assets being actively involved in the valorisation of the Danube valley as a living and attractive cultural space.

The following chapters introduce and discuss the core meaning of these concepts and the main steps of how to implement them. Finally it gives a precise categorization to follow for all heritage valorisation projects along the Danube.

### 8.1 DANUBE URBAN BRAND

The DANUrB project aims to find common themes, living and forgotten/or hidden remnants of cultural heritage in the towns of the Danube valley. These heritage items are to be re-discovered and activated for regional identity and brand building, as well as for local and community development. A brand is a multidimensional, complex physical and metaphysical phenomenon, special mixture of physical characteristic, features and symbolic values, differentiating a 'product' from the others.

When we speak about a place, city and regional product that is strongly related to the place's identity and image, and most importantly to the quality of the local services. Branding plays a key role in the sustainability of heritage. The brand conveys the value of heritage to the people or 'consumers' and it is necessary to sustain this value for the benefit of future generations. The brand triggers positive emotions and behaviours in the visitors, which are essential components of sustainable heritage management. The use of the brand can also have a positive contributions to the local population. The brand suggests that there are certain quality standards applied for every component of the brand.

Regional branding is an umbrella term, strongly related to social capital, regional networking and development. It is a collaborative interaction of local stakeholders. They join forces in quality based, value adding, regional identity strengthening institutionalized activities such as regional product and service branding. Regional branding, therefore is an important tool for local/regional development and community building.

Local cultural identity is represented in the attachment, devotedness, self-awareness and ideally, in being proud of local culture. Local cultural identity has therefore a many-folded and multidimensional meaning. Culture has both tangible and intangible elements.

Sharing the common historical background and legacy of the Roman, Ottoman and the Hapsburg Empire, or of the turbulent periods of the 20<sup>th</sup> century formed different kinds of tangible and intangible cultural capital along the Danube. Most of this heritage has been preserved and passed on over many generations. This can be a basis for local and, preferably regional identity and brand building. As a next phase this common shared legacy can be further utilized with the help of network-based cultural economy initiatives. In our understanding cultural economy means that cultural identity is being used to keep economic control over heritage resources at local level. This approach can re-valorize the place, can result in strategies aiming at the transformation of local knowledge into local resources.

Many settlements in the transitory, post-socialist DANUrB countries are struggling with economic and social depression, decreasing population, dismantling societies, lost and abandoned productions facilities, infrastructure. These characteristics are signalling the shrinking city (region) and peripheral position phenomenon. On the other hand, the Central and Lower Danube regions are very rich both in natural – landscape, agricultural potential, etc.- and (forgotten) cultural resources, either tangible or intangible.

We are living in the era of rapid globalization, technological change, commodification and uniformisation. Rediscovering local identity, being aware of the past and traditions, moreover re-using the local knowledge and cultural heritage can be an advantageous strategy for survival and even development. This can result e.g. in cultural economy development through regional networking. There are many relevant 'best or good practices' in the EU countries such as France, Ireland, the Netherlands. Local communities with strong identity and attachment to their heritage, e.g. to local food and gastronomy could turn their "peripheral backwardness" to an advantageous asset. One relevant example is the concept of 'slow food'. It capitalizes on local traditional restaurants, farm inns, food festivals under a regional umbrella brand attractive to domestic as well as to international visitors. Slow food schemes developed and delivered consistently with the concept can boost the local economy. One of the best practices introduced by the DANUrB project's Austrian partners discusses the regional branding approach of the UNESCO World Heritage listed Wachau region. The area is well known for its viticulture and apricot based local specialities production. Other areas can all learn from how to plan and implement local economic development, branding and quality assurance.

The DANUrB project revealed many common features and traces of the Danube's common cultural heritage. These tangible and intangible items could become strong pillars of a Danube regional identity and branding process, based on DANUrB stakeholder network. In DANUrB regional identity building cultural elements were discovered. Some project activities were also launched. The revitalization of the international Danube Days between 2017-2019 took place in many DANUrB partner settlements (Ráckeve, Komarno, Calafat etc....), in twin cities (e.g. Esztergom-Párkány/Sturovo). The project provided all the necessary communication and branding elements (logo, standardised placards etc.). These experiences and tools can be utilised in the future DANUBE/DANUrB regional branding process.

The project identified important local and regional stakeholders that with the help of the Platform could be connected for regional networking and for brand building, constituting the Danube Cultural Promenade. The DANUrB tours and routes are integrated into the PocketGuide app. Other possible cultural routes are to be initiated based on the heritage the project mapped. These routes can be core products under the DANUrB Brand.

Only if the Danube Cultural Promenade was started to be implemented the real work of defining the Danube Urban Brand can start. This Brand would add significantly to the identity and attractiveness of the Danube valley as a tourism destination.



- Stronger local identity related to the Danube, stronger self-consciousness

To achieve the goal of this vision and to implement the Danube Cultural Promenade, every initiative dealing with the valorisation of the Danube and its heritage should stay in close contact with each other. These initiatives should continuously learn from each other. They should take every possibility to cooperate in interregional cooperation projects such as EU projects, tourism related alliances, common branding activities and personal communications through mutual visits. Such cooperation will lead to better networking resulting in a more tangible DCP. The cooperation aims at connecting heritage projects and sites in themed routes (e.g. the likes of presented in the PocketGuide App), or applying similar design principles in riverside spaces. In order to achieve this, stakeholders interested in the development of their cultural assets and Danube related possibilities should follow the main principles of this strategic document, and use the tools developed by DANUrB, e.g. the on-line Platform.

DANUrB defines and differentiates four approaches of developing the network (Danube Cultural Promenade) between the existing cultural and stakeholder assets:

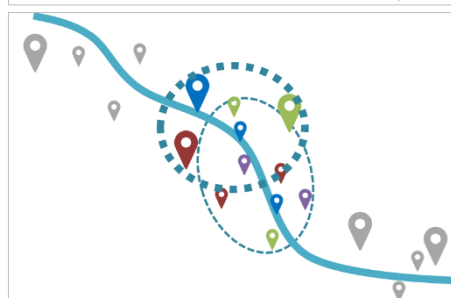
**Developing the promenade #1**

The source of local identity is based on discovering and using hidden heritage. Projects are initiated and ameliorated actively by local stakeholders and the network is established within a settlement or microregion. The main goal is to strengthen local identity through the local community with the help of local stakeholders. (local cultural heritage network, e.g: Szigetzug)



**Developing the promenade #2**

The main tourist attractions are complemented by local elements. The projects deal with Danube related heritage assets, they valorising them, building on their values and making these accessible to the public. The network is established at a settlement or in a microregion with the goal to extend the tourism economy. Tourists can also find local specialties beyond the "obligatory" attractions. (besides the main tourist magnet sites, there are smaller complementary attractions, e.g: Esztergom)



**Developing the promenade #3**

The special (thematic) elements form a network with each other: projects make an effort to create interregional networks with other projects sharing the same Danube related heritage values. The network is based on connections and cooperation between stakeholders sometimes even physically distant from each other. (e. g: thematic network of boat mills: Kolarovo, Ráckeve, Dunaradvány, Baja)





#### Developing the promenade #4

The main thematic tourist network is complemented by local elements. This presumes the proper visibility of the projects (they should be actively present in the DANUrB Platform) and the existence of interregional networks with other projects sharing the same Danube related heritage values. Tourists can also find local specialties beyond the "obligatory" attractions and extend the tourism economy with complementary elements. (e.g: World Heritage Hiking Trail Wachau, where the hidden heritage complements the existing route)

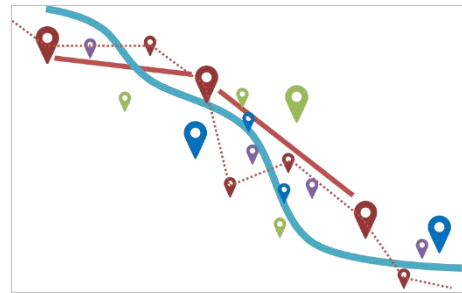


Figure 19 a,b, c, d – Schematic drawings of the development of Danube Cultural Promenade

### 8.3. GOOD PRACTICES AND NEW PROJECTS OF THE PROMENADE

The DANUrB project demonstrates that investing in cultural heritage is not only about preserving old buildings and monuments. Investing in underused heritage can have a broader impact such as:

- contribution to community engagement,
- intercultural dialogue and integration,
- developing new competence and skills,
- regional development and cooperation,
- achieving economic growth and
- sustainable tourism.

Experiences show that through the collected GOOD PRACTICES that small scale investments in cultural heritage can bring unexpectedly wide range of impacts.

The GOOD PRACTICE highlight the complexity of the strategic document. The whole DANUrB project seeks the tools how to integrate local heritage, local stakeholders and local activities into projects that generate attachments to locals, generate connections to local cultural life and at the same time triggers tourism on local and regional scale.

**The main goal of the good practices collection of DANUrB project is to inspire stakeholders for action and improve their knowledge on the possibilities of heritage valorisation. The lessons learned from the good practices are expected to generate more projects. The shared ideas and activities are expected to motivate stakeholders to active take part in the implementation of the Danube Cultural Promenade.**

There are essential requirements for these new projects. These are also demonstrated in the Good practices of the Platform:

- projects must have a well-defined relationship to the Danube (spatial or holistic) and have to deal with Danube related heritage assets. The projects are expected to be able to valorise the heritage assets. At the same time they should build on their values and making these accessible to the public. For example any project needs to build on a Danube related heritage site or asset, making the heritage preserved and live, accessible to locals and tourists. A good example is the cultural use of a heritage site, or the integration of local produces and intangible heritage into the commercial offer of leisure/tourism services, preferably at a Danube related site.
- projects must be bottom-up projects and initiated or helped actively by local stakeholders, e.g. a project initiated by a multinational company in a Danube town can only be valuable if locals

were active partners and direct beneficiaries. A good DANUrB project is initiated by the cooperation of local stakeholders.

- projects should integrate local or interregional tangible and/or intangible heritage assets that are relevant in relation to the river (in the case of the Good Practice examples they are directly related to already collected heritage items and stakeholders. See at relevant heritage and stakeholder datasheets on the Platform)
- projects can be connected to existing local events or festivals generating much stronger connections to already existing networks and stakeholder groups
- projects must have proper visibility (they should be actively present in the DANUrB Platform), have their methods of valorisation (business plan, implementation tools) accessible to other stakeholders of the DCP (e.g. a project should not only learn from the methods described in DANUrB, but it should provide information to the partnership and be visible, and it should connect actively to the efforts to create a Promenade and Brand.)
- projects should make an effort to create interregional networks with other projects sharing the same Danube related heritage values (e.g. a project valorising an old brick factory with a dock by the Danube should try to connect with other projects of brick factories, at industrial heritage sites and sites with industrial ports, and try to make an interregional story of their shared heritage.)

It is important to underline that both tourism and heritage oriented stakeholders need improved knowledge to get proper management of heritage. Public and private tourism stakeholders have to be trained to improve their capacity to comply with new trends and successfully meet the high standards set by the continuously changing demand of travellers. This is one reasons of the Good Practice collection, i.e. the examples expected to work as a set of tools for others.

In order to have a Danube Cultural Promenade with projects that can connect to an interregional network, the categorization of the heritage to be valorised is needed in well understandable categories. The heritage items together will form a strong identity and Brand for the urban heritage of the Danube. They also help to make networks between projects be effective resulting in that tourists will make multiple visits.

#### 8.4. CATEGORIZATION - GENERATING IDENTITY ON REGIONAL SCALE

The main concept connecting projects willing to participate in the regional and interregional cooperation initiated by DANUrB is that cultural heritage of the Danube constitutes common, well understandable, unique and authentic cultural categories. These appear all along the Danube producing similar, but still unique heritage products. These shared values connect the heritage, making the Danube valley an integrated cultural and tourism destination. They create the foundations of a common Brand, and most importantly connect people along the Danube as a cultural community.

The DANUrB project defined 4 clusters of cultural heritage along the Danube in its heritage valorisation MATRIX (See Chap. 4.1). Inside these clusters a number of categories can be defined, within these all possible heritage values of all heritage assets along the Danube can be described. All of Danube's heritage to be valorised can be added to at least one category, but many assets fit in more.

- **HERITAGE LANDSCAPES SHAPED BY THE DANUBE**
- **HERITAGE OF ART & ARCHITECTURE**
- **HERITAGE DEFINED BY THE ECONOMY AT THE DANUBE**
- **HERITAGE DEFINED BY THE SOCIO-CULTURAL LIFE ALONG THE**

Heritage items in these 4 groups can already form themed routes (like wine routes), or can be combined to a more complex route (like the Roman Emperors and Danube Wine Route which includes 20 archaeological sites and 12 wine regions). Elements of these groups furnish tourism and leisure with more content, which can enable tourism and leisure offers and business even in smaller towns along the river.

There is a wide range of tourism and leisure forms that can benefit from DANUrB heritage such as cultural and heritage tourism, religious and event tourism, gastronomy or health tourism. The related leisure activities can include biking, hiking, rowing, or fishing. These can benefit from heritage since heritage items are valorised and connected

Therefore it is essential for every project to follow the strategic recommendations of this document. This is especially critical for heritage valorisation activities and steps and the group to which a heritage asset may belong. A heritage asset, but even more importantly a project using and valorising Danube's heritage can fit into several categories, allowing several points of view in the interpretation and in the marketing possibilities.

The recommended 4 categories describe well the cultural heritage of the Danube communities. They show a clear way how to valorise this heritage for the improvement of local's wellbeing and for tourism development. The Danube towns offer a **slower form of life and consequently, too. This represents a healthier and authentic experience, since it is always based on the local life related to the Danube. It capitalises on the Danube valley's impressive nature and local characteristics, and keeps being connected to the stories and history of the Danube valley through smaller and somehow secret ties that are all still to be explored.**

Figure 20 - The Danube at Ráckeve with the Old Boat Mill



Source: DANUrB photo

## 9. LITERATURE

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