



DANURB - STRATEGY

ANNEX 02 / SELECTED CULTURAL HERITAGE
FOR VALORISATION

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Deliverable 4.1.4 - RESEARCH REPORTS ON THE SELECTED CULTURAL HERITAGE AND THE POSSIBLE METHODS FOR SELF-EMPOWERED VALORISATION

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2. INTRODUCTION

The GOOD PRACTICE EXAMPLES serve a major role in underlining the complexity and the feasibility of the DANUrB strategy, The strategy as well as the whole DANUrB project seeks the tools for integrating local heritage, local stakeholders, local activities into projects that generate attachments to localities, generate connections to local cultural life and at the same time triggers tourism on local and regional scale.

According to the goals of the DANUrB those local projects are considered GOOD PRACTICES where:

- projects have a well-defined relation to the Danube (spatial or spiritual) and to deal with Danube related heritage assets, valorising these, building on their values and making these accessible to the public (e.g. a 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 in a Danube related site.)
- projects are real 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 are active partners and direct beneficiaries. A good DANUrB project is initiated by the cooperation of local stakeholders.)
- projects 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 - heritage datasheets - and stakeholders - stakeholder datasheets - as seen on the Platform)
- projects are connected to existing local events or festivals generating much stronger connections to already existing networks and stakeholder groups
- projects have a proper visibility (they should be actively present in the DANUrB Platform), have their methods of valorisation (business model, implementation tools) accessible to other stakeholders of the DCP (e.g. a project should not only learn from the methods described in DANUrB, but provide information to the partnership and be visible, connecting actively to the efforts to create a Promenade and Brand.)
- projects make an effort to create interregional (or at least local) 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 in brick factories, in industrial heritage sites and sites with industrial ports, and try to make an interregional story of their joint heritage.)

This document includes the detailed description of 5-6 Good practices, that

- have **heritage, stakeholder and good practice datasheets**, collected through DANUrB research
- are **bottom-up initiations** where local stakeholders launched an implemented project
- and that can be considered reference good examples in the context of the DANUrB project contributing to valorization of DANUrB heritage and to the implementation of the Danube Cultural Promenade .

3. WORLD HERITAGE HIKING TRAIL WACHAU

Related heritage datasheet(s):

01_AMSTETTEN_01_Fort; 01_DÜRNSTEIN_01_Danube_Lord; 01_EFERDING_01_Fort;
01_EGGENBURG_01_Medieval_fest; 01_EMMERSDORF_01_Marathon;
01_ENGELHARTSZELL_01_Fort; 01_ENNS_01_Fortress; 01_KLOSTERNEUBURG_01_Fort;
01_KORNEUBURG_01_Shipyard; 01_KREMS_01_Carnival; 01_LINZ_01_Fort_Lentia;
01_LINZ_02_Bunker; 01_MAUTERN AN DER DONAU_01_Fort; 01_MOLLN_01_Blacksmith;
01_PETRONELL-CARNUNTUM_01_Fortress; 01_PÖCHLARN_01_Fort; 01_ROSSATZ-
ARNSDORF_01_Fortress; 01_ROSSATZ-ARNSDORF_02_Church; 01_ROSSATZ-ARNSDORF_03_Fort;
01_ROSSATZBACH_01_Beach; 01_SCHÖNBÜHEL-AGGSBACH_01_Watchtower;
01_SPITZ_01_RuinofHinterhaus; 01_SPITZ_02_Castle Spitz; 01_ST.PANTALEON-ERLA_01_Fortress;
01_THALHEIM BEI WELS_01_Tunnels; 01_TRAISMAUER_01_Fort; 01_TULLN_01_Fort;
01_TULLN_02_Garden; 01_VIENNA_01_Fortress; 01_VIENNA_02_Danube Island;
01_VIENNA_03_Flac towers; 01_WACHAU_01_Wachaubahn; 01_WACHAU_02_Wachau Zones;
01_WACHAU_03_Marillengaerten; 01_WACHAU_04_Terraces; 01_WACHAU_05_Heurigen;
01_WACHAU_06_Marilllenfest; 01_WALLSEE-SINDELBURG_01_Fort;
01_WILHERING_01_Hirschleiten; 01_ZEISELMAUER_01_Fort; 01_ZWENTENDORF_01_Fort

Related stakeholder datasheet(s):

ST_01_Krems_DS01 (Museum Krems) ; ST_01_Krems_DS02 (Donaufestival) ; ST_01_Krems_DS03
(Kunstmeile Krems BetriebsGmbH) ; ST_01_Krems_DS04 (Krems Tourismus GmbH)

Related good practice datasheet(s):

GP- 01_KREMS_01_Kunstmeile; GP- 01_WACHAU_01_Wachaubahn; GP-
01_WACHAU_02_Marilllenfest

GP- 01_WACHAU_03_Welterbesteig - Welterbesteig – World Heritage Hiking Trail

The long-distance hiking route *Welterbesteig* includes 180 kilometres of hiking trails and leads along both sides of the Danube valley, forming a loop by connecting 13 municipalities of the UNESCO World Heritage property *Wachau Cultural Landscape*. The route includes apricot landscapes and vineyards with characteristic stone terraces, 20 castles and fortresses, three monasteries and also the highest mountain along the whole Danube – Jauerling (960m). The *Welterbesteig* route is divided into 14 sectors, which constitute one-day excursions. The *Steig* can be hiked in both directions or even combined with ferry trips. Moreover, at its both ends the trail is connected with the railway (Krems, resp. Melk). All other intermediate stops can be reached also by public bus.

The *Welterbesteig* forms part of Austria's network of long-distance trails (*Weitwanderwege*).



Views of Wachau ©donau.com

Description

The *Welterbesteig* starts and ends in Krems. The trail stretches along the northern bank of the Danube linking Dürnstein, Weißenkirchen with Spitz. From there the trail follows a small valley, the Spitzer Graben. After passing Mühlendorf, the highest mountain along the Danube, the Jauerling will be reached. After passing Maria Laach the trail approaches again the river in order to reach Aggsbach Markt and Emmersdorf. After crossing the Danube at the dam of the electric power station Melk, the trail reaches the southern bank of the Danube with the famous Benedictin monastery of Melk. The Steig enters the forest hills called Dunkelsteinerwald. After having passed the castle of Schönbühel at the Danube and the villages Aggsbach Dorf the ruin Aggstein will be reached. At its further way the trail connects Hofarnsdorf, Rossatz and Oberbergern with the monastery of Göttweig.

The Steig follows mostly already existing paths, small roads and hiking routes. The Steig, whose name refers to the nearby World Heritage property of Wachau Cultural Landscape, was officially opened on 26th May 2010. The Steig will be maintained jointly by the *Austrian Alpin Club* on the one hand and by the *Österreichischen Touristenclub* on the other hand.

Orientation system

White indications showing a „W” (short for *Wachau* or *Welterbesteig*) are used in all sectors of the trail. At junctions yellow arrows indicate the right direction. The indications are valid for both directions of walking.



Logo and signs of the Welterbesteig (c) Wikipedia)

Stages of the *Welterbesteig*

The *Steig* is divided into 14 stages, offering to undertake the *Steig* as individual day trips. By modifying stage 5, the number of stages can be reduced from 14 to 12.

- Stage 1: From Krems to Dürnstein. 12,4 km distance, 490 m total difference of altitude, 4:30 hours
- Stage 2: From Dürnstein to Weißenkirchen. 16,0 km distance, 736 m total difference of altitude, 6:00 hours
- Stage 3: From Weißenkirchen to Spitz. 10,5 km distance, 503 m total difference of altitude, 4:00 hours
- Stage 4: From Spitz to Mühldorf (Spitzer Graben). 11,3 km distance, 496 m total difference of altitude, 4:00 hours
- Stage 5: From Mühldorf via Jauerling to Maria Laach. 12,8 km distance, 808 m total difference of altitude, 5:30 hours
- Stage 6: From Maria Laach to Aggsbach Markt. 7,1 km distance, 81 m total difference of altitude, 2:15 hours
- Stage 7: From Aggsbach Markt to Emmersdorf. 14,6 km distance, 562 m total difference of altitude, 5:00 hours
- Stage 8: From Emmersdorf to Melk. 9,2 km distance, 209 m total difference of altitude, 3:00 hours
- Stage 9: From Melk to Aggsbach Dorf. 16,8 km distance, 539 m total difference of altitude, 6:00 hours
- Stage 10: From Aggsbach Dorf to Hofarnsdorf. 16,2 km distance, 731 m total difference of altitude, 5:30 hours
- Stage 11: From Hofarnsdorf to Rossatz. 16,8 km distance, 741 m total difference of altitude, 6:30 hours
- Stage 12: From Rossatz to Oberbergern. 11,6 km distance, 410 m total difference of altitude, 4:00 hours
- Stage 13: From Oberbergern to Mautern. 16,7 km distance, 350 m total difference of altitude, 5:00 hours
- Stage 14: From Mautern to Krems. 3,9 km distance, 52 m total difference of altitude, 1:00 hours

Concluding remarks

The *Welterbesteig* represents a good-practise example of an environmental friendly touristic attraction. While the financial investment was considerable low (as existing paths and roads could be used), the *Steig* gained high recognition among the local population and the tourists. The *Steig* as a tourism-related "product" promotes the outstanding character of the landscape in the Wachau and contributes highly to the excellent image of the World Heritage property *Wachau Cultural Landscape*.

Further reading

- Werner Bartl: *Österreich: Welterbesteig Wachau*, Conrad Stein Verlag, ISBN 978-3-86686-323-1
- Franz Hauleitner: *Welterbesteig Wachau mit Jauerling-Runde*. ISBN 978-3866863231
- Freytag&Berndt *Wanderkarte 1:50.000 Wachau-Welterbesteig-Nibelungengau-Kremstal-Yspertal-Dunkelsteinerwald*. ISBN 978-3866863231
- www.donau.com

4. KOMÁROM – EDUCATIONAL TRAIL IN KOPPÁNYMONOSTOR

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The link of the project's webpage: <http://koppanmonostor.hu>

Related heritage datasheet(s):

03_KOMAROM_07_island, 03_KOMAROM_10_fishing

Related stakeholder datasheet(s):

ST_03_KOMAROM_DS1

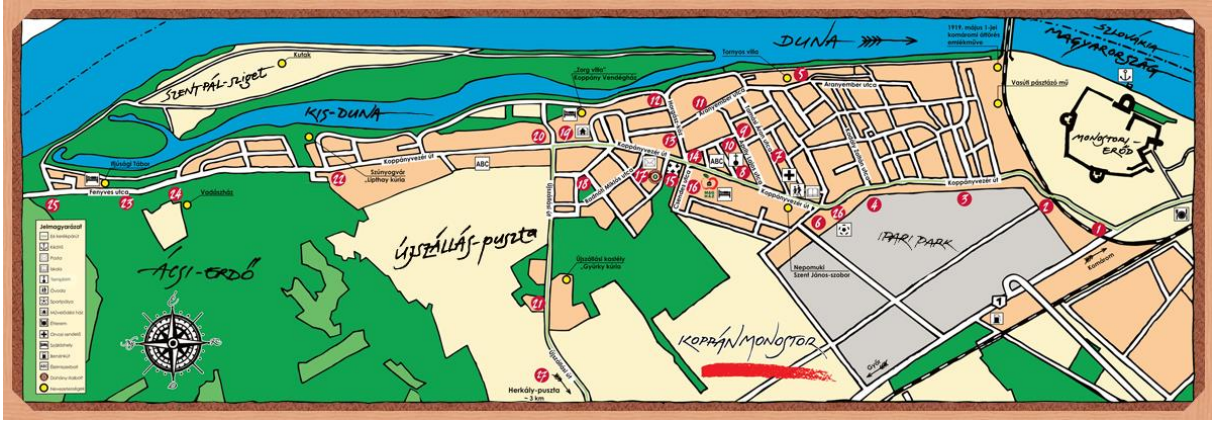
Related good practice datasheet(s):

GP-03_KOMAROM_01_Educational trail

Description:

The Kincseink ("Our treasures") educational trail in Koppánymonostor was created by local organisations based in the Mag-Ház community house in order to educate both locals and visitors on the settlement's history and heritage. This initiative and most of the activities of the organisations behind it are closely linked to Koppánymonostor which today is part of the town of Komárom in northwest Hungary. The present situation of this settlement is rather special, as in the past two decades it has become a relatively affluent suburb, moreover in the early 2000s on its southern edge a new industrial park was developed which is still expanding. Having about 2500 inhabitants after a continuous increase in the last decades, it is home to many newcomers who previously had no attachment to the place and thus community building through heritage seems to be a rather reasonable goal here. Due to immigration, since the 1980s the villagescape had considerably changed and from an area formerly fulfilling primarily recreational functions Koppánymonostor has become a garden suburb mostly with permanent residents, although on its western edge the recreational function still prevails. It is the only part of the town with a direct natural access to the Danube and therefore by the inhabitants of Komárom it is regarded as a popular place for leisure activities, such as walking and outdoor sports.

Despite the fact that the settlement was not historically significant and there are not many historical structures left, the creators of the educational trail managed to assemble a great number of heritage items that are evidently relevant to the place (the Monostori Fortress, a protected historical monument borrowing its name from Koppánymonostor is actually not part of the suburb and it will be separated even more from it by the access road of the new Danube bridge). As a result, the trail features mostly natural and intangible heritage where the latter covers mostly local traditions and the memory of notable persons, economic activities or typical habits of the village folk. It consists of 27 stops mostly marked by benches the carvings of which depict a heritage and which are also accompanied by information plates providing short information on it. The project's declared goal was to achieve a better quality of life for the locals through the appreciation of their settlement's natural and cultural heritage.



Implementation

The project started in 2008 with the commission of a copy of a medieval lion sculpture found at the excavations of the abbey of Koppánmonostor which was subsequently complemented by a wooden bench. Later on, when local organisations were considering a community-building project aimed at strengthening the connection of the local inhabitants to the settlement, they decided to install further benches with thematic carvings presenting local heritage. The benches seemed to be a convenient public object as they could provide place for the locals where they can take a rest, meet and talk to each other, and also because in Hungary traditionally there were benches in front of many houses. The selection of the heritage items was based on previous research for the yearly village almanacs published by one of the project’s initiators, the Élettér Association. That research involved interviews with older locals and was aided by two institutions based in Komárom, the György Klapka Museum and the Mór Jókai Municipal Library which has a collection on local history. The organisations also called upon the local community to recommend further heritage elements to be included in the selection. Several of these, such as the stations presenting the past tradition of sturgeon fishing, the history of gold panning on the Danube, or Hungarian grain barges, are related to the Danube.

The making of the benches was also conceived as a collective process: between 2009-2011 every summer the Élettér Association organised a one-week long artists’ camp during which woodcarvers from different regions, among them many participants from Transylvania, worked on the benches. This was partly funded by the National Civil Fund and the financial support of the Municipality of Komárom, as well as from annual 1% tax income donations and the organisation’s own resources. The costs of the installation of the benches and the information panels were covered by locals who adopted the benches and thus undertook the responsibility of taking care of them and their immediate surroundings.



In fact, it was only after the benches and the tables were in place that the idea of the educational trail came up. Its completion lasted another three years until a map was published and an online page was launched (<http://koppanmonostor.hu>). The printed maps are available at the tourist information office in Komárom but it is also on the project's homepage. The latter features various content on local history, such as the history of Koppánymonostor, the uploaded almanacs and the list and contact details of local institutions, information on local services, shops and accommodation possibilities. It can serve also as an online tour guide, as it contains all stops of the trail with descriptions and photos. Importantly, the initiators of the project asked the locals to write fables about the heritage items presented at the stop – eleven stories and poems have been submitted so far which are also on the homepage. In addition, simultaneously with the launch of the trail, the Élettér Association published an important source on local history, the memories of the former headmaster of the elementary school.

Throughout the process, the local municipality was very supportive of the project, it gave permission for the installation of the benches and the local organisations could freely choose the spots for the trail's stops.

Further plans

Altogether, the completion of the educational trail took seven years. There is still one bench left for the trail's stop on the Saint Paul Island which due to regular floods will be built on a tree. The creators, aided by volunteers, are working on the translation of the webpage's content into five more languages, and they started to create audio recordings of its content in order to make it accessible for visually impaired people. In the future, the organisations at the Mag-Ház also plan to organise guided tours along the trail.

5. OLD BOAT MILL, RÁCKEVE

Rebuilding and managing the old Boat Mill in Ráckeve

Related heritage datasheet(s):

03_Rackeve microregion_02_ Boat Mill, 03_Rackeve microregion_07_ Boat market

Related stakeholder datasheet(s):

ST_03_Rackeve_DS1 (Municipality of Ráckeve); ST_03_Rackeve_DS4 (Árpád Museum, Ráckeve);
ST_03_Rackeve_DS5 (Miller Guild Foundation of Ráckeve / Molnár Céh Alapítvány)

Related good practice datasheet(s):

GP- 03_RACKEVE_01_Boat Mill

The rebuilding and managing of the old Boat Mill in Ráckeve is a success story. It was initiated in a bottom-up way by local stakeholders and by the local Municipality with the idea of building a tourism-related facility in order to recreate a Danube oriented symbol of the city. The project was partly funded by the local municipality, but a great number of local organizations and civils also contributed to it. Its scientific background was provided by the local Museum and today it is operated by a local civic organisation (Miller Guild Foundation). Its position and attachment to the place make it a new symbol of local identity, but at the same time an important node of local cultural life.



The area of Rackeve has always been well known for its boat mills. In 1694 - according to a survey - already 5 boat mills operated in the city. The foundation of Ráckeve Miller Guild was also possible in 1728 based on those five locally operating mills.

In 1914 the Danube branch of Ráckeve was cut off from the main watercourse, so milling was “transported” to the main Danube. The former local boat mills were towed to the main watercourse seasonally: they were transported there at springtime and brought back to Ráckeve before winter, since the freezing would have damaged the boats. At the very beginning of the 20th century every major city has had boat mills, but gradually the stronger and more profitable steam mills overtook their place since they could not compete with the new power sources even with their new technological

modernization. They slowly but gradually lost their functions and remained mainly as showcases of the past.

The last operating boat mill in Hungary - next to Úszód - was damaged by the spring ice flow in 1956. In the early 1960s only four boat mills existed still. They were in relatively good condition and were also registered and protected by law. One of them was the "Gyurcsik" boat Mill in Ráckeve, on the Soroksáry Danube Branch. It was partly restored in the 1960s and was parked but not really exhibited next to the Boat Market promenade, very close to the city centre. In the winter of 1967-68 the boat was damaged by the freezing ice and sank. At spring it was towed to the other side of the river, was completely dismantled and was carried to the Hungarian Open Air Museum in Szentendre for preservation and for the possible later restoration. Until the early 2000s nothing happened to the construction, its condition only gradually got worse and worse.

In 2006, the Municipal Board of Ráckeve initiated the implementation of such projects that are connected to the heritage of the city and can also contribute to the touristic attractiveness of Ráckeve. The idea of rebuilding the mill in order to revive the lost milling traditions was initiated by local residents and local non-governmental organizations with the keywords **"It was and again can be our symbol"**. The project aimed to give people an insight into milling traditions, where patrons could wander around and observe how all the machinery worked. The rebuilt mill is the result of extensive co-operation between local entrepreneurs, traders and residents. It was built mainly from donations and actually implementation was an outstanding cooperation of a large number of local stakeholders. The main legal entity behind the reconstruction was the **Miller Guild Foundation of Ráckeve (Molnár Céh Alapítvány)** founded in 2007. (The webpage of the foundation lists more than 250 civil or non-governmental organizations who actually donated money for the financial background of the work, and lists another 40 companies or local craftsmen who actually participated in the "re-implementation" of the mill.) The scientific/technical/historic background for the rebuilding was provided by the local "Árpád" Museum.



The boat mill is the most visited attraction in the city and is located at the Boat Market promenade. This promenade stretches for nearly a whole kilometre in the centre of the town, and it is considered the most important community space in Ráckeve. The boat market held here is regarded as one of Ráckeve's top attractions.

Even today the boat mill is operated by the **Miller Guild Foundation of Ráckeve (Molnár Céh Alapítvány)**. Besides the different collective activities, the goals of the Miller Guild Foundation are the exploration of objects and historical memories regarding the ship mill of Ráckeve, rebuilding and making the old ship mill work, as well as the exploration and safekeeping of the cultural heritage. They were key actors in the initiation of the rebuilding the mill according to the remaining written documents, photos and drawings. They aimed to design it so that it would grind flour and people could visit it as an „industrial attendance”.



The Ráckeve Boat Mill is not only a **Good Practice** project from the point of view of its effect on local stakeholder cooperation and the re-installation of a cultural heritage the contributes to local identity, but it is also important from the point of view of its regional and possible interregional effect.



The first boat mill reconstruction in the Danube region was done in Kolarovo in the Guta river in 1982 following the design of the former boat mill that existed in Radvaň nad Dunajom / Dunaradvány (see first image above). We do not know if the Ráckeve project was inspired by this example or not, but since its implementation a several other initiations started which were clearly inspired by the Ráckeve example.

In Baja, 100 km south of Ráckeve, a similar Boat Mill was reconstructed. The actual idea of the project arose more or less the same time nevertheless the success of the first one clearly inspired the implementation of the second and it was finished just a few years ago (2017) In Baja the implementation and the current management is also done by a bottom-up organization (Bajai Hajómalom Egyesület / Baja Boat Mill Association). (since than a similar idea also arose in Paks.)

6. THE REVITALISATION OF VITICULTURE IN SMEDEREVO

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Related heritage datasheet(s):

05_SMEDEREVO_01_Tvrđjava; 05_SMEDEREVO_02_Vila Obrenovica; 05_SMEDEREVO_07_Vinski podrum; 05_SMEDEREVO_16_Museum; 05_SMEDEREVO_22_Vila Milica Jugovo; 05_SMEDEREVO_23_Vila Mitinac; 05_SMEDEREVO_01_Old Villas Smederevo; 05_SMEDEREVO_52_Wine Route Smederevo

Related stakeholder datasheet(s):

ST_05_Smederevo_01_City Government; ST_05_Smederevo_06_City Museum; ST_05_Smederevo_11_Tourist Information Center; ST_05_Smederevo_12_Tourist Board of Smederevo; ST_05_Smederevo_25_Winery Jeremić; ST_05_Smederevo_26_Winery Janko; ST_05_Smederevo_27_Gitarić; ST_05_Smederevo_30_Villa Graf; ST_05_Smederevo_31_Hotel Stasea

Related good practice datasheet(s):

GP-06_SMEDEREVO_01_MuseumNew; GP-06_SMEDEREVO_02_JugovoWineries; GP-06_SMEDEREVO_04_New Sport Pools

Description of good practice

Smederevo is currently experiencing the revitalisation of local viticulture. The main producer in Smederevo area is “Radovanović” in Krnjevo Village, 25 km south from the city. However, for urban development and attractiveness, two medium-size urban wineries are more important: “Podrum Janko” (Eng. *Janko Cellar*) and “Jeremić” wineries, located at the western outskirts of Smederevo. All three wineries are relatively new, developed as bottom-up projects since the post-socialist transition, which has opened doors for private incentive.

This recent resurgence of viticulture in Smederevo cannot be understood without the brief explanation of the history of grapes production and wine making in the city and its vicinity. Grapes were introduced in the area during ancient Roman era. Serbian rulers from 15th century (despots) had their vineyards and ‘pimnice’ (houses for wine degustation) in the countryside of Smederevo, the last capital of medieval Serbia. Then, in the 19th century, the royal house of Obrenović established their summer residence, named “Zlatni Breg” (Eng. *Golden Hill*), at western outskirts of Smederevo, where they revived vineyards and wine production (Fig. 1). “Godomin”, the main wine-production cooperative in the area, was founded in 1909. It survived transformation into a state company during socialism. However, it faced a sharp decline after the fall of socialism in the early 1990s.

One of the legacies of viticulture tradition in Smederevo is (Royal) Smederevka, the leading grape variety and the traditional symbol of the region. It yields grapes of high quality, which also yield good table wine. The wines made from Smederevka are pleasant and energizing.



Old royal vineyards in the front of the Royal summer residence of “Zlatni Breg” (Golden Hill), with the Danube and Pannonian Plain in background (Source: B. Antonić)

Since the 1990s and the reestablishment of free-market in Serbia, many bottom-up companies in wine production has appeared. For the city of Smederevo, two of them, “Janko” and “Jeremić” wineries are the most important due to their location in an urban area, which consequently influenced these wineries to be more involved in tourism and hospitality, apart from the basic production of good wines. Both of them have special buildings - wine houses - for wine degustation. Additionally, the other food products (meat, cheese) from Smederevo area and Šumarija region can be tried aside wine here. Therefore, the wineries are important stakeholders in local tourism today.

Both wineries are located in Jugovo Quarter, which is the western part of Smederevo along the Danube, and close to the old royal summer residence. This part of the city is also well-known recreation and leisure zone. The spatial proximity indirectly underlines the importance of the continuity in regional viticulture. In the other hand, both wineries are modern in their approach. Wines are produced using innovative technologies. The branding of wines is modern, too. This is apparently visible in the physical appearance of the wine house, which are designed in contemporary, modernist architecture (Fig. 2 and 3). Hence, this is both the continuity and modernisation of local wine production and presentation.



“Jeremić” Two main wine houses in Smederevo: “Jeremić” (left) and “Janko” (right) (Source: Smederevo Welcome / Tourist Information Centre)

Recently, the scope of the involvement of the wineries in local tourism entered a new dimension. For example, there were classic concert, traditional music and high poetry nights in "Jeremić" wine house, with wine degustation. Both wineries have started to cooperate with national organisations from the fields of viticulture and tourism, which has eventually resulted in the promotions of their wine across Serbia and abroad. In all these promotions, the wineries promote Smederevo at the same time. Finally, both wineries offer the full experience of Smederevo, aside of wine degustation in their wine houses and additional visits of their cellars. This includes the visit to Smederevo Fortress, "Zlatni Breg" Royal residence, National Museum in Smederevo, etc. Then, the main local manifestation in Smederevo, "Smederevska jesen" (Eng. *Smederevo Autumn*) re-established the events dedicated for grapes and wine, such as the defile of wines and grapes. Furthermore, local tourist organisation and local restaurants and hotels have included local wines in their wine cards.

Despite this, some difficulties are also visible. The most visible of them is still the weak image of Smederevo as a wine city. Instead of that, the city is still known as an industrial hub. People outside Smederevo usually make parallels between the city and steel production, because the largest steelworks in the space of the former Yugoslavia are located here. Currently, there is the project of "Wine Road", which aim is to overcome this image.

The success of all three mentioned wineries ("Janko", "Jeremić" and "Radovanović") has made a profound effect on local wine production. A plenty of small-format wineries has founded in Smederevo Region last years. For example, "Plavinac", "Dionis", "Ilić", "Dobrava", etc. At the end, the blossom of local viticulture positively affected the other similar sectors, such as the production of local brandy (Serb. *rakija*), which is not well-known internationally, but it is gaining its place in tourism and hospitality.

The photos no. 2 and 3 are taken from the website "SMEDEREVOWELCOME", owned by the Tourist Information Centre of Smederevo, which belong the city, which is a ASP at DANUrB Project.

7. GOLUBAC FROM BOAT

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Social media: [Facebook](#), [Instagram](#), [YouTube](#)

Related heritage datasheet(s):

05_GOLUBAC_01_Golubac Fortress; 05_GOLUBAC_11_Gospodjin Vir; 05_GOLUBAC_21_Tumane Monastery; 05_GOLUBAC_22_Tumane Anchoress; 05_GOLUBAC_51_Brnjicka River Gorge; 05_GOLUBAC_53_Beg Bunar; 05_GOLUBAC_54_Bigrena akumulacija; 05_IRONGATES_01_Traian Table; 05_IRONGATES_02_Lepenski Vir; 05_IRONGATES_10_Djerdap-Iron Gates Gorge; 05_IRONGATES_11_Veliki & Mali Strbac

Related stakeholder datasheet(s):

ST_05_Golubac_01_Municipality; ST_05_Golubac_03_Fortress; ST_05_Golubac_04_Tourist Org Golubac; ST_05_Golubac_10_Hotel; ST_05_Golubac_11_Dunavski raj; ST_05_Golubac_18_Tumane; ST_05_Golubac_20_Majdanpek; ST_05_Golubac_21_Kult Cent Majdanpek; ST_05_Golubac_24_Lepenski Vir; ST_05_Golubac_25_Iron Gates National Park PE; ST_05_Golubac_29_Tourist Org Majdanpek

Related good practice datasheet(s):

GP-07_GOLUBAC_01_Fortress-Re; GP-07_GOLUBAC_02_NewRiverfront; GP-07_GOLUBAC_05_WalkInForest; GP-07_GOLUBAC_08_GolubacBoat; GP-07_IRONGATES_22_Lepenski Vir

Description of good practice

“Golubac from Boat” (Serb. Голубац из бродића/Golubac iz Brodića) is a relatively young private enterprise from Golubac involved in tourism. This is a grassroots project led by Jovan Kocmanović, who was already a local tour guide during his faculty studies of history 7-8 years ago. This project started with occasional guided tours with a small boat around Golubac Fortress. Over time, the enterprise developed and Jovan Kocmanović started with organised multiple local cruises with bigger vessel. Today, “Golubac from Boat” is not just ‘from boat’ – it offers the tourists and visitors of Golubac to experience the buzz of the town and its vicinity from by boat/the Danube, by bike/cycling trips to Tumane Monastery, by foot/hiking above through woods above the town and the fortress (Fig. 1). The complete atmosphere in the tours is further enabled by many interesting stories about Golubac, given directly by Jovan.

The most difficult period for “Golubac from Boat” Enterprise was its first years, when the reconstruction of Golubac Fortress started and when local tourism was still very limited to domestic visitors. During next years, the new obstacles arose by public institutions, which for very rigid for this, innovative way of local tourism in Golubac. For example, problems with vessels registration relating to tourist transport. However, all these difficulties have been successfully overrun. The main difficulty today is the great seasonality of tourism in Golubac and the Iron Gates – the majority of tours and excursions are conducted in summer months. For the other months, the key element is the transformation of tourism offer in Golubac to be suitable for wintertime (MICE tourism, for instance).

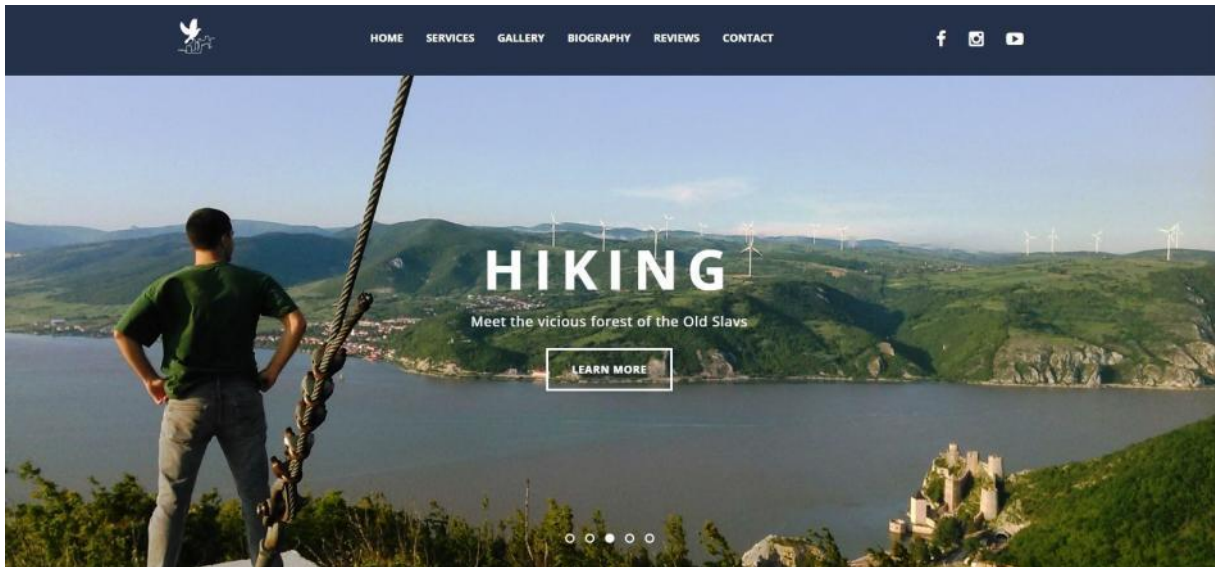


Figure 1: Jovan Kocmanović during hiking tour above Golubac Fortress and the Danube (Source: the main website)

The main contribution to the valorisation of DANUrB heritage is the character of “Golubac from Boat” Enterprise as a 'mediator' between the most important heritage locations and stakeholders. The tours along the Danube between Golubac Town and Golubac Fortress clearly demonstrate the connection with the fortress as the main cultural heritage in this area. Similarly, newer cycling tours to Tumane Monastery or hiking tours through the western part of Đerdap (the Iron Gates) National Park, close to Golubac, promotes both local cultural and natural heritage. However, the impact of these tours is greater, because they also include the interesting stories about local history and legends, as well as a real touch with still the well-preserved local tradition and customs of rural areas around the town – a unique contact with the intangible heritage of Golubac and the Iron Gates. This is even the main motive of specially designed tours, such as “Mystical Monastery Tumane ‘Miloš Obilić Lane” Tour (Serbian medieval history and legends) or The Iron Gate of the Danube River “Zaviša Crni Lane” (history and legends of Golubac Fortress). These stories are not just educative; they are narrated in popular way, so they enable a relaxed atmosphere at boat during hiking, too (Fig. 2).

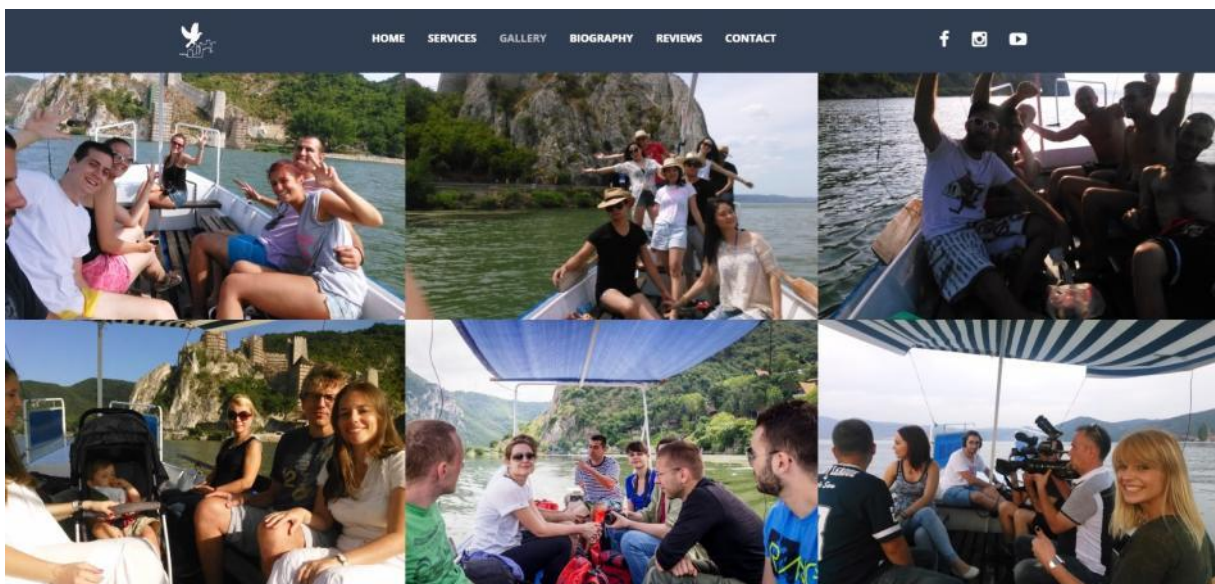
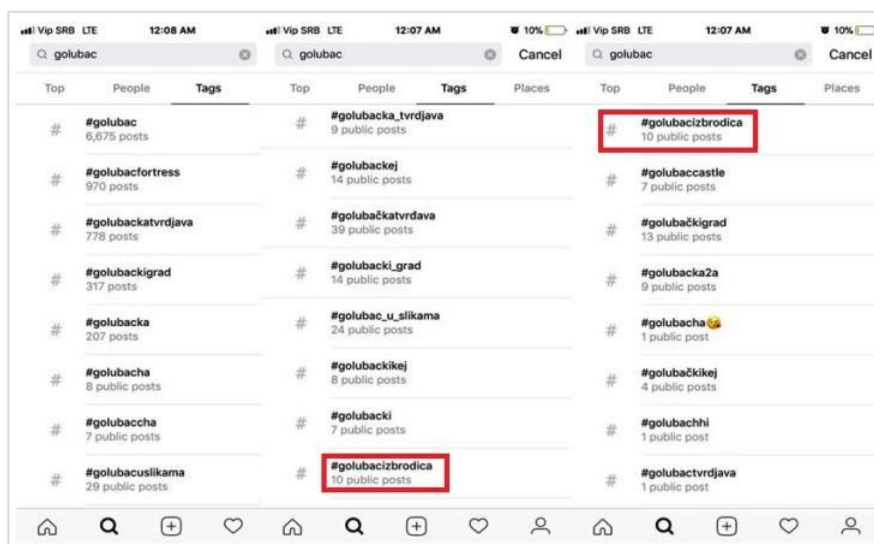


Figure 2: Relaxed atmosphere at boat (Source: the main website)

The role of “Golubac from Boat” as a ‘mediator’ in tourism was achieved 2-3 years ago for Golubac area. Nevertheless, the enterprise has become recently an important player in regional tourism (the Iron Gates, Eastern Serbia) due to multiple contacts with various stakeholders in nearby municipalities. The new services of “Golubac from Boat” include also organised tours to regionally important heritage sites, such “Lepenski Vir” Museum, Tabula Traiana, Fetislam Fortress, Diana Roman castrum, Ceremošnja Cave, Viminacium ancient Roman archaeological site, Smederevo Fortress, Ždrelo Spa, Gornjak Monastery, etc. This thereby means that the enterprise has opened multiple connections with the main stakeholders in regional tourism, culture and transport.

All presented data confirms that “Golubac from Boat” has become a role-model stakeholder in tourism sector in a relatively short period of several years. This is particularly visible through special reports done by the National Television of Serbia and “Prva” TV with national coverage, as well as regional SAT Television. Then, its social media profiles have numerous friends and followers. Finally, the hashtag “Golubacizbrodica” are among the most frequently used hashtags in Golubac area in social media (Fig. 3).



The most frequent hashtags relating Golubac at Instagram; two of them refer to “Golubac from Boat” (Source: J. Joković & N. Dinkić / Univeristy of Niš – Faculty of Electronic Engineering)

The importance of “Golubac from Boat” for Golubac should be especially mentioned. As it was highlighted at the enterprise website, the goal of “Golubac from Boat is also to present Golubac (and the nearby Danube) to tourists in an interesting way and to introduce them to a local cultural-historic identity and natural beauties thereof. Therefore, the indirect aim of all these tours and excursions done by “Golubac from Boat” is to generally promote Golubac tourism.

P.S. Jovan Kecmanović, the onwer of the enterprise, gave us rights to publish all material and photos from the main website.

8. CETATE CULTURAL PORT, CETATE

Related heritage datasheet(s):

06_Calafat_03_Ostrovul Mare

Related stakeholder datasheet(s):

ST_06_Calafat_DS1 - Municipality of Calafat

Related good practice datasheet(s):

...

Cetate Cultural Port is located in south-western Romania, on the left bank of the Danube, between Calafat and Turnu Severin, on the site of an old agricultural harbour established around 1880, from whose docks grain and flour from the fertile region of Oltenia were shipped to Budapest and Vienna throughout the first half of the 20th century. After 1945, the Communist regime put an end to Romania's trade with the West, and the administrative buildings of the port were converted into military barracks for the border patrol. These were abandoned and vandalised by the locals when the regime fell in 1989 and by the time the poet and journalist Mircea Dinescu accidentally rediscovered the place in 1997, the impressive main building of the old port was already in ruins. Dinescu subsequently purchased it and undertook its restoration, with the vision of reviving the old agricultural port as a 'port of culture'. As he put it, "Instead of grains we tried to fill the granary with sculptors, writers, painters and musicians".

This idea came quite naturally: between 1998 and 2007, throughout the entire period of its restoration, the port mainly hosted artist camps, in a series of workshops organized by Mircea Dinescu's Foundation for Poetry. First, there were the pottery camps, and a unique project to build a 'Neolithic village'. Then came the sculptors, leaving behind the first wooden and stone statues of angels. The 'Angel Park' project – initiated in the early 2000s as a polemic reaction to the idea assiduously promoted at the time by the Romanian Ministry of Tourism to build a Dracula-themed park in Transylvania – has continued to grow and includes now several monumental metal sculptures of angels scattered around the port.

Beginning in 2007, after converting the old administrative buildings of the port into comfortable bungalows and building a modern, fully equipped kitchen and a mini-hotel, the site also became accessible for land and river-cruise tourism¹.

So begins the history of a cultural port that is open not only to Romanians, *but also to visitors from Bulgaria and other countries along the great Danube river*.²

The initiatives taking place in Cetate port are related to the cultural projects developed by Dinescu for many years. He founded the Poetry Foundation in 1994. His work is in principle related to the translation and printing of poems, but after the Danube cultural centre started to operate, it has also focused on other arts such as theatre, music, photography, cinema and the plastic arts³.

First, true to its name, the place is a genuine platform of cultural events, covering a wide range of activities: ceramics, sculpture, music, theatre, literature, gastronomy and so on. This can be felt all around the place, determining its unusual atmosphere. Then, accommodation and dining are not grouped in a closed space, as is usually the case. The touristic ensemble is crossed by a road which, as

¹ <http://portcetate.ro/?lang=en>

² <https://movafaq.wordpress.com/2017/09/03/port-cetate-ro/>

³ <https://movafaq.wordpress.com/2017/09/03/port-cetate-ro/>

it is not very busy, is still a public road, accessible to anyone who has a car. As such, there is no fence enclosing the property.⁴

Mircea Dinescu created all necessary conditions for a unique experience in which you can feel the taste and glamour of long forgotten times in the details of the architecture, the park, the nature and all the surroundings⁵.

It is said that the roosters here sing in three languages: Serbian, Bulgarian and Romanian and the nature in all its beauty participates in the cultural activities at Cetate Cultural Port. The furnaces used for burning the ceramics from the banks of the Danube river are perfect "hosts" for the slowly cooked lambs, prepared according to old recipes that "invite you to see the Romanian culture through the ethno-fact of cooking, veiled in symbols, mysteries and strong traditions; it carries you near the frying pan with the sensation that the ancestors whisper in your ear what to do and when to do".

Cetate Port is a true cultural product, probably unique in Romania. Since it was purchased by Dinescu, the mansion was refurbished and functioned initially as a cultural enclave reserved for artists and men of letters. Today also cultural and gastronomic events of international importance are annually organized here.⁶

Port Cetate hosts a variety of *cultural activities* under the auspices of the *Foundation for Poetry*: Divan Film Festival, a unique annual event dedicated to the cinema and the culinary traditions of the Balkans (which in 2018 celebrated its 9th anniversary⁷); SoNoRo Interferențe, a chamber music workshop serving as a warm-up for the SoNoRo Festival, probably the freshest and most popular festival of classical music in the country; translation workshops (organized together with different European Cultural Institutes); creative writing camps and residences for writers forming part of various exchange programs with other European Literature Houses; theatre and live music performances, exhibitions, residence programs and workshops for visual artists (painters, sculptors, ceramists); meetings and symposia with regional, European, and international participants.

Dinescu's *Wine* is produced at Galicea Mare, a century-old winery which has been equipped with new, up-to-date technology. The grapes come from two 125-acre vineyards. Both vineyards are quite young and have been planted in the framework of a European project aimed at the renewal and re-cultivating of old Romanian vineyards. The vineyards are distinguished by the diversity of the grapes: seven white (Fetească Albă, Sauvignon Blanc, Chardonnay, Tămîioasă Românească, Muscat Ottonel, Pinot Gris, Italian Riesling), and five red types (Fetească Neagră, Merlot, Cabernet, Shiraz, Pinot Noir).

Authentic Romanian traditions at Cetate Cultural Port⁸

Each experience at Cetate Cultural Harbor, from cruises along the Danube River to wine tasting and special dishes is accompanied by the Romanian traditional music from the restaurant equipped with a modern kitchen. Every year Dinescu assembles here fiddlers from the region of Oltenia (Southern part of Romania). "Doina" (a traditional Romanian recited song), old party songs performed by minstrels without a musical education bring back the joy of the long forgotten times and the rhythm where the soul found its freedom. The minstrel sings: "the one who feels the vibration of the world and turns it into passionate sayings; the one who brings back the past in his old time songs; the one who reveals the true identity not the one stolen by the ideology and different interests."

⁴ <https://www.igloo.ro/la-cetate-n-port/>

⁵ <http://www.imperialtransilvania.com/2019/01/23/read-more/argomenti/events-1/articolo/cetate-the-citadel-cultural-harbour-sanctuary-for-a-long-forgotten-taste.html>

⁶ https://adevarul.ro/locale/slobozia/mancare-delicioasa-vinuri-excentrice-versuri-mircea-dinescu-1_52734bc5c7b855ff56a3e44f/index.html

⁷ <http://divanfilmfestival.ro/>

⁸ <http://www.imperialtransilvania.com/2019/01/25/read-more/argomenti/events-1/articolo/authentic-romanian-traditions-at-cetate-cultural-harbor.html>

At Cetate Cultural Port "tradition doesn't mean the worship of the ashes but the transmission of the fire" as G. Mahler said. The art finds here a fertile ground no matter what is the artistic form of expression. Cetate Cultural Harbor is the place where you can rest in silence enjoying a unique experience.

Buildings

There are 18 comfortable rooms with bathroom, as well as 3 suites. The port can accommodate around 40 persons at one time. Also there are suitable spaces for group activities, such as the attic of the main house (equipped with projector and screen, computer and wireless internet), as well as the recently restored 'station house', with its sunny terrace overlooking the river (this building is also equipped with a projector and a screen).

Gastronomy

During the season all dishes use natural ingredients from the micro-farm nearby and the fairs from Cetate and the Calafat areas. Mircea Dinescu's dishes combine the Romanian traditional recipes with the nobility cookery of the 19th century with Balcanic and European influences all melting in an unique type of meal. The port's kitchen suses only local, organic ingredients: seasonal vegetables and herbs from the local markets, freshly captured fish, free-range poultry, pigs and calves from small individual farms. There are the well-known: "sărmăluțe" with goose, veal and pork meat boiled in wine (after a recipe taken from another gourmet writer, Mr. Mihail Sadoveanu), smashed bean with caramelized onion, "zacusca" made of whole vegetables (baked in fir tree flame), duck meat pastrami, oven goose meat, ghiudem (dried beef sausage) and goat's sausages, "ciorba" - giblets soup or Danube fish soup, Danube river fish (catfish or carp) in the oven, pastry with poppy seeds or walnuts, caddied apple cake, pancakes with homemade jams.

At Cetate Cultural Port the experience of cooking is truly an art translated into words in the pleasure of eating and in the story told around a glass of wine, old recipes bring back the joy of being together.



9. BELOGRADCHIK, VIDIN DISTRICT

Related heritage datasheet(s):

07_Vidin-Belogradchik_05_ Kozarnika cave prehistoric surprises; 07_Vidin-Belogradchik_06_ Opera of the Peaks; 07_Vidin-Belogradchik_07_ Belogradchik Rocks

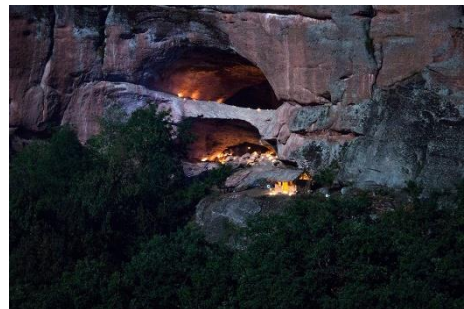
Related stakeholder datasheet(s):

Vidin Regional Government

Related good practice datasheet(s):

GP- 08_Belogradchik_01_ Kozarnika cave prehistoric surprises; GP- 08_Belogradchik_02_ Opera of the Peaks; GP- 08_Belogradchik_03_ Velo Club The Rock

Kozarnika cave prehistoric surprises, Belogradchik, Vidin District



Young enthusiasts from the archaeological society of the town of Belogradchik – historians, archaeologists, economists, bloggers, etc., became inspired by the results of the international excavation works in the Kozarnika cave, which continue for more than 16 years and are to change the view about when and how did the first people come to Europe. The Youth Archaeological Society is actively advertising the wonders of the Kozarnika cave and provides tourism guiding there, thus complimenting the nomination of the Belogradchik Rocks at the UNESCO tentative list of natural heritage. It strongly capitalizes on the excavations of the of the French National Centre for Scientific Research and the BG Academy of Sciences at the “phenomenal” Kozarnika cave, guiding dozens of tempted cultural heritage visitors to the site. The assumption that first people came to Europe 800 000 years ago through Gibraltar was questioned by the findings related to human life, dated 1.4 mln years back (Homo Erectus period), suggesting that they might have arrived from Africa through Bosphorus, being a dry land, then and spreading throughout Europe.

Just 6 km outside the town of Belogradchik there is a pleasant road in a natural habitat, leading the traveler to the Kozarnika cave. The view from the entrance of the cave is amazing, with a gradual

transition of green to blue, violet, purple and gray shades on the horizon. In every direction the view encompasses the mountains, the valley and the far-famed Belogradchik rocks, generously illuminated by sun and moon. One is breathing lightly and freely.

Flint and bone tools, bones of wild horse, rhino, mammoth, saber-toothed tiger, cave bear, archaic hyenas, panthers, etc., were discovered to have been inhabited, not supposedly, the Southeastern Europe. There were also found the remains of 43 bird species. The earliest evidence of processing animal skin and remains of a monkey were unexpectedly found as well.

The entrance of the cave has a high vault leading to a gallery and a hall. Today a colony of bats have the cave for their home.

Amazingly, an organized system of symbols was found from the Homo Erectus period. The parallel lines on the bones indicate that the first people have numbered the days and / or have marked their hunting successes - a sign of symbolic thinking that changes the notion that such has only appeared in the Homo sapiens times, 50,000 years ago.

Did the prehistoric man really come to Europe from the Balkans? According to Jean-Luc Guadelille, director of the team of archaeologists from the French side, the route through the Bosphorus and the territory of the present-day Bulgaria is one of the most natural routes. Coming from Africa, the first people could easily get into the heart of Europe through the Bosphorus, then cross the Danube River at the Iron Gate Gate between Romania and Serbia, Guadelille said in an interview. The theory of the passage of the prehistoric man through Gibraltar is established on the basis of the rich archaeological finds in Western Europe that have been accepted, until recently, as valid for the entire continent.

Opera of the Peaks, Belogradchik, Vidin District



The 'Opera of the Peaks' festival is, held in the town of Belogradchik, Vidin district, is a cultural project that elevates local heritage and cultural experiences of people from the region, the whole country and from abroad. It was established several years ago by local initiative, supported by the Vidin district local and regional governments and the Bulgarian National Opera. The purpose was to employ the genius creations of the Nature and establish cultural opportunities for local/regional and cross-border audiences. The festival continues for about ten days and attracts thousands of people.

The Opera of the Peaks became a good practice and is followed by opera performances in other places of the Vidin district – prehistoric Magura Cave and Baba Vida castle, thus making it appropriate for a thematic networking in the Danube region.

The festival takes place at the ancient fortress of Belogradchik, a cultural monument of Bulgaria. This innovative initiative with a great originality of the Sofia Opera was actively supported by the local community. Many small businesses, related to tourism appeared – crafts, souvenirs, small hotels and restaurants, etc. Some bigger businesses supported the festival as local stakeholders. For example, the company Geotechmin Ltd. purchased a specially designed open-air stage for the event from Italy. The festival promotes not the magnificent art of opera, only but the destination as well. In two years from the start a significant increase of visitors was recorded. There were 107 000 visits to the town in 2016, of which 20 000 were foreigners, which represented 18% increase compared to 2015, obviously driven by the opera festival. In 2018, some 118 566 tourists visited Belogradchik, of which 31 642 were foreigners.

The Opera of the Peaks initiative demonstrates the power of well-organised cultural heritage exposure.

Belogradchik Rocks, Vidin District



The local community initiative to promote the phenomenal Belogradchik rocks as a natural and cultural heritage deserves high appreciation and a follow up as a good practice. The enthusiasm of the locals, supported by institutions at regional and national levels drove a big spectrum of satellite activities, e.g. the establishment of 'The Rock' velo club, etc., which is another bottom-up driven project, inspired by the rocks, that created biking activities in the town of Belogradchik as part of the European Danube Biking Route and of Dunav Ultra biking, related to heritage places along the river.

The citizens of Belogradchik proudly relate to their heritage and take part of all initiatives, encouraged by local institutions – the municipality, the schools, the cultural house, the museum, etc., thus further creating good practices that combine natural and cultural heritage, with a particular focus on young local and visiting audiences. The initiations related to the rocks involve representatives of small businesses of Belogradchik and the Vidin district – hotel owners and food providers, archaeologists, historians, teachers, engineers, civil workers, etc. Their main themes of are, logically, the rocks themselves. For example, the biking routes are designed to pass among them and are accompanied with narratives related to the rocks.

The Belogradchik Rocks, formed from red sandstone and conglomerate are one of the natural wonders of Bulgaria, appealing to thousands of visitors – domestic and international - with their magnificent

inspiration of people's imagination. No surprise that they are included in the UNESCO tentative list of natural phenomena. A fairy tale stone world surrounds the small town of Belogradchik from west, south and southeast. During millions of years the Nature sculptured stone figures of mythical creatures - people, animals and birds, sometimes 100 meter high lonely rocks!

Many foreign travelers were astonished by the Belogradchik rocks. The French traveler Germon Blanky wrote the following in the distant 1841: "Neither the famous narrow passes in Provance, neither the Pancarbo Gorge in Spain, neither the Alps, neither the Pyrenees, nor the most eminent Tyrol mountains in Switzerland have anything, which can be compared with what I saw in Bulgaria in the town of Belogradchik". The famous writer and explorer Felix Kanits added: "It's hardly probable that a more romantic fortress than the Belogradchik one has ever been built".

With the time, people created numerous legends and were telling tales about each rock. One can see the biblical Adam and Eve, the Madonna with the child, The Rider, the Schoolgirl, the Bear, the Dervish, the Monks, the fantastic stronghold with ancient fortress walls, above which the impressive magic rock wonders rise, etc.

The club has a strong socializing and integrative role for the active local citizens and the neighboring communities. They organise many competitions, which promote cultural and natural heritage of the region. The Rock club developed unique routes in the Balkan (Stara Planina) mountain and maintains them, regularly cleaning, changin signs, etc.

Methods for self-empowered valorization

Public access and interpretation of heritage objects and sites not only present challenges to the site management, but also highlight the importance of research on multiple meanings of place as to establish good practices. The modern requirements to engage tourists in interpretation are to be followed, especially in locations which have predominantly been maintained by non-tourism experts, e.g. archaeologists, historians, etc. heritage professionals.

Establishment of good practices requires addressing the heritage considering tourism perspective of it. Analyses should be made on how the meaning of place is established, maintained, debated, negotiated and transformed when tourists and other actors meet on the sites.

10. "THREE SMOKED OLIVES" ISLAND FESTIVAL ON DANUBE - CĂLĂRAȘI

Contacts:

Web: <https://3sof.com/>

<https://www.facebook.com/3SmokedOlivesIslandFestival/videos/289974208373693/>

Adrian Constantin; Tel: 0724615758

Related heritage datasheet(s):

06_CĂLĂRAȘI_37_"3 Smoked Olives" Island; 06_Giurgiu_10_"Ostrovul Mocanu"; 06_Gura vaii_11_Golu Island; 06_Simian_12_Simian Island; 06-Calafat_"Ostrovu mare"

Related stakeholder datasheet(s):

ST_06_Călărași_The Museum of Lower Danube; ST_06_Călărași_Municipality

Related good practice datasheet(s):

....

Description of the heritage: 3 Smoked Olives is the festival that a lot of people are talking about more and more in Romania. The island is at 100 km away from Bucharest, located on the Danube river, near the Bulgarian border. The Danube's water, the wide beach, covered with fine and gold sand, the deep & mysterious forests with all the fauna and the sun that covers the island from one end to the other, from the east to the west, all these combined with 5 camping nights under the crystal clear sky, in the middle of nature, music, yoga, water sports and beach activities, offers visitors a complete, unique experience, and the friendships that have been linked over the years to all those present at the event - from artists, volunteers, locals and all the participants, strengthens a growing community. The Island is located on the Danube River, far away from the bustle of the cities, on the border between Romania and Bulgaria, more precisely near the crossing point between Călărași [RO] & Silistra [BG], in Ostrov. The only way to get on the island is by boat. The moment you put your feet on the boat you enter another world. A more natural one, with water, sand, a young forest and clear blue skies. If you're lucky, on some mornings, you will find hundreds of seagulls playing around on the beach.

This island is pure magic. When the Danube is at its highest, the island stays under water for more than 3 months and nobody can set foot on it. The river cleans Europe after storms and brings a lot of driftwood along his water and leaves it on the island. That makes the island be a bit different each year. It's like nature's perfect way of cleaning bad energy accumulated over the year.

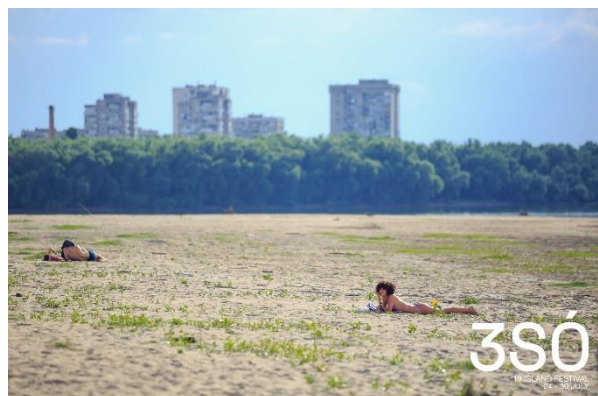
How did it happen?

In the summer of 2010, a group of friends discovered this great island and organised a small and relaxed party. Slowly, everything grew. Soon, it makes 8 years since, and the small circle of friends has turned into a large group of people who have so many things in common and are just waiting to see each other in the same place each year on the island. There were 2500 people, all over the age of 21 at our latest meeting in 2018! The 3SO community is the one that gives life to the festival. Without it, without sustaining the growing number of participants from year to year, the festival would not have been here today. (Adrian Constantin, owner).



Community building

Friends of the 3SO community, all over the age of 21, are part of the millennials generation. In 2018, nearly 2,500 came to join 3SO community. "3 Smoked Olives" Island Festival managed to offer an authentic experience to the "islanders" community having the support of some reliable partners.



Greening and sustainability

The island is a flood-able terrain in some winters, and the Danube brings to the beach PET bottles, cans and other waste. The "3 Smoked Olives" Island Festival considered that the establishment of an NGO that would address the ecological issues of the area and to permanently monitor and take care of the island is more than vital. For the 2018 edition, the greening team gathered, sorted and recycled materials before and during the festival, giving the place the much needed wilderness.

The same team was also responsible for informing and training the participants on sustainability topics as reducing the carbon footprint of the festival, using alternative energy, reuse and recycle of materials and crafts, compost.

<p style="text-align: center;">Golden sand</p> <hr style="width: 10%; margin: auto;"/> <p>The sand on this island is smooth, fine and clean. It's well prepared for your feet and it will offer you an experience of full freedom.</p> <p>When the sun is at it's highest, the sand will become very hot and we recommend that you wear a pair of flip flops after a refreshing swim in the river.</p>	<p style="text-align: center;">Reduce, Reuse, Recycle</p> <hr style="width: 10%; margin: auto;"/> <p>With a great music festival comes the great responsibility to take care of our beautiful island. So, be an extraordinary islander and recycle your trash as best as you can.</p> <p>The island is green and clean, let's keep it that way.</p>	<p style="text-align: center;">Freedom</p> <hr style="width: 10%; margin: auto;"/> <p>The tent gives you a feeling of freedom. You have your own gateway to nature and you don't have to worry about keys.</p> <p>And if by any chance you can't find your way back to your tent you can always take a nap in the chill area filled with hammocks big enough for two islanders.</p>
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Being a real island, the only way to get on the island is by boat. The moment you put your feet on the boat you enter another world. A more natural one, with water, sand, a young forest and clear blue skies.

If you're lucky, on some mornings, you will find hundreds of seagulls playing around on the beach.

This island is pure magic

When the Danube is at it's highest, the island stays under water for more than 3 months and nobody can set foot on it.

The river cleans Europe after storms and brings a lot of driftwood along his water and leaves it on the island. That makes the island be a bit different each year.

It's like nature's perfect way of cleaning bad energy accumulated over the year.



Become an islander

Development

Thus, the "3 Smoked Olives" Island Festival is not only a good practice for the using in a creative way of a natural resource of Danube for a cultural and vibrant scope, involving young people and enlighting the Danube itself, but it is also a good exemple of assuming the ecological responsibility and the eco-friendly attitude and operational status of all activities.

The evolution of this festival in the future is related to the idea of creating a network of similar initiatives - and here is the role of DANUrB that explicitly follows this scope. Using as territory the Danube islands, assuming their ephemeral and sensitive character, in respect for their landscape and extraordinary ecological values, the Danube Islands Festival Network can sustainably and creatively grow, bringing the younger "millennials" into responsible and intelligent communities.

11. DELTACRAFT

DELTACRAFT – Traditional Craft + Contemporary Design

Related heritage datasheet(s):

06_C.A.Rosetti_02_ Traditional Craft of Thatching; 06_C.A.Rosetti_01_Letea Village

Related stakeholder datasheet(s):

06_DANUBEDELTA_DS9_“Gavrilă Simion” Eco-Museum Research Institute of Tulcea_ICEM ;
06_DANUBEDELTA_DS2_LeteainUnesco

Related good practice datasheet(s):

GP- 10_DanubeDelta_01_DeltaCraft

DELTACRAFT is a project initiated by Ecopolis - The Center for Sustainable Policies, KraftMade and “Gavrilă Simion” Eco-Museum Research Institute of Tulcea. The project was launched in 2015 and due to its success it was continued with DeltaCraft 2.0. Activities in DeltaCraft framework are ongoing, including product creation, workshops in the Delta as well as in Buchareat, exhibitions etc.

DELTACRAFT is aimed at revitalising traditional crafts in the Danube Delta area through the collaboration between local artisans and contemporary designers. Together they created a collection of objects inspired by culture, history, resources and techniques typical for this region.



Context and the problem addressed

The Danube Delta is almost entirely rural and sparsely populated. The villages in the Delta face problems like aging communities and depopulation. There is an important cultural heritage related to the traditional crafts of the ethnically diverse communities, involving very specific skills that have become endangered in the context of younger people either leaving for better opportunities or losing interest in this line of work. Such practices are reed roofing, reed and willow weaving, bulrush braiding and weaving, wool knitting, hand-loom weaving, embroidery, blacksmithery, fretwork, clay works, manual stone cutting, fishing net knotting, manual tanning of cowhide, making of harnesses, horse collars, horse ornaments etc. There are few craftsmen left, dispersed throughout a large territory and in the same time, many of the traditionally crafted objects have become obsolete and are not in high demand any longer.

Implementation

The aim of the project was to show the unique character of the Danube Delta region, of its cultural and natural heritage. Moreover, it brings a sustainable approach to design production, culturally rooted and locally sourced to mediate the survival of traditional local crafts.

In this scope, a study on traditional crafts and techniques was carried out, local artisans were identified and they were brought together with designers in order to create a collection of contemporary appealing objects that illustrate crafts skills and techniques from the Danube Delta area. The objects are a symbolic representation of locally sourced raw materials, of community food and power, memory of place and heritage.



The collection has been made available to the public through a website with an online store and some of the products are also available in a local souvenirs store in Tulcea.

The products have also been promoted by participation in different exhibitions and events (such as ReDesign Crafts 2.0 in Bucharest).

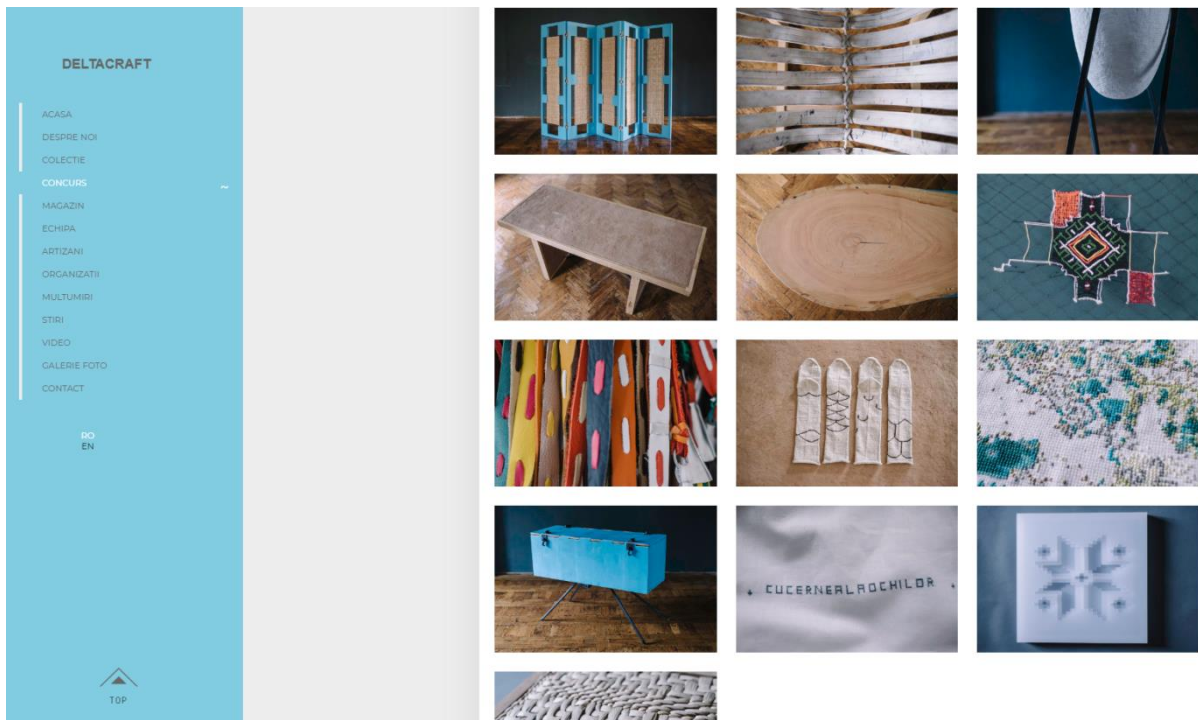
Beneficiaries

This project was aimed, on one hand to find sustainable solutions to put local artisans on the market, and on the other, to highlight the uniqueness of the Danube Delta area, resorting to history and culture, memory and senses.

Therefore, specific beneficiaries are firstly the local artisans involved, the ones that make and get to sell their products but on a larger scale, entire communities in the area benefit, from a socio-economical perspective. The practice not only provides continuity to traditional crafts that have become endangered, thus preserving cultural heritage, but in the same time, by updating the old products to contemporary design standards they also make them economically viable.

Evidence of success

A study on local crafts, a database, a collaboration between 10 artisans, 3 designers, 2 curators and a collection of 13 interior design objects are the result of an intensive research on traditional deltaic crafts, customs, motifs and of a laborious process of inspiration and production in workshops from the area.



A website and an online shop have been developed and the products are available to the market. The DeltaCraft collection includes objects like handbags, room dividers, furniture, decorative fabrics and fishnets, clothing, leather belts, weaved accessories, etc. Besides having a functional nature, these objects display a symbolic representation of locally sourced raw materials (bulrush, leather, stone, earth, wood), of community food and power, memory of place and heritage.

The initiative has been acknowledged on different media channels, a recent example being the article featured in the December2018/January2019 number of Igloo magazine.

The practice was nominated for the Cultural Entrepreneurship Award of the 2018 National Cultural Fund Administration Awards.

Potential for learning or transfer

Many other rural regions face the same issues related to decline of population and lack of economic opportunities. We consider this practice a good example of sustainable valorization of cultural heritage through rural and social entrepreneurship. Transferability is indicated by the clarity of the main concept: bringing together contemporary designers with local artisans and, through the combination of experience and creativity, creating new desirable products that incorporate identity (local resources and specific skills), heritage (traditional crafts) and novelty (aesthetically appealing contemporary design).

The promotion and marketing activities are also identifiable and easily transferrable: online information campaigns, exhibitions with or without sale at many fairs and cultural events, involvement of popular public figures that support the scope of the practice etc.

**Note: All photos are without copyright, they are taken from DeltaCraft [Facebook page](#) or DeltaCraft [website](#).*