

# RIVERS OF OPPORTUNITIES

River//Cities  
Platform  
2013 – 2015

Italy  
Poland  
Portugal  
Croatia  
Czech Republic  
Sweden  
Germany  
United Kingdom  
Finland  
Austria

# RIVER//CITIES



The River//Cities Platform is a partnership between cultural, environmental and political initiatives which work in their cities to interact with and develop their rivers or waterfronts as cultural spaces.

The aim of the River//Cities Platform Foundation is to increase the impact of culture on the sustainable development of urban waterfronts for the benefit of their citizens.

The main objectives of the Foundation are:

- to increase cultural activity in urban waterfront areas,
- to encourage policy change and increase investment in cultural initiatives,
- to generate cross-disciplinary collaborations
- to create capacity-building opportunities

*This project has been funded with support from the European Commission.*

*This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.*

## INTRODUCTION

This Learning Partnership brought together ten European organisations. It was aimed at sharing knowledge about engaging audiences (also methodology for reaching current non-audiences) in cultural activities in public places. The perceived outcome was the development of new environments for culture, specifically urban waterfronts and river banks across Europe.

Today, effective audience development is essential if broader access to culture is to become a reality. This project envisaged that the competences of the learners from the involved organisations were to be enriched in this respect by applying transversal and intercultural methodology from the realms of e.g. sociology, marketing, civil society involvement, public space/urban planning, environment, sustainable development etc.

The projects main activities were five leading seminars and five extension workshops - case study visits providing recommendations and feedback for the seminars based on specific local contexts. Each partner hosted a face-to-face meeting that was open to the local community: either in the form of a bigger gathering – for instance as a seminar running alongside an existing waterfront event, or as a think-tank get-together in smaller workshop groups. Each host identified audience development aspects relating to local issues, which influenced the content of a given meeting, as well as finding local target groups who might profit through their participation in the meetings.

Throughout the project attempts were made to define cultural, social and educational opportunities and the benefits that audience development might bring to waterfronts in European cities. The project received support from the Grundtvig Programme of the European Commission.

# PROJECT PARTNERS

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RIVER//CITIES PLATFORM FOUNDATION, WARSAW, POLAND



The River//Cities Platform Foundation is a successor of an informal network. River//Cities Platform was established in 2006 and currently incorporates 35 organisations from all over Europe. The aim of River//Cities is to increase the impact of culture on the sustainable development of urban waterfronts for the benefit of their citizens. The Platform wants to increase access and enable civic engagement in waterfront public space and culture, and develops cross-sectoral cooperation (between e.g. art, culture, education, tourism, city planning, environment, transport). The Platform does this, for example, through best practise and expertise sharing at seminars, workshops or via its website and Facebook portals. River//Cities' activities explore and link European and local perspectives by sharing experiences and models, developing educational and artistic programmes and disseminating the results within European civil society.

[www.river-cities.net](http://www.river-cities.net)

## THE SPÖ WIENER BILDUNG, VIENNA, AUSTRIA



**Wiener Bildung**

The SPÖ Wiener Bildung organizes events, seminars and offers party members and non-members a comprehensive range of education and training opportunities. One of the main seminars is the Party Academy. The SPÖ Wiener Bildung is also involved in the organisation of the Danube Island Festival. It acknowledges that one of the biggest challenges nowadays is trying to bring people from different countries together and to learn from one another. Throughout history, people have gathered at rivers and seas, to live and work, or to celebrate religious rites, and nowadays these places are still favourite locations for people to rest and relax. Today's festivals and events are rooted in this common history. Vienna's "Danube Island Festival" is a well-known festival attended by millions of people who enjoy one of the most interesting and most extraordinary events in Europe, which includes free concerts in a beautiful surrounding. Events like the Danube Island Festival have proved that connecting nature and culture is a very effective way to bring people together.

[www.wiener-bildung.at](http://www.wiener-bildung.at)

## DRUGO MORE, RIJEKA, CROATIA



Drugo More (the Other Sea) is a non-profit organization. Most of its programmes are thematic and explores certain topics of social interest. Drugo More facilitates the exchange of information between local and international artists, experts, students and a wider audience. It achieves this mainly through producing visual and performing arts; the promotion and implementation of research in the field of culture; and the organization of participatory and educational events such as conferences and seminars. Drugo More organises the performing arts festival 'Zoom', and the annual interdisciplinary festival 'Mine Yours Ours'. It focuses on conducting sociological research in the field of culture and it organises educational programmes in the areas of art theory and cultural management. Furthermore, Drugo More has initiated the so-called 'Molekula' project in Rijeka, aimed at gathering small non-profit organisations. This project, which was launched in 2007, has resulted in the founding of the 'Molekula Associations' and a 520 square metre project space hosting six organisations and daily events. In parallel with its local activities, Drugo More has been active on a national level, participating in the activities of the 'Clubture network' and is heavily involved with policy making on a national level. Drugo More is active on an international level, partaking in the development and implementation of the projects 'SEAS' and 'Four Corners' (both led by Intercult), ARCO and FACTORY as well as a number of partners from the Adriatic region.

[www.drugo-more.hr](http://www.drugo-more.hr)

## OSTROVY S.R.O, PRAGUE, CZECH REPUBLIC

Ostrov s.r.o. was founded in 2005 working in the domain of culture for the purpose of organizing United Islands Festival, a cross-genre international music festival held on Vltava river islands and surrounding areas in the centre of Prague and selected Prague music clubs. The idea is based on presenting music that does not belong to mainstream culture promoted by commercial, and often public service, media. There were two programme goals at the beginning. Ostrov has become the first and only organization in the Czech Republic that holds a large event which is based on the discovery of new areas of music, on the diversity of music and, in turn, on the diversity of the continent of Europe. Another goal is to assist bands in discovering new audiences and assisting audiences in discovering new bands. Ostrov manages to meet its goals as evidenced by the 60,000 spectators who came to this and last years' events to discover new music that represents specific regions of Europe. Since the organization has been founded to organize the festival with the goals mentioned above, the goals of the event and of the organization overlapped completely.

[www.unitedislands.cz](http://www.unitedislands.cz)

## ISARINSELFEST E.V., MUNICH, GERMANY



The IsarInselFest revives and brings up to date, the tradition of the well-known promenade, at the end of the 19th century, between Maximiliansbrücke and Ludwigsbrücke. The IsarInselfest aims to give the people of Munich a better understanding and appreciation of their wonderful river, the Isar. The program of events is designed to appeal to all ages. However, the main target groups for its diverse educational and cultural programme are families, children and adolescents. Particular attention is paid to multi-cultural offerings to reflect Munich's diverse ethnic population. The ground between the bridges Ludwigs- and Maximilianbrücke is transformed during the festival into an area filled with music, arts, sports and creativity. Throughout all of its activities, due consideration and respect is always given the natural environment of river Isar itself and surrounding protected landscapes.

[www.isarinselfest.de](http://www.isarinselfest.de)

## AURA RIVER NETWORK (AURAJOKIVERKOSTO RY), TURKU, FINLAND



The activities of The Aura river network association are based on the collaborative and international objectives of Turku's European Capital of Culture year (2011). The task of the association is to open up and maintain international connections for cultural actions in Turku. Activities comprise public events and services specifically designed for members. The objective of the association is to create an arena for cultural-related discourse and, at the same time, to network and establish new partnerships and opportunities for collaboration. The association endeavours, in the spirit of the Capital of Culture year, to produce events and support international co-operation and cultural import and export activities. The association organizes themed development and discussion meetings, and meetings for members each year. By paying the annual membership fee, members support the activities of the association and contribute to their further development. Turku is a river city and it lives in the same rhythm with its main vein. Most of the Turku's culture quarter (the city theatre, cathedral, castle, art schools etc.) lies on the riverbank. The Aura River is a cultural river and the people of Turku greatly enjoy the events that take place along its riverbanks.

[www.jatapahtumat.fi](http://www.jatapahtumat.fi)

## VENTI DI CULTURA, VENICE, ITALY



The not-for-profit Association Venti di Cultura, established in 2006, promotes inter-cultural exchanges along European shores, supporting institutions and people interested in learning about and teaching the cultural heritage of the Mediterranean and the European coasts. Founded and based in Venice, Venti di Cultura is interested in the Lagoon as a global entity. The Lagoon is a set of remarkable landscapes, characters, timing, and culinary traditions, which are both recognizable, and interlinked at the same time.

In this framework, Venti di Cultura promotes Lagunalonga, a cultural journey along the Venice Lagoon, where the millenary interactions between land and water keeps shaping a composite and polymorph pattern, unique in the world. Crossing many different landscapes, Lagunalonga aims to promote the lagoon sites as gateways to local cultural heritage.

[www.ventidicultura.it](http://www.ventidicultura.it)

## COFAC / ULHT, PORTUGAL

COFAC / ULHT is an university and organizes Workshops on Waterfront Urban Design. Participants are teachers of architecture, this project will support the developments for public spaces awareness and the importance of public art and artist intervention. The involvement of students will influence future needs for acting in the regeneration of public space in river cities.

[www.labartresearch.com](http://www.labartresearch.com)



Intercult is an independent production and resource NGO based in Stockholm, Sweden. Operating in Sweden and Europe since 1996, Intercult initiates and leads collaborative culture projects and networks. Having an active interest in national and European cultural policy Intercult also participates in the development of intercultural and international project competence. It shares experience through teaching seminars, conferences, lectures and mentorship. Engaging in trans-border cultural projects, it embraces the challenges of contemporary diversity; voices and expressions. Intercult works cross-disciplinary and trans-regionally, inviting artists from different disciplines and places. It works with partners from all over Europe. With 20 projects in-house since 1996 it has considerable experience of managing EU projects. As producers and experts, Intercult is able to initiate small and large-scale capacity building projects, primarily at the European level, although its main objective is to connect local and international initiatives; across disciplines and in multiple partnerships. Intercult brings together artists, operators and audience, creating unexpected encounters. It also operates actively in several national and European networks, being a founding member of River//Cities, a member of Culture Action Europe CAE, IETM, Platform for Intercultural Europe PIE and the National Touring Theatre in Sweden (Riksteatern). It works actively together with national and international culture organizations on creating new collaborations and influencing European culture management and politics. As an experienced project beneficiary and audience development expert Intercult is able to take a practical responsibility for the project implementation as well as for process of dealing with learning experiences of participants.

[www.intercult.se](http://www.intercult.se)

## THAMES FESTIVAL TRUST, LONDON, UNITED KINGDOM



Thames Festival Trust is an NGO whose main aim is promoting a greater understanding and appreciation of rivers in urban settings. It is principally engaged in the arts and education sectors. It organises and delivers an international art and education programme called River of the World ([www.riversoftheworld.org](http://www.riversoftheworld.org)) and a month-long season of river and river-related events in London called Totally Thames ([www.totallythames.org](http://www.totallythames.org)). Launched in September 2014, Totally Thames aims to become the biggest multi-faceted season of river events in the world. It takes place annually throughout the month of September, on the 42-mile stretch of the River Thames between Hampton Court Bridge in the west and the Dartford Crossing in the east. Its programme raises awareness of London's iconic river and its environment and provoke thought and interest in the Thames by commissioning and presenting great art, sport, community events, environmental activities, guided walks, talks and debates. Thames Festival Trust lobbies for sustainable usage of the river for travel, business, sport and recreation.

[www.thamesfestival.org](http://www.thamesfestival.org)

# PROJECT ACTIVITIES

## ITALY

### REPORT

**Workshop, 27-29 September 2013, Venice, Italy Host: Venti die Cultura**



The Lagunalonga confirmed the strong sense of identity of the citizens and administrators that live in and animate the Venice lagoon. Organized by the Committee for the Ecomuseum of the Venice Lagoon, the 2013 edition was articulated in a number of events developed in Cavallino, in the Lazzaretto Nuovo island, in the Arsenal and in the Lido island. It was an experiment for both citizens and visitors, on the cycle-water tour all around the Venice lagoon launched in 2014.

During the round table, which took place in Cavallino on Saturday 28<sup>th</sup> September 2013, strategies were discussed to promote sustainable cultural tourism along the inland waterways attentive to both the fragile environment and citizens' participation. In the conference – especially amongst the administrators and the representatives of associations – a strong interest was expressed in building a network of relationships focused on the waters of the internal lagoon of Venice. This network is the first step to the construction of the Ecomuseum of the lagoon, connecting places, people, traditions,

experiences, relationships, territorial and transnational projects, and reviewing consolidated paths with new approaches and new means of transportation.

The presentations by the visiting delegates from Rivers of Opportunities were a significant inspiration to the conference. The Venetians witnessed how London, Munich and Prague were able to catalyze hundreds of thousands of visitors along their riverfronts during their cultural festivals. They explained how they were able to achieve their goals, through the delivery of music, sports and cultural activities stretched over time, and spread over a wide geographic area complemented with an effective communications strategy to engage visitors and residents in the sustainable use of their riverfront.

On an historic vessel, the *Lagunalonga 2013* then navigated delegates to the island of Lazzaretto Nuovo where they took a guided tour of the island. The island has been managed for more than twenty years by the Ekos Club association. Its principal attractions are walks and explorations aimed at discovering its rich archaeological remains and the stunning views of its saltmarshes. An evocative concert was given in the huge historical building of the Teson Grande. The concert, called *“Peregrinazioni lagunari tra passato e presente”* (Lagoon wanderings between past and present) was by Angela Milanese & Piccolo Ensemble for voice, ropes and drums and the ancient songs of the lagoon resonated in the Teson Grande’s unique atmosphere. In the evening, the tour ended in the Arsenal with an overnight visit to the magical space of the large boat dock, in collaboration with the Italian Navy.



The next day – Sunday 29<sup>th</sup> September – featured a “heritage walk” presentation at the Lido of Venice. Representatives of organizations who are involved in the care and development of the Lido attended the walk between Art Nouveau villas and large works, including dunes and sea walls. The island sees significant future opportunity in the promotion of new forms of tourism focused on culture and the lagoon.

## REFLECTIONS

### Reflections by German participants:

Although it is a great goal to offer new cultural attractions, we learned about the difficulties of a famous cultural city, such as Venice, to develop new cultural attractions away from the centre. Venice's culture, art and history attract many tourists from all over the world who come specifically for the Piazza San Marco, etc. To redirect these tourists away from the centre towards the Laguna requires rich cultural offerings and a lot of effort to establish new ecological awareness and identities.



### Reflections by UK participant Adrian Evans:

It was fascinating to learn more about the initiative to develop 'environmentally friendly' tourism offers in Venice's lagoon area. Equally, understanding more about the negative impact of cruise ship tourism was enlightening. Since much of the debate was in Italian, with no simultaneous translation facilities, it was difficult for the non-Italian speakers to follow the full course of the discussions. River//City representatives from Munich, London and Czech Republic gave presentations. Undoubtedly, hearing about the partnership-driven models of some of the River//Cities festivals was a positive thing for the local lagoon political and residential interests to hear.

## ADDITIONAL MOBILITY

On the 29th and 30th July 2014 Agnieszka Wlazeł from the River//Cities Platform Foundation took part in the Venice Lagoon Ecomuseum Workshop Quarto D'Altino and Venice. The meeting gathered local partnership with public authorities, NGO and private companies involved in developing the Venetian lagoon as an environmental friendly tourist product.



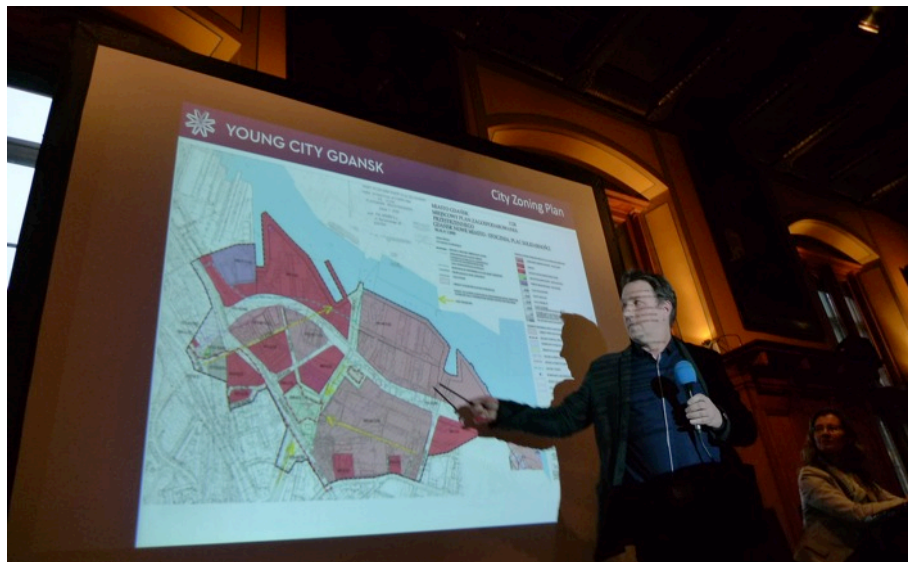
# POLAND

## REPORT

**Seminar, 13-14 March 2014, Gdansk, Poland**

**Host: River // Cities Platform Foundation and Baltic Sea Cultural Center**

**Rivers of Opportunities - what art can do for public and spaces?**



From 13 till 15 of March 2014, the Baltic Sea Cultural Centre in Gdansk Poland hosted international and local cultural managers interested in developing engagement strategies on waterfronts. The main organizer of the project was The River//Cities Platform Foundation from Warsaw.

The Seminar in Gdańsk was partially open to the public and gathered over 50 participants. The programme included presentations, debates and workshops. Among the issues discussed was “Connecting local audiences/visitors with transnational art. Why does Europe care about the public?” and “Audience development during festivals and cultural events on the waterfronts – how to change a passer-by into a conscious participant in the cultural event?”

The sharing of best practice was made possible thanks to *Culture on waterfronts*: presentations of particular events in the style of Pecha Kucha with the participation of River//Cities partners and invited guests, as well as *Workshops and ideas fair: Strategic planning for building audiences on waterfronts*.

The conclusions of the Seminar could be that the challenge facing cultural events' organizers is not to increase the number of visitors, but rather to improve the quality of the relationships developed within the audience, to transform the passive spectator, the passer-by who is merely a "consumer" of an exhibition, a concert, etc., into an active participant!



The Seminar in Gdańsk was partially open to the public, including presentations, debates and workshops. One of the topics was also the case of Young City Gdańsk, which is being developed in the post-shipyard area. The participants, who had earlier that day visited that place, discussed the role of cultural events on waterfronts and their impact on the development of the new district as well as the possibility of implementing there participatory planning facilitated by artists.

## REFLECTION

### **The Rivers of Opportunities-meeting in Gdansk – A personal review, by Tomas Dahlberg**

International conference in Gdansk, Cultural impact for planning of waterfronts.



For me as an independent cultural planning consultant it was very interesting to see and listen to the work that is undertaking in Gdansk as for citizens/civil society driven development in partnership with private investigators interest in the same areas. The work concerns the waterfront and the remains of the iconic shipyard where the Solidarity oppression rose and later led to the fall of Soviet Union and the Eastern Block. As a surprise for me, almost the whole city of Gdansk was not older than 65 years. All rebuilt after World War II in the same way it was previous. Medieval buildings as theatre sets, but also not at all neglect the citizens and the city's need for historic coherence and narration.

The conference led to several good perspectives on how to look upon participatory processes and mobilizing structures for impacts on the planning of the vast areas along the river. Old workshops, sheds and remains of the work, combined with new investments as the Solidarity centre, which will serve as the cultural main venue for the area and to present exhibitions, research and culture, just close to the entrance of Shipyard No 2 and the Solidarity monument. Since a very small part of the land is public it is a delicate task to bridge community interests into the scope combined with gained insights from private landowners that the development plan will benefit both interests.

The presentation and guiding by the architect, who was assigned by the investors and property owners showed, from my point of view a very humble and intuitive attitude to this huge work.

My cultural planning interpretation shared the ideas of combining developing hidden/secret areas into halting points where visitors would get a new experiences and something to remember as well as citizens can share places that are accessible and attractive. To give an authenticity of the place, that will give a visitor a good reason to come back. Both citizens and visitors share a sustainable place.

The following discussions also showed some distrust against private capital and investors. Although the shared view from the panellists was positive to what was presented.

To summarise, it was two days of interesting views from different cultural actors from the River//Cities with a good insight in the city of Gdansk and the work done there. To me it also made clear connection to the work in Govan, Glasgow, to which I have been closely connected. The old shipyards at River Clyde waterfront are now in a development phase. One difference is that community spirit is much more present in Govan than in Gdansk. The heritage is also much more present there, which could be something for the Solidarity Centre to target more. They are, in their location, the perfect community centre and the bridgehead for a cultural based mobilization.

Tomas Dahlberg, Creative Communities, Independent Cultural planning advisor

### Reflections by German participants:

Ideological and historical conditions must be taken into consideration. Otherwise places such as the Gdansk waterfront will not be open to audience development (luxury apartments, shopping malls, etc.). This decision usually lies with the government, which declares areas as public spaces, protected by environmental laws, etc., or declares them to be construction areas.



# PORTUGAL

## REPORT

**Workshop, 23-29 March 2014, Cascais, Portugal, Host: Labart**



The International Workshop on Waterfront Urban Design took place in Cascais, Portugal from Sunday March 23th to Saturday March 29th



We have hosted six groups, each made by two tutors and seven graduate students from the fields of architecture, planning and landscape came to the event. Together fifty-four participants from various countries worked full time to produce design proposals in partnership with the municipality of Cascais.

The multinational and interdisciplinary group developed proposals that supports new public spaces and the importance of public art and artist intervention together with environmental awareness integrated in the design. The Municipality of Cascais as been the main sponsor of the event and participated with representatives at the opening session, technical staff throughout the workshop and the Minister of Culture at the final session.

External participants (non members of the project Rivers of Opportunities, from Grundtvig) came from other institutions: Faculty of Architecture

Gdansk and Politechnika Krakowska in Poland; German University in Cairo in Egypt; University of California at Berkeley in USA; Hafen City University Hamburg in Germany; Universitat Innsbruck in Austria; Aristotle University of Thessaloniki Faculty of Engineering School of Architecture in Greece; Università Degli Studi Firenze and Politecnico di Milano in Italy.

The President of the Association Venti di Cultura, from Venice, Francesco Calzolaio participated at the workshop as a member of the project Rivers of Opportunities, from Grundtvig. For more information [www.ventidicultura.it](http://www.ventidicultura.it)

## REFLECTION

### Reflections by Italian participant Francesco Calzolaio

The interdisciplinary design workshop of the waterfront of the coastal city of Cascais was an opportunity to involve learners (students) and teachers of many nationalities to bring together the demands of government and citizens to breakdown the urban barrier of the four-lane road. The aim was to open up access to the sea to citizens and visitors, in a constant audience development of cultural and environmental resources of the city.

The waterfront of Cascais has unique elements that distinguish it, especially the cliff overlooking the ocean and the sequence of beaches and headlands. The waterfront looks however like countless other European cases, where the frame of historic buildings, the sequence of cultural landscapes and naturalistic features, are now absorbed in a linear built continuum. As often happens, especially in prestigious waterfront as Cascais, the real estate pressure has saturated the land overlooking the sea and neighbouring areas, gathering a cross hierarchy towards the sea, substantially undifferentiated and disrespectful of the longitudinal sequence of the original landscape. The early seaside settlement is recognized with difficulty, even in its undisputed value especially in materials and forms, but has lost the ability to establish urban hierarchies, as in the indistinct contemporary beachfront, where only the luxurious and self referenced tourist residency emerges.



The project of the workshop starts from the assumption of responsibility for the recent past and its landscapes, where rivers, streams, villas and architectural emergencies are alternated in a landscape that gathers its value in the continuous intertwining of sea and inland, waters and hills, findings of ancient settlements (even prehistoric) and new symbols of the leading class.

The first private and public tourist facilities had strong elements of conflict. In fact, while the public activities - the Casino and the City - are few but able to generate sumptuous public spaces, such as squares and parks, private settlements are very numerous and widespread, especially villas, fenced and protected as castles.

The workshop addressed this complexity with the support of the public administration, in a happy interplay between academic research of the local university and a strategic capacity not so common in local government. Cascais stands out for its tourism but also administrative excellence. While the brevity of the workshop did not allow us to fully appreciate the results of this good management, certainly the quality of the questions and the research proposed by the technicians of the administration is at the highest level, which you would not expect in a medium-sized city. Similarly, the cultural approach of the University is of great quality, being able, thanks to the practice of exchanges between these qualified universities and the cooperation of teachers, to manage the brevity of these seminars and to skilfully manage the blend of people and methods.



# CROATIA

## REPORT

Workshop, 10-13 April 2014, Rijeka, Croatia, Host: Drugo More

Interactions with the city / Mine, Yours, Ours Festival.



The 9th edition of *Mine, Yours, Ours* festival, an interdisciplinary annual arts festival which is engaged with different topics of social interest, was held in Rijeka, Croatia.

The themes concerning civic participation in urban planning and its influence in democratic society, culture and art, were explored. Guided by the Rousseau's idea that *houses make the town, and citizens make the city*, we looked at how citizens organize their daily lives.

The festival programme included one large exhibition presenting works of well-established international artists (Exhibition "Oh, my complex: On Unease at Beholding the City at Museum of Modern and Contemporary Art, Rijeka) and Croatians representatives on Venice Biennale 2012 (Exhibition "Unmediated Democracy demands Unmediated Space" at ex-theatre building Filodrammatica) both dealing with the topic of cities and public

spaces from different perspectives and directions. Approximately 150 visitors attended the opening of the exhibition, and about 1000 people visited exhibition in total.

Besides the artistic program a Workshop called “Primer on Urbanistics” was organised at the ex-paper factory Hartera. The workshop was facilitated by two architects, Dinko Peračić and Antun Sevšek, it was attended by approximately 40 people including representatives from the City of Rijeka's Department for Culture, the Department for Urbanism, as well as architects, students and interested public. The idea behind this workshop was to gather both stakeholders and experts that should be working together towards a final solution of repurposing the factory space into a cultural centre that is open to a wider community.



Three symposium panels “Interactions with the City”: MY Human City, OUR Public Space, YOUR Art Beat were held at the ex-theatre building Filodrammatica. Three thematic units complemented each other and dealt with citizen participation issues in the urban environment through various disciplines and various perspectives. Their goal was to map city management strategies which are rarely heterogeneous and often contradictory, as well as the strategies for infrastructure/resource management. This is especially relevant at the present moment in time, marked by a general fragmentation, appropriation and depletion of the public sphere. Over 100 people participated in discussions.

All panel discussions were recorded and are available online on our mixcloud: <http://www.mixcloud.com/DrugoMore/>

The project welcomed professionals from the field of visual arts, urbanists, sociologists and theoreticians, politicians, architects, journalists, academy professors, art students, students in general, a group of citizens involved in urban planning as well as a wider public interested in the topic. The competences of the experts in different fields were used to articulate, discuss and reflect on different roles and initiatives taken by the citizens involved in the city planning process and to reassess steps involved in development projects. From an artistic perspective, this was an audience development project, and from a perspective of political action, it is an engaging programme enabling citizen participation.

## REFLECTION

### **Reflection by a Portuguese participant Bernardo Vaz Pinto**

The meeting was organized around several panel discussions, one exhibition and the visit to special area of the city in current need for rehabilitation and re-conversion.

The overall theme was centred on the citizen's involvement in city planning decisions, and how civic initiatives can influence the outcome of the urban development of the city itself. Influenced by the recent experience in several countries, where public criticized urban interventions, the central idea seemed to propose a critical look on the democratic capacity of society and civic associations to participate in the urban discussions, and eventually change the outcome of urban projects. It seems clear that urban planning and development should not remain in the hands of a few public and private investors, as well as the decision makers should extend to other areas of the society, representing the diverse condition of the contemporary city.

#### 1. The Exhibition

Titled "Oh, My Complex: On Unease at Beholding the City", the exhibition showed several examples of urban development and urban realities around the world, through different perspectives, being it urban or architectural. It looked at the urban phenomenon from separate points of view, and disciplines, being it artistic or socio-political. It stressed the idea that without a critical vision, decisions are easily warped and twisted without the approval of the majority.

#### 2. Panel Discussions

Panel discussions were organized around three sub-themes, (My) Human City, (Our) Public Spaces, and (Your) Art Beat. In these discussions became clear that it is not easy to define what is the "public" sphere today, what distinguishes public from private developments, since many times the private investment is also responsible for developments with the interest of the city's officials. Many case studies were called to show how issues seem to be different from country to country, from local to local, even in a globalized world.

### 3. The Visit to Ex Paper Factory “Hartera”

Before the workshop discussion, the group visited the industrial area where is located the large paper factory, now abandoned, on the banks of the river Rječina. The factory is a very interesting post-industrial site, which needs to be re-invented in this new era of global commerce and digital production. Solutions were not easy to agree on, but more important was the awareness that this cases seemed to be in themselves representative of the conditions of our urbanity today.

### 4. Conclusions

Bringing together several groups of people and organizations with quite different backgrounds, with the aim of discussing together problems that somehow touches all, is always a valuable way to develop critical ideas about possible future orientations. To learn from other people experiences is still a positive way of developing strategies that tend to be more inclusive, more encompassing. As the sub-theme of Rivers of Opportunities is “Audience Development” a bigger discussion on the results could have been taken place, evaluating the results and the meeting of the expectations, while preparing strategies for future cases. Still the experiences have been challenging and the networking proved to be successful.



# CZECH REPUBLIC

## REPORT

**Workshop, 19-21 June 2014, Prague, Czech Republic, Host: Ostrovy s.r.o.**



Ostrovy s.r.o. organised one workshop of River of Opportunities meeting in Prague that took place during United Islands festival between 19th and 21st June 2014. The main focus of the meeting was on audience development with practical examples as of the festival that awaited some 60 000 during three days.

The opening event of the meeting took place in the former cargo railway station in Žižkov – the brownfield that is being transferred to the cultural site throughout the whole year. United Islands festival had the cargo station as one of the clubs during the club night on the 19th June.

On Friday 20th the participants of the meeting joined the reSITE architectural conference that was partner event of United Islands. reSITE festival content for this year was Cities and Landscapes of the New Economy and took place newly constructed Forum Karlin. Debate went through topics of architecture, politics, finance and community participation with the world's best experts in urban economy, design and development. The morning session of the conference had two specific topics: Community Resiliency – City for All and lecture of Eugene Asse the dean of Moscow School of Architecture. The afternoon was dedicated to meeting with local promoters of public events focusing on working with audience such as Signal festival – the festival of light that is one of the biggest events in Prague. Afterwards participants visited the United Islands festival in the Prague centre.



There was a guided architectural walk prepared for Saturday morning with one of the most important young architect, Adam Grebian.

Participants from 5 partner institutions from Germany, Croatia, Sweden, Italy and from Finland took part in the meeting.

Organiser: Ostrov s.r.o. Place: Prague, Czech Republic.

Website: [www.unitedislands.cz](http://www.unitedislands.cz)

## REFLECTION



### **Reflection of Italian participant Marta Moretti:**

The main focus of the meeting was to experiment different typologies of audience development, in the framework of an important open air music festival. In my opinion, one of the most interesting topic addressed during this meeting was connected to the selection of sites hosting public events.

The use of derelict or marginalized areas for cultural purposes appears to be as a first requisite for their regeneration. Attracting people and soft activities in brownfields or former port/industrial areas even with small investments, represents the first step for integrating them once again in the urban system. The Prague meeting gave us a wide range of experiences in this sense: from the use of a green area along the riverfront, right in the centre of the city (United Island), to the former cargo railway station in Žižkov – a brownfield that has been used as cultural site. Even if not restored and only partially accessible, this site, used as club for music and drinking for the United Islands festival and other events, have started to be reused by people, most probably creating the base for its definitive re-integration to a permanent function. Furthermore, partner event of the Festival was the architectural conference reSITE, devoted to “Cities and Landscapes of the New Economy” which took place in recently opened

Forum Karlin. Beside the extremely interesting conference on architecture, politics, finance and community participation with leading architects and experts, the new multifunctional auditorium Karlin is in its self an example of reuse and integration between old and new realized by the Spanish architect Ricardo Bofil. In fact, besides the modern conference hall, hosting up to 3,000 people, the complex also includes the refurbished premises of the historical boiler manufactory ČKD supplying steam boilers during the Austro-Hungarian Empire. This again it's another example of audience development since the complex - functional, efficient and full of memories - now also hosting the seat of the local publishing house Economia, crosses different flows of users. Finally, our partner offered also an extremely interesting guided architectural walk, through Art Nouveau and later remains in the city centre, accompanied by architect Adam Grebian. Another possible approach to the city and to its public and open air cultural heritage which allows also the development of a better understanding of the city of Prague, and its riverfronts.

#### **Reflection of German participants:**

The discussion about public spaces as well as the definition of what is considered to be a public space was very interesting for us. In comparison to Munich, the discussion in Prague was highly characterized by the cultural challenges of the post-communist time. Public events in Prague are encouraged and highly appreciated in comparison to for example Munich where they are done for the sake of doing them. We also enjoyed the discussion about the topics like "who owns public spaces" and "how do one use public spaces". These are not only important topics for every urban society but it also reminded us of our own work regarding the IsarInselFest.

## ADDITIONAL MOBILITY

On 24/07/2015 to 25/07/2015 Thames Festival Trust learners: Anna Coombes, Alex James and Athanassia Williamson travelled to Prague (Czech Republic) to meet with River//Cities representations Pavel Zelinka (United Islands, Prague International Music Festival). They visited festival sites and discussed logistics relating to different festival site locations. They discussed festival facilities and gained a greater understanding of issues of funding for small arts festivals. They discussed international outreach and collaboration and talked about the issues and costs of booking larger music acts to perform resulting in unsustainable costs and a loss of the festival's unique identity. Gained a valuable insight into the importance of retaining that unique identity, through having free events and hosting upcoming artists. They learned about how the festival responded to sponsorship dropouts and alternative fundraising methods such as public funding.



# SWEDEN

## REPORT

**Seminar, 13-16 August 2014, Stockholm, Sweden, Host: Intercult**

**Motto: Culture is not the goal but a means to reach a goal.**



The Rivers of Opportunities partner meeting in Stockholm took place during the most intensive days the cultural stage of our city can offer: Stockholm Culture Festival, We Are Stockholm and Stockholm Fringe Fest STOFF were all three taking place between 13-16 August 2014.

The occasion was chosen by the hosting organisation Intercult with a purpose to hands on as possible connect the subject “ Audience development in public space- to build and to measure” to possibilities of meeting people who work practically with the diverse audiences at their events in public spaces.

Together we investigated actions taken by cultural actors towards the methods of measuring the audiences in order not only to improve the numbers but also to better learn audiences' needs, involve the audience in the planning process and adjust the cultural offer in public spaces by waterfronts to the new demands.



Questions discussed during an open conference and partner meeting:

- Is there a need of making an effort to work with audience while working with culture in public space?
- Events in empty post-industrial public spaces. Are these spots used more after events? What is an impact?
- Is it an issue for festival organizer to work with smaller events during all year to attract audience to the main event?
- What do we really measure, are numbers important?
- How can we measure an impact on well being at the festivals?

The discussion revolved around the festivals targets and issues. A festival is usually about delivering culture but also hopefully other issues like attracting young people from the suburbs. The issue orientation is more interesting than a target group orientation. The measurable results were

26 Participants in the rivers of opportunities partner meeting representing 10 partners, 50 participants at the open conference at culture house. 4000 learners covered by communication activities in Sweden.

## REFLECTION



### **Reflections from local participants at the Stockholm meeting:**

“This was both inspiring and useful for our future work here for development of our platform for sustainable and resilient cities. No doubt that culture can make a real impact in that work. Hopefully we can exchange experiences and good practice in the future”

“Many impulses during long periods of time influence people. Culture gets broader function when in relation to other domains as ecology, youth, urbanisation, landscape architecture, sustainability.”

“Very communicative sessions with as well internal group as external guests/speakers. I also appreciated the mix between formal and informal meetings boat tour, first dinner together. Interesting to meet the STHLM festival organisers on the spot, during the event to have an insight on their job and the organisation.

“The different speakers and the information on the spot were relevant. The specific attention to evaluation and audience development mentioned by Hans Öjmyr of the Stockholm City Museum was an eye-opener to me”

### Reflections by German participants:

Beside all the terrific cultural events we visited during our visit in Stockholm, the discussion we learned the most of it, focused on the composition of the audience: Is it mandatory to focus a cultural program on the audience who visits the festival on purpose or should the planning also address people being there "accidentally". Very interesting for us was also the youth-area on the Fringe Festival. The guide said, "Let's give teenagers the music and everything will be ok." Should further planning consider that youth areas should only be planned by people of the same age? Another important issue we took home from Stockholm was "How different is the impact on the audience if you have a huge festival once a year in comparison to many small ones at the same place.

### Reflection of Agnieszka Wlazel

Why do we organise festivals or art events in the public spaces? What for? That is a good question, and not the easy one. Even us, the River//Cities partners, respond differently to it. We have received some specific replies also here in Stockholm, but not from all. How one can organise events without knowing this answer? Well, they can. If not the answer, they need lots of money; and politicians, that will use it for public or their own good. I like the We Are Stockholm's mission. Europe's biggest youth festival We Are Sthlm, that is for everyone aged 13–19, takes over centrally located park Kungsträdgården. There are musicians popular among young audiences on the main stage, but the festival features everything from a gladiator assault course and a skate park to dance workshops and Popkollo – girls' music workshops. Youth can get stuck into their favourite pastime, try something they have never done before or dance all week long  
<http://kulturfestivalen.stockholm.se>.



# GERMANY

## REPORT

Workshop, 5-7 September 2014, Munich, Germany, Host: Isarinselfest



The meeting in Munich emphasized the link between audience development and denaturation of the river Isar, which has become a matter of major concern in Munich. Since the mid- 1980s, numerous efforts were induced in Munich to end the river's artificial straightening and to promote ecological diversity. The concept has proven to be highly successful, not only from an ecological perspective but also from a political and cultural one.

It was the starting point for several cultural activities along the river, of which the IsarInselFest was the first and biggest festival. Every first weekend in September, the IsarInselFest provides the people of Munich with a lavish entertainment programme and provides them with the opportunity to enjoy cultural activities in the unique atmosphere of their beautiful river.

11 participants from Austria and Finland met in Munich to learn about the concept of renaturation and the subsequent developments. They explored the beautiful landscape of the Isar by bike, learned more about the environmental and cultural work of the city of Munich and were guided through the Olympic Parc and the Olympic Village, two successful examples of post-Olympic public spaces. A meet & greet with the mayor of the city of Munich Dieter Reiter and the head of Jewish religious community Dr. Charlotte Knobloch, closed the meeting in Munich.



Participants: 8 participants from Austria; 3 participants from Finland



## REFLECTION

### **Reflection by the Austrian participants - Bernd Herger and Wolfgang Markytan:**

A meeting with the international organizers of cultural events is an important exchange to know more about their projects. The program showed that we have completely different approaches in different areas and the problems are not always comparable. I remind especially the problem of the organizers of the Isar island festivals about that the lighting situation with special lamps because the isar is a natural protected area.

The meeting program was exciting to learn the different situations, problems and solutions. We saw different stage structures and many different approaches. I would like to highlight the street performers stage, where very motivated amateur artists could present themselves to a jury.

We learnt a lot about their cultural approach and goals of their festival as well as how the Organisation Isar Inselfest e.v. measures its success and how they work with their audiences. Furthermore it was interesting to see and learn how the organizers deal with the massive rain over one hour on the last day of the event.

All at all, very interesting and useful to hear and see how they manage their festival.

### **Rafael Javier Weiske**

Reflection of a stay in Munich.

The Isarinsselfest in Munich was a well-organised Festival, in the Bavarian capital Munich, Due to the fact that Munich is usually known for exactly one Festival, the famous Oktoberfest it was hard to imagine, that the Isarinsselfest would be just another Bavarian Beer tent festival. In fact it was different. Located in the centre of Munich and along the Edge of the river Isar the festival was a free of charge street-festival which was open to everybody.

Organisations, clubs and associations participated the festival and where represented with booths or small bars. The range reached from ambulance organisations until trade unions who took part of the Festival. Furthermore the festival contained over different middle sized music stages. Every stage had its own music programme.

The crowd was mixed. From young to old people everybody seemed represented. The festival took part in the beginning of September, so it was still good weather. When it was sunny the festival was fully crowded. Once the weather changed into a thunderstorm the festival emptied rapidly. Probably because there were almost no indoor locations which would protect from the rain.

The topic river seemed to be well integrated into the concept of the festival. First of all, it took place on the edge and an island of the river Isar on a street which is usually known for its huge traffic. Second several bridges were integrated into the festival. Third there were offers like boat trips on the river which linked the river to the festival itself. Finally the connection between festival and river was visible.

The heads of the organisation of the festival tried everything to give our group a deep insight of the organisation and the structure of the festival. They showed us around. They get us to know every person in function and they offered us a very interesting side-programme how the city of Munich is connected with the river Isar with bike trips on the edge of the river or a visit of the town hall. All in all, the trip contributed to a better understanding

## ADDITIONAL MOBILITY

SPÖ Wiener Bildung is one of the most important partners for the Isarinsselfest e.V. because of the similarity of the festivals Donauinsselfest and IsarInselFest. Due to this fact, we have sent out two delegations during the project time to join Donauinsselfest 2014 and 2015 in Vienna.

Since the organizers of the Donauinsselfest are very open in exchanging information, our delegation had the opportunity to look behind the scenes. Really impressive and instructive was the possibility to see the emergency center of Donauinsselfest (so called Lagezentrum), because the laws and regulations are not so different from Germany. So a comparison to our Lagezentrale of the IsarInselFest was a great opportunity.

In the Lagezentrum in Vienna are the different organizations working together, like Police, fire department, emergency medical savers, security service and the people of the event organization. For the three days of the festival they are operating day and night. A video surveillance system all over the area helps in hazardous situations. In cases of emergency there is only a small reaction time left. Also the continuous link to the weather station is a standard equipment. We really appreciated the possibility to have an exchange of information regarding the emergency centers of the both festivals.

**Seminar, 11-13 September 2014, London, England, Host: Thames Festival Trust**

On Thursday 11 September, a boat trip was organised for delegates with commentary by Jason Debney, the Co-ordinator of the Thames Landscape Strategy. Jason described the work of his NGO in safeguarding the Thames' natural environment, in providing river habitats for wildlife and reinstating heritage views of the river. The boat trip conclude with a reception for delegates at Asgill House, a Grade I listed 18th-century Palladian villa on Old Palace Lane in Richmond, London, overlooking the River Thames.

On Friday 12 September, a full day workshop was organised in Orleans House in Twickenham. Seminar themes were: "The use of evidence to help us understand and plan for audiences, and to help us persuade and manage stakeholders" and "How to build an evidence base and what to do with it once you have it". The seminar was led by a professional team called The Audiences Agency ([www.theaudienceagency.org](http://www.theaudienceagency.org)). The morning session consisted of short *pecha kucha* presentations from River//Cities participants on the topic: "Our experience of audience development – what has worked for us in expanding our audiences. A detailed presentation was given about audience techniques used by Thames Festival Trust in the development of the first Totally Thames – there was a particular emphasis on partnership working and building a year-round 'voice of the river'. The afternoon session included presentations from two guest speakers: Paula Orrell talked about developing an audience for her festival along the River Tamar in Exeter and Liz Gardener discussed the issues she faces in developing the Govan Fair on the banks of the River Clyde in Glasgow.

On Saturday 13 September River//Cities delegates were offered the opportunity to view the Great River Race as invited guests on board the Committee Boat. This vessel started on the Thames by Millwall Slip as the race start and finished 22 miles upriver at Ham lands at the race end. The River//Cities conference concluded with a feedback session.

32 participants from 10 Rivers of Opportunity partners and 10 guests were present.



## REFLECTION

**Reflections by Portuguese participants Pedro Ressano Garcia, Margarida Valla & Bernardo Vaz Pinto**

This meeting in London was organized around the Totally Thames Festival, an event that calls attention to the role of the river Thames as territory that shaped and organized the city itself.



The main objective was to discuss with all the Grundtvig partners, similar experiences within each country of events tied to the relation of river/city, and how it is possible to emphasize the role of the river as an identity element of the urban structure. The organization of events the river sites focused aspects of management, the program and the choice of the partners, be it private associations or other companies, involving wider aspects of society. All the process intended to reach audiences from different areas and activities, made present by the river specific conditions, from landscape, traffic, to resource management.

The program was divided in two main sessions: a workshop of presentations and discussion; and the participation on the Thames Festival with the organization committee on the "Great River Race". The accommodation and the workshop were at Twickenham located by the Thames River where the boat race would also end. The area of Richmond was visited in the first day, confirming a lively old neighbourhood, close to the centre of London, where inhabitants can profit from the great river landscape in the romantic tradition of the eighteen-century ideology.

The workshop was organized at the Orleans House, Riverside, Twickenham, where the event “Totally Thames” was described as an important key element in the city of London, including different activities, from cultural exhibitions to talks about the history of the river and of London city itself. As clearly noted the event also included the organization of sports activities to encourage the use of the river territory, and to make use of the landscape as an urban element.



Each partner also presented its project and make different approaches on its contents, explaining the kind of audience they wanted to reach. The organization of all the events around riverside/city had different and similar goals that were discussed, mainly the problems around the issue of involving different partners: public, private, academies, social institutions, artists, etc.

After the presentation of the partners, a specific presentation on Audience Development took place, dealing with the way to appeal to different audiences and ways of choosing the most interesting partners. All the partners were asked to intervene and discuss this issue as a central one within the Grundtvig topics.

The Great River Race began at Millwall where the Committee boat was waiting for all the guests, and ready to start to follow the actual race. The committee organization had invited all the partners to participate on this rowing boat race that encourages participants of all ages to finish this competition. A great instrumental band, the Tartuffe, who played during the time that the river race lasted, musically supported the boat trip.

This race ended near the Ham House where the Great River Race celebrations took place on the other side of the river from the Orleans House.

A meeting of the Grundtvig partners took place after the Race celebrations, near Ham House, to analyze the program and the next events that will be developed in this program, as the best way to evaluate all contributions.

This meeting was very useful for the several groups that organize festivals, in understanding the issues concerning the kind of audience that is expected, points of focus, stressing the idea of “the River” as a referential element within the city. The different approach to these issues, the

organization model, and the choice of partners seemed to be the essential issues responsible for the success of these events. The discussion of Audience Development strategy proved to be important while improving strategies for the future cases to be development, independently from country or place.

### **Reflection by German participants**

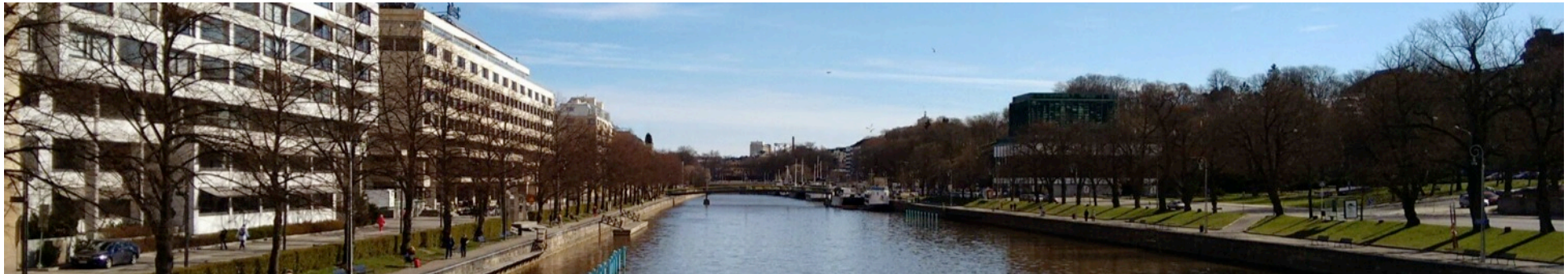
The meeting in London deepened our professional knowledge of audience development, especially with regard to collecting and evaluating data and the inclusion of non-white population.



# FINLAND

## REPORT

**Seminar, 23-26 April 2015, Turku, Finland, Host: Aura River Network**



The meeting was organized around several thematic discussions, related with audience development within the experiences held by several members of RoO's (Rivers of Opportunities) programme. The meeting included several features, which allowed the group to understand the local history, culture and habits, such as a city tour organized along the river- banks. The main focus of this events was set on audience development, related with cultural activities within the context of the city's waterfront areas, namely in the context of Turku European Capital of Culture.

The Participants reception and initial meeting focused in the evaluation of the group's past activities, and the need to set a framework for the presentation of outcomes related with the RoO programme. Definition of Key dates and schedule for reports



Morning meeting focused in audience development in Turku, Presentations and discussion related with new audiences and the influence of art related events, within several activities related with the City of Turku, namely Raija-Liisa Seilo (Aura River Network) intervention, on the need to continue the synergies which evolved from Turku Capital of Culture period, the interaction between art and science, presented by the New Performance Turku representatives and the presentation of Amy Sharrocks' work and its influence in the dynamics of waterfront cities.

References: <http://www.museumofwater.co.uk>

Workshop in audience development strategies, led by Agnieszka Wlazel

Group work focused in the definition of audiences in terms of objectives (both in quantitative and qualitative terms). Definition of a "temple of strategy" - Vision, Objectives, Actions. This "hands on" workshop resulted in dynamic process, which allowed each group to make a technical and specific analysis on its own objectives and purposes.

Evening trip and dinner in archipelago

Discovering local culture. Traditional smoke sauna: engaging with 5°C Archipelago Sea. Despite its social component, this was an opportunity to discover the importance of water and the archipelago in Turku's development, culture and history



## Discovering Turku along the Aura river banks

Guided tour allowed the group to understand the influence of the river in the city's dynamics, focusing in several art features and landmarks, which relate both with the city itself and the inherent potential of the river and its surroundings.

In the Logomo venue visit, the group discovered a cultural centre built within the Turku Capital of Culture programme. With mixed use activities which span from a concert hall, equipped with a moving stage, prepared for multipurpose and multimedia shows, food & beverage area and conference/ workshop rooms. The Groups final meeting took place in the facilities of Logomo.

Audience Development - the final work session took place in a “speed dating” approach, composed by a set of brainstorm boards, related with audience goals, new audiences and events development. This session expressed the interdisciplinary and cooperative spirit within the RoO project group, resulting in common ideas and strategies.

River//Cities annual meeting - The meeting ended with an overall view centred in future perspectives and objectives, requesting the members available to step up for further developments, focused on activities related with cities and rivers or other waterfronts,



## REFLECTION

**Reflection by Portuguese participants from Universidade Lusófona** - Bernardo Vaz Pinto, Maria João Matos, Margarida Valla & Tiago Queiroz.

Turku's meeting anticipated the closing of cycle in which the several members and people involved will have to structure and organize the overall know-how and accumulated experience, which resulted from RoO meetings and previous work in progress debates. Being part of programme, which was composed by sequential process, this meeting in particular, resulted positively has an interface for know-how exchange and intercultural platform.

The set of events and workshops organized for this meeting resulted in the corollary of accumulated experience, with an increasing focus in setting up all the information gathered throughout this Grundtvig programme.

This objective oriented approach is coherent with the need to organize and communicate outcomes, which expresses the overall objectives of the group. In this context, particularly to our group (Universidade Lusófona) the meeting a gratifying and successful set of events, which allowed us, as representatives of an academic architecture department, to integrate an interdisciplinary and heterogeneous group, setting out principles and methods for further developments, namely regarding possible interaction between architecture and waterfronts.

In an overall conclusion, the exchange know-how and accumulated knowledge, which outcomes from this RoO programme, allows its participants to integrate local perception and experience within a broader European framework of procedures, standards and possibilities.

### **Reflections by German participants:**

Very interesting about the meeting in Turku was the entanglement of theoretical discussions and practical suggestions: During a cultural walk around the city of Turku on Saturday we were able to integrate ideas and suggestions we discussed the day before, such as our proposal to invite moviemakers to film a documentary. While music and food are permanent features of most cultural festivals, we concluded that festivals would profit extensively from performance arts and liberal arts. Festivals usually focus on cultural aspects. However, it would enhance a festival's output if more emphasis were placed on scientific aspects.



# AUSTRIA

## REPORT

Seminar, 24-27 June 2015, Vienna, Austria, Host: SPÖ Wiener Bildung and Donauinselfest



On 24-28 June 2015, the SPÖ Wiener Bildung hosted the partners of the Grundtvig Learning Partnership 'Rivers of Opportunities' in Vienna, Austria, at the meeting devoted to audience development in the context of big riverfront festivals. The meeting concluded the "Rivers of Opportunities Project" and was organised simultaneously to the 32. Danube Island Festival.



Among the participants there were representatives of all the partner organizations from Austria, Croatia, Czech Republic, Finland, Germany, Italy, Poland, Portugal, Sweden and the UK, as well as a special guest from Australia, Emma Cullen.

Among the highlights of the Vienne meeting there were the following events: a cycle tour: "From National Park Lobau to the Largest Open Air Festival in Europe", "Behind the Scene" tour, an open seminar: "Audience Development on the Danube Island Festival: Nurture Nature", "Water Installation" by Amy Sharrocks and visits to the Festival's performances:

At the beginning, the participants met at the internal Pre-Opening of the festival on Wednesday, they had the possibility to talk with the workers and organizers of the festival and to see what is happening 2 days before the official opening. It was a really exceptional evening, which ended at the so called Prater IIsand, an temporary amusement park at the Danube Island.

The next morning started with an art-event at the riverfront of the River Danube. Amy Sharrocks was invited as a British guest artist to celebrate her "Water Installation" in Vienna. Water is important for living and it is important that we take care of our nature. On this morning, the "river cities quality seal" was presented. All partners signed this seal; it includes a quality-working model for festivals along riverfronts.



Some highlights were a bike tour from the Natural Park Lobau, which is situated in Vienna, to the largest free open-air festival in Europe, a tour with the main organizer of the festival behind the scene and an open seminar “Audience Development on the Danube Island Festival”. It was shown how the organisation of the Danube Island Festival uses their opinion polls to develop the festival itself.

Albert Spielbichler, from the Market Resarch Institute TRICONSULT, held a presentation about “Audience Development and Opinion Polling“ during the festival. A festival with over 3.2 million visitors has to ask their visitors what they want. Another part of the seminar was how Vienna uses the natural areas as recreational zones and how important it is to protect nature along the riversides and how the city protects its natural areas.



Moreover, Rivers of Opportunities’ partners discussed the project's development and outcomes as well as possibilities of further co-operation.



## REFLECTION

### Reflections by Croatia participant Davor Mišković



Vienna meeting concluded the Rivers of Opportunities project. It was an opportunity to discuss project results and outcomes. Discussion on project results have shown that partners had learned different approaches in audience development and reactivating public spaces through cultural and artistic programs. Based on sharing of the local experiences and knowledge project has achieved its goal of improving the audiences development approaches among the partners. Reflection on project results has shown how different elements of city life and cultural programs, from urban structure, habits, spaces to type of artistic work, are integral part of audience development strategies.

The Seminar “Audience Development on the Danube Island Festival: Nurture Nature” was structured around several presentations and followed by the discussion that can be divided in two thematic approaches – impact on citizens and impact on nature. Later has shown how every city has a certain wildlife that we as citizens should take in account as a part of our urban environment. In Vienna, organizers of Danube Island Festival are taking special measures to minimize effect on wildlife on island where festival is taking place. Impact on citizens is category that is difficult to measure. However, Vienna's SPÖ, who are festival organizers, are trying to quantify that impact. Through different methods they are trying to measure what type of program is attracting their audience and what kind of impact program has. They are collecting data through analysis of stream of visitors, on-site polls and ex-post facto interviews. Collected data is important not only to improve organizational and program aspect of the festival but even more as evidence in a public sphere of importance of such event. Of course, that data is also important material to attract sponsors and partners.

The Danube Island Festival is a large event, one of the biggest in Europe and the Rivers//Cities platform has benefited from its participation in the Rivers of Opportunities project. Having direct information on organizational and production aspects of such a large-scale event helped us to understand better what are the interests and expectations of European citizens.



### **Reflections by German participants:**

Since we are also organizing a festival, small in comparison to the Donau Inselfest, we really appreciated to look behind the scenes. We learned a lot about security issues and the major organisation. We also visited different festival and backstage areas, such as the food area of the Austrian Trade Union Federation, where all the volunteers and friends ate for free.

The meeting in Vienna offers us a vision of future exchanges of artists between Vienna, Prague and Munich. All partners agreed to adopt the principles of the river// cities quality seal.

[www.river-cities.net](http://www.river-cities.net)

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