

**Austrian Commission
for UNESCO**
Annual 2019

2019

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**Austrian
Commission for UNESCO**
Annual 2019



United Nations
Educational, Scientific and
Cultural Organization



Österreichische
UNESCO-Kommission
Austrian Commission
for UNESCO

FOREWORD



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Patrizia Jankovic, Secretary-General

UNESCO, as a forum of global intellectual cooperation, is more important than ever—for the major challenges of our time require responses that are both cooperative and multi-lateral. UNESCO's 193 member states convene as the General Conference, the organisation's supreme decision-making and monitoring body, every two years. And in 2019, Austria was once again present at the November General Conference session in Paris with representatives of the relevant Austrian Federal Ministries, representatives of the Austrian Commission for UNESCO, and experts from the fields of art, culture, education, and science.

2019 also witnessed a broad spectrum of activities at national level: June saw the International Coordinating Council of the "Man and the Biosphere" programme recognise the Lower Mura Valley in Styria with its impressive 13,000 hectare river landscape as a biosphere reserve, thereby admitting it to its World Network of Biosphere Reserves. As part of the "For Women in Science" initiative, the Austrian Commission for UNESCO has for many years been cooperating with L'ORÉAL Austria, the Austrian Academy of Sciences, and Austria's Federal Ministry of Education, Science and Research in the interest of centring the remarkable achievements of women scientists. At the initiative's awards ceremony on 4 November, four outstanding basic researchers were awarded UNESCO L'ORÉAL Austria Fellowships.

The three-day Annual Conference of UNESCO Associated Schools in Freistadt offered a diverse programme ranging from lectures on the topic of migration and multilingualism to workshops on civic engagement for a more sustainable world and the exchange of experience from various school

projects. On the Global Day of Action (25 Sept. 2019) of the UN SDG Action Campaign, the Austrian Commission for UNESCO staged the event "Wir handeln jetzt!" [We're Acting Now!] as a kick-off to its event series "Turning point. Youth for Sustainable Development" involving and addressing young people in Austria. This event was conceived and run by Ines Erker, the Austrian Commission for UNESCO's youth delegate, together with SDG Ambassadors from SDG Watch Austria and other young experts. Over 100 participants (the majority of them from various UNESCO Associated Schools in the Austrian provinces) came together to focus on the UN Sustainable Development Goals.

The 2019 edition of our discussion series "UNESCO im Gespräch" was devoted to the issue of fundamental human rights. This intense exchange at ORF RadioKulturhaus, which met with great audience interest, revolved around restrictions being imposed on the concrete extent of academic freedom, artistic freedom, and press freedom in Europe. And the perspectives of Austrian arts and cultural professionals stood at the centre of the 9th Closed Conference of Experts on Cultural Diversity for the analysis of the implementation of UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the "Magna Carta" of international cultural policy.

I extend my very cordial thanks to the multitude of partner organisations, network partners, sponsors, colleagues, experts, and the entire team for their commitment and the past year's successful cooperation, and I look forward to continuing our work together towards the realisation of UNESCO's goals.

A handwritten signature in blue ink that reads "Patrizia Jankovic". The signature is written in a cursive, flowing style.

Patrizia Jankovic



Sabine Haag, President

The 10-year anniversary of Austria's ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage offers a meaningful opportunity to look back upon this Convention's history of success. Over the period since it entered force in Austria on 9 July 2009, the National Inventory of the Intangible Cultural Heritage in Austria has demonstrated the broad range of living cultural heritage in this country in an impressive way— and the commitment of those who bear these traditions as well as increased public interest have already led to a multitude of innovative projects and cooperative activities.

From 18 to 21 November, a public art installation initiated by the Austrian Commission for UNESCO placed the European craftsmanship tradition of blueprint in the spotlight: indigo-dyed textiles from around the world were displayed on the fence in front of the UNESCO Building in Paris while the 40th session of the General Conference of UNESCO was held. *Walking the Indigo Walk* was the title of this presentation, which shed light on a rich diversity of dyeing techniques as well as on the sociocultural and economic roles played by this craft.

This jubilee year also gave occasion to honour the diversity of intangible cultural heritage in Austria and (most importantly of all) the work done by those individuals who make it possible to preserve, pass on, and teach about such heritage. To this end, Federal Minister Alexander Schallenberg invited the bearers of all traditions listed so far in the National Inventory to a formal reception at the Austrian Federal Chancellery on 29 November.

We are also particularly proud of the success that we have enjoyed together with Italy and Greece— for in

December, the multinational nomination of Transhumance, a form of migratory livestock grazing, was admitted to the Representative List of the Intangible Cultural Heritage of Humanity. Knowledge of this tradition and its continued transmission contribute significantly to the time-honoured symbiosis of nature and human beings.

With the new UNESCO Chair for Conservation and Preservation of Tangible Cultural Heritage at the University of Applied Arts Vienna, Austria is now represented in the international UNESCO Chairs network by a total of seven professorial chairs. We thank Prof. Gabriela Krist and her team for the effort, ability, and passion that they have brought to bear both in their work to sustainably preserve our cultural heritage and in sharing and passing on their knowledge in various educational formats as well as on the international level. The catastrophic fire at the Cathedral of Notre Dame reminds us of how, even in the 21st century, we are not immune to events that can result in the loss of centuries-old cultural treasures. The protection of cultural heritage requires ongoing and diligent efforts as well as international cooperation, and the Cathedral of Notre Dame in Paris has now become a monument to the cultural, identity-forming, and emotional value that cultural heritage has for societies. With its World Heritage Convention, UNESCO makes a major contribution to the global effort toward preserving monuments and sites of outstanding and universal value.

I would like to extend my warmest thanks to all those involved for their impressive commitment and support— and I look forward to our future exchanges of ideas, future plans, and future projects!

A handwritten signature in blue ink, appearing to read 'Sabine Haag', written in a cursive style.

Sabine Haag

Into the Spotlight – 10 Years of Intangible Cultural Heritage (ICH) in Austria

2009 saw Austria become the 112th member state to ratify UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Ever since then, the implementation of this treaty has given rise to both fascination and irritation. The exchange and communication that have taken place so far regarding ICH have been characterised by strongly divergent approaches both in terms of the various regions and in terms of the emotions that have been involved, and so far, no other UNESCO programme has managed to reach, provoke, and enthuse the general populace to a comparable extent. Austria's 10 years of dealing with the intangible are now evident in remarkable ways, and the following is meant to serve as a brief summary on the occasion of this first jubilee.

Commentary by **MARIA WALCHER**

Initially, doubts and misunderstandings dominate: Is ICH the new folk culture?

Up to 2003, people in Austria were largely in agreement about just what was to be viewed as cultural heritage. UNESCO itself had created the framework for this back in 1972 with its Convention Concerning the Protection of the World Cultural and Natural Heritage. Since then, it has been exclusively cultural and natural heritage—i.e., buildings and landscapes—of outstanding universal value that have received coveted places on the World Heritage List, and the World Heritage designation enjoys the highest esteem all across the globe. The excitement and confusion were thus quite great—and reactions in Austria were no exception, here—when it was announced around the turn of the millennium under UNESCO's then-Director-General Koichiro Matsuura that intangible cultural heritage would

be accorded equal status. Experience indicates that the Central European understanding of culture accords more esteem to the manifestly tangible than to the ephemeral and intangible. Historical buildings are valued more highly than a craftsperson's knowledge, an imperial hunting lodge receives more attention than the experience of the

“Experience indicates that the Central European understanding of culture accords more esteem to the manifestly tangible than to the ephemeral and intangible.”

country's hunters, and a baroque tiled oven attracts more interest than a woman's storytelling.

It was thus that the UNESCO General Conference's ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 was

initially paid little attention in Austria. The prevailing view was that ICH was identical with the sort of “folk culture” that was already strongly anchored in public cultural life and concerned above all with musical and representative themes.¹ Austrian media only took notice in 2004 when the national tourism advertiser Österreich Werbung suggested nominating the “Charm of Austrian Hosts” for the Representative List of the Intangible Cultural Heritage of Humanity². Waves of outrage and ridicule were the response—and with that, the public discussion regarding this UNESCO convention's content and value had been opened. It was not just media reactions that ranged from sceptical to hostile; in worldwide academic circles, one heard much the same. The American cultural anthropologist Barbara Kirshenblatt-Gimblett, for instance, formulated her misgivings about the proposed listing of traditions quite pointedly: “if it is truly vital, it does not need safeguarding; if it is almost dead, safeguarding will not help”.³

¹ The following folk culture umbrella organisations are active Austria-wide: Bund der Österreichischen Trachten- und Heimatverbände [traditional costumes] | Bundesarbeitsgemeinschaft „Österreichischer Volkstanz“ [folkdance] | Österreichisches Volksliedwerk (ÖVLW) [folksongs] | Österreichischer Arbeitersängerbund (ÖASB) [choral singing] | Österreichischer Blasmusikverband (ÖBV) [wind music] | Österreichischer Bundesverband für Schulspiel, Jugendspiel und Amateurtheater [youth and amateur drama] | Chorverband Österreich (ChVÖ / Austrian Choral Association) | Forum Volkskultur Österreich [folk culture] | Institut für Volkskultur und Kulturentwicklung [folk culture and cultural development] | Internationale Organisation für Volkskunst – Österreich (IOV-Ö / International Organisation of Folk Art – Austria)

² Source: https://www.ots.at/presseaussendung/OTS_20050312_OTS0030/charme-der-oesterreichischen-gastgeber-soll-weltkulturerbe-werden (accessed on 27 Jan. 2020)

³ Kirshenblatt-Gimblett, Barbara: “Intangible Heritage as Metacultural Production”. Museum International, 56, p. 65



Knowledge of Traditional Seed Cultivation and Production

Surprising content and concerns become visible – Can ICH be useful?

On the other hand, the new convention also gave rise to hope. Particularly representatives of traditional practices that had appeared acutely endangered for various reasons—and that had so far been situated barely or not at all within the conventional notion of culture—sensed an opportunity to be perceived by the public. The bird catchers in the Salzkammergut region as well as the falconers had felt increasingly threatened by radical animal rights activists. Traditional regional healing knowledge as well as pharmacies' proprietary recipes had come under serious threat from the European Directive on Traditional Herbal Medicinal Products and

were also subject to pressure from the pharmaceuticals industry. What's more, centuries-old craftsmanship traditions such as blueprint or the production

“Particularly representatives of traditional practices that had appeared acutely endangered for various reasons [...] sensed an opportunity to be perceived by the public.”

of Jew's harps were threatening to disappear from the market, a potential development that was being met with neither resistance nor even any notice.

Up to this point, there had been little attention and hardly any support

for such concerns from a cultural standpoint. It was above all their legal and economic implications that received attention, with societal relevance less of a priority. What's more, a point of fracture in public perception was becoming evident between traditional ways of life and experiential knowledge.

An Austrian way – Who should be responsible?

2009's political decision to finally ratify the new UNESCO convention in Austria softened previously ossified positions, with the Austrian state ultimately assuming the obligation to preserve the intangible cultural heritage present in its territory—above all by compiling one or more inventories of ICH.⁴

⁴ On this, see Convention 2003, Art. 11 and 12



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Experiential Knowledge Concerning Avalanche Risk Management

Blueprint is experiencing a renaissance in Austria

However, the Convention is very vague when it comes to defining exactly who is to decide on the identification of ICH and the ICH designation's awarding. Alongside the recognised folk-cultural fields of music, dance, theatre, traditional dress, and the like, social practices from other contexts⁵ were also to be taken into account.

And here, it was in particular the thematic areas of "Knowledge and practices concerning nature and the universe" and "Traditional craftsmanship" that gave rise to initial bewilderment and irritation. In the realm of institutionalised culture, evidence of these was to be found only in museums, but the Convention explicitly emphasised lively and creative transmission. So how was this to be dealt with? Traditional European medicine, practices relating to animals, knowledge of natural hazards, forms of mutual help in the event of catastrophes, economically active craftsmanship businesses, and many other things were suddenly at issue. And the associated presentday social issues thus brought up, such as

- individuals' personal responsibility,
- communities' self-organisation in the absence of public funding,

- skills' preservation and development via the transmission of valuable knowledge, e.g. at businesses or in the realms of animal husbandry or hunting, and
 - the misapplication of urban notions of culture in dealing with rural values and ways
- hit some unexpected nerves and opened up entirely new perspectives for ICH. Since the thematic responsibility for and corresponding specialised know-

"The Convention explicitly emphasised lively and creative transmission. So how was this to be dealt with?"

ledge of precisely these themes and issues were as yet non-existent in the culture departments of Austria's federal- and provincial-level public administration, responsibilities had to be clarified both among disciplines and among ministries, and new avenues of discourse regarding ICH had to be found.

Encounters in working groups and discussions between representatives

of the Federal Ministry of Education, Arts, and Culture, the Federal Ministry of Health, and the Federal Ministry of Agriculture, Forestry, Environment, and Water Management as well as the Austrian Medical Chamber and Austrian Pharmacists' Chamber, the Austrian Economic Chamber, and dedicated individuals from the sciences and the private sector influenced further cooperative work and above all the assessment of ICH's significance.

This approach to dealing with the 2003 Convention also provided valuable impulses in the European context, as evidenced by the following passage from a feasibility study on the Convention's implementation by the German Commission for UNESCO: "Also of great interest in terms of the Convention's implementation in Germany are the measures adopted by the Austrian Division of Intangible Cultural for the purpose of creating an awareness of the significance of intangible cultural heritage, above all before the backdrop of the frequently scornful reporting on the UNESCO Convention seen in the German media. In order to sensitise the public to intangible cultural heritage's significance, the Austrian Commission

⁵ See Convention on the Safeguarding of the ICH, Art. 2, BGBl. [Austrian Federal Law Gazette] III – published on 10 July 2009 – No. 76. a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; b) Performing arts; c) Social practices, rituals, and festive events; d) Knowledge and practices concerning nature and the universe; e) Traditional craftsmanship



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Specialities of Individual Pharmacies



© Mauro Gambicordi

Newly inscribed on the Representative List of the Intangible Cultural Heritage of Humanity: the tradition of Transhumance—a special form of migratory livestock grazing. This nomination was submitted together with Italy and Greece

for UNESCO is focusing on various areas where current societal difficulties and traditional cultural knowledge intersect.”⁶

National Inventories and international lists give rise to confusion – Is everything now World Heritage?

For decades, people worldwide associated UNESCO above all with World (cultural) Heritage. But the advent of ICH, along with the attendant introduction of the associated national inventories and international lists, suddenly made it extremely difficult for the public to understand what was what. The media,

“With its implementation of the 2003 Convention, Austria has ended up setting new standards in terms of what culture is understood to be.”

above all, were reluctant to recognise the differences between these two programmes—with the prestige of the existing label thus lending the newly inscribed traditions a special cachet. Neither the displeasure of World Heritage site

managers nor the motivated efforts in the interest of clarification pursued by the Austrian Commission for UNESCO could do much to prevent these constant mix-ups. But at any rate, such stubbornly misleading reporting certainly did nothing to diminish the attention and esteem accorded to ICH.

An effective process – review and outlook

With its implementation of the 2003 Convention, Austria has ended up setting new standards in terms of what culture is understood to be, with the 124 traditions admitted to Austria’s National Inventory covering a broad substantive spectrum. Regardless of how widely known they may be or how many practitioners they may have, these traditions are all placed on equal footing by the ICH designation, which also points clearly to the social relevance of traditional knowledge and skills. Alongside the traditions’ unexpected diversity and the palpable passion and enthusiasm of their bearers, a major source of fascination is also the rediscovery of smart strategies: for harmonious coexistence, for the responsible management of resources, and for facilitating understanding and

assuming responsibility in exchange between the generations.

A continual process of evaluation will be necessary in order to assess the concrete influence had by the ICH programme on cultural, economic, political, and regulatory matters. But one can already be hopeful that the increasing acceptance of Traditional European Medicine and the new esteem for craftsmanship will provide motivation and examples for dealing with these topics in the future.



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MARIA WALCHER is an ethnologist and has worked since 2016 as a freelance expert who consults, mediates, and moderates on the topic of intangible cultural heritage. She draws her knowledge and experience from 10 years of work for the Austrian Commission for UNESCO (2006–2016) and from her work as a member of UNESCO’s Global Network of ICH Facilitators, as a folk music instructor at Mozarteum University Salzburg (2012–2015), and as Secretary-General of the Austrian folk music organisation Österreichisches Volksliedwerk (1989–2003).

⁶ Albert, Marie-Theres: Machbarkeitsstudie. Umsetzung der UNESCO-Konvention zur Bewahrung des immateriellen Kulturerbes (2003) in Deutschland. Cottbus 2011, p. 14

EDUCATION

With the adoption of the 2030 Agenda for Sustainable Development, the international community of states stressed the central role of education in implementing the Agenda's 17 Sustainable Development Goals—as part of which education's own goals, SDG 4, calls for ensuring “inclusive and equitable quality education and lifelong learning opportunities for all”.



UNESCO'S EDUCATION PROGRAMMES

The Key to Global Sustainability

"Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed."

Thus reads the Preamble to the UNESCO Constitution. Bringing about peace, ending poverty, and promoting sustainable development are the core missions of our organisation—and education is the key to these missions' fulfilment. Education is also a fundamental human right. All human beings, over their entire lives, have the right to high-quality education and hence to opportunities for the future and the possibility of fundamentally transforming their lives.

High-Quality Education for Tomorrow's World Citizens

But what does high-quality education mean, nowadays? What sort of education do children, adolescents, and adults need in order to be capable of rising to the challenges of a constantly changing world? How can we best respond to worldwide developments such as globalisation, climate change, and environmental catastrophes? And how should we be handling today's rapid technological development in the field of artificial intelligence?

We can only deal with questions like these if we understand that every single one of us must confront them and assume responsibility. The worldwide challenges of our networked planet need to be taken on in a way that is simultaneously local and global—and the discourse on education has changed accordingly, as reflected in the global Education 2030 Agenda. Global Citizenship Education, education for sustainable development and sustainable ways of life, human rights, gender equality, a culture of peace and nonviolence, and esteem for both cultural diversity and cultures' contributions to sustainable development represent ideational frameworks and/or concepts of political education with global perspectives for the world citizens of tomorrow. The point here is for learners to recognise worldwide relationships in a way that gives them the ability to work proactively for a more just world.

Education and the SDGs

The global Education 2030 Agenda is derived from the 2030 Agenda for Sustainable Development, which was adopted by the United Nations in September 2015. Education plays a central role in the successful implementation of all 17 Sustainable Development Goals, also having its own Sustainable Development Goal that aims to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" by 2030. And UNESCO, as the

SGD 4 – Quality Education

Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all by 2030.



4.1. By 2030, ensure that all girls and boys can complete free, equitable, and quality primary and secondary education.



4.2. By 2030, ensure that all girls and boys have access to quality early childhood development, care, and pre-primary education.



4.3. By 2030, ensure equal access for all women and men to affordable and quality technical, vocational, and tertiary education, including university.



4.4. By 2030, substantially increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs, and entrepreneurship.



4.5. By 2030, eliminate gender disparities at all levels of education and ensure equal access to all levels of education for all people.



4.6. By 2030, ensure that all youth and a substantial proportion of adults achieve literacy and numeracy.



4.7. By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development.



Relevance to the UN Sustainable Development Goals (SDGs)

Education and the SDGs Education lies at the core of the 2030 Agenda. It plays a central role in the successful implementation of all 17 Sustainable Development Goals, and it also has its own goal, **SDG 4**, which aims to: “ensure inclusive and equitable quality education and promote lifelong learning opportunities for all” by 2030.

only United Nations agency with a mandate to cover all aspects of education, is leading the way in implementing this goal’s various targets.

SELECTED ACTIVITIES, 2019

The Austrian Commission for UNESCO (ÖUK) assumes support and advisory functions that serve the various protagonists working to implement international educational programmes in Austria. In doing so, it orients itself toward the various current working emphases of UNESCO as a whole and in particular toward the global Education 2030 Agenda.

- **“Turning Point”: Education for the SDGs**

In 2019, the ÖUK created the position of “Youth Representative” in order to amplify the voices of children, adolescents, and young adults—and the first individual to serve in this position, current Youth Representative Ines Erker, has since established the event series “Turning Point. Youth for Sustainable Development” in order to interest young people in working towards the global Sustainable Development Goals’ achievement. The kick-off event, whose motto was “We’re acting now!”, took place on 25 September 2019 (the UN Global Day of Action) and was held at the Vienna Business School in cooperation with SDG Watch Austria. Over 100 young people from several Austrian provinces joined young lecturers and workshop leaders in order to focus on the 17 SDGs, engaging in discussion together and subsequently presenting their perspectives.



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- **Cultural Education**

Cultural education plays a central role in the implementation of the Education 2030 Agenda. Alongside fuelling individuals’ creative development, it also contributes to the processes by which they engage with matters such as cultural identities and values. An example of this is learning and teaching with and through intangible cultural heritage. In order to anchor innovative ways of addressing intangible cultural heritage in school instruction, an international workshop was held in Vienna as part of a UNESCO/EU pilot project in cooperation with the ÖUK from 26 to 29 October 2019.

- **Expert Panel on Transformative Education / Global Citizenship Education**

The Expert Panel on Transformative Education / Global Citizenship Education was established by the ÖUK in March 2018. The purpose of this panel is to support the implementation of the Education 2030 Agenda in Austria with a special focus on Target 4.7 of SDG 4. To this end, the panel produced a position paper in 2017 that examines the current situation in Austria and makes recommendations for further measures towards achieving Target 4.7. A delegation from the panel went on to present this position paper at the Federal Ministry of Education, Science and Research in February 2019.



#ACTTOGETHER
#STANDTOGETHER



WIR
HANDELN
JETZT!

We're acting now! Young People Actively Shaping the Future

Commentary by **INES ERKER**,
Youth Representative of the Austrian
Commission for UNESCO (ÖUK)

What does UNESCO have to do with young people?

For UNESCO, young people play a central role—one reason for this (though not the only one) being the organisation's substantive focus on the themes of education and young peoples' socialisation in general. And in UNESCO's definition, children and adolescents aren't merely objects of theoretical discourses and targets of education policy measures; they're also thought of as individuals who actively shape our present and the future.

The Youth Representative

In the interest of giving children and adolescents a voice within the Austrian Commission for UNESCO for all of the reasons mentioned above and thereby including a further perspective in the Commission's work, extensive

deliberations were engaged in regarding the creation of an honorary post. The concept that prevailed was that of a "Youth Representative". This position is intended to be filled by a committed young person interested in dealing with youth-relevant aspects of UNESCO's work and entering into contact with other such representatives from places outside Austria—a mission that I have now been given the opportunity of pursuing for the next two years. Through the various commitments to which I've long been devoting part of my time outside of school and university, I'd already become familiar with the Austrian Commission for UNESCO—so it was all the more gladly that I agreed to take on this new responsibility.

One Cornerstone upon the Other

A newly created post augurs new challenges, which is doubtless a positive thing. It will enrich the Commission's everyday agenda by thematic emphases and approaches that would otherwise have frequently fallen victim to a

lack of time resources. And above all, the appointment of a Youth Representative represents a way of enriching the valuable work of the Austrian Commission for UNESCO by the additional facet of young perspectives. Such perspectives are typically at a stark disadvantage in terms of legitimisation and institutionalisation: comparable posts exist at only a minority of national commissions for UNESCO—which are joined by a few others that, at any rate, do cooperate with young people who take an interest in UNESCO's aims. So in this regard, the ÖUK is acting as a clear international role model. But creating a stable foundation that's capable of ensuring the long-term existence of such a position requires solid initial work: defining a field of activity, setting up domestic and international contacts, and ensuring an online presence are of central significance. All three of these things help ensure that the projects that follow can be of maximum substantive impact. The Youth Representative acts to catalyse the Austrian Commission for UNESCO's engagement

with youth-relevant matters in its work, acting as an interface in recognition of the fact that only dialogue between all age groups can lead to successful change—and because youth as a topic is more crosscutting than it is self-contained.

The SDGs: A Valuable Compass

Proclaiming one's desire to change the world often evokes condescending smiles, many of which arise from the belief that nothing actually can be changed. This attitude is not just lazy, but also dangerous—and it's currently motivating young people above all to express their discontent via political activism, shining a spotlight on the severe imbalances and dysfunctions of our era. However, these young people aren't alone in perceiving a problem—for among the numerous other protagonists taking on these themes is what can surely be viewed as our present era's most important international institution: the United Nations. With its Sustainable Development Goals, which took effect in 2016, the UN created an orientation aid that eases the helplessness felt in light of today's myriad challenges by proposing clear goals and targets for the most varied areas of life. These include targets in the area of education, which—under the banner of “High-Quality Education”—are intended to ensure inclusive, equal-opportunity, and high-quality education as well as promote opportunities for lifelong learning for all people in the years ahead. It's a vision of great significance, particularly where the work of the Austrian Commission for UNESCO is concerned. And what could possibly be better as a substantive starting point for new youth-relevant projects? In this light, the beginning of 2019 saw SDG 4 defined as a focus that has subsequently materialised in the form of numerous activities including participation in a national and international youth conference, further development of the Expert Panel on

Youth, and the kick-off of a new event series. For the ÖUK and myself, it was clear: we want to—and can—get something going, here!

Our Greatest Milestone Thus Far

What was probably the biggest project since the Youth Representative post's creation was successfully realised in late September 2019: the initial event in a series of youth-related projects that we've dubbed “Turning Point” in order to underline the urgency with which political and societal transformation needs to be pursued. With the goal of familiarising the greatest possible number of students with the SDGs and their relevance, we succeeded in staging an interactive event that included a thematically broad array of workshops

“Proclaiming one's desire to change the world often evokes condescending smiles.”

and input by dedicated young individuals—and the fact that registrations by far exceeded our planned location's capacity of around 120 participants served to underline the great interest in events staged by and for young people. Thanks to our dedicated helpers, the themes that were covered ranged from children's rights to socio-ecological issues and on to feminist media production. And for us, this morning event clearly disproved the notion that children and young people take no interest in such issues.

A Look Ahead...

Organising events and helping young people make what's frequently their initial acquaintance with UNESCO's areas of work doubtless represents an exciting component of the Youth Representative's responsibilities. We

were thus all the more delighted to receive requests by a number of schools all across Austria that wanted their students to likewise have an opportunity to deal with the SDGs in the form of workshops. We're now planning to fulfil such requests in cooperation with specially trained “SDG Ambassadors” as well as other interested individuals. And in order to expand our presence beyond Vienna itself, we're planning to hold our next event in collaboration with the European Training and Research Centre for Human Rights and Democracy in Graz. Participation in Austrian and international youth conferences will likewise be on the agenda in the interest of driving forward worldwide networking among youth representatives. And one thing is certain: with the creation of the Youth Representative position in 2019, the Austrian Commission for UNESCO laid a cornerstone upon which lots of things will be built in the years to come!



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INES ERKER (23) studies political science and economics in Vienna. In her free time, she embarks on adventurous journeys to places like Iran, Mongolia, and Panama. Following her initial years of pursuing socio-politically relevant activities, she served as the women's spokesperson of a large youth organisation. She has been supporting the Austrian Commission for UNESCO with regard to youth-relevant themes since April 2019 as its Youth Representative—in which context efforts to convey the Sustainable Development Goals are especially close to her heart. Most recently, in January 2020, Erker was additionally chosen to chair the ÖUK's Expert Panel on Youth.

UNESCO ASSOCIATED SCHOOLS IN AUSTRIA

“learning to know, learning to do, learning to be, learning to live together”

© NMS Musikmittelschule Freistadt



UNESCO ASSOCIATED SCHOOLS

1953 founded by UNESCO

Over **11,500** educational institutions in **182** countries

Austria has participated since **1957**, with schools of all types in all **9** federal provinces

95 UNESCO Associated Schools, **16** candidate schools

Guiding principles: “learning to know, learning to do, learning to be, learning to live together”

Themes: peace and human rights education, global citizenship education, education for sustainable development, cultural education, Sustainable Development Goals.

Role of the Austrian Commission:

National coordination of advising, informational activities, and cooperation; one three-day conference annually; *FORUM* magazine, website.

www.unesco.at/bildung/unesco-schulen/:

Central informational website with a list of all Austrian UNESCO Associated Schools, current events, projects, and school job openings.

UNESCO ASSOCIATED SCHOOLS comprise a worldwide network of over 11,500 educational institutions in 182 countries. The 95 UNESCO Associated Schools in Austria are part of this network—the popularity of which continues to grow.

SELECTED ACTIVITIES, 2019

The thematic focuses at Austria’s UNESCO Associated Schools in 2019 had to do with the 17 Sustainable Development Goals.

• UNESCO Associated Schools / 2019 Conference

Since 1997, the Austrian Commission for UNESCO (ÖUK) has been organizing annual networking meetings for all of the Austrian UNESCO Associated Schools’ contact persons. The 2019 conference, which took place from 16 to 18 October in Freistadt, Upper Austria, centred on “Learning through Commitment”. The opening lecture on the topic of “Migration and Multilingualism, what’s behind these two terms? Everything you always wanted to know but were afraid to ask” was given by Univ.-Prof. Dr. Barbara Herzog-Punzenberger. Furthermore, there were teacher field trips geared towards the topic of intangible cultural heritage as well as workshops in connection with the motto “Learning through Commitment – Start the Change” given by organisations including Südwind Oberösterreich. A total of 90 schools took part in this conference.

• The Magazine *FORUM*

The annually published periodical *FORUM* presents a colourful, variety-packed impression of just how creatively Austria’s UNESCO Associated Schools implement the guiding principles of UNESCO and the respective year’s theme. The main topic of its 2019 edition is “Learning through Commitment – Start the Change”. Numerous articles document the impact that UNESCO has had on individual schools by describing exemplary projects that were developed and carried out there in a participatory manner.



• Brochure: “A School of Cosmopolitanism”

2019’s activities also included production of the brochure “A School of Cosmopolitanism. Experiences with Global Citizenship Education and Classroom Practice”, an English-language summary of the previous year’s publication “Global Citizenship Education in der Praxis. Erfahrungen, Erfolge, Beispiele österreichischer Schulen”. This new brochure enables an international audience to become acquainted with the exemplary implementation of Global Citizenship Education at Austrian UNESCO Associated Schools.

SCIENCE

Science, with its wide variety of disciplines, serves to recognize and define emergent social phenomena and challenges while also striving to develop possible answers to the urgent questions of our times. At UNESCO, 193 states work together to strengthen scientific research worldwide amidst the tension between scientific freedom and social responsibility, promoting global research on humanity's pressing concerns and supporting efforts to deal with matters of global change from an ethical perspective.



THE UNESCO SCIENCE PROGRAMMES

Core Themes of the UNESCO Science Programmes

UNESCO's science-related thematic focuses include climate change and the preservation of species diversity, the advancement of knowledge pertaining to the protection of oceans and coasts, and ensuring the availability of drinking water. Exemplary here are the longstanding UNESCO programmes "Man and the Biosphere" (MAB), the International Hydrological Programme (IHP), and the International Geoscience Programme (IGCP), all three of which are devoted to researching and protecting the living environment of human beings.

In Austria, these programmes are overseen by the MAB and Geo/Hydro Sciences National Committees at the Austrian Academy of Sciences.

• Man and the Biosphere

UNESCO's Man and the Biosphere Programme (MAB) was established in 1973 as UNESCO's first-ever intergovernmental environmental programme designed to support research on the relationships between human beings and their environment, going beyond an exclusive focus on environmental protection to also place ways of reconciling ecology, the economy, and social concerns at the centre of its activities. The centrepiece of this programme is the global network of UNESCO biosphere reserves—model regions that have made it their mission to harmonise the protection of nature, the preservation of biological diversity, and regional development. There are 701 such reserves in 124 countries worldwide. Austria's recognised biosphere reserves are Großes Walsertal (2000), Wienerwald (2005), Salzburger Lungau & Kärntner Nockberge (2012), and the Lower Mura Valley (2019).

• IHP (International Hydrological Programme) and IGCP (International Geoscience Programme)

UNESCO's International Hydrological Programme (IHP) is the only intergovernmental programme in the UN system that is focussed on hydrological research, water management, and capacity-building in this field. Since its establishment in 1975, the IHP has evolved from an internationally coordinated hydrological research programme into a comprehensive, holistic programme that facilitates education and capacity-building as well as the improvement of water resource management. This programme's underlying aim is to support an

➤ The UNESCO Geopark Styrian Eisenwurzen is characterised by a diverse natural and cultural landscape. Its impressive river valleys are flanked by the towering peaks of nearby Alpine massifs



© Stefan Leitner

IHP – INTERNATIONAL HYDROLOGICAL PROGRAMME

1975: first multilateral programme for water research and water management – International Hydrological Programme (IHP)

8th IHP, 2014–2021: in its 8th phase, the IHP is devoted to improving water quality while taking into account local, regional, and global challenges

Core priorities of this programme:

sustainable water management, promotion and development of international water research, and global networking

Part of the 2030 Agenda

Role of the Austrian Commission:

informational platform for the programme, public relations work. Further information on the 8th phase of implementation can be found at: <https://en.unesco.org/themes/water-security/hydrology/IHP-VIII-water-security>



Relevance to the UN Sustainable Development Goals (SDGs)

SDGs and Science The UNESCO science programmes make a significant contribution to achieving and monitoring progress on all of the Sustainable Development Goals (SDGs). Central roles here are played above all by the natural sciences, technology, and innovation. The social sciences and humanities, for their part, contribute to the general understanding of current challenges, thus also helping to achieve these goals. UNESCO's natural science programmes make their largest contributions towards the achievement of **SDG 12** (Responsible Consumption and Production), **SDG 15** (Life on Land), and especially **SDG 13** (Climate Action). The organisation's social sciences and humanities programmes most strongly support the realisation of **SDG 16** (Peace, Justice, and Strong Institutions). All science programmes also make important contributions to the realisation of **SDG 5** (Gender Equality) and **SDG 17** (Partnerships for the Goals).

interdisciplinary approach to dealing with watersheds and aquifer management that also accounts for the social dimension of water resources and both promotes and helps develop international hydrological and limnological research.

The International Geoscience Programme (IGCP), founded in 1973, supports geoscientific cooperative projects with research focuses that are precisely defined by UNESCO. These projects include the UNESCO Global Geoparks, of which Austria can boast three: "Styrian Eisenwurzen", "Ore of the Alps", and the transnational geopark "Karavanke".

- **UNITWIN/UNESCO Chairs Programme**

The UNITWIN/UNESCO Chairs Programme, established in 1992, is an important source of impulses for international exchange between universities. This is attested to not least by the programme's over 600 UNESCO professorial chairs worldwide. Seven of these are at Austrian tertiary-level educational institutions.

- **UNESCO-L'Oréal For Women in Science**

The World needs Science – Science needs Women
A central objective of UNESCO's science programmes is to strengthen the role of women in science worldwide, particularly in the life sciences. The "L'Oréal-UNESCO For Women in Science Initiative" is part of these efforts. Every year, the L'Oréal-UNESCO for Women in Science Awards Ceremony at UNESCO's headquarters in Paris sees five prizes worth € 100,000 each and fifteen "L'Oréal-UNESCO Rising Talents" scholarships awarded to outstanding woman scientists.

SELECTED ACTIVITIES, 2019

- **4 UNESCO-L'ORÉAL-Scholarships in Austria**

Since 2007, L'Oréal Austria—in cooperation with the Austrian Commission for UNESCO (ÖUK) and the Austrian Academy of Sciences and with support from the Federal Ministry of Education, Science and Research—has been awarding four annual scholarships worth € 25,000 each to outstanding young women scientists in Austria.

These scholarships aim to recognise, support, and encourage young women by helping to create role models. They additionally serve to make the general public aware of excellent scientific achievements while also showing them the female face of research. A formal ceremony at which this year's scholarships were conferred took place in the Großer Festsaal at the Austrian Academy of Sciences on 4 November.

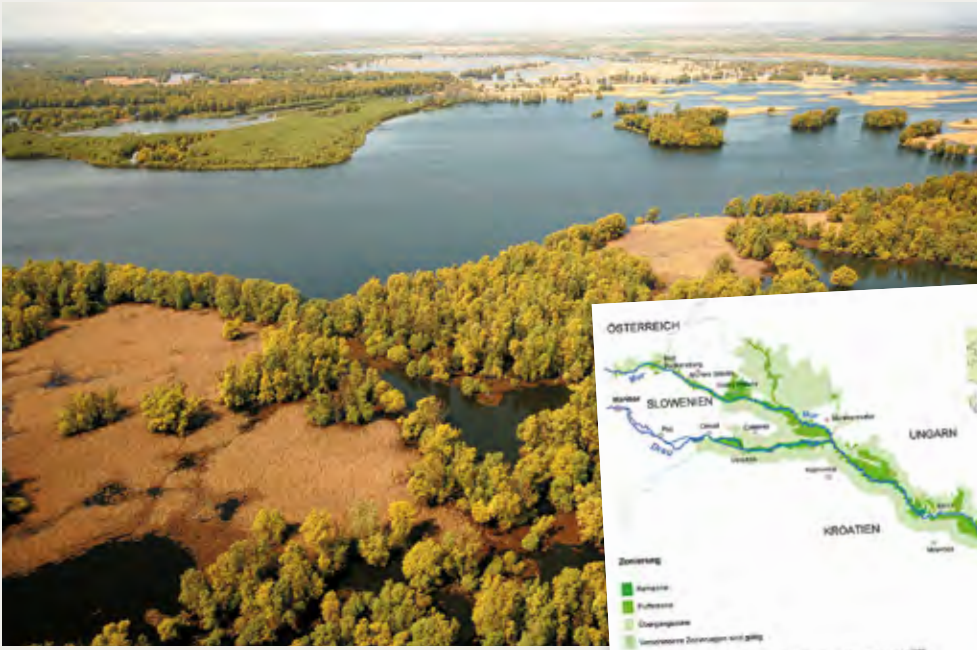
2019 winners:

- Johanna Gassler, MSc, developmental biologist at the Institute of Molecular Biotechnology (IMBA)
- DI Anela Lolic, logician at the Vienna University of Technology
- Vedrana Šlipogor, MSc, cognitive biologist at the University of Vienna
- DI Katrin Unger, materials scientist at the Graz University of Technology



Awards ceremony: four young women scientists received scholarships

© Eva Keličty



Kopački Rit – core zone of the biosphere reserve in Croatia



The Lower Mura Valley Biosphere Reserve in Europe’s Amazon Basin

Commentary by **ARNO MOHL**

Good things come to those who wait! On 19 June 2019, following years of preparation, the UNESCO International Coordination Council in Paris recognised the Lower Mura Valley as Austria’s fourth biosphere reserve. The creation of this new biosphere reserve was supported by the municipalities on its territory (Bad Radkersburg, Halbenrain, Mureck, and Murfeld) as well as the overall region of Southern Styria. In addition to WWF Austria, organisations that provided crucial support for this process included the “Man and the Biosphere” (MAB) National Committee at the Austrian Academy of Sciences, the Federal Ministry of Sustainability and Tourism, and the Province of Styria.

The Lower Mura Valley – Gateway to Europe’s Amazon

Among Austria’s biosphere reserves, the Lower Mura Valley is exceptional for its role as a central element in a globally unique, transboundary environmental initiative to establish the world’s first five-country biosphere reserve: “Mura-Drava-Danube”. The Lower Mura Valley marks the beginning of a one-of-a-kind river system—sometimes referred to as “Europe’s Amazon”—that begins in the Mura’s Styrian section and extends along the Drava to the Danube. It thus leads from Austria to Slovenia, Hungary, and Croatia, and on to Serbia.

The inclusion of Styria’s wetlands along the Mura supplies one of the final puzzle pieces necessary for establishing

this transboundary biosphere reserve—for after UNESCO’s recognition of the river areas in Hungary and Croatia in 2012, in Serbia in 2017, and in Slovenia in 2018, the only country that had not yet committed to participating in this combined protected area was Austria. With this now having taken place, the final step will be to unite these individual biosphere reserves beneath one common roof. An application to this effect was therefore prepared, a process that entailed the cooperation of all five countries with Austria’s Federal Ministry of Sustainability and Tourism, the MAB National Committee at the Austrian Academy of Sciences, and the WWF. In terms of its substance, this application was coordinated by the Institute of Ecology (E.C.O.) in Klagenfurt.

Europe’s Largest River Protection Initiative

There’s now nothing left to stand in the way of establishing Europe’s largest contiguous river protection area, which

will be 700 kilometres long and cover 930,000 hectares. This is equal to approximately four times the total land area occupied by Austria's national parks.

Since the 1990s, WWF Austria—in cooperation with numerous nature conservation partners in all five countries—has led the campaign for the international protection of this valuable riverine landscape and the associated wetlands, which need fear no comparison with the Amazon basin. This region is home to the highest density of white-tailed eagles in Europe (with over 140 breeding pairs) and serves as a resting place from more than a quarter-million waterfowl. The park's core and buffer zones consist of 13 large protected areas of varying sizes and categories located along the three rivers. These include the Croatian nature park Kopački Rit at the confluence of the Danube and the Drava, the Mura-Drava Regional Park in Croatia, the Gornje Podunavlje Special Nature Reserve in Serbia, and the Danube-Drava National Park in Hungary, as well as numerous Natura 2000 areas in Austria, Slovenia, and Hungary.

The rivers Mura, Drava, and Danube represent lifelines on which both the identity of this region and its population's quality of life strongly depend. Intact wetlands protect populated areas from floods and guarantee their provision with clean drinking water. The attractive landscape is a fascinating place for adventure and relaxation and holds great potential in terms of sustainable tourism. And amidst the ongoing climate crisis and mass extinction, the protection of our remaining natural areas has become a question of survival. This five-country biosphere reserve will thus be setting out on new paths that eschew nature's exploitation in favour of a sustainable form of coexistence between nature and humankind.

On the Slovenian side, the Mura Biosphere Reserve has already withstood its first great test: in 2019, the Slovenian government decided to forego building the hydroelectric dams that it had planned for a stretch of the Mura

near the border with Austria. The construction of these hydropower facilities would have permanently destroyed this unique river landscape and run counter to the goals pursued by UNESCO with its biosphere reserve.

Prior to 1989, this river landscape had been cut in two by the Iron Curtain. And in this light, as well, the establishment of a transboundary biosphere reserve 30 years after the Iron Curtain's fall is a prime example of how the protection of nature can help overcome national boundaries and build bridges.

With the five-country biosphere reserve Mura-Drava-Danube, the participating states are writing environmental history as well as encouraging mutual understanding, cooperation, and peace. And on this reserve's future territory, concrete protection measures and river revitalisation projects are already being implemented. To this end, the administrative bodies responsible for the protected areas in the Mura-Drava-Danube region formed the initiative "coop MDD", under the aegis of which they've been working together since 2017 to formulate common goals and transboundary protective measures. A follow-up project is currently being planned.

A Model Region for the Conservation of Nature and Sustainable Tourism

This transboundary biosphere reserve is intended to create a large European model region where conservation of the natural environment and sustainable regional development go hand in hand with the involvement of the local populace. A biosphere reserve jointly administrated and shared as a common flagship project by five countries would be unique the world over. What's more, the joint planning and development of sustainable tourism promises great opportunities for the Mura-Drava-Danube region.

A key ecotourism project here is the Amazon of Europe Bike Trail, developed by the WWF and EuroNatur together

with the international trail and tourism experts from Trail Angels, Revital, and local partners. This umbrella brand exists in order to bundle existing cycling initiatives in the region, promote local generation of added value, and help increase the biosphere reserve's acceptance among the local populace. Furthermore, a share of this project's proceeds is to be used for the area's protection. The bike trail itself begins on the Mura in the biosphere reserve's Austrian section, eventually continuing along the Drava to arrive in the breath-taking Danube wetlands in the tri-border region between Croatia, Hungary, and Serbia. Depending on the specific route one chooses, this trail is between 670 and 970 km in length. And by 2021, at the latest, it should be possible for sports and nature enthusiasts to book cycling tours that include baggage transport and side trips to this region's natural and cultural treasures.

We have good reason to hope that the Mura-Drava-Danube region—as a model area in terms of sustainability—will end up making a successful contribution to resolving the challenges of our era, from curbing species extinction to preserving intact ecosystems as natural climate buffers.

Further information:
www.amazon-of-europe.com



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ARNO MOHL studied landscape planning and landscape conservation at the University of Natural Resources and Life Sciences, Vienna from 1989 to 1998, and he wrote his diploma thesis on the Drava in Croatia and Hungary. Since 2000, he has been responsible for stream and wetlands protection at WWF Austria. Emphases: conflicts relating to hydropower use and river protection, stream and river restoration as well as the setup of river protection areas; international programme leader for the Mura-Drava-Danube project.

CULTURE

Culture as understood by UNESCO encompasses all modes of life, the fundamental rights of the human being, value systems, and traditions. It is about the entire complex of spiritual, material, and emotional features that characterises a society. Cultural and natural history sites, cultural landscapes, knowledge, and traditions: these embody a key both to history and to the future.

UNESCO'S CULTURAL FOCUSES: Cultural Diversity | World Heritage | Protection of Cultural Property | Intangible Cultural Heritage | The working emphases of the Austrian Commission for UNESCO (ÖUK) in the cultural field are oriented toward active implementation of the seven culture-related UNESCO conventions. Focuses of Activity: promotion of the diversity of cultural expressions, protection and safeguarding of tangible and intangible cultural heritage, and protection of cultural property.

CULTURAL DIVERSITY

Strengthening and Supporting Cultural Diversity

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions is the first international convention to have contemporary art and culture as its central focus. Cultural diversity is to be facilitated at all stages of the cultural value chain by supporting creativity and the process of artistic creation, cultural production, dissemination, and distribution, and access to a diversity of cultural goods and services.

Objectives:

- culture as a fundamental pillar of sustainable development
- the development of sustainable, participative governance systems in the arts and culture, above all via the involvement of civil society
- ensuring an internationally balanced flow of cultural goods and services as well as supporting mobility for those working in the arts and culture
- supporting humans rights and fundamental freedoms, above all by way of gender equality and artistic freedom

The core element of this Convention is the creation of an environment in which the arts and culture can flourish in freedom and enjoy protection from being viewed purely in terms of economic considerations. The arts and culture are more than just commodities to be consumed—for which reason they must not be evaluated as purely commercial goods. The Convention lends new legitimacy to national cultural policies and to public cultural subsidies vis-à-vis the threat of international trade restrictions. It enables states to support national arts and culture and give preferential treatment to minorities and niche programmes despite international trade agreements and liberalised markets.

In Austria, the Convention has been in force since 2007, and Austria's federal, provincial, and municipal levels of government bear equal responsibility for its implementation. The Austrian Commission for UNESCO (ÖUK) functions as the national Point of Contact on the Convention. It advises bearers of political responsibility concerning all questions related to the Convention, serves as a point of contact for the general public, and works proactively to implement the objectives of the Convention in Austria.

"The Convention lends new legitimacy to national cultural policies and to public cultural subsidies vis-à-vis the threat of international trade restrictions."

Advising and Supporting Bodies

Advisory Committee on Cultural Diversity: supports the ÖUK in coordinating all matters pertaining to the Convention

Working Group on Cultural Diversity: dialogue platform for the active involvement of civil society



Relevance to the UN Sustainable Development Goals (SDGs)

SDG 5: Safeguarding the diversity of cultural expressions goes hand in hand with the promotion of gender equality in the cultural field; the one cannot be achieved without the other. **SDG 8:** Social and economic security is essential for both artists and cultural workers in order to engage in free artistic and creative work. **SDG 16** and **SDG 17:** A fundamental pillar of the Convention is participation by and partnership with civil society; only in this manner—in the cultural field, as elsewhere—can policies be shaped in a way that is transparent, participatory, and needs-oriented.

SELECTED ACTIVITIES, 2019

- **Artistic freedom: Visibility through Monitoring**

Artistic freedom is a universal human right, and the Convention specifies the protection and promotion thereof as a prerequisite for any cultural policy. Multiple studies and publications have indicated an increase in violations of and limitations on the right to artistic freedom. For Austria, however, all one can currently do is speculate: due to a lack of reliable data, the status quo is not documented in any international reports. While individual prominent cases do become topics of public discussion, artists without much reach often find themselves hardly listened to at all. In light of all this, the ÖUK—as part of the network “Arts Rights Justice Austria” (www.kunstfreiheit.at) is developing a monitoring instrument that is meant to enable systematic documentation of limitations on artistic freedom in Austria. The aim is to effect greater visibility in order to improve the situation of those working in the arts and culture. A participative workshop on 6 December brought together experts from the sector in order to strengthen and refine this monitoring tool based on their expertise and experience, thereby setting in motion a longer-term process.



Expert Workshop on “Monitoring Limitations to Artistic Freedom”

- **The Arts and Culture in the Digital Age**

For quite some time now, increased thought has been given to how the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions should be implemented in the digital age. In 2017, UNESCO adopted guidelines that are meant to provide countries with orientation as they strive to realise the Convention's objectives in the digital realm.

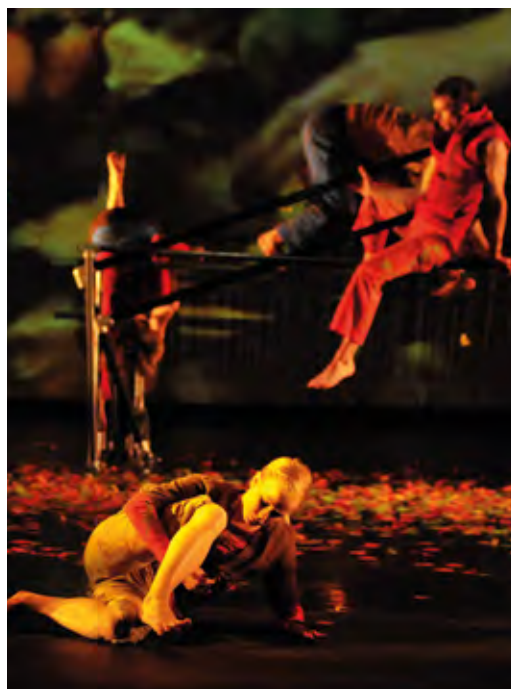
2019 saw initial steps to this end taken in Austria: alongside intensive research, a June 2019 workshop brought together arts and cultural experts to focus on the future: the point here was to identify those themes and questions that the participating experts considered already relevant yet still insufficiently recognised and accounted for by policymakers and the public.



Workshop on future-relevant issues of art, culture, and digitisation

• Implementation of the Convention – The Austrian Report

Every four years, the States Parties to this UNESCO Convention report on innovative and effective cultural and media policies and measures that they are currently implementing. The compiled data and information facilitate the exchange of experience on the national and international level in support of the Convention's ongoing implementation. As part of their work to prepare Austria's third periodic report (which covers 2016–2019), the Point of Contact toured Austria's federal provinces to engage in numerous conversations with representatives of civil society organisations and the provinces themselves. The examples and information collected here are not for the archives, much rather serving to provide an impression of current cultural policy developments in Austria.



UNESCO CONVENTION on the Protection and Promotion of the Diversity of Cultural Expressions

2005 adopted by UNESCO

2006 ratified by Austria

149 States Parties (148 states plus the European Union)

105 projects for the structural reinforcement of cultural creation supported in

54 developing countries by the "International Fund for Cultural Diversity"

166 periodic, publicly available national reports on implementation, including

2 Austrian implementation reports (2012 and 2016)

Role of the Austrian Commission: Austrian Point of Contact on the Convention.

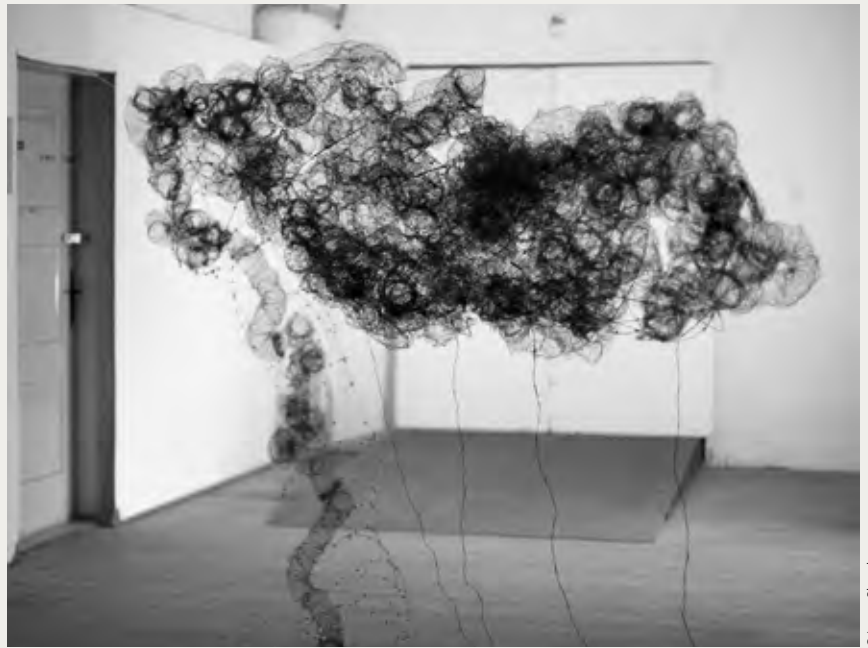
Priorities: informing and advising, dialogue forums for inter-ministerial coordination and the involvement of civil society, representation of Austria in UNESCO organs on the Convention, raising public awareness.

Cultural Governance – Transparent and Participative Policy-Making

An interview with
ANKE SCHAD-SPINDLER

Ms. Schad-Spindler, you’ve been a member of the ÖUK’s Advisory Committee on Cultural Diversity since the autumn of 2019. What is it about this work that you find interesting?

I’m happy to be part of this body as the successor to Monika Mokre, who—like me—focusses on cultural policy as one of her research topics. The term “cultural policy” already implies the relationship between culture and politics—and just how this relationship can be shaped depends in part on the existence of opportunities to discuss culture and politics publicly, engaging in a process of exchange that includes differing opinions, positions, perspectives, experiences, and interests. These processes by which public and cultural policy are shaped need to be scrutinised on a continual basis with regard to their publicness (who speaks—for whom and/or with whom, in what form, to what end?) as well as realigned in response to things including demographic changes. To my mind, this has a lot to do with how cultural diversity is understood and realised. And since membership in the Advisory Committee involves a degree of privilege by its very definition, I feel a certain responsibility to make sure that our work involves as many inputs as possible in terms of what’s happening cultural policy-wise in Austria and beyond.



“reconfigure(d) – object 2”, kinetic sculpture by Laura Skocek

© Laura Skocek

Your monograph, which was published in 2018, deals with questions of “cultural governance” in Austria. What does this term actually mean?

The exact meaning of this term is just as hard to define as is a concept of

“In Austria the state often acts as a private-sector cultural entrepreneur through things like its holding companies and its various individual enterprises.”

cultural policy. “Governance” implies a process-oriented understanding of politics—which, in a normative sense, has to do with how political measures enjoy increased acceptance when they’ve been developed with consideration given to different opinions, positions, perspectives, experiences, and interests—and when, based on this, the attempt has been made to arrive at the best possible solutions for all those

who are involved and affected. Such processes involve sharing both responsibility and opportunities to influence how things ultimately turn out. Realising this gets a lot more complex, of course, when those of us who work in the field of culture—i.e., in cultural governance—are dealing with protagonists who can’t be easily categorised. In Austria, for example, the state often acts as a private-sector cultural entrepreneur through things like its holding companies and its various individual enterprises. But at the same time, the state is supposed to provide equal participatory and educational opportunities via its cultural sponsorship activities as well as protect and encourage the artistic activities of individuals and groups—especially minorities. And for their part, civil society initiatives, artists, and other people who do creative work are likewise confronted with various challenges: they may, for instance, be competing for audiences, members, clients, and/or privileged access to sponsors or political decision-makers while simultaneously being required to cooperate—like in order to ensure the

representation of their economic, social, and political rights.

You've written that "the concept of cultural governance has not been explicitly taken up in programmes of cultural policy" in Austria. But having ratified the UNESCO Convention on the Diversity of Cultural Expressions, Austria is indeed among those states that have obligated themselves to (further) develop transparent and participative policy-making as concerns the arts and culture. To what extent do you think that this obligation is being fulfilled in and for Austria? And where does potential still exist?

It's difficult to pass blanket judgement, here. One would really have to do things like ask those people who've been part of participative processes such as cultural development planning on the municipal and provincial levels—as well as those people who haven't been. Cultural development planning, which has already been tried out in Austria, consists in established processes designed for participation and transparency. In terms of these efforts' efficacy, widely divergent experiences have been had: some of these have been positive, with dialogue between various groups, policymakers, and the populace having been encouraged and provided with moderation. What's more, these planning processes—in contrast to how it is with expert panels or juries—are fundamentally open to all interested parties, and both discussion minutes and (preliminary) outcomes get documented on publicly accessible websites. There's also been a lot of criticism, however, such as when political decision-makers haven't adhered to the decisions in which the participants invested their knowledge, time, and energy, or in cases where the participants have felt used for political ends. The matters of openness and access are other things that require repeated scrutiny: Who actually has the time, the rhetorical and linguistic abilities, and the personal networks that

are necessary to participate on a continual basis? In this light, these processes need to be judged not just in terms of their outcomes but also in terms of both how they've developed and how binding they've proven to be—even if it's clear that conditions and priorities can change quickly and that it's not always possible to proceed according to plan and with an eye to all decisions that have been made.

What responsibility is assumed by civil society organisations in shaping Austrian cultural policy?

Here, we're speaking of a wide range of organisations that vary in terms of their membership sizes, the number of years they've existed, their goals and purposes, and their ownership and decision-making structures—and the responsibilities that they assume are commensurately diverse. In general, it's about playing a mediating role between policymakers, public administrators, and individual citizens and/or residents. Here, some organisations get listened to more than others for reasons such as the identity and number of their members or the values that they promote in relation to the prevailing political consolation. The "others" here then assume the role of the critical corrective, and it really is important for democracy in Austria that we have a civil society that's lively, diverse, critical, and publicly visible and audible.

To what extent can an international legal instrument like the UNESCO Convention contribute to the realisation of transparent and participative policy development?

For one thing, the UNESCO Convention is the first binding international legal instrument that places contemporary art and culture front and centre. As such, it creates a binding basis for the protection and promotion of artistic and cultural activity, focussing the attention of states and civil society on what's

happening domestic policy-wise as well as on what's going on in other states and on the international level. This serves to increase alertness to problems—such as when artistic and human rights are infringed by means of censorship and violence, when arts and cultural professionals fall victim to difficult social and economic circumstances, or when people experience unequal treatment in terms of freedom of travel. On the other hand, the Convention and the state reports also provide opportunities to engage in exchange regarding developments that the affected parties view positively—such as the gender equality initiatives by Austrian film professionals that aim to influence budgetary and funding allocation decisions on the institutional level, or the increased political attention being paid to the Sustainable Development Goals on account of public pressure to take the ongoing climate catastrophe seriously. So particularly in areas where cooperative action is what's needed, the Convention is an important instrument.



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ANKE SCHAD-SPINDLER, a member of the Austrian Commission for UNESCO's Advisory Committee on Cultural Diversity since 2019, works as a freelance researcher and evaluator in the fields of cultural management, cultural policy, international cultural work, and cultural education. From 2006 to 2016, she was employed as a research associate at EDUCULT. She has been a board member at the Association of Cultural Management with a focus on the advancement of young people in the field of cultural management and research since 2016, and she has been a board member at EDUCULT since 2017. Her dissertation, which she completed at the University of Music and Performing Arts Vienna, was published by transcript-Verlag as *Cultural Governance in Österreich. Eine interpretative Policy-Analyse zu kulturpolitischen Entscheidungsprozessen in Linz und Graz* [Cultural Governance in Austria. An Interpretive Policy Analysis of Cultural Policy Decision-Making Processes in Linz and Graz] in 2018.

INTANGIBLE CULTURAL HERITAGE

Creativity, Continuity, Sustainability

The culture of the Viennese Heuriger, a traditional high-flying pigeon sport, and the working techniques of chimney sweeps are all part of Austria's intangible cultural heritage and reflect the sheer breadth of what all this living cultural heritage encompasses.

"Intangible Cultural Heritage" is the heading under which UNESCO recognises, documents, and safeguards cultural practices, rituals, experiential knowledge, and masterful craftsmanship worldwide. The Convention for the Safeguarding of the Intangible Cultural Heritage has made it possible to place above all traditional knowledge pertaining to the sustainable use of local resources firmly into the spotlight alongside "representative" culture. And since intangible cultural heritage is supported by human knowledge and skill, it conveys identity and continuity while also being characterised by creativity and ongoing development.

Five categories render this concept more easily comprehensible and also serve as the basis for nominations at the national and international levels:

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

"In many cases, intangible cultural heritage ensures the basis for life, integrates considerations of ecological sustainability, and strengthens social cohesion on both the national and international levels."

The National Inventory of the Intangible Cultural Heritage in Austria

As previously little-known customs and cultural practices are rendered more visible, there arises a new understanding of special regional characteristics as well as sustainable approaches to dealing with resources. Since Austria's ratification of the pertinent convention under international law in 2009, its National Inventory of the Intangible Cultural Heritage has been used to collect and document the society-wide diversity of living heritage in Austria, in the process providing inspiration and ideas for sustainable living. The National Inventory was established in 2010, and its currently 124 entries contribute to a better understanding of intangible cultural heritage as well as its greater visibility. Although no financial or legal claims are associated with inscription on this list, the process of making these traditions visible also increases the esteem that they enjoy. The decision to inscribe an element, made on the basis of international criteria, signals that element's inclusion in a global community while also affording local and regional variants enhanced visibility and increased significance.

The National Inventory thus represents a significant measure in terms of raising awareness of efforts to safeguard, educate about, and promote intangible cultural heritage in Austria.

Any community, any group, or even any individual can submit an application to be recognised as intangible cultural heritage to the Austrian Commission for UNESCO (ÖUK). An interdisciplinary Advisory Panel on Intangible Cultural Heritage makes regular decisions regarding traditions' inscription on the Austrian Inventory and the nomination of national elements for one of UNESCO's three international lists.



An edition of the National Inventory of the Intangible Cultural Heritage in Austria was published in 2009 and can be found online at the ÖUK website



Relevance to the UN Sustainable Development Goals (SDGs)

Intangible Cultural Heritage and Global Partnerships – SDG 17 Intangible cultural heritage makes a formidable contribution to sustainable development worldwide. In many cases, it ensures the basis for life, integrates considerations of ecological sustainability, and strengthens social cohesion on both the national and international levels. In the preservation of intangible cultural heritage, partnerships play a significant role—particularly when such cultural heritage extends across national borders, as is the case with the traditional craft of blueprint. The international exhibition *Walking the Indigo Walk* encouraged cooperation between the 18 involved states and mobilised over 40 craftspeople, artists, and designers from all regions of the world whose contributed works featured sustainable natural dyes and also made a theme of consumers’ economic and ecological responsibility.

What’s more, multinational nominations for the international lists—such as Cathedral Workshops and Transhumance—make an important contribution to nurturing global partnerships in support of the Sustainable Development Goals’ achievement, as stated in Target 17.16.

SELECTED ACTIVITIES, 2019

- In 2019, the National Inventory of the Intangible Cultural Heritage in Austria was expanded by 7 traditions that were presented publicly at the Austrian Federal Chancellery on 29 November. To mark the tenth anniversary of the Convention’s ratification by Austria in 2009, all communities and experts who had been involved with the National Inventory thus far were invited to a reception at the Federal Chancellery in order to celebrate the diversity of this heritage in Austria and honour the work of all those who make it possible to preserve, pass on, and educate the public about intangible cultural heritage.

- **Focus on Intangible Cultural Heritage and Education**

Education plays a significant role in the safeguarding of intangible cultural heritage, since it is through the creative process of transmission from one generation to the next that such heritage

survives. Support for learning and teaching with and about intangible cultural heritage aims to better anchor this important measure in school instruction.

At the UNESCO Associated Schools Conference in Freistadt, Upper Austria, a workshop on ICH for schoolteachers was held in collaboration with the regional craftsmanship centre Textiles Zentrum Haslach, which was admitted to the international Register of Good Safeguarding Practices for its exemplary educational work in 2016. Over the course of this annual conference, the participating teachers were also familiarised with intangible cultural heritage native to the region (i.e. pitch oil distillation, reverse glass painting, and blueprint). In Vienna, a UNESCO workshop—organised by UNESCO in cooperation with the ÖUK—was held from 26 to 29 October. The objective of this pilot project by UNESCO and the European Union was to develop innovative projects that aim to integrate intangible cultural heritage into existing curricula and activities outside of school.

- **International Nominations and Inscriptions**

In March of 2019, Austria nominated Cathedral Workshops in Europe for the international Register of Good Safeguarding Practices together with Germany, France, Norway, and Switzerland. This is Austria’s second nomination for this register, which collects and presents successful model projects that effectively use innovative methods to contribute to the preservation and transmission of intangible cultural heritage.

At the 14th meeting of the Intergovernmental Committee in Bogotá, Colombia, the multinational nomination (involving Austria, Greece, and Italy) of Transhumance, an age-old form of migratory livestock grazing, was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. The purpose of this list is to make intangible cultural heritage visible internationally and reinforce awareness of the diversity of cultural expressions. This list now includes a total of 463 inscriptions from around the world.



UNESCO-EU Workshop in Vienna

- **Walking the Indigo Walk**

At the initiative of the ÖUK, an international exhibition was realised for the first time using the fence that surrounds UNESCO's headquarters building during UNESCO's 40th General Conference.

18 states participated in this exhibition. With altogether 34 indigo designs and a total length of 200 metres, the diverse blue hues and myriad patterns of these indigo-died textiles, worked according to the most varied textile techniques and traditions of artisanship, took viewers on a journey through historical eras, mentalities, and traditions. The ÖUK coordinated this exhibition with support from the textile artist and curator Lisa Niedermayr and in cooperation with partner institutions from Czech Republic, Germany, Hungary, and Slovakia.

The exhibition catalogue is available on the website of the ÖUK (under "Publications").



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- **Recognition of Good Practice Examples**

For the first time, the ÖUK recognised successful community-implemented projects and measures as examples of "Good Practice" that make valuable contributions to research on, transmission of, and/or education about intangible cultural heritage and can serve as local and trans-regional models for the safeguarding and transmission of living traditions. The projects selected by the Advisory Panel for recognition as such were presented to the public in July 2019.

- **livingheritage_at Goes Instagram**

Each week, under the heading of *livingheritage_at*, Instagram users are introduced to elements from the National Inventory of the Intangible Cultural Heritage as well as examples of good practice. And in 2019, the ÖUK also joined forces with IGers Vienna—a group of amateur and professional photographers with nearly 30,000 followers—to hold two "Instawalks" in order to convey intangible cultural heritage to a broader audience via social media: these visits to the St. Stephen's Cathedral Workshop and to Atelier Goldrichtig involved ten photographers each, who reached a combined total of around 3,000 Instagram users.

➤ The working techniques of chimney sweeps are among Austria's intangible cultural heritage; certificate presentation at the Austrian Federal Chancellery

- **International**

Austria has been a member of the 2003 Convention's Intergovernmental Committee since June 2016. The ÖUK thus plays an advisory role both at meetings of this international body and at meetings of international working groups.



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CONVENTION for the Safeguarding of the Intangible Cultural Heritage

2003	adopted by the General Conference of UNESCO
2009	ratified by Austria
178	States Parties
463	elements on the Representative List of the Intangible Cultural Heritage of Humanity
64	elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
22	elements on the Register of Good Safeguarding Practices
124	traditions in the National Inventory of Intangible Cultural Heritage in Austria
10	examples of Good Practice in Austria

Role of the Austrian Commission:

awareness-raising in the interest of safeguarding, conveying, and supporting intangible cultural heritage in Austria, compilation of the National Inventory.

Topics in 2019: inscription of 7 further traditions on the Austrian National Inventory of ICH; 10 Good Practice Examples recognised, with an emphasis on ICH & Education and Traditional Craftsmanship.

Cathedral Workshops: Silicon Valleys of the Middle Ages



© BPS

Sculptural masonry at the New Cathedral in Linz

An interview with
WOLFGANG ZEHETNER

Mr. Zehetner, you're *Dombaumeister* [cathedral master builder] at the *Dombauhütte* [cathedral workshop] of St. Stephen's Cathedral. Just what is a *Dombauhütte*?

The German term *Dombauhütte*, which sounds strange to many German-speakers today, goes back to the Middle Ages. It denotes not a hut [this being one meaning of the German word *Hütte*] but rather the workers who originally participated in building a cathedral and thereafter saw to its maintenance and restoration, as they still do today. These days, cathedral workshops are also responsible for things like building code-related measures as well as developments in terms of comfort, heating, and lighting. And at St. Stephen's, the cathedral workshop can boast a nearly uninterrupted history that goes all the way back to when construction began. One fascinating aspect of cathedral workshops is a special organisational structure that arose from their role as Silicon Valleys of the Middle Ages, places where technical knowledge was concentrated. Today, our cathedral workshop brings together (master) stonemasons, sculptors, apprentices, and assistants.

What are your duties as *Dombaumeister*?

Back in the Middle Ages, the *Dombaumeister* was responsible for drawing up plans; today, he's an architect and bears financial responsibility together



Stonemasons in their workshop

with the cathedral's owners. Below the *Dombaumeister*, there's the *Hüttenmeister*—in present-day German, one might refer to him as the *Polier* (foreman), the one who heads the work at a construction site. The term *Polier* comes from the construction trade's mediaeval

"The term Polier is derived from the Latin word parlare—so in construction, a Polier is accordingly a speaker."

structure and has nothing to do with polishing [German: *polieren*]. It's derived from the Latin word *parlare*—so in construction, a *Polier* is accordingly a *speaker* who, back then, had to be able to give instructions to his Bohemian, Hungarian, and German-speaking workers in their respective languages. Today, our cathedral workshop employs twenty people—one of whom, for example, is from Afghanistan.

For centuries, cathedral workshops have united the knowledge and crafting skills represented by various

guilds. How do special knowledge and techniques get passed on today?

Archiving and documenting knowledge is an important part of our work. While it was typical back in the Middle Ages to destroy construction plans following completion of a building, today we attempt to document our work in the best, most detailed way possible. That enables us to analyse the steps we've taken at a later date, both the especially good ones and the entirely wrong ones. After all, we often just can't predict the long-term effects of what we do. The construction industry frequently offers us new products that seem quite promising. Back in the 1970s, for example, there were chemical products where the producers claimed that painting them on would solve all the problems of restoration once and for all. It turned out to be the case, however, that such products only shifted the damage taking place beneath the surface—where it's much less easily controlled.

Back when our cathedral workshop was established, there were entrance examinations; today, we no longer have those. And with the exception of a very

few cases, we generally don't train any apprentices here. The people who apply for jobs with us have already learned a trade and present us with things like workpieces, drawings, and letters of recommendation, and we get lots of applications from all over the German-speaking region and beyond. The craftspeople who end up becoming part of our cathedral workshop receive further training here, acquiring our special knowledge and expertise. And while other places are now frequently replacing hand-sculpting with computer-based techniques, we still offer the very satisfying experience of engaging in a creative act with one's own hands.

The cathedral workshop at St. Stephen's has existed since the 12th century. Why is it still so important in our present 21st century?

A significant element here is our form of organisation: we at the cathedral workshop aren't running a for-profit operation; we work exclusively on St. Stephen's Cathedral and bear responsibility for its overall preservation. The immense advantage of this is that our employees know this building's details and weak points. The typical thing nowadays in the construction business is that jobs

"While it was typical back in the Middle Ages to destroy construction plans following completion of a building, today we attempt to document our work in the best, most detailed way possible."

get carried out by the company that put in the cheapest bid, meaning that the ordered work is often done with the least possible effort. Our employees, on the other hand, grow together with this building over decades. A wintertime crack that gets discovered and quickly



© Dombauihette St. Stephan

Stonework training course

sealed means half a day of work. But if this crack were to be left open the entire winter, freezing water might cause it to burst and end up doing over € 20,000 of damage. So the ability to do this kind of preventive medicine on a building—rather than treating problems only once everything's a mess—is of unbelievable value. And a cathedral workshop is always there to do so.

Together with the cathedral workshops from Germany, France, Norway, and Switzerland, you're applying for entry into UNESCO's Register of Good Safeguarding Practices. What preservation measures are in focus, here?

Passing on and continuing to develop the knowledge that's accumulated over a period of more than 500 years is an essential feature of what a cathedral workshop does. And to go with this submission, by the way, we joined forces with other European cathedral workshops to construct a pinnacle to which each of the participating workshops has contributed a leaf element. Connoisseurs

will be able to recognise which stylistic element comes from which cathedral. This knowledge of architectural history possessed by the cathedral workshops is an example of a good practice.

What's more, we're able to restore and hence preserve structural elements that don't necessarily need to be replaced. Decisions like that can't possibly

"We at the cathedral workshop aren't running a for-profit operation."

be made by a construction firm that's just been hired because they lack the necessary experience. And it's also a question of liability: if in doubt, a cathedral workshop can assume liability for something like that much more easily—simply due to its good experience. Back in 1993, when I became *Dombaumeister*, I was a lot more cautious. But now, I can say with confidence: we don't need to do anything to this element, but we do need to test this other one very thoroughly. And that's just priceless, having the kind

of confidence that allows you to assume that kind of responsibility. If this weren't the case, we'd have to spend immense amounts of money procuring evaluation after evaluation by experts.

What role does international cooperation play for Europe's cathedral workshops?

Ties between the various cathedral workshops in Europe have always existed. And in 1998, we institutionalised these ties in the form of the European Association of Cathedral Builders. So far, we number around 70 cathedral workshops that meet once a year for a large conference, which lets us engage in exchange and gives us an opportunity to analyse common problems and look for solutions.

As the cathedral workshop, you support St. Stephen's Cathedral's sustainable care. What potential, in your view, does craftsmanship have in terms of sustainable development?

Craftsmanship, in our case building-related craftsmanship, creates structures that can be repaired. And in this sense, it holds a great deal of potential compared to automated and computer-controlled processes, because the ability to repair something is of considerable value.



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WOLFGANG ZEHETNER studied architecture at TU Wien. He has worked as a freelance architect (on numerous residential buildings, churches, and exhibition designs) and is specialised in monument preservation. He has been the Master Builder of St. Stephen's Cathedral since 1993 and Chairman of the European Association of Cathedral Builders since 2016. Zehetner has published on topics including stonemasonry techniques, preservation, and documentation in the care of architecture monuments as well as on St. Stephen's Cathedral itself.

WORLD HERITAGE

Carrying our Heritage Forward Sustainably



© Meixner

CONVENTION Concerning the Protection of the World's Cultural and Natural Heritage

1972	adopted by the General Conference of UNESCO
1992	ratified by Austria
193	States Parties
1,221	World Heritage sites worldwide
10	World Heritage sites in Austria

Role of the Austrian Commission:

coordinating office of the Austrian World Heritage Site Conference, support, information, and advising.

Priorities: networking of Austrian World Heritage-related entities, World Heritage education, awareness-raising.

The World Heritage Convention (properly: Convention Concerning the Protection of the World's Cultural and Natural Heritage) is a success story: since its adoption in 1972, UNESCO's World Heritage List has seen continual growth. And since July 2019, a full 1,221 sites of outstanding universal value in 167 states have enjoyed special protection thanks to this treaty under international law. Protecting this common heritage of the world and carrying it forward in a sustainable manner is an obligation that the respective States Parties—which include the Republic of Austria—have taken on via their ratification of the Convention and their nomination of World Heritage sites.

In the 21st century, the potential threats confronted by World Heritage sites have many faces: alongside destruction through wars and armed conflicts, the growing pressures of economic activity in general and the real estate sector in particular as well as the consequences of climate change, natural disasters, and both misuse and overuse number among the main factors endangering the outstanding universal value of World Heritage sites.

The Convention's implementation in Austria is a complex, crosscutting responsibility that requires the involvement and commitment of numerous stakeholders. Central to the sustainable protection of those unique sites that have been inscribed on the UNESCO World Heritage List is functioning communication between the individual protagonists on the federal, provincial, and municipal levels as well as civil society. The Austrian World Heritage Site Conference initiated by the Austrian Commission for UNESCO (ÖUK) represents an important platform for promoting and ensuring this regular exchange.

A further important building block is broad public awareness of the values protected by the Convention and the overall role that cultural and natural heritage plays for societies. For it is only informed societies that can contribute actively to the mission of protecting that which is of outstanding universal value.

➤ In 2019, Graz celebrated 20 years of its historic city centre's designation as a UNESCO World Heritage site. With its mediaeval streets, Renaissance courtyards, and baroque façades, this city's old town embodies a unique historic ensemble. And in 2010, the World Heritage site itself was expanded to include the baroque palace Schloss Eggenberg



Relevance to the UN Sustainable Development Goals (SDGs)

SDG 11: The World Heritage Convention contributes to cities' and human settlements' sustainability by calling for the strengthening of efforts to protect and safeguard the world's cultural and natural heritage (Target 11.4). **SDG 13:** The protection of cultural heritage contributes to strengthening the resilience and adaptive capacity to climate-related hazards and natural disasters (Target 13.1).

SELECTED ACTIVITIES, 2019

• World Heritage Committee Meeting in Baku, Azerbaijan

The 43rd meeting of the World Heritage Committee took place in Baku, Azerbaijan from 30 June to 10 July 2019 and saw 29 new sites (including 24 cultural heritage sites, 4 natural heritage sites, and 1 mixed site) inscribed on the World Heritage List. The "Historic Centre of Vienna" remained on the List of World Heritage in Danger. It was possible, however, to remove two sites from this "red list", while one new site had to be added. This means that 33 sites worldwide are currently viewed as being in acute danger.

The agenda of this 43rd meeting also included Austria's two ongoing nominations: the "Großglockner High Alpine Road" and the serial nomination "Frontiers of the Roman Empire – Danube Limes" together with Germany, Slovakia, and Hungary. In both cases, the Committee abstained from a final decision to allow further steps to be taken by the nominating States Parties.



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• Austria's World Heritage Sites: Protecting Heritage Together

As the coordinating office of the Austrian World Heritage Site Conference, the ÖUK once again organised the 10 Austrian World Heritage sites' semi-annual networking meetings in 2019. 10 April witnessed a closed conference of the country's World Heritage managers at the invitation of the ÖUK and the Austrian Federal Chancellery for the purpose of coordination and exchange between the ten Austrian World Heritage sites and the relevant ministries. And from 30 September to 1 October at Hellbrunn Palace in Salzburg, the 15th Austrian World Heritage Site Conference was held on the topic of "World Heritage Sites and Tourism: Overtourism vs. Sustainability".

• Awareness-Raising and Public Relations Work: Short Animated Video on World Heritage

Successfully implementing the World Heritage Convention requires a committed and informed civil society. And in order to render the often somewhat inaccessible background and fundamental idea of World Heritage more comprehensible, the ÖUK obtained support from the Austrian Federal Chancellery and joined forces with the animation studio "Unter freiem Himmel" to develop and produce a two-minute animated video that entertainingly introduces the Convention's history and the basic mechanisms associated with World Heritage. The international presentation of this video at the 43rd meeting of the World Heritage Committee was a great success, and it is now available in English and French versions on the website of the World Heritage Centre in Paris.



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A two-minute animated video that entertainingly introduces the Convention's history and the basic mechanisms associated with World Heritage

New UNESCO Chair on Conservation and Preservation of Tangible Cultural Heritage

© Institut für Konservierung und Restaurierung, Universität für angewandte Kunst Wien.



An interview with **GABRIELA KRIST**

Professor Krist, you've occupied the UNESCO Chair on Conservation and Preservation of Tangible Cultural Heritage since 2019. What moved you to take the initiative to found this UNESCO professorial chair?

Our institute's international activities began with a major project in India in 2004. There, we spent ten years studying and restoring a Tibetan temple complex—an undertaking that was also associated with several research projects, diploma projects, and dissertations. As time went by, our activities in India were joined by projects in a succession of other countries including

Nepal, Mongolia, China, and Thailand, where we continue to work with various teams when the University is not in session—teams that include senior conservators, sometimes students, and also alumni and other experts. In 2019, we published the volume *Beyond Borders. Conservation Goes International*—which describes our international activities—as part of the *edition: angewandte* series. And we ultimately decided to apply for this UNESCO Chair for two reasons: the one was that we wanted to lend greater visibility to our international commitments, above all in Asia. The other was that we view UNESCO as a good opportunity to lend the efforts of our colleagues, who really are placing their hearts and souls in service of

World Heritage, a certain official framework. In both of these aims, I think we've been successful.

Let's do a brief flashback: What have been the major stages in your career to date?

After going through the usual sort of training received by art historians and restorers in Vienna, I signed on as a painting restoration assistant at the Academy of Fine Arts Vienna on Schillerplatz—which meant that I began teaching right away. Then, as I began working on my dissertation and needed some more freedom, I came into contact with ICCROM [the International Centre for the Study of the Preservation and Restoration of Cultural Property] and had an opportunity to do a four-month programme with them in Rome after completing my studies. That experience never let me go! I was fascinated by the dedication to be found at this organisation and by the field in which it works. So I applied for a regular position and subsequently had the privilege of working for eight years (and above all in Asia) as a programme officer. That led to my initial contact with India. I also ended up going to Japan later on, where



Prior to every restoration project, the concept and the individual measures are discussed extensively on location

© Institute of Conservation and Restoration,
University of Applied Arts Vienna



It proved possible to re-erect the collapsed Pillar of King Yoganarendra Malla on Patan Durbar Square just one year after the horrific earthquake in Nepal

I worked as part of various projects to restore washu objects; I really loved being there, and I found that work to be very fulfilling.

But even so, I eventually decided to leave my position in Rome for private reasons. And at that time, the University of Applied Arts Vienna was looking to involve people familiar with the international context in their programme—which is how I became a professor here.

So you're very well embedded in international networks. To what

extent, in your view, can UNESCO Chairs serve as important instruments in the context of international teaching and research?

I think that a UNESCO Chair can be a fantastic means of bundling and exploring capacities. Though our professorial chair isn't even one year old, we've already attempted to set up an international networking meeting—the planned date for which, however, ended up conflicting with a UNESCO Chairs meeting in Germany, which we

of course did attend. So we're now planning to pursue some intense exchange and networking in 2020—beginning at the Austrian level.

I'm really convinced that we're going to see it become much more important than it used to be for people in all fields of research and other work to look beyond the confines of their own professions. Even if restoration naturally adheres to certain guidelines and ethical principles, it will be increasingly important, I think, to work in an interdisciplinary and transdisciplinary manner in order to ascertain further capacities in one's own field and enrich these with other areas of competence. So restoration will no longer be purely about one's own specialised skills; the case will much rather be that we who work in the cultural field will also need to be dealing with other problematic areas, such as with questions of management or the natural landscape. I'm therefore all the happier that Klagenfurt will soon be welcoming a new UNESCO Chair devoted to the "Sustainable Management of Conservation Areas", a professorial chair with which we'll definitely be establishing contact.

What do you spontaneously associate with UNESCO? Please give us a couple terms or thoughts.

Education! Education is ultimately the only tool with which we can ensure peace and make sure that countries that aren't doing as well as Austria will do better. So it's not for nothing that education is one of UNESCO's central themes. Then, of course, there's culture in all its forms, from tangible to intangible heritage, which—it goes without saying—are closely interconnected. And openness to the world as well as peace. These themes are universally associated with UNESCO all over the world. UNESCO isn't just some random NGO or organisation of merely local relevance; it much rather represents these ideas on a global scale—albeit in diverse ways depending on the country in question.

Cultural heritage is increasingly an object of public and political discourse. What societal value or what role do you attribute to cultural heritage from the standpoint of your profession?

First of all, cultural heritage and a passion for it are what make my (or our) profession what it is. This passion for “tangible heritage”, for material that you can touch and help influence interactively, is something restorers need to have. It’s a calling. But with that said, it’s of course also the case that cultural heritage is far more than just what you touch or restore—it’s identity. When cultural heritage gets destroyed in Afghanistan, for example, Afghans are robbed of their identity in addition to their history. So when terrorists blow up the Buddhas of Bamyan, it represents far more than the destruction of a tangible object. Because in truth, the notion of cultural heritage goes far beyond the discourse on the objects themselves, which makes a destructive act of this sort all the more deep-reaching and damaging. It’s about the ability to use cultural heritage to explain to subsequent generations where we came from and where we’re going. And it’s for precisely this reason that cultural heritage is identity formation—and, as such, so very important.

You can call on years of experience in the international context—above all in Asian countries. What encounters or occurrences have remained particularly vivid in your memories? And have you directly noticed the societal significance of cultural heritage that you mentioned as you’ve pursued your projects?

Yes, and that’s something that really has remained with me and touched me deeply. I’ll mention two examples, here. The first has to do with Nako, a little village in northern India—at the top of the world, 4,000 metres above sea



Restoration of the fire-gilded sculpture of King Yoganarendra in February 2017

level—where we worked for ten years. There, the main thing we did was collaborate with the local populace and the Buddhist Society to develop restoration concepts. Lots of technical things that would go without saying for us aren’t possible there, since the locals consider the creation of a Buddha or a mandala primarily a religious matter. It was therefore all the more necessary to go about refining our concept together with the Buddhist Society so that it would conform to the traditions and religious values of the local populace. What really touched me was that after we’d finished, the Dalai Lama personally consecrated the temple and thanked us for our efforts. It was a personal highlight in my life to receive thanks from such a personality along with the feedback that our restoration concept had been successful.

A second occurrence that left its mark on me was the 2015 earthquake in Nepal. In addition to being an immense humanitarian catastrophe, that earthquake also entailed a considerable loss of cultural property and identity. And since Nepal has no functioning

restoration programmes of its own, it was unbelievably satisfying to play the role of a go-between there and succeed in restoring to the people of Nepal their cultural heritage and hence also an important part of their cultural identity.



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PROF. GABRIELA KRIST has headed the Institute of Conservation and Restoration at the University of Applied Arts Vienna since 1999. She occupies the UNESCO Chair on Conservation and Preservation of Tangible Cultural Heritage that was created there in 2019.

PROTECTION OF CULTURAL PROPERTY

Preserving Cultural Treasures

Ever since UNESCO's founding, the protection of cultural property has been one of its central focuses—not least due to the loss and destruction experienced in World Wars I and II. It is thus for good reason that a full four UNESCO conventions address the protection of movable and immovable cultural property. And in light of current events worldwide, this theme continues to be of the greatest relevance today: plundering, illicit excavations, and illicit trade in cultural goods not only play an essential role in financing international terrorism but also do irreparable cultural damage—above all to the societies thereby affected.

CONVENTION on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

1970	adopted by the General Conference of UNESCO
2015	ratified by Austria
137	States Parties

HAGUE CONVENTION for the Protection of Cultural Property in the Event of Armed Conflict

1954	adopted in The Hague; expanded by the Second Protocol in 1999
1964	ratified by Austria
133	States Parties

Role of the Austrian Commission: support, advising, and public relations work.

Priorities: support of implementation, participation in the Cultural Property Panel, awareness-raising activities.



Relevance to the UN Sustainable Development Goals (SDGs)

SDG 13: The protection of cultural property is directly correlated with strengthening the resilience and adaptive capacity to climate-related hazards and natural disasters (Target 13.1). **SDG 16:** The implementation of the UNESCO Convention supports the recovery and return of stolen assets, in particular cultural property, and thus combats organised crime and helps to reduce illicit financial flows (Target 16.4).

SELECTED ACTIVITIES, 2019

- **Cultural Property Panel**

The protection of cultural property involves a multitude of national-level protagonists. Exchange between and better coordination of these protagonists is enabled by regular meetings of the interministerial Cultural Property Panel of Austria's Federal Ministry of the Interior (BMI), of which the Austrian Commission for UNESCO (ÖUK) is a member. Austria's effective implementation of the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970) and lending greater visibility to the protection of cultural property are central concerns of this body.

- **UNESCO Chair**

In 2019, Univ.-Prof. Dr. Gabriela Krist became the first occupant of the UNESCO Chair on Conservation and Preservation of Tangible Cultural Heritage at the University of Applied Arts Vienna and thus also a member of UNESCO's international UNITWIN network. The formal inauguration of this UNESCO Chair took place on 11 April 2019 in the presence of Sabine Haag, president of the ÖUK, and Peter Wells, chief of UNESCO's Section for Higher Education. This professorial chair offers an official framework within which the Institute of Conservation and Restoration's work at cultural sites worldwide can be supported and made visible (see guest contribution).

→ In the interest of sensitising young people to the responsibility involved in dealing with documents and documentary heritage, the ÖUK has initiated the project "DOK.MOMENTS" (see p. 38). An example is the UNESCO and Europe photography project "Reality and Memory-Alienation" by classes 7A and 7B at the secondary school Bundesgymnasium Tanzenberg

COMMUNICATION AND INFORMATION

In its efforts relating to Communication and Information, UNESCO promotes the development of modern knowledge societies by advocating for freedom of opinion and freedom of the press, the development of independent media, and universal access to knowledge and information. In doing so, sustainably preserving and providing access to documents of all kinds—books, manuscripts, photos, films, and audio media—is essential and therefore the focus of UNESCO's Memory of the World programme.



DOCUMENTARY HERITAGE / MEMORY OF THE WORLD PROGRAMME

Documents are important stores of knowledge and of significance to societies' cultural development. Only the appropriate storage and organisation of both analogue and digital documents can ensure the preservation and transmission of historical, cultural, and scientific knowledge. It is for this reason that, in 1992, UNESCO founded its "Memory of the World" programme in order to promote the protection and preservation of worldwide documentary heritage as well as make it accessible to a broad public. The Memory of the World programme's current special urgency is owed to the exponentially growing number of digitally generated ("born digital") documents along with the increasing digitisation of analogue documents. The long-term preservation of digital holdings represents an enormous logistical and financial challenge.



Relevance to the UN Sustainable Development Goals (SDGs)

SDG 4: Inclusive and equitable quality education can be ensured only if knowledge and information are sustainably preserved and passed on. Democratic access to knowledge and information contributes to gender equality (**SDG 5**) and to the reduction of inequality within and among countries. **SDG 9:** Access to knowledge and information also serves to foster scientific and technical innovation.

In order to raise awareness of the significance of documents and their preservation, UNESCO lists documents and collections that are important components of the world's cultural memory in its international Memory of the World Register. National lists such as "Memory of Austria" are likewise intended to help raise public awareness of the challenges involved in documents' preservation. Since 2015, this programme has been under review due to politically controversial nominations at the international level, a process for the duration of which nominations for the international Memory of the World Register have been suspended.

SELECTED ACTIVITIES, 2019

- **International Magnetic Tape Alert Project Launched**

Recordings on magnetic tape document the world's linguistic and cultural diversity in a unique way. But the continued transmission of significant historical, cultural, and scientific content from one generation to the next is currently in serious jeopardy due to how technology is developing: playback devices that are still in good working order are growing rarer, and their manufacturers are discontinuing maintenance and repair services as well as the production of replacement parts. At the international level, UNESCO has joined forces with IASA (the International Association of Sound and Audio-visual Archives) to launch the Magnetic Tape Alert Project with the objective of developing global strategies and solutions that ensure the long-term preservation of recordings on magnetic tape.

- **DOK.MOMENTS**

In the interest of sensitising young people to the responsibility involved in dealing with documents and documentary heritage, the Austrian Commission for UNESCO (ÖUK) has initiated the project "DOK.MOMENTS". This project encourages students at UNESCO Associated Schools to learn about and contemplate the importance of documents and documentary heritage in their own lives and in our society, to take a closer look at thematically relevant questions from a personal perspective, and to address these questions creatively and in multimedia formats.

MEMORY OF THE WORLD PROGRAMME

Preservation of and Access to Documentary Heritage

- 1992 programme founded
- 2015 Recommendation adopted
- 427 inscriptions in the International Memory of the World Register
- 15 of these from Austria
- 59 inscriptions on the Austrian National Register

Role of the Austrian Commission: administrative support of the National Committee, compilation of the National Register, awareness-raising.

Priorities: support of the National Committee, submission of international nominations, keeping and maintaining Austria's National Register.



Philips Super Maestro and AKG D45

UNESCO's Magnetic Tape Alert Project

An Austrian initiative within the Information for All Programme (IFAP)

Commentary by **DIETRICH SCHÜLLER**

The preservation of linguistic and cultural diversity is one of UNESCO's foremost objectives. And while the organisation's efforts are aimed primarily at supporting languages and cultures as such, these languages' and cultures' documentation—beyond being of academic interest—provides an important tool with which to help them stay vibrant. Present-day knowledge of cultural and linguistic diversity is based mainly on original audiovisual documents recorded on magnetic tape over

the past 60 years. But it's now the case that all forms of this technology—audio and video, analogue and digital—have become obsolete: the recording, storage, and even commercial distribution of audiovisual content have now become part of the IT world. As a consequence of this fundamental technological shift, the production and servicing of the associated playback devices have been successively discontinued—as has the production of replacement parts. The general consensus is that around 2025, we'll start losing the ability to play even the most common tape formats in a

“The general consensus is that around 2025, we'll start losing the ability to play even the most common tape formats in a normal manner. And rare formats have already long since become unplayable due to a lack of suitable machines.”

normal manner. And rare formats have already long since become unplayable due to a lack of suitable machines.



Oral history interviews with Austrian victims of National Socialism, Albert Lichtblau Collection / Memory of Austria

This situation was foreseen as early as 30 years ago, which led to a paradigm shift in the storage of audiovisual documents: the conclusion reached then was that in view of the unavoidable dependence on specific devices (as well as on software in the digital sphere), the traditionally observed focus on preserving originals as museum objects and text documents is ultimately hopeless. It follows that long-term audiovisual preservation can only be achieved via the timely and continual copying of content (“content migration”) from one conservation platform (data medium, hard- and software) to the next. Lossless copying requires digital procedures, for which reason analogue documents first need to be digitised.

National audiovisual archives as well as radio and television archives have for the most part already digitised their magnetic tape holdings, or they are at least aware of the situation and currently seeing to it that their documents get preserved in a timely manner. But smaller institutions, particularly in economically disadvantaged countries, are struggling to obtain financing while some of them are even still unaware of the danger that threatens. This holds particularly true for the numerous

academic and cultural collections here and there that have spent the past several decades collecting and researching important holdings of relevant documents concerning linguistic and cultural diversity. Since nobody can realistically be familiar with the full magnitude and content of especially the academic audi-

“The overall threat here is unparalleled in light of how magnetic tape originals form the basis of our present-day knowledge of humankind’s linguistic and cultural diversity.”

ovisual collections, and since there is also a very clear risk that their valuable originals will be lost due to a lack of timely measures or perhaps even due to ignorance of the danger that looms, an initiative emanating from Austria saw the Working Group on Information Preservation of UNESCO’s Information for All Programme (IFAP) join forces with the International Association of Sound and Audiovisual Archives (IASA) to develop the Magnetic Tape Alert Project.

An intentionally brief questionnaire that addresses only magnetic tape

holdings, available on the server of IASA, can be used by archives, libraries, and museums as well as by research institutes and cultural institutions to list their holdings, the preservation measures they’ve taken so far, and the measures that they still need to implement. External consulting can be both requested and offered.

This questionnaire can be filled out in all six UN languages. And while the official deadline for responses was 31 Dec. 2019, the database has been kept open for latecomers. The associated report to UNESCO is scheduled for submission on 30 June 2020. As with all such surveys, the results will not be truly complete but should nonetheless indicate a clear trend that makes possible a fairly realistic assessment of the concrete danger posed by magnetic tape players’ obsolescence, on the basis of which conclusions can be drawn as to sensible counter-measures. The overall threat here is unparalleled in light of how magnetic tape originals form the basis of our present-day knowledge of humankind’s linguistic and cultural diversity. Such material has given rise to tens of thousands of written studies on languages, traditions and rituals, dances, musical styles, and oral histories that we’ll surely continue reading about but may soon no longer be able to hear or see.



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DIETRICH SCHÜLLER, who served as director of the Phonogrammarchiv – Institute for Audiovisual Research and Documentation of the Austrian Academy of Sciences until 2008, has represented Austria in the sector of communication and information in various positions since 1989. He has been associated with the Memory of the World Programme since its inception, and he was also attached to the office of the Information for All Programme (IFAP) from 2003 to 2015. He currently serves in a personal capacity on the International Advisory Committee of the Memory of the World programme.

PRESS FREEDOM

UNESCO is the only special organisation of the United Nations with a mandate to protect freedom of the press and freedom of opinion. The organisation works to promote these freedoms worldwide and support the development of independent and pluralistic media. It also works to ensure the safety of journalists all over the world.

In this regard, the Windhoek Declaration of 1991 represents an important milestone. This document states clearly that an independent, free, and pluralistic press is essential for the emergence and further development of democracies as well as for economic development. Its signatories also make reference to Article 19 of the Universal Declaration of Human Rights, which identifies freedom of opinion and freedom of expression as human rights that are fundamental.

Particularly in regions beset by crises and conflicts, UNESCO supports free and independent media in their initiation and nurturing of processes that promote democratisation and the safeguarding of peace. UNESCO also supports numerous projects for the training and professional development of journalists.

UNESCO Prize, 2019

Since 1997, the UNESCO/Guillermo Cano World Press Freedom Prize has been awarded every year on World Press Freedom Day (3 May). This prize was named for the Colombian journalist Guillermo Cano Isaza, who was murdered outside the headquarters of his newspaper *El Espectador* in 1986. It is worth USD 25,000 and recognises individuals who have made outstanding contributions to the defence or promotion of press freedom, often doing so at great risk to themselves.

The motto of this year's celebration of World Press Freedom Day was "Media for Democracy: Journalism and Elections in Times of Disinformation", and the prize went to Kyaw Soe Oo and Wa Lone, two Reuters journalists from Myanmar. In 2017, both of them were sentenced to seven



Relevance to the UN Sustainable Development Goals (SDGs)

In terms of freedom of the press, the **SDG 16** plays a major role—most importantly in terms of substantially reducing corruption and bribery in all their forms, developing effective, accountable, and transparent institutions at all levels, and ensuring public access to information and the protection of fundamental freedoms in accordance with national legislation and international agreements.

years' imprisonment for revealing state secrets. The two had been researching the facts behind an act of murder committed against Rohingya men by the Myanmar Army. The UNESCO jury praised the work done by Wa Lone and Kyaw Soe Oo, describing their decision as an expression of homage to these two journalists' courage, resistance, and commitment to the freedom of opinion. "They were arrested for reporting on a taboo topic and documenting crimes committed against the Rohingya," stated jury chair Wojciech Tochman. On 7 May 2019, both journalists were unexpectedly released from custody.

UNESCO im Gespräch: "Spotlight on Europe – Fundamental Democratic Rights in Danger?"

Europe has long believed itself safe, discounting manifestations of censorship and limitations on or threats to fundamental liberal values such as press freedom, freedom of the arts, and academic freedom. But developments in recent years show that the prevailing standards have shifted. In their analysis of trends, Reporters without Borders identified Europe as that region where the situation regarding freedom of the press has worsened overall.

These developments were addressed by the 2019 edition of the Austrian Commission for UNESCO's panel discussion series "UNESCO im Gespräch", which was held at ORF RadioKulturhaus on 14 November. Author Kathrin Röggla, political scientist Naif Bezwan, journalist Tabea Grzeszyk, and human rights expert Michael Lysander Fremuth joined moderator Andrea Thilo to discuss the state of fundamental human rights in Europe with a highly interested audience in attendance.



The ÖUK holds biennial panel discussions on current political and policy themes at the ORF RadioKulturhaus in Vienna. The 2019 edition of this "UNESCO im Gespräch" discussion series was devoted to the matter of fundamental human rights

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APPENDIX

THE AUSTRIAN COMMISSION FOR UNESCO

Under Section 2 of its statutes, the Austrian Commission for UNESCO serves as a National Commission pursuant to Article VII of the Charter of the United Nations Educational, Scientific and Cultural Organisation (UNESCO). Its activities are of a non-profit nature.

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Advisory Council on Transformative Education / Global Citizenship Education

Youth Advisory Panel

Advisory Panel on Cultural Diversity

Working Group on Cultural Diversity

Advisory Panel on Intangible Cultural Heritage

Advisory Panel on Information Preservation / Memory of the World National Committee

AUSTRIAN WORLD HERITAGE SITES

1996 **Historic Centre of the City of Salzburg**
www.salzburg.info

1996 **Palace and Gardens of Schönbrunn**
www.schoenbrunn.at

1997 **Hallstatt-Dachstein/Salzkammergut Cultural Landscape**
www.welterberegion.at,
www.salzkammergut.at

1998 **Semmering Railway**
www.semmeringbahn.at

1999 **City of Graz – Historic Centre and**

Schloss Eggenberg
www.graz.at
www.museum-joanneum.at/de/schloss_eggenberg

2000 **Wachau Cultural Landscape**
www.arbeitskreis-wachau.at/html/welterbe.html

2001 **Historic Centre of Vienna**
www.vienna.info

2001 **Fertő/Neusiedler See Cultural Landscape** (jointly with Hungary)
www.welterbe.org
www.fertotaj.hu

2011 **Prehistoric Pile Dwellings Around the Alps** (jointly with France, Germany, Italy, Slovenia, Switzerland)
www.pfahlbauten.at

2017 **Ancient and Primeval Beech Forests of the Carpathians and Other Regions of Europe** (jointly with Albania, Belgium, Bulgaria, Croatia, Italy, Austria, Poland, Romania, Slovenia, Spain, and Ukraine), with Austrian properties in the Dürrenstein Wilderness Area (Lower Austria) as well as in the Kalkalpen National Park (Upper Austria).

AUSTRIAN BIOSPHERE RESERVES

2000 **Großes Walsertal**, Vorarlberg
www.grosseswalsertal.at

2005 **Vienna Woods**, Vienna / Lower Austria
www.bpww.at

2012 **Lungau/Nockberge**, Salzburg/Carinthia
www.biosphaerenpark.eu (Lungau)
www.biosphaerenparknockberge.at (Nockberge)

2019 **Lower Mura Valley**, Styria,
The world's first 5-country
biosphere reserve (Austria, Slovenia,
Croatia, Hungary, and Serbia)
www.amazon-of-europe.com

AUSTRIAN UNESCO GEOPARKS

2004 **Styrian Eisenwurzen**
www.eisenwurzen.com

2012 **Carnic Alps**
www.geopark-karnische-alpen.at

2013 **Karawanken/Karavanke**
(together with Slovenia)
www.geopark-karawanken.at

2014 **Ore of the Alps**
www.geopark-erzderalpen.at

INSCRIPTIONS ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

2012 **Falconry**, a Living Human Heritage
(multinational nomination by
altogether 18 states)
www.falknerbund.com

2012 **Schemenlaufen**, the carnival of Imst
www.fasnacht.at/imscht/unesco.html

2015 **Classical Horsemanship and the High School of the Spanish Riding School Vienna**
www.srs.at

2017 **Resist Block Printing and Indigo Dyeing in Europe** (multinational nomination with Germany, Slovakia, the Czech Republic, and Hungary)

2017 **Avalanche Risk Management**
(bilateral nomination with Switzerland)

2019 **Transhumance**
the Seasonal Drovers of Livestock
along Migratory Routes in the Mediterranean and in the Alps (multinational nomination with Greece and Italy)

INSCRIPTIONS ON THE INTERNATIONAL ICH REGISTER OF GOOD SAFEGUARDING PRACTICES

2016 **Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft**
www.werkraum.at
www.textiles-zentrum-haslach.at
www.handwerkhaus.at

AUSTRIAN UNESCO "CREATIVE CITIES"

2011 **Graz – "City of Design"**
www.graz-cityofdesign.at/de

2014 **Linz – "City of Media Arts"**
www.linz.at/Kultur/cityofmediaarts.asp

AUSTRIAN ENTRIES IN THE MEMORY OF THE WORLD REGISTER

1997 **Vienna Dioscurides**
Austrian National Library
www.onb.ac.at

1997 **Final Document of the Congress of Vienna 1815**, Austrian State Archives
www.oesta.gv.at

1999 **Historical Collections (1899–1950)**
Audiovisual Research Archives of the Austrian Academy of Sciences
www.pha.oeaw.ac.at

2001 **Papyrus Erzherzog Rainer**
Austrian National Library
www.onb.ac.at

2001 **Schubert Collection**
Vienna City Library
www.wienbibliothek.at

2003 **Atlas Blaeu-Van der Hem**
Austrian National Library
www.onb.ac.at

2005 **Brahms Collection**
Vienna Society of Friends of Music
www.musikverein.at

2005 **Collection of Gothic Architectural Drawings**, Academy of Fine Arts, Vienna
www.akbild.ac.at/Portal/einrichtungen/kupferstichkabinett

2005 **Bibliotheca Corviniana**
Austrian National Library (jointly with Belgium, France, Germany, Hungary, and Italy)
www.onb.ac.at

2007 **Tabula Peutingeriana**
Austrian National Library
www.onb.ac.at

2011 **Arnold Schönberg Estate**
Arnold Schönberg Center
www.schoenberg.at

2011 **Mainz Psalter**
Austrian National Library
www.onb.ac.at

2013 **The "Golden Bull"**, Austrian State Archives (jointly with Germany)
www.oesta.gv.at, www.onb.ac.at

2017 **Philosophical Nachlass of Ludwig Wittgenstein** (jointly with Great Britain, Canada, and the Netherlands)
www.onb.ac.at

2017 **Historical Documents on the Semmering Railway**
Vienna Technical Museum
www.technischesmuseum.at

AUSTRIAN UNESCO CHAIRS

UNESCO Chair on Conservation and Preservation of Tangible Cultural Heritage, established in 2019, University of Applied Arts Vienna | Occupant: Univ.Prof. Gabriela KRIST
www.dieangewandte.at

UNESCO Chair for Bioethics, established 2015, Medical University of Vienna | Occupant: Dr. Christiane DRUML
www.meduniwien.ac.at

UNESCO Chair in Human Rights and Security, established in 2015, University of Graz | Occupant: Univ.-Prof. Mag.Dr. Wolfgang BENEDEK
www.uni-graz.at

UNESCO Chair on Integrated River Research and Management, established in 2014, University of Natural Resources and Life Sciences | Occupant: Helmut HABERSACK
<http://unesco-chair.boku.ac.at>

UNESCO Chair for Peace Studies, established in 2008, extended in 2014, University of Innsbruck | Occupant: Wolfgang DIETRICH
www.uibk.ac.at/peacestudies

UNESCO Chair in Cultural Heritage and Tourism, established in 2011, University of Salzburg, Department of Communication Science, Transcultural Communication | Occupant: Kurt LUGER
www.unisalzburg.at/portal

UNESCO Chair in Intercultural and Inter-religious Dialogue for South-East Europe, established in 2007, extended in 2014, University of Graz, Faculty of Catholic Theology | Occupant: Bert GROEN
www.uni-graz.at

UNESCO CATEGORY II CENTRES

Category II Centre for the Promotion of Human Rights at the Local and Regional Levels as part of the European Training and Research Centre for Human Rights and Democracy (ETC-Graz), established in 2017
Head: Dr. Klaus STARL

AUSTRIAN UNESCO ASSOCIATED SCHOOLS

As of 2019, Austria has 95 UNESCO Associated Schools
www.unesco.at/bildung/unesco-schulen

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