economía creativa

Cultural Heritage

Innovative Audience Development

Best practices

March 2018

About us

We are a creative & innovation consultancy.

Working globally with leading businesses and institutions to drive transformation to **create the future today.**

We help our clients (government bodies, NGOs, leading businesses and international organizations) understand how people's behaviour and social changes impact their businesses and institutions to create the best action plans, identifying the power of their own story, harnessing creativity and linking culture to their organization storytelling.

Our core services are:

- Innovation Consultancy
- Design Thinking
- Capacity Building trainings and creative coachings
- International Projects

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He has delivered project for institutions such as: European Commission, British Council, Ministry of Culture of Ukraine, multiple municipalities, NGOs and Foundations, leading businesses.

He is Founder of Economía Creativa, international creativity and innovation consultancy, leading a team of international experts, delivering projects across the world. He has lead research, strategy and evaluation projects in more than 15 countries, including: UK, Spain, France, Belgium, Finland, Poland, Morocco, Germany, Moldova, Ukraine, Hungary, Kosovo, among others.

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Acknowledgement

We would like to express our deepest appreciation to all institutions and people who provided us input to complete this report

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Acronyms

EYCH European Year of Cultural Heritage

NUTs Nomenclature of territorial units for statistics (Eurostat)

SDG Sustainable Development Goals

EXECUTIVE SUMMARY

CULTURAL HERITAGE INNOVATIVE AUDIENCE DEVELOPMENT BEST PRACTICES

ABOUT THE PROJECT

Cultural Heritage: Innovative Audience Development is a Project designed and development by **Economía Creativa** in the context and inspired by the **European Year of Cultural Heritage 2018**.

12 Best practices from 12 European countries (see map below) addressing social inclusión, accesibility of heritage sites and sustainable development.

KEY FINDINGS

Heritage sites and heritage projects face the **challenge** to growing their audiences and/or engaging with them more deeply

AUDIENCE DEVELOPMENT PLAN

- **Route-Map** to develop ongoing **relationship** with your audience through: **marketing** and **communication, programming, education, customer care and distribution**, etc.

STORYTELLING: DIGITAL + 'REAL'

- **Co-creation** of narratives with local community, visitors and stakeholders
- **Transmedia/event** strategy integrating digital (augmented reality)/'real' world

CULTURAL HERITAGE & DEVELOPMENT

- Cultural Heritage is a **catalyst** for sustainable and endogenous development, social inclusion, job creation and entrepreneurship

▶ PLAY TEASER VIDEO

CULTURAL HERITAGE & EDUCATION

- Non-formal and informal educative & 'fun' activities are key to engaging with audience → 'edutaiment'

EXPECTATIONS ABOUT EYCH 2018

- **High expectations!** Particularly for best practices sharing and awareness raising

Introduction

The **European Year for Cultural Heritage 2018** (EYCH) established by the **European Commission** with the aims to

- encourage people to explore Europe's rich and diverse cultural heritage
- celebrate, understand and protect its unique value
- reflect on the place that cultural heritage occupies

has provided the context and inspired **Economía Creativa** to carry out the present research project '**Cultural Heritage Innovative Audience Development Best Practices**' from across **Europe, collect and share knowledge and be part of the celebration of our common heritage**.

In order to identifying these best practices, **Economía Creativa** has launched an **online questionnaire. Twelve** best practices from **twelve European countries** have been identified (Italy, Poland, Spain, Portugal, Croatia, Sweden, UK, Romania, Czech Republic, Greece, Germany and Hungary) providing a rich insight into how cultural heritage can empower **endogenous development**, **community and territory integration**, **generate employment and harness entrepreneurship opportunities**, once being a source for **non-formal and informal learning** and enhancing intergenerational exchange and dialogue between local citizens and tourists.

Among the **common elements** identified across the best practices are:

- **co-creation** of the cultural heritage development strategy (including **audience development**);
- **cross-sectoral** perspective
- importance of **social media storytelling** to communicate with target audiences and of alternative methods to reach out key demographics
- **technology** tools enabling new ways of experiencing heritage
- **public-private partnership** and **stakeholders' cooperation**.

Cultural Heritage plays an important role in building Europe's future as the future of each citizen living in, and comes in many shapes and forms (all of them taken into account on the present report). According to **UNESCO**, cultural heritage can be

1. **Tangible** (buildings, monuments, clothing, artwork, books, machines, historic towns and archaeological sites, etc.)
2. **Intangible** (representations, expressions, knowledge, skills, objects and cultural spaces, language and oral traditions, performing arts, social practices and traditional craftsmanship, etc.)
3. **Natural** (landscapes, flora and fauna)

4. **Digital** (resources created in digital form, such as digital art or animation or that has been digitalized as a way to preserve them, including text, images, video, records).

For the majority of museums and heritage places there is still a **challenge** to attract a significant number of visitors, both locals and tourists; in particular engaging with young audiences, minority groups and making their sites fully accessible to disable visitors. On the other side, there are 'iconic' heritage sites which attract a large number of visitors causing in many cases risks to their own conservation.

This study **aims** to address these challenges and more concretely to

- Provide **guideline on audience development strategy**, implementation and evaluation for cultural heritage and cultural managers.
- Shed light into **innovative case examples** of cultural heritage sites audience development strategies and storytelling (online/offline) to engaging with both local community and visitors/tourists; and particularly with minority groups and disable people.
- Identify projects in which cultural heritage is a **catalyst** for community building, territorial cohesion and integration, sustainable development and social inclusion.

This project is a '*live research*' and is open to comments, suggestions and to assessing new contributions and innovative best practices of Cultural Heritage Audience Development, from Europe and beyond. Please get in touch!
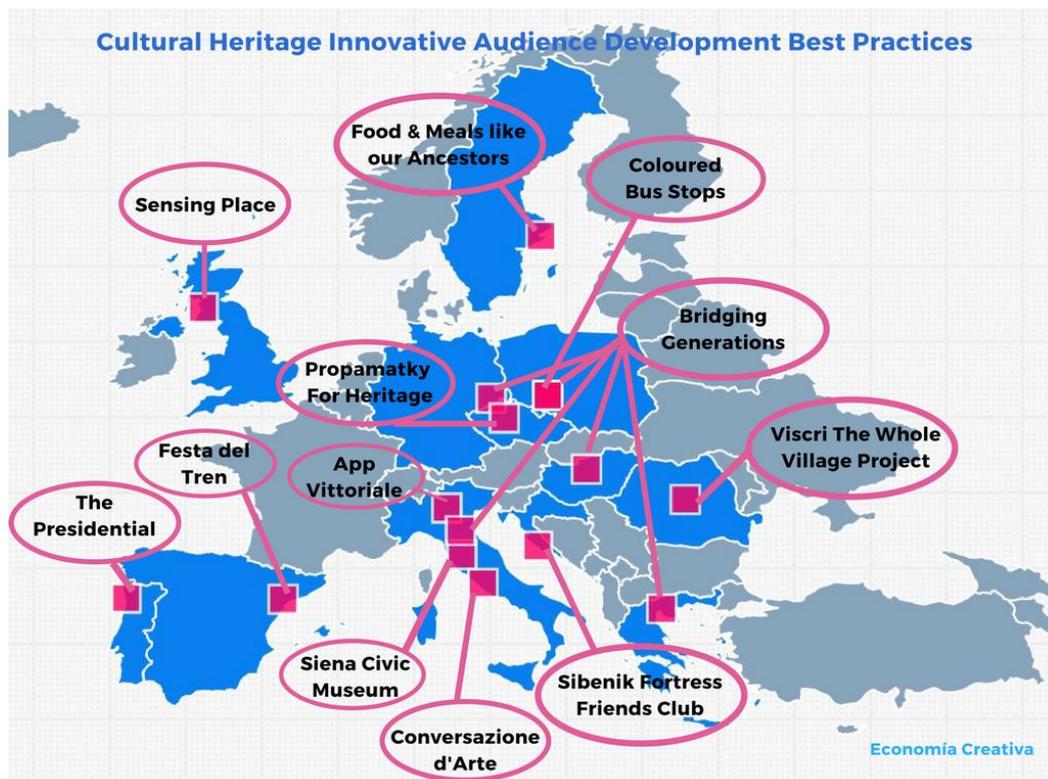
Why Audience Development for Cultural Heritage?

Audience Development definition and key elements

"The term Audience Development describes an activity which is undertaken specifically to meet the needs of **existing and potential audiences**, and to help arts organisations to develop on-going **relationships** with audiences. **It can include aspects of marketing, commissioning, programming, education, customer care and distribution**. 'Audience' encompasses attendees, visitors, readers, listeners, viewers, participants and learners. – "Grants for the Arts, Arts Council England, 2004". **Audience development is, therefore, much more than a 'communication strategy'**

In other words, **audience development** is a **route-map** for **diversifying** and growing audiences, strengthen to gather, leveraging visibility, building deeper relationships and working passionately on **co-creating projects** with the best of all abilities, resources and the **joint effort** of all partners and stakeholders.

Audience Development Plan key elements
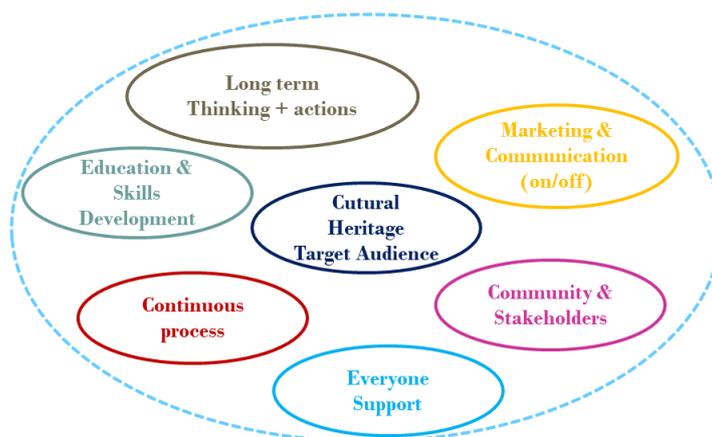
As the figure on the left shows, the audience development plan has to put the **target audience at the center** (ie. for cultural heritage sites or heritage projects local community and visitors). Whether effective marketing and communication strategies are important for the audience development plan success, they are not enough. The audience development plan requires **everyone support** within the organization/institution and **active involvement from the community** and **stakeholders** through a **continuous process** characterized by **long term thinking and actions** (such as a programme of events, promoting entrepreneurship and bottom-up project development –as it will be shown from the case examples identified). **Education and skills development** within the organization implementing the audience development plan and in the community are also a key element for success.

The audience development plan can help cultural heritage sites and heritage projects

- Increase the commitment of your audience and stakeholders

- Attract wider audience, disable people, minorities and other key groups

- Provide a more enriching experience

Tools and evaluation methods for cultural heritage audience development

It is also crucial to find out which are the challenges to address with the audience development plan; which aims to apply, which would be the project scope, and who the target audience is. In this direction, it is necessary to ask few questions:

- Are the heritage sites levers of **community life**?
- Are the heritage places drivers for a **creative district/city**?
- Are they contributors to **rural development**? And to **rural/urban dialogue** and exchange?
- Are they places for building up **social capital**?
- Are they recognized as playing a role in **cultural and educational development**?
- Are they **internationally recognizable** (branding local areas is essential in a global economy)?
- Are they **bridging the gap**, exchanging knowledge and collaborating with the hospitality industry, artisans, designers, entrepreneurs, universities, NGOs, public sector and other stakeholders?

Audience Development in practice: engaging your audiences through storytelling

The audience development plan should include the four stages (shown on the figure below):

1. **Diagnostic**: Developing understanding and 'auditing' your audiences to help you understand your organization position and the journey to undertake with the Audience Development Plan.

2. **Planning Strategy**: creating the Audience Development Plan to drive engagement with target audiences, communicate organization/project mission and activities

3. **Implementation**: working in groups/individually on creative storytelling techniques to implement the Audience Development Plan

4. **Evaluation. Are we doing it right?**

Principles of engagement with your audience:

1. We know why we are engaging

2. We know who to engage

3. We know their history (their background, different interests, etc.)

4. We start together

5. We are genuine

6. We are relevant, accesible, inviting and meaningful

AUDIENCE DEVELOPMENT PLAN

DIAGNOSTIC	PLANNING STRATEGY	IMPLEMENTATION	EVALUATION
The Bigger Picture Developing understanding and 'auditing' your audiences to help you understand your organization position NOW and the journey to undertake to achieve your vision	**Planning strategic plan** to engage with target audiences, communicate organization / project mission and activities.	Who will be doing what and when? What will be offered to the audience? How to create storytelling narrative_ Which type of language & method/channel ? Action plan Timetable and budget	Are we doing it right? What are the evaluation measures we will use?

There are basically **four approaches** that can be strategically taken to developing your audience (that we present on the Audience Development Matrix, inspired by the Ansoff Growth Matrix):

AUDIENCE DEVELOPMENT MATRIX

Members/Audience (New ↕ Existing), Content/Programme/Offer (Existing → New)

MARKET DEVELOPMENT - Bringing a new audience to your existing offer

DIVERSIFICATION - Developing a new offer for a new audience

MARKET PENETRATION - Friends / Membership scheme - Loyalty programme - Communications

ACTIVITIES/PROGRAMME DEVELOPMENT - Talks or events programmes

• You can reach new visitors/users with your current offer (**market development**)

• Deepen your relationship with existing visitors/audience (**market penetration**)

• Deepen your relationship with existing audience by developing new offer (**programme development**)

• Reach a new audience by developing a new offer (**diversification**)

Storytelling, defined as the development of unique narratives able to

- create a sense of community and belonging,
- engagement and interaction with the audience,
- transform followers in promoters,
- to inspire, showing the creative process, ideas, inviting the audience to be creative, …

**Storytelling** is the *engine* of your audience development plan. It is much more than creating communication actions, it is about **relationships**, about **talking and listening** to audiences, **sharing understanding**, **not making assumptions**, and **co-creating** with them unique narratives and projects advocating for the value of cultural heritage, making them responsible for its conservation and promotion and, of course, its enjoyment.

10 TIPS FOR #STORYTELLING

1. Tell stories that matter: bring ideas, passion and people together
2. Tell sotries that contain empathy and emotion
3. Share stories that are accessible
4. Create a sesnse of aspiration in all you do. Create a winning atmosphere
5. Think who is 'reading' / watching the story, not who is creating it
6. People love to laugh. Combine humor if you can
7. Know your story and tell it often. Growing your audience will not happen over night
8. Keep stories specific and concrete
9 Think, speak and narrate local-global
10. Don't be afraid to get personal: show your passion, what makes your team amazing!

In summary, applying audience development and storytelling (see figure on the left with tips for storytelling) to cultural heritage management facilitates **innovative ways of immersing in our rich history**, introducing both **local citizens and tourists** in a self-discovery journey, creating a sense of community and meaning; it helps also regional and urban government agencies and private sector to incorporating cultural heritage as a key asset for sustainable development, social inclusion, job creation and entrepreneurial new ventures by exploring the links with tourism, creative industries, digitalization, research & innovation.

CASE 1 / SENSING PLACE (UK)

Key Findings

Project led by **Drew Wylie Projects** and **A Kind of Seeing** in partnership with national cultural institutions and community partners in three areas of Scotland.

⇒ The project researches how cultural heritage, on this case film archive, can engage **rural communities** to explore their local heritage.

⇒ Sensing Place is supported by the **National Lottery** through **Creative Scotland**, and is part of **British Film Institute's Britain on Film program**.

⇒ The project explores **four research themes**
1. Working with screen archive materials as a platform for local participation
2. New project models for interdisciplinary and cross-generational working
3. Better rural access to, and use of cultural
4. The links between oral and cinematic storytelling

"The project's artists and storytellers worked with local film archive material to engage rural communities with the potential of working with moving image to explore their local heritage"

Andrew Ormston and **Shona Thomson**

CASE 2 / SIENA CIVIC MUSEUM (ITALY)

Key Findings

Project developed by Municipality of Siena (Italy)

⇒ The project explores **light** as a 'new way of knowledge'

⇒ It integrates **technology** and **visual experience** through innovative lighting to revisit great masterpieces in **contemporary way.**

Cultural heritage and storytelling: engaging with key audiences

Cultural Heritage would not play its full role without an **engaged audience**. The **challenge** to attract the right audience to the cultural and heritage places is a colossal milestone for every institution. To tackle the challenge it is necessary to creating an **audience development strategy**.

The cases studied on the present report have applied **audience development, storytelling and digital technology** to engaging and growing their audiences in innovative ways, using a variety of methods/approaches and channels, from **social networks** (Facebook, Twitter, Instagram, blogs and YouTube) to **'traditional media'** (press, radio, TV), **membership schemes, online hub platforms, events, training courses and educational activities,** among others. On this section we present storytelling examples from the analyzed best practices.

Sensing Place, a project that aims to engage with **rural communities** through **film archive** harnessing **intergenerational dialogue** (see picture above) and regional development in Scotland, has an innovative communication and dissemination strategy based on a **cascading approach:**

- initial contact with national institutions;
- meetings with local institutions;
- induction with local community groups;
- direct promotion to and through community groups;
- secondary promotion through local institutions;
- dissemination of results with a national festival.

This approach involves both **local community** and **institutions** from the very beginning of the project generating a **sense of** belonging and **ownership.**

Propamatky (For Heritage), project from Czech Republic, is an **online hub** (www.propamatky.info) for **historical monuments and buildings restoration**, facilitating cooperation and interaction among key stakeholders such as: owner of property that needs finance for renovation; service providers in the field of historical restoration (architect, urbanists, developers, building companies, etc.); and people interested on heritage buildings.

Propamatky also uses *offline* actions to engage with their audiences. In partnership with Czech Association of UNESCO Cities/places, **Propamatky** organizes a competition (launched in 2012, now on its 7th edition), in which the participants can get prizes if they visit at least 3 out of the 19 UNESCO Cities included as part of the **Czech-UNESCO-Slovakia project**.
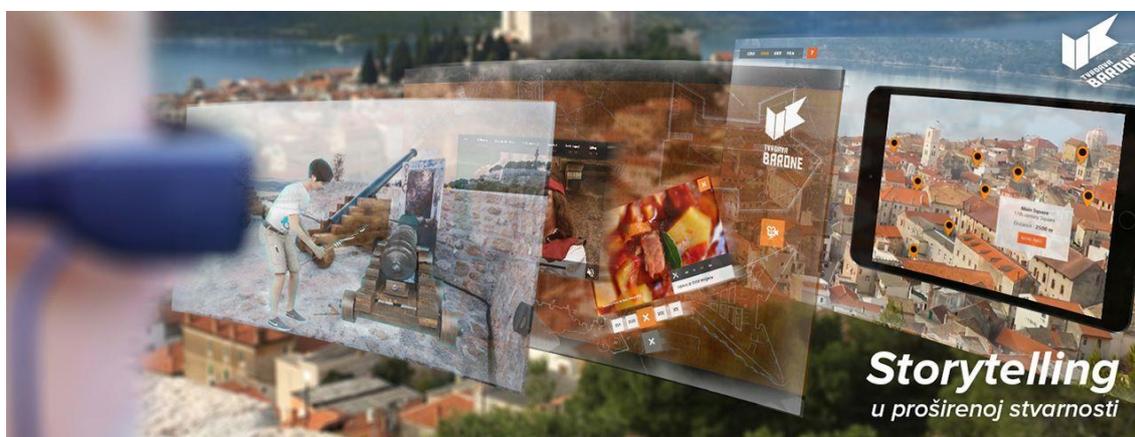
Šibenik Fortresses Friends Club, case studied from Croatia, has a **holistic and transmedia approach to storytelling** and engaging with their audience focusing on involving local community through a **membership scheme**, organizing events and taking visitors through history towards 17th century Šibenik using **augmented reality**. You can watch the You Tube video (click on picture above) to know more about storytelling at Šibenik Fortress.

Šibenik Fortress has a rich programme of activities and events such as **Side B**, a cultural- artistic program held at the **Baron Fortress** open amphitheater. It is organized in cooperation with public institution Fortress of Culture Šibenik, and with the performers, promoters, theatre houses and other cultural institutions in

Croatia and Europe. Programs include around 10 musical events per season and offering different types of music performed by local and foreign artists.

Additionally**, Šibenik Friend Club** members are granted price discounts for programs and events held at the **St. Michael's Fortress**; exclusive event "Friends Club Day" is organized and open only for members.

The **Šibenik Fortress Club** conducts intense communication aimed at reaching the target audience - existing members of the Club and the wider public. Their **transmedia approach** includes the launch of **press releases** of programs and activities aimed at members of the club sent to the media, resulting in a series of **articles in print media and Internet portals and announcements of programs at local radio stations**. Communication with regular members of the Club is also realized by sending **newsletters** with information about the work of the institution, programs and activities organized for Club Friends and other events held at the Šibenik Fortresses. The newsletters are sent from the **MailChimp** system (average opening percentage is about 35%)

Club members who did not submit their email address in the application form for Club membership or do not have an e-mail address (mainly older citizens) receive the more important information **by phone** (in 2017, in two occasions). Via official [Facebook](#) and [LinkedIn](#) profiles the institution communicates all interesting information and organizes prize winning games in order to motivate Club members and general public to participate in the work of the institution. On their Instagram, Šibenik presents a mosaic of its diverse offering to the audience (picture below).
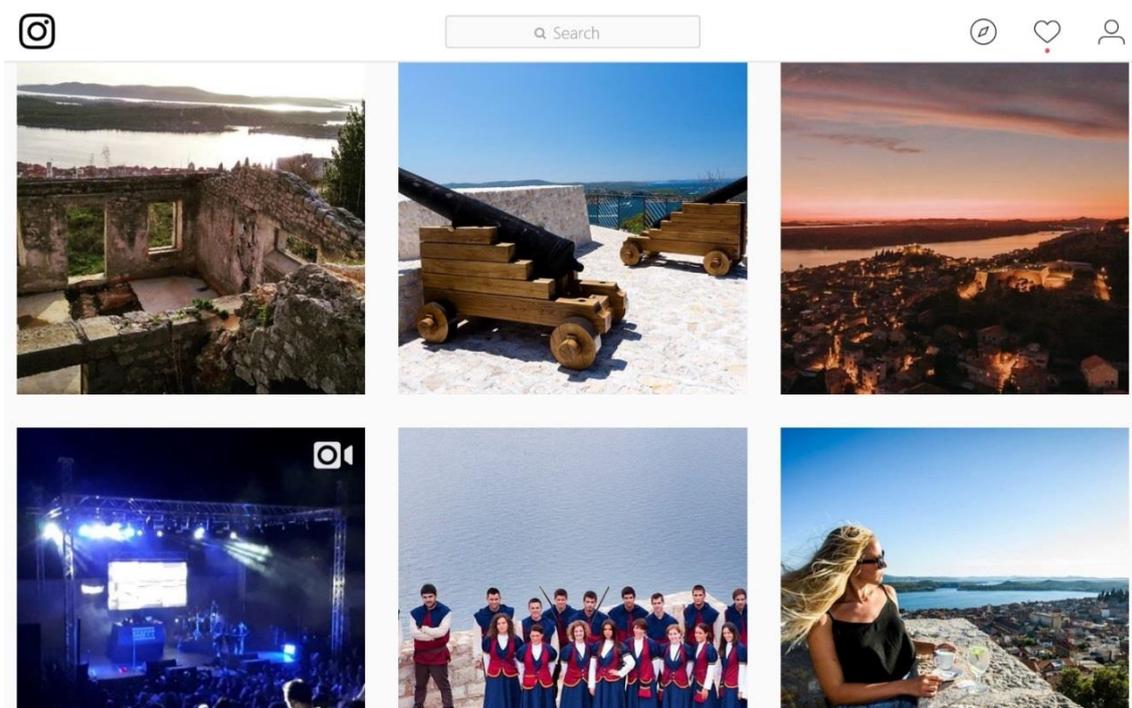
Šibenik fortresses are **open to the public** throughout the year with a work-time adjusted to visitors (during summer season working hours are 9 am to 10 pm), with the purpose of improving **accessibility** to cultural heritage.

The Presidentential, best practice from Portugal, as most of the projects identified, is 'a unique story' by itself. An entrepreneur, **Gonçalo Castel-Branco**, found the **Presidential Train** at the National Railway Museum and it was love at first sight. A luxury experience in the country was born by taking the train from the museum to the natural setting in Portugal, in one of the most beautiful railway lines in the world. The experience combines three special ingredients: a **travel through history**, the **best gastronomy of Portugal and chefs in the world** (including Michelin starred chefs such as Dieter Koschina, from the Algarve restaurant Vila Joya -two Michelin stars) and **visits to Portuguese wineries**; and the d**iscovery of amazing lanscapes at a slow pace**. Each edition of The Presidential is a new journey exploring different areas of Portugal and the food from different chefs from Portugal and Europe

This project was widely **publicized** on both national and international press. Invitations were made to Portuguese and foreign journalists to travel on the train. It also had on board several bloggers and *instagramers* (*influencers*). Invitations were also made to *public figure*s to publicize the project. **Press releases** were prepared and the project was referred to by national television and foreign media. **Forbes** has recently included a review of The Presidential on the article ['Slow Travel Is Back: The 10 Best Luxury Trains'](#) by **Ann Abel** in which she describes The Presidential, a train built in 1890 as the Royal Train for King Dom Luis I, like a '**love letter to Portugal'**. **Sabado Magazine** (Portuguese publication) also mentioned The Presidential putting the emphasis on the scenery throughout the train travels: "You may take a nap after lunch, but beware, it implies missing out on the dazzling view overlooking the Douro".

The Presidential use its [Instagram](#) profile to showcase the whole experience of the train journey through time, beautiful landscapes and unique flavours with a call for


action to followers to book their tickets to enjoy the experience.
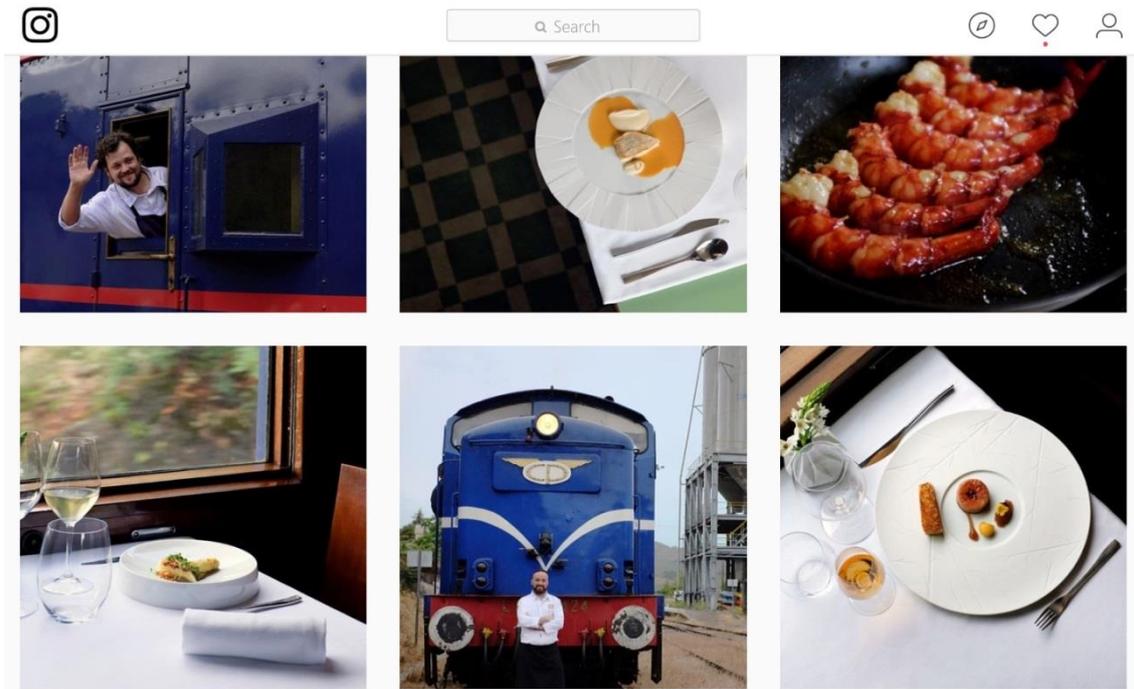
Continuing in the railway context, **Festa de Tren**, case example from **Spain** consisting in an event to celebrate and disseminate the passion for **historic trains**, bases its communication strategy on a multichannel strategy including traditional media and social networks, particularly Facebook, as shown on the picture on the left.

Viscri 'The whole village' project from **Romania** developed by **The Mihai Eminescu Trust (MET)**, consists on the **revitalization of villages**, creating harmonious and authentic villages composed entirely by **historic farm houses from 17th to 20th century**; using only construction **materials produced locally** and with **local techniques**. It is particularly interesting the travelling web site platform they have created to promote these truly self-sustainable and authentic villages where the MET is active: http://www.experiencetransylvania.ro/ . The website (see screenshot below) is easily structured on three key areas: **Stay, Do and Visit**, offering web browsers the possibility of making a reservation of a restore house for a chosen date.

It shows also information on activities and tours, connecting different local stakeholders in an active way, promoting community building (Sibiu Christmas Market 2017, Serenades New Year's Eve Concert in Sibiu, Astra Film Festival 2017, Gastronomic Transylvania 2017, among others); and places to visit within the Transylvanian valleys and forests, with almost 250 churches to discover, transporting visitors into a **'long-forgotten time'**.
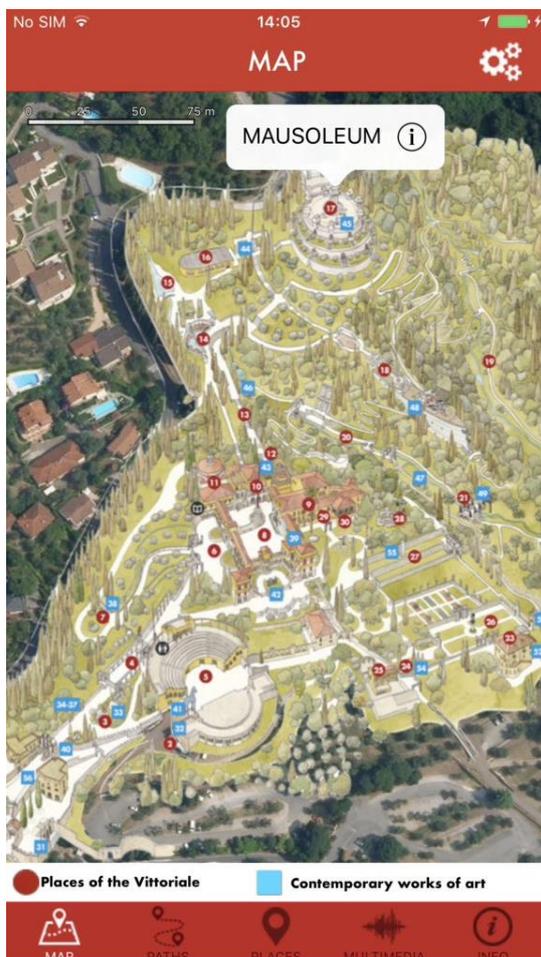
The **App of Vittoriale**, project from Italy by **Vittoriale degli Italiani Foundation** which compiled **Gabriele d'Annunzio's** donations, aims to provide visitors with a complete scope of the services offered in the site in an **interactive** and innovative way through a **digital app**. The **App of Vittoriale** is avalaible both on **iOS** and **Android** (€0,99). The App allows visitors of "Il Vittoriale degli Italiani" collection of buildings, roads, squares, an outdoor theatre, gardens and streams built between 1921 and 1938 in Gardone Rivera, to **dynamically** surf its contents (texts, audio, images and multimedia) in an interactive way (**both in English or Italian language**).

Bridging Generations is an eighteen-month-project (October 2014 – March 2016) within the framework of the **Europe for Citizens Programme**, European

Commission, under Strand 1: **European Remembrance,** which seeks to raise awareness on remembrance and common history and values. It also seeks to promote the **European citizenship** by **bridging the gap between generations** and involving them in an intergenerational and intercultural dialogue. As you can see from the project trailer on You Tube (click on picture above), the main focus is on the memories of senior citizens from **Germany, Greece, Hungary, Italy and Poland** who lived during and after WWII.

European citizens cannot forget their histories and cultural traditions and as a result, they cannot escape from them. Through the Bridging Generations project, European citizens are asked to share their stories with the younger generations so that they can learn about the aftermath of The War and specifically of WWII through personal experiences and collective memories.

The project involves European citizens from 3 different age groups: **young people** up to 30 years old (students and professionals), **adults** between 30 and 65 years old (film makers, sociologists, project managers, culture managers, historians, artists, art educators, policy makers, researchers, professors) and **senior citizens** (65+) from **Germany, Greece, Hungary, Italy and Poland.**

The '*Moments*' **Theatre Group** (picture of their performance in Oleśnica Cultural Centre on the left – and trailer below) was established in 2015, during the implementation of the **Bridging Generations** project and from the very beginning it focused on *enthusiasts* from **7 to 77 years**. An intergenerational spectacle titled "**MOMENTS**" (pantomime with live music) was created. The performance was directed by Ewa Staroń (dancer and choreographer from Wrocław) and the music for the performance by Piotr Michałowski.

CASE 3 / FOOD & MEALS LIKE OUR ANCESTORS (SWEDEN)

> "To get to know ancient way of living is a prerequisite for the knowledge of the situation for our own lives today. When the plate was just a piece of bread can that teach us to handle the enormous waste of food today?" **Maud Ekblad**

Key Findings

Entrepreneurial venture by **Maud Ekblad**

⇒ It explores **'historical cooking'** and its *meaning* nowadays. "To get to know ancient way of living is a prerequisite for the knowledge of the situation for our own lives today. When the plate was just a piece of bread can that teach us to handle the enormous waste of food today?" she remarks.

⇒ The project consists on a performance including a lecture and food tasting addressed to the wider public, schools, businesses, embassies, etc. Maud Ekblad is the storyteller herself and her narrative extends beyond the food to the historical context.

CASE 4 / THE APP OF VITTORIALE (ITALY)

Key Findings

Project developed by **Vittoriale degli Italiani Foundation** which compiled Gabriele d'Annunzio's donations

⇒ The App of Vittoriale aims to provide visitors with a complete scope of the services offered in the site.

⇒ The App of Vittoriale is avalaible both on iOS and Android (€0,99). The App allows visitors of "Il Vittoriale degli Italiani" collection of buildings, roads, squares, an outdoor theatre, gardens and streams built between 1921 and 1938 in Gardone Rivera, to dynamically surf its contents (texts, audio, images and multimedia) in an interactive way (both in English or Italian language).

CASE 5 / PROPAMATKY – FOR HERITAGE (CZECH REPUBLIC)

Key Findings

Developed by The Institute for Monuments and Culture, a nonprofit organization that provides advice on financing projects in the area of the restoration of monuments and culture.

⇒ PROPAMATKY is an **internet portal** (www.propamatky.info) is an **online hub platform** for historical monuments and buildings restoration facilitating cooperation and interaction among:

⇒ Owner of property that needs finance for renovation

⇒ Service providers in the field of historical restoration (architect, urbanists, developers, building companies, etc.)

⇒ People interested on heritage buildings

CASE 6 / ŠIBENIK FORTRESSES FRIENDS CLUB (CROATIA)

"The project addresses the challenge of developing close communication and cooperation between Public Cultural Institution Fortress of Culture, with the local community, citizens of Šibenik and Šibenik-Knin County"

Vera Jergović Bolanča

Key Findings

Project implemented by Public Cultural Institution Fortress of Culture Šibenik.

⇒ It aims to developing a **local audience** for cultural events held in the fortresses, raising awareness about the value of cultural heritage and its preservation and creating **a sense of contribution** and **ownership** of cultural heritage in the local community.

⇒ Šibenik Fortresses Friends Club" members are **mainly local citizens** (approximately 80% of Club members are citizens); remaining 20% of the members come from other Croatian counties and also from other European countries.

⇒ Membership demographics is widely spread across age groups (from 5 years old to 88 years old) and gender (in fact, there are more female than male Club members).

⇒ Members are entitle to free entrance and benefits throughout a year round events programme.

Evaluation methods for cultural heritage audience development

Choosing appropriate methods to reach and interact with relevant audiences for cultural heritage is as important as implementing evaluation measures of the audience development plan.

The question is which level of engagement with your audience have you achieved? (see left below). In which step is your institution's audience engagement currently?:

Audience Development Evaluation

On the following scale, evaluate which degree of participation it has been achieved by the Audience Development Plan you have just designed. How you could improve it?. Your target audience and stakeholders have been…

Informed

Consulted & Informed

Shared delivery

Iniciated & directed activities

Iniciated and shared decisions
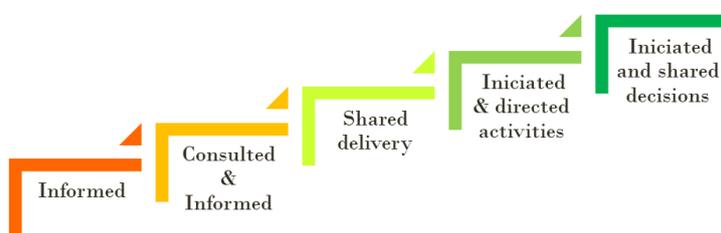
- Have you 'just' informed your audience
- You have consulted and informed them
- Shared delivery of actions
- Iniciated and directed activities together
- Or you have achieved the strongest engagement by iniciating and sharing decisions with your audience.

How would you improve the level of engagement you have achieved?

In order to know which level of engagement you have achieved and to measure the effectiveness of concrete actions of your audience development plan, **digital tools** can be useful for both quantitative and qualitative evaluation. Here we include some of these tools in to orientate (most of them have been implemented by the case examples studied on this report):

- **Google analytics:** The No. 1 use for Google Analytics is for analyzing website traffic. And as part of the analysis, you can dig into the referral stats on your social media marketing. On the following link is accessible a guide for **Google Analytics**
- **Facebook insights:** Available for all Page admins, Facebook Insights shows the full statistics and data behind your posts, your fans, and your reach. To access Insights, click the Insights tab in the menu bar across the top of your Facebook page (the menu bar is visible only to admins of the page)
- **Twitter analytics:** Twitter provides a 28-day overview of how your tweets have performed in all the major engagement areas—retweets, mentions, favorites, and clicks
- **Surveys/Questionnaires (both online/offline).** Surveys can be also a good way to ask the audience for their input and feedback, their needs and expectations

(with a more qualitative perspective). Surveys can be easily implemented using free tools such as Google Forms. On the following link you can find a guideline on how to create online questionnaires

Which evaluation methods/tools are the best practices analyzed using?

The project **Sensing Place** (UK), aiming to connect archive films to rural communities, has implemented an evaluation method consisting on monitoring the numbers and profile of attendees to their workshops and feedback sessions with participants; final seminar and presentation with stakeholders; and exit interviews with the team of artists.

Sensing Place evaluation's results (extracted from Sensing Place web) outlines that two thirds (18) respondents had watched archive films in a communal setting previously. It was the first time that a quarter of respondents had visited the venue in which the activities were carried out. The comments on the experience were positive highlighting the **relaxed** and **informal** settings of events –with one respondent mentioning "Welcoming"; however some remarks have been made on the need to have seen **more advertising of the event**.

Food and Meals Like our Ancestors, project from Sweden, to measure the audience, goes for their **feedback**. Similar method is applied by the **The App of Vittoriale** Italian project, in which they additionally use social media analyzing tools.

The **Šibenik Fortresses Friends Club** from Croatia, gives also a good example of measurement their project. They **analyse statistical data records on number of Friend Club members**. Keeping records on the frequency of Club members visits to the programs organized at the Fortresses via Club Member Card and questionnaire researches with aim to improve the visitors' experience.

 "Viscri - whole village project", project from Transylvania, Romania, has inspired a sociological research study which has been carried out by John R. Akeroyd (2016): '*Transylvania: biodiversity, living tradition and future prosperity'*. The research points out, regarding the impact of Viscri – whole village project, that "The result has been an increase **in visitor numbers**, especially those staying in village guesthouses and other rooms to rent, with extra trade for bars, cafés, craft shops and other small businesses. In several villages younger entrepreneurs have established guest-houses that incorporate traditional materials and styles into practical modern architecture and serve good quality local food. These increasingly attract Romanian as well as foreign visitors". Also the quality of the restoration has been largely recognized via awards such as the **Europa Nostra** award.

Most of the other projects use Google Analytics and social networks insight tools (Facebook, Instagra, Twitter) to assess the impact of their audience development.

CASE 7 / THE PRESIDENTIAL (PORTUGAL)

Key Findings

Project developed by **Portuguese National Railway Museum** in cooperation with entrepreneur-private investor, **Gonçalo Castel-Branco**.

⇒ The National Railway Museum intends to draw attention to the national railway heritage and to the museum itself through an innovative project where the museum *goes out of doors* and shows itself to the populations.

⇒ The project has as main objective to promote the national railway heritage, the **natural heritage** of the Douro Region (Heritage of Humanity) and **Gastronomy** also as heritage

⇒ Being a project with very high costs, the national railway museum has established a **partnership** with a private investor to carry out the project

CASE 8 / FESTA DEL TREN (SPAIN)

Key Findings

Carried out by **Museu del Ferrocarril a Móra la Nova**.

⇒ Móra la Nova Railway Museum organized Festa del Tren (Train Festival) from 6th-8th October 2017 as a new approach to celebrate the **passion for the railway**, engaging with locals and foreigner audiences.

⇒ The train fans were able to contemplate the **historic trains**, including arrival of locomotives 7631 and 7691 (see picture).

⇒ The festival includes parallel activities such as informative talks on railway topics by researchers Adrià Pàmies, the Museum, and **Jordi Martí Henneberg** of the **RecerCaixa** program, board games, role-playing games, literary and cultural activities and workshops to the world of railroad for **young audiences** in the local community.

Diversity and cultural heritage engagement

The best practices identified show how cultural heritage can be a catalyst of **social inclusion**, **intergenerational dialogue** and **exchange**, **connecting rural areas**, promoting **gender equality**, opportunities for **young people** and **minorities** such as **Roma ethnic groups**.

Conversazioni d'Arte (Art Conversations) is a great example of social inclusion. The accessibility and participation is implemented through a web radio program 'Art Conversations', launched in 2011; **illustrating cultural heritage without seeing it**, conveyed through the whole range of potentials offered by radio, in cooperation with the **Italian Union of Blind and Visually Impaired persons**. The goal of the program, involving MiBACT (Italian Culture and Tourism Ministry) experts and scholars, and those of other Institutions, is to spread knowledge on the heritage and **raise awareness on accessibility to cultural heritage**. The programs broadcast by **Slash Radio Web** with **live streaming** on the dedicated **Facebook page**, provide interaction with listeners and are enriched with information on activities accessible by visually impaired persons.

As we have seen, **Sensing Place** harnesses intergenerational exchange, working around screen archives to connect national resources and archives to rural areas, diversifying heritage engagement while exploring the *power of place*.

Šibenik Fortress In the period from 2014 to date, over 100 cultural, artistic and educational events and programs have been realized on the St. Michael's Fortress and Barone Fortress (revitalised in 2016). The programs is open (free of charge) to Club members. Check Šibenik fortress diversity)

'The whole village' project is targeted to those who are living or owning houses in traditional villages of Southern Transylvania, Romania (currently being implemented in Viscri, Criț, Mȃlâncrav, Florești, Alma Vii, Richiș and Archita), Amongst the villagers, the MET particularly targets **vulnerable groups** such as **Roma** and **villagers with low income** to make heritage a gain for them in economic and social terms.

The Presidential, historical train journey project from Portugal, guarantees access to this train to all who want to visit making guided tours in the train stations.

Institute for Monuments and Culture runs an *editorial board* for the internet portal **PROPAMÁTKY** (For Heritage), best practice from Czech Republic, as a social business, **employing editors with health disabilities**, ensuring complete, daily updated content for all interested in the financing of monuments, reconstruction and proper use. They raise public awareness and disseminate examples of good practice in the field of care for cultural heritage.

CASE 9 / VISCRI 'THE WHOLE VILLAGE' (ROMANIA)

"The locals are encouraged to open up small businesses, based on traditional crafts or trades"

Caroline Fernolend

Key Findings

Developed by The **Mihai Eminescu Trust (MET)**.

⇒ The project consists on the revitalization of villages, creating harmonious and **authentic** villages composed entirely by historic farm houses from 17th to 20th century; using only **construction materials produced locally** and with **local techniques**

⇒ It harnesses local villagers' **active** and **direct** involvement and **responsibility** on its implementation

⇒ The MET is constantly supporting the practice of **traditional farming** and the preservation of the households and farms.

⇒ It harnesses **responsible tourism** capitalizing on the natural and cultural heritage. This tourism activity provides additional income to locals, facilitates the valorization and development of traditional skills and products.

CASE 10 / CONVERSAZIONI D'ARTE (ITALY)

Key Findings

Radio project conducted since 2011 in collaboration with the Information and Communication Sectors, Sound Press and Spoken Book of the Italian Union of the Blind and the Visually Impaired Persons and MiBACT (Italian Culture and Tourism Ministry).

⇒ The aim of the project, involving MiBACT experts and scholars, and those of other Institutions, is to spread knowledge on the heritage and raise awareness on **accessibility** to cultural heritage (to make it known, understand, and feel).

⇒ Communicating and promoting cultural heritage with an innovative formula, exploiting the potential and **suggestions** ('images' sonorous) offered by radio, among the media, the one most followed by people with visual disabilities.

⇒ The 2011 edition determined the assignment to the Ministry of the Braille Award 2011.

CASE 11 / BRIDGING GENERATIONS (POLAND, GERMANY, GREECE, ITALY, HUNGARY)

Key Findings

Bridging Generations is an eighteen-month-project (October 2014 – March 2016) within the framework of the **Europe for Citizens Programme**, European Commission,

⇒ It seeks to raise awareness on remembrance and common history and values.

⇒ The project involves citizens from 3 different age groups: **young people** (students and professionals), **adults** between 30 and 65 years old and **senior citizens** (65+)

⇒ The '*Moments*' **Theatre Group** (picture) was one of the project activities in Oleśnica Cultural Centre.

CASE 12 / KOLOROWE PRZYSTANKI – 'COLOURED BUS STOPS' (Poland)

Key Findings

Part of "Świetlice wiejskie - Centra Aktywności Lokalnej" Project developed at local community/cultural centers since 2013 to present.

⇒ Involved people of all ages. Each community had to undergo trainings to participate on the project.

⇒ Locals decide which subject to be painted on the Bus Stops. Local artists such as Marzena Klimowicz

⇒ It has been recorded a video showing the whole transformation process before, during the painting and after

⇒ After success of 1st Bus Stop, the project development includes a total of 14 new projects under the supervision of artist-artist Marcin Mrowicki

Cultural Heritage for sustainable development and entrepreneurship promotion

Although in many cases heritage protection and conservation plans focus on the physical assets, such as historical sites, buildings (palaces, temples, churches, monuments, mosques, tombs, and similar sites), cultural heritage, in a more comprehensive way (including tangible, intangible, natural and digital heritage) can be a catalyst of sustainable and inclusive development, when putting community active participation and wellbeing at the center of the project planning and implementation model (as shown on the inforgraphic below)

Cultural heritage is an important pillar to achieving the **Sustainable Development Goals Agenda 2030**. The **Goal 11 Sustainable Cities and Communities** particularly calls for "Strengthening efforts to protect and safeguard the world's cultural and natural heritage"

The case examples studied on the present report shed light into how cultural heritage enables sustainable and inclusive development by focusing on people and community building, promoting territorial cohesion, bridging generations and geographies, harnessing cross-border cooperation and promoting entrepreneurship.

In fact, the projects presented are by themselves 'entrepreneurial' initiatives carried out either by public institutions, private entrepreneurs or by public-private partnerships as it is described below.

City of Šibenik Museum has implemented the '**Fortress Reinvented**' project, thanks to **European Regional Development Fund**, by being partner on **Interreg Europe funded project SHARE**, **Sustainable approach to cultural heritage for the urban areas requalification in Europe**; with a budget of **1.4 million EUR** (1 January 2017 – 31 December 2020). **SHARE** aims to enable the full potential of cultural heritage for achieving the **Europe 2020 strategy**, for **smart, sustainable and inclusive growth**, given its relevance **not only in culture**, but also in **social and economic development**, **cohesion, education, tourism and innovation**, by exchanging experiences in cultural heritage policies in urban settings and identify innovative best practices. **SHARE** partners represent a variety of public bodies, agencies and academic centers coming from **7 countries across Europe (Romania, Italy, Spain, Sweden, UK, Hungary and Croatia)** dealing with cultural heritage and smart cities policies.

In the context of **SHARE Interreg Europe**, **Šibenik** has carried out the activities in Fortress of Culture and Museum such as **cultural 3D mapping** located in the medieval cisterns of St. Michael's Fortress, promoting sustainable economic growth linked with more efficient use of resources.

Cultural Heritage & Sustainable Development

International Cooperation

Sustainable Tourism

Awareness Raising

Conservation & Protection

Industrial Heritage

Economic Development

Poverty Reduction

Storytelling

Rural Development

Urban Development

Job Creation & Entrepreneurship

Community Well-Being Intergenerational Dialogue

Sense of Place Place Branding Cohesion

Gastronomy

Social Inculsion & Accessibility

Education & 'Edutainment'

Digital & Technology

History & Culture

Crafts & Traditions

Tangible Heritage

Intangible Heritage

Natural Heritage

Digital Heritage

On a national level, Croatia **Economic programme** sets the priority in terms of development of **entrepreneurship in culture, creative industries and tourism**. This specific policy instrument is addressed to two areas:

1. Increasing employment and tourist expenditure through enhancing cultural heritage
2. Increasing attractiveness, educational capacity and sustainable management of natural heritage sites

The tourism sector is the fastest growing sector in NUTs **Jadranska Hrvatska** (Croatia) and for some coastal towns and islands in Croatia; however tourism is **high-seasonal industry** now which implies people are **unemployed in low-season** period creating social inequalities; during the peak season, the large number of tourists increases the **challenges** of managing cultural attractions which may cause deterioration of visitor experience as well as risks on the conservation of the cultural heritage sites. SHARE Interreg Europe aims tackle these challenges.

The **City of Šibenik** held the first meeting of **SHARE** stakeholders on 8 May 2017. Attendees included representatives from the Ministry of Culture, local cultural heritage sites managers, the museum, city and country tourism promotion boards, the local Polytechnic, the society of architects, the association of tourist guides, and others with an interest in the city's quality of life. The agenda included explaining the project and the **important role that stakeholders play in its success.**

Another great example of entrepreneurial project harnessed by cultural heritage is **The Presidential.** It is a commercial project which in an innovative and pioneering way in Portugal allows to creating **economic value** for the country through the wise use of Heritage developed by an entrepreneur, **Gonçalo Castel-Branco** who found the Presidential Train at the **National Railway Museum** and, in **cooperation** with this museum, established a **partnership** to **taking the train from the museum to the natural setting in Portugal** giving birth to one of the best luxury experience in the country combining **gastronomy**, **sightseeing** of breathtaking landscapes and a **journey through history**.

Viscri 'The whole village' project is supporting **entrepreneurship** and **traditional tourism** based on **traditional crafts** (picture below). Many local companies have been set up thanks to MET involvement such as guest houses, local organic apple juice factories, kilns producing traditional bricks and tiles. MET also supported **traditional farming** and ensured that the exceptional flora of **Southern Transylvania** is preserved by avoiding intensive agriculture or abandonment of land.

Coloured Bus Stops project from Poland has created a sense of belonging and territorial integration in the area of Oleśnica. Due to the success of the initiative of decorating the bus stops with art murals with motives chosen by local inhabitants and inspired by local culture and heritage, there are now 16 bus stops decorated (see map below) within Oleśnica area creating a route to explore and enabling regional cohesion.
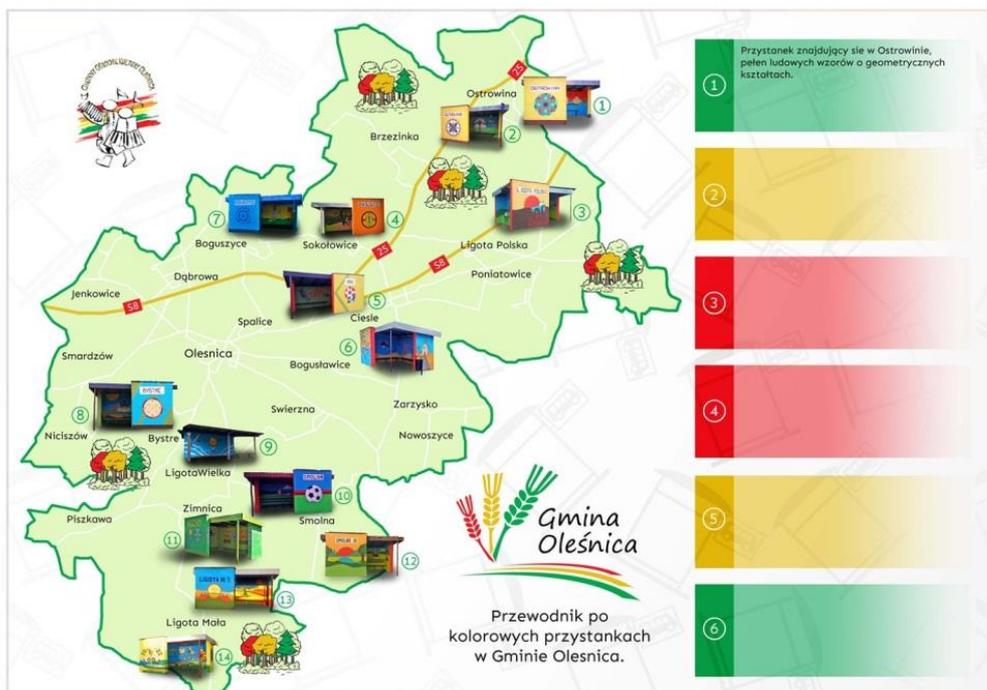
Cultural heritage and formal and non-formal education

Non-formal and informal education courses and activities on cultural heritage is central component of the case examples identified to engaging with local community and visitors, both children and adults. The activities combine the use of modern **technologies** (such as apps and augmented reality) and *traditional* **methods** such as talks, lectures, workshops for learning traditional skills and crafts and games involving movable heritage artefacts.

"Conversazioni d'Arte", project developed by **Italian Ministry of Cultural Heritage and Tourism,** is another example of non-formal activity for education led by **The Center for Educational Services of Museum and the territory**, belonging to the **Directorate General for Education, Research and Promotion of Cultural Heritage education**. The Center has the institutional task of supporting the dissemination of knowledge of cultural heritage through educational actions aimed at different categories of the public, with particular reference to the **schoolchildren**, pursuing the objective of consolidating the research and promotion within the cultural heritage and cultural places.

Historiehuset (case example from Sweden) which has implemented Food and Meals Like our Ancestors, provides courses for associations, companies, teachers, secondary schools, museums and general public about '*historical gastronomy'* and its **social and ethnographic context**. For example, one of the games/activities is '**History box'** which contains lots of concrete **material for storytelling**, such as old letters, painting material, dried horseradish, skinned leather pocket from Vasaskeppet, magnifying glass, etc. In addition, lots of descriptions and fact sheets, postcards and story-inspired recipes. The **objects** are utilized as **learning resource** making the teaching '**more fun'** and easily to understand the stories and their correct context. Another interesting course Food like our Ancestors offers is "**Being historically detective**". It is both the teacher and the students who are detectives and, by getting clues, explore for what the object was used or who owned it. The objects are then put into a context. What was it used for? Who has owned it?

The App of Vittoriale has a direct link to education since its conception: the project has been thought and started by students during their **internship** at the **Foundation Il Vittorale**. This is a great example regarding the strategic importance and the impact of **young people** and **student interns** on institutions development when their ideas are taken into account. The activities undertaken by **Foundation Il Vittorale** connected to the project <u>"Le vie dell'arte",</u> gave also some educational skills to students in more than **10 schools**. "Le vie dell'Arte**", the Path of Art,** 'is a historical and artistic path born to turn into account the **cultural and environmental heritage of the territory** connecting **Brescia**, **Lake Garda** and its hillside together, through **dialogue between three museum realities**: **Il Vittoriale degli Italiani** (the leading

agency), **Foundation in Lonato** (with its Rocca Viscontea citadel) and the collections preserved on the premises of the ancient House of Podestà; the **Santa Giulia Museum in Brescia** (with its three-thousand years of history), in addition to precious Roman and medieval finds that have earned it a place on the **UNESCO World Heritage** list'.

Moreover the Vittoriale has been called the **"Friend Museum"** by the local school institution because of the collaboration established, which is giving the opportunity to school and the foundation to work for and in common initiatives and workshops.

In Croatia, **Fortress of Culture Šibenik** seeks new opportunities for educating visitors, members of their Friends club and all interested public through **digitalization of content** and enabling **cross-platform experience for visitors**. For example, on the *smart desk* of **Barone Fortress** one can look at the award-winning documentary about the history of the **Šibenik Fortre**ss.

Fortress of Culture Šibenik provides a **diverse** programme of educational activities with an innovative and **interdisciplinary** approach to cultural heritage topics. In their view, a modern standpoint requires educational programs to be entertaining programs as well, i.e. to apply the concept of **"edutainment".** Currently, the most important tool on the fortresses for such an approach to education is the platform for **Augmented Reality** which enables '**learning as experience**', by using modern technology. **Augmented Reality** tours have been organized for primary and secondary schools; weekend workshops for children and seminars and trainings for adults are also available to explore the local history and heritage. **Digitalization** of **content** through **cross-platform** experience for visitors is another way in which Fortress of Culture Šibenik showcasing award-wining documentaries.

In the **Presidential Train** journeys a technician of the **National Railway Museum of Portugal** who delivers a talk on the history of the train to all passengers. Likewise **Festa del Tren** also includes several educative activities addressed to children from ages 4-10.

Educational activities are also an important component of **Viscri - whole village** project developed by **Mihai Eminescu Trust (MET)** in Transylvania, **Romania**. The programme advocate for villagers and particularly children to learn that **heritage is an asset rather than a liability**. In order to achieve this they engage with the local community through activities such as asking children to bring old objects from their houses to have them repaired together with specialists. The locals are also trained to perform **traditional crafting** and be able **to restore correctly their own houses.**

Community building, participatory governance and stakeholders' engagement with culture and cultural heritage as catalyst

Community building and **public-private stakeholder cooperation** (community centers, museums, creative centers/hubs, NGOs and civil organizations, local authorities, public sector, European institutions, International Organizations, museums, archives, Universities and research centers among others) are a **strategic** element in all of the case examples identified from their conception and planning, to the implementation and delivery phase, funding and evaluation.

In the **UK, Sensing Place** project cooperates with national institutions which helped design and fund the project (such as **The Lottery Fund**), and provided access to screen archive material (**British Film Institute**). Local institutions like heritage hubs, arts centers, community associations, and local authority teams helped devise and deliver the project. Their stakeholders **actively** participated in planning meetings, and some also in the final seminar. A final report is in preparation for NGOs.

For **Friend Club Members at the Šibenik Fortresses**, local stakeholders such as **Šibenik City Museum** and **Croatian National Theatre in Šibenik** play a significant role in their **Friends Club** practice as **co-creators** and **participants** of various programs, activities and events.

"Conversazioni d'Arte" project has been developed by **Italian Ministry of Cultural Heritage and Tourism** in cooperation **Italian Union of Blind and Visually Impaired persons among other partners and experts** who contribute to the dissemination of the initiative at their institutional sites.

The Presidential is yet another example of public-private partners cooperation led by entrepreneur **Gonçalo Castel-Branco** and involving: **The National Railway Museum, in Entroncamento**, which showcases treasures of the Portuguese Railway's 160 years of history; **EMEF – Empresa de Manutenção de Equipamentos Ferroviários** – is responsible, among other legendary trains, for renovating the centenary Presidential Train with truly impressive detail and accuracy; **IP, Infraestruturas de Portugal**, impeccably preserves, renovates, and improves the national railway and some of the most beautiful train stations in the world, many of them on the Douro railway; **CP, Comboios de Portugal**, serves the country with unique quality products and services, keeping the legacy of the national railway alive and thriving.

Bridging Generations project has been implemented through a European consortium including partners from **Poland, Germany, Italy, Hungary and Greece**, within the framework of the **Europe for Citizens Programme, European Commission**. The consortium has been integrated by

- **Jugend- & Kulturprojekt e.V**. (Germany - lead partner) is a not-for-profit and non-governmental association located in Dresden, Germany.
- The **Municipality of Dresden** (Germany) has a de facto role of promoting and diffusing social policies and innovative actions.
- **Addart NGO** – Thessaloniki (Greece)
- **Aristotle University of Thessaloniki** (Greece)
- **Muncipality of Kistarcsa Város Önkormányzata** (Hungary)
- **YouNet** is a non-governmental, not-for-profit organization in Bologna, (Italy)
- **Gminny Osrodek Kultury Oleśnica**, GOK Oleśnica conducts educational, artistic and recreational activities (Poland).

And, of course, **citizens** and **local/regional community** have a principal role on many of the case examples described, creating a **sense of belonging** and **ownership** of the project and participating actively on its implementation like on the **Coloured Bus Stops** project from **Poland**, in which inhabitants of **Oleśnica** have been the protagonists by painting murals transforming bus stops through art inspired by local heritage motives. This also is the case of the **Viscri 'Whole Village'** Project from **Romania** which is currently being implemented in several villages: **Viscri, Criț, Mālâncrav, Florești, Alma Vii, Richiș and Archita**.

The citizens of **Siena** in **Italy** feel the **Civic Museum** as part of their strong identity cultural heritage: an extraordinary example of that figurative civilization that "has determined an important cultural influence not only in the territory of the Republic of Siena, but also in Italy and Europe, especially between the 13th and the 17th century," as well as well-identified by **UNESCO** site "Centro Storico di Siena".

Community centers have a main role in the good outcome of **The App of Vittoriale** project: they are updated immediately of all the new events new regarding the Vittoriale, message and notifications in fact arrive directly from the app.

In summary, community building and stakeholders cooperation is an essential part of the case examples studied from the very beginning of the projects, co-creating activities and actively participating on their delivery and enjoyment, promoting a responsibility towards heritage, a sense of belonging and ownership that stimulates engagement and further cooperation.

Expectations about the European Year of Cultural Heritage 2018

The **European Year of Cultural Heritage 2018** has raised a high expectation for all of the case examples studied on this report. They perceive the **EYCH** as a unique opportunity for cultural heritage and culture sectors to be on the spotlight and gain visibility and for raising awareness of the needs of the sector and for the **promotion of common European values and cross-border understanding.**

They consider that the EYCH has harnessed the interest from other sectors and policy areas (tourism, innovation, regional/rural development, among others) to explore synergies and cross-sectoral cooperation with culture and cultural heritage.

They hope that the EYCH will notably contribute to **sharing of best practices** and harness additional **funding** for heritage projects.

For Conversazione d'Arte, project developed by Italian Ministry of Culture, the EYCH provides the framework to making cultural heritage projects known in other European countries and allowing everyone to know other cultural realities. 'Europe is today a reality and all people who believe on this we must work together to strengthen ties and share the different cultures', highlighted **Gianfranca Rainone, from Italian Ministry of Cultural Heritage and Tourism**.

On other side, **Sensing Place** hopes that their approach and theme of their project will inform future developments across Europe around working with **archive film**, **artists** and **local communities**.

Šibenik Fortress expects the **EYCH** to be an excellent **training** ground for obtaining **new knowledge** and the exchange of experiences with the heritage of the European cultural circle; they also see the **EYCH** as an opportunity to significantly strengthening of the existing **brand** of **Šibenik's fortresses**, as well as a more active **promotion of common European values**. They would use the **EYCH** for maximum increase of the value of heritage which is under their management and its role in the **sustainable, economic growth and development** of Šibenik-Knin County and beyond.

Maria José Teixeira, from **The Presidential** project has remarked that "We hope that it will serve to demonstrate the **benefits of cooperation between the public and private sectors for the promotion of heritage and culture.** We feel that, at least in Portugal, this is still a subject little discussed. In our view heritage and culture should also be used to create economic value in Europe. This project of ours is not very well understood between the cultural community maybe due to a still vision that the culture works apart from the economy."

These expectations are closely linked to the **EYCH 2018 objectives** of promoting **engagement, sustainability, protection and innovation**.

Conclusion and recommendations

Cultural heritage, in all its forms, contributes to explore our common history and values, facilitating mutual understanding and a journey of self-discovery.

The **European Year of Cultural Heritage** is a unique opportunity for celebrating our past and shaping our future by benefiting from the awareness and interest raised across sectors and stakeholders to cooperate with cultural heritage and culture sector with innovative and transversal approaches.

This report aims to contribute to the EYCH celebration by sharing inspiring projects from across Europe. The twelve case examples identified have implemented **innovative audience development strategies** combining both digital and 'real' world for community engagement, attracting visitors and harnessing sustainable and inclusive development. Although digital technology plays a key role on their storytelling, it is one of the elements of their **transmedia and holistic strategy** (combining the dissemination with 'traditional' media, talks, workshops, events, etc.).

The **successful factors for the cultural heritage audience development strategy** are: co-creation with the community and multiple stakeholders, cross-sectoral approach, adequate use of technology, education and skills development and public-private partnerships.

Accessibility of cultural heritage (and to raise awareness of the need to improve it) is another important take out from the present study. It is essential that cultural heritage and heritage projects are accessible for all (including minorities, people with disabilities, disadvantaged people, among others).

Cultural heritage play an important role for achieving the Sustainable Development Goals. It enables endogenous economic development, a sense of belonging and place branding, facilitates intergenerational dialogue, promotes sustainable tourism, stimulates entrepreneurship and job creation and revives traditions and crafts.

Cultural heritage has to be protected and conserved; to harness people's participation and understanding of its value is the best way to guarantee that future generations will be able to enjoy it.

LET'S continue the celebration!

A story to share...

Cultural Heritage
Innovative
Audience Development
Best Practices

by
Economia Creatíva

Inspired by **European Year of Cultural Heritage** ...

Questionnaire
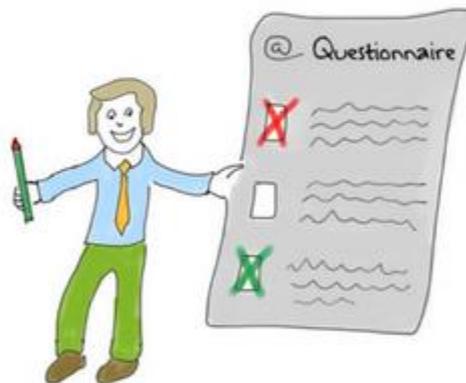
...we've identified 12 Best practices from 12 countries:

Connecting rural communities and generations

SENSING PLACE

Enchanting journey in heritage train + gastronomy

The Presidential

'Image' sonorous: heritage for all / accesibility

Coversazioni d'Arte

Heritage

Light as a new way of knowledge

Siena Civic Museum
Light as a new knowledge

Heritage & social inclusión promoting local culture

Viscri
Village Project

Exploring 'historical food' to shed light into present

Food
like our ancestors
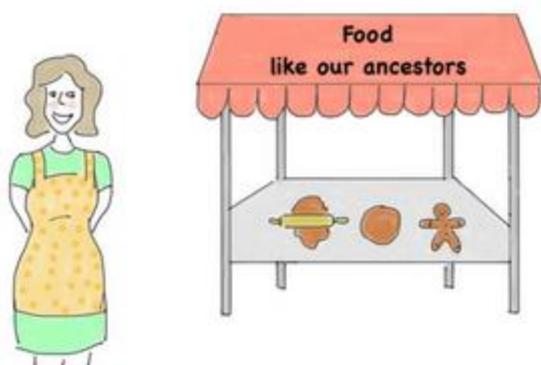
Providing visitors a complete scope of services

The App
of Vittoriale

Online hub connecting heritage professionals

SEARCH
WWW. PROPAMATKY
(FOR HERITAGE)

All year round programme for all

Fortress

Fortress

Šibenik
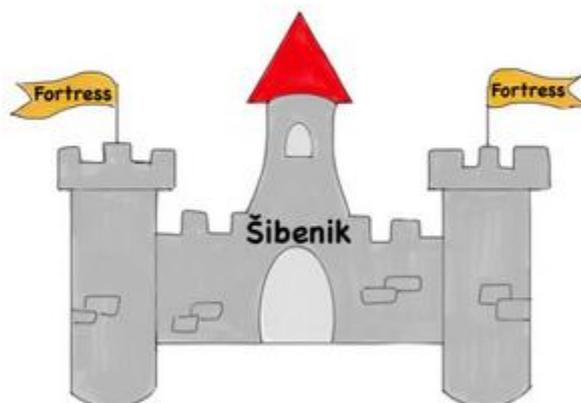
Heritage to raise awareness of sustainable mobility
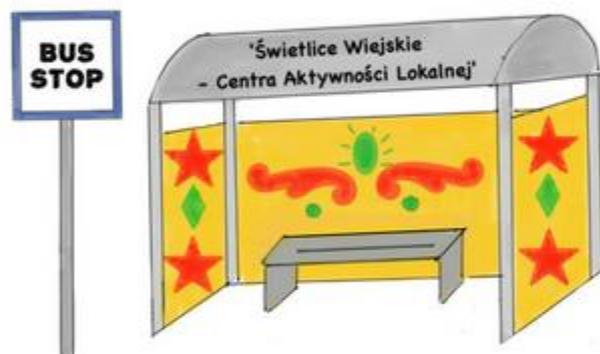
Bridging generations and Exchange of common values
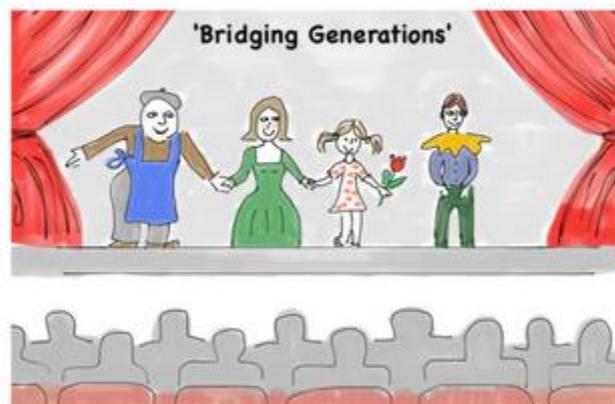
A celebration of historic trains and heritage...
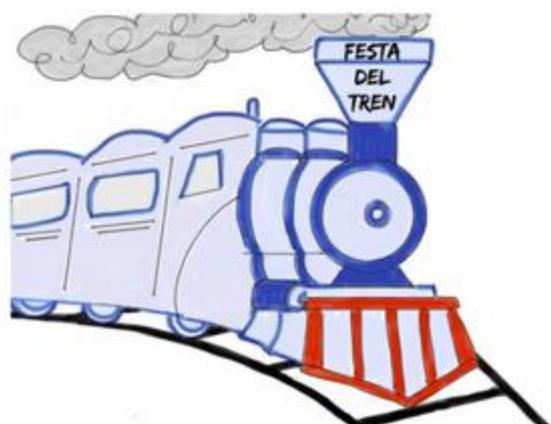
... the team: research, communication & drawings

Justyna Molendowska-Ruiz

Senior Researcher & Drawings

Antonio Carlos, research coordination & speaking

Antonio Carlos
Ruiz Soria

Principal Researcher

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