



# ANALYTICAL DOCUMENT ONLINE PEER-LEARNING VISIT HOSTED BY FORTRESS OF CULTURE ŠIBENIK (HR)

## FOCUS ON TRANSFORMING FORTRESSES INTO A CULTURAL HOTSPOT

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### EXECUTIVE SUMMARY

Šibenik is the third-largest city in the Dalmatian region (around 35.000 inhabitants in 2011), Croatia. The city's annual budget in 2021 is €57.066.666, 11,8% of which is earmarked for culture.

The arts, culture and cultural heritage are a key part of city life and play a central role in Šibenik's shift from an industrial and military past to a city where culture, heritage and tourism became a key factor of attractiveness and quality of life. Šibenik is home to two UNESCO World Heritage Sites:

- Saint James Cathedral, which dates back to Medieval times and is also an important example of Renaissance architecture;
- Saint Nicholas Fortress, located on an island off the coast and a unique example of Renaissance fortification architecture.

Its cultural sector includes a mix of old and new, traditional and contemporary: from municipal venues – the city history museum, gallery, theatre, library and city-run fortresses – to a strong cultural NGO sector running a range of independent and alternative cultural venues and events, many on a voluntary basis.

Sibenik's fortification system consists of four city fortresses, remains of walls, bastions and towers built between Early medieval period to mid-17th century.

The main landmarks of the city, the Barone Fortress and the Saint Michael Fortress have undergone a process of restoration and development which have converted them in cultural hubs. The Saint Michael Fortress is now the stage for many local, national and international music events, from classical and folk to rock and pop. [Fortress of Culture](#), a public institution founded in 2016 focuses on the sustainable management and preservation of cultural heritage in the city and manages two of the city's fortresses. Bringing together both heritage building management and cultural programming and production, it produces and co-produces a range of cultural events, with a strong focus on local people. It is a unique model in Croatia.

Fortress of Culture Šibenik is recognised in Croatia as a best practice in terms of cultural heritage management. For more information on the Revitalisation of Šibenik's Fortresses, have a look at the [good practice featured in the Cultural Heritage in Action catalogue](#).

The 5-day online peer-learning visit hosted by Sibenik (31 May – 4 June 2021) focused on the broad range of activities that the Fortress of Culture leads, and how they feed into broader policies for urban regeneration and economic development of the city.

The programme of the visit provided a twofold approach, with:

- 1) site-specific analyses, to understand the specificities of each site managed by Fortress of Culture, go into the details of the restoration processes, and discuss the main features of the programming and management of each site; and
- 2) a focus on core themes developed by the Fortress of Culture team, such as cultural programming, working with young audiences, collaboration with stakeholders and fostering civic participation, and the development of a friends club programme for instance.

## MAIN TAKE-AWAYS

- The city of Šibenik is an inspiring example of management of cultural heritage, where a decentralized model and a great team have been core ingredients to successful investments in cultural heritage (Fortress of Culture is independent from the city administration, but with a very strong cooperation between FoC and the city).
- European funds (European Regional Development Funds and Instruments for Pre-Accession before Croatia joined the EU) played an essential role in financing the core restoration work of cultural heritage sites. Beyond this initial investment, the Fortress of Culture is now financially self-sustainable
- Cultural Heritage is now the main attraction for international tourists and an important economic driver.
- Quality is one of the core success factors in Šibenik, both in terms of heritage restoration and in terms of cultural programming. The FoC team has not compromised on quality of content, which then enabled it to develop trusted partnerships with major cultural institutions in Croatia and beyond.
- The Fortress of Culture acts as an anchor point for the local cultural and creative sectors. Including local talents in the programming is a key component to help them develop their careers and connect with large audiences.

- The friends' club, as well as the cooperation with local associations (e.g. tour guides) really help to make heritage matter to many citizens of Šibenik and set up platforms for regular exchanges and two-ways communication.
- Openness to international partnerships, sourcing inspiration from other cultural institutions and cities has really helped the FoC team to craft its own approach. The young and talented team also includes diverse profiles, from cultural management, heritage and archaeology to marketing and communication.
- A key challenge for FoC remains addressing youth/younger audiences. The team is considering hiring a new staff member to focus on this aspect and is cooperating more and more with schools.

## ANALYSIS

Šibenik is a mid-sized coastal city with both an industrial past and a rich medieval heritage which is framing the urban design of the city. The city of Šibenik is an exemplary model of re-dynamization of a whole city through investment in cultural heritage.

EU funding (European Regional Development Funds and Instruments for Pre-Accession before Croatia joined the EU) played a key role in enabling the city to make large-scale cultural investment and heavy restoration of cultural heritage sites.

The Fortress of Culture manages four landmark heritage sites across the city with the **Barone Fortress**, the **Saint Michael Fortress**, the **St-John's fortress** and the newly opened **House of Arts Arsen** (inaugurated on 27 May 2021).

The Fortress of Culture project is a cornerstone for urban regeneration in Šibenik and the redeployment of economic activities, which include wider plans to attract digital workers (staycation) through the development of coworking spaces, as well as investment in higher education campus to attract young talents in Šibenik.

Most importantly, the Fortress of Culture has become a core part of Šibenik's daily life, with more than 200,000 visitors per year and an all-yearlong ambitious cultural programming: there is always something going on at the Fortress of Culture. It is now one of the most vibrant cultural venue in Croatia and is attracting both locals and international visitors.

## A SELECTION OF LOCAL INITIATIVES

Focus on / main topic	Transforming fortresses into cultural hotspots
Title	<b>Fortress of Culture Šibenik – Saint Michaels &amp; Barone fortresses</b>
Description	1. <u>Local context</u> : transformation is about going beyond: the arts, culture and cultural heritage are a key part of city life and play a central role in Šibenik's shift from an industrial and military past to a city to which tourism is central. The main landmarks of the city, the <b>Barone Fortress</b> and the <b>Saint Michael Fortress</b> have undergone a process of restoration and development which have converted them in cultural hubs.

**St. Michael's Fortress** – revitalization project:

- concept devised in 2009, developed in 2010-2011, EU project implementation 2012-2014
- project value: 1.67M €
- project goal was „to contribute to the sustainable economic growth of Šibenik and the surrounding region through the development and broadening of cultural tourism”

**Barone Fortress** – revitalization project:

- concept devised by an NGO in 2012, implementation 2014-2016
- project value: 1.38M €
- project goal –” Contribute to improved public tourism-related infrastructure in order to increase the County's welfare. Contribute to promotion of cultural attractions and boosting of local SMEs by providing high-tech innovative services.”

2. Fortress of Culture Šibenik, a public institution founded in 2016, focuses on the sustainable management and preservation of cultural heritage in the city and manages two of the city's fortresses. Bringing together both heritage building management and cultural programming and production, it produces and co-produces a range of cultural events, with a strong focus on local people. It is a unique model in Croatia. As a result, these remarkable sites have been preserved and Šibenik has positioned itself as a major cultural hot spot, where tradition and modern technology are successfully blended.

**3. Management model and Cross Sectoral Cooperation**

**How do they work? What's the secret ingredient?**

The boat goes because everybody rows: a so-called “friends club” was founded and this turned out to be the key for building participation and for building a programme for an international audience. The mission is promoting Croatian culture using a contemporary approach: cultural heritage is not only a tourist attraction but part of everyday life!

Strategic goals 2021 – 2025:

1. Systematic research of fortification heritage
2. Strengthening cultural and creative industries in Croatia
3. Expanding and strengthening public interest for culture
4. Promotion of activities on the national and international level
5. Human and financial capacity development

	<p><b>How to collaborate with others? What are the benefits?</b>  Collaboration with stakeholders and fostering civic participation: cross-sectoral collaboration project KREŠIMIR  “The community is so strong as the weakest individual!”</p>
<p>Results / impacts</p>	<ul style="list-style-type: none"> <li>- More than 200 000 visitors per year (60% less visits in 2020)</li> <li>- Open to visitors 362 days a year</li> <li>- More than 50 cultural events during the year</li> <li>- On-going educational program for children: My fortress of knowledge</li> <li>- Approx. 4000 members of the Šibenik Fortresses Friends Club (loyalty programme)</li> <li>- More than 2000 media releases per year (value over 5 million EUR)</li> <li>- 30 - 40 employees</li> <li>- EU co-funded projects in preparation and implementation</li> <li>- Cooperation with NGOs and private sector</li> <li>- 12 professional awards and recognitions</li> <li>- Financial self-sustainability</li> </ul>
<p>Lessons learnt &amp; Key success factors</p>	<p><u>Tourism and cultural heritage:</u></p> <ul style="list-style-type: none"> <li>- Innovative cultural offer and product, going beyond traditional tourism focusing on coastal tourism. Cultural heritage is mixed with high-level programming so it becomes a whole part of the Šibenik experience.</li> <li>- New and culturally interesting destination with ambitious cultural content</li> <li>- Revitalization with the introduction of state-of-the-art technology</li> <li>- Building recognition as a destination of rich cultural and historical heritage</li> </ul> <p><u>The cycle of a healthy and successful cultural organization:</u></p> <ul style="list-style-type: none"> <li>- The program is bold, balanced and mission-led</li> <li>- The program is proactively promoted just as much as the organization itself</li> <li>- The promotion results in visibility that produces great interest among the audience (ticket buyers, members, sponsors, donors, financiers, and volunteers)</li> <li>- Interest encourages the creation of additional opportunities for audience development and the creation of special programs</li> <li>- The audience involved contributes money, time, spreading the word</li> </ul>

	<ul style="list-style-type: none"> <li>- The income it brings is invested in the restoration of other cultural heritage sites and in ambitious cultural programming in existing sites.</li> </ul>
Contacts	<ul style="list-style-type: none"> <li>• Petar Mišura (Head of Department of Entrepreneurship, Economy and Development within City of Šibenik)</li> <li>• Gorana Barišić Bačelić (Fortress of Culture Šibenik)</li> <li>• Đurđa Vrljević Šarić, Fortress of Culture Šibenik, project manager of KREŠIMIR</li> </ul>

<b>Focus on / main topic</b>	Cultural programming of the Fortress of Culture
<b>Title</b>	<b>A vibrant cultural programming for a dynamic city</b>
<b>Description</b>	<p><b>How to create programmes?</b></p> <p><u>The process of programming:</u></p> <ul style="list-style-type: none"> <li>- Starting by identifying the needs of local community: co-curation, co-creation and collaboration with local &amp; national stakeholders.</li> <li>- Strengthening the platform for cultural and creative industries promotion</li> <li>- Inciting and spreading public interest for cultural-historical heritage, its contents and programmes.</li> <li>- Affirming the institution's programmes in national and European contexts.</li> </ul> <p>Cultural programming is a core component of the activities developed by the Fortress of Culture. It needs to articulate different dimensions and is much more than just a public relation or a communication strategy!</p> <p>1) international-level quality and standards to ensure FoC is acknowledged as a "quality label" for cultural programming and an important part of the audience for FoC is international (especially during summer)</p> <p>2) connection with local audiences and local creative talents; and</p> <p>3) addressing seasonality issues and ensuring FoC is active all year-long.</p> <p>Large productions and international partnerships are balanced with activities open to emerging homegrown talents (e.g. local brass band).</p> <p>A core element of FoC's cultural programming is the robust processes set up, and the importance of initial research to understand the audience needs. These processes rely on 4 main phases:</p> <p><b>1) Initiation</b></p> <p>Research on the context is carried out to understand all elements required to launch an initial idea for a new</p>

programme. Then the FoC team starts sounding out audiences and finetuning the content accordingly. This is also a “research and development” phase, where you can think deeper about the content you want to develop for your programme and develop partnerships for cultural activities.

## **2) Planning**

This involves managing teams, timing, and ensuring the overall project management and implementation in great details.

## **3) Execution**

FoC has organised more than 300 concerts: not a week goes by without a cultural activity to attend. This is all about coordination and ensuring all teams have all the information at the same time.

**4) Closing**, including administrative processes, gathering feedback from audience, managing media and sponsor reactions.

A good example of such an approach is the summer screening of films (or Side B on jazz music):

- 1) First, the FoC team identified a gap in independent film screening in Šibenik, as most cinemas closed in the city, leaving the demand for arthouse films unanswered.
- 2) The FoC team started developing partnerships with all major film festivals to develop an ambitious film programming.
- 3) Co-curation of a film season with film festivals across Croatia. Importantly, FoC quickly became an important partner for the whole audiovisual ecosystem in Croatia.
- 4) Beyond film screenings which allow for international (tourists) exposure of Croatian films, additional sessions are especially designed for friends’ club members, offering more added value for local audiences.

More information on cultural programming by FoC is available here:

[Šibenik’s Fortresses: Programmes and audience development](#)

Moving from ambition to goals:

- Market penetration: through a friends/membership scheme, loyalty programme

	<ul style="list-style-type: none"> <li>- Market development: bringing a new audience to an existing offer</li> <li>- Diversification: developing a new offer for a new audience</li> </ul>
Results / impacts	<ul style="list-style-type: none"> <li>- More than 100 programmes as part of Side B (Jazz programming), and more than 300 concerts organized by FoC, which quickly became a major music scene.</li> <li>- Each project developed as part of FoC's programming is measured and assessed, using SMART indicators and other evaluation tools.</li> </ul>
Lessons learnt & Key success factors	<ul style="list-style-type: none"> <li>- A key success factor of FoC's programming is the quality of the programme offered.</li> <li>- Keeping high level of quality, organisation and delivery lead to top-level productions. FoC has quickly built a great image and became the most prominent cultural venue in Croatia.</li> <li>- Need to develop a strategy and market research: new programme line based on the needs and demands from existing or new audiences.</li> </ul> <p>⇒ The FoC team was very young at the start of the project. It had no template, no mentor, no predefined tools. Everything had to be built. The team developed its own approach by going to other cities, talk to cultural managers, and learning from the best.</p>
Feedback from hosts and participants, including on the transferability of practices presented by the hosts in other local contexts	The practices presented are highly transferable. Sound research, evaluation and rethinking your own programming regularly is essential in any city, and the main tips provided are helpful for heritage managers but also for any other cultural operators.
Contacts	<ul style="list-style-type: none"> <li>• Morana Periša, Fortress of Culture Šibenik - morana@tvrjava-kulture.hr</li> </ul>

<b>Focus on / main topic</b>	Engaging citizens in local cultural institutions: developing and deepening the relationships with audiences
<b>Title</b>	<b>Friends Club</b>
Description	<p><b>How to engage and develop audience?</b></p> <p><u>Target audience:</u></p> <ul style="list-style-type: none"> <li>- Local population</li> <li>- General public (25-45)</li> <li>- Cultural and tourism institutions (nation &amp; Europe wide)</li> <li>- Travel agencies</li> <li>- Tour guides and their associations</li> </ul>



	<ul style="list-style-type: none"> <li>- Accommodation providers</li> <li>- Event organizers (promoters, managers, agents)</li> <li>- Artists and performers</li> <li>- Media</li> </ul> <p>The friends club was set up as a holistic approach to deepen the relationship between FoC and local communities. It is designed as a membership scheme (with a moderate fee, roughly the price of two tickets to FoC) building a bridge between the community and the FoC institution. It is also a way to develop closer relationships with the members through a communication plan designed especially for the club, including very regular communications: emails, newsletters, SMS and targeted marketing. These regular communications encourage members to become mediators and ambassadors of FoC.</p> <p>The friends' club membership offers:</p> <ul style="list-style-type: none"> <li>&gt; Free and unlimited access to sites</li> <li>&gt; Special programmes and events for members throughout the year: workshops, concerts, movie nights, members-only events</li> <li>&gt; Special prices for services and products</li> </ul> <p>The membership is particularly successful towards younger audiences (20-40 years old) and 61% of the members are women.</p> <p>For more information on the Friends' club, you can watch the video: <a href="#">Šibenik's Fortresses Friends club - When citizens and cultural heritage come together</a></p> <p>Members of the Friends Club are invited to say which sites they would like to see restored in and around Šibenik. Part of the membership fee is invested in cultural programmes, while another part is invested in preservation, research and conservation.</p>
Results / impacts	<ul style="list-style-type: none"> <li>- Moving from ambition to goals: <ul style="list-style-type: none"> <li>o Market penetration: through a friends/membership scheme, loyalty programme</li> <li>o Market development: bringing a new audience to an existing offer</li> <li>o Diversification: developing a new offer for a new audience</li> </ul> </li> <li>- In May 2021, the friends' club counted 5339 members; this represents more than 10% of Šibenik's total population, showing the enthusiasm of local audiences.</li> <li>- Regular satisfaction surveys sent to members receive very positive results, and the members visit FoC's institutions more than once/month.</li> </ul>

	<ul style="list-style-type: none"> <li>- A qualitative, recognizable, diverse and balanced cultural and artistic programme</li> <li>- A positive image within the professional and wider public.</li> <li>- An increasing number of visitors to the fortresses</li> </ul>
Lessons learnt & Key success factors	<ul style="list-style-type: none"> <li>- A key challenge for FoC remains addressing youth/younger audiences. The team is considering hiring a new staff member to focus on this aspect.</li> <li>- An important success factor is that membership fees are reinvested in Cultural Heritage preservation, restoration. These fees are assigned to a fund managed by the city, and designed as a solidarity mechanism for cultural heritage. The fund focuses on “small heritage” projects, focusing on the restoration of small heritage items (chosen by citizens).</li> </ul>
Feedback from hosts and participants, including on the transferability of practices presented by the hosts in other local contexts	<p>The FoC team offers some a step-by-step guide to implement such initiatives in other cities and cultural institutions.</p> <ol style="list-style-type: none"> <li>1 &gt; Determine if you are ready &gt; Can we manage it?</li> <li>2 &gt; Structure your programme (levels &amp; benefits)</li> <li>3 &gt; Identify your prospects and how to reach them</li> <li>4 &gt; Launch your programme &amp; solicit members</li> <li>5 &gt; Thank your members and make them special</li> <li>6 &gt; Keep them informed</li> <li>7 &gt; Renew your members and upgrade your contents</li> </ol>
Contacts	<ul style="list-style-type: none"> <li>• Morana Periša, Fortress of Culture Šibenik - morana@tvrjava-kulture.hr</li> </ul>

<b>Focus on / main topic</b>	Engaging youth in programmes
<b>Title</b>	<b>House of Arts Arsen – new venue</b>
Description	<ul style="list-style-type: none"> <li>• <b>How to raise new audiences – youth (ages 16 – 26)?</b> <ol style="list-style-type: none"> <li>1 Establish cooperation with NGOs in culture, cultural institutions, and CCI – locally and nation-wide</li> <li>2 Collaboration with educational institutions: schools and local university</li> <li>3 Surveying students on their interests, wants and needs</li> <li>4 Communication with youth: via website, media, social networks (FB, Instagram, YouTube...)</li> </ol> </li> <li>• <b>Programme suggestions for youth:</b> diversity, quality, continuity: cinema screenings, theater plays, concerts, literary evenings, dance performances, lectures, conferences, live sessions, exhibitions, presentations, workshops...</li> <li>• <b>House of Arts Arsen - history:</b> <ul style="list-style-type: none"> <li>- Building located in the center of Šibenik, dating from 1956, originally multi-storey residential building for the</li> </ul> </li> </ul>

	<p>needs of the workers of the then newly established Light Metal Factory. On the ground floor there was a hall for social and cultural events.</p> <ul style="list-style-type: none"> <li>- In 1959 transformed to a local cinema called which closed in 1999.</li> <li>- Renovation works started in 2013 by the city of Šibenik</li> <li>- Costs: over €2 million, funded by the city and the Ministry of culture</li> <li>- 2019 – the city decided to entrust management over the future multifunctional hall of <b>Fortress of Culture</b>.</li> <li>- 2020 – Fortress of Culture proposed the new multifunctional hall to be named House of arts Arsen in the honor of a famous Croatian artist – poet, songwriter, singer and composer born and raised in Šibenik – Arsen Dedić.</li> <li>- 2021: new mixed art venue is ready</li> </ul> <p>● <b>Mission and vision:</b> to become a house for all kinds, shapes and colors of art – a center of creativity and a new local and regional hub raising new generations of culture and art lovers, enthusiasts and professionals in the community.</p>
Results / impacts	<p>Thinking locally – networking globally...</p> <ul style="list-style-type: none"> <li>- Intimate, innovative and unique cultural infrastructure in the city</li> <li>- The only public cultural hall in Croatia with a modular floor that allows maximum usability and multifunctionality in use</li> <li>- The area of approximately 350m2 with an easy-to-transform stage</li> <li>- Maximum capacity: 300 standing / 150 seats</li> <li>- Top equipment for lighting, sound system, loudspeakers, cinema projector, wardrobe, utility rooms. A coffee bar in the lobby...</li> </ul>
Lessons learnt & Key success factors	<ul style="list-style-type: none"> <li>- Excellent example of adaptive re-use: mixed art venue in a former cinema</li> <li>- High end technical production and functionality</li> </ul>
Contacts	<p>Josip Pavić - josip@tvrđjava-kulture.hr Đurđa Vrljević Šarić - djurdja@tvrđjava-kulture.hr</p>

<b>Focus on / main topic</b>	Future projects
<b>Title</b>	<b>Saint John's fortress</b>
<b>Description</b>	Another important component of the approach of FoC's team to heritage restoration is the community involvement on conservation & restoration. In particular, the restoration of Saint John's fortress was designed in a collaborative way. The FoC team developed a list of actions and budget (e.g. what can

	<p>we do with €5000, €6000), etc... Then they asked the friends' club to choose the actions to be carried out (restoration of columns, coat-of-arms or research in nearby villages' fortification).</p> <p>It is a grandiose structure with a lot of content that will be a significant addition to the city's cultural offer.</p>
Results / impacts	<ul style="list-style-type: none"> <li>- developed and applied for funding in 2015-2016</li> <li>- project implementation 2016-2021</li> <li>- project value: 6.54M €</li> <li>- project goal: "Encourage employment growth and the development of the tourism sector by improving the quality of cultural attraction basis."</li> </ul>
Contacts	<p>Josip Pavić - josip@tvrđjava-kulture.hr          Đurđa Vrljević Šarić - djurdja@tvrđjava-kulture.hr</p>

Focus on / main topic	Exploring new ways of presenting cultural heritage
Title	<b>Cultural heritage – research, restoration and applying new digital technologies in its presentation</b>
Description	<p>1. <u>Revitalization of Šibenik's fortresses: research, restoration and the use of technology</u></p> <p>How to show what you can't show?          The main steps consist in:</p> <ul style="list-style-type: none"> <li>- <b>Research</b> – what you do when you find new monuments: analysis of cultural heritage, developing hypothesis around the items you find, and research into new materials of identified Cultural Heritage.</li> <li>- <b>Interpretation</b> – takes time and "confidence" to develop hypotheses into actual scenarios for interpretation, which requires a thorough understanding of all contextual elements that validate or invalidate these hypotheses.</li> <li>- <b>Renovation</b>: tangible work and actual restoration of heritage items and sites.</li> <li>- <b>Presentation</b>: storytelling and curatorial projects. This is particularly important for 'invisible' heritage. For example, the renovation of St Michael's fortress required 11 archaeological searches, while the opening of the open-air amphitheatre was constantly postponed. As a result, the team had little results to show, as presenting the found artifacts caused issue of temperature or moisture. A solution was found by developing a digital presentation of artifacts, using 34 projectors in the water tanks of St Michael's fortress as screens for the digital presentation of Cultural heritage items which cannot be displayed properly because of their sensitive condition. The team also realised that it was possible to work with AR/VR and</li> </ul>

managed to use EU funds for that and involved local NGOs and creative talents for this project. The results can be seen in this video: [Šibenik's Fortresses - Living the heritage story](#)

## 2. Interdisciplinary approach to restoration and presentation of cultural heritage

The protection and conservation of the built heritage, archaeological sites, the views and images of cities, of cultural landscapes generated over centuries, is a part of unique national identity.

How to address our historical cities and buildings, how to modernize, enhance, and preserve them for future generations?

**Sustainable development in the protection of cultural heritage:** It primarily represents the finding of adequate content and solutions within the given parameters of cultural heritage values.

Also, sustainable development should be controlled development that is limited so as not to cause degradation and destruction of the substance of the built heritage.

This does not mean that development should be prevented, but the approach to the restoration of historical heritage should be a compromise that will not eliminate new contents but will reduce them to the right measure.

An **interdisciplinary approach** to the process of restoration of built heritage involves the interaction of different disciplines and the permeation of diverse knowledge in solving problems and is the only guarantee that the tasks will be viewed from various perspectives in order to suggest the right solutions.

The **first** phase is examination, research, acquaintance and recording of the existing state of the built heritage. This phase must include archaeologists, historians, art historians, spatial planners, architects, civil engineers, surveyors, ethnologists, sociologists.

This phase will provide a scientific basis for the **promotion** of heritage and the **determination of opportunities and levels of intervention** in the restoration and development process.

Levels of intervention:

- **Broadest level:** interventions in the historical structure of the cultural landscape, such as parceling, construction of roads or possible layouts of settlements and buildings, can affect the perception of the value of cultural heritage. Smart spatial planning can reduce the impact of newly planned infrastructure facilities or parts of settlements on the cultural landscape to the right measure.

	<ul style="list-style-type: none"> <li>- <b>Intermediate level:</b> a measure of preservation of historical urban or rural centers, which have already experienced different stages of growth or degradation, is determined, depending on the historical circumstances of their development.</li> <li>- <b>Narrowest level:</b> deals with individual buildings, their activation, modernization and change of use in a way that does not cause degradation or loss of its historical values.</li> </ul> <p>In many cases cultural heritage management is also influenced by international standards. This includes for instance management models for UNESCO sites, as well as the European Commission and ICOMOS guidelines on European quality principles for EU-funded interventions with potential impact upon cultural heritage, and the Leeuwarden declaration on the adaptive re-use of built heritage.</p>
Results / impacts	<ul style="list-style-type: none"> <li>• It is difficult to expect positive effects only from the conservation and restoration of cultural heritage. On the contrary, what is especially important when managing cultural heritage is an <b>integrated approach</b>.</li> <li>• Conservation of heritage is not just patching the cracks of time, but perceiving the whole, it is valorization, redefinition and, ultimately, architectural creation. Without a <b>creative approach to renovation</b>, without incorporating the latest scientific and artistic achievements, there is neither added value nor long-term sustainability of built heritage.</li> <li>• This modern approach to restoration has expanded the possibility of interventions on cultural assets in accordance with modern achievements and human needs, allowing the change of use and structure, design or artistic intervention, with a careful approach to heritage preservation, to breathe <b>new life into historical structures and ambiances</b>.</li> </ul>
Lessons learnt & Key success factors	<p>Plan key steps and ask the right questions:</p> <ul style="list-style-type: none"> <li>• How to actively engage local community in the process of heritage restoration and presentation?</li> <li>• How to achieve interdisciplinary approach in research and renovation?</li> <li>• What are your challenges in storytelling and interpretation of heritage/history (audiences, themes, priorities)?</li> </ul>
Contacts	<p>Josip Pavić - josip@tvrjava-kulture.hr  Rajka Bunjevac, president of Croatian Chamber of Architects - rajka.bunjevac@rbp-arhitekti.hr</p>

## CONCLUSIONS

Cultural heritage policies are a core aspect of Šibenik's economic development and an essential element of the city's life.

With four landmark heritage sites across the city with the **Barone Fortress**, the **Saint Michael Fortress**, the **St-John's fortress** and the newly opened **House of Arts Arsen**, the Fortress of Culture has a central place in Šibenik. It connects with local talents and associations and with more than 200,000 visitors per year and an all-yearlong ambitious cultural programming, the different sites are dynamic places for both locals and international audiences.

Šibenik is a city which took the 'risk' of investing in cultural heritage and clearly made the right choice. The city staff and the team of the Fortress of Culture is invaluable and a core part of this success and sharing and exchanges for five days has been incredibly rich and fruitful.

## MAIN TAKEAWAYS FROM PARTICIPANTS (NON-EXHAUSTIVE)

City/region/ stakeholder	Main learning points	Future use of ideas and knowledge gained – Projects that were shared and that could be transferable to other contexts
Nicosia (Cyprus)	Collaboration & Team Work has a great impact // Heritage can be a catalyst for the (sustainable) development of cities // Adaptive reuse works both ways - preserving cultural heritage and maintaining social and economic cohesion for the city // Community, and especially young people, are really important for the success of restoration/regeneration projects	suggestions to colleagues for similar approaches // inform municipalities and communities with significant built heritage on how they can utilize it for successful results // disseminate the events' outputs as a best practice example
Varna (Bulgaria)	Not only physical revitalization is enough for real transformation and real positive results. Good cultural programme, overall content concept, audience development strategy also needed. Need to create overall experience and strong relation between heritage and people.	The ideas and knowledge gained will be very useful for our work, because in the city of Varna we are now in a process of creating a project for revitalization and transformation of old former ammunition depot into a culture spot and youth center - very similar case to those described during the peer-learning visit.
Val Grande (Italy)	It's important to be a synergic and positive team for doing beautiful things. Being a multidisciplinary team is useful to create a complex	

	structure. The importance to have an innovative vision.	
Prague (Czechia)	Importance of cooperation with divers local NGOs and with local municipality. Importance of detailed surveys as part of preparation process before initiation of each project. Ideas on how to work with local community, how to increase their interest and implement projects which lead to sharing the historic site and making it common cause.	I think we can use it in context of our Nelahozeves project. One of our goals is to increase audiences and activate local community, mainly via cooperation with local cultural and educational institutions.
Erfgoedstichting Vlaams-Brabant (Belgium)	- open approach to inhabitants - structure of the team -strategic goals at the beginning and EU funding	i will copy the organizational structure and remember the importance of the strategic goals
Heritage Trust Network (UK)	I learnt about the priorities and activity taking place in Sibenik. How opportunities were given to a young and vibrant team - this was a risk but it paid off. Local people were involved with the project and this has created a strong Friends group who are supporting theproject and attend events. The support of the EU has been crucial to the project.	I will recommend and share ideas learnt with our own network of members across the UK. I will continue connections with the other people on the call - to strengthen our contacts across Europe.
Italian National Research Council (Italy)	Community engagement tools Cultural heritage to re adapt strategy Best practice from all Europe	In designing EU proposal under Cluster Horizon Europe 2 and in applying some suggestion in a Cost Action
Order of architects, Bucarest (Romania)	The boat goes because everybody rows. I totally liked the Sibenik approach of bringing all NGOs together and selecting each for its special characteristics, not being afraid of "competition" amongst them. And the variety of the programmes and fortresses. And the hands-on approach of the team, also the presentation of Josip Pavic. After having worked for 5 years as the coordinator of a heritage building transformed into cultural hub - <a href="https://theark.ro/">https://theark.ro/</a> - I appreciate the readiness to speak in numbers, facts and figures. Also, the beautiful visuals, the stories, I	One of the most important things I learned is that for these prohects you need:- stamina- a great team- an administration that respects vision- the right time- a clear head for the strategy- hearty people from different backgrounds who know their public well, adapt fast and plan longterm



	feel like having become a part of the Sibenik experience.	
Amsterdam (The Netherlands)	- Different ways to reinvest membership sales into the restoration/conservation of local heritage- The influence that a legal status can have on the flexibility of the organisation- Potential ways to share know-how, in terms of preparing EU funding applications, with local cultural NGO's, CCI's etc.	I might propose the adoption of certain methods & practices to stakeholders that I am currently working with, or will be working within the future  Adopt a monument project, might be interesting to apply that concept to dissonant heritage
Foundation Santa Maria la Real (Spain)	1. Valorisation of existing Cultural Heritage resources. 2. Transformation of an existing historic building for a new cultural use. 3. Promotion of local culture and traditions. 4. Inclusion of social awareness (residents and tourists).	Highlighting the existing values of Cultural Heritage in the territories and destinations I work with, in order to promote diversified and sustainable cultural and tourism development actions/strategies.
City of Namur (Belgium)	- Need of a professional, dynamic and proportion team - Need of a good market study to match the program and project with the needs - Mobilizing locals (citizens and companies) is key for a sustainable project	Bring the issues et lessons learnt into the discussion regarding the ongoing project of renovation of the open air theatre.
Municipality of Kavala (Greece)	I have learnt good practices that concern the reborn of our cultural heritage and how can that be translated to the economy and the cultural life of a city. Also, it was underlined the significance of working as a team	I will try to expand my networking and use the ideas provided in this workshop in the maintaining of our industrial heritage

## LIST OF REFERENCES AND PROJECTS SHARED

## Local projects mentioned by participants:

- [YENESIS Project](#)- Youth Employment Network for Energy Sustainability in Islands :
- [Journey programme](#) – Europe’s largest climate innovation summer schools for graduates and young professionals
- [PIONEERS Project](#) – Empowering participants through system innovation thinking
- [CLimathon](#)
- Cultural Foster Care, [Percorsi con i Bambini](#) – Napoli, Roma, Bari, Modena
- [Kultus](#), culture events and creative activity in the Helsinki region
- [Giffoni50Plus – Italian film festivals and events](#)
- [CLIC project – cultural mapping](#)
- [L’orto in campania](#) - A garden of botanical, agronomical, architectural, gastronomical tastes
- [The international city of the French language – Chateau Villers](#)
- [Chateau Villers Cotterets – architectural project](#)
- [Culture of Namur](#)
- [Heritage Trust Network – young people designed their own tour for visitors to a historic building](#)
- [Hidden Door Festival](#)
- [Rempart, French association organising summer camps for youth to help restore](#)
- [The stables of a royal palace \(Fontainebleu\) become a campus dedicated to the arts in France](#)
- [The Tik Tok of Black Country Living Museum](#)
- [Wentworth Woodhouse](#)
- [Underground 4 value](#), a network of research groups working crossover Europe in close interaction with local stake holders with the aim of enhancing community values.

## Best practices from the Cultural Heritage in Action catalogue that were mentioned during the visit:

- [Regeneration of Daugavpils Fortress](#)
- [Open Hub in the Ancient San Peters’ Cloisters](#)

## Other projects/Information shared

- [European federation of fortified sites - EFFORTS](#)
- [KREŠIMIR - CREATIVE Šibenik Sibenik Network of Integrated Cultural Development](#)
- [Project of revitalization of St. Michael's Fortress](#)
- [Project of revitalization of Barone Fortress](#)
- [Live DMA](#), tools and resources on combining live music and ‘liveability’
- [The Davos Baukultur Quality System](#)
- [Eight criteria for high-quality in the built environment](#)
- [Quality principles for EU funded interventions with impact on cultural heritage](#), prepared by ICOMOS and the European Commission.

- [EU Member States' expert group report on participatory governance of cultural heritage from 2018](#)
- ["Architectural Design Competitions: A Key Policy Tool to Ensure Quality in the Built Environment"](#)
- [Leeuwarden Declaration on the Adaptive Re-use of the Built Heritage: Preserving and Enhancing the Values of our Built Heritage](#)

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