CLIC

Circular models Leveraging Investments in Cultural heritage adaptive reuse

D5.2

Local Action Guide: Collaborative Approaches to Adaptive Reuse of Cultural Heritage

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Local Action Guide: Collaborative Approaches to Adaptive Reuse of Cultural Heritage

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Description of the Project

The overarching goal of CLIC trans-disciplinary research project is to identify evaluation tools to test, implement, validate and share innovative "circular" financing, business and governance models for systemic adaptive reuse of cultural heritage and landscape, demonstrating the economic, social, environmental convenience, in terms of long lasting economic, cultural and environmental wealth.

The characteristics of cultural heritage and landscape pose significant challenges for its governance. Cultural heritage is a “common good”, which enjoyment cannot be denied to citizens, although many buildings and landscape structures are privately owned. Furthermore, the large economic resources needed for recovery and maintenance of heritage goods are rarely available to the private owner, often charged of the additional cost of non-use due to limited degree of transformation allowed. The existing governance arrangements currently involve limited stakeholders concerning for the historic, aesthetic or religious sociocultural values, severely restricting the use of the heritage properties, and charge the central government of conservation costs. The approach of regulatory and planning tools throughout European countries has been to preserve cultural heritage by preventing transformation of buildings or areas having historic-cultural significance.

“The current monument-based, full protection, and government-financed approach that restricts the use of protected properties and relies almost entirely on public funds is incapable of tackling the vast urban heritage of most communities and of sustaining conservation efforts in the long term” (Rojas, 2016). To turn cultural heritage and landscape into a resource, instead of a cost for the community, the structures of authority, institutions and financial arrangements should be adjusted to ensure larger stakeholders’ involvement in decision-making, attract private investments and facilitate cooperation between community actors, public institutions, property owners, informal users and producers (Rojas, 2016). The risk is that without financing channels the decay of European heritage and landscape will increase, until its irreversible loss.

Flexible, transparent and inclusive tools to manage change are required to leverage the potential of cultural heritage for Europe, fostering adaptive reuse of cultural heritage / landscape. Tools for management of change should consider costs and benefits at the local level and for all stakeholders, including future generations, and should take into account the cultural, social, environmental and economic costs of disrepair through neglect, compared to the benefits obtained through diverse scenarios of transformation / integrated conservation.

Costs and values of cultural heritage adaptive reuse have to be compared in a multidimensional space: the relationship between costs and “complex values” influences the willingness to invest in the functional recovery of cultural heritage and landscape. Therefore, it is necessary to clarify what is intended for the value of cultural heritage. The higher the perceived value for potential actors, the higher the willingness to take the risk of investment. This “complex value” of cultural heritage depends on the intrinsic characteristics, but also from extrinsic (context) characters.

Investment costs are related to the materials, technologies and techniques to be used to preserve the cultural value of the heritage / landscape, and to maintenance / management / operating costs. The willingness to invest, the same value done, increases with the reduction of costs. Then, the social cost of abandonment – and eventual irreversible loss of heritage – must be included in the investment choice.

The investment gap in cultural heritage and landscape regeneration can be addressed through careful evaluation of costs, complex values and impacts of adaptive reuse, providing critical evidence of the wealth of jobs, social, cultural, environmental and economic returns on the investment in cultural heritage.

CLIC Specific objectives

The scopes of CLIC project will be achieved through a set of specific, measurable, achievable, realistic and time-constrained (SMART) specific objectives:

Objective 1 – To synthesize existing knowledge on best practices of cultural heritage adaptive reuse making it accessible to researchers, policy makers, entrepreneurs and civil society organizations, also with direct dialogue with their promoters;

Objective 2 – To provide a holistic ex-post evaluation of the economic, social, cultural and environmental impacts of cultural heritage adaptive reuse, stressing on the importance of appropriate conservation and maintenance approaches able to highlight the integrity and authenticity of heritage;

Objective 3 – To provide EU-wide participated policy guidelines to overcome existing cultural, social, economic, institutional, legal, regulatory and administrative barriers and bottlenecks for cultural heritage systemic adaptive reuse;

Objective 4 – To develop and test innovative governance models and a set of evidence-based, participative, usable, scalable and replicable decision support evaluation tools to improve policy and management options/choices on cultural heritage systemic adaptive reuse, in the perspective of the circular economy;

Objective 5 – To analyse hybrid financing and business models that promote circularity through shared value creation, and assess their feasibility, bankability and robustness for cultural heritage adaptive reuse;

Objective 6 – To validate the CLIC circular financing, business and governance practical tools in 4 European cities / territories representative of different geographic, historic, cultural and political contexts;

Objective 7 – To contribute to operationalise the management change of the cultural landscape also in implementing the UNESCO Recommendation on Historic Urban Landscape;

Objective 8 – To re-connect fragmented landscapes, through functions, infrastructures, visual relations at macro and micro scale;

Objective 9 – To design and implement a stakeholders-oriented Knowledge and Information Hub to make tools and information accessible, useful and usable and test them with policy-makers, entrepreneurs, investment funds and civil society organizations;

Objective 10 To contribute to the creation of new jobs and skills in the circular economy through cultural heritage adaptive reuse, boosting startups and sustainable hybrid businesses and empowering local communities and stakeholders through public-private-social cooperation models.

Objective 11 To contribute to the monitoring and implementation of SDGs (especially Target 11.4) and the New Urban Agenda, creating operational synergies with global initiatives of UN-Habitat, UNESCO/ICOMOS and the World Urban Campaign.

All partners have wide experience in developing and testing CLIC proposed tools, ensuring the effective and time-constrained achievement of all the above-mentioned specific goals. The integration of sectorial knowledge, tools and methods will be achieved through a trans-disciplinary approach promoting partners and stakeholders' cooperation, co-creation of knowledge and co-delivery of outcomes.

The expected impacts of the project are the following:

- Validation of integrated approaches and strategies for cultural heritage adaptive re-use, comprising innovative finance with high leverage capacity, business models and institutional and governance arrangements that foster multi-stakeholder involvement, citizens' and communities' engagement and empowerment;

- New investments and market opportunities in adaptive re-use of cultural heritage, also stimulating the creation of start-ups;

- An enabling context for the development and wide deployment of new technologies, techniques and expertise enhancing industrial competitiveness and contributing to economic growth, new skills and jobs;

- Innovative adaptive re-use models that are culturally, socially and economically inclusive;

- Contribution to implementing the Sustainable Development Goals (SDGs) (Goals 1, 15, 11 particularly) and the United Nations New Urban Agenda.

Introduction

European cities and regions have a strong cultural heritage preservation tradition that has been primarily sustained by public management and support. However, the limited capacity and funding availability of the public sector has left a large inventory of cultural heritage assets abandoned, vacant and underused – particularly in cities. This, in conjunction with intergenerational and intercultural conflicts, the need to address pressing climate change issues, and a significant decrease in public engagement, has challenged cities/regions and their heritage communities to look for new collaborative approaches, financing methods, and governance models for cultural heritage and urban regeneration that transcend conventional ways and means.

The urgent need for an alternative multi-level and multi-stakeholder governance model that allows individuals to exercise their right to cultural heritage has been widely expressed at international and European frameworks, from the "heritage as a common good" perspective. Strong efforts are already taking place to build knowledge on participatory governance, including the EU Partnership for Culture and Cultural Heritage actions on "Collaborative management to adapt and reuse spaces and buildings for cultural and social innovative development" and "Urban Strategic Plan for culture and cultural heritage enhancement". The launch of the New European Bauhaus initiative has also marked a step forward for cultural heritage within the sphere of sustainable development. In fact, the present Guide has been developed in the framework of the CLIC project, a pioneer project exploring the interlinkages among cultural heritage adaptive reuse and the circular economy.

A unique approach to address adaptive reuse of cultural heritage in a circular way was developed and tested as part of the Horizon 2020 CLIC project. It brought together unlikely stakeholders through local Heritage Innovation Partnerships (henceforth, "HIP") in four pilot areas, to deeply examine and propose mutually-agreed pathways to transform a defunct cultural heritage asset into a new living system through a co-created Local Action Plan for Adaptive Reuse of Cultural Heritage. This approach went beyond single-building architectural and technical matters to encompass circular, environmental, cultural, social and economic considerations about sites and their settings. It proved to be flexible enough that it could be adapted to any sub-national scale (rural and urban) to accommodate different stakeholders and contexts. It also can be scaled and replicated throughout Europe, and the ICLEI network will be an important means to facilitate its dissemination.

The "Local Action Guide: Collaborative Approaches to Adaptive Reuse of Cultural Heritage" (henceforth, "Guide") documents this innovative approach. It was developed to be a **user-friendly instructional guide** and **tool catalogue** for local leaders who would like to learn more about circular approaches to adaptive reuse of cultural heritage and how to implement a **Local Action Plan for Adaptive Reuse of Cultural Heritage** (henceforth, "LAP"), a five-element co-creation process that specifically targets and captures the social, cultural, environmental and economic benefits of circular adaptive reuse.

The Guide builds on the experiences from the four CLIC pilot areas - Pakhuis de Zwijger cultural institution (Amsterdam, the Netherlands), the City of Rijeka (Croatia), the City of Salerno (Italy) and Västra Götaland region (Sweden) - which tested how the LAP co-creation process could be accomplished in a variety of contexts. The results of the CLIC Pilot Area's LAPs will be available as D5.5 "CLIC Pilot Local Action Plans: One Approach, Diverse Outcomes" as further inspiration.

What is adaptive reuse of cultural heritage?

Adaptive reuse of cultural heritage implies transforming an abandoned or disused cultural heritage asset into a living system, which has to be managed as a complex organism, and is able to adapt itself into the changing context and external conditions, and therefore, capable of resilience over time[1]. Adaptively reusing cultural heritage sites is a fundamental component of the circular economy and circular city model that the European Union is adopting to replace current linear models. It is focusing on the need to adapt to the heritage, its constraints and qualities, thus reducing as much as possible interventions and ensuring compatibility between new and existing.

Adaptive reuse of cultural heritage is a relatively recent concept stimulating creative identification of appropriate functions while preserving the intrinsic qualities of the object. To do so, the projects must guarantee the necessary measures to preserve the functional aspects of cultural heritage with respect to its authenticity and integrity, allowing transformations accordingly.

This Guide offers an innovative perspective on adaptive reuse processes that encourage integration and social cohesion, as well as inclusive, circular, economically and ecologically sustainable design and implementation. Applying a circular approach to cultural heritage adaptive reuse projects not only reduces waste, raw material consumption and energy use, but it also reuses knowledge, preserves tangible and intangible heritage elements (like traditional construction methods, materials, and processes), engages a wider support community for long-term custodianship, and fosters new synergistic business, finance and governance partnership models.

There are different types of adaptive reuse interventions: small, medium and large; public, private and with mixed ownership, expensive and low-cost, with direct and indirect impact on cultural heritage. Adaptive reuse cases can include, for example, monastic complexes, churches, castles and fortresses, palaces, old factories and industrial sites, warehouses, marketplaces, manors, unused railway stations, abandoned mines, hydroelectric power stations, and slaughterhouses.

The examples from the CLIC project are both heritage-based and process-related, and bring together works and stakeholders that do not usually appear side by side. Below are three examples from the CLIC Knowledge Hub “Best practices overview” that illustrate new compatible uses of and interventions on heritage sites.

[1] Luigi Fusco Girard (2019) Implementing the circular economy: the role of cultural heritage as the entry point. Which evaluation approaches? *BDC University of Naples Federico II*. 19 (2). 245-279. Available at: http://www.tema.unina.it/index.php/bdc/article/view/7269/8161

PAKHUIS DE ZWIJGER, Amsterdam (The Netherlands)

BEFORE

A 1930's cooling warehouse for storing perishable goods that fell into disuse in the 1980s. It was awarded National Monument status in 2001, after a group of local activists started an initiative to save the building from demolition.

AFTER

Refurbished in 2006, the building is now home to a unique cultural organisation in the city, offering workspace for creative entrepreneurs and cultural programming for bringing people who want to contribute to a more sustainable, inclusive and future proof city together.

C-MINE, Genk (Belgium)

BEFORE

Credit: https://www.c-mine.be/en/history

Coal mining factory built in the early 1900s. After 70 years of commercial exploitation, the mine closed permanently in 1988. The mining complex, named Winterslag, was designated as a cultural heritage site in 1993.

AFTER

Credit: https://www.c-mine.be/en/history

Today it is a contemporary art campus with various facilities including: a visitor centre, a cultural centre that hosts concerts, a theatre, and an art space situated in the old mining tunnels. It also offers leasable co-working spaces.

LESCZYNSKI MANOR, Leszno (Poland)

BEFORE

Credit: Maciej Lulko

The abandoned Leszczynski Antoniny Manor complex consisted of a late 18th century mansion, several agricultural buildings (stables, cowshed, granary), and colony farmhouses.

AFTER

Credit: Maciej Lulko

Nowadays, it is a healthcare and residential complex for the elderly, as well as a hotel, wellness centre, and restaurant.

Why work on and invest in adaptive reuse of cultural heritage? The following provides a **non-exhaustive** list of benefits that have been reported from four different dimensions[2]:

Cultural

- Safeguards tangible and intangible cultural elements
- Unravels chapters of history
- Calls upon skills and experience

Environmental

- Reduces raw material use
- Reduces soil consumption
- Decreases energy consumption
- Scales down carbon emissions

Economic

- Creates new job opportunities and reduces unemployment
- Attracts new investments
- Boosts tourism
- Regenerates neighborhoods

Social

- Preserves neighborhood identity
- Contributes to a greater sense of safety and security
- Contributes to quality of life, health and wellbeing
- Increases engagement of locals towards heritage protection and conservation (heritage communities)
- Ensures accessibility of cultural resources for all

[2] Antonia Gravagnuolo, Luigi Fusco Girard, Christian Ost, Ruba Saleh (2017). Evaluation criteria for a circular adaptive reuse of cultural heritage. *BDC University of Naples Federico II*. 17(2). 185-217. Available at: https://www.clicproject.eu/wp-content/uploads/2019/07/Evaluation-criteria-for-a-circular-adaptive-reuse-of-cultural-heritage-Gravagnuolo-Fusco-Girard-Ost-Saleh.pdf

What is a Local Action Plan for Adaptive Reuse of Cultural Heritage?

A Local Action Plan for Adaptive Reuse of Cultural Heritage is the result of a co-creation process (Figure 1) that provides a comprehensive approach to help build support for and implement circular, adaptive reuse of cultural heritage at the sub-national level. The LAP itself is a strategic document that reflects a shared vision for local heritage and proposes consensual pathways in the form of objectives and actions to meet the plan's goals over a specific timeframe, usually three to five years.

Figure 1: LAP co-creation elements

For a LAP to effectively leverage all the cultural, environmental, social and economic benefits of adaptive reuse of cultural heritage, it needs to have the following **characteristics**:

- Place-based: Made **for** the city, region or heritage site/building.
- Shared/Participatory/Co-created: Made **together with** the city, region and/or site/building stakeholders, taking into account their specific needs when proposing new uses.
- Visionary but current: Makes an assessment of the contextual starting point, and provides a long/mid-term shared vision, proposing measurable actions that will contribute to achieving it.
- Innovative: Develops new and innovative solutions while preserving the heritage values.
- Circular: Reduces waste/underuse of resources, enhances systemic resilience and productivity, ensures flexibility and re-adaptation over time, and optimizes the use of existing resources.
- Integrated with ongoing processes and policies at the local, regional and international level.

Why Invest in a Local Action Plan?

Finding new ways and means of working together to realize adaptive reuse projects will require local and regional governments to change some of their long-established practices regarding cultural heritage management. A co-created LAP can help build commitment, understanding, and awareness of adaptive reuse of cultural heritage between government and civil society, and help establish new partnerships, identify new financing models, and bring about new ways of working together towards a shared vision.

Collective and responsible use

The need to develop local planning processes for cultural heritage reflects the fact that cities and regions are the heart of our civilization. Cultural heritage belongs to everyone, but requires collective and responsible use to guarantee its sustainability. In fact, there is an internationally recognised right (first by the Universal Declaration of Human Rights in 1948, and later incorporated to the International Covenant on Economic, Social and Cultural Rights) to take part in cultural life, encompassing the right to access and participate in cultural heritage, which can be exercised individually, in association with others or in groups. Community involvement in heritage management is not only a trend, but a mandate from all the main international and European instruments and organisations regulating it, including the Council of Europe's Faro Convention[3], Council of the European Union's Conclusions on participatory governance of cultural heritage[4], and the UNESCO Convention on Intangible Cultural Heritage[5].

Different groups of people tend to have different interpretations of specific cultural heritage places and practices – what they are, their current status, their role in society, and how they will be cared for in the future – as well as how they can fit into the circularity context. Engaging these different stakeholder groups through a structured LAP approach provides an opportunity for them to create new partnerships, share knowledge, set shared goals and objectives, and align their resources to help sustainably govern and (re)use cultural heritage.

Flexible and adaptable to multiple scales

The LAP approach is adaptable to any sub-national scale and context – small, large, rural, urban. This is an open and flexible process that is able to accommodate different stakeholders and contexts and goes beyond solely architectural and technical matters at the level of single buildings to broader environmental, cultural, social and economic considerations about heritage sites and their settings.

[3] Council of Europe. Framework Convention on the Value of Cultural Heritage for Society Faro, 27 September 2005. Council of Europe Treaty Series - No. 199. Available at: https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199

[4] Council of the European Union. Conclusions on participatory governance of cultural heritage. Official Journal of the European Union. 23 December 2014. C463/1. Available at: https://op.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1

[6] UNESCO. Convention for the Safeguarding of the Intangible Cultural Heritage, Paris, 17 October 2003. Available at: https://ich.unesco.org/en/convention

Co-creation benefits

Bringing diverse stakeholders together in a co-creation process can be a challenging and time-consuming process. However, the end result can yield better ideas, reflect multiple views, and enable the shared agreements and decisions to be implemented and more readily accepted by the participants – and the public. In addition, a LAP co-creation process can:

- Provide a tailor-made, clear, transparent and shared mid/long-term view
- Optimize resources by finding synergies with other ongoing activities
- Activate funds for restoration and reuse of buildings/sites
- Identify and evaluate the status of heritage buildings/sites in the specific area as perceived by the local community, including unused, underused and abandoned sites
- Identify barriers and bottlenecks for adaptive reuse from different perspectives and propose solutions, potentially triggering new business opportunities
- Improve dialogue and cooperation among diverse actors in the sector and build trust with institutions
- Stimulate creativity and shared responsibility for cultural heritage protection
- Facilitate access and participation of unusual actors in the heritage field and raise awareness about the topic within the larger society
- Foster acceptance by the local community

New supportive policies and regulations

The LAP approach can encourage local and regional governments to have a broader and more open approach to policy-making for cultural heritage, a longer-term vision, ambition and capacity to "think outside of the box". This includes introducing new regulations and policy priorities as key drivers in the cultural heritage field and specific actions of the LAP as necessary adaptation to new local needs. Such strategies can also foster new achievements because expectations have been built up and need to be maintained.

The circular economy perspective

A key element of the LAP approach is the functional/adaptive reuse in the perspective of the circular economy. The CLIC General Framework places circularity at the heart of adaptive reuse processes. In a similar vein, circular economy here is viewed as an adaptive and co-evolutive process between the life of heritage assets and the surrounding environment, both in terms of design/implementation, as well as its management. The LAP suggests that circularity concerns the asset's physical redevelopment and management/governance. While eliminating functional and technological obsolescence still plays an important role, we suggest that the organizational strategy, the next generation of new businesses adding to existing ones, the density of relationships and circular governance, the forms of local knowledge, the localization of new investments, and therefore, added value and new employment opportunities, are key factors.

New financing and business models

The LAP for adaptive new, mixed or extended use of underused and abandoned cultural assets needs to address financial sustainability and requires business models that can generate enough revenue streams for economic viability and to ensure resilience over time. The LAP has the potential to identify driving investment dynamics to maximise the leverage effect of limited public resources and enable private sector investment. Financial mechanism mapping is an important activity in the LAP approach, as well as examining investment opportunities and barriers, including stakeholder synergies and conflicts. In addition, new circular adaptive reuse business models aim to address the central core of the plan: *What are the values being co-created and what is the vision behind co-creation values? How to process? Using which resources? For whom is the model built? Who are the customers and users? What are their needs? What governance model?*

Protects heritage quality, preserves value

Cultural assets identified during the LAP approach should be used in respectful ways, to safeguard their meanings and values, and to inspire local and heritage communities and future generations. Instead of tearing the buildings down or introducing unnecessary new architectural elements, the understanding of and respect for cultural heritage and its significance is a crucial factor: uses of - and interventions on - cultural heritage must respect and keep the character of a place and its values.

How to use the Local Action Guide

This Guide provides guidance for city leaders on how to co-create and implement a LAP as part of a five-element approach that was tested in four CLIC pilot areas. The Guide also includes a catalogue of tools and resources, inspirational initiatives, examples, and recommendations for facilitating the process at three decision-making levels:

- City officials and policymakers at the regional level
- City officials and policymakers at the local level
- Private managers and owners of unused, underused or abandoned cultural heritage sites

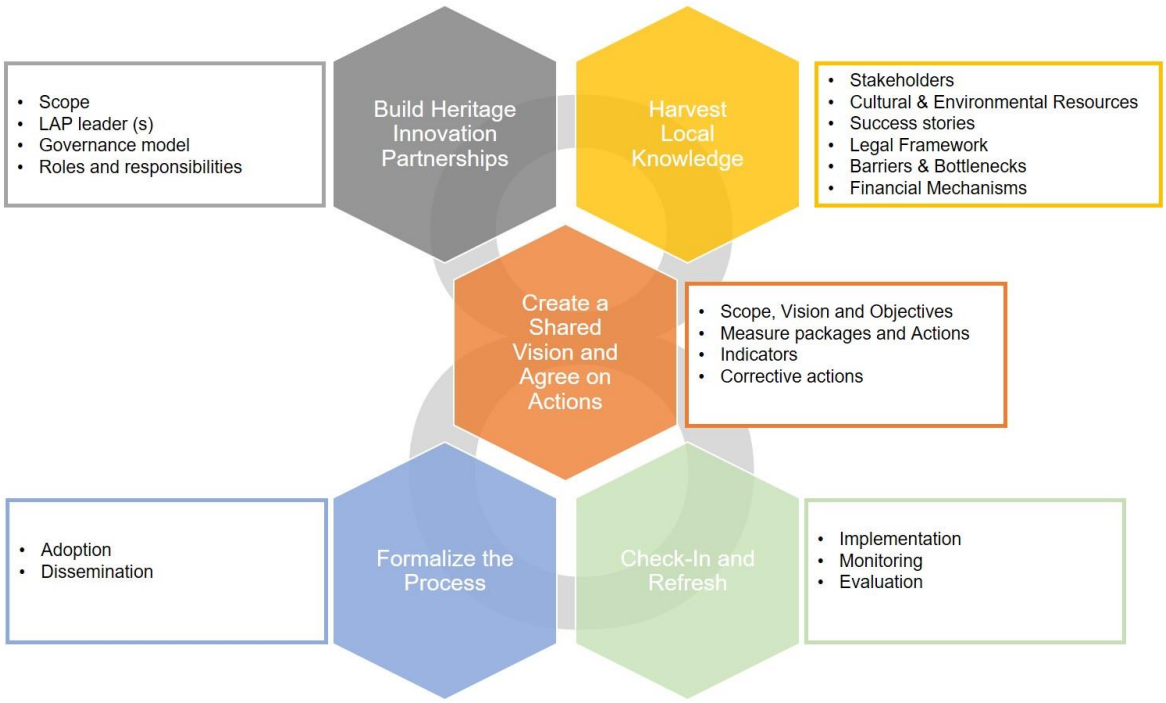
The LAP approach is comprised of **five elements** (See Figure 2), each including several activities:

- **Build Heritage Innovation Partnerships**
- **Harvest Local Knowledge**
- **Create a Shared Vision and Agree on Actions**
- **Formalize the Process**
- **Check-In and Refresh**

The Guide provides an overview of the elements and activities that need to be considered while designing and implementing a LAP co-creation process, but bearing in mind that each process will need to be adapted and tailored to their own characteristics and local context. The elements are presented sequentially for simplicity, but they do not need to be implemented in a chronological order. It is more important that the guidance is applied in a flexible manner and adapted accordingly.

The LAP approach is also circular, whereby knowledge, mapping and partnerships are established, actions are defined, responsibilities are assigned, results are monitored, and corrective measures are taken accordingly, so that they can be periodically monitored and adapted to changing circumstances.

Figure 2: Elements and activities of a LAP co-creation process



A ***catalogue of tools and resources*** is provided to help implement each element. While tools have been tested as part of the CLIC project, resources provide additional information and methodologies that could be useful for the implementation phase:

ELEMENT	TOOLS	RESOURCES
Build Heritage Innovation Partnership	• Heritage Innovation Partnerships	• Principles for circular governance
Harvest Local Knowledge	• Network analysis • Perception Mapping • Economic Landscapes • Peer Review • Stakeholder Engagement Workshop for Mapping Barriers and Bottlenecks	• Heritage Factsheet • CLIC Knowledge Platform • Legal Framework Mapping table • Cultural heritage policy framework databases • References for cultural heritage management • CLIC Toolkit of Financial and Non-financial instruments
Create a Shared Vision and Agree on Actions	• Urban Seeding • Decision Support System • Circular Business Model Workshop	• LAP Matrix • Monitoring table
Formalize the process	• Adoption process • Open Day	• Dissemination strategy table
Check in and Refresh		• Monitoring table (bis) • Evaluation Questionnaire

The Tools, Resources, and Examples throughout the Guide are as shown in the boxes below:

This format is used for presenting **Tools** developed and tested within CLIC project.	This format is used for presenting additional **Resources** that can be useful for the planning process.	This format is used for introducing **Examples** related to the activity presented in the text.

The Recommendations and Cross-connections between activities are marked with the following icons:

Marks the **Recommendations** from the experiences of the CLIC pilot areas with their LAP process

Marks the **Cross-connections** between the different activities of the elements of the LAP, since they are cyclical highly interconnected

LAP Approach Elements

The following section explores the different elements that compose the approach to a co-created Local Action Plan for Adaptive Reuse of Cultural Heritage. For simplicity, the elements of the process are described consecutively and independently.

1. Build Heritage Innovation Partnerships

Heritage Innovation Partnerships (HIPs) are an indispensable element in the journey towards the co-creation of a LAP for Adaptive Reuse of Cultural Heritage. These multi-stakeholder partnerships ensure the inclusion of a wide and diverse array of actors (including unconventional actors) in the process, and advocate for a shared and circular governance model for cultural heritage, with a mix of bottom-up and top-down actions.

GUIDING QUESTION	ACTIVITY
"Which resources will the LAP target?"	1.1 Establish the scope of the LAP
"Who will lead the process?"	1.2 Appoint LAP leader(s)
"*Which partners will be involved and how will they interact?"*	1.3 Set the governance model of the LAP
"Who does what?"	1.4 Define roles and responsibilities within the partnership

1.1 Establish the scope of the LAP

"Which resources will the LAP target?"

The LAP process is defined by the specific cultural heritage in question and the stakeholders involved. The resulting scope and governance model depend on how the process is initiated (top-down, bottom-up, or both). The motivation for and process of building partnerships and developing LAPs can originate for a variety of reasons:

- **Strong political will or governmental priority.** When cultural heritage is a political or strategic priority for a local, state, or national government (political consensus for cultural agenda), then partnerships could start with relevant city sub-committees, the planning department, heritage planners, the building inspection department, and community liaisons.

> In the *City of Ottawa, Canada*, the Mayor launched a 'heritage matters' task force to set up enforcement of property standards. In this case, the first step was to form a partnership between the planning department, built-heritage subcommittees, heritage planners, heads of the building inspection and bylaw departments, and community spokespersons.

- **Civil society pressure.** Local organisations and grassroots groups can be passionate about cultural heritage in their community. They can be active and exert pressure on decision-makers in many ways - joining municipal committees and boards, writing letters and making phone calls to decision makers, and formalizing local organisations that can take an active role to promote and care for cultural heritage.

> In the *City of Turin*, a group of local citizens decided to occupy the World Heritage listed building, Cavallerizza Reale, in view that the site, formerly used as stables, had been abandoned and underused for years. The community group initiated the regeneration process by organizing civic and cultural activities, and has undertaken a process to reach an agreement with the site's owner (the Muncipality of Turin) to formalise the management of the site by the group.

- **Supportive national or international environment.** National or international strategies and directives, as well as dedicated funding streams, can define the framework conditions and determine which actors will be part of the partnership.

> In the *European Union*, funding programs like Horizon 2020, Interreg, Urban Innovative Actions and European Capitals of Culture and labels exist to support the protection, development, and enhancement of cultural heritage. As part of EU funded programs, partnership development responds to the requirements and parameters of the call.

Once the necessity and willingness to co-create a LAP is clear, the **scope** of the plan needs to be established. This part of the process is strategically important, as it will influence the rest of LAP elements, from the achievable objectives to the stakeholders involved.

The scope is anchored by two reference points:

(1) The **geographical** scale (e.g., region, city level, neighborhood level or even heritage complex or building level), and

(2) The **time** reference (or time span of the actions included in the plan)

Once further advanced with the process, considering the actors involved and available resources, the scope should be confirmed or reframed in a participatory manner. (Check out Activity 3.1)

1.2 Appoint LAP leader(s)

"Who will lead the process?"

The LAP leader is responsible for facilitating the stakeholder engagement process, as well as the planning and implementation process, bringing adaptive reuse of cultural heritage into the local agenda, and facilitating the dialogue to ensure the long-term sustainability of the plan.

Scope, capability, and capacity will largely define who will be the LAP leader. What is the scope of the plan, who has jurisdiction and decision-making power, who has the right mix of skills and interest, who has the resources to implement the process? The LAP leader does not always have to be the managing authority. For instance, when there is a bottom-up initiative by community groups to restore, safeguard and reuse a public building or site, leadership could be given to them instead of managed at the municipal level. Obviously, this needs to be in line with local regulations.

Make sure to strongly support and not to downscale responsibility to interested citizens or engaged community-groups, particularly when they are working on a voluntary basis.

The following **criteria** should be considered when selecting a good LAP leader:

- Leadership capacity, excellent interpersonal skills, and previous experience with participatory, multi-stakeholder processes
- Knowledge about the history and cultural heritage value of the heritage asset/area selected
- Ownership or jurisdiction of the heritage asset(s) selected within the scope
- Deeply rooted and highly networked at the neighborhood, local or regional level
- Willingness and capacity to financially support the adaptive reuse

It can be very difficult to find one individual that is able to fulfill all of the above-mentioned criteria. Consider appointing co-leaders or a team with clear shared responsibilities in order to develop a successful co-creation process.

Try to guarantee diversity and gender-balance among the co-leaders.

The CLIC project used a Heritage Innovation Partnership model (See *Tool 1*), in which three different research-practitioner partnerships co-led the LAP planning process: (1) city + academic partner, (2) region + academic partner and (3) cultural organization + academic partner.

City-region leader	Academic leader
City of Salerno (Italy)	Italian National Research Council
Västra Götaland region (Sweden)	Uppsala University
City of Rijeka (Croatia)	University of Nova Gorica
Pakhuis de Zwijger (Amsterdam, The Netherlands)	Technical University of Eindhoven

1.3 Establish a circular governance model for the LAP process

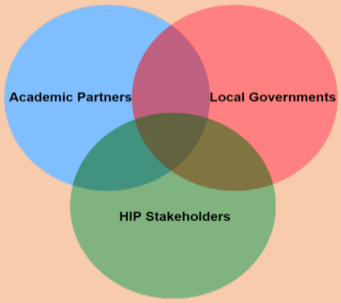
"Which partners will be involved and how will they interact?"

Governance of cultural heritage is a multi-level and multi-actor issue. Engaging partners to select cultural assets within a geographic area and develop a LAP can utilize their varied knowledge for the benefit of the common good.

Effective partnership development **brings together** governmental (inter- and intra- agency) and non-governmental organisations that are charged with cultural heritage care and maintenance academic institutions that research cultural heritage and can serve as knowledge banks, and other private and public sector stakeholders (conservation and environmental organisations, schools, private companies, banks -including ethical banks and/or bank foundations- urban developers, engineers and architects working on heritage restoration and preservation, etc.) and heritage communities.

In order to learn more about how to map and select stakeholders see Activity 2.1 (Stakeholder Mapping)

The CLIC project used a Heritage Innovation Partnership model, which is formed, in addition to the leaders (city/region leader and academic leader), by a number of *stakeholders* representing different forms of expertise, as well as the diversity of urban society and the purposes for which adaptive reuse can be used. This partnership model is very innovative as it brings unconventional actors to the table (e.g., financial sector, traditionally excluded societal actors) on the topic of cultural heritage adaptive reuse decision-making.



In addition to identifying which stakeholders need to be involved in the process to co-create the LAP, it is essential to define the **methods and mechanisms** through which the participatory process will be carried out. This can range from developing an online platform for the purpose, to organising a steering committee, assemblies or workshops.

The method selected as part of the Heritage Innovation Partnership model in order to co-design the LAP consisted of:

- ***Six Dialogues***. Each dialogue had a topical focus (e.g., perceptions mapping, business model setting, financial model mapping…) and a specific format according to the objectives of the dialogue. Specific additional stakeholders were also invited to each topical dialogue according to their knowledge and expertise.
- ***One Open Day*** *(See Tool 10)*. This format was used to disseminate the results obtained as part of the LAP co-creation process to a wider audience, in order to respond to the different engagement needs at the local level.

When selecting the partners to be involved in the process and what mechanisms to use for their involvement, bear in mind that a **circular governance model** should reflect the following principles:

Resource 1: Principles of circular governance

Checkbox: A circular governance model for adaptive reuse of cultural heritage needs to be:

- ☐ **Participatory:** open the process to all members of society so that they can contribute a legitimate voice. Participation is not unidirectional. It should not simply be the practice of informing the public, but rather enabling the spaces (physical and virtual) and conditions for all interested community members to engage in open dialogues about community cultural heritage assets.

- ☐ **Inclusive:** engage a wide variety of public and private actors with diverse experiences and expertise, and not just those in the cultural heritage field. Diverse perspectives can offer new angles and potential solutions to problems hidden in groups with similar views and practices. By inviting and enabling a wide variety of participants to contribute in cultural heritage processes, the Heritage Communities concept is reinforced, which only strengthens the potential for collaborative, sustainable, community-managed cultural heritage adaptive reuse projects.

  Try to convene a transdisciplinary partnership, as it will contribute to a more diverse and comprehensive approach; and look for partners who are deeply rooted at the local level (e.g., civil society organisations, researchers, active citizens groups…).

- ☐ **Transparent:** governance processes and decision-making processes should be transparent so that they are easier to understand from the outside and enable new actors to better engage and participate in the long term. Transparency is a cornerstone of good governance and co-functions with another Circular Governance principle, Accountability

  Make use of diversified communication channels (e.g., official website, dedicated digital platform, public events and conferences, social media, printed media) for a larger audience to be aware of the process.

- ☐ **Accountable:** be accountable to the public and communicate clear, concise, and sufficient information about decisions, and accepting responsibility for its actions. Together with Transparency, these principles provide a foundation for mutual trust and long-term organisational resiliency.

- **Collaborative:** encourage partnerships between different actors to share in the "ownership" of the processes, programs, and projects through collaborative ideation, development, execution, and management. Collaboration adds value to adaptive reuse processes by bringing together resources and talent from a variety of sources and reinforces the concept of Heritage Communities.

- **Circular (Focused and Iterative):** focus on concrete objectives through an inclusionary process that includes visioning, long-term goal setting, and built-in feedback loops, such as 5-year plan updates or annual performance reporting. Communities and societies are dynamic. Needs and aspirations change, particularly as global influences, like rapidly evolving technologies and climate change, start to impact regions. The adaptive reuse of cultural heritage assets is one mechanism to adjust to this changing landscape, by both preserving historic cultural assets and adapting them for present needs. However, its governance processes need to balance long-term goals (e.g., physical preservation, cultural storytelling) with the evolving needs of a modern society in crisis. In other words, it is not just the building that needs to be adaptive, but also the process.

  Organise public meetings to follow up implementation process or follow up questionnaires. See element Check-In and Refresh

- **Fair and Just:** strive to improve the well-being of society and provide a voice for the voiceless, particularly for intangible cultural heritage aspects and the environment. Many voices have been missing from cultural heritage discussions and decisions, which directly affect unrepresented populations. This principle intends to reset historical imbalances and provide an opportunity for underrepresented, marginalised, or voiceless entities, as future generations, to be considered in the cultural heritage adaptive reuse process.

  Guarantee participation of all community groups (including most vulnerable ones), by for instance, planning meetings at times compatible with working schedules, offering financial support, with alternative participation platforms (e.g., online engagement), or childcare options.

🔎 More info on: "*Synthesis Report | Adaptive Reuse of Cultural Heritage: An Examination of Circular Governance Models from 16 International Case Studies*". Available at: https://iclei-europe.org/publications-tools/?c=search&uid=ewTajtJT

1.4 Define roles and responsibilities within the partnership

"Who does what?"

Within the partnership, it is essential to clarify from the beginning who will be responsible for what and when, according to the specific interest and workload capacities of each partner.

The role of LAP leader (s)

The LAP leader(s) will need to jointly define the administrative organization of the process, determine the topics addressed in the LAP co-creation process, and the methodologies followed. While engagement from the stakeholders is needed, only the LAP leaders have the legitimate authority to incorporate the conclusions from the participatory processes into new policies.

When there are multiple LAP leader(s) and the leading team is formed by interdisciplinary experts, a clear division of roles and responsibilities is key to balance expectations and ensure everyone is on the same page and speaks the same language. Establishing fluid communication channels and regular coordination meetings will help facilitate dialogue and overcome

misunderstandings that will inevitably arise during the process. Diversity strengthens the partnership, especially when it can function constructively and harmoniously.

Similar to other participatory planning processes, the LAP Leaders will:

- Define and help execute a methodology for the LAP co-creation process, including the mapping phase
- Produce a LAP that reflects the co-created and agreed upon vision and actions
- Monitor the implementation of the actions in coordination with the action-leaders
- Monitor expenditures and assigned budget to actions as well as transparency of the procedures
- Actively identifying synergies with related activities and processes and incorporating them into the LAP
- Activate corrective actions when necessary

Moreover, LAP leaders will be responsible for ensuring that the **authenticity** of heritage values is protected and not endangered in every step of the process and will guarantee the **circularity** of the process, by continuously collecting feedback, adapting procedures to the existing changing environment, finding synergies with ongoing activities and, ultimately, leading the process to revisit the plan. Indeed, in attempting to give heritage sites a new life, issues of authenticity and circular reconstruction need to be adequately addressed, and preserve centuries of history and cultural values.

The role of stakeholders

Stakeholders play a key role in reactivating vacant or underused cultural heritage sites and for adaptive reuse processes to be sustainable in the long run. People activating it, using the space, and valuing the new use is what will ultimately bring the “dead” building/site to life and keep it alive.

For this reason, it is important that the participatory process engages with a wide community to share their views on different heritage spaces, to express their needs and desires for potential new uses, to bring their knowledge and expertise (See Harvest Local Knowledge) to the table and to offer space to exercise a shared responsibility towards cultural heritage (e.g., being designated responsible for an action during the LAP). The level of involvement of each stakeholder will vary in relation to their interest and capacity, and different spaces should be enabled for a variety of different contributions.

See in the next page **summary** of the Heritage Innovation Partnership model implemented in the four pilots of the CLIC project:

Tool 1: Heritage Innovation Partnerships (HIPs) (Developed by ICLEI)

What is it?
HIPs are "*multi-actor partnerships that aim to gather stakeholders to co-create and test adaptive reuse blueprints for culturally, socially, and economically inclusive societies*". They have been designed to test, implement, and validate circular financing, business, and governance models via applying at the local/regional level a set of innovative tools and methodologies.

Why is it relevant to the process?
Because they allow heritage communities to collectively explore the cultural, economic, social and environmental potential of circular adaptive reuse processes. HIPs promote a bottom-up approach in the management of heritage, since they are:

- Participatory, inclusive, transparent, diverse, flexible, open, heterogeneous
- Transdisciplinary and integrated
- Results/action oriented

How to implement it/ methodology:
The HIPs process is steered by a **city-region HIP leader** and an **academic HIP leader,** representatives from a municipal\regional or non-governmental organisation and a representative from a local research institute. The city-region leader organises, hosts, and facilitates the meetings, whereas the academic leader brokers knowledge generated by the project, and records and keeps track of the meeting outcomes and agreements in summary reports shared with all participants. ICLEI Europe serves as an external coach to help facilitate and guide the process.
The leaders involve additional organisations and individuals throughout the process to identify challenges and their solutions and to test knowledge and tools for the adaptive reuse of cultural heritage. These organisations and individuals have a pre-existing stake in planning, implementing and/or are affected (positively or negatively) by the adaptive reuse of the cultural heritage.

The leaders convened six multi-stakeholder dialogue meetings covering different themes and one public 'open day' for anyone interested in the process and selected assets to learn more.

Dialogue 1: Heritage commons perceptions mapping workshop

Dialogue 2: Governance models and selection of the sites

Dialogue 3: New destinations for cultural heritage: financing and business models

Dialogue 4: Feasibility evaluation of proposals and the first draft of the LAP

Dialogue 5: Creation of innovative procedures for adaptive reuse

Dialogue 6: Formalization and launch of the LAP

Example:
The concept was piloted with four cities/region in Europe and their academic partners: Amsterdam (The Netherlands), Rijeka (Croatia), Västra Götaland region (Sweden) and Salerno (Italy). Despite having the same guiding structure, each local process evolved according to specific local challenges and needs, and adapted the process (both number of meetings and topics) to the particularities of each context.

Recommendations:

1. Choose the right people within the institution/authority: leaders must believe in the importance of the development of a LAP in a participatory manner, have strong interpersonal skills and be highly motivated.
2. Make sure that people leading have enough capacity (time, resources) to organize and follow the process.
3. Clarify the roles and responsibilities within the leadership team from the beginning.
4. Try to speak the same language, embedding both research-oriented approach and practitioner approach.
5. Be flexible with the planning process, as new needs and opportunities may emerge along the way.

For more information:

🔎 See "*Guidance-Protocol On The Role And Responsibilities Of HIPs*" available at: https://www.clicproject.eu/wp-content/uploads/2021/01/D-5.1-Long-and-short-version_ICLEI.pdf

2. Harvest Local Knowledge

Identifying, exploring, and harvesting local knowledge is an important LAP element. The **mapping phase** is critical to identify, understand, and assess both available resources (tangible, intangible, human, financial) or opportunities, and potential obstacles and drawbacks (legal, financial…).

GUIDING QUESTION	ACTIVITY
"Who are the key actors in the LAP scope?"	2.1 Stakeholder mapping
"What are the existing local heritage elements/assets in the selected area?"	2.2 Mapping Cultural and Environmental Resources
"How could we adaptively reuse them while safeguarding their meanings, values and inspiration for local communities and future generations?"	2.3 Mapping Success Stories
"What actions/interventions are allowed? Have the International Cultural Heritage Charters and documents been respected?"	2.4 Mapping the Policy, Legal and Regulatory Framework
"What are the main challenges for the adaptive reuse of cultural heritage?"	2.5 Mapping Barriers and Bottlenecks
"What are the funding opportunities for adaptive reuse of cultural heritage?"	2.6 Mapping Financial mechanisms

2.1 Stakeholder Mapping

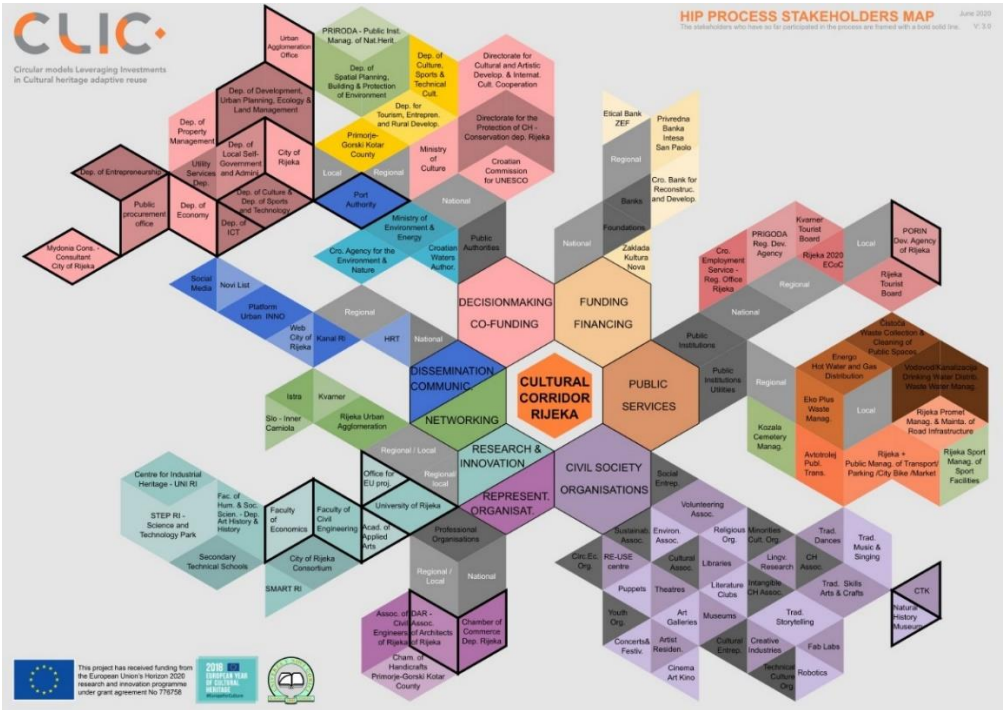
"Who are the key actors in the LAP scope?"

Engaging with cultural heritage (as a common good) inherently requires a shared, multi-stakeholder and multilevel governance and a cross-sectorial approach as mentioned in the previous element "Build Heritage Innovation Partnerships". Identifying and engaging with a wider array of actors brings more viewpoints to the table, by achieving a larger consensus and therefore, diminishes opposition, by favoring a sense of common ownership of both the process and the outcomes of the process. In order to perform a meaningful stakeholder mapping, this section suggests developing a three-stage process[6]:

Stage 1: Identify relevant stakeholders

Stage 1 begins by developing a **long list of actors** (individuals, groups and institutions) that could potentially be involved in the process, from "usual suspects" in adaptive reuse of cultural heritage (e.g. municipal, regional and national authorities and cultural associations) to less obvious actors that might have a stake in the process (e.g. financing bodies or media) and vulnerable groups (persons with special needs, women, children, elderly, migrants) who have traditionally been excluded from participatory processes. As shown in the Figure 3, developed by the City of Rijeka, clustering and color-coding actors around their sector can help systematize and visualize the information.

Figure 3: Rijeka Stakeholder Map



Source: HIP process in Rijeka, developed by the University of Nova Gorica

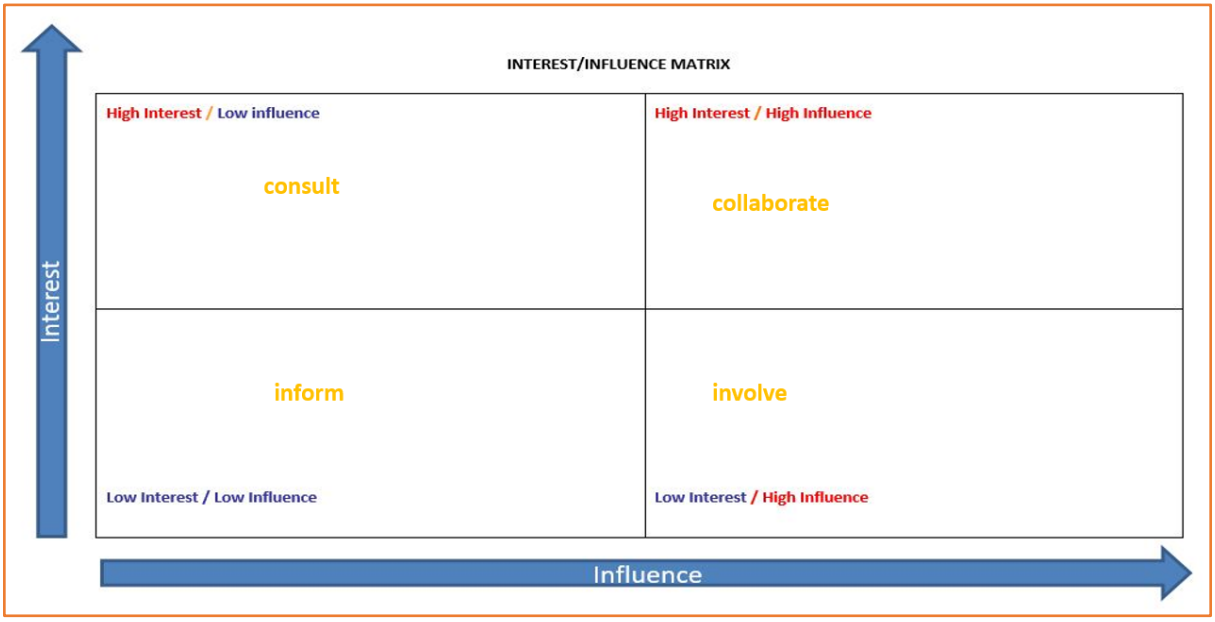
[6] Building on similar guidance provided by H2020 ARCH project

Stage 2: Assess, analyse and prioritize

The next step assesses stakeholders': (1) Interests, and (2) Influence, importance and/or relative power, to draft a **prioritized list of actors** and their respective level of involvement in the process, as shown in Figure 4.

Consider involving different actors at different stages of the process. For instance, a closed group of experts will more efficient when mapping the applicable regulatory framework, whereas a wider community group should be invited to map existing cultural and environmental resources or barriers and bottlenecks.

Figure 4: Interest / Influence Matrix



Source: H2020 project ARCH

Stage 3: Understand the interlinkages among mapped stakeholders

The third stage includes going a step beyond in order to grasp the quality of the existing or non-existing relationships among the mapped and prioritized stakeholders. A network assessment (See *Tool 2: Network Analysis*) helps identify gaps and can serve as the basis for new strategies to improve the interlinkages among the actors involved. This might bring closer cooperation both during the LAP co-creation process and when implementing the actions. Regular communication and collaboration among stakeholders positively affect the successful implementation of the adaptive reuse process in the long run.

Tool 2: Network Analysis (Developed by the UNIWARSAW)

What is it?

Network analysis visualizes the strength and quality of relationships among people and/or organizations. It can be used to understand existing relationships, evaluate networking initiatives (e.g., planning meetings), and reveal power dynamics.

Why is it relevant for the process?

Network Analysis is relevant to the planning process of adaptive reuse of cultural heritage, because it presents the activities of individual actors interested in adaptive reuse of cultural heritage in relation to each other, showing the flow of diverse resources (e.g., money, information, know-how etc.). It provides insights into the character of relationships between individuals and organisations involved and interested in the topic; and helps to identify communication gaps that counteract the knowledge and resource transfer from one part of the network to the other. Network analysis can reveal poor actor relationships and marginalized or underestimated organizations; in such a case, the LAP could foresee corrective actions.

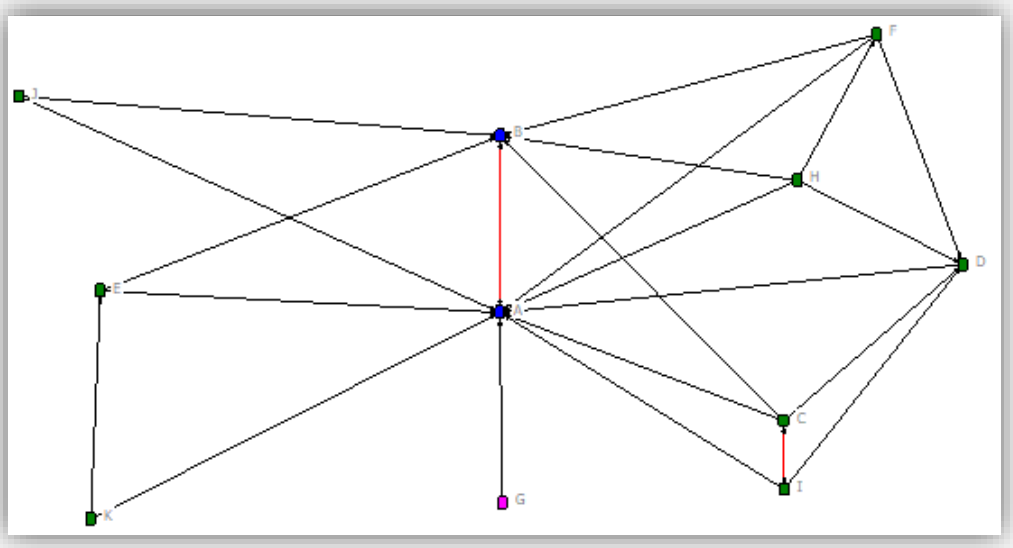
How to implement it\methodology:

1. Collect data. Use questionnaires or analysis of existing data (e.g., online/social media data). When utilizing a questionnaire, it should be as simple as possible and include only key questions to help understand the limits and opportunities for cooperation in the cultural heritage field. Keep the questions short, clear, and specific (e.g., Would you like to improve communication with X NOT what would you do to improve communication with X). Make sure the questionnaire respondent is well informed and aware of all the external connections of the organisation. Bear in mind that, when utilizing existing data (e.g., connections on social media), the network of relationships can be acquired very quickly, but the knowledge about the nature or character of relations will be limited.
2. Interpret results. When the number of actors studied is relatively small, visualize the data with an image of nodes and lines. With a larger number of actors, use measures like centrality or connectivity. Centrality describes which actors are the most popular in the field, and which actors have the greatest impact when it comes to building relationships with other organizations. Connectivity is a measurement of the number of organizations that would have to be removed from the network in order to disconnect remaining organizations. Centrality and connectivity are helpful themes for measuring the stability of the network based on the importance and roles of specific actors within the cultural heritage field.

Example:

The concept was applied in one city/region in Europe, Salerno, Italy (See complete results at Annex 1). This CLIC project example showed the importance of cooperation between diverse organizations and the local community in adaptive reuse projects. Questionnaires designed to measure networks allowed for collection of data that was needed to make a diagnosis of the condition of relationships involved in the project.

The network map below shows 11 organisations in Salerno, Italy working on adaptive reuse of cultural heritage. The color of the organization refers to the profile of the organization (**for-profit organization**, **public organizations**, **NGOs**). The arrows between organizations indicate who claims to communicate with whom.



Interpretation of results:

- Public organization A is the most frequently contacted organization in the system.
- Two public organizations (A and B) connect subgroups of organizations (those placed on the left side of the graph with those placed on the right side of the graph).
- The for-profit organizations do not have any links with NGOs, meaning that the NGOs tend to collaborate with each other and with public organizations.
- A power dynamic is revealed. Organization A indicated that they have just one connection with another organization (the red arrow line pointing towards B), although all studied organizations indicated having connections with organization A (as indicated by the black arrow lines pointing towards A).

Recommendations:

1. Ensure each respondent answers every question about each of the listed organizations, because Network Analysis is very sensitive to missing data.
2. Limit the questions to 3 or 4 factors (e.g., frequency, quality, subject of communication). The longer the survey the less likely it is to be completed.
3. Ask for facts (frequency of contact, number of collaborations...) and not for opinions of respondents about other organisations.
4. Be careful with timeframes: ask for last year, not for yesterday or last week.
5. After analysing, include corrective actions in the action plan

For more information:

Tool explanatory video: https://youtu.be/8gd_X1Kr27U

2.2 Mapping Cultural and Environmental Resources

"What are the existing local heritage elements/assets in the selected area?"

As in any other planning process, analysing the available resources is a key step in order to find suitable solutions for the challenge that is intended to be tackled. A LAP can only be developed on the basis of a clear and common understanding of unused, underused or abandoned heritage assets in the dedicated geographical area of jurisdiction (See *Tool 3: Economic Landscapes* for a methodology on how to map local cultural capital).

In line with international frameworks, cultural heritage needs to be put in relation to the value perceived by the communities around it, shifting away from the elitist and expert-based approach that has been traditionally predominant in the heritage field. A comprehensive mapping of resources needs to incorporate both tangible and intangible elements, that can be either official (listed at the local, regional, national and/or even international level) or unofficial. The mapping could include listing assets and compiling information about their ownership, management model, status or value.

Tool 3: Economic Landscapes (Developed by ICHEC)

What is it?
Economic landscapes represent the process of identifying and mapping a city's cultural capital, made of all cultural, natural, and human assets, and of the spatial integration of cultural capital with urban economic functions, as part of the Historic Urban Landscape approach.

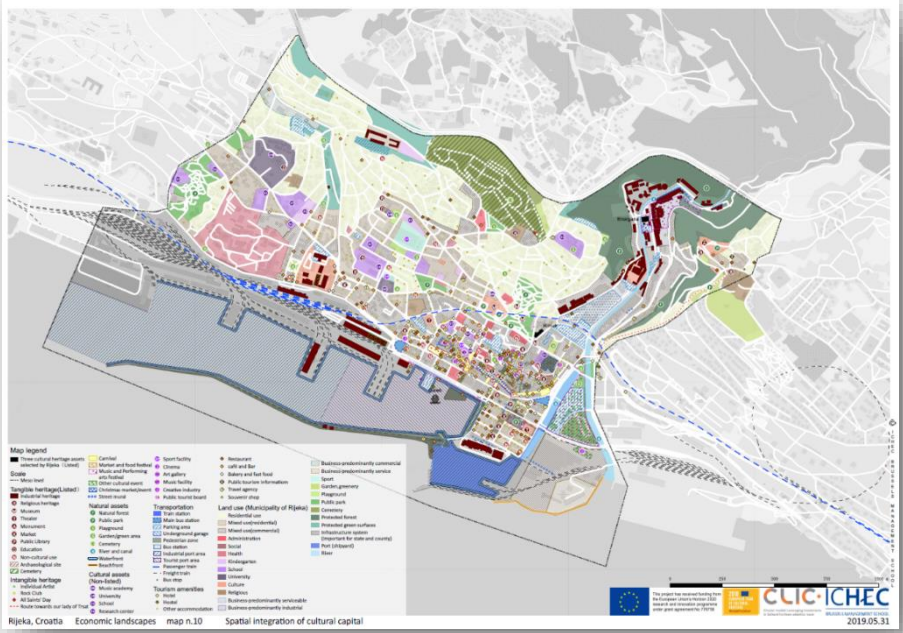
Why is it relevant to the process?
The Economic Landscapes represent the state-of-the-art of the city's heritage and cultural values. Thus, the supply-side of what the city provides in terms of cultural resources. In this regard, the Economic Landscapes are the result of two different layers:
- the cultural layer of all natural, human, and cultural urban assets (cultural capital);
- the economic layer of urban infrastructures and economic attributes which interplay with the cultural resources.

Mapping the supply side will help the City administration understand what exists, what is missing and what is needed to valorise the cultural capital.

How to implement it/ methodology:
In order to map the economic landscapes of a city/region, the following steps need to be undertaken:

1. Select the area to be mapped, making a distinction between three levels: micro, meso, and macro.
2. Data collection
3. Data analysis and elaboration
4. Geo-referenced maps

Example: City of Rijeka (Croatia)



Recommendations:

1. Narrow down your meso area taking into consideration existing assets and data availability
2. Involve a multidisciplinary team
3. Conduct perceptions mapping and overlap the data from the demand side (perceptions mapping) and supply side (economic landscapes)

For more information:

- See "Deliverable 3.2 Economic landscapes maps of pilot cities" available at: https://www.clicproject.eu/files/D3-2.pdf
- Tool explanatory video: https://youtu.be/l88aXtg6690

Mapping cultural and environmental resources **collaboratively** (See *Tool 4: Perceptions Mapping*), with the involvement of a wide array of stakeholders identified previously (See Activity 2.1 (Stakeholder Mapping), contributes to:

- Promoting dialogue and debate about places and spaces
- Identifying and strengthening local cultural identity
- Recognising and celebrating cultural diversity

Tool 4: Perceptions Mapping (Developed by ICHEC)

What is it?
Cultural heritage perception mapping is a participatory documentation process based on active listening, feedback, and reflection. It maps perceptions, feelings, and opinions about cultural heritage assets and their spatial integration within the lived environment, based on all five senses (sight, sound, taste, touch, smell). The purpose of mapping perceptions of cultural heritage is to design *with* the people, instead of *for* the people.

Why is it relevant for the process?
Consulting the local community generates richness and diversity of opinions and above all, informs the "technicians" about the local culture. In order for adaptive reuse of cultural heritage assets to be sustainable (and related governance, business, and financial strategies), it needs to be culturally sensitive. This in turn necessitates engaging local citizens and understanding their perceptions about their own heritage in order to ensure the plans align with peoples' needs and aspirations. Involving the local community ensures that peoples' wishes and needs are incorporated into a culture-led development plan. This creates a sense of ownership, pride, and shared responsibility.

How to implement it/methodology:
Perceptions mapping takes place at multiple scales micro (building level), meso (historic center level), and macro (city level/region) via interviews and an interactive workshop. During the workshop, a simplified SWOT analysis takes place through the five senses and future strategies are proposed based on perceptions of the potential of abandoned, underused, or not in use cultural heritage assets.

Phase one is field research. First, define the geographic study area. Next, a researcher/municipal employee:

1. Collects data related to peoples' perceptions about their cultural heritage in the study area through both random and selected interviews;
2. Conducts a livability survey of the city through personal observations
3. Assembles audio-visual documentation of the elements mentioned by the interviewees.

Phase two is a participatory, interactive, workshop. The process is carried out with the help of a map representing the study area and a variety of colored stickers and markers. During the workshop, participants identify: cultural heritage assets (tangible and intangible) based on the five senses; weaknesses and threats to the cultural heritage through the five senses; how/where cultural heritage could be reused (opportunities); and what is missing in the territory for a better quality of life.

The outcome of applying the two-phase methodology is a set of 10 maps.

Map 1: Urban scale analysis, macro level - Shows the micro, meso, and macro boundaries.

Map 2: Urban scale analysis - Depicts which urban cultural assets, both tangible and intangible, are perceived by the stakeholders as important.

Map 3: Heritage attributed values - Shows key words that participants best identify with heritage values and impacts in their region.

Map 4: Color of the city – Shows the color(s) attributed to the city and different parts within the city, at the meso level, by both passersby on the street and by workshop attendees.

Map 5: Cultural assets mapped with five senses – Shows colored dots that refer to a considered sense (sight, hearing, taste, touch, smell) and the frequency with which they are ascribed to a tangible cultural attribute (built environment, natural environment, specific cultural assets) and intangible cultural attribute (traditions, people, gastronomy).

Map 6: Favourite cultural capital assets – Shows inhabitants\stakeholders favourite places, and their favourite visited routes and walks.

Map 7: Weaknesses and threats – Shows places and attributes that are perceived as negative within the framework of all five senses. Distinction is made between weaknesses, threats, and places that should be removed.

Map 8: Reuse opportunities – Shows places that stakeholders identified as underused, or no more in use.

Map 9: Combined perceptions – Shows maps 1 – 8 on one map

Map 10: Citizens proposals – Shows perceptions and ideas by inhabitants/stakeholders about how to improve the area.

Example:
Perception mapping was carried out in tandem in three partner cities/region of the CLIC project consortium: Rijeka (Croatia), Salerno (Italy), and Vastra Götaland Region (Sweden). After defining three levels of urban analysis: micro (building level), meso (historic center level), and macro (city level/region) in the three areas, the two-step methodology was developed and put into practice in order to capture people's perceptions, personal interconnections, feelings and sentiments in relation to the cultural capital.

For instance, in Salerno, the process included 3-months of data collection, one perceptions mapping participatory workshop; 6-months of data processing and map creation; one presentation and feedback session. A set of ten maps was created.

Example Map 3, City of Salerno

Common good	Economic growth	Preservation	Collaboration	Safety and security
Local	Training and skills	Aesthetic value	Integration	Communities engagment
Civic pride	Creativity	Attractiveness	Interaction	Awareness
Collective memory	Tourism	Authenticity	Dynamic	Sustainability
Participation	Recreation	Accessibility	Diversity	Ecosystem preservation

Example list of value words for Map 3

Recommendations:

1. Work in local language - both when responding to the questionnaires and in the workshops.
2. Embrace diversity of participants - collaborators should come from all walks of life and work and/or live in the study area.
3. Final results should be shared with local authorities and the stakeholders who participated in the mapping process.

For more information:

🔎 See:

- "*Maps of landscape perception*" available at: https://www.clicproject.eu/files/D3-3.pdf
- Saleh, R., & Ost, C. (2019). Introduction to perceptions mapping: the case of Salerno, Italy. TRIA -Territorio Della Ricerca su insediamenti e ambiente. Italian Scientific Publishing, Naples. DOI: DOI 10.6092/2281-4574/6639.

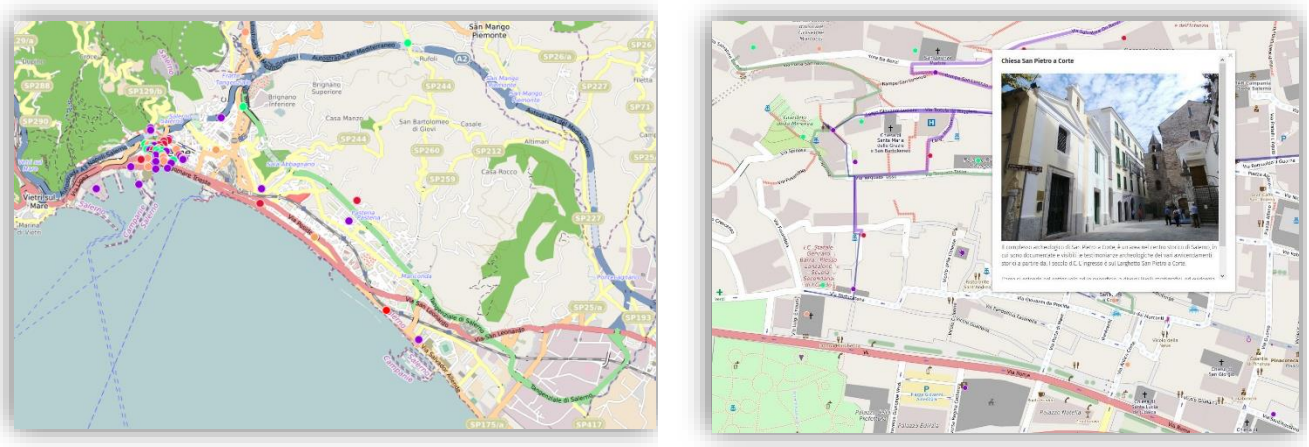
▶ Tool explanatory video: https://youtu.be/3gC_eSjQ5Sk

Involving stakeholders in mapping implies the commitment of process leaders to not only ask for input, but to also share and present results before they are finalised, so that stakeholders can comment, add and modify along the way. Moreover, mapping abandoned, underused and unused spaces is a considerably dynamic process, as is the value of the site perceived by local inhabitants, as shown in Figure 5. Therefore, the resulting map(s) should not be a fixed picture, but instead be revisited and reviewed, once concrete activities to activate the areas are implemented.

Some mapping results from the City of Salerno were published online via **Open Street Maps**. The open-source online mapping platform allows the tangible and intangible heritage to be georeferenced and is accessible to a large part of society. Furthermore, it can be adapted over time according to the specific developments of context (e.g., new identification of assets or change of category of an asset). Broadly sharing the mapping highlights all those assets for which it is possible to intervene in order to place them in a virtuous circuit of reuse, which has tourist, occupational and therefore social, economic and environmental benefits in a circular economy perspective. The published map of cultural heritage sites is divided into the categories of reused (**green**), underused (**orange**) and abandoned (**red**) assets, visible via the colored circles on the map below. The online maps also allow for interaction and visualization of specific sites, as seen in the map below.

🔎 The Complete map set is available at: https://umap.openstreetmap.fr/en/map/cultural-heritage-salerno_257369#14/40.6821/14.7627

Figure 5: Online Interactive Maps, City of Salerno



Source: HIP process in the City of Salerno

2.3 Mapping Success Stories

"How could we adaptively reuse local heritage while safeguarding meanings, values and inspiration for local communities and future generations?"

A "success story" is a process or methodology that has been proven to work well in achieving determined objectives, and that can therefore be recommended as a model. Identifying success stories for adaptive reuse of cultural heritage during the LAP process may thus have the following benefits:

- Help to persuade skeptical decision-makers and potential investors on the benefits of adaptive reuse projects
- Feeling that "somebody else" has done it before may encourage cities to apply a specific tested solution, a defined business model, techniques/skills or knowledge in their own territory
- It can help to be prepared/ anticipate potential problems or difficulties that will need to be faced during the adaptive reuse process
- Getting to know other success stories can broaden the citizens, municipal and regional staff's mind, inspire them, help cities and people think out of the box, foster innovation and be more creative when thinking or planning solutions for adaptive reuse of CH buildings

During the second HIP meeting in Rijeka (March, 2019), the University of Nova Gorica shared with the stakeholders a variety of success stories on adaptive reuse of cultural heritage. These practices were used in this case to illustrate one of the key principles defined by the CLIC project when talking about circular models in heritage adaptive reuse: the *respect to the integrity and authenticity of Cultural Heritage*. Since the terms *integrity* and *authenticity* seemed to be difficult to grasp for many participants, their meaning was broken down in a list of criteria:

- Look at the traditional techniques and technologies;
- Preserve the historic patina;
- Promote maintenance instead of "restoration and renovation";
- Contextualize the intervention;
- Look at local materials and local crafts;
- Improve the sense of place and identity;
- Consider traditional architecture valuable for local "identity";
- Values or worth compared to specific qualities or attributes

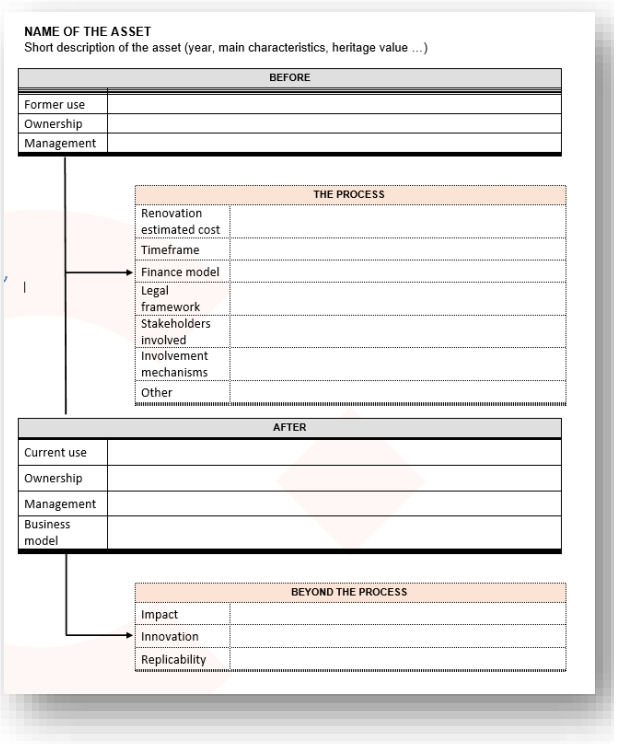
Success stories on adaptive reuse of cultural heritage should ideally collect detailed information about the context and status of the heritage assets before and after the intervention, but also about the process through which the adaptive reuse was realised.

As illustrated in the *Resource 2: Heritage Factsheet*, this implies in practical terms, gathering data about the previous and current use of the building, level of protection, ownership, management model, physical characteristics, as well as the methodological approach applied in the adaptive reuse, stakeholders involved, enabler factors (institutional, social, economic, environmental), challenges faced and strategies adopted to overcome them, impact of the action.

Furthermore, it is important to assess its sustainability in the long term as well as its replicability potential. In this regard, it is advisable to look for stories that meet any of the following requirements:

- Similar socio-political context (same city, region, actors…)
- Similar building characteristics (physical and/or level of protection)
- Similarities in the use and/or business model (either previous or proposed)
- Similarities in the process (methodologies adopted for citizens engagement, definition of new uses or management models, etc.)

Resource 2: Heritage Factsheet


NAME OF THE ASSET
Short description of the asset (year, main characteristics, heritage value …)

BEFORE	
Former use	
Ownership	
Management	

THE PROCESS	
Renovation estimated cost	
Timeframe	
Finance model	
Legal framework	
Stakeholders involved	
Involvement mechanisms	
Other	

AFTER	
Current use	
Ownership	
Management	
Business model	

BEYOND THE PROCESS	
Impact	
Innovation	
Replicability	

Factsheet available at: Annex 2

In the process of developing their LAPs, the Cities of **Rijeka** and **Salerno** found inspiration in an initiative from the City of Paris. The best practice consisted of the launch of a "**Call for ideas**" named "Réinventer Paris" (Reinvent Paris) where the city experimented with opening for the public the possibility of developing projects in a number of locations, owned by the municipality or partner organisations. The first edition of the French initiative was held in 2014 and has been a partially replicable model for the Croatian and Italian cities.

🔎 For more information on "Réinventer Paris", check: http://www.reinventer.paris/en/ https://www.paris.fr/services-et-infos-pratiques/urbanisme-et-equipements-publics/projets-reinventes/reinventer-paris-4632

Oftentimes, accessing data regarding adaptive reuse success stories with such detailed level of information is challenging. However, as the examples below show, there are already a number of freely accessible and user-friendly platforms and databases that aim to reduce the existing knowledge gap, and share previously tested models with replicability potential.

Resource 3: Adaptive reuse success stories databases

CLIC project has developed its specific platform that showcases best circular practices of cultural heritage adaptive reuse in Europe and beyond. The **CLIC Knowledge and Information Hub** is accessible at: https://clicplatform.eu/

Several other databases collecting success stories on diverse urban issues such as cultural heritage, circular economy and adaptive reuse are available at the European level:

- URBACT Good Practices labelled practices database
- Creative Europe Platform database
- Creative Cities Monitor database
- Horizon 2020 database

It is a natural step to first start collecting best practices from the surrounding geographical area since it ensures a certain level of socio-political similarities. However, there is still value in the knowledge from distant areas, which could have inspiring practices and even the key answer to the challenges faced at the local level. Thus, setting up a **Peer Review** process could be a very enriching tool (See *Tool 5*) that has proven to be a very effective mechanism for exchanging among European cities and beyond.

Tool 5: Peer Review (Developed by ICLEI)

What is it?
The peer review is a commonly used methodology to promote learning among peers. It consists of onsite visits, where "*peers from a selected number of cities or regions are invited to your city – the host city – to examine the specific territorial and thematic context and make recommendations based on their experience and expertise".*

Why is it relevant for the process?
Participants have the opportunity to observe directly, on site, relevant initiatives the host wants to share. This may include both good and bad practices, since the objective is to discuss thoroughly and honestly about issues and details of implementation with those responsible for their development. For example, the host city can organise a visit to a successful case of heritage adaptive reuse or present a case of neglected heritage building. Far from being a promotion of the host city, the organiser should be ready to receive constructive feedback from their peers about the experiences selected. These initiatives should be identified according to their relevance for the guests.

How to implement it/ methodology:
The host city-regions will present their implementation process and activities so far, and the visiting city-regions (peer-reviewers or 'critical friends') will have the possibility to ask questions, assess the implementation and provide feedback on the presented process and activities. The visiting party will summarise their feedback after the visits in a short report to provide input to the further implementation process, focusing on areas that could be further strengthened. It is also advisable that the host city-regions invite relevant experts from other organizations (e.g., other departments for city administrations) to provide a more extensive view of activities in the host area and to ensure the broader dissemination of the visit's outcomes locally.

Example:
A peer review visit was hosted by the region of Västra Götaland and Uppsala University in December 2019. Participants included representatives from the CLIC project from Packhuis Zwiger and Eindhoven Technical University in the Netherlands, and the City of Rijeka and the University of Nova Gorica in Croatia. The visit started with a meeting at the region's house in Gothenburg where participants had an opportunity to meet colleagues from the region and hear an introduction to the Västra Götaland region and how they work. The introduction was hosted by regional development experts from the business, culture, and cultural departments.

Participants visited 6 localities/municipalities and discussed selected sites - **Gustavsfors** (former industrial village), **Fengersfors** (former paper factory turned privately owned arts and culture cooperative), **Forsvik** (a living history museum), **Uddebo** (former weaving mill now rented by non-profits and creative industries, privately owned), **Strömsfors (**former iron and textile factory turned event venue). At each location, participants discussed with local stakeholders, entrepreneurs, and business owners the history, current status, and potential next steps for enhancing cultural heritage.

After the visit, both the hosts and the peer participants summarized the discussions and recommendations related to specific sites, as well as, the entire process.

Recommendations:
1. As a guest: Be prepared in advance, to take the most of the visit. (e.g., research where you are going and what commonalities could be found with your area)
2. As a host:
    a. Take the opportunity to invite relevant stakeholders that have participated in the initiative, to provide guests with information from different sources (e.g., NGO Pro Torpedo in Rijeka).
    b. Do not try to overfill the programme more than needed: allow time for contextualising the sessions and leave enough time to reflect and get feedback at the end.

Despite all the benefits that collecting success stories can bring, such as creativity and expanding the collective worldview, the replication of a model at face value is usually never successful, as it needs to be tailor-made to the reality and specificities of the local ecosystem. This becomes particularly important when tackling heritage assets, as its real value can only be understood in connection with the environment where it is located and the heritage communities around it.

2.4 Mapping the Policy, Legal and Regulatory Framework

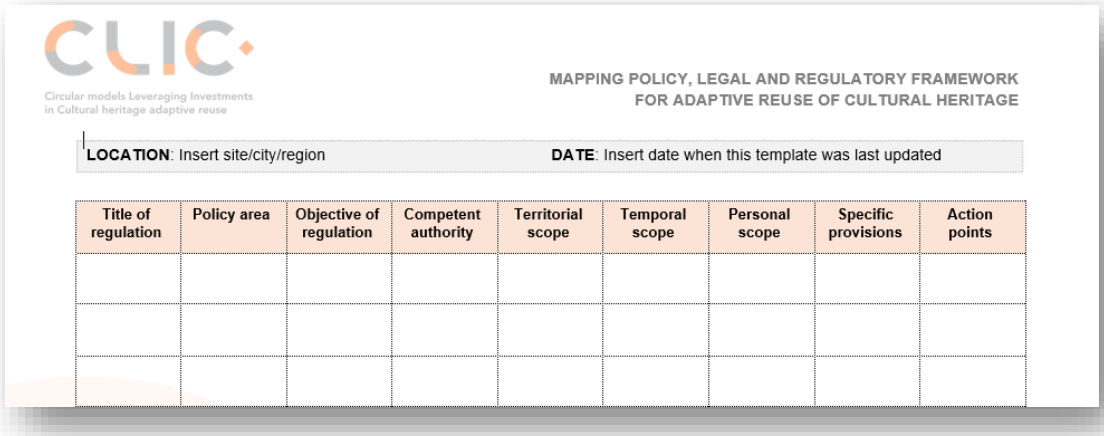
"What actions/interventions are allowed? Have the International Cultural Heritage Charters and documents been respected?"

One of the most complex parts in such a multifaceted process is mapping and analyzing the different policy frameworks, which may include land use, sustainability, water management, energy efficiency, environmental protection and climate, safety, accessibility or public procurement. Despite the attempts of some countries in favour of integrating different topical areas into one unified procedure (e.g., "Omgevingswet[7]" regulation in the Netherlands through which entrepreneurs can obtain the permit to start spatial projects via a simplified procedure), most countries have not reached an integrated approach yet. Therefore, the authorities competent for ruling and implementation may vary depending on the policy domain.

For each regulation or policy document, collect[8]:

- **Policy area, title and objective**
- **Competent authority** (which body/organ issued the regulation?)
- **Territorial scope** (where is the ruling applicable?)
- **Temporal scope** (when is the ruling applicable). Note this will need to be connected to the scope of the plan, since new developments in regulation may arise also along the process of implementation.
- **Personal scope** (to whom/what is the regulation applicable?)
- **Specific provisions** applicable to the adaptive reuse project or the overall LAP
- **Action points** following the obligations emanating from the regulation (if any)

Resource 4: Mapping table for the legal framework for adaptive reuse of cultural heritage



Template available at Annex 3

[7] For more information see: https://www.government.nl/topics/spatial-planning-and-infrastructure/revision-of-environment-planning-laws

[8] Eese Toolkit. Available at: http://eese-toolkit.itcilo.org/index.php/en/toolkit/toolkit-part-2/section-2-3/assessment-tool-9/step-3-assessment-tools-9.html

In addition, when dealing with adaptive reuse of assets that are listed as cultural heritage, there is an additional normative layer, seen by some as a constraint and by other as indispensable for safeguarding heritage, which is the regulation for the **protection of cultural heritage**. Bear in mind that the protection can be at the local, regional, national and/or international level.

Resource 5: Cultural heritage policy framework databases

- **Herein System** database (Council of Europe): Country profiles that explain the basic elements of the national policies on Cultural Heritage.
- **Compendium** database (The Boekman Foundation): Offers country profiles, and additional statistics and comparison tools for several cultural policies.
- **Division of powers** platform (European Committee of the Regions): Provides a cross-national comparison tool for the main policy areas, including culture.

The Urban Agenda for the EU Partnership on Culture and Cultural Heritage has undertaken an Action on "Collaborative Management to adapt and reuse spaces and buildings for cultural and social innovative development", which will collect legal and regulatory bottlenecks, offering models to overcome them. More information: here

For each building/site that has been mapped as abandoned, unused or underused, ask the following questions:

- Is it listed (local, regional, national or internationally)? What category of protection does the building/site fall into?
- What are the specific requirements according to its categorization? (e.g., in some countries heritage assets need to be open to the public at least once a week)
- What type of interventions/modifications are allowed?
- Is there any framework already in place? (e.g., heritage management plan mandatory for UNESCO sites)

Resource 6: References for cultural heritage management

Some important references to have a look at when defining the principles and approaches to cultural heritage management are:

- European Quality Principles for EU-Funded Intervention with potential impact on cultural heritage (Creative Europe and ICOMOS): here
- Managing cultural world heritage (UNESCO): here

2.5 Mapping Barriers and Bottlenecks

"What are the main challenges for the adaptive reuse of cultural heritage?"

Mapping barriers and bottlenecks means identifying obstacles to adaptive reuse of cultural heritage through a "*process of collecting, recording, analyzing and synthesizing information*" resulting in an overview of situation. The purpose of this mapping is to facilitate the development and implementation of the LAP and it contributes to:

- **Inform planning**. The mapping results in a broad knowledge base related to barriers and bottlenecks, which can guide the definition of objectives (See Activity 3.1) and inform the content of the LAP.
- **Find solutions**. Having an overview of problems is necessary for brainstorming solutions and identifying appropriate strategies for overcoming them. It also allows for solutions that can possibly address multiple obstacles at once.
- **Be proactive and distribute resources**. Mapping promotes a proactive approach for adaptive reuse of cultural heritage. Being proactive is effective because it anticipates "problems" before they become a crisis that requires a reaction. By mapping the barriers and bottlenecks, stakeholders are encouraged to identify what they are, how to overcome them, and how to manage the associated needed resources. Acting on this type of mapping can prevent the emergence of a crisis, or it can provide valuable information if a crisis does emerge. Understanding barriers and bottlenecks through the mapping process also reduces disruptions in the implementation of the LAP.
- **Make decisions**. The overview resulting from the mapping can serve as a reference in the process of decision-making for the LAP.

Some of the most recurrent gaps in adaptive reuse processes include too strict legislative and regulatory frameworks (particularly for the buildings designated as cultural heritage that have higher levels of protection at regional, national or international levels), lack or insufficiency of resources to fund the process or constraints when putting into practice a shared governance model. Nonetheless, these are just three examples of all the potential barriers and bottlenecks that could be faced along the process. Mapping barriers and bottlenecks can be done using several mapping tools (See *Tool 6*) and activities.

Make sure to perform a time- and place specific mapping and analysis of barriers and bottlenecks.

Tool 6: Stakeholder Engagement Workshop for Mapping Barriers and Bottlenecks

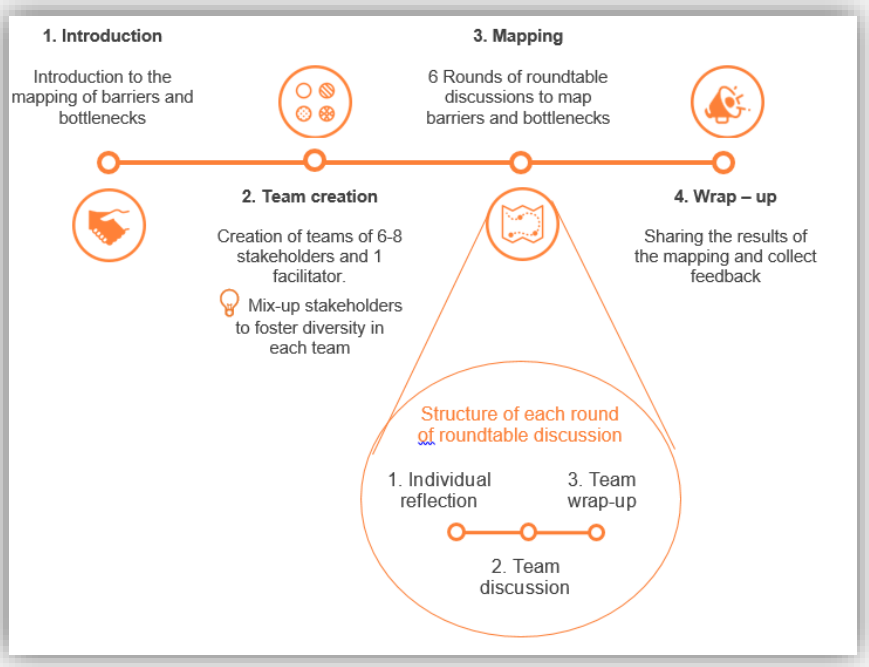
(Developed by Eindhoven University of Technology)

What is it?

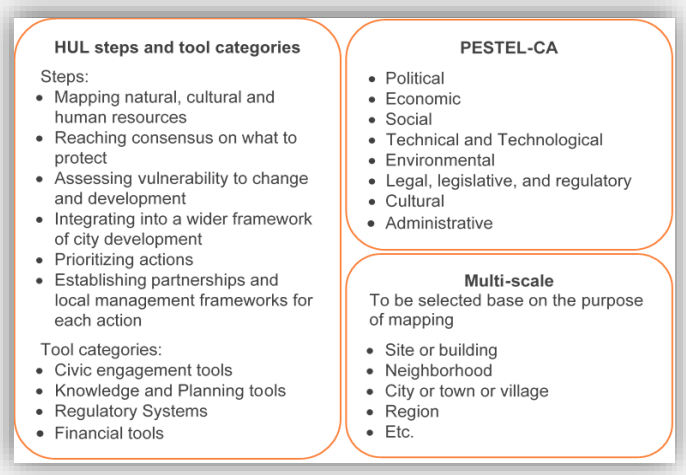
A stakeholder engagement workshop brings together individuals and organizations with a diversity of disciplinary and cultural backgrounds, as well as, a variety of experiences in adaptive reuse of cultural heritage and heritage related practices. The purpose is to hear from as many perspectives as possible in order to develop a comprehensive understanding of barriers and bottlenecks. The workshop seeks to answer the question "What are the barriers and bottlenecks to adaptive reuse of cultural heritage?"

How to implement it\methodology:

During a stakeholder engagement workshop for adaptive reuse of cultural heritage, facilitators convene round table discussions. The structure of the workshop is visualised below. In each round of discussion, a different theme to contextualize the discussion is introduced.

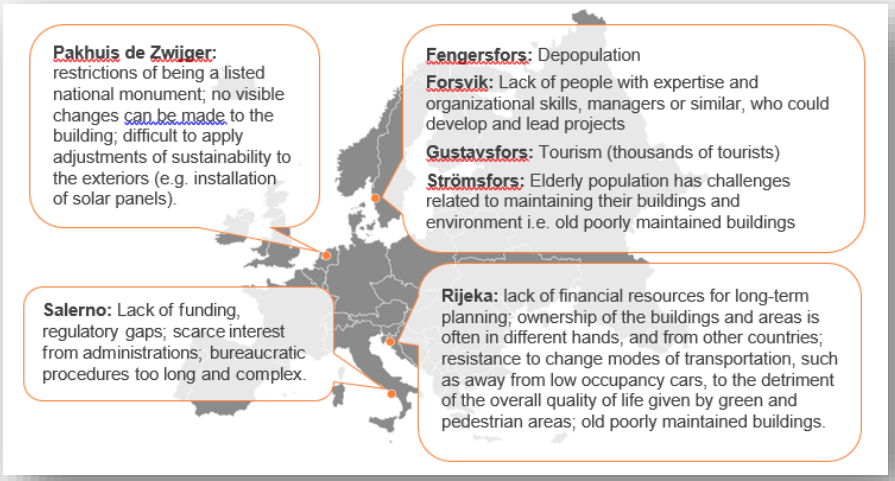


A variety of frameworks are available to help orient the conversation. For example, the workshops can be designed based on the six steps of the UNESCO Historic Urban Landscape (HUL) approach and four tool categories, PESTEL-CA, and multi-scale. These frameworks can be combined during the engagement workshop, the wrap-up and finalization, or both. For example, stakeholders could reflect on one step of the HUL at multiple scales, during each new discussion round. Otherwise, after the identification of barriers and bottlenecks during the workshop, these obstacles could be classified based on the PESTEL-CA during the finalization phase of the mapping process (at the end of the workshop or after it).



Example:

The concept was applied in four city/regions in Europe: Amsterdam (The Netherlands), Rijeka (Croatia), Västra Götaland region (Sweden) and Salerno (Italy). Identified bottlenecks and barriers are depicted in the image below.



Recommendations:

1. Involve a variety of stakeholders from different sectors, groups, and disciplines: gain a complete overview, a fresh perspective, and a cross-disciplinary and cross-cultural point of view.
2. Set meeting expectations, responsibilities, and time-line
3. Define the different types resources being discussed
4. Be clear about the purpose of the engagement workshop
5. Make the engagement relevant for the stakeholders
6. Encourage everyone to actively participate
7. Support the process with facilitators
8. Include a feedback round
9. Communicate the results
10. Review and re-do the mapping exercise overtime

For more information:

🔎 See "Report on barriers and bottlenecks" available at: https://www.clicproject.eu/files/D1-5.pdf

2.6 Mapping Financial Mechanisms

"What are the funding opportunities for adaptive reuse of cultural heritage?"

The development of a holistic project, typology9 or area-based10 funding strategy for adaptive new, mixed or extended use of underused and abandoned cultural assets strives to identify driving investment dynamics to **maximise the leverage effect of limited public resources (if available) and enable private sector investment**.

Three bodies of knowledge are critical to the development of efficient and effective holistic funding strategies to leverage private funds, mitigate risk and build human and institutional capacity for the adaptive reuse of cultural heritage initiatives:

- **Tool Knowledge** relating to the operating characteristics of different financial instruments;
- **Design Knowledge** including blending capacity to facilitate matching complementary funding mechanisms to the needs of target recipients to relieve the burden of investment funding gaps, remove investment barriers and avoid displacement;
- **Stakeholder Knowledge** including collaborative partnership capacity.

No decision-making process is robust across all situations. Funding strategies need to remain flexible in local context and meaningful for a broad range of participatory stakeholders, taking motivations behind funding decisions into consideration.

Stages or layers of analysis within a funding strategy should not be considered in a linear fashion, rather a holistic view should be taken encompassing all elements in unison. This strategy will allow key stakeholders driving the exploration for funding synergies to visualize both investment enablers and allied financing mechanisms in political and economic context.

The financial landscape mapping exercise can be broadly structured as follows:

Stage 1

- Based on the preparatory activities (See Activities 2.1-2.5), examine investment opportunities (also pooling/aggregation of initiatives) and barriers, including stakeholder synergies and conflicts. This entails analyzing the investment motivations of identified stakeholders, including potential collaborative partners, and the power-relationships that may evolve between partners, bearing in mind that stakeholders may have more than one role and that these roles may conflict. This layer of analysis will illuminate the most significant sets of relationships within the funding process and help to identify what governs the way different relationships are likely to be sustained.

[9] 'Typology based' can refer to building type (such as Civic, Spiritual, Industrial, Residential, Commercial) or vintage architectural style (such as, inter alia, Ancient, Islamic, Classical, Byzantine, Romanesque, Gothic, Renaissance, Baroque, Rococo, Neo-classical, Art Nouveau, Neo-Gothic, Art Deco, Modernist, Bauhaus….).

[10] 'Area based' refers to a geographically defined urban or rural area, characterised by an accumulation of physical, economic and social problems, as a platform for the mobilisation of problem solving.

Stage 2

- Analyse existing financing mechanism and their potential mix to enable adaptive reuse initiatives that negate identified investment barriers and stakeholder conflicts. The CLIC knowledge on financing mechanisms could form the basis of this analysis (see below).

Stage 3

- Ascertain intentional and measurable socio-cultural and environmental impact goals and potential measurement metrics to justify public and/or private collaboration investment flow.

The financial mechanisms mapping by the LAPs stakeholders shall pay also particular attention to the theme of **sustainable green finance**. The EU taxonomy on "green finance" is the most relevant recent development in sustainable finance and will support the transition to a low-carbon, resilient and resource-efficient economy the EU stakeholders as investors, large enterprises, SMEs, project promoters etc.

More specifically, the EU Taxonomy on "green finance" sets performance thresholds (technical screening criteria) for six environmental objectives, requiring economic activities to (i) Substantially Contribute to at least one objective; (ii) Do No Significant Harm to the other five; (iii) comply with minimum safeguards.

The environmental objectives are:

1. Climate change mitigation;
2. Climate change adaptation;
3. Sustainable and protection of water & marine resources;
4. Transition to Circular Economy;
5. Pollution prevention and control;
6. Protection and restoration of biodiversity & ecosystems (EU 2020).

The adaptive reuse of cultural heritage initiatives, often involving one or more cultural heritage buildings, can be considered in the panorama of the above-mentioned economic activities and, thus, it is possible to assert how this type of activities have or may have a direct impact on the specified environmental objectives.

Different scales of investment, adaptability of assets for new uses, attractiveness of urban areas, as well as ownership and governance structures, may determine the adoption of different financing instruments and mechanisms (For further information see CLIC Deliverable 1.3). In a circular financing perspective, the mapping of available funding should foster the **choice of mechanisms** that:

- Envisage multidimensional "Return on Investment" (social, cultural, environmental, financial etc.), supported by viable circular business models;
- Contribute generating value at local level;
- Support the possibility of impact relevant Public-Private-Social/People Partnerships (4Ps) instead of traditional PPPs;
- Empower social and solidarity economy actors and social enterprises through synergies and cooperation.

It is also important to highlight that LAPs stakeholders need to pay attention when mapping financing mechanisms because many adaptive reuse initiatives present intrinsic complexity levels from the financial point of view, linked to peculiar aspects of the assets to which they refer:

Investments in heritage adaptive reuse **typically** present **higher costs**, considering similar interventions, due to:

a) preserve valuable elements (e.g., facades);

b) use construction and restoration techniques that are typically expensive;

c) use materials that have in the meantime become rare or expensive (such as the use of cast iron products or wooden window frames) or that have less efficient technical performances, both during construction and management phases (for example, because it requires more man hours during construction or maintenance). For similar reasons, the running costs, even those of simple ordinary maintenance, very often have more relevant impact from the financial point of view.

Potential **financial return** derives from several systemic factors (or of a larger area / dimensional scale):

a) economic potential of the area (both direct as well as indirect);

b) recovery value;

c) value of the asset;

d) management sustainability.

It is not appropriate to make decisions with respect to the single asset ("project" or "typology" scale) but it is necessary to integrate the analysis on a larger scale ("area based").

When developing a project or area-based funding strategy, a distinction must be made between real estate in economic use or with a potential for economic use. Heritage assets that have an economic use and a positive market value taking repair and maintenance costs into consideration, may be capable of self-financing adaptive reuse projects with public or private capacity building support. Heritage assets in economically depressed or marginal locations may become functionally obsolete and require financial assistance to ensure their survival. Thus, three scenarios have been identified that need to be considered when deciding which (mix of) adaptive reuse of cultural heritage (ARCH) financing mechanisms to use for the investments:

Cold ARCH	Warm ARCH	Hot ARCH
Initiative that does **not** generate any cash flow for the investment disbursement and coverage of long-term running costs or that generates low level cash flows, insufficient to cover running costs	Initiative that generates sufficient cash flow for the investment disbursement but insufficient for long-term running costs or vice versa	Initiative that generates sufficient cash flow for the coverage of both the investment implementation as well as long-term running costs (financially free standing).

In this perspective, it seems appropriate to highlight that ARCH initiatives often evidence greater **financial complexity** due to the size of the investments necessary to allow adaptive reuse. Many actions to be implemented are connected to the possibility of "heating" "cold" or "warm" operations

by not acting at single asset/building level but in a systemic and aggregate return approach through aggregation or pooling of ARCH initiatives.

Strategies to bridge the funding gap will benefit from the development of intentional and measurable socio-cultural and environmental impact goals to encourage strategic funding partnerships.

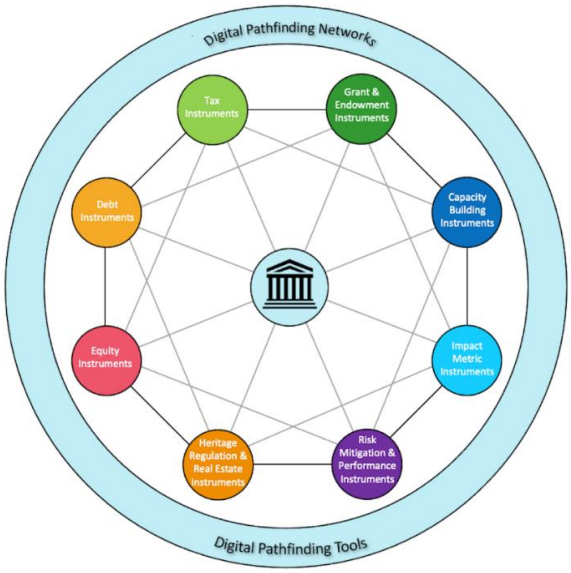
Overview of existing financing mechanisms

A first grouping of financing mechanisms have been proposed in function of the investment step of the ARCH initiative (e.g. design, re-building, use&operate etc.), the typology of ARCH project (i.e. cold, warm and hot) and expected returns (i.e. impact, social and financial/market returns). Thus, for different aspects of ARCH initiatives, different financig mechanims will be necessary.

Grants, for example, are well adapted to finance the readiness phase of ARCH projects, including specific feasibility studies, executive design, organization of procedures and awareness raising activities. Early-stage activities funded by grants can help make ARCH projects more attractive to other investors. In the same D1.3 an overview of existing financing mechanisms, their implications, relevance to ARCH and involved investors have been provided in the form of a table. This brief state of the art can be used as support for LAPs stakeholders.

Morover, the CLIC toolkit (See CLIC Deliverable 4.1) highlights both traditional and evolving funding mechanisms including financial (Grant, Tax, Debt & Equity) and non-financial (Regulatory, Real estate, Risk mitigation, Capacity building & Impact metric) instruments within a set of ‘umbrella categories’ to aid decision making regarding individual and complementary blended funding options (See Figure 7):

Resource 7: CLIC Toolkit of Financial and Non-financial Instruments



Source: CLIC Deliverable 4.1 by Technological University Dublin

Get inspired from the innovative financing mechanisms proposed in CLIC project (Developed by Iniziativa under validation process at the moment of writing this deliverable), specifically designed to respect the vision and challenges expressed above:

1. **Hybrid approach to Public-Private Partnership** by including impact measurement logics and the Fourth "P". The final aim of this hybrid approach is ensuring the creation of cultural shared value: i.e., economic value meets social well-being. The Fourth "P", in coherence with CLIC "human-centric" approach, take into consideration the citizen empowerment and involvement in co-design and co-creation of solutions for better inclusion and social integration.

2. **Design of a Hybrid Circular Impact Fund model** with features such as revolving approach, impact measurement based on each single ARCH initiative and under the portfolio perspective, boosting project bundling and provision not only of equity/debt financing instruments, but also in-kind contributions (e.g., laboratories, work for equity, services, infrastructure, facilities etc.)

3. **Project Readiness Facility**, borrowed from the concepts behind the instruments used by the European Commission and the European Investment Bank to foster energy efficiency market, that are respectively "Project Development Assistance" under Horizon2020 and ELENA Facility. Indeed, a relevant financing gap of ARCH initiatives is due to the fact that many of them are not investment ready projects. In order to cover this financing and investment readiness gap, a dedicated facility, potentially financed through public grants can be used. This instrument may enhance the investment maturity of ARCH initiatives and mobilize private investments. All the three mentioned financing mechanism can be used individually or in synergy among them.

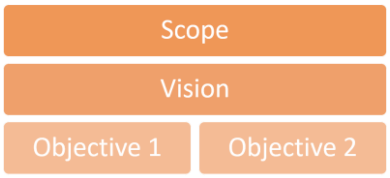
3. Create a Shared Vision and Agree on Actions

Identifying all the relevant elements and features of the cultural/historic area allows to build a LAP that will boost existing resources (tangible, intangible, human, financial) respecting and valorising the local cultural identity and tackling detected obstacles. In other words, harvesting local knowledge enables the development of a more rooted and comprehensive LAP during the **planning phase**. The motivations and benefits of the plan should be shared by all stakeholders in order to facilitate the activation and long-term sustainability of regeneration processes in the future.

GUIDING QUESTION	ACTIVITY
"What do we want to achieve with the proposed interventions?"	3.1 Confirm scope, set a vision and define clear objectives
"How are we going to get there?"	3.2 Select measure packages and actions compatible with heritage site(s)
"What does it take to make it happen?"	3.3 Define the actions while preserving integrity and authenticity
"How will we know if we have achieved the goal?"	3.4 Establish indicators to monitor progress with regards to management, care and maintenance
"What if things don't go as planned? Have emerging risks and issues been identified?"	3.5 Establish corrective actions

3.1 Confirm scope, set a vision and define clear objectives

"What do we want to achieve with the proposed interventions?"



Scope

After the mapping phase, diverse opportunities and barriers can arise that can directly impact the objectives of the LAP. Thus, the first activity to be carried out when building the plan is to re-confirm the scope defined at the beginning of the process (See Activity 1.1) together with the main actors and stakeholders involved in the process (See Activity 1.2).

*Understand the **available resources** and define a scope that is aligned with it. In case the city has a large stock of abandoned or underused heritage spaces and not enough funding opportunities to adaptively reuse every site, it might be best to start by localising efforts in regenerating a targeted area and expand it to other neighborhoods of the city once those actions have been successful and well-received by the citizens.*

*Priorities for the selection of projects to be funded depend on number of factors and must be consistent with national and local strategic cultural heritage policies. The **transparency** of the selection and the development of the monitoring and evaluation procedures are crucial factors.*

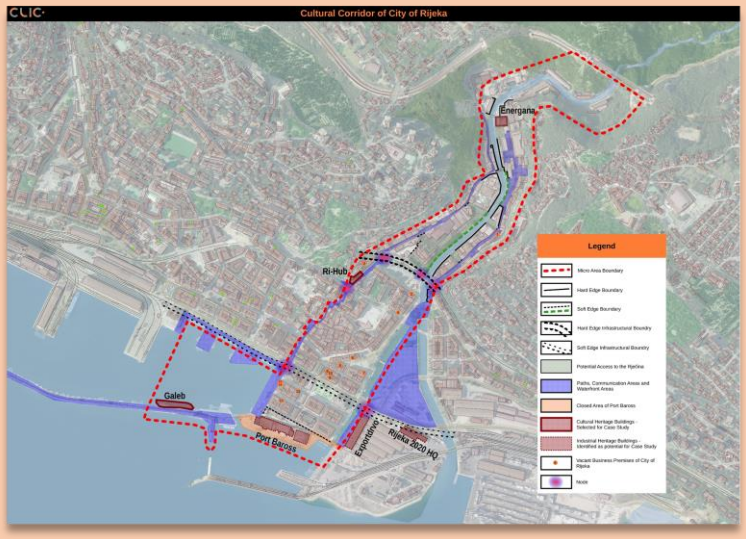


Image: HIP 3 dialogue meeting materials, Rijeka

In Rijeka, the concept of Cultural Corridor was produced during the participatory process with local stakeholders. The area is delimited by the case studies proposed by the City (i. e., Galeb Ship, RiHub and Energana) and the Rječina River.

Vision

Taking into account the scope of the plan, define the overall aim or vision for the LAP for adaptive reuse of cultural heritage representing the high-level goals you are striving to achieve. This overall aim will vary depending on the thematic and geographical scope of the plan, but should describe the impact to be achieved as a result of its implementation. The vision should be inspirational and challenging but at the same time realistic.

*Ensure a **common good** approach when defining the vision, making sure all interests (also those of most vulnerable communities oftentimes neglected) are equally represented.*

Corporate Story of **Pakhuis de Zwijger**, City of Amsterdam

"At Pakhuis de Zwijger we look at the world from an urban perspective, because cities are the focal point for today's major issues and their solutions. Cities are the hubs for robust change, both on an individual and a collective level. Our main theme is therefore The City of Tomorrow - a metaphor for cities worldwide that are working towards a better future (…) The City of Tomorrow is divided over our five pillars: the sustainable city, the creative city, the social city, the spatial city and the innovative city".

The region of **Västra Götaland** celebrated two meetings in the areas of Forsvik and Strömsfors in January 2019, in order to co-create a vision for 2030 together with local stakeholders. Local associations, entrepreneurs and neighbours, among others, had to answer the following question: "*What would you like to see in the area - a vision for 2030*?" from three perspectives: economic, social and environmental. Thus, the workshop completed the visions by asking for insights about (1) resources in use available and (2) potential resources that were unused or underused, that could help achieve the vision.

*Similarly to the scope, drafting a vision in a **participatory way** may help stakeholders with potential diverging immediate interests align in a shared longer term view. The vision needs to be co-created.*

*Ensure **alignment** of the vision and objectives with existing **strategic policies** or plans at the local, regional or national level. It will allow to find synergies, optimize resources and facilitate implementation. (See Activity 2.4 "Mapping the Policy, Legal and Regulatory Framework").*

The abovementioned vision and objectives of **Pakhuis de Zwijger** LAP are highly influenced by the internationally acclaimed circular strategy of the city of Amsterdam (embracing the doughnut economy principles by Kate Raworth). Pakhuis de Zwijger is also part of the Amsterdam Doughnut Coalition. Moreover, PdZ follows the "double triple helix" approach, which yielded the city of Amsterdam the title of European Capital of Innovation in 2016.

Objectives

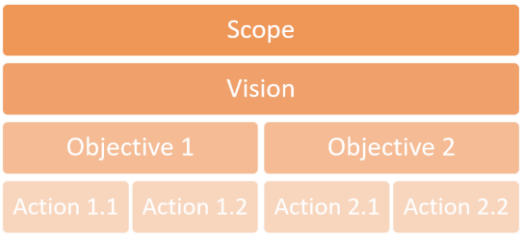
Connected to the overall aim, and considering the available resources and the planned time frame, define specific objectives. They should not only be SMART Objectives (Specific, Measurable/Meaningful, Achievable, Realistic/Relevant, Time-bounded), but they also need to allow LAP leaders to *Evaluate* and *Readjust* them along the implementation phase when necessary. Therefore, a circular approach to the LAP for adaptive reuse of cultural heritage requires **SMARTer** objectives.

***Connect** the specific objectives **to** the different **barriers and bottlenecks** identified during the preparatory phase of the LAP (See Activity 2.5).*

During the HIP participatory process, stakeholders of **Västra Götaland** region identified several bottlenecks for the adaptive reuse of cultural heritage sites, including the contaminated land in post-industrial sites, and the difficulty of property owners to find potential tenants that can reactivate and regenerate the space. The LAP developed in the region aims at addressing, among other objectives, both barriers, proposing specific actions to tackle them, such as, the creation of a digital tool to connect tenants and owners, and the testing of biological remediation for eradicating contamination.

3.2 Select measure packages and actions compatible with the heritage site(s)

"How are we going to get there?"



Once the overall aim has been stated and disaggregated into a number of objectives, the next activity includes the identification of **strategies and actions** for reaching each objective. It can be done in different ways, e.g., a brainstorming workshop (See *Tool 7: Urban Seeding*), online surveys, public meetings, public consultations, etc.

As part of their process towards developing the LAP for adaptive reuse and reactivation of abandoned and underused cultural heritage in the perspective of circular economy and circular city, the Municipality of Salerno launched a **public survey** in order to collect contributions for drafting objectives and actions in a participatory manner, with a shared vision.

More information on: https://www.clicproject.eu/fill-in-the-survey-for-the-local-action-plan-of-salerno/

Tool 7: Urban Seeding (Developed by University Nova Gorica)

What is it?

The Urban Seeding is considered one of the possible tools to implement the connection between cultural heritage conservation, historic urban landscape regeneration and circular economy. It has been called Urban Seeding because it consists in the co-design and co-implementation of small, replicable and low-cost sustainable actions that enable attention, participation, stewardship, experimentation and sustainable aptitude. This tool is in fact envisaged as a versatile and dynamic process acting as a catalyst for revitalisation following systematic step-by-step implementation of the urban low-cost and small-scale interventions, called seeds. Based on the idea of continuity, through temporary initiatives, gradually becoming recurrent or permanent installations, actions or events in the urban and green areas and vacant business premises of the City Parterre (ground floors).

The tool invites young professionals or students at their late stages to co-design solutions in multidisciplinary groups (including characteristics of sustainability, circularity, cultural heritage protection and preservation). The proposed solutions, the seeds, can range from immediate interventions (as monument lighting, brownfield regreening, walls painting) to medium term strategies (as extension of bike lanes, green facades, repair cafes, thematic flea markets).

Why is it relevant to the process?

Since the concept focuses on sprouting these micro-interventions from the local needs, it is also capitalising on the citizens' vision on the revitalisation potential of the area, their values and their aspirations. Even-though the seeds address the specific spatial situation and its heritage through circular economy's principles, the generalised idea is to be inspirational and replicable elsewhere, focusing on the landscape (urbanscape) approach. The urban seeding process is in its core spatial-experimentation, aiming at inspiring the urban space users on the potentials of sustainable and inclusive practices beyond the project time. The overall density of activities would impact the need to slow down urban mobility, thus increasing the area's walkability and safety.

In this perspective, the tool is relevant for the process because:

- It enables youngsters to be committed, and co-design together with other stake and shareholders, including the elderly, in the future transformation of the city;
- The constraints, given by heritage conservation, circular economy, historic urban landscape, oblige them to focus on these topics and go in deep on the importance of the proposed contents;
- It highlights the cultural capital of the city and inspires people to value it. At the same time, it opens up dialogue with the local authorities, public institutions and private sector to implement sustainable actions in the city.
- It also gives a relevant push to the opportunities offered by the *binomium* cultural heritage and circular economy, suggesting activities for a new entrepreneurship model beyond tourism.
- It offers mostly low-cost, replicable interventions in the city centre. Thus, the budgeting planning can be very simple and depending on the local authorities as well as on the civil society or the private sector by basic crowdfunding initiatives.

How to implement it/ methodology:

The CLIC Rijeka pilot project tested Urban Seeding through a mentored workshop. However, the process can be initiated otherwise (open call, ideas collections, city boards initiatives, etc.) guided by experts. The steps to be followed are:

1. Select a specific urban area to be redeveloped or regenerated. In the case of Rijeka this area was the cultural corridor identified (it is a new Circular Regeneration Model introduced by the team in Rijeka);

2. Compose a multi-disciplinary group of interested participants (economist, planners, arts&design, ecology experts, craftsmen and artisans, etc.) and define leading roles and tutorship/mentors for the working groups.

3. Introduce and explain through examples of successful and unsuccessful stories, the concepts of adaptive reuse, historic urban landscape and circular economy, displaying benefits and negative impacts (i.e. overparking, bad restoration, lack of green areas, lack of specialisation and craftsmanship, etc.).

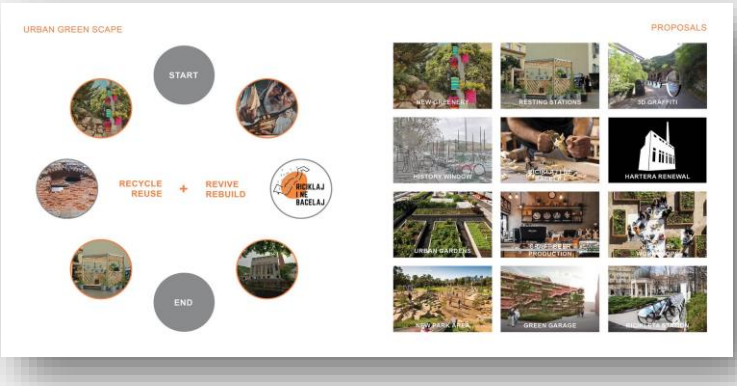
4. Encourage groups' site visits through critical onsite assessment (in the case of Rijeka the Jane Walks approach was used).

5. Organise different workshops for the groups to develop their project and confrontations feedback on their proposal from mentors, experts, and stakeholders. The workshops should encompass a) the problems of the urban areas, b) the possible solutions and needs, c) proposals for the area, d) assessment of the impact according to the criteria of circular economy and heritage regeneration, e) sharing of the group's results to see replicability of ideas and their integration at urban scale.

Example:

The CLIC Rijeka pilot project tested Urban Seeding through mentored and multi-disciplinary architectural-urbanist workshop methodology, including the local young students and professionals. The involvement of local youngsters, wining the academic or professional credits, not only guaranteed their commitment in the process, but grasped their spatial perception and experience of the city areas, furthermore, collecting expectations, needs, and aspirations for the city's future life centre.

By bridging the local knowledge gap on sustainability and circularity, stressing the importance of local heritage preservation and integration into urban development, the workshop aimed at capacity building of future spatial planners, designers, managers and builders, being able to introduce them in their future employment opportunities and commitments.



Recommendations:

1. Guarantee multidisciplinary discussion by including differently skilled-participants (planning, urban economics, tourism, ecology, cultural heritage conservation, etc.). They should be in early stages of their career and ideally residents in the selected area, city, region.
2. Include stakeholders once proposals are considerably developed, so that they can contribute with concrete suggestions according to the ongoing plans or potential investments;
3. Gap the professional background differences by providing clear examples
4. Provide continuous mentoring or guidance to the committed participants.
5. Foster experimentation implementation – providing flexibility, engaging the stakeholders with the ability for easy facilitation of the process through their activities.

For more information:

🔎 See "D1.6 Report on Project-long Assessment" available at: [https://www.clicproject.eu/wp-content/uploads/2021/03/CLIC_D1.6_Project-long-assessment_20210224_TUe.pdf]

*Bear in mind that the same objective can usually be reached by a **mix** of 'soft' and 'hard' actions.*

The objective of the City of Rikeja to 'Highlighting the Rječina river Areas' can be achieved by the implementation of several, diverse actions: 1) **awareness campaigns** on the potential of the Rječina river, understanding the circulation of water, underground flows, preservation of water areas; 2) **enhance infrastructure** creating lanes for bikes and electrical bikes/devices, public transfers, re-establish the bridges.

Get inspired by the exemplary actions and cases collected in the mapping phase (See Activity 2.3 "Mapping Success Stories")

Based on best practices identified in other Italian cities such as Bologna, Torino and Milano, one of the main actions selected for the Salerno LAP has been the development of a "Regulation for the shared management of cultural heritage as common good".

*Note that some results might need some time, particularly when dealing with reuse processes that may imply public consultations, long public tender procedures and renovation works. In order to keep the engagement of involved stakeholders, try to combine **quick wins** with longer term actions. For instance, you may want to start dynamising an underused building by temporarily organising "pop up" cultural activities while another part of the heritage site is being refurbished.*

The Church of San Sebastiano del Monte dei Morti (known as "Morticelli's church") located in the upper part of the historical centre of the City of Salerno, had been an abandoned and neglected space from the 80s, as a consequence of earthquakes and the lack of maintenance. In 2018, temporary ad hoc performances and artwork installations from local artists in the building and its surroundings became the main tool to start the adaptive reuse process, bringing attention to the area and enabling the community to establish stronger connections with the space and interpret the new use value.

🔎 For more: Artistic and Curatorial Power in Cities' Historic Spaces: here

The following table showcases several examples of actions that could be introduced in the LAP, classified according to different typologies and illustrated with examples from the pilot areas of the CLIC project. It must be noted that the presented actions have been either implemented during the project lifetime or introduced in the LAPs of the pilot areas.

TYPE	EXAMPLE OF ACTION	
	Place	**Description**
Legislative	City of Salerno	○ Adoption of a **new regulation** for the shared management of cultural heritage assets and sites as a common good.
Educational/ Awareness raising	City of Salerno	○ Organisation of a **heritage walk/tour** named "*Re.LIGHT* | *Lights on Cultural Heritage*" to rediscover heritage spaces in the historic city centre[11]
	City of Rijeka	○ Organisation of **events** (education, conferences, workshops...) for raising awareness of cultural and industrial heritage, its authenticity and integrity of material substance, as well as environmental awareness, potential and importance of the river system for the Rijeka landscape
Infrastructural	City of Rijeka	○ Improving the **access** to the Rječina river, by creating paths, platforms & pedestrian bridges connecting the different city-districts (Školjić-Stari Grad and Centar-Sušak) ○ **Renovation** of the "Children House" building
Financial & Economic	Pakhuis de Zwijger	○ Expansion of **crowdfunding and membership** options for visitors of the site ○ Launch of a **new series** on the topic of circular economy as part of the cultural offer of the site
	City of Salerno	○ Participation in a **call** for funding by the Ministry of Infrastructure and Transport of Italy, for the regeneration and activation of "Edifici Mondo" cultural heritage site
	Västra Gotaland region	○ Development of a **digital tool** to connect real estate owners of vacant or underused buildings with potential tenants
Environmental	Pakhuis de Zwijger	○ Creation of a **waste collective** for the building
	Västra Gotaland region	○ Knowledge building and use of pilot biological methods (Phytoremediation) for **remediation** of **contaminated soil** of industrial heritage ○ Development of a dedicated app to calculate inherent **energy** in existing heritage buildings

[11] For additional information, check: https://www.clicproject.eu/re-light-lights-on-cultural-heritage-guided-rediscovery-of-cultural-heritage-in-the-historic-centre-of-salerno/

Social / Governance-related	Västra Gotaland region	○ Creation of a **regional network** of cultural heritage property owners for enhancing exchange of experiences and skills development ○ Establishment of a regional cultural environment group as a **forum** for cooperation and coordination between different regional departments (e.g., culture, rural, site-development…)
	City of Salerno	○ Creation of a Circular City / Urban Regeneration Office, permanent body to foster and collect citizen-led adaptive reuse initiatives in the city.

Once there is a broad list of actions, agree on how to **prioritise** them according to their importance for achieving the objectives and the available resources (See *Tool 8: Decision Support System*). Measures and actions cannot be isolated, but a systemic and integrated response to the challenges identified in order to achieve the vision. The prioritization should take into account the characteristics, architectural composition and relevant elements of the cultural heritage assets.

*Make sure you include actions responding to interests and needs of **all societal groups**, particularly considering the rights of most vulnerable and traditionally excluded groups (e.g., children, elderly, migrants…).*

*When selected actions require renovation works or physical interventions, make sure to support **traditional** construction **techniques** and use local and **bio-based materials** compatible with the heritage site.*

*Ensure that projects set out how the existing cultural heritage status, values and conditions have been integrated into the design, providing the reasons for all proposed interventions. The new use should **respect and be compatible** with the heritage site.*

*Remember to assign some resources to communication and **dissemination** activities for sharing the LAP beyond the actors involved in its development, as a way to ensure longer-term and effective impact. Part of the budget (human and financial resources) should also be reserved for an adequate **monitoring** of the plan and the **maintenance** of the site.*

Tool 8: Decision Support System (Developed by the University of Portsmouth)

What is it?

The CLIC Decision Support System (CLIC DSS) aids to work in multi-actor decision-making environments to identify compatible and sustainable uses of cultural assets. Indeed, collecting and managing different kinds of information, CLIC DSS permits:

- to consider different points of view and include them in the decision,
- to prioritise the actions to be implemented,
- to better direct the resources available,
- to integrate the heritage reuse with other urban programs.

Integrating different methods, CLIC DSS supplies a valuable support in very different contexts and situations. Moreover, through CLIC DSS different perspectives are explored and compared, improving the transparency of the decision process and generating new knowledge useful to the development of more sustainable and circular strategies of heritage reuse.

Why is it relevant for the process?
The current urban challenges - such as impacts of climate change and globalization, social conflicts, and lack of resources - request to consider the use/reuse of urban resources in a very large and integrated perspective. Indeed, to better direct the resources available, it is important to take into account the different points of view, the benefits and negative impacts of the reuse, but also the synergies and interactions among new uses, context, and current and future urban programs. The CLIC DSS allows handling all of these relevant issues and aspects providing an integrated overview. In this way, the system helps to clarify the broader opportunities of heritage transformation, permitting to make informed decisions in the context of well-structured comprehensive strategies.

How to implement it?
The effective implementation of the CLIC DSS requires an expert team able to manage the interactive process with local actors and different phases of data collection/processing. This team should include at least one expert on the reuse processes of the local cultural heritage, one decision analyst, and one facilitator.

1. Description of the decision problem

This stage regards the identification of local issues and the description of elements of the decision problem. During stage 1, the specific problem will be explored, identifying:

- actors to be involved in the process
- aims/objectives and different points of view to be taken into account
- reuse proposals of cultural asset/s to be considered (past, current, and future reuse ideas)
- criteria to assess the reuse proposals of cultural assets
- specific constraints to respect (e.g., budget restriction, environment issues, cultural and social requirements, performance to be respected, programs/projects to integrate, etc.).

That information can be collected in a different way, according to the expert team's expertise and context needs. In any case, exchange with local actors (experts, stakeholders, etc.) is really recommended to consider the decision problem from a large perspective. To facilitate the engagement of different actors it is also recommended:

- to use simple language with specific attention to the clear definition of all the technical concepts,
- to summarise the principal topics in keywords and simple descriptions,
- to provide a short and thorough description of each criterion and reuse proposal,
- to focus on the key points and avoid redundancy, especially in the list of criteria,
- to assess the coherence among objectives and criteria,
- to be sure that the objectives and criteria really describe the problem (e.g. they could be identified/validate with the actors).

2. Prioritization of the reuse actions

During this stage, the expert team will explore the actors' preferences and, applying an adequate multicriteria methodology, identify the priority order to implement the reuse proposals. The method to be used is related to the problem and the typology of the data available. The features of the adaptive reuse problem suggest choosing a multi-criteria method that allows:

- to work with the qualitative and/or quantitative criteria,
- to handle criteria with heterogeneous scales,
- to take into consideration imperfect knowledge of data,
- to model and detect the preferences through exchange with the actors involved.

3. Selection of a portfolio of the reuse actions

This stage regards the identification of the best portfolio of reuse actions to be implemented. Applying the binary linear programming model of the CLIC DSS, the best reuse proposals will be identified among those that have the highest priority and, at the same time, do not violate any constraints (e.g. budget, urban constraints, etc.). The process is not automatic, because it is possible to generate many portfolios of actions corresponded to different scenarios. Therefore, the expert team will discuss the results with the actors involved to find a satisfying solution for them.

4. Robustness Analysis

This stage regards the stability of the DSS recommendation, testing their adherence to the preferences system of actors involved. Basically, it will be verified if the portfolio of reuse actions identified is sufficiently stable with respect to the variations of some parameters (e.g. the importance of the criteria, the formulation of some of the constraints, etc.). In this way, several scenarios are considered and the expert team realizes whether the solution is consistent and the actors still agree with it.

Example

The testing of the CLIC DSS is ongoing in the cities of Salerno and Rijeka. Its main contribution regards the development of an integrated knowledge able to support the design of circular adaptive reuse strategies.

- In Salerno, the DSS is helping the comparison among adaptive reuse proposals of four abandoned historical buildings in the high part of the historical city centre. The system is supporting the identification of proposals able to activate a circular reuse strategy of the abandoned area of the city centre.
- In Rijeka, the CLIC DSS is helping the design of circular regeneration strategy for the historical industrial area of the city. The strategy aims to improve the liveability of the city. The system is helping to consider different types of interventions, different timing of implementation, and urban programs linked.

Recommendations

1. Take into account the behavioural aspects of decision making.
2. Use an effective language.
3. Take all the measures useful to reduce the cognitive load of the participants.
4. Take the right time to design the exchanges with the actors involved, to collect and organise the information.

For more information:

🔎 See “CLIC Decision Support System” available at: https://www.clicproject.eu/files/D3-1.pdf

▶ Tool explanatory video: https://youtu.be/Wua8RDHZwak

3.3 Define the actions while preserving integrity and authenticity

"What does it take to make it happen?"

After having identified the prioritised actions according to the co-created objectives and vision, build the **LAP Matrix** (See *Resource 8*), where each action will need to be defined, by:

• specifying the implementation period,		• establishing links to existing specific plans and/or policies in place,	
• appointing the responsible person and stakeholders involved in the action,		• defining how the resources needed will be funded	

Resource 8: LAP matrix template

General Objective: (E.g., To promote the sustainable adaptive reuse of neglected cultural heritage assets in *X city* from a circular and innovative perspective)

Objective 1: *(E.g., Regenerate industrial cultural heritage sites in XX neighbourhood)*

Measure packages	Actions within the measure	Responsibility	Link to current plans/policies	Implementation period	Resources needed	Cost	Funding sources	Stakeholders involved
Measure package 1	Action 1							
	Action 2							
	Action 3							

Objective 2: (*E.g., Stimulate heritage-led innovation and entrepreneurship*)

Measure packages	Actions within the measure	Responsibility	Link to current plans/policies	Implementation period	Resources needed	Cost	Funding sources	Stakeholders involved
Measure package 2	Action 4							
	Action 5							

Template available as Annex 4

Implementation period

Establishing specific **timings** and **deadlines** for each action is an essential aspect in view of the implementation phase of the LAP. Alternate longer-term actions with short term results in order to motivate and engage stakeholders. Consider it might be useful to distinguish actions according to the timing, dividing it into: short-term, mid-term and long-term actions. It is a technical and political matter to find the appropriate balance and funding could be linked to the different stages of project development.

*Bear in mind the **scope** of the plan, re-defining actions in order to fit within the temporal scope of the plan.*

Responsibility and stakeholders involved

Appoint a **responsible** person, group of people, and/or municipal/regional department for each action. In addition, make sure to identify additional actors that will have a contributory role (e.g., individuals, local associations, foundations, public administration bodies, heritage authorities, research institutions, businesses, entrepreneurs…). The responsible will be accountable for the efficient and effective implementation of the action, and will coordinate the different tasks that need to be undertaken as part of the action by the various stakeholders involved.

Do not miss any synergies or potential collaborations, by going back to the comprehensive stakeholder map and network analysis (See Activity 2.1)

Recognition of the identified cultural assets as a common good and responsibility should be a precondition of preserving authenticity and integrity.

As part of their participatory process to build the LAP for **Salerno**, dedicated **working groups** were established for specific actions (formed by the interested stakeholders). Thus, targeted discussions and thematic meetings were held, which enabled to better define the actions. At a later stage, results were shared with the entire group, and incorporated to the LAP.

Link to current plans/policies

A success factor for the implementation of the LAP is to be able to establish specific links between the actions and existing plans/policies, or local initiatives and projects. These can be on the topic of cultural heritage (e.g., heritage action plans) but also related to other areas (e.g., environment, circularity, resilience, housing, energy, social inclusion, accessibility, public security or employment), in order to seek complementarities and synergies (at the local, regional and national level), optimise resources and increase the impact of the plan. The LAP could be also part of an integrated sustainable development strategy.

The LAP "Circular approach in Adaptive Reuse of heritage sites in the region of **Västra Götaland**" establishes explicit links to several regional strategic documents such as:

- Regional Development Strategy Västra Götaland 2021-2030
- Strategy for Culture Västra Götaland 2020-2023
- Heritage strategy Västra Götaland
- Climate strategy Västra Götaland
- Environmental plan VGR

In the context of the European Capital of Culture 2020, the city of **Rijeka** received some funding to refurbish the Brick building at the *Benčic complex*. Taking advantage of that, and as a sustainability measure in the long term, the local plan for adaptive reuse of cultural heritage developed in CLIC included the definition of a cultural programme for the building beyond 2020.

Another example of alignment with existing policies is that during the participatory process in **Salerno**, one of the potentially identified actions for the achievement of the objective of circularity is to find "solutions for the energy efficiency of historic buildings", linked with the energy efficiency regulations.

*Keep in mind that integration of adaptive reuse of cultural heritage in other policy areas can help **increase awareness** on the important role of cultural heritage as a driver for sustainable development.*

Go back to the Policy, Legal and Regulatory Framework mapped in the preparation phase and do not miss on potential synergies (See Activity 2.4)

Resources needed, cost and funding sources

Another essential aspect to define that directly impacts implementation is to estimate the necessary resources (human and material). Once direct and indirect costs are calculated identify the funding source and allocate the required budget.

Refer back to the list of potential funding sources, developed as part of the preparatory phase (See Activity 2.6, "Mapping Financial Mechanisms")

It is true oftentimes adaptive reuse processes require high investments at the initial stage, linked to the maintenance and refurbishment costs of a space that has been abandoned or underused for a large period of time. However, long-term self-sustainability of the cultural heritage site can be guaranteed through the ideation of a circular business model that should be explored when building the LAP as well as a maintenance and monitoring plan (See *Tool 9*).

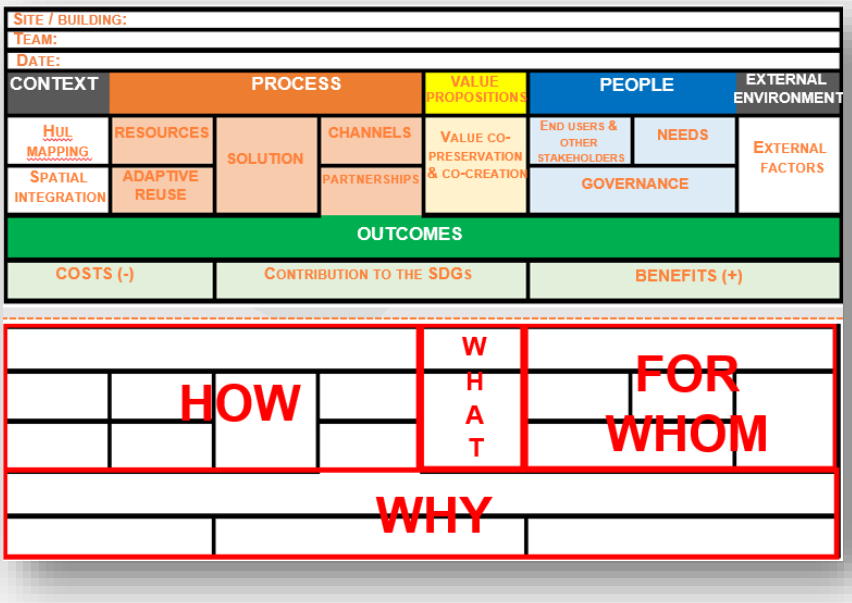
Tool 9: Circular Business Model for adaptive reuse (Developed by ICHEC)

What is it?
The circular business model is a co-design process during which stakeholders propose reuse ideas/solutions in relation to their territorial needs and available resources; test their desirability; identify partnerships, users and beneficiaries and make sure that the social, environmental and economic impacts are sustainable. The canvas builds on an iterative process starting with a documentation and analysis of the supply (See *Tool 3: Economic Landscapes*) and demand (See *Tool 4: Perceptions mapping*) and ends up with the business model for a specific asset.

Why is it relevant to the process?
The Circular Business model is a useful tool aimed at informing the decision-making process and thus, should be part of the action plan of public and private owners aspiring at evaluating and putting forward coherent investment projects with sustainable urban conservation processes.

How to implement it/ methodology:
The development of a circular business model for adaptive reuse requires several steps:

1. Describe the human, natural and cultural layers of the broader urban landscape that embeds the project and their spatial integration
2. Ideate solutions in relation to territorial needs
3. Define a unique value proposition related to functional, economic, environmental and social perspectives
4. Prototype - First Minimal Viable Solution (MVS)
5. Conduct a desirability testing, verify feasibility and update the MVS
6. Test economic viability and update Solution
7. Finalize Revenue Streams and Costs
8. Pitch the project to local stakeholders and investors



Example:
The Circular Business Model workshops were conducted by ICHEC in the four city/region areas in the period between 18 February and 18 June 2020. Some of the results and outcomes of the process have been summarized in the following table:

Circular business model for adaptive reuse

Amsterdam	Rijeka	Salerno	Fengersfors
Asset: Pakhuis De Zwijger Owner of the asset: Stadsherstel Challenge: How to make Pakhuis de Zwijger more resilient to shocks? i.e. COVI19 N. of participants: 6 + 2 ICHEC team Used applications: Zoom and Mural Workshop sessions: 28 April 2020, 3h30 Results: General framework of the current business model.	Asset: Beniçiç building Owner of the asset: Municipality of Rijeka Challenge: How to make the management of the children's house sustainable from an economic viewpoint? What type of circular child-friendly and child oriented activities should take place? N. of participants: Although 26 people registered, only 10 people participated until the end + 2 ICHEC team Used applications: Zoom and Mural Workshop sessions: 28 April 2020: Solution ideation, 4h30 29 April 2020: Prototyping - First Minimal Viable Solution (MVS), 4h 5 May 2020: Desirability testing, feasibility and MVS update, 2h 8 May 2020: Viability testing and Solution update, 4h 12 May 2020: Finalisation of Revenue Streams and Costs, 3h 19 May 2020: Final Pitch to the local stakeholders, 2h 2 June 2020: Way forward meeting, 1h Results: Three complementary business models were co-designed by the workshop participants.	Asset: The complex of Edifici Mondo (convents of San Francesco and San Giacomo and San Pietro a Maiella and Palazzo San Massimo). Owner of the asset: The municipality of Salerno Challenge: The Municipality of Salerno has received 14 proposals for its public consultation. This consultation aimed at involving all interested stakeholders in identifying adaptive reuse activities for the Edifici Mondo complex which is currently unused. The challenge was to increase the strength and robustness of the proposals. N. of participants: 28 + 2 ICHEC team Used applications: Zoom and Mural Workshop sessions: 14 May 2020, Pitching and prioritization 4h30 18 May 2020, Prototyping - First Minimal Viable Solution (MVS) and Desirability testing, 4h 25 May 2020, feasibility and Viability testing and Solution update, 3h30 4 June 2020, Revenue Streams and Costs, 3h30 8 June 2020, Solution fine-tuning and pitching, 3h30 18 June 2020: Way forward meeting, 1h30 Results: Four business models which could be consolidated as a cultural ecosystem for the city of Salerno.	Asset: Fengersfors paper mill Owner of the asset: private owner Challenge: What solutions could be co-designed in order to make the business model of the new paper mill town ecologically and socially sound and financially sustainable? A well considered basis for negotiations with and between: current owner, financial institutions, and co-owners. The new owner is suggested as a Public Limited Liability Company with limitation on how much yearly profit could be transferred out of the company. N. of participants: 28 + 2 ICHEC team Workshop format: Two and a half intense in situ storming workshop Dates: 18-20 February 2020 Results: Five complementary business models were co-designed by the workshop participants.

Recommendations:

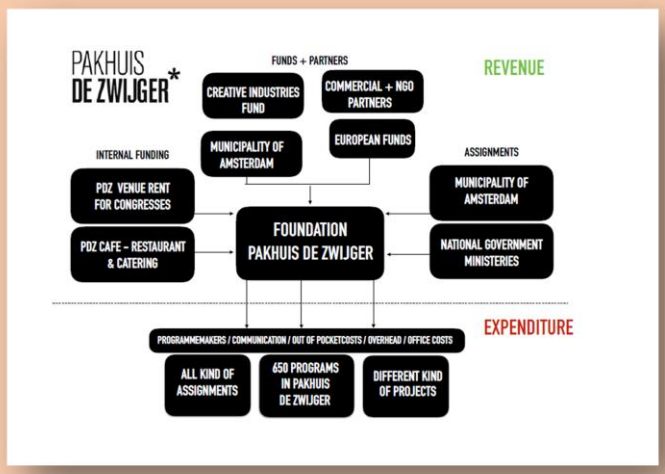
1. If you conduct the co-design process make sure that the BM is endorsed and implemented!
2. Implementation should foresee a short-term and a long-term work plan
3. A group of committed stakeholders should work closely on testing, prioritizing and putting the BM into force
4. Work in groups of maximum 5 people

For more information:

🔎 See "Circular Business Model workshops for cultural heritage adaptive reuse" available at: https://www.clicproject.eu/files/D4-5.pdf

Tool explanatory video: https://www.youtube.com/watch?v=8AYSkiuKhLw

The adaptive reuse living example **Pakhuis de Zwijger** located in the City of Amsterdam mapped the pre-corona business model of the cultural heritage site, resulting in the identification of the funding sources on the right:



Source: LAP and Corporate Story of Pakhuis de Zwijger

3.4 Establish indicators to monitor progress with regards to management, care and maintenance

"How will we know if we have achieved the goal?"

To make the LAP operational, a robust and easy to implement monitoring protocol needs to be activated. Correct monitoring will ensure the progress of actions and identify corrective measures if any barrier to implementation arises.

The monitoring protocol should be structured taking into account indicators of progress for each action that are "**SMART**": specific, measurable, achievable, relevant and time-bounded. In other words, the following points need to be considered.

Specific actions need specific, achievable and relevant indicators linked to targets

There is no "one-size-fits-all" solution when establishing monitoring indicators. When structuring the indicators set, try to think about the phases/process to implement the action, and which will be the expected impacts and outcomes. Make sure to be as specific and detailed as possible:

- What do you expect to achieve in terms of context change?
- How will you achieve the results step by steps?
- Which will be the products or outcomes of the action?

Then try to identify indicators that are able to describe the expected change and targets **in each step**.

When the LAP foresees the inclusion of local heritage in recognized European heritage labels or UNESCO world heritage list, at least one indicator describing the final target will need to be established: “Inclusion of (specific) local heritage in the European/UNESCO heritage list/label”. To achieve the listing objective, it will be necessary to prepare the candidacy engaging all relevant stakeholders, so you could identify progress indicators such as “Number of stakeholder organizations actively involved in the candidacy initiative” and “Number of initiatives jointly organized with stakeholders to promote the (specific) candidacy”, preferably setting minimum targets and deadlines expected.

In this example, a mid-term target could be the “Submission of the candidacy dossier to the deciding authority”, expressing also quality expectations. Finally, in terms of impacts, through this action you eventually expect to increase cultural tourism and citizens’ wellbeing.

Therefore, you could decide to monitor the change in the number of cultural tourists in the local heritage site over time and the specific motivation for the visit, as well as the change in citizens’ wellbeing, through specific surveys.

Do not wait to conclude the LAP to identify monitoring indicators for each action. The monitoring plan can greatly help already during the structuring of the plan, clarifying targets, phases and expected results between stakeholders.

Finally, even if many indicators could be identified for each action, make sure to **not overflow** the LAP with too many indicators. Finding a viable balance between specificity and the resources needed to collect, analyse, synthesize and communicate data and information is key for effective monitoring.

Try to focus on a maximum of 3 to 5 indicator for each action, discussing which are the most relevant mid-term targets without which the action would be significantly delayed or invalidated, and committing to monitor only (or at least) the most relevant aspects.

Indicators should be easily measurable and time-bounded

Indicators should support the establishment of a baseline and monitoring of progress step by step. There should be a clear timeframe linked to the indicator, such as the frequency with which it will be collected or measured. They should be measurable through well-established tools and data, possibly relying on existing statistics or data collection campaigns at local or regional level. However, in case data need to be collected on a “ad hoc” basis (for example, administering surveys or questionnaires), it is important that the data collection will not be excessively time and resources consuming.

Consulting experts and experienced stakeholders to assess the feasibility of data collection for proposed monitoring indicators can be of great help to balance the need of specificity and ease of implementation.

Data collection campaigns and tools should be foreseen since the start of the LAP activities, facilitating the work for those who will be in charge of the monitoring process. An important point is that adequate human and financial resources need to be set for the monitoring process, to ensure that it will be conducted regularly and correctly, applying focused attention and critical thinking to detect delays and potential barriers to the implementation of the actions.

Assessing the success of the LAP

The monitoring protocol should include indicators related to the specific actions, but also general indicators related to the LAP overall implementation and impact. Based on CLIC experience of LAPs for "circular" cultural heritage adaptive reuse at diverse scales and in diverse context conditions, a set of common targets can be identified. The key question is: Why cities and regions need a LAP, and how can we monitor the actual impact of the plans in the local context?

To answer these questions, it is important to recall that LAPs share the **objectives** of:

- Regenerate abandoned and underused urban/rural heritage areas, making them safe and attractive for new civic and productive uses;
- Attract public and private investments for cultural heritage adaptive reuse, enhancing opportunities for heritage values conservation and transmission;
- Contribute to re-skilling and jobs creation in the circular and creative/cultural economy;
- Contribute to nature regeneration (e.g., through energy efficiency measures, renewable energy sources, materials reuse, freshwater efficiency enhancement, GHG emissions reduction, soil-water-air pollution reduction, implementation of nature-based solutions);
- Ensure balance and harmony between the cultural/historic assets and the new interventions;
- Implement synergies and symbioses through stakeholders' collaboration, complementarity and cooperation at territorial level.

Thus, a set of higher-level indicators focused on the **impacts in the city or region** can be defined in order to monitor the actual impact of the LAP towards circular city objectives:

- Regenerated abandoned and underused urban/rural heritage (Ha/year or % Ha regenerated / tot abandoned Ha, or number of heritage buildings / sites regenerated);
- Volume of public and private investments for cultural heritage adaptive reuse (Euro/year, % public and % private);
- Jobs created directly and indirectly linked to adaptive reuse of cultural heritage (n. full time equivalent jobs; n. of permanent jobs; n. of volunteers involved; n. of people with enhanced skills)
- Retrofit and remediation interventions in heritage buildings and sites (smq recovered through energy retrofit interventions; n. of heritage buildings / sites with enhanced energy efficiency level; n. of buildings / sites adopting water collection-filtering-reuse technologies; n. of buildings / sites adopting nature-based solutions; Ha of remediated soils)
- Stakeholders collaboration (n. of cooperation agreements; n. of actors involved in cooperation agreements; diversity of actors involved in cooperation agreements)

Clearly, the selection of specific indicators and the scale of implementation will be linked to the specific focus, objectives and actions included in the LAP. The objective of this Guide is to provide concrete examples to cities and regions willing to make operational their LAPs for cultural heritage adaptive reuse in the perspective of the "human-centred" circular economy and circular city model.

3.5 Establish corrective actions

"What if things don't go as planned? Have emerging risks and issues been identified?""

After having defined the actions and indicators, develop a comprehensive risk assessment and related mitigation plan (See example of *Resource 9: Monitoring table* below). A corrective action is a measure envisioned for the scenarios when implementation of the action is not going as planned. In other words, there is a deviation from the objectives planned and measured by indicators, for example, lack of staff, fraud, operational hiccups, cash flows issues.

Resource 9: Monitoring table

DATE:

Actions	Indicators	Implementation period	Status	Comments	Corrective actions	
					Description	Responsibile
Revitalise the river banks of the XXX area	*- At least increase of 4 km of barrier-free walking path along the river banks, with correct signalisation and lighting*	*By the end of year 2*		*By the end of year 1, 2 km of barrier free walking path have been built but no signalisation and lighting is available yet.*	*Meeting with Smart lighting plan coordinator and Finance department to explore the possibility to finance public lighting with social responsibility budget.*	*City development officer Smart lighting plan coordinator Environmental department officer Finance department officer*
	-At least 4 cultural activities organised every year in public spaces along the river	*By the end of each year*				
Action 2	*Indicator*	*Year/month/ specific date*				

Template available at: Annex 5

It is important to mention that, risk could also relate to **unexpected** drawbacks or unintended impacts of an operation (issues of authenticity or reconstruction may be not adequately addressed) and external natural/man-made disasters, as well as discoveries that impact on the heritage and therefore on the life-cycle of the project.

Be open to changes and flexible to adjust the plan/actions to new emerging circumstances. What at the beginning can seem to be a condition that can negatively impact (and even endanger) the implementation of the plan can bring new opportunities for regeneration.

During the process towards the development of the LAP of the pilot areas of the CLIC project, an unexpected circumstance arose that had a global impact: Covid-19 pandemic. The cultural sector was highly damaged, particularly those cultural actors whose revenue depended on the organisation of public events, including **Pakhuis de Zwijger**.

Thus, the LAP development process became an opportunity for the Dutch living adaptive reuse case to re-think its use and business model, re-adapting to the new environment and re-affirming its cultural and societal value.

Adequate and sufficient corrective measures shall be planned **at least** for those risks that are predictable, and have:

- higher probability of occurrence, and
- deeper impact.

Moreover, each corrective measure should have a designated responsible individual or group, in order to ensure it is implemented as soon as required, and no unnecessary delays take place which could endanger the achievements of the LAP objectives.

Reporting procedures shall be put in place prior to the implementation phase, for action leaders to communicate status, potential risks and impacts. Reporting should also have a pre-established timeframe that can be adapted to existing needs once implementation commences.

4. Formalize the process

The **adoption** of the plan by the administrative board, city council or regional council is key to "formalize" the process and allocate human and economic resources to the activities envisaged in the plan; therefore, it usually constitutes a prerequisite for its implementation. The fact that the LAP has been built in a participatory and inclusive manner ensures not only consensus of the local community towards the main objectives to achieve and strategies selected, but it also fosters the feeling of co-ownership. Furthermore, by formally committing to implement the plan, stakeholders will potentially be able to hold the designated responsible accountable.

Reaching consensus and complying with procedures

Adoption also guarantees that the plan is **internally disseminated**, accepted and that it will not belong to a specific municipal/regional official nor will be linked to elected representatives or political mandates guaranteeing the sustainability of the plan in the long run.

As a first step towards the adoption, organise a meeting to internally present the draft plan (including vision, objectives and actions), together with a description of the process undertaken, in order to enhance the understanding and support, collect impressions, find out potential synergies, and discover potential constraints. Feedback collected will serve to better re-define (See Activity 3.3) actions included in the plan.

In December 2020, the city leader (Community Resources department) and academic leader (CNR-IRISS) of the pilot experience of Heritage Innovation Partnership process in Salerno, had a municipal meeting with several councillors, managers and heads of different offices/departments of the **City of Salerno** (e.g., Culture department, Urban planning/mobility department). The aim of the meeting was to present the several phases of the participatory process and the results co-created with stakeholders, that is to say, the list of actions to be included in the LAP. Several inter-departmental connections were created and municipal managers were appointed to lead different actions.

Once consensus is reached internally on the content of the LAP, make sure to fulfil all formal requirements and established procedures (e.g., voting at assembly or municipal plenary) to proceed with the adoption of the LAP for adaptive reuse of cultural heritage.

*Bear in mind that certain actions (e.g., new regulation or policy), require **specific legal procedures** in order to be implemented. In those cases, the adoption of the LAP may not be enough and further steps will need to be taken in accordance with internal municipal or regional regulations. Other actions might require the signature of additional collaboration agreements and/or contracts that allow to adaptively reuse a space. For instance, the signing of a "Pact of Collaboration" as established by the Common Goods regulations between the authorized municipal official and a cultural organization or a rental contract among the heritage site owner and the future manager of the selected activity for new use.*

Maximizing impact

After all procedures have been fulfilled, the plan will need to be **externally disseminated**, in order to ensure transparency and accountability. The objective should be to reach the widest audience possible, raising awareness not only about the importance of the protection of cultural heritage but also the social, economic and environmental benefits of its adaptive reuse.

As recommended during Activity 3.2 "Identify and select measure packages and actions", certain resources need to be safeguarded and destined to the communication and dissemination of the plan in the dedicated area. Thus, a strategy will need to be defined in order to identify the target audience. Depending on the different types of receivers, the message will need to be adapted, and also the way how the message is delivered, or dissemination channel. It can include digital and traditional media, but also during related cultural activities, events and conferences (See *Tool 10: Open Day*).

Resource 10: Dissemination strategy table

	Target group 1 *(e.g., children and youngsters)*	**Target group 2** *(e.g., business investors)*
Message	*Importance of protection of cultural heritage*	*Economic benefits derived from heritage regeneration while respecting its authenticity*
Dissemination channel and activities	*Digital media. Launching a contest at social media platforms.*	*Business Forums, Conferences*

*Develop a user-friendly short and **compacted version** of the plan that contains only the main objectives and action lines.*

*Establish specific communication and dissemination **channels** among all parties involved in the plan and designate a **representative** within the partnership to be responsible for communication and dissemination.*

Tool 10: Open Day (Developed by ICLEI)

What is it
As a culmination of the process, the Open Day is an event designed for sharing results and experiences of the Heritage Innovation Partnerships process with a broader public beyond those stakeholders and partners involved. It is the moment to inform the audience not only about the outcome of the LAP, but also the process towards its building and the principles, logic or reasoning behind the decisions made.

Why is it relevant for the process?
Due to the intrinsic value recognised to heritage for society, the common good approach implies that heritage should be accessible for all, and decision-making regarding cultural heritage concerns everyone. Therefore, despite not every citizen has the capacity nor the interest to participate in the process to build the LAP for adaptive reuse and even less in the daily management of cultural resources, strategic lines and key actions of the LAP need to be clearly communicated so that new actors can engage at a later stage of the process if desired. Concise but sufficient information also needs to be made publicly, freely and easily available to any citizen than requires it, in order to ensure transparency and accountability. A broader awareness of the actions will also positively contribute to their support and success in implementation.

How to implement it/ methodology?
Explore innovative and inspiring formats (e.g., TED Talks), and ideally liaise with existing larger scale events, conferences, initiatives or projects going on. Points covered in the public presentation should be:

- The process undertaken towards building the plan and its legitimacy
- A brief explanation of the rationale behind the LAP and the main actions selected

Example:
During the implementation phase of the CLIC pilot areas, the initial plans for the celebration of the Open Days had to be modified due to the socio-sanitary emergency situation caused by the Covid-19 pandemic. For instance, initially, the City of Salerno had planned to organize a Heritage Walk with local citizens, in order to share the outcomes of the LAP co-creation process. However, alternative formats to a face-to-face meeting are at the time of writing this Guide being considered (i.e. Pakhuis de Zwijger is considering to launch a dedicated Newsletter in order to disseminate the plan among their followers).

Recommendations:

1- Make sure to be concise and give a clear message in a user-friendly language.
2- Use inspiring formats that can attract larger audiences.
3- Ensure access of the most disadvantaged communities.

For more information:
🔎 See "*Guidance-Protocol On The Role And Responsibilities Of HIPs*" available at: https://www.clicproject.eu/wp-content/uploads/2021/01/D-5.1-Long-and-short-version_ICLEI.pdf

5. Check-In and Refresh

The previous sections outlined the key findings of the CLIC project in the four pilots and proposed a guideline for understanding the process of managing adaptive reuse, involving both public sector and responsive and engaged governance.

In this final element of the LAP approach we will not be able to report from direct project experience. In fact, the implementation phase, which means moving from **commitment to effective compliance**, is an ongoing effort in the pilots lasting one year or more.

Although a number of activities in this phase are linked with existing processes, the implementation of the plan consists of a series of structures activities which have to be **cyclically repeated**. As mentioned at the start of this Guide, the elements of the process have not to be seen in rigid chronological order.

Implement, monitor and evaluate

As experience shows, in practice it is very difficult to estimate the impacts of the planned actions and events ex-ante. This means that while actions will need to be implemented according to how they have been defined, an important part for a successful implementation of the plan will also be to:

- Define a regular programmed maintenance, necessary to extend life of the cultural assets
- Identify new challenges and opportunities
- Confirm or update the current plan and related actions regularly

Hand in hand with the implementation, LAP leaders will need to **check progress** according to the objectives set. Indicators will be an important tool in order to understand the status and will quantify progress, being also valid for identifying deviations from the established objectives.

Make use of the Monitoring table (Tool 9) developed in the planning phase (See Activity 3.5)

Monitoring progress is only one part of the story, while the further step is to critically analyse, communicate and discuss the results in each phase. Transparency in data collection, interpretation and communication will be key to establish a context of mutual trust and cooperation with stakeholders. The discussion of the results achieved is a critical aspect of a participatory LAP, to validate choices based on actual results or take action to adjust and reorient strategies, mid-term targets, and eventually the actions themselves.

While providing a strategic vision and orientation for the site, city or region, the LAP is not “sculpted in stone”, but it can represent a highly beneficial process of evaluation and re-evaluation of choices, activating a “forum” of active observation with all interested stakeholders and citizens. By providing transparent and well facilitated spaces for analysis and discussion of mid-term targets achievements, the LAP may become a “laboratory” of deliberative democracy, civic responsibility, mutual cooperation and collaboration for the site/ city / region involved.

Evaluation should be conducted at two levels:

- In a **participatory** way, obtaining feedback from different individuals or community groups, which will contribute to a more comprehensive evaluation of the process towards the LAP and the implementation of the LAP. For that purpose, surveys or public consultations can be a useful tool to explore.
- With **heritage experts** and include examination of cultural, technical, social, economic and environmental outcomes and the impacts on local communities and surroundings.

Resource 111: Collective Evaluation Questionnaire

Here are some questions that might trigger collective reflection:

- Were all interested actors involved? Was there any gap in identifying stakeholders?
- Was the selected governance model the most suitable one for a smooth process to build the plan and implement it?
- Was there any resource, opportunity or barrier that was not identified during the mapping phase and impacted implementation?
- Was the vision achieved?
- Were the authenticity and integrity of the assets preserved and maintained?
- Were compatible materials and techniques employed?
- Were the objectives too ambitious/ not ambitious enough?
- Were selected/prioritised actions adequate to achieve the objectives?
- Were indicators adequate to measure the selected objectives?
- What worked during the implementation phase?
- What happened to the surroundings of the assets?
- What were the main challenges during the implementation phase?
- Was the public interest taken into account in all the phases?

After having responded to the abovementioned questions, **lessons learnt** will be extracted, minimize risk or negative factors and making sure to replicate and leverage success factors.

Thus, this phase prepares also the ground for establishing the **following cycle** through the evaluation of both the technical achievements and the process.

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Annex 1: Network Analysis in Salerno

The aim of the study was to examine the quality and character of relations among organizations that operate in the field of cultural heritage in Salerno. We wanted to know how many of participating organizations collaborated in the past, how often they communicated, how the assess the quality of communication. Moreover, we were interested in comprehending the flow of information and the resources among organizations in order to identify the barrier and bottlenecks.

Social network data were collected on a HIP meeting in Salerno. The participants of HIP meeting were asked to fill in the network questionnaire regarding the nature of their relations with other participants of the meeting. They were inquired about frequency, quality and subject of communication (see Table 1). From the list of 42 organizations-participants in the cultural heritage field in Salerno we collected data from 11 organizations that were present at the HIP Meeting.

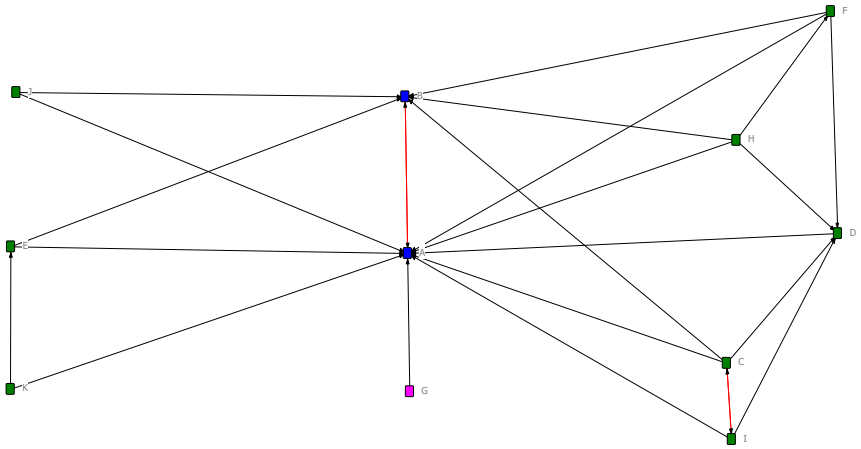
Table A.1. A fragment of the questionnaire designed to collect network data.

Organization name	Do you communicate with the following organization? 1 - Yes 2 - No	How often did you contact each other last year? 1 - once a year or less often 2 - several times a year 3 - several times a month 4 - several times a week	What resources do you get from this organization? 1 – funding 2 – expertise 3 – education/training 4 – political support etc.
Organization 1			
Organization 2			
Organization 3			

The aim of the analysis was to reveal the character of relations among organizations. We explored the organization's positions within the network structure and its structural importance for communication practices and for transfer of relevant resources in the cultural heritage field. Using the centrality measure, we could identify actors that are the most popular in the field, and those who have the greatest impact when it comes to building relationship with other organizations. The stability of the network was assessed by measurement of connectivity.

We started our analysis by examining the existing connections among organizations (data we were extracted from the second column in Table A.1). The analysis revealed that two public organizations: A and B are very central for the system (Figure A.1.). They interlink two individual organizations (J and G) and two more connected groups of organizations. The linkage between for-profit actor and non-profit organization is non exiting.

Figure A.1. Network of contacts (blue – public, green – non-profit, pink – for-profit)



Most of the ties is non-reciprocal. Only NGOs C and I as well as pubic organizations A and B have declared agreeably to have mutual relations (red links). The lack of reciprocal links might indicate that the power of the organizations in the system is uneven.

The most central actors of the whole system are: two public organizations A and B. However, it can be spotted that NGO D holds also an important position but more locally.

In case of bigger networks it is recommended to calculate in-degree and out-degree of the graph. The in-degree of an organization informs how many other organizations declared to have a connection with this specific organization. The in-degree measure can be used to map the popularity of specific organizations and their influence in the network. Out-degree of an organization informs how many other organizations this specific organization indicated to communicate with. The high number of outgoing communication might suggest that the organization is very active in searching for information. The results are presented in Table A.2.

Table A.2. Centrality measures

	Out-degree	In-degree
Organization A	1	10
Organization B	1	6
Organization C	4	1
Organization D	1	4
Organization E	2	1
Organization F	3	1
Organization G	1	0
Organization H	4	0
Organization I	3	1
Organization J	2	0
Organization K	2	0

Non-profit organizations C, H, F and I declared to have contacts with the biggest number of organizations (the highest level of out-degree) that are active in the field of cultural heritage in Salerno. These organizations should be seen as the most determined and open for contacting other organizations in the network. The organizations A and B, as well as NGO D, on the other hand, have the most prestigious position in the network (high in-degrees) because the majority actors recognize them by declaring to have contacts with them.

When examine the condition of the whole network it is useful to measure it connectivity. The connectivity informs of how well the actors are connected in the network. If the organization has a high number of points of connectivity, it means that it has more alternative options for reaching individual organization within the network. In fact, nulls in Table A.3 indicate that the actors in the network do not have any opportunity to get in touch with a given organization even through another organizations. Using the connectivity measure we could diagnose high level of isolation among cultural heritage organizations participating in the HIP meeting in Salerno. Organizations C, H, F and I have the relatively highest rate of connectivity, which indicate high social capital of these organizations. Organizations A and B are interconnected, but their reachability in the network is definitely limited. Although taking into account their popularity in the network they seem not to have well-established links with other organizations.

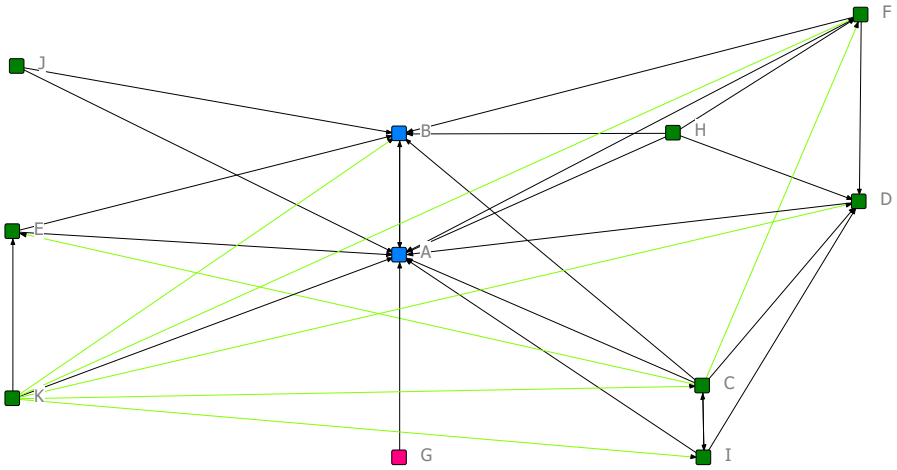
Table A.3. Points of Connectivity

	A	B	C	D	E	F	G	H	I	J	K
Organization A	0	1	0	0	0	0	0	0	0	0	0
Organization B	1	0	0	0	0	0	0	0	0	0	0
Organization C	4	2	0	2	0	0	0	0	1	0	0
Organization D	1	1	0	0	0	0	0	0	0	0	0
Organization E	2	2	0	0	0	0	0	0	0	0	0
Organization F	3	2	0	1	0	0	0	0	0	0	0
Organization G	1	1	0	0	0	0	0	0	0	0	0
Organization H	4	3	0	2	0	1	0	0	0	0	0
Organization I	3	2	1	2	0	0	0	0	0	0	0
Organization J	2	2	0	0	0	0	0	0	0	0	0
Organization K	2	2	0	0	1	0	0	0	0	0	0

In the second step, we explored the potential of the system to enhance the collaboration and communication between organizations. Here, participants indicated the organizations with which they do not have established contact yet but they would like to have one.

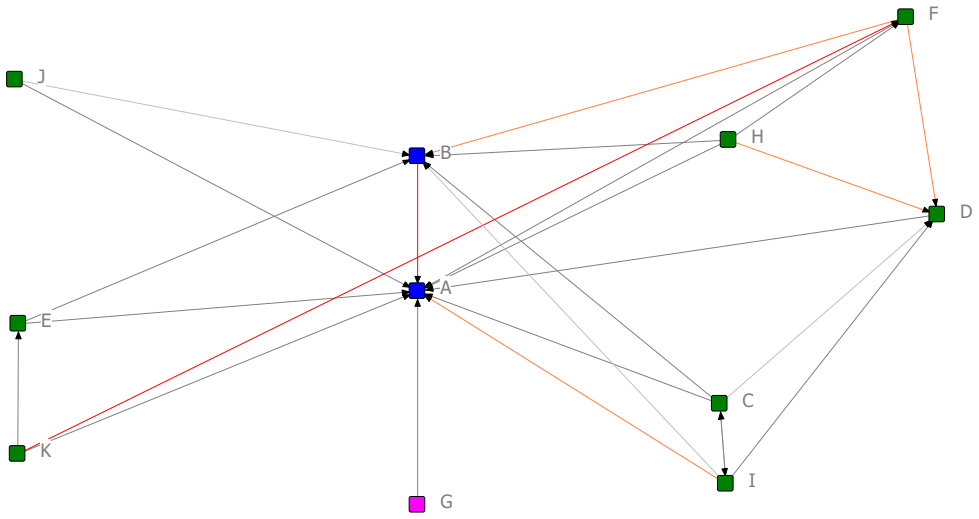
Results show that the least linked for-profit organization (organization G and J) does not declare the need of connecting more with other organizations (Figure A.2). Actually, just two organizations declared the need of building new relations: organization K and C. The establishment of new connection between these two organizations would increase the interconnectivity of the network in a significant manner (the organizations placed on the left site of the graph could finally collaborate with organizations placed on the right site of the graph). Now these organizations do not poses a direct link, they are connected only via public organization A.

Figure A.2. Network of existing and potential connections (answer: I do not have contact with an organization but I would like to have) (green link – potential link, black link – existing connection).



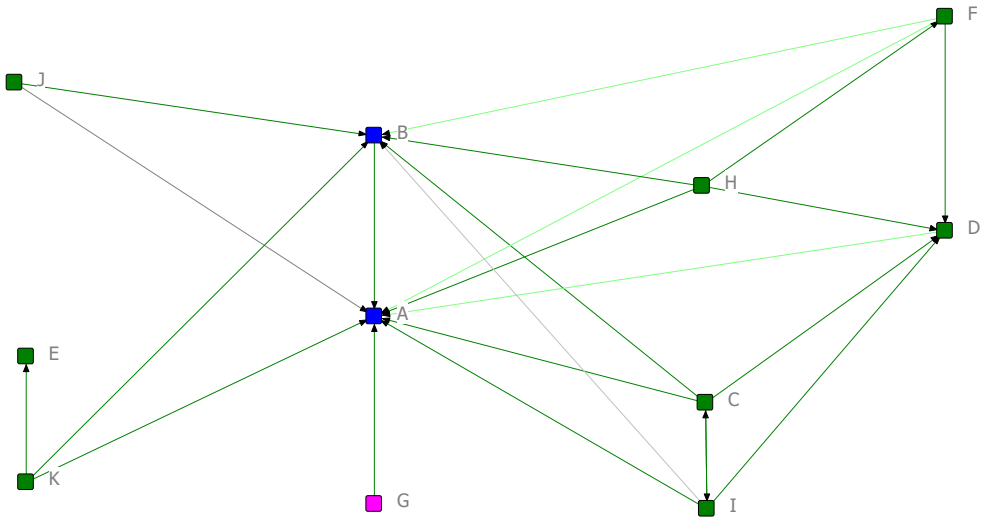
Thirdly, we tested the intensity of connections. We asked participants to indicate how frequent they communicate with specific other organizations. The interactions among organizations are rather rare (Figure A.3). Most of the organizations interact few times a year. The most intensive communication is run between two public organizations. Less intense but regular communication is run in four other dyads. Both public and non-profit organizations are involved in regular communication.

Figure A.3. Network of intensity of connections (once a year or less – dark grey, several times a year – dark grey, several times a month - orange, several times a week - red).



Our next step was to examine the importance of connections (Figure A.4).

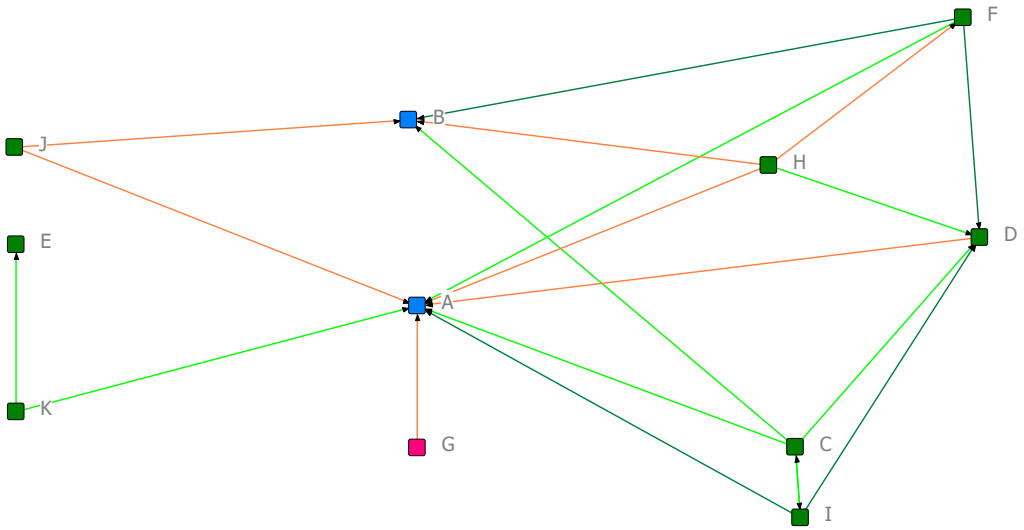
Figure A.4. The network of importance (light grey – not important, dark grey – fairly unimportant, light green – fairly important, dark green – very important).



The stakeholders evaluated the most of connections to be fairly important or important. Just two connections were set to be not important or fairly unimportant (between organizations J and A and between organizations I and B). The actors who perceived their relation with other actors as important, communicate with them few times a week (compare with Figure A.3).

The next aspect of our investigated was the quality of relations in the network (Figure A.5).

Figure A.5. Quality of relations (orange line - bad and rather bad, light green – fairly good, dark green – good)

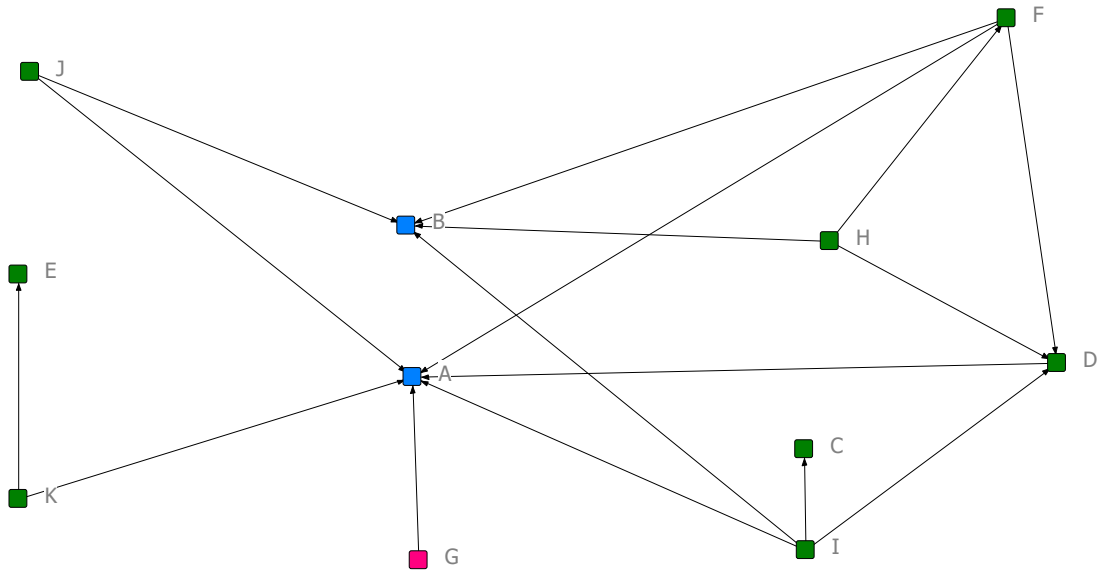


Most of the actors declared that their communication with other actors is of high quality. However, there are some relations that leave room for improvement. For example, the only for-profit organization declares that the quality of communication with public organization A is rather bad. Three other organizations also indicated that the quality of communication with organization A is rather bad. Similarly, organization B and organization F should work on the improvement of the quality of communication.

The other investigated matter was the flow of resources between organizations operating in the area of cultural heritage. Organizations might exchange not only information but also expertise or financial support therefor, we used network analysis to examine how the resources flow through the system.

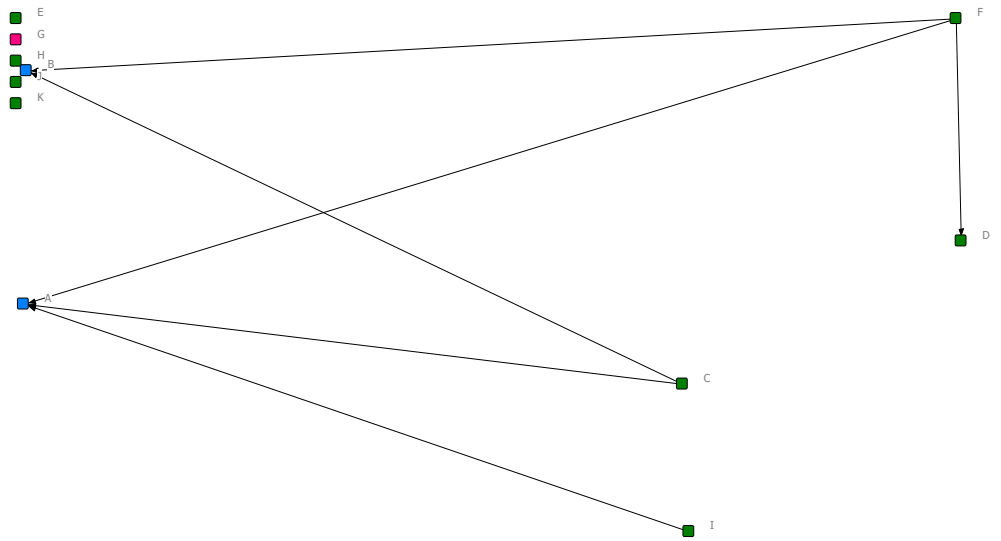
From the Figure A.6 three centers of information can be identified: public organization A, public organization B, as well as NGO D. Additionally, some organizations retrieve information also from organization E, C, and F.

Figure A.6. Information flow (from whom an actor takes information).



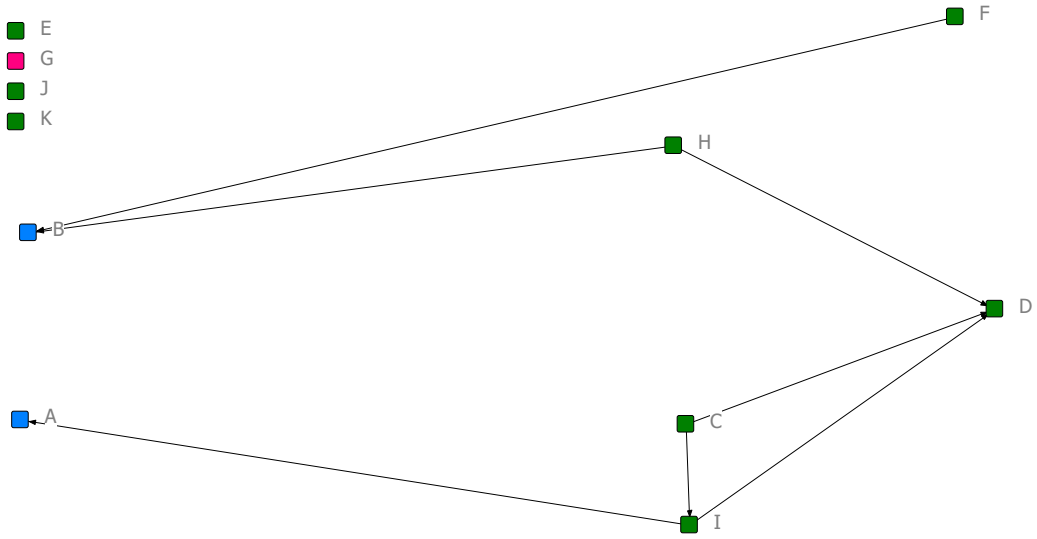
The network of material support has low density (Figure A.7). The material support is gained mainly from public organization A and B, and NGO D. Out of 11 organizations only three declare to gain some kind of material support within the network.

Figure A.7. Network of material support



The most important actor in the network of expertise is NGO D. Some expertise is derived also from other organizations but in general the network has very low density.

Figure A.8. Network of expertise



Organization I has strong relation with organization D. They take information, expertise and skills from them. I is also strongly connected with public organization. They receive information, material support, expertise, and political support from them.

Annex 2: Heritage Factsheet

NAME OF THE ASSET
Short description of the asset (year, main characteristics, heritage value …)

BEFORE	
Former use	
Ownership	
Management	

THE PROCESS	
Renovation estimated cost	
Timeframe	
Finance model	
Legal framework	
Stakeholders involved	
Involvement mechanisms	
Other	

AFTER	
Current use	
Ownership	
Management	
Business model	

BEYOND THE PROCESS	
Impact	
Innovation	
Replicability	

Annex 3: Policy mapping template

MAPPING POLICY, LEGAL AND REGULATORY FRAMEWORK FOR ADAPTIVE REUSE OF CULTURAL HERITAGE

LOCATION: Insert site/city/region **DATE**: Insert date when the template was updated

Title of regulation	Policy area	Objective of regulation	Competent authority	Territorial scope	Temporal scope	Personal scope	Specific provisions	Action points

Annex 4: Local Action Plan Matrix

General Objective: (E.g., To promote the sustainable adaptive reuse of neglected cultural heritage assets in *X city* from a circular and innovative perspective)								
Objective 1: *(E.g., Regenerate industrial cultural heritage sites in XX neighbourhood)*								
Measure packages	**Actions within the measure**	**Responsibility**	**Link to current plans/policies**	**Implementation period**	**Resources needed**	**Cost**	**Funding sources**	**Stakeholders involved**
Measure package 1	Action 1							
	Action 2							
	Action 3							
Objective 2: (*E.g., Stimulate heritage-led innovation and entrepreneurship*)								
Measure packages	**Actions within the measure**	**Responsibility**	**Link to current plans/policies**	**Implementation period**	**Resources needed**	**Cost**	**Funding sources**	**Stakeholders involved**
Measure package 2	Action 4							
	Action 5							

Annex 5: Monitoring table

DATE:

Actions	Indicators	Implementation period	Status	Comments	Corrective actions	
					Description	**Responsibile**
Revitalise the river banks of the XXX area	*- At least increase of 4 km of barrier-free walking path along the river banks, with correct signalisation and lighting*	*By the end of year 2*		*By the end of year 1, 2 km of barrier free walking path have been built but no signalisation and lighting is available yet.*	*Meeting with Smart lighting plan coordinator and Finance department to explore the possibility to finance public lighting with social responsibility budget.*	*City development officer* *Smart lighting plan coordinator* *Environmental department officer* *Finance department officer*
	-At least 4 cultural activities organised every year in public spaces along the river	*By the end of each year*				
Action 2	*Indicator*	*Year/month/ specific date*