

Perspectives  
on cultural heritage  
in European cities  
Highlights from the ROCK project  
Eurocities

# Cultural heritage essentials:

policy findings for  
city makers, urban  
practitioners, and  
cultural heritage lovers

The sole responsibility for the content of this publication lies with the authors, and it does not necessarily reflect the views of the European Union.



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A stylized, light gray background illustration of a city skyline with various building shapes, including domes and gables.

# Cultural heritage essentials:

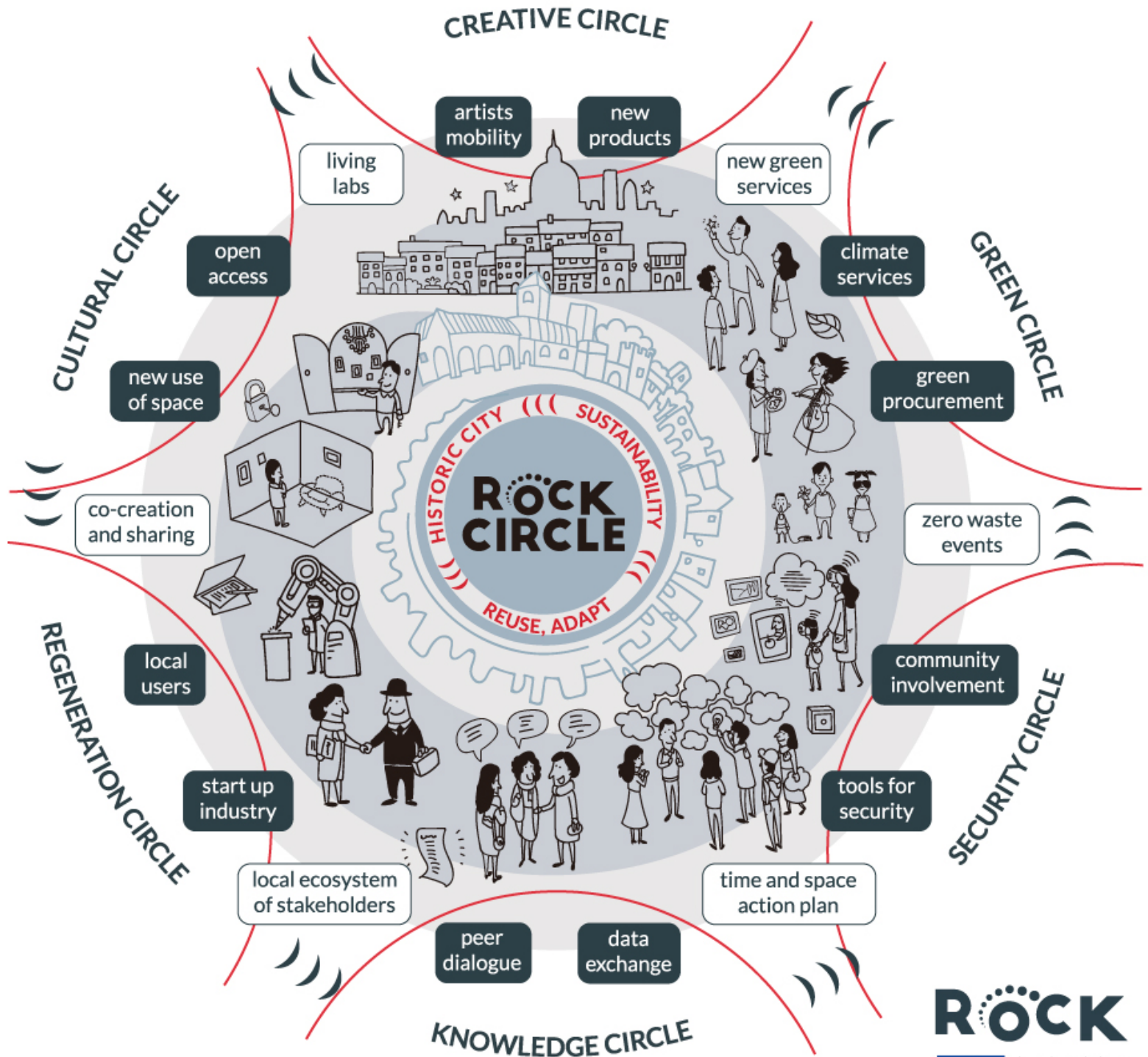
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The ROCK circle. Source: ROCK project.

# Introduction

By **Cécile Houpert**, Eurocities, Belgium

How can we convert historic cities into resilient, sustainable, and creative cities? European cities and Eurocities members have been pioneers in turning their local cultural heritage into strong assets, be it tangible cultural heritage, such as buildings, monuments and public spaces, or intangible cultural heritage such as songs, practices and stories. This includes not only the 19th century and before, but also, for example, industrial heritage. Cultural heritage is not considered solely as a relic of the past, but something naturally connected to the contemporary city, and a great tool for urban regeneration and a driver for change. Besides, cultural heritage in cities is a distinctive feature that makes the urban experience in Europe unique.

At Eurocities, we have been closely discussing, debating and looking at cultural heritage for many years considering that cultural heritage deeply connects to other important urban issues such as governance, accessibility, social innovation and participation, new technologies, and environment sustainability. Cities have designed new approaches to bridge the gap between conservation and preservation of cultural heritage and these contemporary urban issues. In this book, we present a compilation of recent work published as part of the Horizon 2020 ROCK project, in which Eurocities was a partner alongside cities, universities, NGOs and private companies. From 2017 to 2020, ROCK demonstrated how cultural and historic city centres can become laboratories for testing new models of urban regeneration, sustainable development and economic and social growth. Led by the city of Bologna, ROCK aimed to develop an innovative, collaborative and circular approach (the ROCK circle) for the regeneration and adaptive reuse of historic city centres, test and implement it in Athens, Bologna, Cluj, Eindhoven, Lisbon, Liverpool, Lyon, Skopje, Turin and Vilnius.

**This book is for policy makers, urban practitioners and cultural heritage lovers.** Drawing on lessons and experiences from the ROCK cities, we provide you with tools, recommendations and good examples to make the most of cultural heritage in your city. From sustainable adaptive reuse of cultural heritage, to city branding and smart specialisation, we take you on a journey through a multifaceted urban cultural heritage and how cities can work on it with citizens and for a brighter urban future.

Happy reading! ●

**For more information:**

[www.eurocities.eu](http://www.eurocities.eu)

[www.rockproject.eu](http://www.rockproject.eu)



# Making the most of cultural heritage in cities: recommendations for policy makers

By **Sylvia Amann, inforelais** – tailored consulting services, Austria

Cities can make the most of cultural heritage if projects promote innovation, sharing and cooperation. All levels of government must prevent individuals or small privileged groups from usurping local heritage.

Cultural heritage generates cultural-historical value and is good for social cohesion, the economy and the environment, a fact acknowledged by the European Union. Many cultural heritage projects take place in cities and are subject to regulations and to conditions for procurement and financing. Policy makers from urban and spatial planning, economy, environment and more should collaborate to write comprehensive and innovative cultural policies with flexible funding options.

**LEGEND:**    **CHALLENGES**    *Recommendations*

## TOO MANY GOVERNANCE LEVELS DELAY OR BLOCK PROJECTS

From local to European, all governance levels have a say in areas related to cultural heritage, sometimes with conflicting positions. This complex regulatory framework holds back cultural heritage projects, delays them and can negatively affect their public perception.

### **Decentralisation**

Because projects take place at local level, but the main regulator is the national level, we must decentralise national agencies and services. Cities' experience must inform national and European regulations through cooperation between all levels of governance.

### **The contribution of the EU**

The EU can enable exchanges on good practice regulations and laws that involve the many areas impacted by cultural heritage. It can co-finance investments in training and provide appropriate funding.

## POLICIES IMPACTING CULTURAL HERITAGE ARE FRAGMENTED

Cultural heritage projects are cross-sectoral by nature, however policy makers often act on their own area and are not aware of the impact, and sometimes the conflict, their regulations have on cultural heritage valorisation projects.

For example, cultural heritage is not taken into account when policy makers consider opportunities and threats related to the digital transformation.

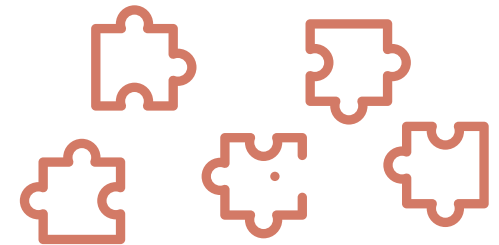
### **Encourage cross-sectoral collaboration**

Cities should develop cross-sectoral collaboration and need strong support from the political level to do so. Such a collaboration can take the form of cross-ministry or cross-departmental agreements. Administrations can also do awareness raising for colleagues across policy fields on the value and impact cultural heritage valorisation can have on their field.



### **Leading by example:**

The Arts Council England made it a funding requirement for all their National Portfolio Organisations and Major Museums partners to report on their environmental impacts and have an environmental policy and action plan. Organisations develop effective reduction strategies with the help of experts at Julie's Bicycle.



### **Leading by example:**

Lyon combines management of historic areas with urban development projects using French patrimonial law, environmental law, and Local Urban Planning stipulations.

Liverpool Culture and Arts Investment Programme's "Green guidance for cultural organisations" lists local and national resources for sustainable activities.

Emilia-Romagna Regional Green Procurement Policy started systematic integration of environmental requirements into regional and local public procurement, including the restoration of the Ferrara theatre.

## STRICT PROTECTION RULES PREVENT INNOVATION IN CULTURAL HERITAGE

Protection rules don't take into account the specific needs of cultural heritage valorisation. They ignore the cross-sectoral nature of cultural heritage and limit its potential for innovation. For example, environmental rules are not a standard within cultural heritage regulations, or they are not adapted to the specific needs of cultural heritage. The use of public space also needs to strike a balance between flexibility and regulation.

### **EQUILIBRIUM – Generate a balance of regulations and flexibility**

Cities must balance strict rules for the protection and preservation of cultural heritage with some flexibility, for instance new uses for cultural heritage buildings. Decisions should be based on impact assessments and stakeholder participation, leaving room for flexibility. The needs and the context can change, while heritage remains.

## LACK OF CAPACITIES ARE MISSED OPPORTUNITIES

The public sector plays a crucial role in cultural heritage valorisation, but its staff lacks expertise in the increasing number of fields that are linked to cultural heritage projects. For example, many lack specific knowledge about Green Public Procurement.

### **Training needs**

Training should be given, especially on participatory processes, digital frameworks, access and exploitation of potential, and legal frameworks.

## LACK OF PEOPLE'S INVOLVEMENT AND OF IMPACT ASSESSMENT STUDIES WILL HAVE NEGATIVE SIDE-EFFECTS

Regulations must include clear rules on participation and co-creation. They must also push for impact assessment studies that consider the social, cultural and environmental effects.

Lack of such regulations can generate gentrification, over-tourism, loss of cultural identity, exclusion, and environmental damage.

### **Accessibility**

Local policy makers must ensure that public space is easily accessible and welcoming to all. This also applies to temporary uses of public space, and to digital spaces. Barriers to access, like complex and bureaucratic language, must be overcome. Cities manage the public space, and doing this well is essential to getting the most out of cultural heritage.



### **Leading by example:**

The City of Liverpool Cultural Strategies and Events and Public Space Management has created a local environment, so that the historic sites will eventually transform the entire city into a human-scale urban fabric.



### **Leading by example:**

Athens, Greece, organised workshops for cultural professionals on business planning, fundraising, and branding.

Liverpool, UK, taught leadership and sustainability skills to business people in the cultural heritage sector.



### **Leading by example:**

Cluj-Napoca uses 'Cultural Vouchers' to encourage groups with low participation. Beneficiaries receive two free tickets to events.



### **Reconcile needs of residents and visitors**

Cities need regulations that manage tourism and stop it from becoming a burden to certain neighbourhoods.

### **Collect evidence and use it for decisions**

Assessing the impact of cultural heritage projects on a community is essential to avoid negative repercussions, as is monitoring of implementation. Researchers from different fields should be involved and the data collected should feed future policies. All cultural heritage valorisation projects should be documented and evaluated using a common assessment framework.

### **Involve people to guarantee cultural and civic rights**

Participation must be guaranteed in cultural heritage valorisation. Participant groups need to be representative and include local communities, indigenous people and residents of diverse backgrounds.

## **SYSTEMIC UNDERFINANCING OF CULTURAL HERITAGE**

The cultural sector suffers from a lack of finance, which reduces its benefits on society, the environment and the economy.

Awareness raising, enhanced private investments including citizens' donations, and attempts to better understand the role of non-monetary support are some of the tools and methods used by policy makers.

### **Evaluating alternative funding options**

The private sector is an asset, but administrations must be wary of using instruments like tax incentives and residence permits in exchange for real estate investments. Crowdfunding could be more intensively used and be better linked to crowdsourcing.

### **Public procurement**

Project funding and tendering should take into consideration the different areas impacted by cultural heritage valorisation projects and should be informed by good practices and experiences of previous projects.●

Europeana's "Impact Playbook - The cultural heritage professionals' guide to assessing your impact", shows a step by step approach to identifying impacts of cultural heritage projects.

Initially labelled as vandalism, Lisbon recognised graffiti and urban art in one of its neighbourhoods as part of the cultural fabric and heritage of the city.



### **Leading by example:**

In Italy, 'Art Bonus' is a tax credit equal to 65% of donations from individuals or companies to public cultural heritage.

Procura+ helps cities modernise public procurement, by learning from each other and from experts.

### **More information:**

This paper is based on the results of ROCK report [D6.4 "Regulatory Framework, ROCK Procurement and Policy Recommendations"](#) coordinated and co-authored by Sylvia AMANN, acting as expert of Grupo TASO, and elaborated in cooperation with the ROCK partners EUROCITIES, Julie's Bicycle, Fondazione Fitzcarraldo, Urbasofia, University of York and ART-ER.



# New governance models for cultural heritage in creative, sustainable and circular cities

New approaches are needed to face new challenges and balance priorities in city administrations in a context of public scrutiny. Cities have a duty to respond to residents' needs and demands, assessing priorities for the greater good. With scarcer public resources and a higher demand for public services, city administrations need to reinvent themselves and the way they work with citizens and stakeholders. The lens of culture can focus this effort and invigorate society with creative solutions.

Many local governments are overcoming these challenges by giving citizens more decision-making powers to shape the public services they use, encouraging people to take on a wider range of responsibilities to ensure that local services continue to be delivered and improved effectively in the future<sup>1</sup>.

How are cities taking up the new challenges and implementing changes on the ground? City administrations take on new roles as brokers or advisors, using their connections to help create new cultural partnerships, or offer public spaces to be used by citizens, entrepreneurs, artists and other actors of urban change. The governance of the city is changing as cities test new models able to integrate as many voices as possible to deliver urban development in the most inclusive and creative way. Read about concrete examples in the following case studies from Bologna, Lisbon, Lyon and Skopje.

1. <https://bit.ly/3pvwLpL> 08.01.2019



Bologna urban commons.  
Source: Comune di Bologna.

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Collaboration Pacts homepage:

<http://comunita.comune.bologna.it/beni-comuni>

The English version of the Regulation is available at:

<https://bit.ly/399DNLi>

2017 Report on the promotion of active citizenship (referring to the period 2012 – 2017):

<https://bit.ly/3753ppl>

Participatory Budget homepage:

<https://bit.ly/2KAh9RV>

Document on main needs of the city elaborated during city labs:

<https://bit.ly/3q4Afs>

## Bologna, Italy

# The regulation of collaboration between citizens and the city for the care and regeneration of urban commons: let's do it together!

In the last 5 years, Bologna has successfully trialled an urban innovation model based on circular subsidiarity and civic collaboration, the 'collaborative city.' This means public administrations governing not only on behalf of citizens, but also with citizens, basing their policies on the two concepts of city as commons and citizens as a great source of energy, talent, resources, capabilities and ideas in support of urban regeneration.

Active citizens, social innovators, entrepreneurs, civil society organisations and institutions willing to work for the general interest can start a co-designed project with the city government leading to the signing of a collaboration pact for the care or regeneration of urban commons such as, for example, public spaces, urban green areas and abandoned buildings or areas. The policy framework for managing all collaborative projects, from valorisation of cultural heritage to spontaneous street or building cleaning initiatives is the 'Regulation on collaboration between citizens and the city for the care and regeneration of urban commons'.

The regulation defines:

1. The meaning of Urban Commons: tangible, intangible and digital goods, that both citizens and the public administration recognise to be part of the collective wellbeing.
2. The meaning of active citizens: all subjects, single or associated, however gathered, also entrepreneurs or those with a social vocation, who are active in the care and regeneration of urban commons.
3. The degree and intensity of collaboration: from occasional to constant and continuous care, from shared management of public spaces and of private spaces for public use to regeneration of public spaces.
4. The type of intervention: care, regeneration and shared management of public spaces and public buildings; promotion of social innovation and collaborative services and of creativity at urban level; digital innovation.
5. The meaning of regeneration interventions: recovery, transformation and innovation interventions; co-design methods; social, economic, technological and environmental with participatory, broad and integrated processes.
6. The meaning of public spaces: green areas, squares, streets, sidewalks and other public spaces or spaces open to the public, of public property or subject to public use.

7. The scope of the interventions: integrate/improve management standards provided by the city or improve the liveability and the quality of the spaces; ensure the collective use of those spaces and buildings that are not registered in the municipal maintenance programmes (the municipal government periodically identifies the buildings in a state of partial or total disuse or decay which are suitable for care and regeneration interventions).

When a collaboration pact is signed, it defines: the goals and the action; the duration; the mode of action, commitments, limits of interventions; insurance coverage; guarantees in case of damages to the city or as a result of partial implementation of action; forms of support provided by the city and by the citizens (in-kind, financial, administrative facilitations – by the city; self-financing – by the citizens through fundraising); publication issues, periodic monitoring and accounting provisions; coaching by the public authority, progress monitoring, management of disputes, eventual sanctions; causes of exclusion of citizens, ownerships, etc.; and procedures for modifying the agreed interventions.

The regulation was officially adopted on 31 May 2014, setting up a reference framework so that managing urban commons together with citizens could become a structural, permanent and transversal public policy and alliance for the care of the city.

From that moment on, around 636 proposals have been presented and around 470 collaboration pacts have been signed; 191 Italian cities have adopted a similar tool for participative urban regeneration processes and for the care of urban commons, while 57 more cities are working at the moment on its adoption

## Impact and results

Since 2014, the municipality entered into 470 collaboration pacts which have seen the active involvement of about 10,000 citizens.

Data relating to the first three years of implementation of the regulation (2014-2017), when 357 collaboration pacts had been agreed, found that 27% of collaboration proposals came from single citizens and non-organised groups, 4% from the initiative of committees and social streets, 65% from legally recognised associations, 1% from schools and parents' associations and 3% from economic operators and foundations.

In terms of the type of interventions, 33% regarded care interventions of commons, 6% graphic vandalism removal, 20% care/revitalisation of city spaces/areas, 14% activities with children and youth, 20% social inclusion activities, 1% socialisation activities, 3% cultural activities, 3% other types of interventions.

The Comunità online portal (<http://comunita.comune.bologna.it/beni-comuni>) through which active citizens and other interest parties can submit collaboration proposals, counts about 28,000 subscribing citizens and more than 1,800 associations. The portal also collects valuable information on activities carried out within each Collaboration Pact, since all applicants have to submit periodical accounting of expenses and reports regarding implemented activities and results obtained, accompanied by video, photographs, multimedia materials.

The city is beginning to evaluate the impact of the ensemble of the activities carried out within all the Collaboration Pacts through specific reports since they differ in terms of interventions undertaken, size, actors involved (see section 'Useful links').

Examples of signed collaboration pacts range from graffiti removal, which has involved both economic operators, students and educational institutions, to small cleaning interventions within parks, to cultural heritage valorisation activities, to the recovery of buildings for public enjoyment.

Within the administration, the introduction of the regulation has implied a profound change in terms of organisational culture and allowed the public administration to enter into relationships also with informal and private actors for the care of the city as a commons in a logic of shared responsibility.

Moreover, the experience of the Regulation on Collaboration between Citizens and the City for the Care and Regeneration of Urban Commons has resulted in the Participatory Budget, started in 2017 and for which €1 million of the whole City budget is allocated each year, with the objective to carry out interventions proposed by citizens, such as extraordinary maintenance, requalification and reorganisation of spaces, public works, etc. in six specific areas of the city.

As an example, the first experimentation carried out during 2017 has foreseen 70 City Labs and has brought to 30 proposals on interventions on public spaces, 20 proposals on requalification of buildings and 65 proposals on education, social inclusion, digital innovation, sport and culture.

During city labs, spaces for interaction and collaboration, participants have also drawn attention to 12 priorities, which represent the main needs of the city from the point of view of citizens, and which have been reported in a public document (see the 'useful links' section).

In 2017, this process led to 27 projects considered sustainable and in line with the Regulation and a total of around 14,600 votes, numbers which increased in the second year of the Participatory Budget, ending with 33 feasible projects admitted and around 16,350 votes.

### **Future plans and sustainability**

Participation of citizens, associations and informal groups both to Collaboration Pacts and to Participatory Budget is increasing and this shows that the City is moving in the right direction; the challenge for the city is now to build on the experience gained in these years in order to work on internal administrative tools which can allow a smoother and more efficient collaboration

with citizens and support the project realisation phase. From this perspective, the aim is to point out or develop a set of homogeneous tools which could become a model of a new way to interact with citizens wishing to propose activities of general interest in line with the Regulation (such as allocation of spaces/buildings, support for associations or informal groups in co-designing and planning activities, etc.). Management level and partners

In 2012 Bologna set up the 'Administrative simplification and promotion of active citizenship' office, which follows the implementation of the regulation and the subscription of Collaboration Pacts. It employs eleven people – a team of five who make up the coordination office, and a team of six each of whom is assigned to one of Bologna's six districts. Moreover, at district level, two to three reference people evaluate collaboration proposals which have a direct impact on the district. While the municipality assigns about €150,000 from the municipal budget each year to support the pacts, citizens, associations and private partners contribute both with their voluntary work and with additional financial resources.

The municipal support can also take different forms of in-kind support such as exemptions in terms of fees and local taxes; access to and free temporary use of municipal spaces; provision of supplies and free loan of personal protective equipment; assignment of municipal employees; training; advertising, promotion and visibility actions; procedural support in case of permits or initiatives of promotion and self-financing (like crowd-funding).

The interest of private players in entering into Collaboration Pacts stems from the fact that the interventions carried out allow their work to be more profitable (for example, in case of portico cleaning for merchants), and assist them in exercising corporate social responsibility.



## Transferability tips

- » The introduction of the concept of 'shared management' also requires an internal cultural change within the administration. Assigned staff had to be specifically trained.
- » The main dissemination channel is the Comunità online portal, where all Collaboration Pacts, together with all other collaborative projects and initiatives, are mapped, mainly along 3 themes: shared care of public spaces, underground mini-islands, recycling, street lighting, clean urban environment, work against vandalism; projects with an innovative approach on many issues (sustainable mobility, community well-being etc.); projects in which public places become collaborative spaces and engines of economic development, as well as plans to provide the town with a digital infrastructure network, to promote Bologna as the City of Food and renew the relationship between the university and the city.
- » Comunità is not only a tool through which the collaborative projects of the city are mapped and reported. It has been conceived as a social media platform with civic goals, fostering active engagement and collaboration among citizens and other stakeholders. A section is, for example, devoted to projects looking for support. Those that subscribe to Comunità also have to sign a charter to share the values that underpin the online community.



Source: Comune di Bologna.



Source: Lisbon Municipality.

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## Lisbon, Portugal

# Rés do Chão: Re-use of the abandoned ground floors in a low-income housing context

As part of the ROCK project, Lisbon has chosen the neighbourhood of Marvila as its demonstration area because of the important social challenges and fast gentrification occurring in the area. Priorities in Marvila are put on social territorial cohesion, participatory governance, financial and technical support. Marvila is a former rural and industrial territory tucked away between two well-off neighbourhoods (Baixa and Parque das Nações) but separated from both by two railway belt lines. This situation has lessened its connections to the rest of the city, especially Lisbon's historical city centre.

Marvila used to be a leisure zone for the wealthier classes, with many families owning palaces along the Tagus. Thanks to the proximity with the river and the opportunities it created for trade and transport, Marvila later became an industrial hub. Migrants from Portugal's countryside settled in the area in social housing units and shanty towns. This mix between a rural and industrial heritage created a set of very specific traditions and societal behaviours in Marvila, linking agricultural activities with factory workers' social and political identities. These traditions still resonate today.

Over time, Marvila's geographical barriers have evolved into socio-spatial barriers. The territory is quite young, with a high proportion of NEET population (Not in Education, Employment, or Training). The building of social housing units, used as solutions for housing problems, has mushroomed. The riverfront is fast being redeveloped with high quality housing units, with the risk of creating an even stronger social barrier between the different parts of the territory. At the same time, the territory is becoming Lisbon's newest creative hub, with many private initiatives from young creatives and entrepreneurs being started there.

The Lisbon municipal vision for the territories of Marvila does not encompass another series of cultural events in an already stigmatised neighbourhood. The plan is rather to concentrate on a large-scale urban regeneration plan with a long-term vision. The impacts will be longer lasting and results made more visible for the population. In that sense, the focus will be on co-creation with the local residents, users and stakeholders present and acting in the area.

Together with the association Rés do Chão, which develops rehabilitation and urban regeneration projects with the main objective of revitalising and invigorating cities, Lisbon municipality is fostering the reoccupation and rehabilitation of unoccupied ground floors and public spaces. Residents of the neighbourhood are directly involved in the design of the spaces and activities to take place there once rehabilitated.



A pop-up shop has been set up to serve as a demonstration to the rest of the city of the potential of ground floors (“Rés do Chão” in Portuguese) as spaces that can host activities generating social and economic impact on the territory. Residents and visitors get to know new products and have new experiences in this space with a series of proposals from a range of invited entities. Later on, the municipality plans to open five local shops in unoccupied ground floors in the same area.

### **Impact and results**

The experience is still in a pilot phase, but expected results of the initiatives are:

- » Participatory approach and social inclusion: improved awareness on the opportunities and challenges of unoccupied ground floors in low income housing.
- » Rehabilitation of built structures and public spaces.
- » Increase of the organisational capacity at local level.
- » Empowerment of the communities; enabling social inclusion and cohesion.
- » Local economy strengthening: new players in the market to boost economic equality and opportunity; increase of supply of retail and services in the neighbourhood.
- » Increase of the sense of security in the neighbourhood.
- » Improve awareness on the opportunities and challenges of ground-level stores in low income housing.
- » Increase of the organisational capacity at local level, empowerment of the communities and improvement of social inclusion and cohesion.

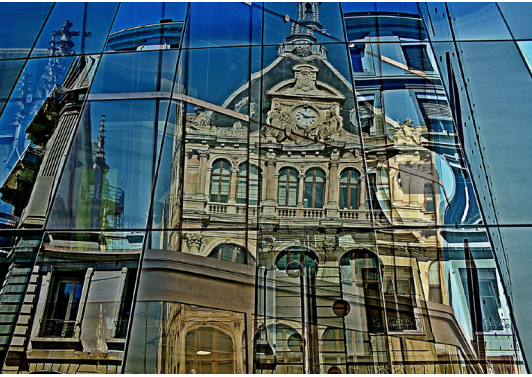
### **Future plans and sustainability**

Local communities and stakeholders, as well as associations working in Marvila are all involved in the LLL and will continue to be as the project goes

on. At the end of the process, residents should have a better understanding of the potential of their shared cultural heritage and will take ownership of it. The revitalisation of abandoned spaces in the Marvila area will also support local start up actions. The action will strengthen the district’s social, economic and environmental values, which underpin sustainable urban development

### **Transferability**

- » Focus on mixed uses of spaces and new forms of economy by creating new housing and commerce opportunities; let the site be open and accessible. The temporary use of spaces as an urban regeneration tool can also generate income (organisation of events, exhibitions).
- » Involve all actors in a Public-Private-People-Partnerships setting, meaning public and private sectors, and local communities collaborating; engage citizens and stakeholders in a participatory and direct democracy model; create synergies and links with other redevelopment projects.
- » Incorporate local values, communities’ strengths and building/space’s history into the urban redevelopment plans to maximise local innovation and better protect and preserve cultural heritage.
- » Public funding is useful in the early phases of the project; then small seed grants can be directly handed to local players; let the site be open and accessible. Integrate monitoring and assessment from the beginning.
- » The reactivation strategy should be embedded in the city development strategy. Develop a vision to go from simple preservation to a more integrated approach: it is important to develop a strategy for urban regeneration and sustainability, work with interdisciplinary teams, and take clear and measurable actions that correspond to this vision/strategy.



Source: City of Lyon

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Lyon, France

## Urban Heritage Observatory: a methodology focused on citizens' involvement

Since 1998, the historic part of Lyon has been listed as a UNESCO World Heritage site. The listing was a recognition of urban and architectural heritage exceptional value and has led institutional actors to commit themselves in the preservation and enhancement of Lyon cultural heritage: listing is not a privilege or a first prize, but a responsibility towards the inhabitants and the visitors. The historic site of the city is part of the modern city. It contributes to its attractiveness and is embedded in the way Lyon functions and the way its inhabitants live. It encounters overall and specific challenges among which preserving and enhancing cultural, architectural urban and landscape heritage, and keeping living districts and maintaining functional, social and generational mixing on historic site.

To find a balance between the rapidly developing urban area and the protected historic city, Lyon adopted a management plan in 2013. The management plan presents the vision to manage and guarantee the place of the historic site inside a changing city. It proposes a governance framework for proper coordination of all the participants involved, and it determines strategic directions and related actions that will structure territorial development for the next years. One of the actions of the management plan concerns the creation of the Urban Heritage Observatory.

The Urban Heritage Observatory was set up in 2016 with the following main objectives:

- » To develop an observation as well as a decision-making tool to feed the management and evaluation processes that have been developed as part of the Management Plan
- » Provide more visibility and coherency in the analysis of the situation on UNESCO-listed site allowing the definition and implementation of future appropriate sectorial urban planning policies and actions
- » To develop an information base for decision-making of urban planning stakeholders and exchanges with the public.

Based on a quantitative approach the Urban Heritage Observatory aims to define the main characteristics of overall evolutions and dynamics working at the scale of the UNESCO area by comparing the situation in the historic centre in 1998 and in 2016, and how this evolution differs from the one in the different districts of Lyon metropolitan area. It produces thematic reports for the analysis of urban changes on: demographics, economic activities and tourism, mobility and transport, built heritage, housing, public spaces, green areas and blue corridor.



As a complement to this approach, an experimentation has been conducted to start better understanding fast-changing rising phenomena such as new ways of living for which no quantitative data is available at the moment. This experimentation lays on qualitative, not-measurable data, innovative animation tools and a participatory approach:

- » A mixed group has been set up bringing together inhabitants and professionals.
- » Participants were found in the indirect network of the project holders (not direct relationships).

### Impact and results

The Urban Observatory of Lyon historic site differs from other classical observatories in proposing an innovative approach based on the three following aspects:

- » A participative approach: the observatory aims to make sure that all the stakeholders (namely the city of Lyon, the metropolitan level, the tourism office, region-based state services, technical operators, but also inhabitants, storekeepers and entrepreneurs associations, tourism actors, etc.) are participating in the definition of the process, the process itself and the analysis of the findings. The approach should not be specialist focused, but on the contrary take advantage of the actors on the ground.
- » Quantitative and qualitative combined approaches: the observatory does not only come down to a simple monitoring tool. Quantitative indicators will be used to measure quantifiable trends (number of visitors, socio-demographic snapshot, etc), but this traditional observation approach will be complemented with a more innovative approach and the development of qualitative tools to work on what is unquantifiable (representations, opinions...) and to better explain the origin and consequences of a phenomena. In particular, the definition of qualitative tools will allow to identify, discuss and understand new

living and housing usages (like third place, co-working spaces, co-location and Airbnb type phenomena) in an urban and in a cultural heritage environment.

- » An incremental and iterative approach: the definition and implementation of the observatory work cannot be written in stone. The participative approach induces a permanent evolution taking into consideration ideas and proposal as they emerge from the different stakeholders as well as opportunities and constraints arising in the implementation phase.

### Future plans and sustainability

As part of ROCK project, the city of Lyon is currently addressing the question of the city nightscape quality. Inhabitants' perceptions of public lighting are a key element that needs to be further investigated. This will be done applying the same methodology and by setting up focus groups to understand perceptions of inhabitants and also as a mediation process to raise awareness on permanent lighting being a cultural heritage as such.

### Transferability tips

- » Methodology: Five meetings a year, almost 2 hours each, in a neutral place such as the Urban Development Agency, not at the mayoral or metropolitan headquarters. There should be a pleasant atmosphere (coffee, cakes, etc.), one facilitator and one assistant. The minutes are written each time as well as a final report. The focus group consists of about ten people, as well as temporary guests if needed. There is a step by step process: there are general goals, but precise actions are decided after each meeting.
- » Setting up of a focus group: ten people have been identified to participate in the participative focus group. People participating in this group have diverse profiles but have in common that they all are concerned with



Lyon by night. Credit: Lucas Gallone

the topic being studied. The group members work on a voluntary basis and are willing to contribute to a constructive and experimental reflexion on new usages of living and housing in a cultural heritage environment.

- » Definition and organisation of working sessions: specific issues are defined at the beginning of each year (for example impact of Airbnb type phenomena on the historic site). Five working sessions are scheduled with a precise agenda and precise questions that need to be answered: what do we want to observe? With what aim? How do we proceed considering our means? Each of these working sessions are co-prepared by the Urban Development Agency and the ROCK project coordinator.
- » Production and collection of information and data: production and collection of data is an important step to be taken. Special attention is given to making sure that we do not exclusively collect quantitative data or expert insights, but also, and as much as possible, collect more qualitative information: on site visits, collection of oral or written testimonies, photos or videos, etc.
- » Analysis of collected information: all information gathered will be analysed and processed by the Urban Development Agency as a facilitator. First results will be presented in front of the group who can amend and validate them before final delivery.

## Skopje, North Macedonia

### Skopje Lab: innovation brought by you

Until recently, the city of Skopje operated according to a traditional, top-down governance model. This approach, however, bred public mistrust of distant government institutions and a low level of satisfaction with the quality of the public services it offered.

Faced with complex societal challenges and increased demand for better public services, Skopje decided to take off on an innovation journey to make the city a better place to live. Inspired by successful stories from around the world, the city of Skopje with support of the United Nations Development Programme (UNDP), opened the first public innovation lab on the Balkans, called the City of Skopje Innovation Centre – SkopjeLab.

The lab is currently working on designing solutions to important issues such as air pollution, public services, waste management systems and smart city development. These issues also face other European cities, which will thus also be able to benefit from Skopje's findings.

The manifesto to always co-create and co-design is incredibly important for the Lab; solutions need to be carefully designed with input from different target groups including a strong emphasis on the participation of citizens. Focused on individuals and 'human-centred' design, the use of this methodology in a public setting is very beneficial. It includes:

- » Discovering challenges and possibilities
- » Co-designing (generating new ideas)
- » Testing (prototyping, experimenting and piloting)
- » Measuring (collecting data on what works and what can be improved)
- » Effective implementation (of an upgraded solution if there is one)
- » Adoption and spread of the innovation, its development process and results on many levels
- » Systemic change and innovation capacity building

Empowered by the newly refreshed vision of the city of Skopje to make innovation an everyday practice, SkopjeLab is expected to improve sustainability and urban resilience through its activities and coordination and cooperation with other partners. SkopjeLab's primary goal is to design innovative services or solutions that will improve the quality of life in Skopje.

Skopje Lab is currently a pilot project with a physical space within a municipal building, envisioned as a space and set of protocols that will enable a coming together of citizens, the public administration, the private sector and civil society to brainstorm, develop and test ideas, experiment as well as and most importantly, learn from each other.



Source: SkopjeLab Facebook page

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Envisioned as an experimental and collaborative space where citizens (business community, civil and public organisations and institutions and the academia) and front-line public servants will join forces to design, prototype and test public services, products or projects, SkopjeLab works to:

- » Deliver new solutions on pressing issues through creative and innovative projects with multiple and diverse stakeholders based on design thinking and prototyping/piloting.
- » Develop new, or redesign existing, public services as a means to increase satisfaction and reduce resource mobilisation (time, money etc).
- » Build capacity and knowledge of Skopje's public administration, especially in terms of innovation, creating innovation champions inside the organisation and sparking public sector entrepreneurship.
- » Enable new communication practices as a means to provide outreach and thus increase satisfaction & user numbers.
- » Enable partnership development between and with the civil and private sector.

The realisation of the project is a joint venture between the UNDP and the city of Skopje. SkopjeLab is an integral sector in Skopje's local government, managed by SmartUp Social Innovation Lab, a nongovernmental organization, under coordination of the City of Skopje and UNDP. There are four consultants from the NGO engaged with this project, project manager & innovation consultant, IT specialist, partnership development specialist, social media/event management expert. Through their work, the consultants on a daily basis pass on knowledge and build internal capacities between all of the city employees that they work, talk or partner with. And vice-versa, the consultants gain a better grasp of the complex challenges the public administration is facing as well as valuable data and insight on protocols, policies and activities. The lab undertakes and coordinates the project while the city of Skopje provides data, assistance

and a formal acceptance.

It is crucial to mention that for this model to work:

1. A great commitment towards innovation has to be in place in regard to the higher ranked decision makers in the local government
2. Strong capacity for innovation, project management and partnership outreach has to be present amongst the employees in the lab, including having a great personal network and portfolio before joining the team

### **Impact and results**

SkopjeLab enables a coming together of citizens, the public administration, the private sector and civil society to brainstorm, develop and test ideas, experiment and learn from each other. SkopjeLab is therefore operating as an interface between governments and citizens to support and co-develop public services and new social enterprises and bring in additional resources and networks:

- » SkopjeLab shows a new way of doing things. This is then used to spread a pro-innovation culture inside the organisation, creating and supporting new innovative projects with the goal of empowering the public administration.
- » By reducing hierarchy, focusing on design approaches, promoting appropriate levels of risk-taking in organisations, SkopjeLab helps public administrators overcome the most common structural as well as process oriented challenges.
- » SkopjeLab helps public servants strengthen the cooperation with citizens and businesses in Skopje and will help them see how services could be made more valuable to people while making use of people's own networks and resources.

Early evidence from this experience show that labs as a new model of collaboration between the government and citizens can address the problem of lack of civic engagement and influence in policy making. SkopjeLab showcases the usefulness of bringing citizens' perspectives to decision-makers at all levels in the city.



## Future plans and sustainability

SkopjeLab is willing to work with anyone interested in making Skopje a better place to live. SkopjeLab is not a political organisation and as a part of the city of Skopje they have great access to potential partners. These are great factors for growth. The use of the methodology and its success are already documented and thus can be replicated in other parts of the city as well as other cities. In the long term, SkopjeLab aims to transform the Innovation Lab into a Policy Lab, that will, by bringing new approaches from data science to user-centred design, work as a research and design testing ground for policy innovation on different levels, including national government.

## Transferability tips

- » It's crucial to target the right stakeholders inside of the public administration and work with them. They have been waiting for an opportunity like this and will recognise a valuable partner in you. However, a push and constant patient work is needed.
- » It's important to not just focus on current projects and activities but to also plant seeds of innovation amongst colleagues. It's the small things that you need to start with first.
- » Political commitment is important as well. If there is no clear vision alignment then issues might appear.
- » Methodology is key. You need to design your solution around all of your interested users, citizens, companies, etc. Don't be afraid of the time it will take to interview and ask whether what you thought was the real problem is the actual one, and whether your solution is truly well thought-out or lacks a certain something. Prototypes and pilots might fail but it's better to have spent a small amount of money and time on designing a bad solution than to rush into a full pledge and end up with a disaster of a product or service. ●



Aerial view of Skopje. Source: Ognen Marina, UKIM







# Sustainable adaptive reuse for cultural heritage in creative and knowledge cities

By **Gamze Dane**, Technical University of Eindhoven, The Netherlands

Adaptive reuse is the act of giving a new use to an obsolete or misused space (building, infrastructure, place, area). In the adaptive reuse approach, rather than continuing the space's existing use through upgrades or restoring it to a specific time period, the new use is defined and adapted to the space while preserving and respecting its value and significance. This approach involves maximum conservation and minimal transformation. Therefore, it is suitable for applications on urban cultural heritage preservation.

Adaptive reuse itself can be considered as a sustainable option for urban cultural heritage compared to demolishing and reconstructing it because adaptive reuse promotes urban strengthening and encourages the revitalisation efforts (Bullen and Love, 2011). It is beneficial for local culture, because the urban cultural heritage (building, infrastructure, place, area) is already a part of the urban landscape, is rooted in the city's identity, and offers identical spaces and structures. It offers new opportunities in terms of housing and commerce and attracts new investments, as innovative activities search for the flexibility of space and freedom of use offered. Adaptive reuse allows for the retention of the original building's embodied energy and therefore has a positive environmental impact. Reuse is better for the environment as the building(s), their infrastructure and the land already exist and therefore there is no need to spend energy and resources that are required to construct new buildings. Finally, reuse strengthens a community feeling by positively linking a city's past to its future and offering robust infrastructure to the needs of citizens.

Sustainable adaptive reuse is a process that brings the adaptive reuse approach and the sustainability elements of economy, environment, community, and culture together for regeneration of urban historical areas. This approach moves the urban regeneration from being a pre-set project to a long-term process that is alterable and updatable to changing situations, so that the urban regeneration can be maintained and endured in the long-term. Therefore, this process should be seen in a circular system in which the city also feeds this urban regeneration with knowledge and creativity. Because creativity and knowledge are devices to trigger and fuel the economic and social growth of the city and its vision, transforming it, with creation and use of technological, organizational and social innovations, in order to form sustainable urban models.

## LESSONS LEARNT ON SUSTAINABLE ADAPTIVE REUSE FROM CITIES

All cities evolve following their own unique 'historical development pathways'. These pathways are different in each city due to its physical, economic and social structures, etc., but are key in shaping the capacity of cities to regenerate themselves within the 'creative-knowledge' economy (Hall, 2004). The built environment and physical characteristics of European cities reflect centuries of development. Public, private and third sector organizations and institutions also often have their roots in past development. These inheritances from the past may be obstacles to change or may be resources for future development. In either case, they are the starting point for understanding the distinctive attributes of any city. Already developed physical, economic and social contexts create the historic position of cities and this has a contingent impact on future developments (Martin and Sunley, 2006). Therefore, culture, values and heritage are significant in the development and sustainability of creative and knowledge cities, because there is a strong link between culture, cultural heritage and creative-knowledge industries.

According to experiences in European cities, a regeneration policy that worked somewhere else may not work in another place immediately, because each city has its own development path: "One size doesn't fit all". Therefore, when cities start with their implementation strategies, they should consider the local contexts as the most important factors. These local contexts should relate to economic organization for business and the development of the labour market and also to the societal organization that includes the historical, cultural, demographic, political and geopolitical dimensions, as well as innovation, technological and creative policies (Musterd and Gritsai, 2012). Although cities have different evolutions, they are all affected by common trends and face similar challenges in the global marketplace for jobs, talent, and investment. As a result, they should learn from other cities but try to apply their knowledge at local context.



Before setting goals and actions for implementation, cities should keep the following recommendations in mind:

- » Incorporate local values and strengths on the specific characteristics of places and their people to maximize local innovation and to better protect and conserve cultural heritage.
- » Be realistic about the potential of a city's capacity to attract creative and knowledge-intensive industries and try to build on what's there.
- » Take into account that success may vary from place to place because cities have their own pathways: cities with a strong heritage and attractive built environment may be easily marketed to visitors and enable place-making such as in cities like Lyon and Athens. Certain places may have an existing association with a creative-industry product or are known for their strong cultural infrastructure/creative scene such as cities like Eindhoven and Turin. This can be exploited to nurture confidence in the indigenous businesses and open up new markets through branding and place-making.
- » Develop a vision: cities should have an overall common vision based on the local context and any action should correspond for this vision.
- » Set priorities and take small actions: define clear and measurable objectives that are built on a general vision. Prioritize the most important and SMART (specific, measurable, achievable, realistic, time-bound) ones and start applying actions in small scale to see the impacts. If the impacts are at the desired level, then grow the implementation scale. Therefore, the actions should be monitored and assessed at different stages.
- » Consider that adaptive reuse and temporary use of places and spaces can be used as a tool for sustainable development and regeneration.
- » Identify enablers and restrictors for achieving targets: enablers can be key actors, stakeholders, information and communication technology (ICT) tools and innovative entrepreneurs that can enable the city to achieve its targets. Restrictors can be physical, social and economic conditions of the urban regeneration area. Cities should also acknowledge that enablers have needs for the implementation and these needs should be considered and provided for a successful implementation.
- » Integrate set of actions to achieve cost-effective solutions and larger impacts.
- » Make realistic planning for actions considering time, money and human resources and have interdisciplinary planning teams for increasing the collaborative planning culture across different areas to enrich the input and connectedness.
- » Inform and engage citizens at different stages of the implementation process to raise awareness and create engagement and understanding for cultural heritage on many levels. It can be from the start or at a later stage. The important aspect to consider is what is expected from citizen's engagement in the process.
- » Take note of the lessons from the past: in the near future, current economic activities may disappear, and new economic activities may appear with new physical and spatial demands. This may involve (re)developing buildings and locations that can easily be adapted in the future for a sustainable city.
- » Make local, national and international networks: networks are important factors in attracting and retaining different types of people for creating multi-cultural environments that can be fostered and facilitated in creative and knowledge industries. Networks also increase the overall knowledge and learning from others by creating synergies. This also puts significance on physical and non-physical attractiveness and accessibility.



2020 Dakterras gebouw  
9. Source: Municipality of Eindhoven.

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A new boost of energy for the old NRE site” publication, available on

[www.rockproject.eu/documents-list](http://www.rockproject.eu/documents-list)

### Example from Eindhoven, the Netherlands

## NRE area: Tailor-made district for cooperative development

A place where the gas-supply factories of Eindhoven were located, the NRE-area is situated very near the downtown area of Eindhoven on one side, and next to a residential area on the other side. The buildings that remained were of historic and cultural value, but they were in a very poor state and the soil was heavily polluted. The municipality, owner of the NRE-area made a plan in 2004 with the intention of building 350 houses, working with a private developer on the project. But with the outbreak of the financial crisis, the project was put on hold. The municipality of Eindhoven has been searching for a possible solution to reuse the area and develop it in a different way.

As the energy company Endinet moved away in 2004, the buildings became vacant and it was decided to sell them. The city council underwent market research for possible buyers of the existing buildings and lots, focusing on future residents and not real-estate developers. A sufficient number of future residents were found to start the development process. It is important to note that there was no predefined plan. The development process was initiated together with the selected parties and other stakeholders with the ambition to grow this area into a city community that feels committed to taking care of it. The way the NRE area was shaped and developed into a creative, mixed city district is unique in Eindhoven, and maybe even in The Netherlands.

As the buildings were vacant during the transition period, the municipality offered them to people to work there temporarily. Through a foundation, the buildings were rented out to artists and craftsmen. Thanks to these first temporary residents, the area has developed a friendly reputation, and popular awareness during major events such as the Dutch Design Week and Glow festival of lights.

The cooperative philosophy at the base of this project was very innovative. The future residents and people that will work and live here decided together how to implement the options for living, what will be allowed and what won't be. Even the organisation and maintenance of the public space was a group-action, a responsibility of the residents.

The development of the area was managed in an organic way, with as little legislation as possible, in cooperation with the future residents. A roadmap was defined together with the end users to make clear from the start what was the ambition and reach a common understanding for implementation of the project. A small project group was set up at city level, with meetings every month with end users and individual buyers to discuss their plans. This direct and regular contact facilitated the process.

This method of trial and error is one of the main lessons from Eindhoven: the citizens have to make decisions that concern them. Citizens and users are given



more responsibilities and therefore commit more strongly to the process of co-creation. The city had also taken a not-so-easy role, as the end objective of the process is for the municipality to let go. It required a lot of trust between the city and the end users.

The most remarkable result is the community building through the intense way of working together. No participant dropped out of the project during the period of 3.5 years that the process lasted. In August 2017, the first building activities started. The construction activities on the site are in full swing and since the end of 2018 the first residents have actually been living in their homes. The most important building on the site, the former gasworks, is currently being thoroughly renovated and since May 2019, Jazz Club Fifth NRE brings new notes to the area.

### Transferability tips:

- » The end users are at the very start of the process, not real estate developers;
- » The city has fully taken on its role as enabler and facilitator: the original intention was to arrange as little as possible in advance.
- » The temporary use of the buildings before they were sold, opened up the area for a larger audience;
- » Adapting the plan to people's projects and ideas takes more time but is rewarding in the end and more efficient in the long term.



2020 Community plantdag gevelgroen. Source: Municipality of Eindhoven.



Kypseli Market. Credits: Stathis Mamalakis.

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## Example from Athens, Greece

### The Municipal Market of Kypseli

As many cities in the world, one can find in Athens many empty cultural heritage buildings that belong to public or private entities. Primarily due to lack of funds for their renovation and then its operations, they are left abandoned, losing the value they can bring. How can we find creative ways of turning these buildings into hubs for social innovation, citizen cohesion, economic development in the neighbourhoods they are?

Kypseli is one of the most densely populated and multicultural neighbourhoods in the municipality of Athens. 70% of its population come from different ethnicities. The renovation and reactivation of the Municipal Market of Kypseli, led by the municipality and the Impact Hub Athens team, turned into a platform that facilitates the activities of social entrepreneurs, creative networks, community groups and municipal services into a common space encouraging experimentation, exchange and dissemination of ideas through open processes and actions.

The Municipal Market of Kypseli was built in 1935. Abandoned in 2003, it was squatted for 6 years while outstanding local residents led a tough legal process to list the building as a cultural heritage one and thus protect it from demolition or inappropriate use.

In 2012, the Municipality of Athens ensured funding from the National Strategic Reference Framework for its renovation and organised a public consultation where residents and other stakeholders shared ideas for its future use. A total of 470 proposals were harvested, mostly related to cultural activities, social entrepreneurship and social services.

Based on these priorities, the municipality published an open call in June 2016 for a 5 years management contract without paying rent. That was the first time that the municipality called upon civil society to co-manage a municipally owned building. From the 16 proposals, the one from Impact Hub Athens presented a self-sustainable model that was answering the expectations set by the municipality.

Thus, in July 2017 the official agreement was signed in order for the Impact Hub Athens to manage the market on the municipality's behalf. The programming focused on creating a participatory cultural, economic and creative platform for the neighbourhood and the city. The Kypseli Market was officially inaugurated in October 2018, having fully operating social enterprise shops, a learning centre for adults & children, social services from NGOs towards vulnerable citizens and government services towards citizens, a canteen and many great festivals and pop up markets that fill in the daily life of the residents & the visitors of the city.



Owned by the Municipality of Athens and managed by Impact Hub Athens, the operation of the Kypseli Market is an innovative model having as its main streams: culture, education, social innovation & entrepreneurship as well as the enhancement of the local economy. According to Impact Hub Athens' proposal, "The Kypseli Municipal Market will not only act as an emblematic building telling the story of the people and the neighbourhood of Kypseli, but also as a platform that will give the opportunity to co-create with a plethora of stakeholders, an active community which will innovate and create while reviving the urban landscape."

The smooth operation of the Kypseli Market is monitored by a committee of experts appointed by the municipality. This new co-management model by Athens and civil society is being implemented in a public building for the very first time and has a non-profit character. Other partners involved include community groups from the whole city, private donors willing to finance the initiative, and public and private institutions, among others.

Impact Hub Athens is responsible for managing the building until May 2021. Should the model prove successful, the municipality is willing to replicate it in other municipally owned buildings.

The main source of financing the Kypseli Market comes from the monthly rental of eight shops within the market and the events and productions that the Impact Hub is running. Other ways of financing include collaborating with private institutions, cultural organizations and other donors in order for the Impact Hub to design and implement programmes that follow their objectives while serving the needs of the local ecosystem, offering many visibility opportunities, outreach, qualitative services and a landmark building at their disposal. Other ways for financing come from grants; a great example of which is the collaboration between Impact Hub Athens and

The People's Trust, where the latter offered an initiation grant of €5,000 to each new shop tenant in order to support them to initiate their social business and raise their social impact.

The Kypseli Market aspires to become a meeting and reference point for the Athenian public, focusing on culture and education, as well as on social entrepreneurship, while strengthening the local economy. The vision for the Market is to become a mechanism of social cohesion, co-operation, and co-creation in one of the most densely populated, multicultural and historical areas of Athens.

More than 100,000 people enjoy the Market's activities per year. Eight social enterprises have already rented the market's available shops (social economy stores). On top of that one learning space, one digital lab and a space dedicated to social and educational services are operated by Impact Hub Athens serving more than 300 students per month. Inside the market it is also hosted the 'Citizen Service Point' which is run by the Greek Ministry of Interior.

All these structures aim at strengthening the social purpose of the initiative and ensuring its sustainability, creating bonds between local communities, bridging the gap between the municipality and civil society, creating new common spaces for the neighbourhood and the city, enriching the cultural capital of different communities, and nurturing the spirit of collaboration. More than 30 new job positions have been created, the level of safety in the area has increased, and the local economy has started to flourish.

## Transferability tips

- » Identify city and neighbourhood needs. To do so, you have to allow and support activities by local communities, civil society organizations & local businesses.
- » Design an integrated strategy which offers economic viability and at the same time helps the project maintain, enrich and strengthen its social attributes (social sustainability). Adopt an innovative model for the management of the space that allows flexibility, speed for pivoting and experimentation and will ensure sustainable and independent governance. This is much easier by having an independent and well respected civil society organization or social enterprise to manage the property.
- » Have a good knowledge of the legal framework of use regarding municipally owned buildings to avoid bureaucratic hassles. You have to find the right allies within the municipality structure.
- » Create synergies with public and private institutions to ensure micro-financing and funding, usually run & led by the independent management organization.

## CHARACTERISTICS OF SUSTAINABLE ADAPTIVE REUSE PRACTICES IN CITIES

Successful implementations are the result of a structured process that consists of status analysis (SWOTs), vision building, objective and target setting, policy and measure selection, finding right stakeholders and tools for specific targets, active communication, monitoring and evaluation and the identification of lessons learnt.

It is seen that the successful implementations focus predominantly on the identity and culture of the city by preserving urban cultural heritage and giving it new and flexible uses. These actions generate new economies, new social structures, new environmental activities, and a new cultural understanding which are all interdependent. The factors of sustainable adaptive reuse that are reported by the cities with successful implementation practices are:

- » Winning public support via social inclusion and dissemination activities
- » Creating vibrant areas out of obsolete spaces focusing on mixed uses
- » Creating new accommodation opportunities in terms of housing or business
- » Generating economic benefits from new businesses
- » Contributing to a better environment by reducing pollution and energy consumption
- » Making cultural heritage accessible (physically and non-physically)
- » Enabling quick and better response and collaboration between stakeholders and actors
- » Fostering new governance and financial structures
- » Restoring the significance of original cultural heritage in the community (tangibly and intangibly), ensuring its survival
- » Financial savings from retention of the original cultural heritage

## THE PROCESS FOR SUCCESSFUL SUSTAINABLE ADAPTIVE REUSE IMPLEMENTATION

### Analysing the status

#### *Find potential historic places for adaptive reuse*

Use existing mapping tools (digital or non-digital) to keep track of public and private assets and their use in order to identify possible adaptive reuse cases based on existing data. Moreover, new tools can be generated to map the existing culture and identity of places in terms of economy, society, and environment.

#### *Assess the potential of the historic place*

Potential of a case depends on many factors such as its location, accessibility, services, neighbouring areas, visibility, status of construction, scale of the property and possibility to accommodate certain activities, cultural value and perception. In addition to these factors, it is also important to assess possible hazards such as contamination of ground in industrial heritage. Some of these factors might be positive while some of them might be negative. The weighing of them should be assessed and based on that the heritage for adaptive reuse should be determined. Some negative aspects such as contamination can also be turned into advantage by using sustainable and cheap options such as in the Sanergy project on the Strijp-S in Eindhoven. In this project, the municipality of Eindhoven and the developer of the area VolkerWessels applied a system that purifies the soil and at the same time extracts energy from ground water. This energy is used to heat and cool the new developed and transformed buildings in the area.

#### *Draft a baseline of the current situation*

Assessing the potential and the current situation of a case will help to set indicators and enable measuring the impacts of the adaptive reuse.



Source: Kypseli Market.





Source: Lisbon Municipality.

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## Example from Lisbon, Portugal

### Marvila and Beato Interpretive Centre

Historically, the rural and industrial neighbourhoods of Marvila and Beato have been isolated from the rest of Lisbon. The Lisbon city centre is now expanding and slowly reconnecting with its outskirts. If the geographical barrier is less present despite the limited public transport connections between the area and the rest of the city, social barriers remain, relying on the different historical phases of occupation and construction. The feeling of segregation and abandonment expressed by people that live on the upper side of the area is coupled with the desertification of the riverside, which has been the target of massive service and market-oriented investment in the last few years. Nevertheless, the population is attached to the territory which presents a strong local identity.

The external and internal mobility issues in Marvila and Beato are linked with the issues of participation and cultural heritage. Whether and to what extent can Lisbon promote meaningful participation with the local communities of the area, and lessen this historical disconnection with the rest of the city? As part of the ROCK project in Lisbon, the Interpretive Centre of Marvila and Beato has been set up to answer these questions and find actionable solutions to engage the communities. Accordingly, the ROCK project has mainly focussed on the upper side of the area, working with the most disadvantaged communities. The presence of exclusive cultural heritage, including the old quintas and palaces of the upper class of Lisbon in contrast to the more ex-industrial character of the riverside, has given the opportunity to think of cultural heritage as a driver for a wider citizen participation. Several actions have been promoted and are taking place in order to engage local communities around tangible and intangible elements of the cultural heritage.

The Interpretive Centre aims to identify and map both built environment and life stories in the area using a participatory method. The local community (residents, local institutions, entities with local intervention) is called to participate actively and help the municipality gather knowledge about the cultural, material and immaterial heritage of the neighbourhood, making it available to the public in an appealing, playful and innovative way, therefore providing better access to this local cultural heritage. Lisbon methodology is based on a bottom-up safeguard strategy, encouraging the direct participation of communities. A participatory/open inventory offers the communities an opportunity to highlight and present their own tangible and intangible cultural heritage. Thanks to the active involvement of the community, a set of oral testimonies about the territory in different historical periods and the diverse forms of appropriation of the local cultural heritage have been recollected and disseminated. The method combines different tool, such as participatory mapping, geo-referencing and cartography to represent the knowledge of local communities and to include information that is now excluded from mainstream



or official maps. Innovative digital tools are used to promote knowledge about the tangible and intangible cultural heritage of the territory.

### Key actors involved

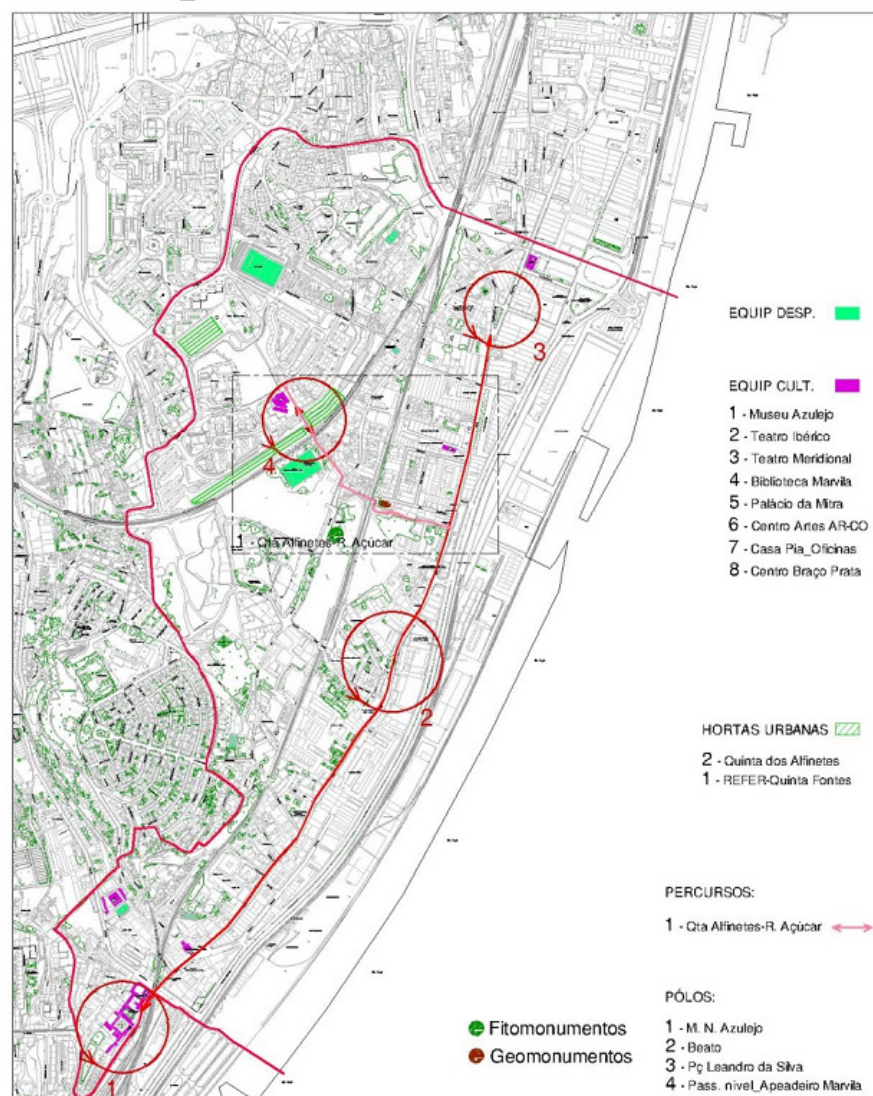
- » Lisbon Municipality, and more precisely the Cultural Department is leading the implementation process in cooperation with a set of selected stakeholders who were already present and active in the territory.
- » The Institute of Social Sciences at the University of Lisbon (ICSUL) co-manages the Marvila and Beato Interpretive Centre with the Municipality of Lisbon and use the territory for research on urban challenges in Marvila and Lisbon.
- » The Marvila Library is a crucial partner in the implementation of Marvila and Beato Interpretive Centre.
- » Grupo Comunitário 4Crescente. Several members of the Community Group (GEBALIS, Santa Casa da Misericórdia in Lisbon, Marvila Library, the Parish Council) participate in the process of creation of the Interpretive Centre of Marvila / Beato.

### Impact and results

- » Dissemination of knowledge of Marvila's cultural heritage.
- » Improved open access to data / information about local cultural heritage.
- » Valorisation, transfer and sharing of community knowledge on local cultural heritage.
- » Improved collection of historical and recent data on local cultural heritage.
- » Collective management and production of cultural heritage.
- » Creation of enjoyable non- formal learning.
- » Improved sharing of knowledge about local cultural heritage to wider audience.
- » Engagement of residents in telling about their cultural heritage.

### ROCK LISBOA\_MARVILA-BEATO

ÁREA/PLANO GERAL (OUT 2017)



General map of Marvila and Beato.

Source: Lisbon Municipality

### **Transferability tips:**

Within the framework of socio museology, this project was devised with a participative methodology in mind. The key tool within this approach is the centre's participative inventory, whereby people and communities participate directly in the identification and documentation of their cultural resources. This participative inventory can be replicated in other cities, within the scope of local preservation of cultural heritage and urban regeneration projects. For these to be successful, it is necessary to take into account that a participative inventory must possess the following characteristics:

- » To be unfinished and consistently updated, since it reflects a flexible and ever changing community;
- » To have a team of experts and communities with equal decision-making power regarding methodology, principles and objectives, at every stage of the inventory process;
- » To acknowledge and recognize the existence of multiple, and valid, types of knowledge, not exclusively scientific (an ecology of knowledge);
- » To recognize that all new findings gained from this process are the result of co-production and co-authorship.

### **Establishing Vision and Goals**

The visions and goals for adaptive reuse projects should be compatible with city's vision that considers local values and strengths, and local and global trends.

#### ***Understand the significance and value of the historic place***

It is important to understand the past and development of heritage over time, and the interest and concerns of communities about it in order to carry its significance to future. Online mapping tools can be used by all stakeholders in the city including citizens so that the perception of cultural heritage can be gathered by photos,

comments, etc. from stakeholders. If there is no online mapping tool, participative workshops can be prepared to comprehend the importance of place for different groups of people considering its place in the city. This derived significance should be in line with the cultural heritage management plan which should also be considered in the development visions and plans for CH regeneration areas.

#### ***Learn from others' experiences***

Adaptive reuse has been adopted for long time and practiced in many places. It is important to keep the local context in mind and still learn from others' experiences.

#### ***Find a use which is appropriate to the value of the historic place***

Retain this use if possible or find a new use that is compatible with heritage, its perception and its environment while retaining the character. This new use should be compatible with the local values, strengths and therefore with the regeneration visions and goals. Through adaptation, the authenticity of heritage should be exposed and the significance of it should be emphasized.

#### ***Take into account the scale and structure of the historic place as they would offer different opportunities for reuse***

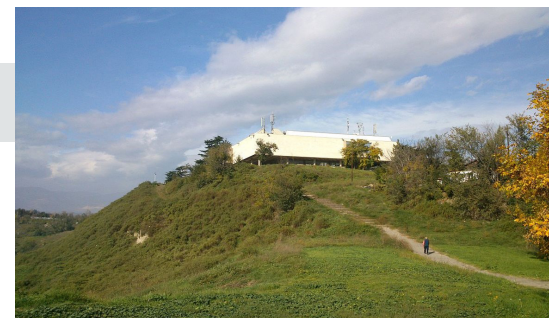
If the heritage that will be reused is a big area such as a section of a city or site, reuse will take up the form of a comprehensive area master plan. However, if the goal is small, reuse should be the facilitator of a more general regeneration process. In addition, the use would also depend on the structure and character of the heritage. The use that can be offered would be different for an industrial heritage building and a house.

Example from Skopje, North Macedonia

## Art Fortress

Art Fortress is a project for extension of innovative art practices in the spatial realm between the Museum of Contemporary Art in Skopje and Skopje Medieval Fortress. It foresees an innovative re-use of the public space by the introduction of new spatial and heritage related events and spaces. This action demonstrates how derelict public spaces in-between can be (re)created and (re)introduced to the cultural map of the city through innovative architectural and programme interventions.

For this project, an international competition for the urban and architectural development of the Kale Hill was launched by the local Skopje Living Lab. The competition for preparation of preliminary urban and architectural development design for arrangement of the Kale Hill in Skopje constitutes an integral part of the project 'Kale - Cultural Fortress', organised by the City of Skopje, the Faculty of Architecture at the Ss. Cyril and Methodius University (UKIM) and Museum of Contemporary Art in Skopje, with the goal of encouraging the revitalisation and spatial arrangement of Kale Hill into an attractive and vibrant city attraction with various cultural, educational and recreational functions.



Skopje Museum of Contemporary Art.  
Source: City of Skopje

## IDENTIFYING AND INVOLVING STAKEHOLDERS

Partners at all scales (citizens to government) should be involved in the adaptive reuse projects in order to turn the vision into reality. As adaptive reuse is applied on existing urban spaces, there is already a community around them and this community has interests and opinions about it. Adaptive reuse is also related to vision and goals of the city. Therefore, all actors involved in the vision and goals, should also be involved in the adaptive reuse projects.

- » Involve early adopters such as artists, start-ups, creative businesses, young singles/couples from the start of the adaptive reuse projects.
- » Ensure commitment of developers, local governance and citizens to adaptive reuse developments and sustainability of it.
- » Create synergies and link with other developments: usually there are more than one adaptive reuse projects conducted within one area or a city. As these projects are conducted under the same city vision and goals, they can be linked for a larger impact by creating a synergy between stakeholders of projects and also enabling physical accessibility between projects.
- » Generate funding: public funding is often available to support the very early phases of adaptive reuse processes. This happens through small seed grants handed to local players. In large scale adaptive reuse projects, generally public-private partnership is recommended. This partnership should lead to a sustainable development and public funding should not be used to lower private funding. As long as the area is accessible, it is possible to generate micro-economy from the adaptive reuse project by means of rents, tickets, sales, and crowdfunds. This can be enabled with bottom-up approaches such as exhibitions and events of early adopters. Another way of enabling micro-economy is

through facilities, such as the Strijp-S parking space in Eindhoven which generates money for the area management. It is also important to use innovation funds such as EU grants and tenders and combining these with ongoing developments.

- » Find a leader: this should be a person or a team who can steer the project through uncertainty and opportunities. This can be a professional manager, assigned person from municipality or an activist (or combination of these) who can dedicate time for a long-term process of adaptive reuse projects. Adaptive reuse projects are no pre-set projects but a process, therefore the leader should see through the process and seize opportunities and take actions.



## Example from Bologna, Italy

### The Living Lab methodology tested in Bologna

In the ROCK project, one of the general aims was to have quintuple helix approaches involving municipalities, private partners, universities, civil society and the wider urban environment in the actions of the implementing cities. To achieve this, a collaboration between cities and their local universities was established and Living Labs have been opened with the purpose of fostering the involvement of citizens, local communities, institutions and start-ups. Living Labs' main role was to co-create sustainable urban transformation solutions (facing urban regeneration of underused spaces, improvement of sustainable mobility systems and other issues), to develop new ideas, and to increase the sense of belonging of citizens. ROCK Living Labs were virtual and physical spaces for operational meetings that allowed sharing initiatives and decisions with the local participants to regenerate the cultural heritage of the city. At the starting phase of adaptive reuse actions, Living Labs were used to discuss the barriers and solutions for specific problems. For the solution phase, via the management of Living Labs, call for projects were opened to involve citizens and companies in adaptive reuse actions. After the demonstration plans are realised, Living Labs facilitated the monitoring of each action by involving wide array of stakeholders in discussions.

Within ROCK, the municipality of Bologna focused on the University district of Zamboni, situated in the historic centre of the city, a location providing many opportunities and challenges, as different communities (students, residents, tourists, business owners) are crossing paths without always understanding each other. Bologna's objectives in ROCK were to recognise and strengthen the specific identity of the University district of Zamboni as a cultural, creative and sustainable district by improving safety, mitigating social conflicts, increasing accessibility and attracting visitors and tourists, entrepreneurs and private investment.

Bologna Living Lab was named U-Lab and specialised in collaborative practices targeting the University district. The goal was to co-design cultural and sustainable initiatives and to create ownership over the governance of the Zamboni area, empowering students and residents and regenerate the area through culture. Through U-Lab, Bologna launched a season of observation, conception and co-production with students, residents and stakeholders active in the area.

In its first phase, the Living Lab actions started with a mapping of the local stakeholders. U-Lab organised a series of public meetings on key issues affecting residents and actors in the university district to listen and collect ideas and proposals. Then, to experiment with direct actions and events in the area, but also create new uses, U-Lab launched an open call for proposals targeting associations, collectives of citizens, informal groups etc. to propose activities, initiatives and events. A total of 47 proposals were received after

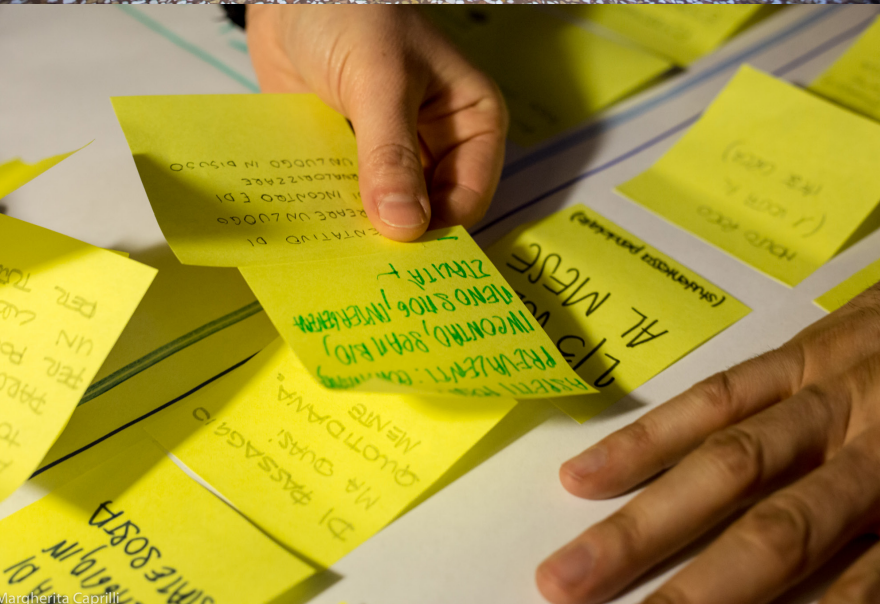


Source: Comune di Bologna.  
Credits: ULab.

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Living Labs meetings and brainstorming in Bologna, Italy – Source: Comune di Bologna. Credits: ULab.

this first call. The 16 winners animated the cultural and public spaces of Zamboni during the spring 2018 with 60 experimental events. One of the first realised actions have been the transformation of Piazza Scaravilli, a former parking space turned into a green, open and co-designed public space for university's students. The transformation was conducted via a participatory process, calling for students' inputs and creativity. U-Lab's second phase started in March 2019 with U-Area for all, a process to create and experiment with a service of guided tours which should be inclusive and easily accessible to both tourists and people who live the area daily. The objectives were to involve an even wider number of citizens, especially students and minority groups, and sustain the community built during the first phase.

### Key actors involved

The U-Lab process in the university district is managed by Bologna Urban Centre. Bologna Urban Centre was the first of its kind in Italy and became an example for many other cities. It has now evolved into a foundation for urban innovation. In the ROCK living lab process, the urban agency of Bologna acts as a megaphone, antenna, arena and factory: the agency initiates, organises, monitors and disseminates the results of the different actions and initiatives taking place in the university district.

### Impact and results

Thanks to the ROCK actions, the Zamboni district has become a permanent laboratory focused on the care of cultural heritage as a common good. More than 200 citizens and stakeholders have been involved in the first phase of U-Lab. Civic engagement in the Zamboni area is on the rise, as demonstrated by the high participation both in workshops and events; the university and the municipality are working together on a regular basis thanks to the ROCK office, and the area is now part of the events calendar of the city, with more and more events scheduled, especially in the spring and summer time.

## IMPLEMENTING AND COMMUNICATING THE CHANGES

### ***Communicate the history and previous uses of the historical places to its new users and visitors***

The new use gives the heritage a contemporary story that can carry the memory of past. Therefore, communication of changes should be supported with the physical evidence (real or virtual) of past uses and this will result in better understanding of heritage and its importance.

### ***Improve physical accessibility to adaptive reuse projects to attract more people to the area while conserving the historic value and environment***

It is important to monitor the number of people visiting the adaptive reuse area, what transport mode options people have for arriving and what the background of people are that come to the area. Based on that sustainable ways of physical accessibility should be enabled for different type of people.

### ***Attract attention and resources***

From the start of the adaptive reuse process, it is important to bring people to the area because most of the adaptive reuse projects are abandoned or misused places. Temporary uses and events such as street arts, interactive lighting in the streets or festivals can be options for attracting visitors or early adopters. Temporary uses and events can be promoted via a bottom-up practice by giving cheap spaces to early adopters. This approach enables creating value by place-making and generates money for the adaptive reuse from rents, tickets, crowdfunding, sales, etc. While events are useful for the attracting and communicating the changes with people, they also increase the use of space and therefore the CO<sub>2</sub> emissions in the area. Therefore, the event should be carefully implemented to limit the increase in CO<sub>2</sub>.

### ***Ensure environmental sustainability in the changes***

Keeping the change at minimum will already provide environmental sustainability as the project will use the embodied energy. While the changes are implemented, sustainable ways should be thought such as reusing the removed parts of a building, implementing energy reduction improvements by investing new products in buildings, promoting curtailment behaviour of users in buildings and open spaces by monitoring with new technologies such as sensors and apps.

### ***Obtain feedback and opinions of people***

Community participation in adaptive reuse projects increases the satisfaction of citizens as their needs and wishes are taken into account. This improves the decision making as the conflicts between interest groups are discussed before the project. Moreover, opinions of people on implemented changes should be gathered so it can be understood whether people are happy/satisfied with the changes.

## DEFINING LONG-TERM MANAGEMENT STRATEGIES

### ***Integrate monitoring and assessment to the adaptive reuse action***

Quality check of planning with stakeholders and peers should be done, and a monitoring and assessment should be designed to measure the implementation and target achievements. This should be compatible with the smart targets and measures that are defined for the urban regeneration plan.

### ***Learn lessons from success and failures and update current strategies***

Any failed step should be kept as a log and used as a recommendation for the on-going and future developments.



### ***Identify next steps for improvement***

As adaptive reuse is not a pre-set project, the process should feed itself with improvements and new developments. Based on all actions, next steps should be defined, and further improvement should be enabled.

### ***Ownership of adaptive reuse cases***

Adaptive reuse actions require an interdisciplinary approach with the involvement of multiple players across the public, private and nongovernment sectors, not only to initiate and carry out conservation but also to sustain the place. It is also widely recognized that adaptive reuse actions need to be embedded within social, environmental and economic development strategies that include financial mechanisms to encourage and facilitate public-private and third-sector contributions.●

This chapter is adapted from  
ROCK D2.3 Guidelines for  
Sustainable Adaptive Reuse

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# Participatory approaches and social inclusion in cultural heritage

In 'Ladder of citizen participation' (Arnstein, 1969), Sherry Arnstein discusses eight steps to citizen participation, from manipulation to citizen control. According to Arnstein, real interaction between partners starts with informing, consultation and placation where the citizens have the right to express ideas, but the decision is still up to the public actor. The most developed stages of citizens' participation are the last bars of the ladder, i.e. partnership, delegated power, and in the end citizen control.

According to Arnstein, citizen participation is expected to enable the have-not citizens (the participants that have limited access to standard decision making in democratic regimes) to gain real power. Towards this aim, participatory practices should consider existing socioeconomic cleavages, as well as risks of manipulation led by the powerholders (the political and economic decision makers that promote citizen participation), which aim to reduce, or even prevent the effective redistribution of power to citizens.

In order to tackle socioeconomic and socio-spatial inequalities, cities have made use of new toolboxes with participatory methods aiming to enhance the social inclusion of the most disadvantaged citizens. Cities have come to realise that to achieve the best results, local governments have to work together with the civil society at large. This open dialogue also becomes instrumental in boosting social acceptability, effectiveness, equity and legitimacy of local policies and their outcomes.

Practices of citizen participation assume that the reinforcement of the social capital assets of local communities can help solve emerging inequalities. Towards this aim, generalised trust and shared norms and values are expected to strengthen social ties within the local communities, and bridge social connections with the city as a whole. By fostering the social capital, thus, local communities are provided with the concrete opportunity to act upon inequalities and resist external pressures that influence (or create) disadvantages towards greater social inclusion (Putnam, 2000).

In the case studies presented hereafter, participation covers the issue of active citizenship, in the sense of possibilities and opportunities for citizens to get involved in urban development projects and bring their expertise and experience of the city to these projects.

The challenges faced by city administrations are to go from output-oriented approaches to participation (simple gathering of citizens in networks of stakeholders and collections of opinions), to result oriented approaches to participation, i.e. making sure the contributions received from various stakeholders' groups are heard, acknowledged and turned into policy actions with concrete impacts on citizens' daily lives.

To make sure (cultural heritage) urban development is inclusive and brings social change, cities' administrations must ensure to improve the terms on which individuals and groups take part in society, confronting barriers preventing participation and meeting communities' needs. Allowing for bottom-up ideas in the participation process is a step towards more socially inclusive planning, especially if these ideas are taken into consideration in decision making.

ROCK cities were testing new approaches to work with communities in a way that was "sensitive, supportive, inquiring and carefully analytical, challenging but not directive or patronizing" (Kennedy, 1996). The final aim was to enhance the capacity of community organisations to influence the decisions that concerns them, bringing a more equitable outcome to the process. Discover how with case studies from Cluj-Napoca and Turin.

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Case studies from Cluj, Liverpool, Turin – booklet 2

Cluj-Napoca, Romania

## Innovation and Civic Imagination Centre: imagine the future of the city!

Over the last 10 years, Cluj-Napoca has been the only growing city in Romania. As a natural consequence, the city's cultural life has been constantly evolving, process also driven by the European Youth Capital title given in 2015 and the candidature to the European Capital of Culture for 2021. The high cultural effervescence has positively influenced community, cultural operators and decision makers, its effects being visible in the increased use of cultural venues and public spaces, with more than 2,500 events yearly.

One distinctive competence of the city lies in its multi-dimensional cultural profile and historically layered landscape, which is fed by a strong university centre, generating both creators/producers and consumers. In the context of many emergent bottom-up initiatives in the field of culture, the local administration, open-minded towards change and dynamism in the cultural and private sectors, faced a rapid challenge in enabling an open and cooperative environment, raising community trust and encouraging civic involvement. This is how the Innovation and Civic Imagination Centre emerged, offering citizens the opportunity to become active participants in the life of their own community.

The City Hall of Cluj-Napoca inaugurated the Centre for Innovation and Civic Imagination (CIIC) in October 2017, with a debate on the contest for solutions to rehabilitating a local park.

The centre is a place where local government representatives, citizens and specialists from economic and academic fields meet and discuss the challenges and necessary urban transformations of the city. It is a communication, research and promotion tool, as well as an open place for debates at the disposal of experts from different fields and any citizen willing to participate.

The centre coordinates and guides complex networks of participatory governance, including academia, NGOs, trade unions and professional associations. The Innovation and Civic Imagination Centre sets a suitable context for debating ideas and planned projects, as well as developing innovative solutions based on the creative potential of Cluj community representatives.

The Innovation and Civic Imagination Centre is entirely managed by Cluj-Napoca Municipality, but it works as an independent structure with responsibility for promoting the participatory system of governance, based on the quintuple helix: public administration, private sector, universities, NGOs and, most importantly, citizens as end-users and beneficiaries.



Source: Municipality of Cluj Napoca

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## Impact and results

The Innovation and Civic Imagination Centre has deeply impacted the way public administration addresses the process for preparing and developing large-scale urban intervention projects. Discussions during the debates were focused on the following themes: public contests for the rehabilitation of public spaces (parks, squares, Someş Riverfront, Citadel area), redevelopment of strategic streets, as well as the relation between museums and the urban space. The year 2019 has started with some debates on two different aspects: one focused on the elaboration of a Masterplan and Zonal Urban Plan for a large-scale development area (Sopor) and the second one, a citizen panel, focused on EU Cohesion Policy and the future of Europe. The City Hall of Cluj-Napoca, together with Eurocities, invited experts, citizens and young participants to discuss the cohesion policy of the European Commission and to extract a series of proposals to be presented to the Commission by Eurocities regarding the future steps to develop a better cohesion policy and a better European future for communities.

The process of co-designing and co-creating solutions with the local community has given birth to new ideas and innovative projects, valorising the creative potential of the Cluj community to develop urban innovation policies.

Another visible result after just 1.5 years of functioning is improved awareness of the opportunities for enabling public participation and community empowerment concerning urban planning and development.

## Future plans and sustainability

Under the slogan 'Imagine the future of the city', the Innovation and Civic Imagination Centre aims to become a permanent laboratory in which to develop and test various forms of collaboration and partnership between local actors, in order to support participatory practices and to encourage discussions on urban innovation projects.

## Transferability tips

- » Create levers, such as public calls and debates oriented towards a pressing urban problem, for bridging the gap between three key groups: administration, experts and citizens.
- » Communicate public intentions in terms of urban projects by pursuing a multidisciplinary approach. Create dialogue by including different points of view coming from architects, urban planners, and developers as well as community organisers, local representatives and civil society.
- » Address socio-cultural clashes by introducing facilitators to analyse the dynamics of the local context.
- » Offer support for local citizens or 'the usual suspects' to get familiar with the legal and normative local framework (in terms of planning and decision-making).
- » Offer support to local communities to understand the planning and urban development process step by step.
- » Open up participative processes to encourage the development of projects and ideas by organising public calls and debate and selecting the most relevant projects.
- » Set suitable communication channels and appropriate messages together with a clear definition of the meetings' objectives and expectations (Why are we here?).
- » Follow up on the public meetings by analysing and processing the collected information (a centre manager should be in charge of logistics and content).



Turin, Italy

## Casa del Quartiere di San Salvario: spaces for ideas to breathe

Turin has become a good example of how culture can change the profile of a city. And if you have an idea for a social or cultural event in Turin, there is space for you to make it a reality. That space is Casa del Quartiere di San Salvario, a laboratory involving associations, citizens and artistic and cultural operators. It is one of the 8 socio-cultural centres of the local network “Rete delle Case del Quartiere” of Turin. This project, active since 2010, exists to create open space for proposals from the neighbourhood, from all the residents and local associations. It is facilitated by the Local Development Agency of San Salvario in partnership with the municipality of Turin, and several for-profit and non-profit organisations.

The “Case del Quartiere” are public spaces refurbished through collaboration between public institutions, banking and business foundations, social enterprises, associations and citizens. Each “Casa” has a different story, but all of them provide a meeting point for citizens, gather and organise the activities of various associations and informal groups, create opportunities to socialise or relax, offer services, courses and laboratories. Also supplying equipment, communication tools, technical and organisational support and support to research funding opportunities. The “Casa del Quartiere di San Salvario” itself produces more than 75% of the resources needed for its operation. Through the Municipality of Turin and the Compagnia di San Paolo Foundation, the various “Case del Quartiere” have established a network for sharing knowledge, experience and projects. The “Case” are at once autonomous and local, and at the same time regional and mutually supporting.

The network “Rete delle Case del Quartiere” also collaborates with the city authorities to promote “Co-city”, an EU funded Urban Innovative Action which using codesign with citizens to transform abandoned structures and vacant land and foster community spirit and the creation of social enterprises. The creation of new forms of commons-based urban welfare will promote social mixing and the cohesion of local community, making residents actors of the urban change while the local authority will act as facilitator of the innovation process.

Today, the Local Development Agency of San Salvario acts as facilitator and establishes partnerships between the local associations and the different investors, depending on specific projects, to create social and cultural activities for the neighbourhood and increase local participation.



Casa del Quartiere San Salvario. Source: Torino Municipality.

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<https://bit.ly/3pXRxFk>



Casa del Quartiere San Salvario. Source: Torino Municipality.

## Impacts and results

The Casa del Quartiere has an impact on the whole city, and in particular on the San Salvario neighbourhood and its 35,000 inhabitants. As an organisation at the service of active citizens, it involves and cooperates with around 150 stakeholders, including associations, cooperatives and informal groups.

In 2017, 144 cultural events and 77 courses in the cultural, environmental and social sectors have been carried out, as well as 38 educational and ongoing assistance services, 20 desks of public interest, and support given to five informal groups, more than 250 meetings hosted. The activities and services offered are 60% free of charge and 15% supported by voluntary contributions. The overall economic value generated by the activities of the managing body of the Casa del Quartiere and by its partners is about €900,000.

## Future plans and sustainability

The Casa del Quartiere works to develop projects and services that might have an impact on the whole city, especially in the areas of welfare and environment. In particular it is activating projects in the field of recovery and redistribution of goods and activities counteracting the educational poverty of young people up to the age of 14. The Casa del Quartiere can generate, by means of economic revenues connected to its ordinary activities, 80% of the necessary resources for its economic sustainability.

## Transferability tips

The model of the Casa del Quartiere di San Salvario is a good source of inspiration for other European cities. It is one that has already expanded, inspiring many further instantiations across Turin. These spaces are facilitated by the municipality in cooperation with the private sector, local organisations and NGOs, and brought to life by passionate people. Any city that has all these ingredients can have their own casa, or system of Case del Quartiere. ●

# Maximising the role of cultural heritage when branding the city

By **Miguel Rivas and Luis Moreno**, Grupo TASO, Spain

For many, Skopje is an unknown city from a still relatively unknown country, though with a long history. The capital of North Macedonia has also an imperious need for building up a more inclusive narrative serving a multi-cultural local population and emphasizing the “who we want to be”. In this context, city branding, in particular a sound approach of it, can be rather instrumental to start building a stronger city identity and narrative, based on Skopje’s own uniqueness and real and potential assets, including cultural heritage.

Indeed, place branding is a practice that should be seen as a cohesive force, where heritage can work as a major driver. That is, not only mostly serving the city of the past, as it is told and showcased for visitors and tourists, but also serving the city of today and the city of tomorrow. Therefore targeting a more diversified audience, including business and investment, innovators and the local population too.



Communication is an integral part of the integrated approach for heritage-led urban development, which is commonly shaped by governance, financing, planning tools and legal frameworks mainly. And the way for that is by connecting heritage to modern city branding and marketing, which is a novelty in projects of this kind.

### ***Re-learning city branding.***

City branding is relevant more than ever. Its reason for being is just giving support to the strategies and operations carried out by the teams and entities in the city who are targeting specific audiences, from tourists to investors. Fortunately, most practitioners increasingly agree place branding is much more than simply a matter of logos and campaigning. Nonetheless, the field still is under the influence of both the rhetoric of commercial branding and the urgency of the short term. As a result, one can still see many short-sighted practices ending in lack of consistency, low impact in the long term and poor empathy with local stakeholders and citizens.

### ***Rising awareness of the potential of cultural heritage to branding & marketing the contemporary city.***

A high number of cities have massively invested in their built heritage. However, the capitalization of cultural heritage in terms of branding and marketing is often constrained to the city of the past and the visitor economy sector. Otherwise, there are a number of angles associated to cultural heritage led urban regeneration, not always visible enough, which turn heritage into a driver to brand & market the city of today and the city of tomorrow. They range from emerging technologies and smart city solutions applied to heritage management to built heritage as new urban workplaces.

## **SOME KEY MESSAGES**

### ***Meaning and scope of city branding***

Logo & motto-based conventional place branding seems to work homogenizing places instead of promoting distinctiveness and differentiation. Brand is only a metaphor when applied to cities. It is actually about building up and communicating compelling local identities. In this perspective, a broader understanding of culture and cultural heritage can work as a “back to basic” to cultivate uniqueness.

City branding is just about building up a unifying narrative of the city. It’s about creating more unity and exploiting synergies between the different city marketing practices. In this view, city branding is basically an organisational challenge. Hence, city branding doesn’t come to replace the different sector-focused city marketing practices. On the contrary, its reason for being is to give support to the operations carried out by the entities working in destination marketing, cultural events, inward investment, etc. Those specialized marketing teams targeting specific audiences will keep a vital role for sure, now within a new context where synergies can be fully exploited and the set of city messages and stories will gain in consistency.

### ***City narratives and imageries***

Narrative is the first and most fundamental - Mayor of London’s promotional agency London & Partners say that their mission is “to tell London’s story brilliantly”. Nonetheless, that narrative is not only about the “who we are”, but the “who we want to be” as well. That is why place branding is so instrumental to urban economies and places in transition, and in urban regeneration.

Somehow, place branding is about the art of linking messages (narrative power) to images (symbolic power). The photographic image lacks of narrative strength. On the contrary, it holds symbolic power. In the popular “The Photographer’s Eye”, originally published in 1966, John. Szarkowski says that “the function (of photographic images) is not to make the story clear, it is to make it real”. That is why,



in place branding, text and image alignment is so crucial. None of them has enough communication power by itself, both need each other.

Logos & mottos can play a role, but not always, and never the main role. They attract the spotlight so powerfully that the more strategic side of city branding often remains overshadowed and underestimated. From a visual communication point of view, promoting a more appealing city's visuality can be much more effective and durable than visual identities and logos. Indeed, no-logo can often be the right way in city branding.

***Telling stories linking heritage to future-oriented issues. What storytelling?***

The mainstream, conventional approach of heritage is to qualify the city as a destination. The new approach is making cultural heritage work as a driver to a broader range of audiences and city marketing practices. It means promoting stories that connect heritage to future-oriented issues, such as contemporary art and creative industries, entrepreneurship, innovation spaces, technology, social innovation, etc. In this attempt, a number of questions come up, namely:

- » How to tell this kind of stories in a way that cultural heritage really works as a distinctive driver?
- » What attributes of heritage are being re-activated again? Memory, architecture...?
- » What future-oriented issue the story is working for? Some kinds of stories seem to happen more often or are more visible than others. Why?
- » Who from the story would be capable and available to enhance/update the story according to a specific grammar or storytelling?
- » This has to do with content marketing somehow. On the capability to tell good stories. Any training needs in this respect?
- » Is he/she aware of the city's brand values and current strategy? Framing the stories into city's big narrative.



A city that doesn't lose its nerve. Shops with a history, Lisbon. Photo by Paulo Alexandrino © Municipality of Lisbon

### **Trends concerning main target groups**

#### **Investment, business and innovators**

Inward investment attraction is evolving rapidly as many cities and regions are not so focused on the “war for jobs and dollars” but in the fight for knowledge and talent. Individuals are now targeted, alongside firms and organizations. In this context, the arguments to seduce the entrepreneurial creative class, as well as firms and innovators of the knowledge economy, are different to those from a recent past. Consequently, a new promotional language has emerged, closer to B2C rather than a B2B logic, where the emotional connection matters. This includes career opportunities and lifestyle, in addition to the usual location factors related to cost of living, taxation, etc. The city has now to be communicated as a functional business place alongside a unique urban experience (cityscape, cultural agenda and amenities, environmental quality...), which unavoidably leads to a more integrated approach in the way cities market themselves, and that’s precisely the city branding field. In this view, culture and heritage have a broader role to play.

#### **Visitors**

Dichotomy between the host and the guest is getting blurred, since increasingly visitors (do not call them tourists!) wish to experience the city as locales and therefore want to be targeted as such – e.g. they are more interested in the ultimate painting exhibition in the city or the music weekend agenda than in conventional tourist circuits and attractions. In this view, some communication initiatives targeting visitors also may work for residents and vice-versa – e.g. around 40% of Visit Oslo’s Facebook followers by 2015 were residents, who are also constantly feeding Oslo destination brand with their tips and contributions. This trend opens kind of “fast track” to city brand teams to consider the local population as a main target group as well.

### **Locals**

Branding the city should not be something disconnected to the local population. It can be helpful to enhance social cohesion and raise sense of place, where culture and cultural heritage have certainly a wider role to play. Likewise, innovative place branding approaches and techniques can be supportive in urban regeneration projects and to socialize city’s flagship projects and emerging processes that need to be installed in the collective imagination. It’s simply about internal marketing, which is indeed a very political issue.

### **Communications**

Addressing the question of communication channels & actions in today’s city branding & marketing is not only a matter of migrating to digital-based initiatives. A first step for cities is to make a conscious choice on their particular mix of tools, which may include all-time formulas duly revisited (advertising, city ambassadors, visitor centres, media awareness...), along with others resulting from a wider conception of what a communication action can be. That is, setting aside a campaign-oriented understanding of city branding should lead to other subtler ways of marketing the city, less costly, less invasive and less obvious.

For instance, Lisbon is one of the most active cities in Europe in promoting high-quality visitor merchandising which may be seen as a communication action itself or at least an attempt to enhance a better city’s visual culture. Turismo de Lisboa, along with EGEAC, the public body in charge of culture, promote and welcome new design proposals from creative firms every year, which are then traded at the official “Lisbon shop” and other gift shops of museums and visitor attractions. In this way, Lisbon takes advantage of its vibrant local creative ecosystem in order to continuously renovate its tourist merchandising and related stuffs representing the city, which are usually associated to a kitschy style.

## TELLING STORIES WITHIN A CITY BRANDING FRAMEWORK. 10 TIPS

Increasingly, today's city branding and marketing is about promoting, gathering and eventually curating and showcasing a flow of good stories from selected stakeholders and active citizens, rather than delivering official promotional material. Hereafter some tips on that storytelling:

1. The story should motivate readers to discover more by themselves. This even means putting our own perspectives in question. Head of Bologna's museum network Roberto Grandi says the following: "we want to guide the visitor to discover Bologna in the most natural and instinctive way possible. We want to suggest random immersion, not a prearranged itinerary, and not even a priority choice. We do not want to be the ones to tell him/her what is important for us; we want him to discover the details that are of interest to him/her. We do not want to tell him/her about Bologna, but rather it must be he who offers us his/her personal story".
2. City branding & marketing is about promoting the benefits honestly. It is not urban or social analysis. Anyway don't overclaim, and avoid propaganda style. Things are not perfect. Don't be paternalistic or use a condescending manner. We are seeking for inspiration rather than advice.
3. This is about insights not facts. Don't do the Wikipedia. Never use an accumulation of facts and figures. At their best, they are just ingredients for a journey made up of curiosity and empathy. Nonetheless, facts & figures provides accuracy and credibility.
4. Don't be predictable. For instance, from time to time, try non-linear ways of storytelling. As far as possible avoid clichés, such as the creative city, lively streets everywhere, etc. Use the extraordinary elements that heritage have naturally to underline the uniqueness and strength of the story.
5. Don't focus just on one person, like a hero-like story. Try to focus more on the action, on what happened, or what is going on. The (collective) action is more important than the personal one. The question is how, not who.
6. To be continued. Catch the attention and build up an active audience by asking questions or leaving questions in the air. Ellipsis is a useful resource. The audience can be the co-creator of the story by filling the gaps. It might be a "never-ending story" somehow, not exactly closed with a proper ending.
7. Be brief and straightforward. It is known scientifically that the number of people scrolling down a page to finish a story is a very tiny fraction of those who began. If the text is shorter enough that the readers don't need to scroll down we could avoid some defectors. We know more than we can tell.
8. Text and image matching is essential to get compelling stories. So, in this context visuals are not postcards, but they should tell the story too. As far as possible pics should bring together architecture, city landscape, urban icons and above all people, in a kind of specific urban semiology serving the city branding field. To illustrate a story, better to use just one prominent picture, carefully selected, instead of a mosaic of tiny ones.
9. Catchy titles matter. The average length of a page visit is less than a minute, and most of this time is spent "above the fold".
10. And don't forget the bigger picture. Main purpose of a story within a city branding context is to make the city narrative closer and understandable. This is why the "big narrative" of a city should be wide spread, in order to get an inflow of well-aligned good stories.





## CONCLUSION

Cultural heritage is absolutely a distinctive feature that makes the urban experience in Europe unique. We mean heritage not as a relic of the past but something naturally connected to the contemporary city. This gives Europe an unbeatable positioning in the global tourist market on urban destinations. Nevertheless, beyond the visitor economy, it would also be rather beneficial connecting heritage to other emerging dynamics related to the digital economy, low-carbon prospects, creative economy, social innovation and so on. We mean connecting from a communication point of view. That is, expanding the role of cultural heritage when branding the contemporary city and targeting a wider range of audiences.●

Dressing airport terminals as city's main entrance gate. Athens international airport. (picture taken by TASO)

This chapter is adapted from ROCK D5.7 Report on Advanced Seminars on Innovative City Branding and D5.6 ROCK Placebranding Toolkit.

# Technologies and tools for better access to cultural heritage

In the following case studies, we discuss how to enhance accessibility and experience of cultural heritage using various tools and technologies at our disposal. In ROCK, accessibility was connected to all the aspects that determine the possibility to fully participate in urban life: overcoming physical and economic barriers, perception of safety, equal access to institutions, cultural productions, participation and empowerment of citizens, information and opportunities.

It is still difficult to agree on a common definition of urban accessibility. Urban accessibility is understood by research as the possibility to easily access places, making life in the city more fluid. Urban accessibility is also the continuous access to experiences able to connect different cultures and ways of thinking. The variety and the knock-on effects of these experiences improve the possibility of creating new cultural and unforeseen synthesis. In this sense, accessibility must be considered not only in relation to places but also in relation to people. It is crucial that people can reach places and services, but there is an experiential dimension of the topic that must be taken into account.

According to this reflection, people must also be able to access intangible services provided by the city such as: information, cultural experiences (including cultural events, happenings, sub-cultures, meetings with other people, etc.) and nowadays digital services and digitally shared content. Accessibility thus becomes a way to fully live in the city and also to fully understand and experiment with it.

The ROCK project chose to work in line with the principles included in the 2006 UN Convention on the Rights of Persons with Disabilities (CRPD). According to the Convention, it is necessary to guarantee accessibility not only to physical spaces, but also to communication systems, transport and services. In particular, there is a need to implement a universal design approach in order to carry out public programming and develop services and spaces that can be used by all people, without necessarily adapting or modifying spaces.

The ROCK project aimed to apply and integrate this definition in real environments and to develop pilot practices to be tested in historic districts. The main focus of the project was to understand and test actions that make cities' perception and experience open to everybody, in a universal way. ROCK wanted to demonstrate how urban accessibility in its wider definition needs to be discussed and co-designed within communities and not only inside the traditional institutions, in order to make it really universal. ROCK cities Bologna, Lyon, Turin and Vilnius have developed various approaches and examples to improve accessibility in urban districts with concentrations of cultural heritage.

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Case studies from Bologna  
(Uarea for all), Lyon, Turin,  
Vilnius – booklet 3 technologies



Bologna, Italy

## U-area for all

Within U-Lab, the local Living Lab inaugurated in 2017 in Bologna thanks to the ROCK project, on March 2019 'U-Area for All' started. This co-design process will create and experiment with a service in the form of guided tours inclusive and accessible to both tourists and people who live in the area on a daily basis or just for vacation or recreation. The service considers accessibility as autonomy, empowerment over information about the use of public space.

To guarantee the widest base of users and stakeholders to be involved in the co-design process of the accessibility service, a call for proposals was launched by the Foundation for Urban Innovation. The call for proposal should be considered not just as a method to collect ideas but as a concrete tool to guarantee inclusiveness from the very beginning: associations, single proponents, informal groups and entrepreneurs responded to the call opened on March 2019.

The winning team was a consortium led by Accaparlante Centro di Documentazione Handicap, with La Girobussola Onlus, Fondazione Gualandi, Istituto Cavazza and MUVet ASD. The team took part in a co-design process, concluded on October 2019, that involved institutions and local stakeholders, together with students, members of associations of blind and deaf people, and people with reduced mobility, all of whom are residents or city users.

The process highlighted the urgency of intervention on a wider scale as than the local sights, specifically on the relation with institutions, on communication tools, on more transversal topics, and specific necessities related to auditory and visual disabilities.

The main goal is not only to ease the access to the U-area for people with disabilities but to design innovative and inclusive ways to discover the U-area and its vast amount of cultural heritage. This is an ambitious challenge that aims to design new innovative and inclusive ways to discover, through the use of all the senses, the university area, one of Italy's richest areas of history and cultural heritage.

The long-term objective is to physically intervene on the architectural barriers widespread in the city. The event was useful to map them and create a consistent tourist route.

During the process, a Design Thinking tool 'PERSONAS' was used to increase the participation, allowing the attendees to first of all prioritise their needs and, in a second phase, to transfer these needs to an imaginary person who virtually became the spokesman of these requests. The idea was to create imaginary people able to reflect concrete needs.

Some of the preoccupations from users with disabilities when visiting the area:



U-area for all. Credits: ULab, Bologna

### Contact person and useful links:

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- » The area is like an obstacle course: full of architectural barriers, not only steps but, for example, pushing a wheelchair is an undertaking even if only because of the cracks and potholes in the pavement;
- » Outside seating for bars that is located on the street makes paths difficult to navigate for the visually impaired;
- » Inclusion of the theme of accessibility in public tenders for the management of summer events - the subject is not so much listened to and transposed into political and urban agendas.

The co-design phase was followed by a participatory mapping experience of the area with the aim of highlighting the existing paths, points of interest, architectural barriers and issues, thanks to a specific device prototyped by the Eindhoven University of Technology (TU/e). The device tracked the routes and geolocated the feedback of those involved in the mapping experience with regards to the places visited.

36 people participated in the event, responding to an open call published on the website of Fondazione Innovazione Urbana and promoted over multiple communication and social media channels, including those of the City of Bologna.

According to a report provided by TU/e and available on the ROCK website, the geo-survey gave information about Gender (Female 47%, Male 53%), Age (18-30 56%, 31-50 17%, 50+ 27%), Employment (Student 44%, Employed 33%, Retired 23%).

In total 273 experiences were registered: 75% were positive (curiosity/interest, fun, joy, inspiration, relax, surprise), 25% negative (confusion, disgust, irritation/anger, boredom, fear) experiences. The most experiences were registered in Via Zamboni (21), Piazza Verdi (16) and Piazza Scaravilli (13).

Technologies to investigate and address the theme of accessibility were just one of the many instruments employed to increase the usability of the U-Area. With 'design thinking'

methodologies, and the intervention also used participatory experiences, and leaflets with writing and illustration to support guided tours in a wide range of languages. The final aim was to increase the physical perception of the area and the surrounding environment using all five senses.

The experimentation phase included a training for the official tour guides to allow them to properly manage the accessibility of the tour to people with disabilities, and to make the guides aware of the different languages and methods for communicating with deaf or blind people.

### **Impact and results**

The outcome of the co-design process includes guidelines that the ROCK project team will follow in defining and finalising the guided tours service. On the basis of testing in November 2019, Bologna has created two thematic routes that wind along Via Zamboni: one dedicated to historical, artistic and religious heritage, the other dedicated to the scientific heritage. The routes are designed to be followed by the visitor either independently, thanks to the creation of an informative map of support, or accompanied by the specially trained tourist guides of Confguide Bologna.

On 15 November 2019, Bologna tested the new offer of guided tours in the university area. Accompanied by guides, participants discovered the cultural heritage that characterises the area around Via Zamboni, dividing into three groups that tested the route tailored to the needs of people with hearing, visual and motor difficulties. The tour lasted about two hours, and included Italian Sign Language translation. This visit represented the culmination of 'U-Area for all' initiative.

After the experimentation in November, the service will come into operation thanks to collaboration with Bologna Welcome, which will promote it through its communication channels, thus enriching the offer for tourists arriving in Bologna.

### Future plans and sustainability

The accessibility process involved the local Bologna tourism agency (Bologna Welcome). This choice guaranteed the financial sustainability of the service at the end of the experimentation phase and the ROCK project. Now, the evaluation and analysis of a specific accessibility process involving the entire city is currently underway in Bologna.

### Transferability tips

- » Don't limit yourself. It is always possible to enlarge the area made accessible through this process. Think about how you could open up different areas and focus on different themes;
- » Study the process according to different types of disability (cognitive disability, etc.);
- » There are many tools to choose from. Carefully evaluate the range of available tools.



U-area for all. Credits: ULab, Bologna.





Lyon by night: Credits: M Djaoui

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Lyon light management plan  
(FR):

<https://bit.ly/2JxGZWh>

## Lyon, France

# Let there be light! Cultural heritage and light management

Lyon has for a long time an outstanding relationship with light as an urban issue and tool. The city of Lyon realised in the early 1990s that it could amplify its cultural and heritage offer by working with the medium that brings that culture to people, and since then Lyon has been at the forefront of cities experimenting with light. Light has changed the image of the city, increased its attractiveness and transformed its nocturnal landscape over the years.

It resonates with a long tradition with light which began in 1643 when the people of Lyon, to thank the Virgin Mary for having protecting the city from the plague, started the tradition of placing candles on their windowsills every year on 8 December. Everybody knows as well the 'Festival of Light', which has become a major international event, and has also prompted the city to engage in a broad reflection on urban lightning. Lyon has built over the years a strong expertise on permanent lighting, which is the design of lighting that is visible every day and defined to last for several years.

The first lighting plan was released in 1989 and changed its image of a foggy and black city. Before the light management plan, light was perceived as a solely functional tool. Light has modified the image that the city portrayed of itself and has transformed Lyon's night life, increasing the city's attractivity at the same time. To develop its lightscape, Lyon can count on many positive natural elements such as the two rivers (the blue Rhone and the brown Saone), two hills offering singular points of view (Fourvière and Croix Rouse), and an outstanding built heritage whose facades have been enhanced with a colour masterplan.

The impact of the first lighting plan has contributed to extending the very perception of public lighting, and in 2003, Lyon second lighting plan overcame the traditional approach of lighting (like lighting buildings), considering the new challenges arising with technologies such as LED lighting, and giving a larger place to human beings and human activities. The plan also engaged a reflection on the place of light in the cultural heritage of a city. Light shows the reality of the city in its complexity and heterogeneity. Cultural heritage can be valorised thanks to a specific lighting scenography. Today, light has become an integral part of public action and landscape, urban and architectural development projects through the now familiar notion of "nocturnal landscape". Light is an integral part of Lyon's cityscape and has been integrated in all urban planning projects, with a lighting designer present in each project team.

Within the EU-funded ROCK project, Lyon engaged a reflection on an overall governance and regulatory framework to tackle light scattering (also known as light cacophony) and preserve the cityscape in terms of cultural heritage. Light scattering can be defined as the inconsistency created by the abuse of light in commercial spaces (shops, windows, bars and restaurants) and by private light in general on the carefully created light scenography on facades and streets of the city. Private and commercial light have their virtue: you need to be able to see this pharmacy opened 24/7; bars and restaurants need to attract their clientele, and people feel safer in a lit street. But it can also make the visitor dizzy and prevent inhabitants from sleeping at night, including our feathery and furry neighbours. Cities need to understand private light to be able to regulate it.

This is the reason why the dialogue between public and private lighting that constitutes the nocturnal landscape and the use of commercial lighting is the focus of a series of discussions with inhabitants and visitors organised by the Lyon urban agency as part of the ROCK project.

The approach retained was to understand usages, needs and perceptions and did not intend to regulate at all costs. Different target groups are questioned, for the city to better understand inhabitants and visitors' perception of commercial light. Based on these exchanges, the city is working on a booklet of recommendations on how to properly enlighten a terrace or a building, and how public authorities should respond to it. To this end, the city also formed a group of actors involving different departments of the city administration, shopkeepers associations, different organisations and stakeholders.

The work around light in ROCK responds to a local regulation void (the contradictions resulting from light scattering on the nightscape and the absence of regulatory framework at municipal level at the moment) and specific needs of stakeholders, inhabitants and visitors. This work provided some leads and an identity for a revision of the 2003 lighting plan taking into account new challenges and recent developments among which the ecology transition.

### **Impact and results**

A strong local partnership now exists on the topic of light, with the university, various city departments (culture, urban lighting, urban planning), LUCI network, city museums, city archives and the urban planning agency working together to develop various actions. This transversal working method has become common practice. Commercial light has also become a local strategic issue: elected officials have become aware of the importance of permanent light as a tool for enhancing heritage (night landscape) and this converges nicely with the planned updating of the lighting plan. Thanks to the work carried out by LUCI (publication based on a study 'exploring urban landscapes' carried out with 12 European cities), light is also becoming a subject at European level.

### **Future plans and sustainability**

This work on permanent lighting is led by the cultural affairs department together with the urban lighting department and a strong involvement from the urban planning department. The city has gathered a large and solid network of local partners in the different strands of activities: research partners like the university and the urban agency, cultural partners such as the city museums and archives, dissemination partners for the European link (LUCI network, based in Lyon).

Lyon is still for many pioneers on the subjects of permanent light, commercial light and light scattering. We are witnessing the first signs of an opportunity for collaboration at European level on the subject. As part of ROCK activities and with the support of LUCI, Lyon organised two workshops to exchange





Lyon by night: Credits: M Djaoui

with other cities on the subject and share views on permanent light, commercial light and light scattering. The future will hold more opportunities for collaboration at European level on the subject.

### **Transferability tips**

- » Working cross-sectoral: integrate all the elements of the chain on a concrete subject, with the possibility for each of the partners to contribute with its own means and to develop a series of different tools with multiple focuses.
- » The mandate must be double: political and technical. In the case of light, March 2020 represents an opportunity for political representatives to take hold of the subject, well prepared by the technical services.
- » The opportunity offered by European projects should not be overlooked: projects funded by the European Union allow local actors to take up strategic issues while having the luxury of budget, staff and working time entirely dedicated for this purpose.



Turin, Italy

## Abbonamento Musei: Heritage in everyone's hands

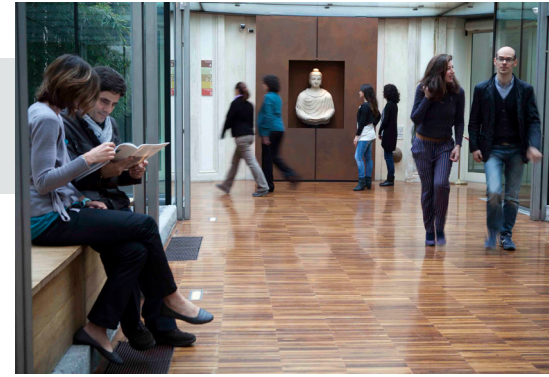
First developed back in 1995 by the city administration, the Abbonamento Musei is a single card with a low annual payment for accessing the city and surrounding region's cultural offer. The card is valid for one year and the full price is €52, with some lower and higher options.

Certain organisations, such as the Slow Food Movement, have an organisational discount allowing their members to buy the card for €48; for senior citizens, those over the age of 65 seniors, the cost is €45; young people, between 15 and 26 pay €32; and children up to 14 pay only €20. There is also an 'Extra formula,' also tiered but with a basic rate of €87 that not only includes Turin and its surrounding Piedmont region, but also Milan and its surrounding Lombardy region, and the nearby Valle d'Aosta.

Cardholders have free entrance to around 200 cultural and cultural heritage sites, including museums, royal residences, castles, gardens, permanent collections and temporary exhibitions, as well as theatre seasons, cinema, and local festivals. As well as free entrance to this core offer, subscribers are offered discounts to an even wider range of places and events. Aimed at supporting the cultural demand of locals, the card brings together the historic-artistic wealth of the territory in a single network. Museums adhering to the project are reimbursed for a reduced-price ticket for each cardholding visitor. The card is particularly aimed at residents of the city and region, but it is also available for purchase by those living in other parts of Italy, or tourists of any nationality whatsoever.

The idea is that the card functions like a loyalty card in a shop or restaurant, encouraging people to take more frequent advantage of the local cultural offer. This means creating more foot-traffic at cultural locations, both by encouraging regular culture-goers to get out more and encouraging people who would not usually choose to engage with the cultural offer to do so. Further, by making a wide range of venues available under one payment, the city incentivises people to expand their cultural circuit, not just taking advantage of the closest or biggest institutions but adventuring out to the peripheries to enjoy alternative cultural offers.

Another function of the Abbonamento Musei is to serve as an integrated communication system – including an app, a newsletter, a magazine, a website, social media pages and special events – to inform and engage the audience (cardholders and non). It increases cultural engagement by notifying people about current and upcoming events and exhibitions, helping culture-curious to keep their finger on the pulse of the city. The app lets you keep track of your bookings, the places you have visited and what remains to be seen. It also helps you plan your route with a map showing all the museum locations.



Source: Abbonamento Musei, Turin

### Contact person and useful links

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<https://bit.ly/38qssT8>

Meanwhile, social media functions not just as a location to share interesting images and videos promoting culture, but also to create culturally active online communities.

The card also gives the municipality data on user preferences that can be used to work together with cultural institutions to develop the cultural offer. With data submitted by the card's applicants, it is possible to identify categories like the gender and age range of culture-goers, their personal preferences and the scope and frequency of their visits to cultural institutions and events. This information can then be used to correct imbalances by making sure that the cultural offer is inclusive and meets the needs of less represented groups. Data from the Abbonamento Musei is constantly analysed by Politecnico Turin and the Piemonte Cultural Observatory to help the local institutions improve their cultural offer according to the registered trends.

Using this data and exploiting the communication channel that the mechanism of the card opens up between the city and the local cultural institutions, it is possible to systematise the local cultural offer and avoid duplication within the network. It also helps to create a unitary cultural branding for the whole territory.

Since its inception in 1995, the card has grown to encompass more and more cultural institutions over a wider and wider territory – and it shows no signs of slowing down!

### **Impact and results**

Subscription has grown steadily year on year, now with over 118,000 cardholders making 748,000 visits to cultural spots annually, that's 6.3 visits per cardholder. About 55% of visitors renew their card year on year, and many do so even when they haven't made enough visits to make an overall financial saving on the card, suggesting that the card's other facets, such as the newsletter, app and other information are seen as valuable by users. This is borne out by the figures, which show that this communication material has an audience of over 300,000.

The number of visits per year for cardholders is well above the average number of museum visits per capita in Italy. Although this may preselect for people already interested in cultural activity, it is taken as an indication of the success of the card.

A 2015 study by the Fondazione Fitzcarraldo found that, contrary to their initial hypothesis, the subscription did not lead to 'specialist use clusters', that is, specialists in a certain topic frequently visiting the same or same sorts of museums. In fact, the opposite behaviour emerged, in which people displayed eclectic tendencies, expanding their horizons by visiting many different types of museums.

Thus the tool can be seen as enabling the reopening of exploration for specialists, at the same time as it provides new opportunities for non-specialists. Until 2103, most of the subscribers were art-lovers who already visited museums pretty often. In recent years, the subscriber group has become much wider and includes many people who would not previously participate regularly in cultural activity. Surveys also show that the card pushes visitors to go to the same museum several times in a year, more than they would otherwise do, and to go to smaller scale exhibitions that they would not otherwise have visited.

Statistics from the card show that almost 65% of subscribers are students, retired people and employed; those citizens that were most hit by the crisis. This demonstrates the social value that the card is providing. On top of this, in order to make the Abbonamento work, a new network of professionals needed to be built, which led to the creation of new jobs opportunities for several people.

Finally, the Abbonamento challenged the different museums to work on a programme coordinated by every single museum, so that each one could profit from it. This enabled museum professionals to create a network, to get to know each other and to start collaborations that did not exist before.

Future plans and sustainability

Abbonamento Musei will certainly be carried on in Turin and Piedmont where the concept has become rather entrenched in the local audience's way of approaching culture. The new partnership with Milan and the Lombardy Region has extended the scope of the project. The main challenge now is to continue expanding by involving neighbouring cities and regions.

#### Transferability tips

In 2014, the association signed an agreement with the Lombardy Region for the creation and development of Abbonamento Musei Lombardia Milano. The Lombardy Region is driven by the same vision of promoting the museum network, simplifying access to its venues, and thus fostering the residents' consumption of culture. Aspects of the project of potential interest for other European cities and regions include:

- » Enhanced cooperation among different public authorities and cultural institutions
- » Easy access to cultural heritage for every strata of population
- » Creation of fidelity schemes that encourage a long term affiliation
- » Collection of interesting data for better targeting the cultural offer

Since the inception of Turin's card in the mid-90s, dozens of other European cities have created their own versions of the card.



Source: Abbonamento Musei, Turin





Smart beach: Source: Vilnius Municipality

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## Vilnius, Lithuania

# The colour of data: Using open data and neuroanalytics to strengthen cultural heritage

Vilnius is the capital of Lithuania and the largest city in the country with 560,000 inhabitants. The city is revitalising its Old Town area, a UNESCO cultural heritage site, by using cultural heritage as a driver for sustainable growth, turning underused cultural heritage into a resource to be taken advantage of. To achieve this, Vilnius is using open data and tools including video neuroanalytics, which measures the emotional and psychological states of residents and visitors. This information is used to improve the city's cultural offer, by showing how happy people are at cultural heritage locations and activities.

The municipality has long focused on the rehabilitation of public cultural heritage spaces. Many public activities, from entertainment, to recreation, to health-centred, are hosted in these vibrant spaces, all aimed at helping the city achieve the sustainable development goals. The city's great ambition on this front is clear from documents like the Vilnius Strategic Plan, Master plan and Sustainable Mobility plan. Vilnius is implementing many new projects for the renewal of its public spaces, from Vingriai springs square, to the Neris and Vilnia riverfront, to the Japanese gardens. However, despite the fact that more than one third of the municipal territory is made up of green spaces, attractively refurbished public spaces are still somewhat lacking.

Vilnius does not see its cultural policy in isolation, but embraces the holistic connections with other areas, such as sustainable mobility. The city plans to pedestrianize much of the old town, improving the sense of place through cultural and mobility measures. However, pedestrianisation can meet with resistance from locals including business owners. Gathering and presenting data on the positive effects of such measures is essential, and the tools described in this case study are an excellent way to achieve this.

While implementing placemaking projects in open spaces, the city needs to know whether users enjoy them or not. Traditionally, this has been achieved with surveys, but the smart technologies implemented with ROCK provide much more useful real-time data on people's affective attitudes, emotional and psychological states.

Vilnius's radical open data policy gives anyone real-time access to anonymised data generated by the municipality and by the private sector and other organisations that elect to join the movement. All the data is available at <http://api.vilnius.lt>.

This means that data is freely available to the public. As well as increasing transparency and trust between residents and the municipality, this data policy can be exploited by entrepreneurs to innovate and come up with novel

solutions to local challenges. Residents are also empowered as data gatherers, with mobile apps like Tvarkau Miesta (Manage the city), which lets them report issues such as overflowing bins in public spaces, other work to be managed. This creates a direct line of communication between the residents of Vilnius and the municipality.

The open data policy was initially sparked by a practical concern; a huge number of public requests for data consumed a lot of the time and energy of municipal staff. The city saw little value in its position as gatekeeper, and believed that more information in the hands of stakeholders would produce more local efficiency and innovation. The data relates to everything in the city, from energy consumption of the kindergartens, to traffic and public transport data, to data generated through theoretical models.

Through portals such as [API.vilnius.lt](http://API.vilnius.lt) people can access any information relevant to citizens, such as waste collection or parking information, while apps like Vilnius Alert bring all the information about cultural activities such as concerts and exhibitions straight to your mobile phone.

With all municipal data on finances, public procurement, real estate and public transport readily available to the public, Vilnius has been actively engaging local tech talent to help create smart solutions to continuously provide new benefits to its citizens, raising its profile as an open data capital. At present, Vilnius has over 290 ongoing open data projects.

Sharing information is vital, not only for transparency, but also in order to inspire actors in the private sector to come up with ideas that will solve real life problems. Allowing businesses to solve issues is a more efficient solution that allows the city to reduce bureaucracy.

Open data is also used to get a clearer overview of traffic and transportation options, to promote car sharing and public transport and decrease the likelihood of traffic jams. One of the startups making use of available city data is Vilnius-based

mobility startup Trafi, whose technology allows the mapping of the real-time position of buses, traffic jams, construction sites, and areas affected by adverse weather conditions, enabling travellers to make smarter decisions. Trafi's success in Lithuania has led it to work with the cities of Rio de Janeiro and Berlin, as well as companies such as Lyft, Volkswagen and Google.

Thanks to the enormous benefits brought about, open data and transparency have become more than a policy; this is now a philosophy that spans all city departments and is catching on amongst other local actors whom the city directly invites to share their data. The city council in Vilnius no longer sees itself as one local institution among many, but as an embodiment of the city itself, without needless divisions between itself and the citizens, businesses and organisations that operate within the territory.

One of the new technologies being piloted in Vilnius through ROCK is video neuroanalytics, developed by Vilnius Gediminas Technical University (VGTU) and Vilnius Municipality. Put simply, this means cameras around the city that record people's facial expressions and assess their affective attitudes, emotional and psychological states. With this information, the city runs a live 'happiness index.' Perhaps the first thing to clear up is that this index does not just measure happiness. Rather, it takes stock of 12 different emotions, as well as physical health and even career and educational opportunities, to construct an understanding of the all-round wellbeing of people in the city. The happiness index is one of three key performance indicators used by Vilnius2in strategy that give the overall picture of an intelligently sustainable and creative city.

For ROCK, different public spaces were selected for the installation of sensors and cameras: the Old Town, the heavily polluted industrial grey zone, the vibrant city centre, and the recreational green areas. Planners are hoping to find out what factors are the most important in creating public spaces. It is important to receive scientific and knowledge-

based recommendations on attracting people to public spaces and create positive emotions that serve their health. According to various surveys (Eurostat, UN,) Vilnius residents are among the happiest people in the world and in Europe.

The city believes that high quality public spaces increase the satisfaction index, and this is the focus of short and long-term municipal planning.

The Vilnius happiness index is just the latest of many smart city projects run by the municipality using the 'Internet of Things' (IoT), which include projects on smart lighting, traffic control, air pollution reduction, agriculture, healthcare, and retail and logistics.

The happiness index was born right after launching ROCK when the municipality laid down its city strategy vilnius2in. The index can be tracked live at <https://api.vilnius.lt/happiness-index>. A live happiness index may seem like a bit of fun, but it makes a serious point: this tech-savvy city is not concerned with technology for its own sake, but only as a means to improve the lives of its residents. This human-first approach requires that the city not lurch forward mechanically to the latest and greatest innovations. Just as the proliferation of bridges in the 19th century put a lot of ferrymen out of work, new technology always comes with a negative side. The city always evaluates new measures, weighing potential losses against the alternatives and the gains that this technology can open up.

Technologies and applications designed in ROCK are not only intended to be innovative but also accessible and simple to use. They are designed for everyone. It is also very important that ongoing scientific projects provides tangible benefit to citizens and city guests, even now, during the research and data collection.

Using this technology to enliven people's interaction with cultural heritage, during the light festival, Vilnius has integrated it with the Three Crosses Monument, one of the main symbols of the city. Now people on the street can log their mood to change the colour of the Three Crosses

Monument accordingly. This is an example of how neuroanalytics can be exploited to create unique user experiences of common heritage sites and cultural programming.

The technology has also been employed in the Old Town, a UNESCO world heritage site, where it assesses rates and length of attendance, as well as how much the local cultural offer relates to the wellbeing of visitors and residents. The technology was able to establish that, overall, people are much happier walking around in the cultural heritage site than in other areas of the city. Also, people are more happy when there are going cultural activities, like festivals, or celebrations.

This is also a way to better exploit the region's natural heritage. A city initiative measures the wellbeing of IT workers, and then gives them the opportunity to work remotely for a week in a nearby area of lakes and forests. Further wellbeing analysis then determines whether this exposure to local natural heritage has improved the employees state of mind and productivity.

They city is also using testing 'opinion analytics' tool developed by VGTU and Vilnius Municipality. This technology analyses sources such as online reviews and social media to tailor the cultural heritage offer to individual users, personalise the texts they are presented with, and even condense information based on the level of detail the user desires. This technology was developed using Microsoft Visual Studio 2010, 'C#' programming language and the MS SQL Server 2012 database platform.



## Impact and results

The Vilnius open data policy has generated some startling economic results. The budget of the city has dramatically increased from €400 million to nearly more than €700 million. Just as the quantity of the budget has increased, so too has the transparency of its allocation. Municipal companies using open data and other good governance practices increased their output capacities and reduced their costs, which were weighed down by bad management practices, corruption and waste. Municipal road construction company “Grinda” alone has increased its production rate by 40%, lowering the costs for customers by 20%.

## Future plans and sustainability

Vilnius is keen to keep up this work. The open data policy is generating great returns for the city and can sustain itself into the future. The video neuroanalytics, on the other hand, is very expensive to run. If the price is not driven down by demand in other cities, Vilnius will be forced to find alternative ways of collecting this data. A potential solution could be convincing users to use the cameras on their phones or personal computers to log their moods and emotions with a central database.

Vilnius aims to continue and monetise the results of the ROCK project, for example by linking technology to human resource and mental health. The city also plans to create a standard for measuring the quality of municipal services through neurosensors and algorithms.

## Transferability tips

This use of open data and neuroanalytic technology for cultural innovation is highly transferrable. While particular solutions reached are generally specific to Vilnius, the creation of an innovation environment where entrepreneurs and cultural actors are empowered to enrich the city is bound to produce results for any municipality that embraces it. Currently, the municipalities of Bologna and Lisbon are introducing this video neuroanalytics technology to their museums.

The devices and systems that make up this technological toolkit are extremely expensive to run. Equipment costs of the video neuroanalytics were about €70,000. The cost of software developed for it by VGTU and Vilnius Municipality, was even higher. The running costs of the video neuroanalytics are about €3,000 per month. All the overhead expenses are covered by Horizon 2020, municipal funds, and European Regional Development Funds. Vilnius hopes that a bigger buy-in from other cities will help to drive down the cost, as the system is not sustainable at this level of expense. ●





# Linking Cultural Heritage to Smart Specialisation Strategies

By **Miguel Rivas and Francesco Cappellano**, TASO Group, Spain

Over the past years, the European Union has made a remarkable effort to spread the idea of cultural heritage valorisation and the need for a cross-cutting approach to embrace its multi-faceted nature and potential impact. It has led to increasingly address cultural heritage as a driver for growth, even a “strategic resource for a sustainable Europe” (European Commission, 2014, 2019; Council of the European Union, 2018).

Indeed, heritage is reasonably well placed at the crossroad of culture policy, urban policies and even social innovation practices. But, when it comes to the innovation policy, there is still wide room for improvement, despite a number of last efforts (European Commission, 2019). In fact, many practitioners, from heritage managers to innovation policymakers, are not fully aware of the number of heritage-applied new technologies and innovative solutions which are called to have an impact on the heritage management field, both in the short and medium term.



Today, place-based mainstream innovation policies in the EU are by large the so-called Research and Innovation Strategies for Smart Specialisation (RIS3 or S3 in acronym), which are promoted as an ex-ante conditionality for member states and/or their regions to get access to the European Structural and Investment Funds via Operational Programmes. Those strategies should therefore be seen as a fast track to connect heritage to innovation policies more massively, as well as an excellent way to expand funding opportunities.

Nonetheless, only a few of the RIS3s underway have expressly considered cultural heritage in a way or another – in this respect, the Italian regions of Lazio and Emilia Romagna are worth a mention. Other regions prioritize tourism or culture-related domains, but mostly with an imprecise content, where the contribution of heritage to an innovation-led growth is not properly examined. Certainly, digitisation represents a main avenue in this regard, but it is so overarching that ultimately is not instrumental enough to best place heritage within the S3 frameworks, or catch proper attention of innovation policymakers on the innovative potential linked to modern heritage management.

Instead, a type of purpose-oriented approach to heritage-applied innovations and technologies could work better to that aim - Heritage Digital Storage & Preservation, Heritage Experience, Smart Heritage, Heritage Care, Heritage Resilience and Lighting and visual experiences. These main innovation trajectories could be addressed as dashboards to organize “entrepreneurial discovery” dynamics, with the aim to pave innovation-led pathways for cultural heritage. Needless to say, these categories could perfectly work as pipelines for research, investment attraction & funding and start-up development.

In this attempt, the empowerment of cities as S3 key actors would be rather helpful, since local governments are playing a primary role as heritage managers and promoters of heritage-led urban regeneration projects. However, it is a fact that,

roughly speaking, smart specialisation still means little for many city officers. Hence, both challenges will mutually reinforce: filling the “city gap” with regard to smart specialisation and connecting properly cultural heritage to S3. Promoting a better link between the heritage field and the smart specialisation strategies will be rather helpful to realise the full innovation potential of both heritage valorisation and heritage-led urban regeneration. Moreover, it will greatly expand the funding opportunities for this kind of projects.

## BRIDGING CULTURAL HERITAGE AND SMART SPECIALISATION: 10 MESSAGES

**1.** Notwithstanding the many calls, from the academia and the institutions (notably the European Union), for a more multi-dimensional approach of cultural heritage over the past years, the innovation potential of heritage still remains far from being duly realised (Sonkoly and Vahtikari, 2018). In this respect, a better placement of heritage at the second generation of smart specialisation strategies (S3s) – that of will be run from 2021 to 2027 - might work as a real turning point. There are two reasons to think this way: i) because this new ambition regarding cultural heritage is transformative in itself, and therefore suits well to the spirit of smart specialisation as a transformation agenda; ii) because of the massive mobilisation of resources at regional/country level put behind most S3s across the EU.

**2.** Despite S3 is becoming the mainstream innovation policy all over the EU, it is barely known to many officers. In particular, those working at the city level, who see smart specialisation as a matter belonging to the upper levels of member states and the regions. At this point, it is important to underline that the value of the smart specialisation concept lies not only with prioritisation, but also with promoting relations and connectedness from that priority setting, as well as organizing a real co-production model for governance (“entrepreneurial discovery” in S3 jargon). In this view, smart

specialisation can be seen as a kind of conscious geometry of connections between different industries, value-chains and knowledge fields with the aim to source new innovations and growth opportunities. So, the challenge for the cultural heritage field would be to be positioned within this framework as best as possible.

**3.** Today, the positioning of cultural heritage in the current S3 policy frameworks is by large rather imprecise. Often, this absence of cultural heritage (and even culture) at those regional strategies for smart specialisation, clashes with the prominent role of heritage valorisation in some urban agendas, revealing the weak involvement of the local authorities (even from major cities) as S3 actors. For example, although Lyon's agenda stands out on heritage-led urban development for years, this unique positioning has no echo at the regional innovation policy (the so-called SRDEII Schéma Régional de Développement Économique, d'Innovation et d'Internationalisation 2017-2021 for Auvergne Rhône-Alpes).

It is a fact that a good number of cities are playing an important role in the heritage field, in terms of policymaking and management, regulation and procurement capacity. Hence, the more the cities are entrusted as S3 actors, the more heritage-applied technologies and innovative developments will be better placed at S3 frameworks.

**4.** Linking heritage to smart specialisation does not necessarily mean place it within the short range of big priority domains. What smart specialisation ultimately seeks is to embed innovation in a cross-cutting perspective, and in this view the aim would be just getting a more explicit (and as much broader as possible) consideration of cultural heritage at the S3 cross-innovation mapping.

In this sense, the Emilia Romagna experience deserves a special attention. Cultural heritage, as such, is not one of the five selected priority domains at S3-Emilia Romagna, but it is visible enough, in an explicit manner, at two of those priorities: Cultural and Creative Industries and

Building & Construction. Meaning that two multi-stakeholder ambits for discussion and collaboration have been set up and devoted to the heritage field: Innova-CHM – Innovation in Construction and Cultural Heritage Management (as part of the building & construction priority) and CultTech – Technologies for Tangible and Intangible Cultural Heritage, within the cultural and creative industries priority domain.

## The case of Emilia-Romagna

### *S3-Emilia Romagna: smart cultural heritage.*

First delivered in 2015, Emilia Romagna's smart specialisation strategy highlights five vertical priority domains. Three defined as region's core business (Agri-Food, Mechatronics and the Automotive industry and Building & Construction) and two envisaged as developing domains with a great potential for growth (Cultural & Creative Industries and Health & Wellness).

Within this setting, cultural heritage was expressly considered as one out of the three "thematic orientations" of the cultural & creative industries domain, called Smart Cultural Heritage at that time. The monitoring report dated on November 2019 disclosed that Smart Cultural Heritage accounted 21% of the total investment mobilized within the cultural & creative industries, and 33% of the public grants applied to this priority domain, with Horizon 2020 as main funding source, followed by ERDF and ESF (ART-ER, 2019b).

In addition to this, built heritage was also well represented and developed, in an explicit way, at the building & construction priority. In particular, through the strand on "restoration, recovery and regeneration". It covered new materials able to auto-diagnose and interplay with monitoring systems, less invasive techniques for diagnosis (e.g. IoT-based solutions) and BIM (Building Information Modelling).

Later at the implementation phase, Emilia Romagna's cluster map was re-drawn according to S3's five vertical priorities, and the new cluster platforms (clust-ERs) were duly commissioned to

perform the entrepreneurial discovery by specific ambits for discussion and collaboration, now called “value chains” instead of thematic orientations. Built heritage was then expressly included at the clust-ER Build (building & construction), through the value chain Innova-CHM – Innovation in Construction and Cultural Heritage Management.

Likewise, cultural heritage is a significant component of the clust-ER Create, covering the cultural and creative industries priority. Three out of the five value chains organizing the work of the clust-ER Create involve cultural heritage explicitly. One of them fully dedicated to the heritage field: the so-called CultTech – Technologies for Tangible and Intangible Cultural Heritage.

CultTech is promoting an agenda with three focal points: i) Artificial Intelligence as new driver, replacing the role of digitisation of the past years; ii) stressing the value of interoperability in heritage digitisation; iii) promoting cross-overs in the field of restoration and conservation, involving IT, mechanics, chemistry, physics and engineering in order to upgrade the methods of diagnosis and self-guarding.

New collaborations to organize the entrepreneurial discovery over the heritage field at city level

A first lesson from S3-Emilia Romagna is that having cultural heritage at the first row of the big priority domains is not absolutely necessary to keep it well represented at the whole picture of smart specialisation. Instead, it can be enough and relevant organizing entrepreneurial discovery type of discussions and processes around the heritage field, which ultimately will feed that S3 whole picture.

Second key message is caring to engage the private sector extensively, notably firms and start-ups, to get consistent and workable pipelines of investment and innovation projects. This assumption was already claimed by the H2020 Expert Group on Cultural Heritage (European Commission, 2015).

Even more, many EU-wide funding schemes related to S3 have required a first mobilisation of firms and/or cluster organisations. For instance, the COSME35 project “European strategic cluster partnerships for smart specialisation investments”, or the pilots launched under the “Vanguard Initiative New Growth through Smart Specialisation”. Not to mention the possibility to think of a future “thematic smart specialisation platform” on Cultural Heritage, which would be consistent with the global leadership of Europe in the cultural heritage field.

At the city level, some collaborative platforms or communities of practice along the “circle” of heritage-led urban regeneration, could perfectly work to make the entrepreneurial discovery flourish in this field. We mainly refer to the figure of Urban Living Lab, as an open innovation format with a significant track record in the urban environment. Duly adapted to bring together heritage managers, city planners and economic development officers, businesses, researchers and technologists, potential public and private funders and even heritage users, the urban lab format would suit perfectly to make emerge innovative and tech-driven solutions in the field of heritage-led urban development and regeneration. Indeed, the entrepreneurial discovery method is quite similar to that of living labs.

**5.** At its best, heritage is framed in current S3s mostly from a tourism development and/or cultural and creative industries perspectives – e.g. Lisbon, Attica. Both are broad and relevant domains to make heritage valorisation growth, but maybe do not encompass the whole spectrum of innovative and tech-driven developments that are linked to heritage.

In this regard, digitisation is ubiquitous. It can be seen as a main avenue connecting heritage to the innovation policy. Nonetheless, digitisation is so overarching that it should better work as a fundamental enabler rather than a driver (in the sense of structuring principle) to promote better placements of cultural heritage at S3 frameworks.



In other words, digitisation by itself is not yet much helpful to highlight the most promising fields that are mediating the real and potential impact of heritage over an innovation-led growth.

### **Lisbon, Portugal**

A Regional Innovation Strategy for Smart Specialisation - *Estratégia de Inovação Regional para a Especialização Inteligente* - was specifically set up in 2015 for Lisbon city-region, also referred as to Lisboa-Vale do Tejo, as part of a meaningful national RIS3 framework, which is coordinated by the National Innovation Agency (ANI).

RIS3-Lisbon highlights 6 domains of specialisation, namely: Tourism and hospitality, Mobility and Transport, Culture and creative industries, Health, Marine resources and Advanced services to companies. In this setting, cultural heritage is expressly addressed as an asset within the tourism and hospitality domain, yet it might also be recognized as part of the cultural and creative cluster. It is also worth noting RIS3-Lisbon's interest to make a bridge between tourism and the cultural and creative industries, as well as to deepen into the digital transformation of both. Looking at the future, such a cross-innovation vector might expand the role of heritage at the innovation policy in Portugal (that is, beyond culture and tourism policies), as well as to make heritage work for the vibrant creative-digital and start-up ecosystem of Lisbon, through a variety of forms and usages.

### **Attica region, Greece**

Heritage can also be found somehow at the promising "Culture-Tourism-ICT interaction" domain, which is one out of the six big priority areas at RIS3-Attica. However, heritage is not as explicitly visible as one could expect from one of the heritage regions par excellence in the world. To our view, this first S3 roadmap has been a missed opportunity to link the heritage field (which is undoubtedly distinctive in Athens/Attica) to the innovation policy.

6. The following purpose-oriented innovation trajectories could work within a S3 framework better. They are closer to a real market segmentation, and not so dependent on the usual mediators between heritage and economic development. They come from inside out – i.e. from the very heritage field to then relate to other sectors, as appropriate.

Working within a S3 framework means that these categories could be addressed as dashboards to organize entrepreneurial discovery dynamics, with the aim to pave innovation-led pathways for the heritage field. Furthermore, it would help to make out meaningful cross-innovation vectors that relate heritage to other activities and industries.

- » Heritage digital storage & preservation. It has drawn the main focus over the past years, aimed at safeguarding and wide spreading cultural heritage through digitisation. Artificial Intelligence (AI) is called to play a bigger role in order to scale-up the heritage digitisation efforts. Some flagship massive projects like Europeana and Time Machine Europe deserve a special mention.
- » Heritage experience. Enhancing the heritage-based experience serving different purposes - e.g. culture, tourism, entertainment, education... not mutually exclusive - and reaching out new audiences, through a range of immersive technologies.



- » Smart heritage. It covers the number of emerging technologies and solutions supporting data-driven management of heritage sites and historic districts, ranging from Internet of Things (IoT) to crowd analytics.
- » Heritage care. It gathers adapted techniques and tools from a wide range of knowledge fields supporting advanced restoration and preservation. It would also include the range of solutions for circular heritage management and the idea of Green Heritage.
- » Heritage resilience. Heritage risk assessment, prevention and monitoring, ranging from natural to man-made hazards.
- » Lighting and visual experiences.<sup>29</sup> Innovative lighting is proving to be a very efficient tool to give new life to historic buildings, sites and districts, as well as to increase people's engagement. This innovation trajectory, which is certainly more specific than the aforementioned ones, would also embrace new types of visual and curatorial experiences, many of them using heritage as the perfect scenario.

These main innovation trajectories could work as dashboards to organize entrepreneurial discovery dynamics, with the aim to pipeline technology-intensive investment towards heritage valorisation projects, and provide direction to research, innovation, entrepreneurship and collaborative projects.

Table 1. Main purpose-oriented innovation trajectories regarding heritage

<b>Main innovation trajectories</b>	<b>Purpose</b>	<b>Sample of technologies</b>
<b>Heritage digital storage &amp; preservation</b>	Digital dematerialisation of heritage and interoperability between cultural heritage organisations	<p>Tech related to archive digitalisation and classification [compression issues, minimizing damages/defects/ink-bleed, content-based retrieval, automated or semi-automated transcription/processing/classification, style identification]</p> <p>3D modelling</p> <p>Digital museification</p> <p>Artificial Intelligence (AI) – e.g. machine learning</p>
<b>Heritage experience</b>	New ways of experiencing cultural heritage and targeting new audiences	<p>Immersive technologies – e.g. Virtual Reality (VR), Augmented Reality (AR), Mixed Reality (MR)</p> <p>Gamification</p> <p>Digital interactive solutions</p> <p>AR-based app development</p>
<b>Smart heritage</b>	Data-driven heritage management	<p>Data mining</p> <p>Internet of Things (IoT)</p> <p>Embedded systems. Wireless sensor networks</p> <p>Building automation systems (BAS)</p> <p>QR codes, Near Field Communication (NFC)</p> <p>Crowd analytics</p> <p>Motion/body tracking, gesture recognition</p> <p>Location intelligence applied to heritage management</p> <p>Indoor geo-localisation</p>
<b>Heritage care</b>	Advanced and sustainable restoration and conservation	<p>Non-invasive techniques for diagnosis [fluorescence with X-rays infrared reflectography, remote sensing...]</p> <p>Dispersion models for pollutants, models for polluting sediments</p> <p>3D scanning tools</p> <p>BIM (Building information modelling)</p> <p>Engineering of materials</p> <p>Monitoring solutions for indoor microclimate</p> <p>Solutions for circular heritage management</p>
<b>Heritage resilience</b>	Heritage risk assessment, prevention and monitoring	<p>Earthquake resilience</p> <p>Reduction of vulnerability to climate change</p> <p>Modelling and prediction of decay</p> <p>Fire safety</p> <p>Security technologies &amp; systems in museums, archives and historic buildings and sites</p>
<b>Lighting and visual experiences</b>	Making the nocturnal historic landscape	<p>Building lighting and urban lighting</p> <p>Video mapping and other outstanding visual experiences</p>



**7.** Heritage-led urban development and regeneration must be seen as a propitious context to realise the multi-faceted nature and full innovation potential of heritage valorisation, and therefore to facilitate a better placement of heritage at the smart specialisation strategies. Such a place-making approach to heritage valorisation is mainstream and distinctive in Liverpool, and has led cultural heritage to a meaningful placement, as a “growth sector”, at the city-region’s major strategies on economic development.

**8.** Empowering cities as S3 actors will engine a better positioning of heritage at the innovation policy. This would mean for local authorities (or their corresponding subsidiaries) to take a stake in organizing and facilitating entrepreneurial discovery type of dynamics, by bringing together heritage managers and city planners, businesses, researchers and technologists, potential public and private funders and even heritage users. Duly fine-tuned, the figure of Urban Living Lab, which has been well tested as an open innovation format in heritage-led urban regeneration, could work well for this purpose no doubt.

Not to mention that a number of major cities (those with a track record in promoting local entrepreneurial and innovation ecosystems) are better equipped to ensure a more “fine-grain granularity” of S3, being closer to innovators and entrepreneurs. Bologna’s initiative Incredibol! is proof of that.

## **Learning from IncrediBOL! in Bologna, Italy**

There are still few cases in Europe of great alignment and coordination between regions and cities with regard to smart specialization strategies, and in particular with a focus on culture and cultural heritage. IncrediBOL! offers a remarkable experience. It is an initiative of the Municipality of Bologna on entrepreneurship and innovation in the creative-digital sectors, where heritage issues and applications are playing a significant role. It is largely funded by the region through the S3-Emilia Romagna. And it is a good example on the “scouting” role of local authorities to outreach actors, in particular start-ups, at a more fine-grained territorial level, which is pivotal to embed the smart specialisation strategies properly over the ground. The initiative is shaped by the following elements:

- » The programme lies with a number of challenge-based contests. Those challenges meet specific priorities and problems the city is addressing. It determines the scope of the contest, in terms of types of projects, organizations and individuals that may apply, etc. Since the start in 2010, the IncrediBOL! contests have named over one hundred winners.
- » The award benefits range from grants to rent-free use of city-owned workspaces, as well as consulting and training services. In addition to supporting many small businesses and freelancers, IncrediBOL! has contributed to the valorisation of the historic urban landscape of Bologna since the program has resulted in the renovation of around 40 previously vacant spaces at little to no cost for the city. Thus, entrepreneurs have turned a degraded heritage space into a self-sustaining bike rental business and community centre; an abandoned market into a multi-purpose community centre and concert hall; unused greenhouses into a start-up incubator and co-working space, and more.

- » Yet coordinated and managed by the Municipality and financed by the Region, IncrediBOL! is involving an extended network of more than 30 public and private partners, who contribute to the supporting scheme according to their own specialisations. It shows the power of an effective multi-level and multi-stakeholder governance.

**9.** A number of obstacles are hindering the making of this bridge between the heritage field and the smart specialisation strategies. The low awareness of technology trends applying to cultural heritage by heritage managers is a main one. It should be also worth noting that the very idea of heritage valorisation is not widely assumed yet. On the other hand, many practitioners involved in innovation policies, including S3, have scarce information on the innovation potential associated with heritage valorisation and heritage-led urban development and regeneration.

To overcome this, both groups should enter what Christer Gustafsson, from the University of Uppsala, has called the “trading zone” – a transdisciplinary working field, with “an intermediate language”, which allows to communicate and create new cooperation between heritage managers, city planners and economic development officers, businesses and technologists (Gustafsson, 2019).

**10.** This is the right time to promote a better placement of cultural heritage at the smart specialisation strategies. Member states and their regions have been encouraged to update or re-formulate their S3 visions and roadmaps for the new EU Programming Period 2021-2027. Furthermore, the need for more effective implementation is bringing vertical multi-level governance on top of the discussion about how to improve the smart specialisation strategies in the near future. Therefore, it is also the right time to empower cities as S3 key actors.●

This chapter is adapted from D6.6 Final reports on CH and RIS3: Rivas, M. and Cappellano, F. (2020). Linking Cultural Heritage to Smart Specialisation Strategies. ROCK project - Regeneration and Optimization of Cultural heritage in creative and Knowledge cities. H2020-SC5-2016-2017 GA 730280.

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# How resilience has become the new normal: cultural heritage cities facing the covid crisis

*Insights from Athens, Eindhoven, Turin and Vilnius*

By **Cécile Houpert**, Eurocities, Belgium

The coronavirus crisis has many facets, and one of those is its urban nature. Most cities in Europe were hit hard when lockdown measures were taken but reacted quickly and creatively to contain the spread of the virus. Cities where cultural heritage is at the core of their urban development strategies were no different, but municipalities were extra mindful of the consequences for their local culture and cultural heritage, communities and sites, and services to their citizens. Culture is particularly affected by the crisis because we are accustomed to experiencing it alive and together, and the virus has taken it from us.

In the first days of the crisis all cultural events have stopped until further notice or were postponed to the autumn, when possible. In Turin, it has been calculated that in the first week of the emergency, more than 2,500 events and shows have been cancelled.

Culture did not stop, and many activities went online, with municipalities providing platforms for citizens to enjoy culture from their homes and creating a rich digital content accessible for free. In Eindhoven, a group of people within the municipality is working together with the Eindhoven 365 foundation to screen all creative ideas that are (fortunately) pouring in. In Athens, the response was also national, with the Ministry of Culture opening a call for the creative communities, museums and independent arts professionals and groups to create new or transform already existing material to digital format in addition to an emergency budget of 15 million euros for all creative communities. In Vilnius, a new website [www.karantinas.lt](http://www.karantinas.lt) was created for ideas of activities to do at home, including watching live the blossoming of cherry trees, and Vilnius Old Town Renewal Agency launched online cultural heritage walks: "Cultural Heritage during Lunch". With these types of initiatives, cities hope that we become more aware of the vulnerability of cultural values that we have so easily made use of.

The culture sector is one of the worst hit by the crisis. Most cultural heritage sites in Athens have started organising pre-sale events. In Turin, the immediate effects of the pandemic are more serious for small private organizations/associations with the greatest loss of jobs concerning the tourist sector: the first week of the crisis involved a loss of 2.8 million euros. Online donation campaigns have blossomed.

In Vilnius, emotion sensors developed as part of the ROCK project were still functioning in the middle of the crisis and measuring the emotional and affective states of Vilnius few passers-by during quarantine. Figures are quite telling:

happiness decreased by 20%, disgust increased by 73%, boredom increased by 88% ... due to negative emotions and stress. Vilnius Happiness Index is also very low, reaching only 15% when it usually reaches 30%, and even 70% during holidays and fairs. In the future, Turin would like to use sensors to monitor the difference in the attendance of cultural places and events after lockdown.

Cooperation and contact with other municipalities remain crucial and it has become of utmost importance to stay in touch with other cities to see how they cope with the crisis in their local context and exchange about it.

Facing a crisis of an unprecedented nature, cities had to react fast. Cities who have lived an economic crisis in the past are preparing for a second one, drawing lessons from the past. But they are also hopeful that culture will help recover from the crisis. Eindhoven, who has a reputation of a vibrant and international city, is thinking about a special local exit strategy where hospitality and culture will play a crucial role. The crisis can be overcome with a mix of cultural entrepreneurship, out-of-the-box thinking, belief in one's own abilities, persistence and willingness to work together, to innovate and to change to keep the cultural infrastructure for audiences afloat.

Knowing that Greece is a country that has just slightly left a big financial crisis and is probably about to enter a new one, it will be of extra importance for Athens to capitalise on the existing networks of communities and local synergies. The large amount of cultural content which was previously absent from the digital sphere and that was suddenly accessible to anyone might be an extra tool to add to the toolbox and hopefully, local communities will be keener on participating in cultural events and activities in the future.

In general, a greater awareness has been raised regarding the importance of online communication and tools. Eindhoven would like to enable online participation of stakeholders in all kind of projects. Vilnius believes that new public e-services, public

hearings on architecture and urban development, competitions, educational and training measures, etc. will continue and become a common and much more constructive new work culture. This will encourage democracy as all the online events are accessible to all citizens.

Cities have already recognised and re-evaluated the role of culture as a driver for change, and especially during these times when culture generates positive emotions that are very important in overcoming the depression that arises.

During the crisis, the cultural sector has become more resourceful and innovative, more resilient and socially oriented. By working together with other sectors, supporting each other and transforming culture to digital, it will strengthen our communities; learn to be even more adaptive and more accessible. E -culture and heritage do not have borders, many remote tools used in ROCK cities will remain accessible to all.

Focusing on cultural heritage and its values and sharing it, cities can contribute to Europe's socioeconomic recovery in the aftermath of the pandemic. ●



Fashion week. Source: Vilnius Municipality







# Green office guidance for cultural heritage practitioners

by **Lucy Latham**, Julie's Bicycle, UK

## CULTURAL HERITAGE AT RISK

In 2014, the International Union for the Conservation of Nature's IUCN World Heritage Outlook declared climate change to be the most serious potential threat to natural World Heritage sites worldwide. The effects of climate change – from sea-level rise and higher temperatures to increasingly frequent extreme weather events such as floods and droughts – all threaten to rapidly degrade the natural and cultural heritage of humankind. There is an urgent need for environmental support and resources to encourage cultural heritage leaders and practitioners to take action on climate change and the environment in order to safeguard cultural heritage and protect wider society from the effects of environmental breakdown. The safeguarding of cultural heritage not only aims to protect heritage (including crucial habitats and biodiversity) – but also heritage as a driver for new and greener products, services, skills, and finance that can enhance the economic, social and cultural value which cultural heritage brings.

## INTRODUCTION TO THE ROCK 'GREEN OFFICE' SERIES

These guides equip cultural heritage professionals to start their journey in taking environmental action – they are focused on developing good practice and include key steps for both organisational governance and operations. The 'ROCK Green Office' series covers the following topics:

1. Environmental governance
2. Environmental policy
3. Green procurement
4. Waste Management

## WHO SHOULD READ THIS SECTION?

This section is for directors, managers and practitioners of cultural heritage organisations who are looking to integrate environmental governance and practice within their buildings and sites.

## GREEN OFFICE GUIDANCE: GOVERNANCE

### What is green governance?

As a business-critical issue, environmental sustainability must be accounted for in decision-making across the board. Good environmental governance is:

1. Led by the Board and senior management, with devolved environmental responsibilities permeating all job levels;
2. Integrated into organisational vision, mission and values;
3. Compliant with legislation and regulations (local, national and international as required);
4. Underpinned by policy, strategy and planning (including targets and action plans);

5. Clearly disclosed environmental impacts, ambitions and performance over time;
6. Embedded in core activities e.g. commissioning, producing, programming, learning and outreach;
7. Supported by targeted resources e.g. money and time.

### Drivers of green governance

#### 1. Reputation and risk management

Environmental sustainability raises questions of integrity and transparency, particularly in relation to brand. Risks related to inaction include: damage to organisational reputation; reduced funding and public donations; discontinued partnerships; loss of income through inappropriate investments; and more rigorous government policy on a particular issue, affecting grants or contracts.

However, opportunities include: financial resilience, unlocking new partnerships, audience development through demonstrating positive values to stakeholders and improving team morale and wellbeing in the workplace.

#### 2. Finance: cutting costs and smart investment

Significant cost reductions result from improved operations and better management of resources such as water and energy, as well as minimising waste material and diverting it from landfill. Engaging with environmental sustainability promotes adaptive and proactive capabilities that make organisations more effective at seizing opportunity and responding to challenges. Capital projects, for example, whether new builds, refurbishments, retrofits, or upgrades, offer many opportunities to improve efficiency and invest in on-site renewable energy. Investing in clean and efficient technology will future-proof organisations ensuring long-term resilience by reducing vulnerability to energy availability, rising commodity costs, insurance and taxation, as well as changing regulatory and policy frameworks.



### **3. Legislation and compliance**

Environmental legislation is a collection of many laws and regulations aimed at protecting the environment (and human health) from harmful actions. As well as reputational risk, non-compliance could result in exposure to legal penalties, financial forfeiture and material loss. Environmental impacts such as carbon emissions, water management, pollution, waste and recycling are all covered by environmental legislation. Local air quality is a prominent public health topic; cultural venues and activities can influence local air quality through improved management of travel and transport, deliveries and carparks as well as on-site biodiversity.

Keeping a full and maintained register of legal requirements and related procedures is a key requirement of an environmental management system such as ISO 14001. Many organisations communicate their compliance (legislation, regulations and codes) and relevant certifications within their environmental policy and some produce public disclosure reports (e.g. the Royal Society of Arts Environmental Legal Register and Compliance Report).

### **4. Innovation and new business**

Cultural leaders are currently dealing with a complex mix of social, environmental, economic, and technological trends which require intelligent and long-term sustainability-based management. Investing in sustainability is not only a risk management tool, it also drives innovation and creativity.

Redesigning business models, operational practices, products etc. to meet environmental standards or social needs offers new opportunities for innovation, efficiency and brand development e.g. circular economies, shared infrastructure, material innovations and sustainable design principles.

### **5. Creative opportunities**

Environmentally sustainable thinking is becoming more than a moral imperative, it's contributing to the innovation of new materials, products and services, as well as more creatively engaged discussions around aesthetics.

Often nature plays the part of the muse, inspiring content and commentary, and artists may make their art using materials from the natural world. Sustainability - and all its associations - are fertile ground for artistic interpretation. A significant and rising number of organisations are programming work on environmental themes, engaging more people and exploring the different dimensions of climate change - feelings, perceptions, values and actions - in increasingly diverse ways.

## Making it happen: Implementing green governance

<b>Baseline environmental policy</b>	<b>Good to best practice environmental governance</b>	<b>Organisational benefits</b>
<b>Formalised and publicly-available commitment to environmental sustainability</b>	<p>Public recognition of arts and culture as a custodian of the natural environment with a responsibility towards inspiring and enabling social change</p> <p>Vision, mission and values explicitly reflect commitment to environmental sustainability</p>	<p>Shared value framework to guide environmental policy and strategy</p> <p>Brand equity is enhanced through leadership on high-profile social and environmental issues</p> <p>New areas for innovation and creativity are unlocked</p>
<b>Defined environmental roles and responsibilities acknowledgment by senior management</b>	<p>Led by Board with formalised and devolved responsibilities permeating all job levels and activity areas e.g. production, operations etc.</p> <p>Board and management team literate in topics related to environmental sustainability and change management and the respective cultural response</p> <p>Board and management speaking publicly about environmental sustainability</p>	<p>Strong demonstration of ethical leadership and organisational commitment leading to increased staff buy-in</p> <p>Increased confidence of senior management to champion environmental mandate and review practices, programmes and decisions which contravene environmental vision and statement</p>
<b>Green team or champion</b>	<p>Regular and frequent green team meetings responsible for driving environmental action, steered and supported by strategy; and/or environmental sustainability integrated in governance and management meetings and reporting processes/structures with environmental principles and values applied to all organisational decision-making</p>	<p>Successful environmental initiatives, resulting in attitudinal and behaviour change (which can be celebrated publicly)</p> <p>Improved staff well-being, relationships and organisational buy-in; talent is attracted and retained</p> <p>Improved decision-making through more diverse perspectives</p>
<b>Environmental policy which is accessible internally and externally</b>	<p>Environmental policy reflecting role of arts and culture, demonstrating leadership, creativity, ambition and accountability</p> <p>Environmental policy aligned with organisational mission, vision, business plan, environmental strategy and other relevant organisational strategies</p>	<p>Clear direction and ambition statement, leading to increased buy-in from internal stakeholders and partners</p> <p>PR, CSR and audience development opportunities</p> <p>Fulfilled funding requirements relating to environmental commitment</p>

<b>Baseline environmental policy</b>	<b>Good to best practice environmental governance</b>	<b>Organisational benefits</b>
<p><b>Quantifiable environmental targets within environmental improvement strategy</b></p>	<p>Public disclosure of environmental impacts, ambitions, targets and performance, with targets aligned to local, national and global environmental policy, goals and targets</p> <p>Differentiated range of environmental strategies e.g. energy/waste/water management, building maintenance, biodiversity, food and catering etc.</p> <p>Environmental strategy compliant with wider business strategy e.g. diversity and inclusion, corporate social responsibility, procurement etc.</p> <p>Evaluate performance using the triple bottom line accounting framework</p>	<p>Longer-term and more robust business planning and efficient operational practice</p> <p>Improved resilience by reducing costs, accessing new funding and investment and adapting to climate change</p> <p>Increased transparency and accountability</p> <p>Environmental strategy mutually-supports other business priorities</p>
<p><b>Compliant with legislation and regulations and communicated within environmental policy</b></p>	<p>Maintained register of all legal requirements including processes and procedures required to meet them (potentially through an international standard framework e.g. ISO 14000)</p> <p>Commitment to compliance demonstrated by public disclosure reports</p>	<p>Avoided reputational and financial costs resulting from to law suits and regulatory breaches</p> <p>Increased competitiveness for funding and compliance with funding requirements</p>
<p><b>Annual allocation of resources e.g. money and time</b></p>	<p>Ring-fenced fund for internal environmental initiatives and calculated Return on Investment (ROI)</p> <p>Defined environmental roles and responsibilities</p>	<p>Finance for environmental interventions and clear business case for continued action and investment</p> <p>Clear delegation of environmental responsibilities with time allocation</p>
<p><b>Green tariff energy procurement</b></p>	<p>100% renewable energy supply e.g. Good Energy</p> <p>Investment in on-site renewable power</p> <p>Advocating for renewable energy as part of a transition to sustainability</p>	<p>Proactive approach to risk management</p> <p>Prepared and protected from energy shocks, stringent regulations on emissions, volatility of fossil fuel markets and reputational pressures</p>



<b>Baseline environmental policy</b>	<b>Good to best practice environmental governance</b>	<b>Organisational benefits</b>
<b>Environmental procurement clauses</b>	<p>Environmental procurement policy and green clauses written into contracts and partnership agreement</p> <p>Internally available and active sustainable suppliers list</p> <p>Investment in circular economy principles and models</p>	<p>Efficient internal resource management and prepared to flourish in a circular, resource-constrained, low-carbon economy</p> <p>New and strengthened partnerships, better support for ethical supply-chains and increased on-site sales of ethical premium products</p>
<b>Ethical sponsorship and partnerships statement</b>	<p>Ethical partnerships policy and strategy</p> <p>Divested from fossil fuels with public engagement</p> <p>Green riders for events, incoming artists, touring activities etc.</p>	<p>Increased access to funding and finance that values well-governed, future-focused organisations</p> <p>Ability to influence partners to adopt and share environmental action</p>
<b>Environmental training for people with relevant roles and responsibilities</b>	<p>Environmental literacy training for all staff members, including environmental code of conduct</p> <p>Environmental sustainability included in staff inductions, employment contracts, performance objectives, professional development reviews</p>	<p>Environmental sustainability as a route to skill development</p> <p>Staff with developed responsibilities, increased training, new social networks, deeper emotional investment in organisation</p> <p>Environmentally aware staff leading to efficiencies and cost savings</p>
<b>Environment as a theme in arts and cultural activity</b>	<p>Environmental sustainability and related themes are embedded in: productions and exhibitions, touring, programming, commissioning, learning and outreach</p> <p>Developing practical sustainable production techniques</p>	<p>Inspiration and guidance for artistic and curatorial vision and direction and opportunities for developing creative practice</p> <p>Opportunity to demonstrate environmental commitment</p>
<b>Share and communicate environmental activities and improvements internally and externally</b>	<p>Green messaging integrated into organisational communications strategy with regular content relating to environmental ambitions and improvements, campaigns, competitions, creative challenges etc.</p> <p>Green brand developed to identify environmental activities and improvements</p>	<p>Stronger reputation and increased public trust</p> <p>Stronger ability to advocate for sustainability and influence the cultural sector and civic society</p>

## GREEN OFFICE GUIDANCE: ENVIRONMENTAL POLICY

### What is an environmental policy?

An environmental policy is a public statement of your organisational commitment and ambition. It provides a unifying direction and purpose that will guide the actions of your employees, management, stakeholders, audience and suppliers.

### Why have an environmental policy?

An environmental policy is a public statement of your organisational commitment and ambition. It provides a unifying direction and purpose that will guide the actions of your employees, management, stakeholders, audience and suppliers. Organisations may decide to have an environmental policy for the following reasons:

- » To make a public statement & commitment;
- » To unify direction, enshrine good practice and support decision making;
- » To provide evidence for funding;
- » To use as a tool for effective engagement: staff, audiences, suppliers, etc.;
- » To demonstrate relevance and ensure public support for arts and culture;
- » To help maintain regulatory compliance.

There is no one-size-fits-all approach for an environmental policy – the most meaningful and successful environmental policies are those which are:

- » Specific to your business activities and impacts;
- » Genuinely supported and signed by your director or toplevel management;
- » Developed with your team - this will help encourage staff ownership and buy-in from senior management.

### What do you need?

Your environmental policy should include your over-arching environmental aims, objectives and key targets, and outline what environmental good practice means for your organisation. It should be based on an understanding of your environmental impacts and what the most significant impacts are given the nature, size and scale of your organisation and activities.

- » Start with scoping (understanding) your organisation, for example who are you what do you do and where, who uses your office/venue/site/attraction/event/exhibition, the type of goods, services and materials you use, the main types of travel and transport related with your activities, etc.
- » Decide which activities you want to look at in more detail in terms of understanding impacts (for example: buildings, exhibitions, offices, productions, events, travel, transport, procurement, etc.)
- » Identify what environmental data you have, and what activity you are already doing. Start gathering information on the activities and impacts you've identified, such as:
  - > Energy and water bills and waste invoices
  - > Ask your waste company for weekly or monthly results, or work with your cleaning contractor and key staff to estimate volumes and types
  - > Business travel information can be captured through expenses claims, diaries or travel agent records
  - > Audience or visitor travel information can be estimated or based on real data from an audience travel survey
  - > If you are leasing or renting a building, office or space within a building, ask the landlord or building management company for information (you can work out your approximate percentage of overall energy, water and waste if you know the total

building figures and the percentage of space you use, for example in m<sup>2</sup>)

- » When you have developed at least some understanding of your impacts, prioritise what you think are the most important ones and why. For example, you may consider:
  - > Buildings/office/events: energy, water use and waste
  - > Procurement: office supplies, printing, equipment, furniture, etc.
  - > Travel and transport: business travel; visitor travel, vehicle fleet, etc.

It is important you also consider and define the following:

- > Who is responsible for developing, approving and implementing the policy
- > Who holds the appropriate resource and budget
- > How you will monitor and review progress on implementing your policy, so you will be able to see what is working, what isn't and why
- > Which stakeholders (internal and external) will be involved in developing, or affected by the environmental policy (including management, operations staff, visitors, funding organisations and your supply chain)
- > How and to whom you will communicate your policy, plans and progress

## **Key points to include in an environmental policy**

- » What your organisation does, where it is, who it works with etc. Start your policy by providing key information on your organisation:
  - > Who you are;
  - > What you do;
  - > Ownership;
  - > Funding;
  - > Mission;
  - > Size and scope of activity (employees, number and size of events/visitors/ attractions etc.);
- » State why an environmental policy is important to your organisation (for example: the 'right thing to do', saving/managing costs, meeting funding/client/visitor requirements, enhancing your reputation, using audience reach to bring about positive environmental change, etc.)
- » State your level of environmental ambition: where you are starting from and what you want to achieve
- » List your main impacts, specific to the nature and size of your activities, for example:
  - > Buildings: energy use and carbon emissions;
  - > Production/events: materials use and waste, transport;
  - > Office activities: printing, IT, supplies and services, waste;
  - > Catering: food, water, energy, waste
  - > Business and/or audience travel: fuel use and carbon emissions;
- » List your key environmental commitments given the nature and level of your impacts, for example:
  - > Reducing building energy use and related emissions;
  - > Using low or zero carbon energy sources;



- > Reducing travel and related emissions;
- > Greening your events/exhibitions/productions/attractions etc.;
- > Avoiding waste, increasing reuse and recycling, reducing waste sent to landfill;
- > Greening procurement of supplies and services;
- » Identify what other key environmental commitments you have, for example:
  - > Ensuring compliance with environmental legislation;
  - > Communicating with, engaging and training staff on environmental issues;
  - > Engaging external stakeholders on environmental issues;
- » Clearly set out who is responsible for reviewing your environmental policy
- » Make sure your policy is signed by top management, and dated.

## GREEN OFFICE GUIDANCE: PROCUREMENT

### What are the business benefits of green procurement?

- » Thoughtful and efficient purchasing can save you and your organisation/ business money.
- » Choosing local suppliers supports the local economy and creates new jobs.
- » Purchasing green products and services reduces your environmental impacts and helps create wider demand for them.
- » By using your purchasing power to choose goods and services with reduced environmental impact, you are making an important and positive contribution to wider society and the environment.
- » Everything you buy costs money and has an environmental impact. Buying green products and services can increase your organisation's efficiency, enhance its public image, and is an excellent way to reduce your organisation's impact on the environment.

### Starting points

Make a list of the things you buy, your suppliers and your annual spend. This will enable you to establish:

- » Where you spend the most money
- » What you buy the most of
- » What you throw away most often
- » Where changing your provider and/or product(s) could have the most impact

Further information about developing your procurement process is available free from Julie's Bicycle: <https://www.juliesbicycle.com/resource-procurement-guide-2015>

- » Where you already know alternatives exist

Then ask yourself the following questions:

- » In what way does or could your ordering system consider environmental sustainability?
- » Is there an opportunity for staff to suggest more environmentally sustainable alternatives?
- » Who decides how much and of what is purchased?
- » Are you frequently making last-minute buying decisions?
- » From here you can set yourself a realistic plan and prioritise which areas have the highest environmental impact, the areas of biggest spend and the product/purchasing changes that are easiest for you to make.

### **Documenting your approach**

It is always useful to write out the decision making process you follow when purchasing things - it helps confirm the correct process for new and existing staff when/if they make purchases.

Keep the format of the document clear, simple and straight to the point, this will make it more likely that staff will adopt and use it, helping it to become a living document/process in your organisation that reduces your purchasing costs and environmental impact.

### **Choosing greener suppliers**

Every product and service has two parts to its environmental impact:

1. The service or product itself
2. The operational impact of the supplier

However, buying greener doesn't always mean you have to switch suppliers, so talk to your existing suppliers about what alternatives they can offer and always ask to see their environmental policy.

Sometimes suppliers make unsubstantiated claims about their environmental credentials, so look out for signs of 'greenwash' - for example, anything mentioning 'certified' should have evidence

of independent certification; and "green" or "ecofriendly" claims should be clearly explained.

### **Top principles for green procurement**

#### **Choose:**

- » Choose products that contain reused or recycled content and materials with a low environmental impact - if in doubt, ask the supplier
- » Choose products that are sourced from ethical/ Fairtrade producers with certified health and safety and/or environmental management systems
- » Choose products that are long lasting and that can be reused and recycled
- » Choose products with minimal packaging and packaging that is recyclable
- » Choose products made locally where possible; this will reduce transport miles
- » Choose only 100% recycled paper for printing paper and promotional materials, or fibre sourced from sustainably managed forests (look for the "FSC" or "PEFC" logo)
- » Choose office equipment like printers or photocopiers that is energy efficient, multi-functional and repairable
- » Choose appliances (fridges, ovens, washing machines etc.) that have an A++ or A+++ energy efficiency rating - they will save you money because they use less energy
- » Rechargeable batteries rather than single-use batteries, and recycle used batteries
- » Choose washable/reusable cutlery, crockery, napkins, storage containers etc.

#### **Consider:**

- » Do you really need it? Can you do without something, or upcycle existing resources?
- » Buy only as much as you need to: over-ordering wastes money
- » Consider hiring, borrowing or sharing resources

before you buy something new

- » If you do need to buy a vehicle, consider investing in a hybrid, or choose a fuel-efficient model
- » Switching all lights to LEDs or low-energy bulbs (they cost less to run)
- » Switching to a 100% renewable energy provider for your electricity supply.

**Avoid:**

- » Avoid glossy and laminated materials because they are difficult to recycle
- » Avoid PVC materials for advertising banners
- » Avoid polystyrene packaging
- » Avoid single-serve sachets of pepper, salt, sugar, condiments, milk etc.
- » Avoid plastic straws
- » Avoid buying or selling bottled water by offering free tap water (and reusable cups/glasses)
- » Avoid travel where possible by making use of video/conference calls and meetings and wherever possible, avoid air-freighted produce, products and delivery.

## GREEN OFFICE GUIDANCE: WASTE MANAGEMENT

### What are the environmental impacts of waste?

Throwing things away wastes resources in terms of the raw materials and the energy used to make them. In addition, disposing of waste has major environmental impacts. All over the world the best design and creative minds are dedicating themselves to waste and how to get rid of it by transforming the way we design, use and dispose of stuff. The Circular Economy is a new way of looking at the resources we use in order to minimise waste, detoxify it and transform it into valuable and restorative resources for us all.

### What are the business benefits of good waste management and recycling?

- » The cost of goods and materials is rising, and so are the costs of disposal - so reducing what you throw away will save you money.
- » Reducing, reusing and recycling waste helps reduce demand for resources and energy, which reduces your wider costs and associated environmental impacts.
- » Demonstrating you are working to reduce your waste also improve the image and reputation of your business/organisation. Some of the people and organisations you work with may already be working to reduce their waste; some may even require you to in order to work with them.

**Read more:**

How to buy Sustainably Sourced Power

<https://juliesbicycle.com/how-to-buy-sustainablysourced-power>

Biofuels Guidance 2018

<https://juliesbicycle.com/biofuels-guidance-2018/Merchandise> Factsheet

<https://juliesbicycle.com/resource-merchfactsheet-2012>

Procurement Guide

<https://www.juliesbicycle.com/resourceprocurement-guide-2015>



- » Understanding your waste can help you think of innovative business ideas and approaches, leading to new business opportunities.

### **What are the environmental impacts of waste?**

Throwing things away wastes resources in terms of the raw materials and the energy used to make them. In addition, disposing of waste has major environmental impacts:

- » Landfill generates methane which contributes to climate change
- » Waste left in the open air pollutes land and water
- » Incinerating/burning waste causes air pollution (incineration can be used to generate heat and electricity, although this is far from best practice)

### **Where should I begin?**

Consider what you use in your organisation/business/office/venue from day to day:

- » What types and quantities of products/materials do you use?
- » What types and volumes of waste do you produce?
- » How do you dispose of your waste? where does it go?
- » How much does this waste disposal cost you?

The waste management hierarchy is a useful way to prioritise the actions you should take to manage your waste:

- » REDUCE your use of materials
- » REUSE everything you can
- » RECYCLE the rest

How will I know I'm improving?

Monitoring your progress over time is really important and helps you understand if your actions are having an impact. If you are a small business it will be enough to simply review your waste production every 3 months; this process will help identify and define actions you can take.

If you are a larger organisation, you could consider using the free Creative Green Tools online environmental calculator to record and understand the impacts of your business, office, venue, attraction or event. <https://ig-tools.com/>

Read more about the circular economy:

<https://juliesbicycle.com/resource-circular-economy-2018>

## TEMPLATE: A simple waste management action plan

<b>Understanding resource use, waste and recycling</b>	<b>Doing?</b>
» Identify the main types and volumes of products and materials you purchase	<input type="checkbox"/>
» Carry out a waste review:	<input type="checkbox"/>
> What waste types do you have, how much, and how do you currently dispose of it (e.g. reuse, recycling, incineration, landfill)?	<input type="checkbox"/>
» Review how much your business pays to dispose its waste.	<input type="checkbox"/>
<b>Avoiding and reducing waste</b>	<b>Doing?</b>
» Base purchasing decisions on accurate information about stock and actual usage.	<input type="checkbox"/>
» Create a digital communications strategy i.e. social media, web content etc. so as to reduce printed marketing collateral.	<input type="checkbox"/>
» Investigate options for hiring or sharing materials, equipment or products.	<input type="checkbox"/>
» Ask your suppliers if they can reduce packaging, or if they can use recyclable or reusable packaging on their products.	<input type="checkbox"/>
» Use products and materials which have a longer product life or can be reused or recycled, e.g. removing dates from promotional banners, switching to rechargeable batteries, and fitting LED lights which have longer lifespans.	<input type="checkbox"/>
» Before disposing of broken electrical and electronic appliances and furniture, check with your local supplier if it can be repaired instead.	<input type="checkbox"/>
» Set photocopiers and printers to double-sided copying and printing as default.	<input type="checkbox"/>
» Use tap water in jugs instead of bottled water.	<input type="checkbox"/>
<b>Reuse and recycling</b>	<b>Doing?</b>
» Recycle paper, cardboard, plastic bottles and cans as a minimum.	<input type="checkbox"/>
» Label all recycling bins clearly.	<input type="checkbox"/>
» Remove personal bins from office desks: having only central waste and recycling points will encourage reuse and recycling.	<input type="checkbox"/>
» Remove dates for general marketing materials/flyers/posters etc., or any unnecessary information that gives document a timescale.	<input type="checkbox"/>
» Used lighting equipment and bulbs may contain hazardous substances like mercury – so if possible, choose a separate lighting/bulbs/electronic waste recycling and recovery waste service to ensure it is disposed of properly and safely.	<input type="checkbox"/>
» Use or share scrap materials and re-use 1 side printed paper as scrap.	<input type="checkbox"/>
» Reuse envelopes and other packaging whenever possible.	<input type="checkbox"/>
» Use toners and cartridges which have been refilled or remanufactured (check that your machines can accept refilled/remanufactured products.).	<input type="checkbox"/>
» Find out how you can recycle empty printer toners and cartridges – ask your supplier.	<input type="checkbox"/>
» Use durable cups, mugs, glasses and cutlery that can be washed and reused rather than disposable items.	<input type="checkbox"/>
» Recycle any non-rechargeable batteries.	<input type="checkbox"/>
» If you have access to a garden or green space, consider composting tea bags, coffee grounds and fruit and vegetable peelings (this will also help reduce the weight of your non-recyclable waste).	<input type="checkbox"/>
» Tell your audience/visitors that you are recycling: it will further improve your reputation and also encourage them to take action.	<input type="checkbox"/>

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# Meet our authors



## AMANN, SYLVIA

Sylvia Amann is director of inforelais - a consultancy in Austria specialising in tailored services for culture and creative industries development. She is member of the European Capital of Culture Expert Panel nominated by the European Parliament, member of the Advisory Board of UNESCO Media Art City Linz, topical coordinator for Culture and Cultural Heritage for EU-Urban Innovative Actions and co-chaired the OMC expert group of EU Member States on Creative Industries. Sylvia works globally for strategic cultural policy development and can rely on a substantial network of policy, institutional and sector contacts in Europe, Asia and Africa. In the framework of the Horizon 2020 ROCK-project she co-authored and co-ordinated with TASO the study report „Regulatory frameworks, ROCK procurement and Policy Recommendations for Cultural Heritage Valorisation“.



## CAPPELLANO, FRANCESCO

Francesco Cappellano is a Post-Doctoral Researcher at UEF - Karelian Institute where his main interests convey innovation-led economic development, strategic alliance and territorial cooperation in border regions. Francesco received his PhD in Urban regeneration & Economic development from the “Mediterranea” University of Reggio Calabria in 2016. He has worked in several international universities including: the Northeastern University of Boston; the San Diego State University; the Western Washington University in Bellingham, the University of Victoria in Canada, and the School of Advance Studies Sant’Anna in Pisa, Italy. Being involved in multiple Horizon 2020 projects, he accrued his expertise in EU-funded research projects. Since 2018 he has been working as a Consultant at Taso Desarrollo s. l. in the field of heritage-led urban regeneration within ROCK.



## DANE, GAMZE

Gamze Dane is an Assistant Professor at the Chair of Information Systems of the Built Environment Faculty of Eindhoven University of Technology (TU/e). Her areas of expertise include urban planning and geographical information systems (GIS). Gamze’s research interests focus on explaining citizen and stakeholder behavior in urban environments by integrating econometric models and information technologies (such as GIS, sensors, location-based services) into urban models in order to provide policy formulations for sustainable developments.



## HOUPERT, CÉCILE

After a Master degree in European affairs and international relations, Cécile joined EUROCIITIES in 2015 as part of the culture team where she works as project coordinator for culture and cultural heritage. She was involved in the management of the Culture for Cities and Regions initiative, a three-year peer-learning programme for European cities and regions financed by the European Commission. She coordinated EUROCIITIES’ activities as part of the H2020 project ROCK, providing support to implementation in the 10 ROCK cities and liaising with partners on peer-learning and capacity-building activities. She is also involved in EUROCIITIES’ culture forum and working groups related activities.



## LATHAM, LUCY

Lucy joined Julie's Bicycle in 2013 to work with key cultural actors in the UK and internationally, delivering research, training, consultancy and advocating for the strategic integration of environmental and climate action within the cultural economy.

Lucy leads on delivery of Julie's Bicycle's partnership with Arts Council England to inspire and support environmental action across the arts and culture sector. She also works across Julie's Bicycle's Policy and Cities programme, focusing on the role of culture in driving urban transformation, convening cultural and environmental stakeholders in cities.



## MORENO, LUIS

Luis has developed a versatile career in the realm of contemporary art and its relations with a number of cultural, societal and economic aspects, such as heritage management, new technologies, digital humanities, spatial development, cultural policies and cultural institutions. It includes positions in research, teaching, curation and content editor, and stages in Brussels, Berlin and Lisbon. Before joining TASO, he was member of the European Commission task force devoted to the European Year of Cultural Heritage 2018. Luis is giving a sounder approach to TASO's projects in the field of cultural and creative economy.



## RIVAS, MIGUEL

Miguel has been in touch with almost every topic within the spectrum of spatial economic development, with a special focus on the growing role of cities as key actors for change. He brings an extensive experience gained from a variety of positions in the public sector, and since 2007 as partner at Grupo TASO. Miguel's current interests cover, inter alia, innovation spaces, smart specialisation, place branding and attractiveness and heritage-led urban development and regeneration. He is regularly appointed as lead expert for the URBACT programme, having supported in this framework to more than 40 cities over the past years, including Dublin, Oslo, Liverpool, Bilbao, Utrecht or Frankfurt.







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