CLIC

Circular models Leveraging Investments in Cultural heritage adaptive reuse

D3.4

Circular governance models for adaptive reuse of cultural heritage

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Circular governance models for adaptive reuse of cultural heritage

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15	STICHTING PAKHUIS DE ZWIJGER	PAK	X

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1 Description of the Project

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

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

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

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

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

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

The investment gap in cultural heritage and landscape regeneration can be addressed through careful evaluation of costs, complex values and impacts of adaptive reuse, providing critical evidence

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of the wealth of jobs, social, cultural, environmental and economic returns on the investment in cultural heritage.

CLIC Specific objectives

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

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

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

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

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

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

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

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

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

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

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

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

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

approach promoting partners and stakeholders' cooperation, co-creation of knowledge and co-delivery of outcomes.

The expected impacts of the project are the following:

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

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

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

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

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

2 Introduction

In their 2014 Communication from the Commission publication, "*Towards an integrated approach to cultural heritage for Europe*", the European Commission defined cultural heritage as "a shared resource and a common good." A hybrid between public and private, the Commission viewed Europe's cultural heritage as "an irreplaceable repository of knowledge and a valuable resource for economic growth, employment and social cohesion."

More recently, the *European Framework for Action on Cultural Heritage* reinforced the notion that cultural heritage is a common good, an irreplaceable resource, and contributes to long-term sustainable social and economic development in Europe. Building on the success of the 2018 European Year of Cultural Heritage, the European Commission developed this Framework for Action to "promote and put into practice an integrated and participatory approach to cultural heritage, and contribute to the mainstreaming of cultural heritage across EU policies."[1]

It is clear through various efforts that European leaders are starting to recognise and valorise cultural heritage as one of the key supporting pillars for a sustainable, thriving European future. But cultural heritage assets - both tangible and intangible, protected and unprotected - are continuously under threat from a variety of economic, sociological, and environmental pressures, including:

- poor territorial governance and planning that encourages unmitigated and disharmonious development (i.e., sprawl, conflicting land uses);
- global economic changes that have led to disinvestment and depopulation in both urban and rural areas, resulting in abandonment and decay, and cultural homogenization;
- contemporary building practices (driven by beneficial but contradictory regulations, like energy efficiency, fire/life safety, and universal accessibility) and loss of indigenous/traditional knowledge, construction methods, and materials;
- environmental factors, like human and natural disasters, earthquakes, sea-level rise, climate-related disasters, and pollution;
- unconstrained tourism and the phenomenon of sites being "loved to death"; and
- armed conflict and war.

In the face of these threats, even the most established and well-supported cultural heritage sites are vulnerable. Most existing cultural heritage governance models are binary with limited stakeholder diversity and require substantial economic resources – usually from a strained and shrinking tax base - to maintain. This traditional "single custodian" model of cultural heritage management and financing has long been the dominant governance model for cultural heritage assets, but it is vulnerable and faces significant challenges for its long-term sustainability and resiliency.

As the world's physical, economic, environmental and cultural contexts continue to evolve, so must the single custodian model, to adapt to the new realities. An alternative approach to cultural heritage governance is needed to preserve and valorise cultural heritage sites in new and different ways – and ultimately in a more inclusive and sustainable way[2]. This alternative approach requires transparency, openness, and circular processes that engage a broad range of stakeholders to foster

[1] European Commission. Commission staff working document European Framework for Action on Cultural Heritage. Brussels, 5.12.2018 SWD (2018) 491 final. Available at: https://ec.europa.eu/culture/sites/culture/files/library/documents/staff-working-document-european-agenda-culture-2018.pdf

[2] Ibid.

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inclusive decision-making and shared long-term responsibility for adaptively reusing cultural heritage assets – a principled process we call the **CLIC Circular Governance Approach**.

Defining the CLIC Circular Governance Approach: New Pathways for Cultural Heritage Governance

The CLIC Circular Governance Approach is not government, but a values-based, principled *approach* for valorising, protecting, and sustaining cultural heritage assets as a common good for society. This approach – which is further defined in the follow section – specifically addresses the governance of cultural heritage adaptive reuse projects.

The CLIC project aims to operationalise cultural heritage conservation through change/adaptation – specifically through the adaptive reuse of cultural heritage assets. According to the Historic Urban Landscape approach (HUL), the intention is to preserve while managing change, seeking a balance between conservation and development (UNESCO, 2011). We are trying to understand if a Circular Governance approach can help reframe the notion that adaptive reuse of cultural heritage is a community investment and a more broadly supported common good, and not just a cost.

Many studies have provided valuable insights and a wealth of information on local governance processes across Europe and beyond, but they have not investigated governance processes that specifically address adaptive reuse of cultural heritage. In particular, these studies did not investigate the relationship between adaptive reuse processes (which tend to be linear) and the process of circular governance. This was one of the central research questions for the CLIC project, to now which we turn.

CLIC is interested in how circular business models, circular financial tools and a circular governance approach can be used to integrate cultural heritage adaptive reuse in the perspective of the circular economy model and circular city implementation. Adaptively reusing cultural heritage sites is a fundamental component of the circular economy and circular city model that the European Union is adopting to replace current linear models. Cultural heritage is our entrance point for implementing the circular city.

The European Investment Bank (EIB) provides guidance on how adaptive reuse of cultural heritage assets can contribute to the circular city[3]. While cultural heritage is not explicitly addressed in the document, it can be inferred in *Step 5: Consider options for extending use and life of idle assets and products* and in *Step 6: Construct and procure circular buildings, energy and mobility systems*. These steps emphasise repurposing and/or sharing idle and abandoned buildings, and ensuring that buildings are designed to be flexible, modular and as potential material banks for disassembly.

Applying a Circular Governance approach to cultural heritage adaptive reuse projects not only reduces waste, raw material consumption and energy use, but it also reuses knowledge, preserves tangible and intangible heritage elements (like traditional construction methods, materials, and processes), engages a wider support community for long-term custodianship, and fosters new synergistic business, finance and governance partnership models. For this project, we want to know ***if* and *how*** a **Circular Governance** approach to adaptive reuse of cultural heritage is being used in

[3] Byström, J. (2018) *The 15 circular steps for cities,* European Investment Bank

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selected cities and regions, and which cooperation models and **tools** can best help communities continuously re-invent and revive the functions/use of cultural heritage sites.

Which **values** can help us to move in the direction of the circular model? The CLIC Circular Governance approach builds on a foundation from the Five Principles of Good Governance[4] and UNESCO's governance of cultural heritage definition[5], as well as the Circular Economy principles of reuse/conservation and circularity[6]. As noted previously, Circular Governance is not *government*, but a values-based, principled *approach* for valorising, protecting, and sustaining cultural heritage assets as a common good for society. We examine this governance approach explicitly in the context of how cultural heritage adaptive reuse projects can be co-created and sustained over time, and how they can engage and embed Heritage Communities in the process.

The following values and principles define the CLIC Circular Governance approach:

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

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

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

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

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

[4] Graham, J., Amos, B., Plumptre, T. (2003) *Principles for Good Governance in the 21st Century*, Policy Brief No.15
[5] UNESCO (2013) *Managing Cultural World Heritage: World Heritage Resource Manual*, available at: https://whc.unesco.org/document/125839
[6] Byström, J. (2018) *The 15 circular steps for cities,* European Investment Bank

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

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

Exploring the CLIC Circular Governance Approach in 16 Case Studies

The starting point for this research was the fundamental assumption that **"circular governance is a necessary precondition for sustainable adaptive reuse of cultural heritage."** Together with new communication means and social innovation processes, the Circular Governance principles can provide the framework for a unique process that identifies and fosters new cultural heritage management business, financing and governance models - through both top-down and bottom-up initiatives.

These principles were considered in developing the methodology, and particularly in the questions posed both in the interviews and questionnaires. We felt that in the analysis of our cases, it was more appropriate to think in terms of 'progress' with circular governance, since 'success' is relative and varied greatly according to place we studied. Instead, we focus on the mechanisms, explicit policies and actions within each case study (as perceived by the local governments and respondents), and in our judgement and professional knowledge.

The work that informs this report is largely based on an illustrative case study analysis of existing shared governance arrangements for cultural heritage adaptive reuse projects in 16 international cities (Figure 1). Four of the featured European cities are CLIC Heritage Innovation Partnerships (HIPs): Amsterdam (the Netherlands), Rijeka (Croatia), Salerno (Italy), and Västra-Götaland (Sweden).

Other cities were selected for the project on the basis that they had fulfilled some of the principles of good governance when dealing with adaptive reuse of cultural heritage at the local level (e.g., Brussels, Cluj, Cuenca, Manchester, Montreal, Podkowa Lésna, San José, Turin). They could be expected to be useful cases for exploring our principles and assumptions described above. In contrast, the remaining cities were chosen as a control or "reference" group (e.g., Amman, Isfahan, Tirana, Zlín). As far as we could ascertain, these cities had no specific strategies or governance processes for adaptive reuse of cultural heritage at the local level.

The original case study cities were initially selected during the proposal process, but evolved over the course of the project, due to lack of financial and administrative capacity. (It should be notes

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that only the HIPs had dedicated funding to participate in the research; the other cities participated on a voluntary basis, which limited their participation and timely engagement in the research.)

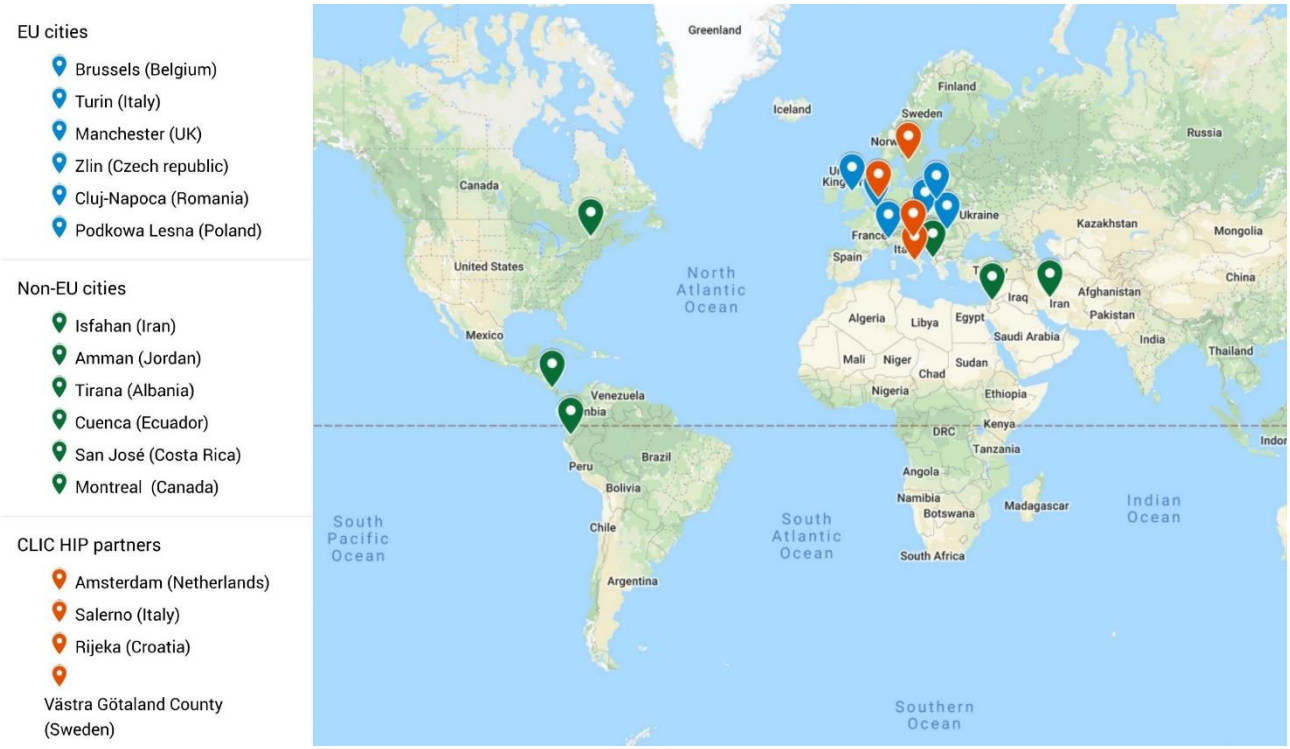

Figure 1: Map of Case Studies

It is important to note that the case study data is neither exhaustive nor comprehensive, but rather provides a comparative analysis of some interesting shared governance processes implemented throughout the world. The research aim was to survey and compare shared governance arrangements in a variety of socio-political and cultural contexts to get an overview of existing governance models and processes for adaptive reuse of cultural heritage projects, and to also look for opportunities to replicate these processes within and beyond the EU.

In an effort to better understand and analyse the diverse array of information from the 16 case studies, we used a typology cluster analysis to map stakeholder roles and relationships, identify process patterns, and catalogue governance similarities between the cases. The case studies analysis revealed a variety of ownership/management governance relationships between public, third-sector (namely civil society organisations) and private actors. For this report, we chose to cluster and organise the cases by ***custodianship*** – that is, the ownership-management structure and relationship that defines the entities responsible for the heritage asset and its long-term physical, economic and cultural sustainability. Nearly all of our case study examples were publicly owned heritage assets, but many cases used a variety of multi-actor governance models to realise the project. We found that the majority of the cases fell into one of three self-defined custodian governance models: **Public Custodian**, **Community Custodian**, or **Private Custodian for the Common Good**.

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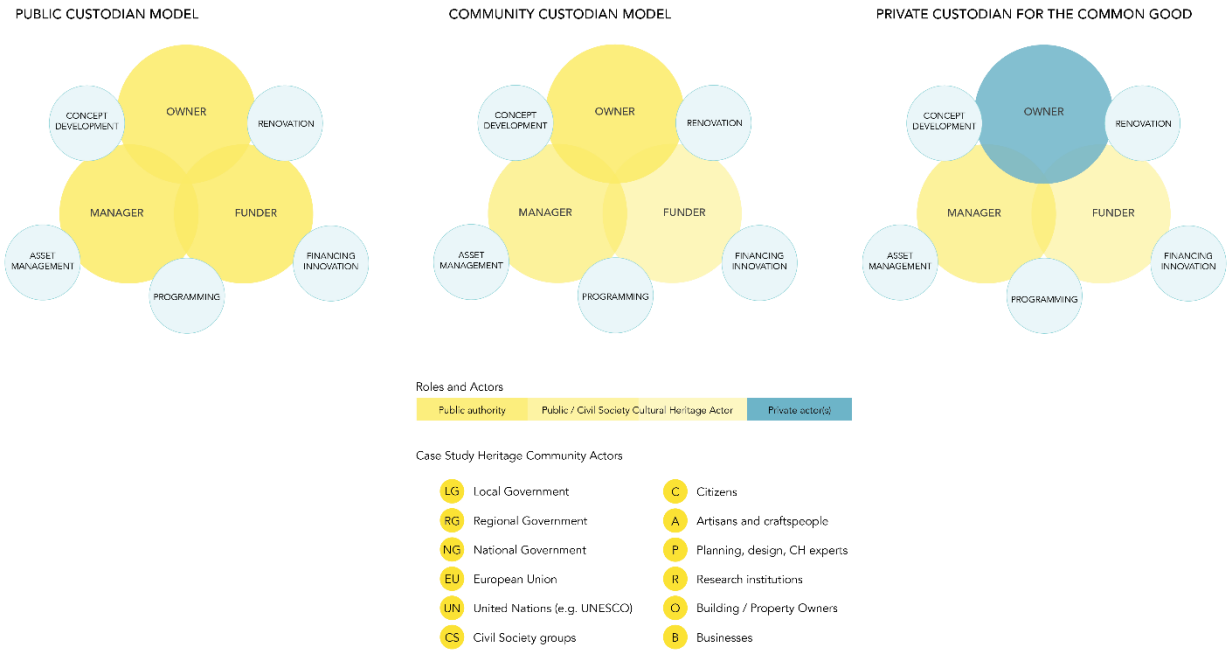
Figure 2: Custodian governance models



Source: Prepared by authors

Public Custodian

A Public Custodian governance model is one in which a public entity (local, regional or national) entirely owns, manages / programs, finances and governs the adaptive reuse of the heritage asset. It is important to note that although the public entity plays a central role, the public custodian model does not preclude the involvement of other stakeholders, particularly those in Heritage Communities.

In the case studies, the public authority often self-initiated and financed cultural heritage adaptive reuse projects as a catalyst for urban regeneration or to valorise marginalised socio-economic groups or cultures (e.g., San José). In other cases, a Public Custodian governance model is a modernised version of traditional heritage governance. Instead of simply preserving and monumentalising the heritage asset, the public entity sought to adapt and actively use the resource for public purposes and the common good in a contemporary way (e.g., Podwoka Lésna, Isfahan, Cluj and Zlín).

Community Custodian

A Community Custodian governance model builds on the Public Custodian model, in as much that a public entity owns the heritage asset, but one or more Heritage Community actors are responsible for the management and long-term success of the asset. This multi-actor governance arrangement is largely defined by the owner-manager relationship and the degree of autonomy and support (financial and administrative) given to the Heritage Community actor(s) by the public entity. As such, the Community Custodian governance model is a spectrum, with many governance variations arrayed on its axis.

To illustrate, on one end of the spectrum, there are Community Custodian models in which the public entity plays a very prominent background role with strong financial, administrative and governance support, and the public-facing Heritage Community actor(s) have limited autonomy or decision-making power as individual organisations (e.g., Salerno).

On the opposite end of the spectrum are Community Custodian governance models where the public entity is the "paper owner" of the asset and has almost no role in the governance arrangement; the Heritage Community actor(s) are entirely responsible for the asset through contractual agreements/pacts/partnerships, legal precedence, or other means (e.g., Turin and Manchester).

Governance variations fall between these two rather extreme points on the Community Custodian spectrum and they can manifest in a variety of ways. However, the primary assumption of the Community Custodian model is that public entity owns the asset and continues to play some role - no matter how small - in a shared multi-actor governance arrangement.

Private Custodian for the Common Good

There were very few examples of privately-held adaptive reuse projects in our case study collection. Nevertheless, two cases uniquely illustrate where interventions targeted privately-held heritage assets through a multi-actor Heritage Community collaboration to preserve the asset for the common good (e.g., Cuenca, Amsterdam). These examples show innovative multi-actor approaches to preserve both tangible and intangible cultural heritage, and they will be interesting to observe how the privately-held assets are sustainably managed over time.

A more elaborate explanation of the custodian governance models and how they are clustered can be found in Chapter 5: Spotlight.

How this Report is Organised

This report is organised into five primary chapters. Chapter 3 (Background) provides the cornerstone for understanding the legal frameworks for cultural heritage in the European Union and throughout the world. Chapter 4 (Actors) includes a survey and assessment of various cultural heritage actors and their interactions in cultural heritage adaptive reuses processes. Following these foundational sections, Chapter 5 (Spotlight) explains our methodology and approach to the work, and analyses each case study within the framework of custodian models clusters, highlighting context-specific approaches and limitations. Chapter 6 (Challenges and Pathways) summarises the key challenges to circular governance of adaptive reuse projects within the framework of the CLIC Circular Governance Approach principles and offers pathways forward to overcome those challenges. Finally, Chapter 7 (Showcase) presents the 16 case study summaries for a more in-depth examination of each adaptive reuse project.

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3 Background

An introduction to multi-level legal and institutional framework for cultural heritage in selected EU and non-EU countries

The governance of cultural heritage has undergone a substantial transformation in the last decades both regarding the object of protection and the subject of rights and responsibilities. The conception of heritage has moved from being elitist, state-based and expert-based, to more inclusive and participatory, by legally recognising the decision making power of a wider array of stakeholders, including international organisations and civil society.

The following chapter summarises the main legal instruments and institutions governing cultural heritage from a multilevel perspective, from top to bottom. First, the supranational regulation for the protection and management of heritage will be summarized, which includes the World Heritage system and the approach adopted by the region of Europe. Second, the different models of governing heritage at the State level will be explained and the increasing trend for decentralisation towards sub-national bodies. And lastly, the role of the civil society will be mentioned, progressively recognised as of central relevance by the latest global and regional legal acts.

Part 1: Supranational protection and management of cultural heritage

The protection and management of cultural heritage is no longer an internal state matter, but has become the shared responsibility of the international community as the existing global legal framework states. In addition to the global regulation, some of the different regional systems have also codified certain obligations for their territories. This section summarises the key legal instruments that comprise the World Heritage system and later focuses on specific legal tools and mechanisms from the European level, which has a longer tradition of regulating cultural heritage in comparison to other international regional systems.

Protecting Global Heritage: The Conventions and the Role of UNESCO

The majority of cultural heritage assets in the world are governed by three primary Conventions at the international level, all drafted and managed by the United Nations Educational Scientific and Cultural Organisation (hereinafter, “UNESCO”): Convention concerning the Protection of the World Cultural and Natural Heritage (1972), Convention for the Safeguarding of the Intangible Cultural Heritage (2003), and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).[7] The Conventions provide some minimum protection and management standards with which States need to comply, but are flexible enough to be adapted to the local context. Each Convention had their own rationale and circumstances influencing the final text ratified by the international community.

The widespread destruction and decay from World War I initiated two international conservation movements in the early 1920s: the first movement aimed to preserve cultural heritage, and the second focused on conserving natural heritage. After World War II, and the subsequent unwillingness for such a hardship to ever happen again, the first international organisations were

[7] There is a fourth major UNESCO Convention on the Protection of Underwater Cultural Heritage. Paris, 2 November 2001.

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founded, including UNESCO, who took the lead in the materialisation of the aforementioned movements.

But it was not until 1972, when the international community gathered at the General Conference of UNESCO, that the **Convention concerning the Protection of the World Cultural and Natural Heritage**[8] was adopted, and combined both movements into a single document. For the first time, heritage protection was not limited to times of war[9], as it created duties for States also in times of peace. The treaty entered into force in 1975 and currently, the title "World Heritage Convention" includes 193 State(s) parties.[10]

The protective measures that the States are obliged to undertake as part of the Convention refer to tangible and immovable cultural heritage within their territory. States need to demonstrate that their cultural assets have "outstanding universal value"[11] in order to be included on the World Heritage List and fall within the scope of the Convention.[12] This recognition enables States to apply for specific funding (World Heritage Fund) to help preserve the site, which oftentimes requires major investments. The evolution of the World Heritage sites is monitored by the treaty body named World Heritage Committee via the periodic reporting process.[13]

A significant paradigm shift took place in 2003, when the **Convention for the Safeguarding of the Intangible Cultural Heritage**[14] was signed. The fear of "westernisation" resulting from globalisation after the 1990's was the rationale for many States to opt for a treaty that would safeguard their own differentiated national practices and expressions[15], going beyond the tangible heritage approach. Even the terminology used moved from a "conservation" approach to "safeguarding", as intangible heritage is understood as a living element that is continuously expressed by the community. However, not all practices can be included in the Intangible Heritage List and be eligible for funding from the Intangible Cultural Heritage Fund, as they need to be "*compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.*"[16]

Since then, human interaction is understood as a central element, changing the conventional tangible approach to a value-based[17] approach that incorporates intangible elements. This means, in relation to the World Heritage sites, that it is not only relevant to focus on the outstanding value

[8] UNESCO. *Convention concerning the Protection of the World Cultural and Natural Heritage*, Paris, 16 November 1972.

[9] Framework in force was *The Hague Convention on the protection of Cultural heritage in times of war*, The Hague, 14 May 1954.

[10] UNESCO. State parties' ratification status. Available at: https://whc.unesco.org/en/statesparties/ (Last consultation 23/08/2019)

[11] It is defined by the 2017 Operational Guidelines as "*cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity*" (Para. 49)

[12] Gustin, M., Nypan, T. (2010) *Cultural heritage and legal aspects in Europe*. Institute for Mediterranean Heritage, Institute for Corporation and Public Law, Science and Research Centre, University of Primorska, 107-108.

[13] Articles 8-14 of the World Heritage Convention 1972

[14] UNESCO. *Convention for the Safeguarding of the Intangible Cultural Heritage*, Paris, 17 October 2003.

[15] Gustin, M., Nypan, T. (2010) *op. cit,* 111

[16] Article 2.1. Convention for the Safeguarding of the Intangible Cultural Heritage. *Op. Cit.*

[17] Cameron, C., Rössler, M. (2018) Introduction of Management Planning for Cultural World Heritage Sites (pp.3-15) at Makuvaza, S. *Aspects of Management Planning for Cultural World Heritage Sites. Principles, Approaches and Practices,* Springer International Publishing, 9-10

from an expert point of view, but also to acknowledge the intrinsic meaning that the asset has for all stakeholders surrounding it.

The next regulatory step taken by UNESCO was the **Convention on the Protection and Promotion of the Diversity of Cultural Expressions**[18] (henceforth, "Convention on Cultural Diversity") of 2005, which is the most recent treaty. Unlike the World Heritage Convention and the Convention for Intangible Heritage, whose aims were to establish certain duties and obligations for States to ensure heritage protection, the main outcome of the Convention on Cultural Diversity was to provide State(s) with more rights and autonomy. The viewpoint is also slightly different, as it also includes cultural goods and services, as well as activities with commercial or economic value.

All three of the Conventions have a high number of ratifications, which illustrates broad consensus in the international community. In addition, the European Union, as a regional organisation, is part of the Convention on Cultural Diversity.[19] Of the 16 countries selected for this Report, there are only two exceptions to the most recent ratifications: Canada has not ratified the Convention on Intangible Heritage (2003) and Iran has not ratified the Convention on Cultural Diversity (2005).

Managing World Heritage Sites: Obligations and Best Practices

After observing the thematic development that global cultural heritage regulation has experienced in the last decades, which protects a wider range of realities than the moment when it was first conceived, it is important to refer back to the World Heritage Convention (1992), as it is the predominant reference text regarding tangible cultural heritage at the global level. Together with the Convention, the World Heritage Committee approved the ***Operational Guidelines for the World Heritage Committee***[20], which have been revisited and expanded on many occasions, most recently in 2017. They give the basic procedural rules to enable the implementation of the Convention, including the inscription of the sites on the World Heritage List and guidelines on the protection and conservation of sites.[21]

One of the primary mandates created by the World Heritage Committee in the *Operational Guidelines* is the obligation for States to draft a Management Plan for both natural and cultural heritage sites. The initial lack of definition of what the plan should contain was slowly replaced by more detailed guidelines. The practice of enrolling different sites from all over the world also helped shape the obligations, which needed to be compatible with all of the signatory countries' diverse legal and cultural practices. In response to these demands, customary law and traditional management methods were incorporated into the system in 1998.[22]

Thus, paragraph 108 of the 2017 Operational Guidelines states: "Each nominated property should have an appropriate management plan or other documented management system which must specify how the Outstanding Universal Value of a property should be preserved, preferably through participatory means."

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[18] UNESCO. *Convention on the Protection and Promotion of the diversity of cultural expressions*, Paris, 20 October 2005.
[19] UNESCO. *Diversity of Cultural Expressions.* European Union. Available at: https://en.unesco.org/creativity/donors/european-union
[20] UNESCO. *Operational Guidelines for the World Heritage Committee*, Paris, 30 June 1977.
[21] Ibid. Para. I.
[22] Cameron, C., Rössler, M. (2018). *Op. Cit.* P. 6

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The last phrase of the paragraph 108 highlights the relevance of engaging different actors. This participatory approach is not new for the cultural field, as already in 1994, the International Council on Monuments and Sites (ICOMOS) launched the **Nara Document on Authenticity**, which aims to promote cultural diversity and emphasises that *"responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it*."[23]

Though States have a direct mandate to deliver an appropriate management strategy (that follows the plan, implement, monitor and evaluate cycle[24]) for their listed World Heritage Site(s), its realisation is not an easy task. In fact, according to a report on the State of Conservation of the Heritage Sites presented during the 42nd Session (2018) of the World Heritage Committee, 78% of cultural properties are negatively affected by the lack of or unsuitable management systems/plans[25], underlining the gap between theory and practice[26].

To illustrate, all of the UNESCO World Heritage Sites listed in cities selected for this Report (Cavallerizza Reale in Turin, Italy; Meidan Emam in Isfahan, Iran; and the San Roque neighbourhood in Cuenca, Ecuador) have not reached an agreement yet on how to develop a Management Plan that fulfils the needs of all of the actors involved. Nevertheless, this task is not impossible, as illustrated by the City of Lyon, France (See Box 1 "Management Plan for the historic city centre of Lyon").

[23] ICOMOS. *The Nara Document on Authenticity,* 1994. Available at: https://www.icomos.org/charters/nara-e.pdf Para. 8

[24] Pereira Roders, A. and Van Oers, R. (2011). *World heritage cities management*. Facilities. Vol 29, 7/8, pp. 276-285. P. 281

[25] World Heritage Committee, *State of Conservation of World Heritage properties*. WHC/18/42.COM/7 Paris,15 June 2018, 4. Available at: https://whc.unesco.org/archive/2018/whc18-42com-7-en.pdf

[26] Pereira Roders. A. and Van Oers, R. (2011). Op cit. p. 284

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Box 1. Management Plan for Lyon's historic city centre

Historic City, Project City – Lyon, France[27]

In 2013, a Technical Committee was established to coordinate the work related to drafting a World Heritage Management Plan for Lyon's historic city centre, a listed UNESCO World Heritage Site. The city used the 2012-2013 UNESCO periodic report process to work on the Plan. The drafting efforts concluded in 2013 and the Management Plan was validated by both city and national representatives through its adoption by the Prefect (a representative of the State in the Region) and the Mayor of Lyon, who is also the President of the Metropolitan Area of Greater Lyon.

The Management Plan ensures proper management of the historic site and helps structure its territorial development within the timeframe of 2014-2019. The Plan establishes a vision for the site ("reconciling historic city and city as project") and proposes governance tools and processes to achieve its six strategic directions:

- Direction 1: The urban project and accounting for outstanding universal value
- Direction 2: The scientific approach to site authenticity and the production of knowledge
- Direction 3: Preventive conservation and heritage restoration
- Direction 4: Creating awareness of heritage values and the cultural project
- Direction 5: Tourism and the universal value of heritage
- Direction 6: National and international sharing of World Heritage values

In order to give a more practice-oriented viewpoint to the duty of management of heritage sites and support its integration with sustainable urban development (which remains a challenging issue[28]), UNESCO provided a set of guidelines by adopting the ***Recommendation on the Historic Urban Landscape*** **(HUL Recommendation)** in November 2011. The HUL Recommendation highlights the relevance of human and natural interaction with heritage. It addresses not only the challenges, but also the opportunities, by proposing a diverse set of tools (e.g., civic engagement tools, knowledge and planning tools, regulatory systems and financial tools[29]) to help approach the complexity of protecting and managing cultural heritage from a holistic point of view. The HUL Recommendation is considered a "soft law"[30], that is, it is advisory and non-(legally) binding in nature.

[27] Lyon Historic city, Project city. Historic site of Lyon UNESCO World Heritage. Available at: https://www.lyon.fr/sites/lyonfr/files/content/documents/2017-06/UNESCO_ANGLAIS.pdf

[28] Guzmán, P.C., Pereira Roders, A.R., Colenbrander, B.J.F. (2014) *Bridging the gap between urban development and cultural heritage protection*.

[29] UNESCO. *Recommendation on the Historic Urban Landscape*, Paris, 10 November 2011. Available at: https://whc.unesco.org/uploads/activities/documents/activity-638-98.pdf Para. 24

[30] Ringbeck, B. (2018) *The Word Heritage Convention and ITs Management Concept* (pp. 15-25) at Makuvaza, S. o*p cit*., 21

Part 2: Cultural Heritage Governance: The European Approach

As described in the previous section, the World Heritage governance system is a framework of very diverse legal instruments that target both tangible and intangible heritage. This framework gives States the necessary flexibility needed to manage exceptional cultural heritage sites within their jurisdiction. It is therefore essential for the international mandates to be transposed to national legal systems and internally endorsed by tailoring them to the local context. The following section describes how some regional systems have adapted – and in some cases expanded - the global framework for cultural heritage management and protection, delving into the European system.

Nearly half of listed UNESCO World Heritage Sites are located in Europe.[31] As such, the normative development has been quite comprehensive. Two different organisations, the Council of Europe (henceforth, "CoE") and the European Union (henceforth, "EU"), have enabled the right preconditions to work on cultural heritage topics from diverse perspectives, resulting in a wide array of norms, guidelines and initiatives in addition to the measures taken by the States.

The Council of Europe, the Faro Convention, and Heritage Communities

The Council of Europe was founded after World War II by European leaders to institutionalise dialogue spaces with the hope to avoid future armed conflicts. Currently, this intergovernmental organisation agglutinates 47 member States[32] (including 28 members of the EU) and works towards the achievement and consolidation of a European territory that complies with human rights, promotes democracy and the rule of law.

Culture has been on the CoE agenda from their inception, as demonstrated by the adoption of the **European Cultural Convention of 1954**[33], just 5 years after its founding. Article 1 of this Convention clearly states that "*Each Contracting Party shall take appropriate measures to safeguard and to encourage the development of its national contribution to the common cultural heritage of Europe.*" After recognising that shared or common heritage in Europe extends beyond national boundaries, the CoE focused on developing a set of principles for diverse topics that would be directly applicable in all signatory States (Granada Convention of 1985 and Valletta Convention of 1992).

In 2000, the CoE launched the **European Convention on Landscape**[34] in Florence, Italy, thus leading a new approach to heritage management. The aim of the Convention is to create an obligation to protect, plan and manage (Article 3) landscape, which is defined as "*an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors*" (Article 1).

As perceived in its first Article, the human dimension of cultural heritage was already mentioned in the European Convention on Landscape. However, it was not until 2005 with the adoption of the

[31] UNESCO. World Heritage Center Statistics. Available at: https://whc.unesco.org/en/list/stat/ (Last consultation 4/05/2019).
[32] List of Member States of the Council of Europe. Available at: https://www.coe.int/en/web/about-us/our-member-states (Last consultation 4/05/2019)
[33] Council of Europe. *European Cultural Convention*. Paris, 19 December 1954. European Treaty Series-No. 18.
[34] Council of Europe. *European Landscape Convention*. Florence, 20 September 2000. European Treaty Series-No. 176.

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Framework Convention on the Value of Cultural Heritage for Society[35] (also commonly known as the **Faro Convention**) that this concept was elevated to a new level. This treaty defines what constitutes the "common heritage of Europe" (Article 3) and calls for States to "*recognise the value of cultural heritage situated on territories under their jurisdiction, regardless of its origin*" (Article 5 (f)).

The Faro Convention also defines the concept of "heritage communities"[36] and promotes shared individual and collective responsibility towards heritage. It encourages States to embrace multicultural and multi-actor dialogue together with public participation in decision-making - a core concept of circular governance – to address all aspects of our social and societal needs. Nevertheless, it does not mean that it creates individual enforceable rights for citizens to exercise before the national authorities (Article 6 (c)), as there is a need for States to provide adequate internal legal tools to reach that status.

The Faro Convention is such a pioneering and aspirational treaty that the vast majority of CoE Member States have not yet adopted it as part of their national legislative frameworks. Only about 50% of CoE Member States have signed the treaty and only 75% of those signatories have ratified it.[37] The following table shows the actions carried out per CoE Member State, with a specific focus on the countries selected for this report (in bold).

Table 1: Overview of signatures and ratifications of the Faro Convention, 2019[38]

Faro Convention status	Countries analysed in this report
Ratified	Armenia, Austria, Bosnia and Herzegovina**, Croatia,** Finland, Georgia, Hungary, Latvia, Luxembourg, Montenegro, North Macedonia, Norway, Portugal, Republic of Moldova, Serbia, Slovak Republic, Slovenia, Ukraine
Signatory, not ratified	**Albania**, **Belgium,** Bulgaria**, Italy,** San Marino, Spain, Switzerland
No status	Andorra, Azerbaijan, Cyprus, **Czech Republic,** Denmark, Estonia, France, Germany, Greece, Iceland, Ireland, Liechtenstein, Lithuania, Malta, Monaco, **The Netherlands, Poland, Romania,** Russian Federation, **Sweden,** Turkey, **United Kingdom**

Source: Prepared by authors

Despite the lack of signatory support from European Member States, the CoE is strongly committed to the Faro Convention and has made several efforts to ensure its implementation by the Member States. Its efforts have included creating the Faro Convention Action Plan and "The Faro Way"[39], a joint initiative with the European Union (EU) that aims to promote the principles recognised

[35] Council of Europe. *Framework Convention on the Value of Cultural Heritage for Society Faro*, 27 September 2005. Council of Europe Treaty Series - No. 199.

[36] The treaty defines heritage communities as "*people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations*" (Article 2 b)

[37] Council of Europe. Chart of signatures and ratifications of Treaty 199. Available at: https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199/signatures?p_auth=dg2WfyCT

[38] Ibid.

[39] For more information, see: https://europa.eu/cultural-heritage/news/faro-way-enhanced-participation-cultural-heritage_en

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in the convention. The EU and the CoE have previous experience cooperating with one another, visible, for instance, in their co-organisation of the European Heritage Days.

In addition to their legislative functions, the CoE also monitors the States' compliance with their obligations through the **HEREIN System**[40]. This publicly-accessible tool serves as a repository for financial and legal cultural heritage documents from several Member States. Open access and transparency of this information plays an important role in the participatory decision-making approach to cultural heritage.

The European Union: Supporting Competence

The second, but no less important supranational actor with legislative and policy making powers at the European level, is the European Union. However, its authority is limited, as culture and cultural heritage is a competency that lies with the 28 Member States.[41] The EU only has so-called "supporting competence"[42], or the power to support, coordinate or complement national actions according to the Treaty on Functioning of the European Union (TFEU) (Article 6 c)).

The Treaty on the European Union (TEU) recognises the cultural diversity of all the Member States, but notes that, the EU, as part of its core values, shall "*respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced*" (Article 3). The TFEU further specifies that "*The Union shall take cultural aspects into account in its action under other provisions of the Treaties, in particular in order to respect and to promote the diversity of its cultures*" (Article 167.4).

On this basis, the EU has a number of initiatives that impact and support the national policies in the field of cultural heritage.[43] Particularly relevant for the topic of cultural heritage governance is the **Council conclusion on Participatory Governance of Cultural Heritage**[44] and the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, ***Towards an integrated approach to cultural heritage for Europe***[45], both published in 2014.

At a strategic level, the Council of the European Union adopted on 27 November 2018 the Conclusions on the **Work Plan for Culture 2019-2022**[46]**,** in which "Sustainability in Cultural Heritage" has been identified as one of the five priorities for European cooperation in cultural policy making[47]. Following the legacy of the European Year of Cultural Heritage in 2018, the European Commission

[40] HEREIN: Heritage Network. Available at: https://www.coe.int/en/web/culture-and-heritage/herein-heritage-network
[41] European Union. Countries. Available at: https://europa.eu/european-union/about-eu/countries_en
[42] European Union. Division of competences within the European Union. Available at: https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM%3Aai0020
[43] Stanciulescu, A. (2015). *General considerations regarding EU Law in the domain of Cultural Heritage*. Challenges of the Knowledge Society. Public Law. pp. 507-522, 515
[44] Council of the European Union. *Conclusions on participatory governance of cultural heritage.* Official Journal of the European Union. 23 December 2014. C463/1.
[45] European Parliament. Resolution. *Towards an integrated approach to cultural heritage for Europe*. Strasbourg, 8 September 2015. Available at: http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0293+0+DOC+XML+V0//EN
[46] Council of the European Union. Draft Council conclusions on the Work Plan for Culture 2019-2022. Brussels, 15 November 2018. Available at: http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf
[47] European Commission. A new Work Plan for Culture to start in 2019. 6 December 2018. Available at: https://ec.europa.eu/culture/news/2018/new-work-plan-culture-start-2019_en

launched a set of 60 concrete actions in the ***European Framework for Action on Cultural Heritage.***[48]

The EU's most significant roles in cultural heritage lie in its guardianship, high-level comprehensive policy making, project and programme development and funding functions. Initiatives such as the **Creative Europe Programme, Horizon 2020 Funding Programme, Europe for Citizens,** and **Erasmus +** have helped further develop research to support innovation and implementation in the field of cultural heritage. There are also additional initiatives in the Creative Europe Programme that have had particular impacts in the heritage field, as we can see in the Box 2.[49]

Moreover, several cross-cutting challenges have been identified within the cultural heritage field that are addressed by many of the EU institutions' acts. For instance, accessibility and social inclusion, digitalisation, sustainability, resilience and cooperation. These challenges are common in all Member States and, therefore, can be more efficiently addressed from a European perspective, as long as the States' sovereignty and decision-making power (particularly on the topic of culture, as the competency lies with Member States) are ultimately respected.

[48] European Commission. Commission staff working document European Framework for Action on Cultural Heritage. Brussels, 5.12.2018 SWD (2018) 491 final. Available at: https://ec.europa.eu/culture/sites/culture/files/library/documents/staff-working-document-european-agenda-culture-2018.pdf

[49] European Commission (2017). Mapping of Cultural Heritage actions in European Union policies, programmes and activities. Available at: http://www.dedale.info/_objets/medias/autres/mapping-cultural-heritage-1110.pdf

Box 2. Main Cultural Heritage European Awards and Initiatives

Main European Awards and Initiatives with impact on adaptive reuse of cultural heritage

- **European Heritage Days**: Initiated by the Council of Europe in 1985, and co-organised by the European Union since 1999, European Heritage Days are events that promote cooperation in the field of heritage at the European, national and local level. The public events are designed to facilitate dialogues to create mutual understanding about cultural assets with citizens.
- **European Capitals of Culture**: Since Athens was designated the first European Capital of Culture in 1985, over 50 cities in the EU have been awarded the title. This designation not only promotes the cities, but also celebrates and enhances the shared appreciation for European culture. Locally, the most immediate effects of being named a Capital of Culture range from an increase in tourism, to the possibility of urban regeneration projects to provide a higher quality of life for the city's residents.[50] Of the cities analysed in this report, three have been designated as a European Capital of Culture: Amsterdam (1987), Brussels (2000) and Rijeka (2020).
- **European Heritage Label**: In 2013, the EU created the distinctive European Heritage Label to acknowledge heritage sites that celebrate specific aspects of European history and culture. Candidate sites can include monuments; natural, underwater, archaeological, industrial or urban sites; cultural landscapes; places of remembrance; cultural goods and objects; and the intangible heritage associated with a place. Currently, there are 38 designated sites with the European Heritage Label.[51]
- **EU Heritage Prize**: The more recent action developed by the EU to promote cultural heritage is the EU Heritage Prize, which is awarded in collaboration with Europa Nostra.[52] It recognises cultural heritage pioneers who are developing best practices in the field by increasing the visibility of their work.
- **EU Prize for Contemporary Architecture or Mies van der Rohe Award (EU Mies Award)**: "Outstanding architectural works" are awarded biannually since 1988.[53] The co-organisers of the prize are the Mies van der Rohe Foundation[54] and the European Commission.

[50] European Capitals of Culture. Available at: https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en
[51] European Heritage Label. Available at: https://ec.europa.eu/programmes/creative-europe/actions/heritage-label_en
[52] European Heritage Awards. Available at: https://ec.europa.eu/programmes/creative-europe/actions/heritage-prize_en
[53] EU Prize for Contemporary Architecture - Mies van der Rohe Award. Available at: https://ec.europa.eu/programmes/creative-europe/actions/architecture-prize_en
[54] "*The Fundació Mies van der Rohe was set up in 1983 by the Barcelona City Hall with the initial purpose of reconstructing the German Pavilion, designed by Ludwig Mies van der Rohe and Lilly Reich for the 1929 Barcelona International Exhibition".* Fundació mies van der rohe. Available at: https://miesbcn.com/the-fundacio/

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Part 3: National Models of Cultural Heritage Governance

With a clearer understanding of the international and European frameworks for cultural heritage governance, this section focuses on the cultural heritage competences in the public administration at the national level. The different institutional models are illustrated primarily with examples from the cities participating in this Report, but we also highlight interesting initiatives from other parts of the world.

As previously described, the international legislation is relatively flexible with the States when it comes to developing domestic cultural heritage policies in the way that is most compatible with their own traditions and policy practices.[55] In many Western countries, the public sector has traditionally been the central actor in heritage management, particularly in Europe.[56] However, the socio-political context and distribution of power in each country may vary, resulting in different responsible authorities from one system to another. For our purposes, there are two generalised cultural heritage governance systems: centralised and decentralised.

Centralised Governance Systems

Centralised Governance Systems are led / headed by the respective Ministries, who have the competence and ultimate responsibility to protect and manage listed cultural heritage. The implementation process is usually supervised at the regional or local level by the decentralised offices of the national authority. In certain cases, however, there are other public authorities, like regions or municipalities, which have concurrent powers with the national level, but still respond to the highest level.

While the main body in centralised systems is usually the Ministry of Culture (e.g. Ministry of Education, Culture and Science in The Netherlands and Ministry of Culture and Islamic Guidance in Iran), the Ministries of Tourism or equivalent have also a predominant role in several countries analysed in the report (e.g., Ministry of Tourism and Antiquities in Jordan or Ministry of Cultural Heritage and Activities and Tourism in Italy).

Recently, there is an increasing trend of interministerial cooperation or interministerial governance, acknowledging culture as a crosscutting topic that is better tackled collaboratively. The cooperation between different Ministries can be either permanent or temporary.[57] For instance, in Spain, the Ministries of Defence and Culture launched in 2009 a Protocol for cooperation in the topic of protection of underwater archaeological heritage.[58]

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[55] For example, the Faro Convention Explanatory report, section C, stated that "*There will often be alternative means of achieving the objectives, and it is open to Parties to choose the route most suited to their own national traditions of law, policy and practice, always taking into account the need to ensure that their own approaches are consistent with those of neighbouring States and other Parties*". Available at: https://rm.coe.int/16800d3814

[56] Klamer, A., Mignosa, A., Petrova, L. (2013) Cultural heritage policies: a comparative perspective (pp. 37-86) at Rizzo, I., Mignosa, A. *Handbook on the economics of cultural heritage*. Edward Elgar Publishing, 39

[57] Baltá Portolés, J. (2018) Towards more collaborative cultural governance at UNESCO. *Re|Shaping cultural policies. Advancing creativity for development.* Paris. UNESCO Publication.

[58] Compendium of cultural policies. Country profile: Spain. P. 12. Available at: https://www.culturalpolicies.net/web/files/362/en/spain_022019.pdf

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Most of the 16 countries analysed in this Report, despite having some variations, have completely centralised or semi-centralised cultural heritage governance systems.[59] These include Albania, Canada[60], Costa Rica, Croatia, Czech Republic, Iran, Italy, Jordan, Poland, Romania, Sweden, and The Netherlands.

Decentralised Governance Systems

Certain countries are federal states or are highly decentralised, and therefore, regional, provincial and/or local authorities have self-governing competences, including culture and cultural heritage. In this category, it is common that the decentralised authority also has power to list heritage assets.

From the countries scrutinised, Belgium can clearly be classified in this category, as the Brussels capital, Flemish region, and Wallonia have different systems.[61] Despite not being selected for analysis in this report, it is worth mentioning the case of Germany, as it is an extreme example of regional power because there is no federal Ministry of Culture[62]; the 16 *Bundesländer* (States) independently plan and implement policies.[63] In the United Kingdom, the central government retains certain powers, however, the actors and the legal framework vary depending on the country: England, Northern Ireland, Scotland and Wales.

[59] See Classification of European countries by the Council of Europe at: https://www.culturalpolicies.net/web/files/138/en/2016_COM_05_Policy_System.pdf

[60] Council of Europe/ERICarts. (2011) *Compendium of Cultural Policies and Trends in Europe*. Country profile: Canada. 12th edition, 7. Available at: https://www.culturalpolicies.net/down/canada_112008.pdf

[61] Council of Europe. Country profiles. Available at: https://www.coe.int/en/web/herein-system/country-profiles (Last consultation 29/08/2019)

[62] German Federal Ministries. Available at: https://www.deutschland.de/en/topic/politics/germany-and-europe/federal-ministries (Last consultation 04/05/2019)

[63] Council of Europe. Country profiles: Germany. Available at: https://www.coe.int/en/web/herein-system/germany

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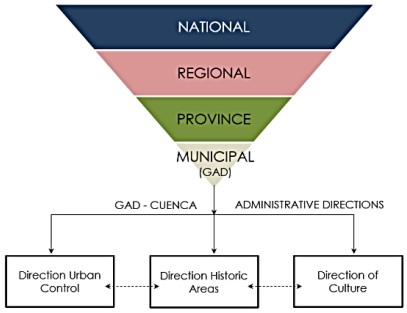
Box 3: Decentralisation of cultural competences towards local governments

Case Study: Cuenca, Ecuador

In the Latin American country of Ecuador, the Constitution (adopted in 2008), gives local governments (referred to as "GAD") a central role in cultural heritage management. Despite having a national Ministry of Culture and a monitoring body, National Institute for Cultural Heritage (henceforth, "INPC") that has national interference, the GADs have a constitutionally-recognised exclusive competence to preserve, maintain and disseminate architectural heritage, cultural heritage and natural heritage.[64] See the structure or institutional framework in Cuenca in the Figure 3, which shows the power is mainly on the local level and handled from the perspective of three departments: the Direction of Heritage and Historic Areas, Direction of Culture and the Direction of Urban Control.

Figure 3: Levels of governance in Cuenca



Source: CPM project[65], on World Heritage City Preservation Management, institutional cooperation between KU Leuven and the University of Cuenca.

Since 2016, there has been a competence transfer process aiming at capacity building at the local level so that local governments can assume the competence on a mindful and informed way. Activities included meetings between several national (Ministry and INPC) and local actors.[66] The challenge of financing the cultural heritage projects has also been addressed by an agreement signed between the Minister of Culture and the head of the Development Bank in Ecuador in May 2018.[67] Thus, GAD heritage management projects will be partly supported

[64] Articles 260, 261 and 264.7 and 8 of the Constitution of the Republic of Ecuador, Official Register October 20, 2008.

[65] KU Leuven. World Heritage City Preservation Management / Ciudad Patrimonio Mundial (vlirCPM) – an institutional cooperation with the Universidad de Cuenca in Ecuador. Available at: https://set.kuleuven.be/rlicc/research/research-projects/vlircpm

[66] Ministry of Culture Ecuador. GADS municipales asumen competencias en patrimonio cultural. Available at: https://www.culturaypatrimonio.gob.ec/gads-municipales-asumen-competencias-en-patrimonio-cultural/

[67] INPC. Financiamientos a los GADs municipales para proyectos de Gestión de Patrimonio Cultural. Available at: http://patrimoniocultural.gob.ec/financiamientos-a-los-gads-municipales-para-proyectos-de-gestion-de-patrimonio-cultural/

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by the Development Bank. Despite the decentralization process has started, the interference of the INPC is still very high.

Specialised Supporting Agencies and Organisations

Regardless of which administrative level has the competency to draft policies and implement them (national and/or regional), heritage management requires input from topical experts in order to be adequately safeguarded. For this reason, many countries rely on technical support from specialised agencies or organisations. The different systems depend on the working relationship between the support agencies/organisations and the public authorities.[68]

The most common role for these support agencies/organisations is **advisory.**[69] This role leaves the ultimate decision-making power to the executive authority (which can be national, regional or local) on matters of cultural heritage regulation and implementation. When the competency is at the national level, the supporting agencies' offices tend to be distributed across the country to better address regional or local needs, even if the power remains within the central authority.

All of the functions reserved for the specialised agencies (e.g., dissemination, preservation, standard setting, control of the list of heritage assets, etc.) can either be consolidated into a single entity or divided into different ones. Many States (e.g., Poland, The Netherlands) have the so-called "Inspectorates", which are specific entities responsible for implementing heritage policies correctly. Similarly, the same functions are carried out by the *Soprintendenza* (Supervision) in Italy, and the National Institute for Cultural Heritage in Ecuador. It is clear that each territory has its own particularities. To illustrate this approach, Figure 4 shows the institutional framework of Croatia, which distinguishes between protection and inspection functions, but all under the umbrella of the Ministry of Culture:

[68] Klamer, A., Mignosa, A., Petrova, L. (2013) Op. Cit., 40.
[69] Ibid.

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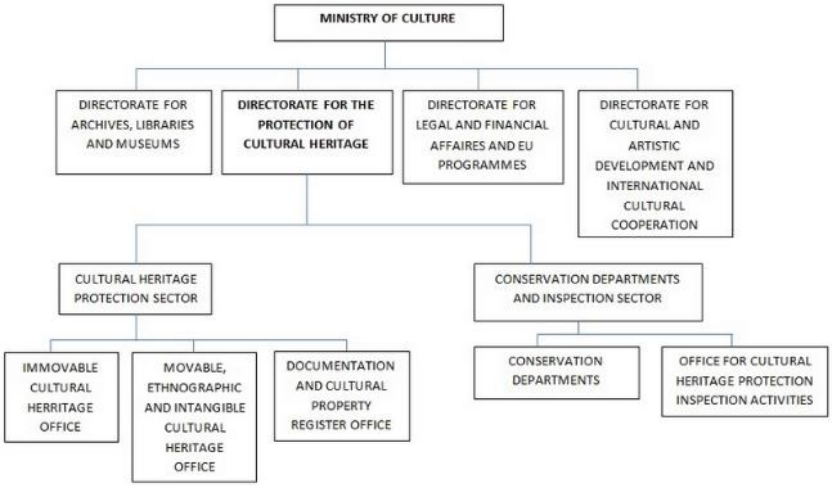
Figure 4: Institutional Framework of Croatia on Cultural Heritage



Source: Herein system/Croatia. Available at: https://www.coe.int/en/web/herein-system/croatia

A distinction should be made between the UK system and the rest of the selected cases from this report with regard to the power relations between the government and specialised bodies; in the UK there is a certain independence of the latter. Figure 5 illustrates the institutional framework of England, demonstrating that several bodies play a role in heritage protection and management.

The central government is represented by the Department for Culture Media and Sport (DCMS), which is in charge of listing sites, and the Department for Communities and Local Government (DCLG), which is responsible for policy and legislation on housing and space planning.[70] Non-Departmental Public Bodies (NDPB) are bodies that, "*even though funded by the state, NDPBs are not part of the state apparatus but autonomous agencies that enjoy a degree of* ***independence*** *from political control still remaining accountable to the Secretary.*"[71] They exist at the same level as the national authorities and are not subordinate to the national authority, as in the previously shown Croatian system. Examples of NDPBs are Historic England[72] and the Heritage Lottery Fund (which serves the entire UK)[73].

[70] Council of Europe. Country profiles: United Kingdom-England. Available at. https://www.coe.int/en/web/herein-system/united-kingdom-england
[71] Klamer, A., Mignosa, A., Petrova, L. (2013) *Op. Cit.*
[72] For more information, see: https://historicengland.org.uk/
[73] For more information, see: https://www.heritagefund.org.uk/

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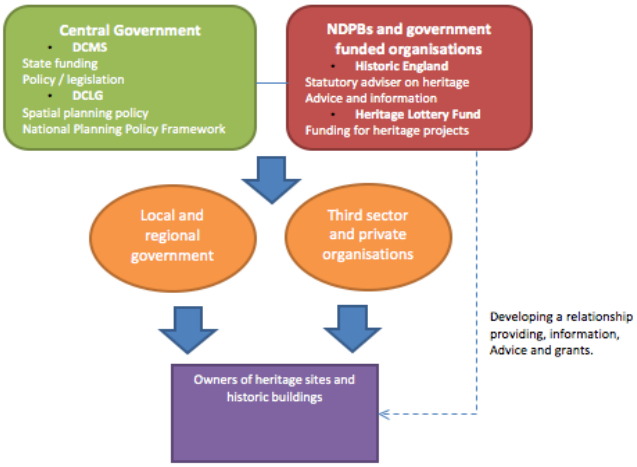
Figure 5: Institutional Framework of England on Cultural Heritage



Source: Herein system/United Kingdom/England. Available at: https://www.coe.int/en/web/herein-system/united-kingdom-england

The United Kingdom is an exception within the institutional frameworks of the countries analysed for this report, as most systems agglutinate the majority of the power at the national level, which is also the responsible authority behind the specialised bodies. The decentralisation of cultural heritage protection and management competencies to regional or local levels is currently rather rare, but is slowly increasing, as in Cuenca (Ecuador). In the meantime, subordinate authorities, such as municipalities, have certain scope for action. Though the main decision-making power may not rest with them, they can have competencies that indirectly influence heritage sites when regulating interconnected topics (i.e., land use planning, building permissions, etc.). The role of local governments as an actor in cultural heritage adaptive reuse is further explored in Chapter 4 of this report.

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Part 4: Community Participation in Cultural Heritage

The third level considered in this section, and of central importance to the report, is civil society's involvement in cultural heritage issues. As explained earlier, we are interested in the nature and extent of collaborative partnerships in terms of approaches and tools used by public authorities to involve communities, groups and other stakeholders.

It should be noted that the relevance and positive impact of civil society's involvement in cultural heritage decision-making processes has been increasingly recognised by the latest international conventions. Nevertheless, the World Heritage Convention does not contain any clear reference to involving other stakeholders, thus concentrating all the decision-making power at the national level.[74] This is notable, as it is the most widely ratified text on cultural heritage worldwide. One potential reason for this might be explained by the time period it was signed (1972), when public participation was less accepted in decision-making processes than it is presently.

In 1998, the United Nations Economic Commission for Europe (UNECE) drafted the **Aarhus Convention**[75], starting a debate on the implication of the "public" in the decision-making process of, in that case, environmental topics.[76] Soon after, the scope of the discussion was widened to other topics, including international regulation on intangible heritage. According to the **Convention on Intangible Heritage** (2003), involving "*communities, groups and relevant non-governmental organizations"* is an international mandate for the State Parties in order to "*identify and define the various elements of the intangible cultural heritage present in its territory.*"[77] In addition, the article 15 states:

> *"Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management."*

The **Convention on the Diversity of Cultural Expressions** (2005) goes even further, attributing a "fundamental role" to the civil society and encouraging the States to promote their active participation in the protection and promotion of cultural heritage.[78] In fact, the Operational Guidelines[79] to the Convention have a sub-section referring to the functions in which the civil society should be included, as, for instance, bringing public and private actors together or monitoring the compliance of the Convention.

At the European level, there have been several statements in favour of a participatory approach to cultural heritage. Thus, the **Framework for Action on Cultural Heritage** of the European Union

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[74] Cameron, C., Rössler, M. (2018) Op. Cit., 7

[75] Convention on access to information, public participation in decision-making and access to justice in environmental matters. Aarhus, Denmark, on 25 June 1998. UNECE. Available at: https://www.unece.org/fileadmin/DAM/env/pp/documents/cep43e.pdf

[76] Tufano, M.L. Brizzi, L., Pugliese, S., Spagna, V. (2017) *Towards an Effective Method of Governance of Cultural Heritage Sites*. Cultural Heritage. Scenarios 2015-2017 (pp.389-415), 393-394.

[77] Convention for the Safeguarding of the Intangible Cultural Heritage. *Op. Cit.* Article 11.

[78] Convention on the Protection and Promotion of the Diversity of Cultural Expressions. *Op. Cit.* Article 11

[79] Operational Guidelines to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Role and Participation of Civil Society (p.55-57). UNESCO. Diversity of Cultural Expressions Section. 2015. Available at: https://en.unesco.org/creativity/sites/creativity/files/convention2005_basictext_en.pdf#page=31

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makes an effort to bringing participation to practice by recognising "Multi-stakeholder cooperation" as a key principle of the framework and "Cultural heritage for an inclusive Europe: participation and access for all" as one of the five pillars.[80]

In the CoE arena, standards are set by the **Faro Convention** (2005), which puts "heritage communities" at the centre of attention, as mentioned in the section above. They are defined as "*people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations"* (Article 2). The Convention promotes decentralisation of national power and encourages States to ensure the effective participation of the civil society.[81]

Box 4: Heritage Community in Action at Can Batlló

Case Study: Barcelona, Spain

Can Batlló is a 13,000 square meter historic industrial area located in the neighbourhood of Sants, in Barcelona. The site had been waiting for an urban transformation for years when a group of neighbours decided to occupy one of the vacant buildings (Bloc Onze) during the summer of 2011, giving it a new use in line with the community's needs.

The informal management by the Heritage Community was officially recognised in March 2019 when the City Council of Barcelona and the non-profit self-managed community association, *Associació Espai communitari i veïnal autogestionat de Can Batlló,* agreed on and signed a long-term lease contract (30 years with a possibility of extension).[82] The agreement is legally supported in the Barcelona Municipal Charter, which recognises the value of the civic management of public goods. But the agreement was only possible after the city formalised all of the necessary mechanisms and gathered political will to materialize it.[83]

The will and commitment of the group (over 82,000 hours of volunteer work in 2017) has brought not only the social recognition of the space, but has also proven that the community management model can be good return on investment. For every euro invested by the city in the adaptive reuse process of Can Batlló, five additional euro are generated.[84]

The Faro Convention claims a right and responsibility of cultural heritage for everyone, alone or collectively (Article 4), giving an extensive and inclusive interpretation of who should take part in cultural life. This means that there is no precondition to participate in a heritage-related process; all individuals and groups, including uncommon actors (like marginalised groups) or people that have a newly created bond to a certain site (such as migrants or new residents) are entitled to take part,

[80] European Commission. Commission staff working document… *Op. Cit.*
[81] Gustin, M., Nypan, T. (2010) *Op. Cit.,* 27
[82] Contract available in catalan, here: https://media-edg.barcelona.cat/wp-content/uploads/2019/03/22163214/contracte-CAN-BATLLO-signat.pdf
[83] Gestión comunitaria de la cultura en Barcelona. Valores, retos y propuestas. Institut de Cultura de Barcelona, 2018, 30. Available at: https://bherria.eus/wp-content/uploads/2019/01/gestio_comunitaria_cast_web-1.pdf
[84] Municipality of Barcelona. Concesión para la gestión comunitaria y vecinal de Can Batlló. 19 March 2019. Available at: https://ajuntament.barcelona.cat/sants-montjuic/es/noticia/concesion-para-la-gestion-comunitaria-y-vecinal-de-can-batllo_747075

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being their involvement particularly relevant when defining a common understanding of heritage values[85].

The legal acknowledgement of a participatory approach towards cultural heritage has, as we have seen, gone through different stages in the international framework: from complete absence (in the World Heritage Convention) to being contained in a number of provisions. There is still a need to further explore the possibilities that it entails. In fact, most of the existing provisions remain at this point in the sphere of **soft law**; that is to say, they are voluntary for States.[86]

Even the Faro Convention, which has the most extensive framework (applicable in Europe), clarifies that it does not create directly enforceable rights for citizens (Article 6). However, a minimum standard is guaranteed by the same article 6, which affirms that "*no provision of this Convention shall be interpreted so as to limit or undermine the human rights and fundamental freedoms."*

It is worth mentioning that the right to participate in cultural life is a consolidated human right, recognised in a number of provisions of public international law (Article 27 of the Universal Declaration of Human Rights[87], and Article 15 of the International Covenant on Economic, Social and Cultural Rights[88]). In addition, according to the UN Resolution 33/20, the Human Rights Council "*calls upon all States to respect, promote and protect the right of everyone to take part in cultural life, including the ability to access and enjoy cultural heritage.*"[89]

Elements related to the right to access and participate in culture are also constitutionally recognised in many national legal systems. As shown in the table below, most of the European countries selected for this report have provisions that support cultural rights in their Magna Carta.

Table 2: Regulation of Cultural Access and Participation in European Constitutions by State

Country analysed in the report	Constitutional elements related to cultural access and participation
Albania	Freedom of artistic creation (Art. 58)
Belgium	Dignified life (incl. culture) (Art. 23) Freedom of expression (Art. 19) Right to cultural development (*Art. 23, 5)*
Croatia	Freedom of scientific, cultural and artistic creativity and the state is obliged to stimulate and help their development (Art. 69)

[85] See for instance, involvement of school children in Sibiu, Romania and youths with poor educational qualifications in Liverpool, United Kingdom. Ripp, M. and Rodwell, D. (2016). *The governance of urban heritage*. The Historic Environment: Policy & Practice, 7(1), pp. 81-108. P. 100

[86] Tufano, M.L. Brizzi, L., Pugliese, S., Spagna, V. (2017) Op. Cit.

[87] UN General Assembly, *Universal Declaration of Human Rights*, 10 December 1948, 217 A (III). Available at: https://www.refworld.org/docid/3ae6b3712c.html

[88] UN General Assembly, *International Covenant on Economic, Social and Cultural Rights*, 16 December 1966, United Nations, Treaty Series, vol. 993, p. 3 Available at: https://www.refworld.org/docid/3ae6b36c0.html

[89] Human Rights Council, *Resolution 33/20 on Cultural rights and the protection of cultural heritage*, 30 September 2016. Available at: https://undocs.org/A/HRC/RES/33/20

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Czech Republic	Protection of cultural, material and spiritual heritage (Preamble) Right to freedom of scholarly research and artistic creation Art. 15) Right of access to cultural wealth is guaranteed (Art. 34)
Italy	The Republic promotes the development of culture…and protects the historic and artistic heritage of the Nation (Art. 9) Freedom of expression (Art. 21) Art and science, as well as their teaching, are free (Art. 33)
Netherlands	The government is assigned to create adequate conditions for cultural development for all citizens and for their recreation (Art. 22) Freedom of expression (Art. 7)
Poland	The Republic of Poland shall provide conditions for the people's equal access to the products of culture which are the source of the Nation's identity, continuity and development. (Art. 6) The freedom of artistic creation and scientific research as well as dissemination of the fruits thereof, the freedom to teach and to enjoy the products of culture, shall be ensured to everyone. (Art. 73)
Romania	Access to culture is guaranteed by law (Art. 33) Freedom to develop his / her spirituality, and to get access to the values of national and universal culture, shall not be limited (Art. 33, 2) The State must make sure that spiritual identity is preserved, national culture is supported, arts are stimulated, cultural legacy is protected and preserved, contemporary creativity is developed, and Romania's cultural and artistic values are promoted throughout the world. (Art. 33, 3)
Sweden	The personal, economic and cultural welfare of the private person shall be a fundamental aim of public activity (Art. 2 Chapter 1) Freedom of expression (Art. 1, Chapter 2)
United Kingdom	N/A (Absence of a formal constitution. In December 2012, a majority of the members of the "Commission on a Bill of Rights" spoke out in favour of the creation of a UK Bill of Rights - on the basis that such a Bill would incorporate and build on all of the UK's obligations under the European Convention on Human Rights)

Source: Edited by author based on Compendium: cultural policies & trends[90]

[90] Compendium: cultural policies & trends. Available at: https://www.culturalpolicies.net/web/comparisons-tables.php?aid=248&cid=47

Regarding the non-European countries in the report, the Jordanian legal system guarantees the freedom of opinion (Article 15 (i) Constitution of the Kingdom of Jordan[91]), and both Costa Rica and Ecuador, and particularly the latter, have quite advanced constitutional statements in favour of cultural rights (Article 29 and 89 of the Constitution of Costa Rica[92] and Article 377 of the Constitution of Ecuador[93]). All in all, the recognition of the right to access and participate in cultural heritage is rather vague in international law and when it exists (such as in the Faro Convention), it is not directly enforceable.

Despite the limited legislative frameworks, it is evident that well-maintained paths for collaboration and public participation enhance better cultural heritage adaptive reuse practices. By offering faster, easier and accessible means of communication, new technological developments facilitate public participation and are currently used to build a number of instruments to enhance citizen involvement in decision making. The extent to which the governance systems operating in heritage sites are equipped to address the aforementioned limitations depend on the existence of certain community engagement tools and policies, and how innovative technologies are adapted for their effective operation.

The traditional hierarchical model of urban governance and public administration stimulates citizen engagement in policy decisions through suggestions and indications that mainly employ a top-down decision-making process. While the need for participation and collaboration is undisputed, the use of the more restricted notion of collaborative governance is proposed, defined as, "a governing arrangement where one or more public agencies directly engage non-state stakeholders in a collective decision-making process that is formal, consensus oriented, and deliberative and that aims to make or implement public policy or manage public programs or assets''94. Hence, instead of the more traditional engagement approaches where public services are initially developed by the local administrators and then citizens are engaged through a set of online and off-line initiatives, the collaborative approach allows the citizens and other social actors to take a more central role in decision-making through social innovation and collaborative design, funding, delivery and evaluation of services.[95]

Therefore, there is a clear need for political will in order to move forward: not only by formulating the recognition of the rights, but also appointing participatory legal mechanisms and tools at the national and international level for protection, management, monitoring and funding through which a real shared responsibility can be exercised.

[91] *Constitution of the Hashemite Kingdom of Jordan*, 1 January 1952, Available at: https://www.refworld.org/docid/3ae6b53310.html

[92] *Political Constitution of the Republic of Costa Rica*, 7 November 1949, Available at: https://www.ucr.ac.cr/medios/documentos/2015/constitucion_politica.pdf

[93] *Constitution of the Republic of Ecuador*, 20 October 2008, Available at: https://www.oas.org/juridico/mla/sp/ecu/sp_ecu-int-text-const.pdf

[94] Ansel, C; Gash, A (2008). *Collaborative Governance in Theory and Practice*. Journal of Public Administration Research and Theory, 18. Pp. 543-571. P. 544.

[95] Castelnovo et al (2016) *Smart Cities Governance: The Need for a Holistic Approach to Assessing Urban Participatory Policy Making*. Social Science Computer Review, Vol. 34, 6. Pp. 724-739. P.731

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4 Actors

Stakeholders of circular governance of adaptive reuse processes

Throughout history and still today, there are many differences in the way cultural heritage is valued and managed in countries throughout the world. In many countries, cultural heritage has traditionally been centralised and expert-based. In the last decades, a shift toward more collaborative decision-making has happened and decentralisation is currently a widespread trend in democratic societies. This is why, as this report anticipated in the previous chapters, cultural heritage - particularly as it pertains to adaptive reuse of cultural heritage - is not the exclusive jurisdiction of the State. Rather, it presupposes the involvement of a wide range of actors – from the highest levels of government to civil society groups, from institutions to artists, or from entrepreneurs to unemployed, marginalized social groups and young people, as well as future generations[96].

This evolution is supported by the adoption of new policy instruments, such as the previously outlined Faro convention, which establishes the concept of the 'heritage communities'. As Chapter 3 described, it took quite a while for the concept of heritage communities to be acknowledged in the international sphere and to let them participate in the negotiation and decision-making processes related to cultural heritage. This shift was key; cultural heritage would have hardly survived had their active role not been present in its maintenance.

As the demand for more community participation increases, Local Institutions - and more precisely local governments - play a more central role to protect and conserve cultural heritage. With this new role comes the responsibility to stimulate innovation and creativity in a constantly changing society and predominantly urban context, but also in rural areas. Still, many local governments do not have the capacity or financial resources to adequately protect and sustainably maintain their cultural heritage assets. As such, new collaboration models that include a wide range of stakeholders are needed, including civil society organisations, cultural associations and foundations, local and regional authorities, international organisations, design professionals and subject matter experts, private companies, entrepreneurs, micro-enterprises (MSMEs), energy service companies (ESCo) and communities, amongst others.

In this context, Chapter 4 examines the distinct, yet linked, actors and processes of circular governance for adaptive reuse. This chapter seeks to answer questions like: who can affect a decision? Who can contribute in developing potential solutions? Or who is implementing the selected options for the adaptive reuse project? Particular emphasis is on the role of local governments, with a focus on, but not limited to, the report's 16 adaptive reuse case studies.

[96] "Future generations" as users of cultural heritage buildings. See e.g. the Constitution of the Federal Republic of Germany, Article 20a on the "Protection of the natural foundations of life and animals", added in 1994 and modified in 2002, which explicitly mentions the responsibility of the State towards future generations: "Mindful also of its responsibility toward future generations, the State shall protect the natural foundations of life and animals through legislation and, in accordance with law and justice, through executive and judicial measures, all within the framework of the constitutional order." – This is related to the so-called intergenerational equity (guaranteeing the sustainable enjoyment of nature/culture by future human generations) – See more at end of this chapter.

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Key actors and multi-stakeholder dialogue

In order to understand why actors intervene in the cultural heritage protection, we need to start from one fundamental premise that the protection of cultural heritage is a "common good". This universality concept implies that particular global concerns should be addressed at the international level, like climate change, armed conflict, and cultural heritage. As such, it can be strongly argued that cultural heritage is a common or international concern[97] and requires specific governance models that are able to adequately address and manage the heritage commons. This, in turn, calls for collaborative approaches that offer proactive roles to all types of users and is in line with the Council of the European Union conclusions on participatory governance of cultural heritage.[98]

Interactive engagement that holistically addresses diverse objectives and priorities can lead to better results in practices and strategies to implement them. As stated in the "Culture, Cities and Identity in Europe (2016)" study, "*if culture is not taken as simple source of entertainment, but rather pictured as a complex and growing sector built on interrelationships between multiple actors, it can emerge as one of the best performing parts of economic activity - carrying innovation, stimulating cohesion and promoting strong economic integration*."[99]

It is worth noting that the roles and responsibilities of the actors often vary from country to country and in different cultural, political, geographical and historical contexts. In fact, there is no one common approach or governance model for adaptive reuse of cultural heritage assets. The actors, strategies they use, the reasons behind their choices, the networks and how, from all this, adaptive reuse of cultural heritage is approached, are unique. Hence, the findings in this chapter are primarily based on the report's 16 adaptive reuse case studies to identify and understand the key players and their interactions.

National Institutions

Within the public arena at the national level, the actors in cultural heritage are very diverse. They are comprised of governments and their agencies (including those operating at the regional or local level), organisations in the culture sector (i.e., institutions, associations, centres, foundations, venues and networks), academic institutions, and individual artists, amongst others. Each of them may have very different interests and needs, which can unveil conflicts of interest and overlapping priorities, as evidenced in the 16 case studies analysed in this report. Nonetheless, it is widely believed that

[97] The international community has increasingly acknowledged that damage to heritage can moreover form a threat to international peace and security, as the Security Council recognised in Resolution 2347 in 2017.

[98] See Council conclusions on participatory governance of cultural heritage (2014/C 463/01), para. 4 and 5. See also at UN conference 'The Future We Want' (Rio de Janeiro, June 2012); Unesco congress 'Placing Culture at the Heart of Sustainable Development Policies' (Hangzhou, May 2013); Unesco forum 'Culture, Creativity and Sustainable Development. Research, Innovation, Opportunities' (Florence, October 2014); as well as the European Framework for Action on Cultural Heritage (2018), specifically, the Framework for Action, which highlights the importance of multi-stakeholder cooperation when designing and implementing cultural heritage policies and programmes.

[99] European Economic and Social Committee (2016). *Culture Action Europe and Agenda 21 for Culture*, a study on Culture, Cities and Identity in Europe, 14.

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the ultimate responsibility for cultural heritage lies with national institutions, who are perhaps the actors most able to act as mediator between past, present, and future.[100]

In most EU Member States, the principal actors involved in cultural heritage cooperate by defining the strategy and policies, and may receive support in the implementation phase from a specific governmental body and/or specific agency. While there are similarities in their approaches, important differences amongst them are: a) centralised versus decentralised models; b) representations and infrastructures and; c) size of national budgets. As the previous chapter explained, centralised systems are typically led by the respective Ministry and their decentralised branches, even though there is an increasing tendency towards inter-ministerial cooperation or inter-ministerial governance.

An analysis of the existing legislative codes[101] in the European Union relating specifically to cultural heritage showed that, to a greater or lesser extent, all of the Member States have mechanisms for public participation and these mechanisms were used in practice. From the case study collection, the most common interventions have been to monitor the legal framework's compliance (*Soprintendenza* in Turin), and provide funding (e.g., Isfahan or Manchester). It is interesting to see how the case of Manchester disclosed an innovative mechanism to showcase this, where the national authority funds the British Broadcasting Corporation (BBC - national public broadcasting organisation), and encourages public participation through the BBC Restoration Programme by asking for the public's vote to help preserve the local heritage asset.[102]

Regional Institutions

Regional, provincial and/or local authorities may have higher or lower self-governing competences in culture, and cultural heritage overall, depending on the degree of administrative decentralisation. In Europe, cultural heritage assets are usually listed by the national authority at the regional level and the implementation process is supervised at the regional or local level by the decentralised offices of the national authority (e.g., the *Soprintendenza* in Turin). Nevertheless, if a country has a high level of decentralisation, it is very common that buildings are listed at the regional level. As discussed in Chapter Three, Germany is an extreme example of regional power because there is no federal Ministry of Culture, and as such, the 16 *Bundesländer* or States independently plan and implement policies. Regional authorities may also receive technical support and advice from specialised agencies or organisations that are consolidated into a single entity or divided into different ones. The best practice examples of the 2018 Report of the Open Method of Coordination (OMC),[103] show that cultural heritage is seen as a factor in regional development on many levels, through recreation, transformation, renewal and sustainability.

[100] The processes of declaration of heritage reveal that claims related to memory and heritage are often at the root of efforts for recognition, autonomy and historical rights. Many times these efforts are articulated within the contexts of struggles for the future. See more at Simon Makuvaza ´Aspects of Management Planning for Cultural World Heritage Sites´ Principles, Approaches and Practices; Springer 2018, 196.

[101] Participatory Governance of Cultural Heritage, Report of the OMC Working Group of Member States experts, European Agenda for Culture, April 2018, 15.

[102] See at BBC news http://news.bbc.co.uk/2/hi/entertainment/3108474.stm.

[103] Ibid, 37.

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Local Authorities

Even though cultural heritage is certainly a shared resource, it is at the local level that it has the most important development potential.[104] Managing cultural heritage resources and, in particular, creating and achieving cultural policy goals is the responsibility of local authorities. Owing to their strategic, financial role and regulatory authority for operations on the ground, local governments can stimulate the sustainable development of cities (economic, social, environmental and cultural). The organisation and scope of tasks set out by relevant legal provisions, as well as the management tools available for local governments, make them the most critical actors for cultural heritage adaptive reuse projects, as supervisors, sponsors, and as owners of tangible cultural heritage with the highest cultural, artistic or historical value located within the municipal boundaries. According to their specific needs, local governments operate through different departments to promote cultural heritage and apply for labels, funds and programmes put in place at other levels, as demonstrated in some cities, like Bologna, Italy.

Box 5: Innovative Regulatory Tools for Local Governments

Case Study: Bologna, Italy

Motivated by the ongoing experimentation process of establishing Bologna, Italy, as a collaborative city, or "co-city", the city adopted and implemented a regulation that empowers residents to collaborate with the city to care for and regenerate the city's urban commons through a shared governance tool, "collaboration pacts" or agreements. The regulation enables local authorities to provide technical and financial support to implement the pacts, which contain norms and guidance on the importance of maintaining the inclusiveness and openness of proportionality in protecting public interest, and of directing the use of common resources for the public. The specific applications of the Bologna regulation are just now being implemented, as the City has recently signed over 250 collaboration pacts.[105]

As such, municipalities[106] typically identify, inventory, and manage cultural heritage assets and provide the necessary protection if they have not been previously registered on national or regional

[104] See i.e. what Patrick Geddes foresaw in his Cities in Evolution: ´if town planning is to meet the needs of the city's life, to aid its growth and advance its progress, it must surely know and understand its city. To mitigate its evils, it needs diagnosis before treatment. To express its highest ambitions, it must appreciate and share them´. Geddes, P. (1915) *Cities in Evolution. An introduction to the town planning movement and to the study of civics*.

[105] See at Foster, S. *The City as Commons Papers: The Founding Literature and Inspirational Speeches* Co-cities Open Book, ´Law and the Urban Commons´, 25.

[106] Note that large cities and city-regions are different. They differ from other municipalities in terms of size and density, financial and administrative capacity, and the complexity of the challenges they face. In many countries (e.g. Spain and Germany), cities and city-regions have different (or 'asymmetric') governance arrangements and powers. While there has traditionally been a diversity of governance models in the UK, only recently have initiatives such as City Deals sought to devolve powers and tailor policies based on local capacity and conditions. See at Slack, E., Côté, A. (2014) *Comparative Urban Governance* ´Future of Cities: working paper´ Institute on Municipal Finance and Governance - Munk School of Global Affairs University of Toronto, 50.

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lists. As owners, they have similar limitations as any other heritage building owners, but they have the authority to determine the use and management of the asset and typically have more access to capital for physical improvements. To illustrate, the Manchester City Council is committed to the promotion, protection and the maintenance of the city's heritage and is a major owner of heritage assets within the city. This commitment recognises the important contribution heritage makes to the city as it creates a sense of identity, which is making the city a vibrant place in which to live and work.[107]

As it happens in many cities, local governments can act as owners or managers (e.g., Botica Solera in San José, Galeb in Rijeka, or Ibrahim Hashem House in Amman) and as facilitators in the protection of cultural heritage (e.g., Simonsland in Boräs). The contribution of the local authority can range from giving the permits that usually are mandatory for making interventions to a heritage property, to financing the entire or part of the process, or as a facilitator by convening different stakeholders.

The role of local authorities as facilitators of adaptive reuse processes should not be underestimated. This role can be performed from diverse perspectives, multiplying interactions between fields of activity and stakeholders to foster the discovery of meaning and encourage the emergence of opportunities to enhance urban identity.[108] As such, the facilitator role includes the role of regulator both directly (as planning authority), as well as indirectly (when the main power does not rest with them but can indirectly influence heritage sites when regulating topics related to it, such as land use planning and building permissions); provider of incentives for the protection of heritage assets; co-founder and founder of major capital works within the city; advisor for heritage; as part of the public-private partnership; along with promoter of the profile and awareness of the benefits of heritage.[109]

Private building or property owners

The proportion of cultural heritage assets that are held within the public or private sector depends on how cultural heritage is defined and the particular context of each region. It may also vary throughout history. In Cluj or Rijeka, for instance, the ownership of cultural heritage assets has been different before, during and after the fall of Communism. While the heritage assets were nationalised during the communist period in each country, many of them were retroceded to previous owners after the fall of the regime.

Private owners play an important role in adaptive reuse cultural heritage projects as there are many examples of both listed and unlisted heritage buildings and sites being renovated for private or commercial use throughout the world. It is general acknowledged that the responsibility and preservation costs of these private assets should be largely borne by the owner if the heritage asset is used privately or for commercial use. However, it may well be the case that preserving the private heritage asset is in the public's cultural interest as a common good. A case can be made for the exterior of historic buildings or for the corresponding gardens and parks, but it can also apply to interiors. In this regard, direct or indirect public financial support can be justified. This is conditional upon making the supported site accessible to the public, at least to a degree that reasonably balances the private owners' privacy with the public interest in acceding to the heritage.[110]

[107] Manchester City Council "Heritage Asset Strategy", February 2015.
[108] See e.g. Montreal's Heritage Action Plan (2017-2022) 'Rooted in Montreal's Urban Identity', 17.
[109] See more at the Manchester City Council´s Heritage Asset Strategy, English Heritage (2015).
[110] Rizzo, I., Mignosa, A. (2013). *Op. Cit.* P 7.

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In addition, many private owners receive tax abatements (e.g., exemptions of inheritance taxes, exemptions for the part of the works taken in charge by the private owner, etc.) or public subsidies for their cultural properties. These are intended to represent incentives for the owner to invest in the preservation and conservation of the heritage asset and tend to be linked to the constraints and obligations resulting from listing. Subsidies and tax rebates are passed by ordinances that regulate the owner's right to demolish or alter the property. However, public support does not necessarily cover the total expenses of the owner, but a percentage of the expenses to compensate for the excess in costs linked to the standards imposed on the owner to safeguard the cultural heritage assets. Likewise, private owners can place historic monuments in the ownership of organisations working as non-profit agencies in the field of monument preservation (e.g. The Dutch Preservation Society Hendrick de Keyser).[111]

Civil Society groups

National, Regional, and mostly, Local actors might try to engage civil society groups proactively, by involving civil society in the co-design of the adaptive reuse process or by holding public meetings to discuss the progress of the initiatives of the adaptive reuse of cultural heritage. In the 2018 Report of the Open Method of Coordination (OMC)[112], it appeared that most EU Member States have legislation that mandates or strongly encourages open engagement with civil society, but that "citizens' participation in the full extent of the mandate is still in its infancy."[113]

Civil society groups could be invited more often to actively take part in vital national, regional and local cultural heritage processes, like coordinated policy making and priority setting. Governments and other authorities are starting to cooperate more often with a variety of civil society organisations, including cultural organisations, associations or committees that work in the territory and have the ability to engage with other local stakeholders, including activists, volunteers, and heritage communities.

Box 6: Community-Based Organisation and Management Models

Case Study: La Tabacalera de Lavapies, Madrid, Spain

Tabacalera is a 32,000 m^2, 18th century former tobacco factory listed as National Heritage Asset and owned by the Ministry of Culture in Spain, through the General Directorate of Fine Arts (GDFA). The building was abandoned between 2000 and 2010 and galvanised a strong citizen movement, which demanded that the GDFA cede the use of the asset for socio-cultural purposes. Thanks to the community pressure, an agreement between the GDFA and the CSA Tabacalera Association was signed in 2012. This contract allowed more than 30 collectives that are part of the Association to manage and use 9,200 m^2 of the building for two years, with the possibility to renew the contract every two years for a maximum of eight years.

Since then, a part of the Tabacalera complex (nearly 25% of the total surface) has functioned as a self-managed centre where a wide variety of social and cultural activities have been held:

[111] Pickard, R. (2009) *Funding the architectural heritage: A guide to policies and examples.* Council of Europe, 35.
[112] Participatory Governance of Cultural Heritage, Report of the OMC Working Group of Member States experts, European Agenda for Culture, April 2018, 15.
[113] Ibid.

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from legal advice services to theatre lessons to musical performances. It hosts more than 500 events and receives more than 100,000 visitors (local, national and international) per year. All of the activities are free and anyone can make use of the space as long as they share their knowledge and contributes to the general operations of the centre. For example, if a person wants to use a rehearsal room for a period of time, this can be used for free in exchange for one day of voluntary service per month in the information centre and to organise a free music workshop at the centre.

In terms of decision making, issues about the activities programme or the general management of the centre is submitted to the General Assembly, which is open to whomever wishes to participate. For their part, the GDFA is minimally involved in the operation of the centre, but it does coordinate with the CSA Tabacalera when needed, for instance, prior to a big event or when phsyical improvements to the site are necessary. The GDFA then shares its concerns with the CSA Tabacalera to discuss these in the Assembly. Furthermore, every two years, when the contract needs to be renewed, a report on the centre's activities is presented to the GDFA, together with the planned activities for the next period.

The centre receives no private or public funding to ensure that it remains independent. Since there is no paid staff and all of the work is voluntary, the Association finances minor repair works by organising ad-hoc fundraising events.

Although maintaining the level of commitment and participation in the long term might seem a challenge for Tabacalera, this model has worked for over seven years. According to CSA Tabacalera, the following criteria are required to make this model feasible:

- full autonomy for the organisation and development of the initiative by those who participate;
- exploration of public management in terms of participatory democracy;
- promoting cultural practices of low-cost and free culture;
- a programming methodology different from classical practices of cultural management;
- the effort to level the different scales of social and cultural expression.[114]

In this regard, it must be stressed that civil society is not only limited to individuals, but may also be a compound player such as an NGO, or even a state entity such as a heritage organisation with divergent internal perspectives. It can involve interest groups including architects, archaeologists, journalists, local residents and societies. In a like manner, the role of volunteers has been especially notable in heritage preservation.[115] *Volunteers for Cultural Heritage*[116] measured the role of volunteers in various European countries and concluded that 23 million people volunteer annually, yielding the equivalent of 180,000 full-time jobs and about 65 billion euros.[117]

[114] http://latabacalera.net/about-la-tabacalera/.
[115] See the World Heritage Volunteers Initiative at https://whc.unesco.org/en/whvolunteers/.
[116] http://www.eccom.it/en/activities/international-cooperation/23-volontari-nei-musei. .
[117] See more at Rizzo, I., Mignosa, A. (2013). Op. Cit. P. 123-124.

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All these forms of associations bring us back to the concept of the heritage communities addressed in Chapter 3, and consisting of "*groups of people who value specific aspects of cultural heritage that they wish, within the framework of public action, to sustain and transmit them to future generations*". As such, heritage communities can act as gatekeepers to the local environment on topics related to social, cultural and/or environmental promotion, and group together into different types of formal legal entities, like the ones identified in the case studies: Foundations, NGOs or the private not-for-profit or third sector, and Trusts.

Foundations

Seeing culture as a resource for economic and social development, foundations can be a practical instrument to provide on-going support for cultural heritage adaptive reuse projects.[118] The specific governance of foundations may vary from country to country, but they tend to be independent, not-for-profit organisations that provide financial or professional support to initiatives and projects that are aligned with the foundation's mission. Whilst governments may find themselves confronted with changing political administrations, fragmentation, and budget constraints, a foundation can function independently with a long term vision and clear directive: "*on the one hand, many foundations have changed the nature of their interventions moving beyond grant making into direct management of cultural projects with a view to increase the social and economic impacts of culture and creativity on the life of cities. On the other hand, foundations are bound by the requirements of accountability, public benefit and public reporting and legal requirements*".[119]

The legal regime governing foundations is not uniform: foundations are subject to a mixture of private law and public law as they can privately finance public interest goals. Therefore, within the context of the 16 case studies, where cultural heritage is concerned, three different categories of foundation can come into play: private foundations (e.g., McConnell Foundation in Canada); quasi-public (e.g., Albanian-American Development Foundation) and public foundations (e.g., Salerno).

Non-Governmental Organisations (NGO)

The term NGO (non-governmental organisations) is an all-inclusive term that can encompass everything from a neighbourhood association to an organisation operating globally. It normally includes non-profit entities working for the common good. NGOs are important players in international cultural heritage for two reasons: first, they represent stances that otherwise would be unrepresented or under-represented; second, their function is epistemic, in that their influence depends on their expertise, advocacy and investigative capacity.[120]

NGOs play various roles in the field of cultural heritage. Some provide services, while others concentrate on influencing governments and international organisations, or raising public awareness through lobbying, campaigns, and protests.[121] Besides, empirical practice also demonstrates that

[118] Mesik, J. (2007) *Community Foundations: A Tool for Preservation of Cultural Heritage*, Social Development Notes 108.

[119] See at Coop Culture cooperative News on ´Funding arts and cultural heritage: the role of non-public institutions´ Fondazione di Venezia - OECD focus on Great Events at https://www.coopculture.it/en/events.cfm?id=981.

[120] Bhuta., N. (2012) The Role International Actors Other Than States Can Play in the New World Order, at Cassese, A. (ed.) *Realizing Utopia. The Future of International La*w, Oxford University Press, Oxford, p. 61 ss., 74.

[121] See e.g. Europa Nostra, an NGO based in The Hague, which endeavours to safeguard Europe's cultural and natural heritage: http://www.europanostra.org/our-work/.

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NGOs not only can participate in the production of soft law standards,[122] national laws, and treaties, but they also play a central role as monitoring and law-enforcement agents.[123] Nevertheless, NGOs' participation in the work of international organisations depends on the accordance given by the State members of these international organisations.[124] Apart from these general features and tendencies, it is worth pausing to focus on the NGOs that work in close cooperation with UNESCO's bodies, such as the International Council for Monuments and Sites (ICOMOS), dedicated to the conservation of the world's heritage and sites, and the International Council of Museums (ICOM), organisation of museums committed to the research, conservation, continuation and communication to society of natural and cultural heritage. At the European level, a number of NGOs and networks (e.g., Europa Nostra) have been particularly active as cultural heritage lobbyists.

Trusts

In Common Law countries such as the UK, the Trust concerns the creation and protection of assets, which are usually held by one party for another's benefit. Using the framework of the Trust, local administrations in the UK can grant management powers to heritage communities, who are then responsible for managing the heritage asset with resources primarily generated through the Trust. This mechanism has been particularly useful for the city of Manchester, which neither had the capacity to finance or manage some of its heritage assets, nor the flexibility to obtain private donations, grants, and other non-municipal funds, yet recognised the value of the asset's restoration. In this particular case, the Trust with the Friends of Victoria Baths (Victoria Baths Trust) maintains Victoria Baths on behalf of Manchester City Council and either carries out or procures all day-to-day maintenance.[125] As such, it is able to manage paid memberships, organise volunteer labour, coordinate fundraising and educational activities, and pursue major grants with the English Heritage (now Historic England) to fund significant restoration works on behalf of the City.

Private Sector

Today, more than ever, the public sector does not have sufficient capacity or funds to actively protect, preserve and sustainability maintain all of its common good heritage assets and must look for alternative collaborative approaches to meet these needs. As such, increasingly important roles have emerged for private sector actors, particularly in cultural heritage adaptive reuse projects: as an investor, as partner/co-founder, amongst others.

In addition to preserving cultural heritage assets, the public sector also tries to engage private sector actors in an adaptive reuse project to meet other social objectives in the community, like urban

[122] Various associations of art trade companies have developed ethical codes to reassuring the public about the standards that art merchants have agreed to observe and to provide standards of conduct (e.g. the Code of Practice for the Control of International Trading in Works of Art; the Code of Ethics of the Association of Art Museum Directors; and the Code of Ethics of the International Association of Dealers in Ancient Art).

[123] NGOs can plan and implement concrete action programmes, either on their own or in collaboration with other bodies and can act directly against States and enterprises by bringing claims or submitting friend-of-the-court briefs before national courts or international tribunals. Cited in Alessandro Chechi 'Non-state Actors and Cultural Heritage: Friends or Foes?', AFDUAM 19 (2015), 461.

[124] Ranjeva, R. (1997) *Les organisations non gouvernementales et la mise en oeuvre du droit international*, Collected Courses of the Hague Academy of International Law, Vol. 270, 9 ss.

[125] See at http://www.victoriabaths.org.uk/downloads/pages/Trust_Account_2018.pdf.

regeneration, economic development, or social cohesion. One of the characteristics of the cultural sector is its polarization in the business sphere with the presence of a few huge corporations and a large number of freelancers and micro-enterprises (-MSMEs- less than 10 workers). The latter conform the majority of the business fabric in the cultural sector. Our case studies revealed three distinct roles for private actors in this context: private actors for profit/investment, public-private partnerships (PPP), and private actors investing in the common good / welfare of others.

There are many examples of private investors acquiring heritage properties for commercial use throughout Europe and the world[126] – from restoring a 19th century farmhouse for hospitality services, to the rehabilitation and adaptive reuse of the Citroën Garage (Lyon, France) for its corporate offices. Private investors may have a specific interest in cultural heritage, see a potential market for these project types, or be motivated by a combination of factors. Some view heritage as part of their corporate social responsibility, but many also see it as part of their corporate brand or identity. This can be a competitive advantage for attracting talent and stimulating economic development, but pure commercialisation of the heritage asset also brings potential threats to its "common good" status. It is a matter of public surveillance of the private performance in collaboration with civil society groups, to legally ensure that the minimum safeguarding of the heritage value is covered (aesthetic, spiritual, social, historical and symbolic values, in addition to authenticity), and prioritised over profit.

In addition to, among others, entrepreneurs in construction companies, real estate developers and tourism agencies (sectors that have traditionally been more linked to heritage sites), particular attention must be paid to the role of Energy Service Companies (henceforth, "ESCo") in relation to heritage adaptive reuse processes which apply circular economy strategies. ESCos have been defined by an EU Directive (2006/32/EC) as "*a natural or legal person that delivers energy services and/or other energy efficiency improvement measures in a user's facility or premises, and accepts some degree of financial risk in so doing. The payment for the services delivered is based (either wholly or in part) on the achievement of energy efficiency improvements and on the meeting of the other agreed performance criteria*".[127] Their involvement is key in order to meet energy efficiency targets in heritage building interventions and renovations. Moreover, it is worthwhile to consider innovative entrepreneurs in the green and blue economy, as well as in the non-urban-agricultural territory. Besides them, the entrepreneurs in the artistic/cultural sector can have a role in the organization of new cultural functions in cultural heritage buildings/sites.

Public-private partnerships are now more commonly used to co-finance and manage cultural heritage adaptive reuse projects to reduce financial and administrative pressure on the public sector. Public-private partnerships were strongly encouraged after the 2008 financial crisis, when public funds for cultural heritage projects were drastically reduced by many National, Regional and Local authorities. The role of the private actor in a PPP is on a spectrum between investor (as described previously) and philanthropist (see next actor). However, as seen in the majority of our cases, the private actor in a PPP is also part of another private stakeholder group, like a foundation, trust, or NGO, as described in other sections of this chapter.

Some private actors are interested in cultural heritage adaptive reuse projects and processes simply from a strictly "common good" perspective. They are either passionate about a particular aspect of cultural heritage or see a greater benefit to society by participating in these processes and

[126] Licciardi, G., Amirtahmasebi, R. (2012) *The Economics of Uniqueness: Investing in historic city cores and cultural heritage assets for sustainable development* - elibrary.worldbank.org.

[127] Directive 2006/32/EC of the European parliament and of the of 5 April 2006 on energy end-use efficiency and energy services and repealing Council Directive 93/76/EEC. Official Journal of the European Union L 114/64-85. Article 3.

projects. Their primary objectives are not profit-driven, but acknowledge that prudent capital investment in cultural heritage can not only benefit society, but also potentially yield financial benefits as well.

Philanthropists

Culture is among the most important areas of funding for philanthropic organisations in Europe.[128] This category is particularly relevant in relation to "financing tools that leverage private funds and voluntary contributions (i.e. crowdfunding or philanthropic and NGOs initiatives)", and to investigate "new circular financing models specific for cultural heritage adaptive reuse, engaging a wide range of stakeholders: impact investment funds, ethical banks, venture philanthropy, foundations, and the Heritage Community".[129]

Banking Institutions

As providers of capital, banks can play a significant role in safeguarding cultural heritage. The European Investment Bank (EIB) – or other similar banks – can be an interesting complement to grants in order to cover the investment costs related to heritage restoration measures. This is notably the case of the other Multilateral Funding Institutions (MFI), such as the Council of Europe Development Bank (CEB), the European Bank for Reconstruction and Development (EBRD), the World Bank (WB), the Black Sea Development Bank or the Nordic Investment Bank (NIB). Moreover, many countries have their own national or regional public development resources often with heritage related investment amongst their funding spectrum. The cohesion policy or fund of the European Union, for instance, represents a tool for the convergence of socio-economic characteristics of individual regions of the EU by means of using a set of financial tools and clearly identified concrete priorities. This tool aims to reduce economic and social disparities together with the promotion of sustainable development, and it is applied in the framework of programming periods. This is well illustrated in the case study of Zlín, where the Regional Operational Programme for the Central Moravia Cohesion Region helped with the renovation project of the heritage asset.

Particularly interesting is the role of ethical banks, such as Banca Etica, a cooperative bank that opened its first branch in 1999 in Padua (Italy) and currently operates in Italy and Spain. Inspired by the principles of ethical finance (i.e., transparency, participation, sobriety, efficiency, attention to the non-economic consequences of economic actions), the bank finances initiatives that are capable of producing social and environmental value in diverse areas like educational services, fair trade and cultural heritage.[130]

Research Institutions

Research institutions can also play many key roles in cultural heritage adaptive reuse projects, such as project initiator, facilitator, co-founder, researcher/learner, innovator, educator, and subject matter expert. Research institutions often collaborate with one another, as the University of Cuenca did for developing the San Roque Neighbourhood project, which was funded by the Flemish

[128] European Foundation Centre, Arts and Culture at the Core of Philanthropy, EFC Arts and Culture Thematic Network - https://www.efc.be/.

[129] CLIC project Description of the Action.

[130] See for instance the "Impatto +" initiative, a crowdfunding campaign launched to support cultural projects, where those that managed to reach 75% of the funding target received the remaining 25% from the Banca Etica Group: https://www.bancaetica.it/crowdfunding-bando-contributo-fino-25

Interuniversity Council under the Interuniversity Cooperation Programme (2007-2017). The research centre KU Leuven (Belgium) also supported this project by tackling, amongst other subjects, cultural heritage.

Planning, Design and Cultural Heritage experts

Planning, design and cultural heritage experts (i.e., architects, landscape architects, urban planners/designers, cultural consultants, etc.) and educational and training institutions add richness and depth to the circular processes of adaptive reuse of cultural heritage. This was illustrated clearly in the Rijeka case study, where public consultations were held with independent European cultural heritage experts, cultural institutions, organisations, artists and citizens to draft its candidacy documentation for the European Capital of Culture 2020. The input gathered through both targeted and public consultations helped the municipality define and prioritise the new uses for its heritage assets.

Artisans and craftspeople

As shown with the Creative Isfahan Plan, artists and creative entrepreneurs can help communities revive and keep their traditional methods alive, like in Isfahan, which was registered as a World Crafts City, as well as a UNESCO Creative City of crafts and folk art. In fact, these storytellers or keepers of traditional knowledge of cultural heritage can help to inform us about a greater representation with respect to the many perspectives and ideas that shape cultural heritage.

Media

Media forms an integral part of heritage activism. They are the main reporters and can help disseminate information about heritage protection. Heritage is negotiated through and across boundaries of power, and through media statements, it is possible to trace contentious politics and negotiations taking place in relation to cultural heritage. The aforementioned British Broadcasting Corporation (BBC) is a good example of this, where through the media; people could get involved and invest in cultural heritage.

Unemployed, marginalised social groups and young people (NEETs)

The Municipality of San José proved that Cultural heritage can also provide opportunities for communities and help towards social cohesion. Participation in cultural activities can be instrumental in helping people and communities to overcome poverty and social exclusion.

In the case of San José, the public authority initiated the process to acquire the vandalized and neglected Botica Solera Building as a catalyst for urban regeneration or to valorise marginalised socio-economic groups or cultures. This was a key element of the local cultural strategy developed by the municipality in a participatory way with high involvement of social actors: boosting the income-generating activities around the site and improving the security through the reuse of a former abandoned infrastructure, as well as improving the productivity of human capital.

Future generations

The question of safeguarding the needs and interests of future generations is not new. Actions of present generations inevitably have consequences for future generations and therefore, the

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problem of how to limit adverse consequences of those actions for future generations has been addressed in a number of instruments and declarations. As UNESCO urged in its 1997 Declaration on the Responsibilities of the Present Generations toward Future Generations (Article 7): "*Present generations should take care to preserve the cultural diversity of humankind and have the responsibility to identify, protect and safeguard the tangible and intangible cultural heritage and to transmit this common heritage to future generations*".[131]

UNESCO makes explicit reference to the role of heritage, urging recognition of the responsibility for the identification and safeguarding of heritage, stressing that heritage will play a positive role for future generations, including the economic benefits to supporting sustainable cultural futures. Likewise, at the regional level, the Council of Europe has highlighted the central role of future generations via the definition of heritage communities in the Faro Convention.[132]

From the cases we have analysed, references to this intergenerational justice can be found in various countries: some containing explicit references to future generations (Belgium, the Czech Republic, Poland and Sweden), and other constitutions making indirect reference to future generations through the concept of heritage (Italy). Almost all texts contain references to the role of the state concerning the protection of the environment.[133]

In conclusion, Chapter 4 has revealed a range of actors in a wide variety of roles and interactions in the circular governance of adaptive reuse processes, underscoring the role of local government (i.e., cities) and heritage communities. These dynamics revealed the realities in which cultural heritage actors are able to conduct meaningful, shared, and participatory processes. Discordances between the structure, content and their implementation in practice are a common concern, but continued dialogue and exchange is essential so that the interaction of diverse objectives and priorities can lead to higher quality outcomes, access to a wider range of funding, and opportunities for inter-professional learning. In this sense, stakeholder participation in the circular governance of adaptive reuse processes should not only be limited to the right to participate, but should be extended to more significant engagement through with roles for sharing responsibility for heritage assets.

In order to achieve the desired effective circular governance of adaptive reuse processes, reframing the custodianship roles for these processes is needed to significantly improve civil society engagement at the local level (and also to be aware of their limitations). This, and other areas related to policy achievement, the character of management in governance relationships, the ways in which governments at different levels interact, custodianship, and tools for circularity are explored in the next chapter.

[131] Adopted on the report of Commission V at the 27th plenary meeting, on 12 November 1997, Declaration on the Responsibilities of the Present Generations Towards Future Generations (44 Declaration on the Responsibilities of the Present Generations Towards Future Generations). See also the Convention concerning the Protection of the World Cultural and Natural Heritage 1972 (adopted 23 November 1972, entered into force 15 December 1975) 1037 UNTS 151 (WHC). Article 4.

[132] Council of Europe, Framework Convention on the Value of Cultural Heritage for Society Faro, op. cit.. Article 2.

[133] Earthjustice 2007: 126-147; Tremmel 2006: 192-196. Dr. Göpel M. and Arhelger M. (2010), *How to Protect Future Generations' Rights in European Governance*.

5 Spotlight

Selected governance models for adaptive reuse of cultural heritage

This report has so far examined the legal framework and the barriers and bottlenecks that relevant stakeholders (governments, citizens, voluntary and private sectors, heritage professionals) are facing in response to the challenges of the adaptive reuse of cultural heritage. Chapter Five draws upon the research data from our 16 case studies and examines the areas of policy achievement, the character of ownership/management governance relationships, and the ways in which governments at different levels interact with civil societies and other relevant stakeholders.

Our findings are based upon existing shared governance arrangements for cultural heritage adaptive reuse projects in 16 international cities. Four of the featured European cities are CLIC Heritage Innovation Partnerships (HIPs): Amsterdam (The Netherlands), Rijeka (Croatia), Salerno (Italy), and Västra-Götaland (Sweden). Other cities were selected on the basis that they had achieved tangible results and had fulfilled some of the principles of good governance when dealing with adaptive reuse of cultural heritage: Brussels, Cluj, Cuenca, Manchester, Montreal, Podkowa Lésna, San José, and Turin. They could be expected to be useful cases for exploring our principles and assumptions described above. In contrast, the remaining cities were chosen as a control or "reference" group: Amman, Isfahan, Tirana, and Zlín. As far as we could ascertain, these cities had no specific strategies for adaptive reuse of cultural heritage at the local level.

Figure 6: Map of Case Studies

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The case studies represent a range of population sizes, from 3,822 in Podkowa Lésna to 1.7 million in Montreal. However, population was not a primary criterion for selection and the findings do not indicate a clear correlation between the size of the population and progress in circular governance.

The material for this chapter is derived from four sources: questionnaires, follow-up interviews, document analysis and individual cases studies. For each city, we analysed relevant documents, conducted a survey questionnaire (see Annex 1) and undertook follow-up interviews with key respondents from local government and/or case study representatives (e.g., Universities or other actors). The case studies were also supported by literature review and desk research and were produced after examining relevant websites and documents.

Custodianship models for circular governance of adaptive reuse projects

As indicated in the introductory part of this report, the starting point for the research was that ***"Circular governance is a necessary precondition for sustainable adaptive reuse of cultural heritage"***.

This, in turn, led to the principal research question of this report: *What are the factors and conditions that enable circular governance for adaptive reuse of cultural heritage?*

The principal research question led to further questions that guided our work:

- What are the **reasons behind the choice** to intervene on specific buildings or sites (for private or public organisations)?
- What **type of intervention** compatible with the heritage site and legal framework is being/has been implemented (e.g., Restoration and reuse; Reuse of well-conserved Cultural Heritage; Regeneration of a public open space; Innovative framework for cases of adaptive reuse, etc.)?
- Who are the **relevant actors** in the adaptive reuse case? How do they interact?
- What are the factors and conditions that permit or obstruct **circularity**?

In an effort to better understand and analyse the diverse array of information from the 16 case studies, we used a typology cluster analysis to map stakeholder roles and relationships, identify process patterns, and catalogue governance similarities between the cases. Multi-actor cultural heritage adaptive reuse projects are, like many open multi-stakeholder governance processes, unique and complicated. We found this to be true in our case studies as well; the individual projects' governance models are difficult to standardize and replicate and, because most of our case studies include relatively young projects, the long-term sustainability of the governance model is not immediately apparent.

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Table 3: Case studies by year of project completion/public re-opening

City (Country)	Case Study	Year of project completion/ public re-opening
Amman (Jordan)	Ibrahim Hashem House	2014-2024
Amsterdam (The Netherlands)	Pakhuis de Zwijger	2006
Borås - Västra Götaland (Sweden)	Simonsland	2014
Brussels (Belgium)	BYRRH - Le Byrrh	2019
Cluj (Romania)	Casino Urban Culture Centre	2012
Cuenca (Ecuador)	San Roque neighbour-hood	2012
Isfahan (Iran)	Meidan Emam	In process
Manchester (United Kingdom)	Victoria Baths	1997
Montreal (Canada)	The Young Project	2017-2019
Podkowa Leśna (Poland)	Casino Palace	2008
Rijeka (Croatia)	Galeb Ship	In process
Salerno (Italy)	Giardino della Minerva	2004
San José (Costa Rica)	Botica Solera	2013
Tirana (Albania)	The New Bazaar	2017
Turin (Italy)	Cavalerizza Reale	2014
Zlín (Czech Republic)	14|15 Baťa Institute	2013

Source: Prepared by authors

Most of our case study projects are multi-actor physical preservation or adaptive-reuse development projects that were completed in the last five years. As shown in the table above, many have just been completed and several are still "in process". Over 80% of the cases are heritage assets where a public entity (e.g., a local or regional government) has legal jurisdiction of the asset; only three cases are privately owned. Each case has its own unique governance structure to develop the project and manage it for the common good. As such, we chose to cluster and organise the cases by custodianship – that is, the ownership-management structure and relationship that defines the entities responsible for the heritage asset and its long-term physical, economic and cultural sustainability.

We found that the majority of the cases fell into one of three self-defined custodian governance models:

- **Public Custodian** (e.g., Podwoka Lésna, San José, Isfahan, Cluj and Zlín).
- **Community Custodian** (e.g., Brussels, Turin, Manchester, Amman, Tirana, Montreal, Salerno, Rijeka).
- **Private Custodian for the Common Good** (e.g. Cuenca, Amsterdam, Västra Götaland).

In an effort to better understand the complexity of each case study project, we created a diagram series that mapped each case study's Heritage Community Actors (stakeholders) on two intersecting layers: **Roles** and **Processes** (Figure 7). Roles are shown as three large circles (labelled Owner, Manager, and Funder) and quickly illustrate if the project is wholly public (**Public Custodian Model**), a public-third-sector / community sector partnership (**Community Custodian Model**), or a public-private partnership (**Private Custodian for the Common Good**).

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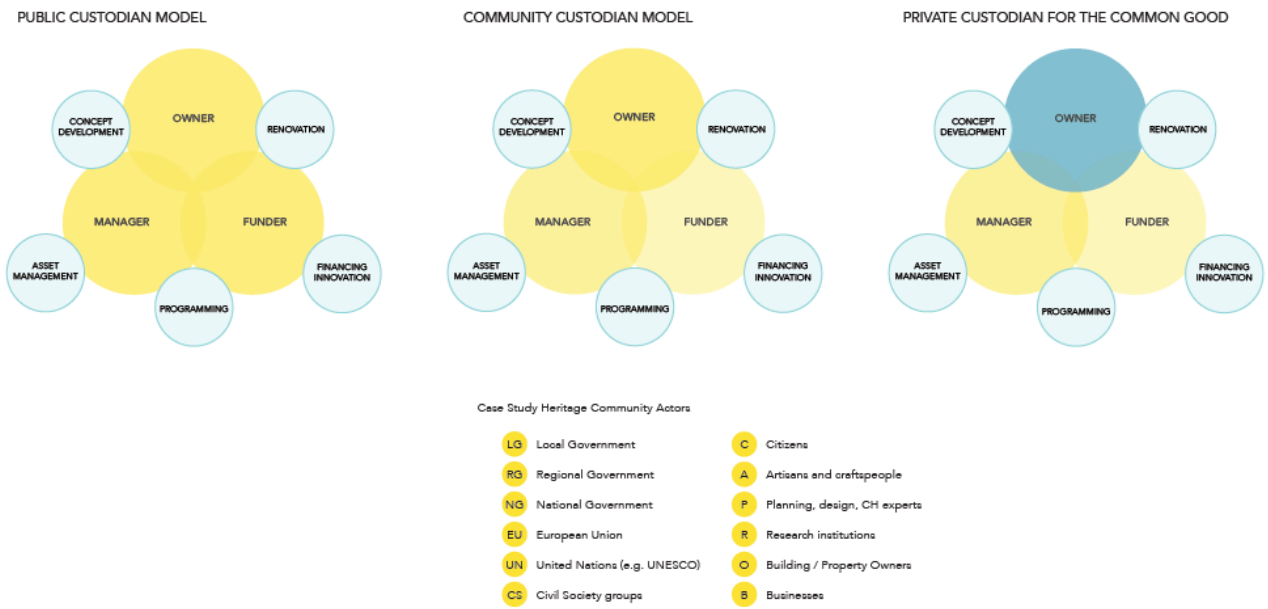
Figure 7: Custodian governance models



Source: Prepared by authors

Although most processes observed include elements of more than one type, the cities in the models had enough aspects in common to be considered as having roughly a comparable potential of transformation.

Custodian Governance Models Summary

A **Public Custodian** governance model is one in which a public entity (local, regional or national) entirely owns, manages / programs, finances and governs the adaptive reuse of the heritage asset. It is important to note that although the public entity plays a central role, the public custodian model does not preclude the involvement of other actors, particularly those in Heritage Communities.

A **Community Custodian** governance model builds on the Public Custodian model, in as much that a public entity owns the heritage asset, but one or more Heritage Community Actors are responsible for the management and long-term success of the asset. This public-third-sector / community sector partnership is largely defined by the owner-manager relationship and the degree of autonomy and support (financial and administrative) given to the Heritage Community Actor(s) by the public entity. As such, the Community Custodian governance model is a spectrum, with many governance variations arrayed on its axis.

A **Private Custodian** for the Common Good governance model is one in which a private entity collaborates with public or third-sector actors to preserve a heritage asset that has a common good. The end goal is to preserve and sustainably use the asset, not to make profit.

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The project's **Processes** (small blue circles) are overlaid on the Roles and include Concept Development, Renovation, Asset Management, Programming, and Financing Innovation. Concept Development and Renovation are project-related processes that happened in the past; Asset Management, Programming and Financing Innovation are current processes that are subject to change at any point in the future.

- **Concept Development** explores the project's ideation process and is a proxy for engagement before the project's works are undertaken. *Where did the idea for the project come from? Who championed the project? Who was included in this process? Is it part of a larger cultural heritage asset planning process and/or inventory? To what degree was the project shared with various cultural heritage stakeholders and the general public? How were decisions made during these processes?*

- **Renovation** captures the actors involved in the physical rehabilitation of the asset, including planning and design, cultural advisory and consultation, project works, and – most notably – who financed the project.

- **Asset Management** includes actors who are responsible for the day-to-day management and maintenance of the physical asset, including tenant leases, sub-contracts, site security, grounds and building maintenance, fire and life safety, and accessibility.

- **Programming** can include a wide range of actors at a variety of levels – from top down to bottom up. This process sits at the intersection of the Manager and Funder roles, as the site programming and management will contribute to the long-term financial sustainability of the asset. *Who decides what happens at asset? How is this process governed? Is the programming process open to the public to encourage deeper involvement in the heritage asset? What are the programming goals? How are the programming elements financed? How is the public engaged?*

- **Financing Innovation** is a place to capture stakeholder involvement or mechanisms for unconventional financing schemes that helped fund the project – or portions of the project.

Together, these diagrams help simply and quickly illustrate who, how, and to what degree Heritage Community Actors were involved in the individual adaptive reuse / preservation project. They also provide a visual illustration of the gaps in engagement, and help identify the ways in which the Heritage Community can engage in cultural heritage adaptive reuse projects. Further elaborated, they can serve as proxies for successful circular governance models of cultural heritage adaptive reuse.

Reflections on circular governance models in 16 local contexts

In this section we will drill deeper into the details of how the Custodian Governance Models actually function via in-depth analysis of our series of 16 case studies. The section reports the findings from adaptive reuse initiatives (for a discussion of the individual cases, see Chapter 7). All the empirical data for this section was collected via structured questionnaires and follow-up telephone interviews with key figures in the adaptive reuse process. The 16 case studies each contain unique insights into the development of circular governance processes.

Each of the Custodian Governance Models briefly described previously will now be considered in turn and explored with common issues highlighted in the case studies.

Public Custodian

A Public Custodian governance model is one in which a public entity (local, regional or national) entirely owns, manages / programs, finances and governs the adaptive reuse of the heritage asset. The processes of adaptive reuse are steered by the public entity; they can thus include capacity-building efforts within governments. In our case studies, the public authority often self-initiated and financed cultural heritage adaptive reuse projects as a catalyst for urban regeneration or to valorise marginalised socio-economic groups or cultures (e.g., San José). In this case, the adaptive reuse project is seen as the route through which to tackle social equity and neighbourhood degradation issues.

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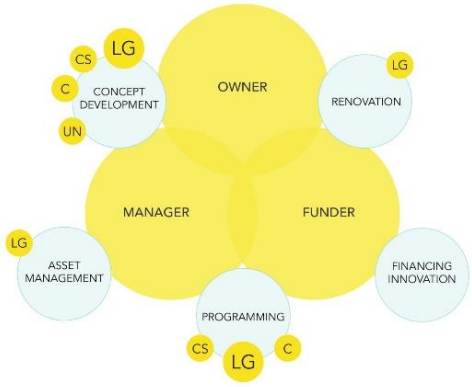
Box 7: Botica Solera: Regeneration for people

San José, Costa Rica

Pressured by citizens to address the critical urban decline in Barrio México, the Municipality of San José initiated the process to acquire the vandalized and neglected Botica Solera Building in 2008, with the intention of turning it into a public library and cultural centre for the community. The city administration saw this as not only a preservation opportunity, but a catalyst for urban regeneration and social change. During an innovative and unprecedented participatory process to develop the local cultural policy for San José, in June 2013, the building was opened to the public and inaugurated as the Multicultural Centre Botica Solera. The area where the Botica is located has been known for the last decades as a "red zone": it struggles with poverty, street fights, drug sales, robberies, prostitution and assaults.

As shown in the diagram below, the city administration, as owner, manager and funder, aimed at not only turning a private building into a common good, but also into a catalyst of an integral urban regeneration of Barrio México, boosting, little by little, income-generating activities around the site and improving the security through the reuse of a former abandoned infrastructure. Indeed, different actors from San José were invited to help craft the concept development: community associations, citizens, universities, and governmental and non-governmental institutions, as well as enterprises operating in the city, worked together for nearly two years. In addition, Barrio México's community association continues nowadays to be involved in the organisation of activities and events in the centre (programming).



Roles and Actors

Public authority | Public / Civil Society Cultural Heritage Actor | Private actor(s)

Case Study Heritage Community Actors

LG	Local Government	C	Citizens
RG	Regional Government	A	Artisans and craftspeople
NG	National Government	P	Planning, design, CH experts
EU	European Union	R	Research institutions
UN	United Nations (e.g. UNESCO)	O	Building / Property Owners
CS	Civil Society groups	B	Businesses

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In other cases, a Public Custodian governance model is a more modern version of traditional heritage governance. Instead of simply preserving and monumentalising the heritage asset, the public entity seeks to adapt and actively use the resource for public purposes and the common good in a contemporary way and as an inspiration for local communities (e.g., Podwoka Lésna, Isfahan, Cluj).

Box 8: Palacyk Kasyno (Casino Palace): Pioneer citizens supporting the municipality

Podkowa Leśna, Poland

The Pałacyk Kasyno is a building from 1925 placed in a 14 ha park complex of the village of Podkowa Lésna, which hosted several functions before being abandoned and neglected from 1990. As soon as the city expressed the intention to sell the building to private hands due to the lack of monetary resources to refurbish it, a proactive group of local citizens decided to start a movement against the privatization and in favour of the renovation of the site (as highlighted in the diagram in Annex 2).

The group, with support of the municipality, managed to raise the necessary funding from European Union sources and in accordance with the purpose of the subsidy, since 2008, the Palace has been operating as the municipal Centre for Culture and Citizens, containing a restaurant, a theatre, an Open University and co-working spaces for local NGOs. The site is today owned and managed by the municipality, with the only income of the amount paid by the NGOs for renting the working space, which means it is financially non self-sustained and depends on public funding. Nevertheless, the local consensus to continue maintaining the Casino Palace is still very high, which has resulted in some municipal investments being already planned to add ecological and energy-saving elements in the near future.

In the case of Isfahan, the community involvement is linked to capacity building for adaptive reuse. The importance of having strong teams of skilled workers is seen as beneficial in defining approaches and tools to engage civil society in activities and processes for the maintenance of the heritage. For instance, the University offers specialised courses led by students and experts on cultural and historical factors that affect design and craft issues, as well as developing entrepreneurial and business skills. Innovative ways for involving and engaging young generations; promoting careers in cultural heritage, as well as addressing apprenticeships and volunteering activities are actions very much in line with the OMC Report on "*the role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors*".[134]

[134] https://publications.europa.eu/en/publication-detail/-/publication/5d33c8a7-2e56-11e8-b5fe-01aa75ed71a1

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Box 9: Meidan Emam: Learning skills based on real practice

Isfahan, Iran

Meidan Emam is a public square built at the beginning of 17th century located in the city centre of Isfahan, the cultural capital of Iran. One of the main uses of the UNESCO listed square today is an open-air educational hub oriented to preserve tradition, perpetuate know-how while promoting entrepreneurship and employment. Students from other parts of the country come here to study handicrafts and design, which are offered at the university and vocational training centres.

The square has had indeed a positive impact on the neighbourhood and the city, not only contributing to real-estate plus-values in the surroundings, but also civically. Private and public actors are in fact involved in the maintenance of the square. It is common for local people to voluntarily maintain monuments, and different local groups and NGOs are involved in the refurbishment, security, fundraising and maintenance of the heritage. However, integrity and authenticity of the whole complex are continuously threatened by conflicts between conservation and urban development plans. The presence of various buildings and different owners makes its management more complex and any decision making process longer, and the lack of the Heritage Management Plan, compulsory for every World Heritage Site is clearly complicating the governance process.

In recent years, the city of Cluj-Napoca has made remarkable progress creating and implementing measures for culture as local development and establishing new citizen-engagement mechanisms. These initiatives have generated an unprecedented and unexpected level of participation, but the city is being confronted with a lack of adequate agile governance structures and frameworks to sustain this emulation on a long-term basis and integrate/reshape them in the current policy making. One of the starting points for establishing active partnerships and improving the relations between local government, specialists and citizens is the Kiosk and it has become an important channel for training.

Box 10: Casino Urban Culture Centre: Driver for culture-led urban development and innovation

Cluj-Napoca, Romania

From the end of the 19th to the 20th century, the Kiosk (the original name of the Casino) was used for various purposes. In 2012, the Local Council of Cluj-Napoca became the owner of the building, restoring and transforming it into a new Urban Culture Centre. This resulted in the most appreciated location for hosting cultural or social events and local artists' exhibitions in Cluj. It is important to note that the city context changed in 2010, when the local authorities initiated a new culture of public participation through public debates involving both citizens and practitioners, such as architects, artists, etc. It was an administrative decision to get closer to the public, as well as to legitimise major investments and future development projects. As a result, the Casino Urban Culture Centre is now a cultural destination that is financed from its

own revenues (e.g., business related activities) and from the local budget, and operates under the authority of the Local Council of Cluj-Napoca.

In other examples (e.g., Zlín), the case study becomes a driver to develop an effective strategy to attract and retain talented people and improve the integration of the international workers and students in city life. This development may be beneficial for the whole Zlín region, since open foreign policy may attract new businesses and investors.

Box 11: 14|15 Baťa Institute: The rebirth of functionalism

Zlín, Czech Republic

Zlín is a medium-sized city and it is famous as the birthplace of Tomas Bata, the founder of the colossal Bata Shoe Empire. The company flourished in the first half of the 20th century and since then Zlín became a centre of business, new technologies, research and culture. The historical, technological, architectural and cultural development made the Bata buildings a unique urban factory complex with its own concept of open use.

Production stopped at the beginning of the 21st century and the factory buildings were abandoned until 2013, when cultural organisations started offering leisure activities with a gallery, museum and library. The regional authority, who owns the buildings, launched a renovation project, funded principally by the Regional Operational Programme of the Central Moravia Cohesion Region. Although the buildings are not protected as cultural landmarks, their renovation is associated with maintaining the image of the city, which since 2008 has been one of the four European Heritage Sites in the Czech Republic and represents a coherent example of functionalist architecture.

In the Brussels case, the environmental arena was considered as core, in terms of energy efficiency and adaptation to climate change. Examples of applied environmental criteria are the solar panels on the roof of the building, the isolation of the roof, the replacement of the original single glass canopies of the main halls by insulated, double glazing elements, as well as the pluvial water usage system.

Box 12: The Byrrh: Setting the standards from the top

Brussels, Belgium

The factories of the alcoholic drink, Byrrh, are a precious witness of the industrial architecture of Brussels. The City has owned the site since 2007 and its management lies with the *Centre Public d'Action Sociale* (CPAS). The socially-oriented CPAS is a distinct legal entity within the municipality of Brussels and owns many public buildings. The CPAS is responsible for the entire administrative process: from design, to permits application, to the usage destination. The restoration (façade, decoration and roofing) was financed mainly by the Brussels Capital Region, as well as by the European Regional Development Fund and the municipality, but did not involve a participatory approach with the local community or with other local actors. As such, the case is considered to be a top-down process.

The renovated structure was officially inaugurated in May 2019 as "Be-Here" and is intended to become the go-to place for local companies in the sustainable food and circular economy fields. It will also host an organic market and be a hub for artistic workshops for inhabitants and neighbours.

Community Custodian

A Community Custodian governance model builds on the Public Custodian model, in as much that a public entity owns the heritage asset, but one or more Heritage Community actors are responsible for the management and long-term success of the asset. This multi-actor governance arrangement is largely defined by the owner-manager relationship and the degree of autonomy and support (financial and administrative) given to the Heritage Community actor(s) by the public entity. As such, the Community Custodian governance model is a spectrum, with many governance variations arrayed on its axis.

To illustrate, on one end of the spectrum, there are Community Custodian models in which the public entity plays a very prominent background role with strong financial, administrative and governance support, and the public-facing Heritage Community actor(s) have limited autonomy or decision-making power as individual organisations (e.g. Salerno). In this case, the local authority sees the historic botanical garden as the catalyst for civic engagement and the driver for a new model of heritage-led entrepreneurship.

Box 13: Giardino della Minerva: A new model of shared governance

Salerno, Italy

The Giardino della Minerva is a 12th century terraced botanic therapeutic garden located in the higher part of the historic centre of Salerno, in south-western Italy. The Garden was part of *the Scuola Medica Salernitana*, considered to be the first medical educational institution in Europe and one of the forerunner medical universities.

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In 1991, the Asilo di Mendicità transferred the property to the Municipality. In November of that year, a proposal to renovate the garden and dedicate it to Silvatico and his *Garden of simples* was presented during the symposium "*Thinking the garden"* in Salerno. The project would be approved and funded later under the European programme *Urban PIC* (1994-1999), co-financed by national and municipal funds.

The renovation project, led by the city administration, was completed in September 2000 and the garden was opened to the public in 2004. In 2007, the municipal council approved the creation of the non-for-profit Salernitan Medical School Foundation. The Foundation is in co-operation with two non-for-profit organisations that, respectively, set up different activities: maintenance of the garden and admission; dissemination and promotion through educational activities and materials; and management of the herbal tea shop, including knowledge and use of plants for beverage preparation.

An interesting fundraising mechanism that has been used by the Municipality of Salerno, in cooperation with the Giardino della Minerva, to help mitigate financial issues and, in particular, to restore a XVIII century fresco at the entrance of the garden, is the method of **crowdfunding**, described later in this chapter. Moving away from the traditional 100% public financing scheme of many heritage buildings, the tool implies that a larger number of individuals and organizations are involved in the funding process, with smaller or larger contributions. It is particularly interesting in the field of cultural heritage, as it also helps raise awareness to the value of the site, building or complex.

On the opposite end of the spectrum are Community Custodian governance models where the public entity is the "paper owner" of the asset and has only a small role in the governance arrangement; the Heritage Community actor(s) are entirely responsible for the asset through contractual agreements/pacts/partnerships, legal precedence, or other means (e.g., Turin, Manchester and Amman).

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Box 14: Ibrahim Hashem House: science-policy cooperation for cultural asset preservation

Amman, Jordan

The Ibrahim Hashem House is an example of the so-called “three-bay villas” and a National Heritage building dated from 1927. Located near the historical city centre, the surrounding neighbourhood is a highly-dense district, marked by a vibrant street life and mixed land use where dwellings, traditional souks (markets), restaurants and shops coexist with heritage sites and educational facilities. After being partially abandoned and neglected for more than 30 years, the Great Amman Municipality decided to purchase the Ibrahim Hashem House in order to preserve its cultural value in 2003.

In 2014, the Municipality and the German Jordanian University signed a cooperation agreement that stipulated a rent-free lease for ten years, in exchange for the University taking on the renovation and maintenance of the building. The Municipality is responsible for approving any work to be done in the building and has the right to inspect and visit the site anytime to guarantee that good maintenance and use are being accomplished. The intervention has helped create heritage communities around the asset, which has become a landmark in the neighbourhood and has served as an example for the community, illustrating how potential economic and social added value to a property can be gained through conservation activities.

Specifically, the Victoria Baths in Manchester is a successful example of a partnership asset in the form of the so-called **Trust**, where the Council does not need to be the sole custodian of the heritage asset. The Heritage Community is willing to act as a partner on an equal or even ‘leading’ basis to manage and operate the asset with a high degree of autonomy as well as self-sustainability, whilst the Council provides support, direction and specialist advice to ensure the historic building is both well retained and put to productive use.

In general terms, in the Trust system, the owner gives managerial rights to the manager-trustee, who will act in benefit of a third. This system has been used by public authorities in the UK to cede management responsibilities to a group that acts in interest of the preservation of the heritage site and ultimately in benefit of the community.

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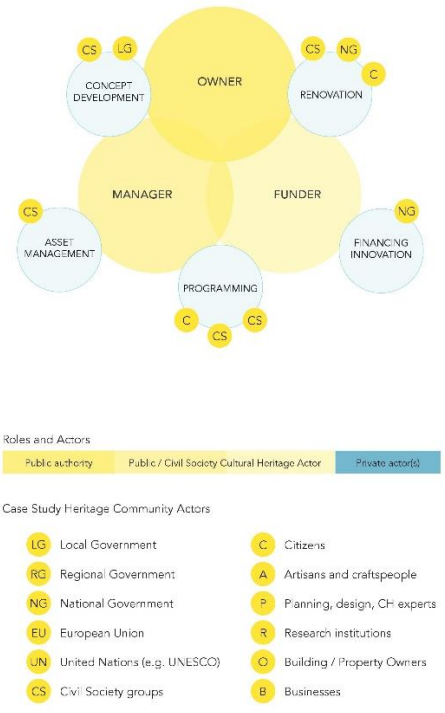
Box 15: Community Custodian Model: Case Study - Victoria Baths: Saved by the Trust

Manchester, UK

The Victoria Baths building was opened in 1906, providing spacious and extensive facilities for swimming, bathing and leisure, and highlighting the highest quality materials and designs of the period. The Baths continued to be one of Manchester's most popular destinations for residents and visitors until the 1980s, when the running costs were becoming significant and the backlog of repairs were growing. The difficult decision to close the Baths for good was taken in 1993. The same year, the supporters of the Victoria Baths in the local community came together to form the Friends of Victoria Baths (highlighted as CS in the diagram below), a Heritage Community formed whilst campaigning to save the building for future generations.

In 2001, the Manchester City Council entered into a formal management agreement with the Friends of Victoria Baths, forming the Victoria Baths Trust to improve security and raise money for repairs. Using the framework of the Trust, the Council granted powers to the Friends of Victorian Baths, who were then responsible for managing the heritage asset. This mechanism is very useful to receive funds as the Council may not have the same efficient and flexible resources as a trustee to obtain funds from other sources, like developers, communities, etc. In addition, the British Broadcasting Corporation (BBC - National Public broadcasting organisation), offered a Restoration Programme and asked for the public's vote to help preserving the local heritage asset. The Victoria Baths complex is now a vibrant arts and cultural centre in the heart of Manchester – a local, regional and national asset that hosts major events in every season of the year.



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Within the Community Custodian Models, the case of Turin (Box 17) is a remarkable example of community-led initiative, as the Heritage Community initiated bottom-up actions to revitalise the heritage building and raise public awareness through innovative financing (crowdfunding, mentioned before) and adaptation to current local community needs. Although the process is characterized by a high degree of creativity and willingness to explore new solutions, the key governance question is: how is the initiative linked to the official processes run by the local government and international organisations? The policy processes may be lengthy and frustrating and trust on both sides is needed.

What is apparent from the Turin experience is that the specific **Common Goods Regulation**, containing the possibility for the Municipality to sign "Pacts of Collaboration" with citizens (individual or groups) to carry out projects for the benefit of the community, clearly can be seen as part of the "story" of progress, as well as part of the process in terms of "value-added" and "circularity" in governance. The Common Goods Regulation is described in Chapter 6 as a pathway for circularity.

Conversely, in Tirana (Box 16) the challenge is to elevate the role of cultural heritage in the district surrounding the New Bazaar to foster a Heritage Community and maintain the character of the neighbourhood. The big renewal project described below held out the promise of making the rundown square attractive and vibrant again. Indeed, rental prices have increased 30 to 40% in the surrounding area, and overnight accommodations (hotels and B&Bs) have emerged. Clearly, there has been a positive shift towards urban regeneration. However, the new development needs to be suitably tailored to the existing communities and not feel "imported" from elsewhere.

Box 16: New Bazaar: Public-private partnership between the local municipality and businesses

Tirana, Albania

The New Bazaar is both a modernized hub for the region's best fresh groceries and a multi-functional public space that reflects Tirana's ambitions to democratically modernize, support local business development and tourism, and celebrate the region's rich cultural heritage. The New Bazaar was originally constructed in 1931 but neglected in the intervening decades by the municipality and never modernized to accommodate contemporary practices for handling fresh consumables. The New Bazaar restoration was co-developed and co-financed by the Municipality of Tirana, the State of Albania, and the Albanian-American Development Foundation, a not-for-profit corporation whose mission is to facilitate the development of a sustainable private sector economy and a democratic society in Albania. The governance innovation is its partnership model for co-developing the cultural heritage site as an urban regeneration project. It employs a Tourism / Business Improvement District (T/BID) as a governance and financing mechanism to help ensure the site's long-term sustainability and financial success.

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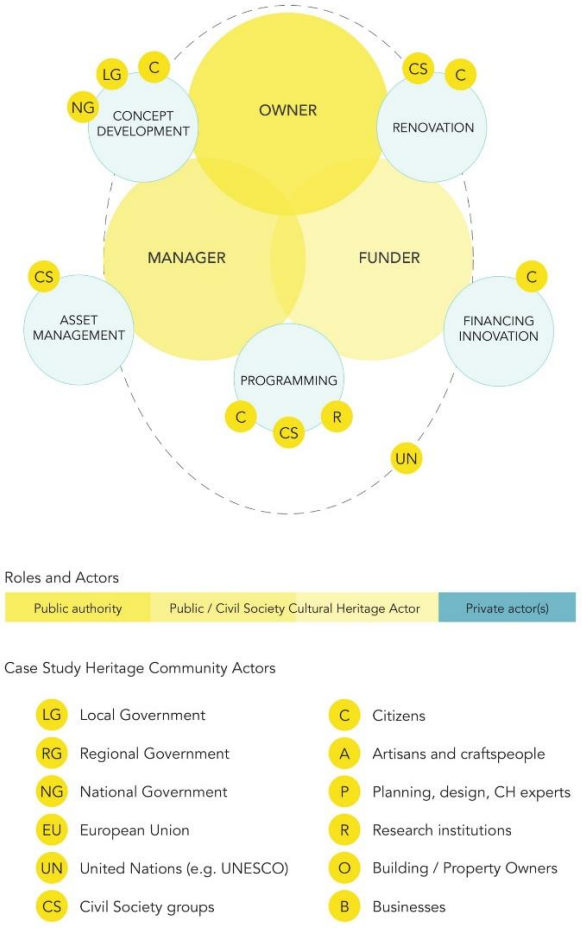
Box 17: Cavallerizza Reale: Community-driven heritage

Turin, Italy

Cavallerizza Reale is an 18th century building located in central Turin, currently a community space that hosts cultural and artistic events. Originally used as stables, it is part of the emblematic group of buildings that comprise the UNESCO-listed Residences of the Royal House of Savoy (UN in the diagram below). Between 2001 and 2013, the large building hosted several theatre plays performed by Teatro Stabile di Torino. During this period, the building's ownership was transferred from the Central Government of Italy to the Municipality of Turin (LG), who decided to put the building up for auction in 2010. However, no adequate offer was received and the use as a theatre was interrupted, which led that part of the building to be abandoned. In May 2014, a group of local citizens (C) decided to occupy the building with the purpose of re-opening the space to the public and stop a possible privatization process. The activist group, *Assemblea Cavallerizza 14.45* (CS), has been managing the building ever since by organising a variety of cultural, artistic and civic activities, while a part of the building is also being used by the University of Turin. However, a formal agreement between the Municipality and *Assemblea Cavallerizza 14.45* has yet to be reached and signed.



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The Young Project in Montreal highlights emerging themes on the nature of circular governance and the role and influence of local government in the cultural heritage arena. The project itself is not an explicit example of how a cultural heritage building or site can be adaptively reused, instead it illustrates how an innovative, multi-actor governance process could be used as a model to adaptively-reuse cultural heritage sites, particularly in urban areas with a surplus of vacant buildings. This model - called Transitory or Temporary Urbanism - is also the inspiration for and fundament of Montreal's *Cultural Heritage Action Plan 2017-2022*, which was developed in tandem with the project and is considered a governance experiment that can both help inform the city and modify the various processes necessary for future projects.

Box 18: The Young Project: Temporary Urbanism model to valorise and manage assets

Montreal, Canada

The Young Project is a multi-actor building pilot project that aspires to "[connect] spaces without people to people without spaces" by temporarily adapting vacant or underutilized buildings in Montreal to create accessible and affordable "innovation spaces" for diverse users, like artists, community organizations, and social entrepreneurs. The spaces are intended to be incubators for big ideas and are priced according to size and number of occupants. The origins of the Young Project started in 2016 when 120 cultural heritage stakeholders reflected on and discussed ideas in a series of city-hosted thematic workshops. As of 2018, there were approximately 900 vacant properties in the City of Montreal, about 120 of which have cultural heritage status. The city committed to helping realise pilot projects in different urban contexts and later positioned itself as a proactive facilitator recognising that the Temporary Urbanism model could play an important role to valorise and manage its various assets, particularly those with heritage status. The City of Montreal engaged in the Young Project as both the local authority and property owner, which streamlined the process, but also highlighted some of the institutional challenges of using an open, "transversal" approach to planning.

Urban interventions in the Montreal case seek more flexible methods to respond to new cultural heritage stakeholders, need for different types of (affordable) space, and urban regeneration. The temporary solutions have also their own qualities and should not be viewed as substitutes for the fully adequate[135], but are a measure to cope with rapidly changing technologies and the resulting modern uncertainties.

The case of Rijeka also indicates that flexible spaces could spontaneously adapt to the ever-changing needs in contemporary society. Here, the governance model is related to a large city-owned ship (the Galeb), which is listed as national cultural heritage and sits in the Rijeka port. Various actors, like the Agency for Shipment, the Municipality, the Agency for Regional Development and the Conservation Department from the Ministry of Culture have been involved at different stages.

Despite the large number of actors involved, this case is part of a wider approach to Rijeka European Capital of Culture 2020 (ECoC) and the ship becomes a strategic element to streamline and speed up the corresponding bureaucratic procedures for adaptive reuse. Here the development

[135] Temel, R. (2006) "The Temporary in the City" in Temel, R. and Haydn, F. (eds) *Temporary Urban Spaces: Concepts for the use of City Spaces.* Basel: Birkhauser Verlag AG, pp. 55-62.

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of a strong narrative prompts an open debate for the Galeb project, in the sense of a shared recent European history reflecting on the implications of this period for the East and West parts of the continent, as well as on drawing lessons for the future. This can lead the way to a process-oriented Rijeka European Capital of Culture 2020, rather than a product or outcome-driven approach, and there clearly has been a positive shift towards involving key sectors of civil society. However, the participation and engagement of citizens in the decision-making process should be made more evident.

Box 19: Galeb ship: A strategy for Rijeka European Capital of Culture 2020

Rijeka, Croatia

The 117m long, 5000m^2 Galeb ship is a listed Croatian Historical Monument docked in the port of Rijeka, very close to the city centre. Built in 1938 as a banana trade ship for the Italy-Africa route, it became Yugoslavian communist president Tito's official yacht and personal residence in 1952 and travelled around the world as a floating embassy, hosting Heads of State and other government representatives. The ship was slated to be sold as scrap in 2006, but the state government stopped the demolition by declaring it National Heritage. Some years later the municipality acquired the ship with the intention to redevelop it as a museum and public art gallery, as well as a hotel and a commercial area with shops, restaurants and cafés. As such, the municipality included it as one of the key heritage assets in the city's strategy for the European Capital of Culture (ECoC) 2020. The municipality issued a public tender for the ship's renovation works in January 2019, but escalating capital costs and limited public funds have made it difficult to attract private investors. Legitimate questions may be raised as to whether it is actually possible to go on with the project, and, in case it is, whether the city will be able at all to bear the maintenance expenses of such a large infrastructure beyond the ECoC 2020. It has to be noted that the plan was to question today's perceptions and to present various points of view as well as a critical outlook at the story and use of the ship and at the history of this part of Europe in connection with the rest of the continent from the end of WWII until now. A non-linear narrative with open problematics is the main way forward, reflecting on the implications of this period for the East and West parts of the continent as well as drawing lessons for the future.

From the cases described above, it is clear that governance variations fall between rather extreme points on the Community Custodian spectrum and they can manifest in a variety of ways. However, the primary assumption of the Community Custodian model is that the public entity owns the asset and continues to play some role - no matter how small - in a shared multi-actor governance arrangement.

Private Custodian for the Common Good

There were very few examples of privately-held adaptive reuse projects in our case study collection. Nevertheless, three cases uniquely illustrate where interventions targeted privately-held heritage assets through a multi-actor Heritage Community collaboration to preserve the asset for the common good (e.g., Cuenca, Amsterdam, Västra Götaland). These examples show innovative multi-

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actor approaches to preserving both tangible and intangible cultural heritage, and they will be interesting to observe how the privately-held assets are sustainably managed over time.

In the San Roque neighbourhood in Cuenca, for example, so-called “Maintenance Campaigns” have been established as multi-actor initiatives that include a variety of stakeholders: academic actors, private actors (neighbours, owners and local enterprises), public actors (Municipality of Cuenca, Provincial authorities of Azuay/Military Forces), and other NGOs. The participation rate from the San Roque neighbourhood was at first quite low due to scepticism of the process. This stemmed from a general mistrust towards the collective work idea and lack of legitimacy of a community leader that would represent their interests. However, the number of participants increased considerably over time thanks to the University’s perseverance and internal promotion of the initiative, while confidence about the capacity of local government to influence cultural policies became stronger. There also seems to be a strong link between the University and the local authority. The University supported the local authority by providing expertise and advice: training lectures helped educate property owners about the technical aspects and cultural relevance of their buildings, and included specific actions for individuals to make changes in support of cultural sustainability. Twenty-one agreements have been signed between the University and the owners and one between the University and the local government clearly specifying the different roles and responsibilities for each of the actors.

The case of San Roque (Box 20, following) illustrated how privately-owned cultural heritage assets can be understood as a common good and be managed through a community-based participatory approach. On the one hand, tangible results were achieved in the buildings as they were aptly restored using historically and culturally-appropriate materials and methods. In that sense, involving specialized craft workers and technical expertise in the process was key. But perhaps as equally important was transferring knowledge about the cultural value and methods to the property owners, who would be responsible for maintaining the improvements in the future.

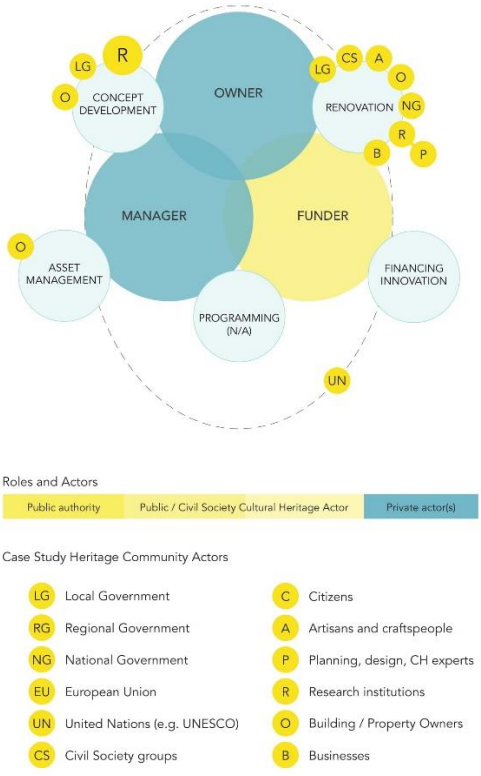
On the other hand, the project’s impacts went far beyond the technical successes, because the process also helped restore and bolster mutual trust amongst all of the actors involved. The project put a “seed” in cultivating a collective sense of responsibility for cultural heritage through a better understanding of the cultural value of the area. In the process, the civil society changed its role from “receiver” to “main and central actor”, constituting a genuine Heritage Community around the assets of San Roque neighbourhood.

Box 20: Private Custodian for the Common Good: Case Study - San Roque Neighbourhood

Cuenca, Ecuador

San Roque is a predominantly working-class residential neighbourhood located in the Historic City centre of Cuenca dating back to the colonial period (16th – 18th centuries). The buildings are characterized by modest examples of earthen architecture built with traditional construction materials and systems. Despite being UNESCO World Heritage site since 1999 (UN), the official recognition did not provide effective protection, proved by the lack of conservation status and dedicated funding. The deterioration was further aggravated by the vulnerability of the natural construction materials and a general lack of social awareness about the buildings' cultural value. In addition, lack of technical advice resulted in residents prioritizing their living conditions over preserving the traditional construction materials and methods of their houses and the neighbourhood was starting to lose its authenticity.

In 2012, the University of Cuenca (R in the diagram) selected San Roque to be part of the initiative called "Maintenance Campaigns", aiming to extend the life of buildings with high cultural heritage value by making small ordinary maintenance interventions through organised multi-actor working groups. In 2014, 22 privately-owned heritage buildings had already received interventions. Financial resources were completed exploring and using new forms of collaboration (the "Minga", a popular collaborative way of working) initiated by an institution (University of Cuenca) with part of the labour guaranteed by another (Municipality of Cuenca) and for the benefit of the community.



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The situation for the Pakuis de Zwijger is somewhat unusual in our selection. It is a 13-year-old adaptive reuse "living case study" in which the private owner and the Foundation de Zwijger have considerable knowledge of, and commitment to, local sustainability projects and partnerships. They cooperate with local government on awareness raising campaigns and other modes of promoting and implementing cultural sustainability, and clearly their engagement at local level is invaluable. Dedicated programme makers work hard to design, week after week, a dynamic and appealing agenda for the diverse community which includes people from Amsterdam as well as tourists, migrants and international students. Most of activities are free and focus on topical issues around urban transition (e.g. debates on future cities, exhibitions about cultural diversity or lectures about participatory design of public spaces). The programmers have flexibility to define the agenda on issues that they think are of local significance, but there are also financial partnerships and specific agreements are made on programming. Furthermore, Pakhuis de Zwijger collaborates with 'knowledge' partners or organizations that are very experienced/engaged on certain themes.

Box 21: Pakhuis de Zwijger: The business of culture for the common good

Amsterdam, The Netherlands

Pakhuis de Zwijger is a National Industrial Monument located in the inner harbour of Amsterdam. It was built in 1934 as a cooled warehouse for storing perishable goods and functioned as such until the 1980's, when it was abandoned and overtaken by squatters for parties and music rehearsals. In 1997, the city administration decided to give the place a cultural use and the squatters were given the opportunity to commercially continue the activities by joining the Foundation de Zwijger, established by the municipality in that same year. A renovation project was approved by the municipality and a feasible plan for the renovation, development and exploitation of the building was defined.

Stadsherstel (a company founded to prevent the demolition of cultural heritage assets and current owner of the building), the Monument conservation fund, and all users invested in the internal development of the building, making separate agreements with Stadsherstel. In 2006, the building was inaugurated as Pakhuis de Zwijger. The Foundation is responsible for the non-profit work of the evening programming; the daily programming is undertaken by other organisations who either rent out the event areas or manage the restaurant. This case is a complex management model in which each organisation has its own agreement with Stadsherstel.

In the Swedish example, the initiative to start the adaptive reuse process was private, after the area was recognised as attractive and with business potential. In fact, the Fashion Centre case is not meant as an isolated example, as it plays its part in the regeneration of the entire 60,000 m^2 district, which will evolve around the textile cluster. What makes it unique is the important and central role of the private actor in the management of the transformation process, who looked for the support of public authorities to carry out the adaptive reuse project.

It has resulted in a successful private initiative governance model of collaboration between public and private actors in which the local government was not the primary mover of the process. Initial potential conflicting interests (combination of for-profit and not-for-profit actors) have managed to align into a common strategy implying high levels of autonomy for each sphere, combining past and

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future, culture and business. However, challenging issues are also arising in the neighbourhood where Simonsland is located. Even if the initial goal was to attract small creative sector businesses, the redevelopment of the area is causing rents to rise, acting as a barrier for those at whom it was at first directed, forcing them to try to find cheaper locations further away from the city centre and creating risk of gentrification. These changes were not in smooth trends, as they meant potential collision with the policies of the municipality of social inclusion and integration.

Box 22: Simonsland

Borås, Vastra Götaland, Sweden

Simonsland is a historical industrial building that was constructed in 1918 for the purpose of artificial silk manufacturing. It is in the municipality of Borås, and is therefore in the jurisdiction of the Västra Götaland County, a predominantly rural area located in the southwest of Sweden. It is an example of a public-private partnership with regard to the funding scheme and management of the revitalization process of a cultural heritage building, involving as a key triggering actor the private initiative (real estate company Kanico), together with the Municipality and the University of Borås. The City Council gave necessary permissions for the change of use, and included several public functions (such as the Textile Museum) to the initial proposal made by Kanico Company. The role of the County Board of Västra Götaland consisted in financially supporting the preservation process in combination with private funds. Two Swedish architectural firms also participated in the adaptation of the building.

The building gathers education, research and mostly business development actors, by offering working spaces for newly created companies in the textile sector. It also hosts the Textile Museum for national and international audiences. The cooperation between actors did not stop when the building was refurbished, as the next stage entailed reaching agreements with the future service providers. The Marketplace Borås association was also created to act as a link between business and the City Hall. The program mixture has greatly contributed to making it a very vibrant and lively place, enhanced by several temporary exhibitions of international designers, events and conferences taking place weekly.

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6 Challenges and Pathways

Moving forward within the Circular Governance Principles Framework

The previous chapters of this report have shown that multi-actor adaptive reuse of cultural heritage processes are complex, since they take place in unique cultural, environmental, social and economic contexts, and within specific political and legal frameworks. Furthermore, they may involve a variety of actors with conflicting interests throughout the project. In this context, adaptive reuse interventions for cultural heritage sites seek for more flexible tools, mechanisms and alternative approaches to respond to emerging challenges.

This chapter identifies challenges to the adaptive reuse process and presents a selection of tools and innovative measures used by the local governments and interviewees from the case studies. It furthermore indicates countries and cities where challenges, tools and incentives have explicitly been mentioned.

Although the concept of "challenge" varies widely across the cases, we identified common societal issues of trust, accountability, and transparency, as well as different levels of democratic maturity, including public participation.

It is clear that the adaptive reuse interventions cannot be discussed without analysing the engagement of local communities. However, the implementations at the different levels are not always consistent and show different understandings of participation and engagement as political concepts. Therefore, we explored:

- the level of community management, the knowledge gap about the various legal frameworks, governance processes, and nomenclature;
- the (mis)understanding of the benefits of cultural heritage to the diverse professions or community of practice;
- the inadequacy of accessible and clear information for each phase of the process (e.g. prioritisation criteria);
- the lack of financial resources and incentives to properly address issues of reconstruction and authenticity (e.g. recovering, recycling, repurposing).

As shown in the table below, challenges arise in various forms and open up various possibilities for developing new corresponding pathways, tools and mechanisms.

The related analysis of the pathways to circular governance was framed around the following principal questions:

- *Which values can help to avoid risks/damages to cultural heritage and move towards the circular city model?*
- *Which tools can help the community to continuously invent and revitalise cultural heritage?*
- *How can labels/awards (such as the European Capital of Culture) help to achieve the circular model in co-evolution with nature, culture/knowledge, and local economy?*

It should be noted that the language and terminology regarding "circularity", "circular city" and "circular governance" was problematic in some cases, particularly in cities and countries where these

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terms are infrequently used or less known. This unfamiliarity with the vocabulary surrounding the main theme resulted in a lack of confidence about completing the questionnaire.

In addition, innovative measures and tools are tied to time and place: they are mechanisms and ways of doing that could be interpreted as innovative in one physical location and simply core practice in another. Also, it has been seen that the real challenge was to consolidate and develop the innovative measures into a practice: here institutions become important.

It is clear from this research that public institutions are the primary mover for adaptive reuse of cultural heritage. Bearing this in mind, it is vital to recognise the role of central governments. National legislation is a key driver in the cultural heritage field, as described in Chapter 3. Although local governments may pursue innovative policies without the central government support, it is clearly the case that such approaches will be easier when this support is present.

Therefore, at this point, it is important to explain that in order to examine the questions outlined above, challenges and tools are structured according to the values of the CLIC Circular Governance Approach, as explained in the introduction of this report. The scope was also to simplify the presentation of the results. The seven values and principles that explain circular governance success are listed below:

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

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

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

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

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

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

- **Fair and Just**: strive to improve the well-being of society and provide a voice for the voiceless, particularly for intangible cultural heritage aspects and the environment. Many voices have been missing in societies throughout the world from cultural heritage discussions, decisions being made, and their impacts. This principle is intended to reset historical imbalances and provide an opportunity for underrepresented, marginalised, or voiceless entities, as future generations, to be considered in the cultural heritage adaptive reuse process.

The case studies have also revealed that circular governance is influenced by other factors, and in particular, political framework conditions and changing political administrations and agendas should not be forgotten. This reinforces the idea that existing or previous institutional arrangements affect the creation of new institutional settings and structures that can, in turn, enable new collective forms of action.

Using the Circular Governance Principles described above as a framework, the following table highlights the key governance challenges identified in the case studies of adaptive reuse of cultural heritage, as well as pathways to mitigate them. The pathways include a range of tools and processes used in the case studies, of which many can be applied in other socio-political-geographic contexts.

Table 4: Challenges and Pathways to circular governance of adaptive reuse of cultural heritage

Challenges	Pathways
Participatory	
Lack of "democratic maturity": Basic democratic functions, including public participation, can be challenging in some social-political contexts (e.g., former communist countries, such as Romania, Czech Republic, Albania and Croatia) or highly centralised countries (e.g., Iran, Jordan) simply because citizens are not accustomed to engaging with their government – or one another – in this way. **Partial application of participation mechanisms** (e.g., in Turin and Salerno, crowdfunding has only been used for the renovation process or the programming; in Cluj the participatory budget was employed to choose a cultural project to be funded, but the budget is not enough for adaptive reuse processes). **Weak motivation/trust in the government** - e.g. rather than seeing the government-citizen relationship as a provider-customer model, a more horizontal, two-	**Participatory Budget (Cluj-Napoca, Romania)**: It allows citizens to be part of the distribution of the available public funds by prioritizing certain projects over others. One of the main downsides of participatory budgeting is that the amount of money allocated to it, when it is implemented at the municipal level, is usually limited, which hinders the possibility of any large intervention of adaptive reuse. **Crowdfunding for cultural heritage (Salerno and Turin, Italy)**: Moving away from the traditional scheme of 100% public financing of many heritage buildings, the tool enables a larger number of individuals to participate in the funding process with smaller contributions. It is particularly interesting in the field of cultural heritage, as the tool also helps raise awareness of the value of the site, building or complex and expand the notion of a Heritage Community. **Membership subscriptions (Manchester, UK)**: To become part of the "Friends of Victoria Baths" community, four different types of "Membership subscriptions" are open to the general public coming with a range of benefits, including newsletters and updates, free entries to Open Days and

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way relationship with clear roles in decision making processes could be interiorised as legitimate model.	guided tours, as well as other exclusive events. More info on: http://www.victoriabaths.org.uk/support-us/friends/.
Inclusive	
Knowledge gap: Actors who are new to cultural heritage may be initially disadvantaged by the lack of appropriate knowledge and will require time and resources to learn about the various legal frameworks and governance processes, nomenclature, how cultural heritage can benefit their profession or community of practice, and what is expected of them throughout the process. This was for instance observed in Cuenca and Montreal, where the role of "facilitators" or "mediators" (e.g. University in Cuenca, Entremise in Montreal) is to bring different actors to the table, but also to communicate the process, goals and objectives, and core concepts in a common language that everybody understands, to ultimately ensure that there is enough time in the process for the new actors to on-board and participate in a meaningful way.	**Minga (Cuenca, Ecuador)**: a popular collaborative way of working, initiated by an institution with part of the labour guaranteed by another and for the benefit of the community. Minga is essentially a "work party" that consists of voluntary communal labour for the benefit of the community, in which each actor –participant- contributes. It has traditionally been used in construction and agricultural sectors in Colombia, Perú, Ecuador, Bolivia, Chile and Paraguay, and is also recognised as intangible cultural heritage in the Andean region of South America. In the case of Cuenca, Ecuador, training lectures were foreseen as part of the process to help educate property owners about the technical aspects and cultural relevance of their buildings.
Transparent and accountable	
Unclear prioritisation criteria in the selection of the building to be reused, prevailing sometimes the financial factors over the cultural value of the asset or over the citizens' preference or needs. **Lack of accessible, understandable information** available for each phase of the process (adapting to the different audiences: community campaigns, website, radio, face to face meetings, etc.). **Inconsistency and/or overlap of several regulations** applying to the same building/site: cultural heritage protection, building requirements, environmental requirements.	**Art Bonus (Turin, Italy)**: Italy created a tax framework in which individuals and companies that contribute to the protection, restoration and upgrading of cultural heritage can enjoy tax benefits up to the 65% of their contribution. The mechanism also supports the selection of the project to which the support will be directed to, in case the private actor has not previously identified an interesting cause, by providing a list. For that purpose, potential beneficiaries can freely propose their project to be incorporated to the list which is showcased in the website for donors to consult. More info on: https://artbonus.gov.it/english-brief.html **Participatory development of the local cultural policy (San José, Costa Rica):** The municipality orchestrated for nearly two years a multi-stakeholder debate to define the vision, the strategic lines, and the priority actions of the cultural policy of San José according to the needs of the citizens. Meetings and workshops were organised in various locations and at different times, in order to maximise participation and legitimize the decisions taken. Diverse methodologies and tools were used to adapt to the different audiences, and various channels (e.g., radio, city council website, newspapers and word of mouth through community leaders) were employed to update citizens regularly about the process. Among other strategic decisions, the stakeholders prioritised the revitalisation of the Botica Solera building through a democratic, transparent and well-documented process. **European Capital of Culture (Rijeka, Croatia**): Rijeka European Capital of Culture 2020 (ECoC) becomes a strategic element to streamline and speed up the corresponding bureaucratic procedures for adaptive reuse cases. This can lead the way to process-oriented Rijeka European Capital of Culture 2020 rather than a product or outcome-driven approach, and there clearly has been a positive shift towards involving key sectors of civil society. **Preferential right to purchase of the public authorities – Right of First Refusal (Rijeka, Croatia)**: Before a private individual proceeds with the sale of a cultural heritage asset, the owner needs to notify the intention and communicate the price to the competent public authority. From the moment of notification, public authorities have two months to exercise the preferential right to purchase the asset. If they act in due time, the owner is legally obliged to prioritize the public offer over potential competing private offers. In case the communication of the owner was not done according to law, the Administration will have six months to exercise the right from the moment

	that they noticed the sale. The rationale behind the prioritization is to give the public authority an opportunity to acquire a high-value heritage site for the common good. This tool, common in various forms throughout the world, has been used by the municipality in Rijeka to acquire the Galeb.
Collaborative	
Demanding to manage diverse interests amongst different actors to reach consensus. **Challenging multi-actor interest coordination and integration.** Organisations of all sizes struggle with cross-sectoral communication and governing bodies may even have inherent conflicts of interest with different mandates and objectives for the same assets (e.g. Turin, Västra Götaland, Isfahan). For example, the local government may not have the same goals or want the same outcomes mandated by UNESCO, which has often resulted in very low Management Plan implementation rates for listed World Heritage Sites (as explained in Chapter 3). In Salerno, citizens pushed for social use for an asset while the municipality was willing to explore a PPP to alleviate financial pressure on the public budget. **Long bureaucratic processes** when national government approval is needed for any local government initiative (change of use, renovation works- e.g. Salerno, Manchester). This may take even longer when there are political divergences and priorities at the different levels of administration (i.e. different parties at the local and regional/national government, e.g. Amman).	**Common Goods Regulation (Turin, Italy):** Innovative legal framework at the municipal level that gives a specific response to the managerial and use aspect of heritage sites. The Municipality can sign "Pacts of Collaboration" with citizens that bear the role of managers and carry out a project previously agreed among the parties, in benefit of the community. Commons have been defined as "*resources that apart from the property that is mainly public, pursue a natural and economic vocation that is of social interest, immediately serving not the administration but the collectivity and the people composing it. They are resources that belong to all the associates and that law must protect and safeguard also in virtue of future generations*". Examples can vary from material or immaterial, from water or green public spaces, to cultural and historic sites. **Trust (Manchester, UK):** In the Trust system, the owner gives managerial rights to the manager-trustee, who will act in benefit of a third. This system has been used by public authorities in the UK to transfer day-to-day management responsibilities to a group that acts in interest of the preservation of the heritage site and ultimately in benefit of the community. **Cooperation Agreement (Amman, Jordan):** A cooperation agreement between the Municipality and the University establishes a partnership to strengthen the local government effort to preserve the National Heritage site of Ibrahim Hashem House. This agreement stipulates a 10 year rent-free lease in exchange for renovating and maintaining the building to be undertaken by the University. The Municipality, on the other hand, has the right to inspect and visit the site anytime to guarantee that good maintenance and use are being accomplished, being responsible as well for approving any work to be done in the building. **Public Private Partnership (Boras, Sweden):** An innovative initiative started by the private sector to collaborate with the university, research centres and public authorities to revitalise the historical industrial building, Simonsland. Beyond the adaptive reuse of the building, the partnership aims to elevate textile heritage as the city's brand. **Public donations collection (Zlín, Czech Republic):** A public donations collection was launched by the regional authority to partially finance the Tomas Bata memorial building renovation, one of the main landmarks of the Bata´s Factory site. Cultural heritage-related donations can often be tax deductible. More info on: https://pamatnikbata.eu/en/the-memorial-reconstruction/
Circular (focused and iterative)	
Limitation of existing regulatory and legislative frameworks favouring sustainability measures to be taken into account in development and policies. (e.g. periodic monitoring meetings, evaluation sessions, open assemblies, etc. to guarantee that the initial objectives are accomplished, or that undesired consequences are properly faced.) **Over-reliance on volunteerism**: The long-term sustainability of bottom up initiatives lead and shaped by activists, communities/self-organised groups, relying on voluntary work, e.g. activists and volunteers may get exhausted (potential risk observed in Turin, for	**Cultural Heritage Action Plan 2017-2022 (Montreal, Canada):** The Heritage Action Plan 2017-2022 was developed in 2016-17 to adapt to the changing dynamic and challenges in the city (i.e., proliferation of social networks and digitalisation, changing real estate market, etc.), and to apply new intervention practices (like Temporary Urbanism) with clearly articulated actions, follow-up measures, and outcome indicators. Recognising that occupancy is the best conservation strategy for cultural heritage properties, the City acted as proactive facilitator saw that the Temporary Urbanism model could play an important role to valorise and manage its various assets, particularly those with heritage status. **Limited liability company with a social goal** (**Stadsherstel, Amsterdam):** Stadsherstel, the owner of Pakhuis de Zwijger, is a limited

instance) and initiatives may be difficult to sustain in the long term; however, volunteer structures may also be flexible, with a high rotation/turnaround which helps people avoid burnouts and refresh spontaneity. **Financial self-sufficiency** of public buildings and sites as well as financial resources for maintenance and regular costs of the assets. Limited promotion of use of **local materials and local competences and crafts,** providing citizens a capacity to self-organise and enhance own local cultures. Lack of specific planning finalised at **limiting waste** during and after the project implementation. **Recovering** products and their materials to produce energy or offer a supply to completely different production chain.	liability company and a public housing corporation founded in the 1960s to buy, protect and restore neglected historic buildings in Amsterdam. Its statutes stipulate that any profit it makes after taxes, dividend, etc. must be used for the purpose for which the company was founded: to save historic buildings. This means that Stadsherstel must continuously reinvest any profit in restoring new endangered assets. More info on: https://www.stadsherstel.nl/ul/cms/fck-uploaded/StadsherstelEngels2011.pdf **Creative Isfahan Plan (Isfahan, Iran):** launched by the Municipality in 2014, it aims at enhancing the capacities of artists and creative entrepreneurs by providing financial support and training and working directly with them. Crafts and folk art are considered as key levers to foster social reintegration and cohesion, employment growth, and the preservation of vanishing traditions and knowledge. More info on: https://en.unesco.org/creative-cities/isfahan **Maintenance campaigns (Cuenca, Ecuador):** multi-actor initiative implemented in San Roque neighbourhood aiming at extending the life of buildings with high cultural heritage value by making small ordinary maintenance interventions. It involves a variety of stakeholders: The University of Cuenca, private actors such as neighbours and owners, local enterprises, the municipality, provincial authorities and NGOs. **Tourism/Business Improvement District T/BID (Tirana, Albania):** It is a governance and financing mechanism to help ensure the site's long-term sustainability and financial success. It's defined as a public-private partnership between the local municipality and businesses (and/or property owners) within a defined district, where businesses within the district are self-taxed to deliver specific services or improvements to only that district. TID / BID governance relies on mutual trust and cooperation to be a successful model. Business owners must balance their self-interests with that of the common goals and outcomes for the district with other business owners. Local government partners must be transparent and accountable. **Energy certification (Brussels, Belgium):** It is a tool dedicated to improving the energy performance of buildings, and thereby helping to reduce CO_2 emissions from the energy used by buildings ensuring environmental circularity. The PEB certificate provides standardized and objective information on the basis of which building purchasers or tenants can visualize the energy performance of the property visited and compare it with that of other properties of the same use (residential or non-residential). When it comes to classified buildings exceptions to applicable regulations on energy certification standards are possible.
Fair and Just	
Gentrification: We observed the beginnings of it, manifesting in different ways (e.g. Cuenca, Tirana, Västra Götaland). In Tirana, for example, the public and private improvements for the New Bazaar almost doubled visitation to the neighbourhood, and spurred additional private investment in the immediate area, shifting some residential properties to hospitality (loss of housing), and increasing rents between 30-40 percent (less affordable commercial and residential spaces). While the improvements have been positive for the neighbourhood overall, some stakeholders have been impacted. **Privatising heritage assets management** (not for the common good) **or selling heritage assets to private investors** because expenses to be borne by public authorities are too high.	**"Neighbourhood councils" (Isfahan, Iran):** Non-governmental, non-centralized, non-political, voluntary, and participatory bodies, defined in the *Charter for neighbourhood councils* in 2013 to promote citizen participation. Among others, one of the responsibilities of the neighbourhood council is to *offer proposals and recommendations for autonomous management of public spaces; arranging for beautification and optimizing the public environment in the city*. **Public Campaigns (Podkowa Leśna, Poland**): a citizen-led movement against the privatization of the former Kasino. This campaign, which was supported by the municipality, helped raise the necessary funding from European Union sources to renovate the asset. **Community Balance in Can Batlló (Barcelona, Spain):** Ascribing monetary value to the community project has helped the organisations running Can Batlló obtain a 30-year lease for the property. The valuation of the social return is made comparing the work and activities carried out by the community to what it would have cost if the construction of spaces and

Lack of transparent and comprehensive indicators to measure a variety of impacts (e.g. impact on health, well-being, number of jobs created, symbolic value for communities, etc.).	the provision of services had been done by the City Council. The reference is the public prices of each service or type of activities carried out. During 2017, 48,000 users engaged in 849 activities, totalling 82,185 hours of volunteer work. It has been quantified that for every euro the Barcelona City Council invests in Can Batlló, it receives a return value more than five euros in services and labour. **Banca Etica loans (Italy): Etica Sgr** is a company under the management and coordination of *Banca Popolare Etica*, an ethical bank in Italy. Subscribers to Etica Sgr funds may voluntarily direct one euro in every thousand to a fund dedicated to supporting microfinance and crowdfunding initiatives in Italy. These initiatives have a high social and environmental impact and may range from social agriculture to cultural heritage related projects. More info on: https://www.eticasgr.com/en/etica-sgr/about-us/banca-etica-group

Source: Prepared by authors

7 Showcase

Summary Matrix: Circular Governance progress in 16 Case Studies

The following table summarises each of the 16 case studies participating in this project. Click on the blue hyperlink to jump to each individual case study summary, which follows.

CITY	NAME OF ASSET	TYPE	YEAR BUILT	USE		CIRCULAR GOVERNANCE ELEMENT	PHOTO
				Before	After		
PUBLIC CUSTODIAN MODEL							
Brussels (Belgium)	BYRRH - *Le Byrrh*	Historic building listed as Regional Heritage	1923	Industrial site owned and managed by an alcoholic drink producer, store (private, for-profit), and was used for commercial functions (administration, storage, shop).	Public ownership and management (City of Brussels, Centre for Public Welfare), used for commercial and civil functions (urban business centre for startups, restaurant, children's daycare).	The adaptive reuse was stimulated by the government and adapted to the new energy performance demands (e.g. solar panels, isolation of the roof, the pluvial water usage system), including an organic market and a hub for sustainable production.	
Cluj (Romania)	Casino Urban Culture Centre	Historic building, listed as National Monument	1896	Exhibition pavilion and a fine arts school, a restaurant and an ethnographic museum, amongst others.	Urban Culture Centre, hosting cultural or/and social events.	The municipal participatory budget (2013) triggered a new type of relationship between the city and its citizens, becoming a driver for new participatory approaches.	

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Isfahan (Iran)	Naqsh-e Jahan Square (Meidan Emam)	Public plaza and group of historic buildings, World Heritage Site	Early 17th century	Square with Mosque, Palace and Bazaar	Creative enterprises (handicraft shops, restaurants, galleries, in addition to the mosque/bazaar).	Open-air educational hub, oriented to preserve tradition and know-how about cultural heritage conservation while promoting entrepreneurship and employment.	
Podkowa Leśna (Poland)	Casino Palace	Historic building, listed as Provincial heritage	1925	Resting and recreational area for the residents of the city.	Centre for Culture and Citizen activities.	Boosted by local community groups, it was financed by European funds (used in Poland for the first time for a project of this kind).	
Rijeka (Croatia)	Galeb Ship	Ship, listed as National Heritage Coastal	1938	(1)Trade ship for the banana trade (2) Italian cruiser (3) German minelayer: named Kiebitz. (4) Floating home of former leader of Yugoslavia Josip Broz Tito. (1953-1979)	In the process of becoming a public museum and exhibition centre, and a private managed restaurant/hotel.	Flagship of a comprehensive plan (Rijeka European Capital of Culture 2020), what facilitated multilevel institutional collaboration and involvement of diverse stakeholders.	

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San José (Costa Rica)	Botica Solera	Historic building, listed as National heritage	1930	Drugstore	Cultural centre containing exhibitions, a cafeteria and a multifunctional space	Catalyst for urban regeneration, key element of the local cultural strategy developed by the municipality in a participatory way with high involvement of social actors.	
Zlín (Czech Republic)	14|15 Baťa Institute	Group of historic buildings, listed as Municipal Heritage	1948-1949	Shoe factory	Museum, library and art gallery.	The establishment influences the broader context of the city's significance by becoming the seat of regional, cultural and educational institutions.	
COMMUNITY CUSTODIAN MODEL							
Amman (Jordan)	Ibrahim Hashem House	Historic building, listed as National and municipal heritage	1927	Private residence	Faculty of Arts and Architecture of the German Jordanian University	Strong science-policy cooperation for preservation and awareness of the cultural asset. Example for the community of the potential economic and social added value a property can gain through conservation activities.	

Manchester (United Kingdom)	Victoria Baths (VB)	Historic building grade II, national / regional and municipal heritage	1906	Public swimming pools and Turkish baths	Civic arts and cultural centre, future swimming pools and baths	Manchester City Council formed a management agreement with the heritage community Friends of Victoria Baths (the Trust) to improve security and obtain funds from other sources independent of the Council, including the public participation through the Restoration Programme of the BBC.	
Montreal (Canada)	The Young Project	Warehouse non-listed	1934	City maintenance and storage facility	Space for temporary use (2 year lease): maker's space, offices for social non-profit organisations and entrepreneurs	Uses the temporary urbanism process to bring diverse partners together with short-term leases to inhabit and activate vacant urban buildings	
Salerno (Italy)	Giardino della Minerva	Historic building and garden. National, regional and municipal heritage	1300	Botanical garden with plants for therapeutic use and place of learning for students of Medicine.	Botanical garden with museum and exhibition center, research and education center, tea shop.	Catalyst for civic engagement and driver for a new model of heritage-led entrepreneurship. Partially funded by crowdfunding.	

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Tirana (Albania)	The New Bazaar	Historic public market	1931	Groceries market (open air with some older tents) in poor repair	Public square with two new permanent market halls (and facade improvements to surrounding properties)	Uses a BID/TID model for long-term management and governance of the heritage asset (PPP)	
Turin (Italy)	Cavalerizza Reale	Historic building complex, listed UNESCO World Heritage Site	1740-1742	Military building, part of the Savoy Residence and afterwards public theatre.	Venue for cultural events and activities, as well as hosting the Aula Magna of the University of Turin.	Bottom-up initiative, financed through crowdfunding.	
PRIVATE CUSTODIAN FOR THE COMMON GOOD							
Amsterdam (The Netherlands)	Pakhuis de Zwijger	Historic building, listed as national heritage	1934	Warehouse	Cultural hub, events venue, restaurant and café.	Bottom up initiative pushed by cultural organisations.	

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Borås - Västra Götaland (Sweden)	Simonsland	Historic building, Municipal heritage	1918	Silk industry	Fashion centre with restaurants, conference rooms, university, café, museum, student accommodation	Public-private cooperation, initiated by the private sector	 ©□ replik at Flickr
Cuenca (Ecuador)	San Roque neighbour-hood	Group of historic buildings, listed as UNESCO World Heritage Site	Late 18th century	Commercial use (ground floor), residential (upper floors)	Commercial use (ground floor), residential (upper floors)	Multi-stakeholder involvement in the adaptive reuse process, rediscovering local traditions that are intangible heritage.	

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Be-Here (BYRRH) - Brussels, Belgium

Type: Historic Building
Status: Regional Cultural Heritage Site
Governance Model Typology: Public custodian

The Site

The vast 9,000m^2 factory of the once-popular alcoholic drink BYRRH[136] is a sprawling vestige of the industrial architecture of the Interbellum and Brussels' industrial history. The 95 year-old building (1923) started as an industrial site owned and managed by a private alcoholic drink producer store, and was used for commercial functions (administration, storage, shop) until the 1960s. The building was listed as a historical monument in 1997.

The building's original architect took their design inspiration from the Pyrenees, with unique rustic façades and a regionalist appearance that combines remarkable materials with polychrome effects. The façades also show remarkable graffiti that are valuable witnesses of the development of publicity on façades. The inner structure, built of concrete and metal, includes the innovative building techniques of that period.

The City of Brussels bought the building in 2007, started actively renovating the building in 2014/15, and recently finished over 12,900 m^2 of the complex for new businesses ("The Business Hub" or "The Hub"). Additionally, a cafeteria caters to both those working at the Hub and to the general public. The Business Hub will host new companies in flexible, semi-industrial units measuring between 250 m^2 and 1,500 m^2 with basic office fittings, as well as providing common areas and equipment. The businesses, mainly start-ups, are active in the areas of new technologies, circular economy (repair or recycling), and eco-construction. A key focus is also on sustainable food (production and supply) and catering activities. To date, the project has received 19 million euros of public financing.

The BYRRH is managed by the *Centre Public d'Action Sociale* (*CPAS*), a distinct legal entity with social scope[137], which belongs to the municipality of Brussels (*Ville de Bruxelles*) and owns many public buildings. CPAS are part of municipalities; the municipalities of Saint-Josse or Schaerbeek have their own CPAS services. The CPAS is responsible for the complex's administrative processes from design, permits application to the usage destination.

The process of restoration and definition, from the face of the building to decoration and roofing, did not involve a participatory approach with the local community or with other local stakeholders and, as such, can thus be considered a top-down process.[138] The site is not a static cultural heritage building; it hosts a variety of social enterprises, such a nursery and start-ups, as well as enterprises which are still in an intermediary phase of existence (i.e. not consolidated yet). Before the renovation,

[136] See more at https://visit.brussels/en/sites/heritage/place/Be-Here-formerly-the-Byrrh-buildings.

[137] CPAS have a distinct legal status and are tasked with guaranteeing dignified living conditions for all. To this end, they offer a wide range of assistance measures, which are available to the commune's most disadvantaged citizens in some circumstances. They provide different types of social support. Municipalities typically have their own CPAS with distinct legal status.

[138] Several municipalities are able to implicate with the so called "C*ontrats de Quartier*" (contracts with the district), which allows strong stakeholder involvement around a specific district and are financially supported by the region.

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the building complex was used as a DIY indoor skate park (which has since moved to a new location).[139] Examples of applied environmental criteria are the solar panels on the roof of the building, the isolation of the roof, the replacement of the original single glass canopies of the main halls by insulated, double glazing elements, as well as the rainwater usage system.

The restoration of the listed building was 80% subsidized by the Brussels Capital Region, who provides the planning permission and covers some other costs, such as the honorary for the project architects. The rest was funded by the European Regional Development Fund and the municipality (in this case Brussels, which is one of the 19 municipalities of the Brussels Capital Region). The management of the BYRRH stays with the owner of the building, which is the municipality of Brussels (*Ville de Bruxelles*).

The building has since been re-named and re-branded, changing from BYRRH to BE-HERE[140]. From a former industrial distribution centre to a modern Business Hub and community meeting place, the completely renovated structure will open to Brussels residents and visitors to experience what the neighbourhood has been longing for: a community-centred urban economic development project that caters to sustainable production and social enterprises.

Legal Framework & Roles and Responsibilities

The responsibility for heritage management lies with the Government of the Brussels Capital Region (through its administration, urban.brussels / Direction du Patrimoine Culturel – Directie Cultureel Erfgoed). However, the building's owner is the municipality of Brussels *(Ville de Bruxelles)* and is responsible for issuing planning permits and the facility studies, so it is probably more accurate to state that the responsibility is shared between the regional and local institutions.

The legal framework is the Brussels Code on Urban and Regional Planning (COBAT/BWRO), which represents the current legal framework for all urban planning in Brussels.

The public sector, for which the COBAT applies, is mainly involved in the cultural heritage (CH) management and is responsible for the legal framework and its application, authorisations and subsidies.

Civil society organizations often exert pressure on cultural heritage authorities by bringing attention to maintenance problems. They closely follow the administrative procedures and public enquiries on heritage matters and can propose to list/protect cultural heritage assets. Unofficial citizen groups can also suggest to list and protect cultural heritage assets.

Concluding remarks

There were different opinions concerning the degree of adaptations necessary to comply with the new energy standards (PEB energy certification)[141], as well as concerns as for the heritage value of the building and for the possible physical damages to the building. However, the regional administrative body is in principle favourable to applied energy efficiency and insulation, provided it

[139] See more at https://www.bruzz.be/en/uit/uit/byrrrh-skate-brings-boarding-back-brussels-2018-12-19.

[140] See online at: https://www.laeken.brussels/en/2019/05/12/be-here-au-byrrh/

[141] The PEB certificate provides standardized and objective information on the basis of which building purchasers or tenants can visualize the energy performance of the property visited and compare it with that of other properties of the same use (residential or non-residential).

is well designed and carried out. When it comes to listed buildings, exceptions to applicable regulations on energy certification standards are possible. The aim was to reach for a maximum output, however, due to the nature of the building, compromises between different positions had to be reached through consultations among the various stakeholders involved.

Main barriers to overcome these were of socio-economic (e.g. use of cheaper material, augmenting density of living conditions) and regulatory nature like with the current energy standards, which are regulated by different policies and do not necessarily take heritage into consideration. With particular regard to the planning permits, different governmental levels had been involved (Heritage-related the Brussels Capital Region – for the rest the municipality of Brussels, who is responsible for planning permits). However, these type of discussions were not an essential part of the project, as historic restoration projects tend to involve craftspeople with specific skills that lead to higher costs.

Casino Urban Culture Centre - Cluj-Napoca, Romania

Type: Building
Status: National Cultural Heritage Site
Governance Model Typology: Public custodian

The Site

The Casino Urban Culture Centre was officially opened in 1896, together with the rest of the facilities and pavilions that were located in an area lying between the lake Chios and the central alley of the Central Park, which due to its floral arrangement, was back named the Central Garden. The most prominent element of the Park was undoubtedly the Kiosk (original name of the Casino), which was inspired by the Sanssouci Palace of Posdam (the summer residence of Frederick the Great, King of Prussia), dominating the whole composition. Nowadays, the park has become one of the most used places in Cluj, which benefits the Casino building with continuity and provides a top position as a national cultural heritage (CH) site.[142]

The Kiosk was never a Casino in the real sense of the word, but one roulette placed in the building led to a common understanding of the building with name of the Casino. From the end of the XIX. to the XX. century, the Casino was used for various purposes: in the interwar period (1918-1939), the enclosure housed an ethnographic museum and a fine arts school. After the II. World War and during the Communist regime, a pavilion of textile and footwear samples was set up instead.[143] In the 1970s, the building opened a restaurant (the Casino restaurant), becoming one of the most elegant restaurants in Cluj, with an extra room that was generally used for weddings, banquets and other similar events. In the 1990s, the building was in the possession of the Public Television. In 2012, the Local Council of Cluj-Napoca became the owner of the building, restoring and transforming it into a new Urban Culture Centre, resulting in the most appreciated location for hosting cultural or social events in Cluj.[144]

The rehabilitation works were made by the Cluj-Napoca City Hall with local and European funds (Regional Operational Programme). In this regard, it is noteworthy that the city context changed since 2010, when the local authorities started a new culture of public participation through public debates involving both citizens and practitioners such as architects, artists, etc. It was an administrative decision to get closer to the citizens and specialists as well as to legitimate major investments and development projects in the future. As a result, the Casino has now a cultural destination, which is financed from its own revenues (e.g. business related activities) and from the local budget, and operates under the authority of the Local Council of Cluj-Napoca.

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[142] See the study conducted by Women's Business Association based on the methodology provided by the Faculty of Political, Administrative and Communication Sciences at The Babeş-Bolyai University 2015. See at: https://ziarulclujean.ro/foto-casino-ul-din-parcul-central-este-cea-mai-apreciata-locatie-culturala-din-cluj-napoca-ce-tarife-se-practica-pentru-inchiriere/.

[143] Knitwear, clothing, hosiery, fabrics or footwear from all over the country exhibited their products in the "Sample Chamber". The representatives of the shops in Cluj County could thus choose to order the goods they needed in their own commercial units.

[144] See more at http://clujwebstory.ro/cazinoul-care-nu-a-fost-niciodata-cazino/

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Legal framework & Roles and Responsibilities

There are three levels of protection when the buildings are listed as monuments in Romania: Local, Regional and National.[145] The bodies responsible for these are (a) the Local Commission of Monuments: formed by experts from the Municipality, the Architecture Association and the Regional Commission. This independent body meets at the City Council and decides whether a modification or any intervention in a protected building at the local level is allowed[146]; (b) the County Commission of Monuments, at the Regional level and; (c) the Ministry of Culture, at the National level, which is assisted by three advisory bodies: the National Commission for Historical Monuments, the National Archaeological Commission and the National Commission for Museums and Collections.[147]

The existing legislation governing the protection of cultural heritage in Romania[148], drafted at the beginning of the 2000's, includes a set of 7 main normative acts, to which are added international conventions ratified by Romania, as well as international recommendations issued by specialized organizations. However, the Romanian legislative package does not set forth an integrated approach to CH and may result in ineffective enforcement. Ultimately, this can be improved locally, when the local authorities pay attention to the heritage conditions and their recovery.[149]

Concluding remarks

After the Communism, the municipality ended up with little ownership of buildings since many of them have been retroceded to previous owners, including historical buildings. This did not happen to the Casino. Even though there wasn't any grass root movement, the municipal participatory budget (2013) that goes beyond historic buildings, triggered a new type of relationship between the city and its citizens, becoming a driver for new participatory approaches. Dwellers are now aware of specific channels they can take advantage of to promote cultural activities and urban revitalisation actions. In addition, during the last 8 years, public authorities of Cluj-Napoca have also been dealing with a vast number of initiatives, such as the Centre for Civic Innovation and Imagination[150] that sought to

[145] Romania currently has a total of approx. 29,500 listed historical monuments (http://www.monumenteromania.ro). Of these, a total of approx. 6,800 buildings, archaeological and historical sites are of national and universal value (A grade). Their ownership condition differs being either public property, private or mixed. Regarding conservation status, it differs from one county to another and from one monument to another. See more at http://www.cimec.ro/Legislatie/Legislatie-culturala.html.

[146] Every commission has its own area of competence. The local commission decides for the local heritage venues/monuments. The regional decides for the regional and the national for the national heritage buildings. For a building that is a national interests inside the city centre, the national commission for historical monuments is the responsible body.

[147] National, regional and county museums also play an important role in research, protection and valorisation of cultural heritage in their areas.

[148] See the normative acts on the protection of cultural heritage (to be codified): O.G. no. 43/2000 regarding the protection of archaeological heritage and the declaration of some archaeological sites as areas of national interest (approved with amendments by Law no 378/2001); Law no. 182/2000 regarding the protection of the national mobile cultural heritage; Law no. 422/2001 regarding the protection of historical monuments; Law no. 311/2003 of museums and public collections; Law no. 120/2006 regarding the monuments of public for; Law no. 6/2008 regarding the legal regime of the technical and industrial patrimony; and Law no. 26/2008 regarding the protection of intangible cultural heritage.

[149] The three main heritage laws in action are the one regarding archaeology: Ordinance 43/2000, movable heritage: Law 182/2000, and historical monuments: Law 422/2001.

[150] See at https://uia-initiative.eu/en/uia-cities/clujnapoca.

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debate with citizens and specialists future problems of the city (e.g. mobility issues[151], financing means, rehabilitation of city centre...) in order to obtain a higher degree of acceptance. Furthermore, the local authority will set up a division (a department within Cluj City Hall) for urban problems to analyse future issues of the city.[152]

The project is called "Cluj Future of Work", which will help to create a socially resilient working ecosystem for current and future jobs in the city and imagine a technologically-enriched future, one that is also safe, ethical, inclusive and sustainable.[153]This is one of the Urban Innovative Action projects, which includes the aforementioned division as one of its goals. The initiative, instigated by the Cluj Cultural Centre NGO and the City Hall, applied for funds to the European Commission to test and find solutions for employment as well as to foster future coworking with cities.

Last but not least, it emerges that the Casino appears to be simple considered as an element of the territory, indistinct from other assets, e.g. the environment, mobility, landscape, planning etc. As our main contact source highlights "cities bear in them the signs of time and constructions as the most obvious form of time observation over long periods of time in the hundreds or in some cases millennia. The built heritage is the story the city tells people through real forms; an indisputable asset for cities as a bridge between past and present. If the most prominent feature of time is transformation through its continuous flow, historical buildings are metaphorically slowing the passage of time. They are revealed to us after hundreds of years almost unchanged. The accelerated development, characteristic of the society in which we live today, compels us to rethink the use of these spaces, patrimony buildings because they carry messages and stories. These stories are important to cities that are competing for resources from at least two considerations, that is, identity and economic considerations; and in Cluj, the Casino is the best example to showcase both of these sides."[154]

[151] See more at http://i-clujnapoca.ro/cluj-municipality-and-cluj-cultural-centre-development-of-the-first-urban-innovation- unit-in-eastern-europe/

[152] There are no other similar situations in local authorities in the country.

[153] See more at https://uia-initiative.eu/en/uia-cities/clujnapoca.

[154] Florin Morosanu, Director, Serviciul Public Pentru Administrarea Obiectivelor Culturale Cluj-Napoca.

Meidan Emam - Isfahan, Iran

Type: Group of Historic Buildings
Status: World Heritage Site
Governance Model Typology: Public custodian

The Site

Meidan Emam is a 9 ha public square, located in the city centre of Isfahan, considered the cultural capital of Iran. The 560 m long, 160 m wide square was built by the Shah Abbas I the Great at the beginning of 17th century, after moving the capital of the Persian Empire from Qasvin to Isfahan. Regarded as the strongest ruler of the Safavid Dynasty, the Shah turned Iran into a global power and Isfahan into a thriving, dynamic city where he erected some of the buildings that later on would become worldwide known landmarks. This is the case of the four listed monuments, built between 1602 and 1630, that flank Meidan Emam square and contribute to its outstanding universal value: the portico of Qeyssariyeh, in the north, which leads to the Bazaar; the Royal Mosque in the south; the Sheikh Lotfallah Mosque in the east and the pavilion of Ali Qapu in the west. Two story arcades connect the four assets and shape the square.[155]

The square was the core element of a comprehensive urban plan designed by the royal city planners under the Shah. Recognised as a brilliant exercise of urban planning at the time, the plan respected the old city centre and included the complex bazaars, caravansaries and other historic buildings from previous periods while foreseeing the expansion of the city to the south[156]. At the time, Meidan Emam was used for diverse celebrations and activities, such as polo matches, military parades, concerts, goods trade or public executions. Many of the original activities still persist, but the use of the square has slightly changed according to the current needs of the citizens and today the diversity of activities held is broader. There are indeed some cases of adaptive reuse within the complex, since some of the original shops in the Bazaar have been converted into cultural and educational centres, hotels or restaurants. Furthermore, the square hosts the majority of the 9.000 craft and folk art workshops and entreprises that makes Isfahan world- renowned. It is also the place where technicians are trained on traditional tools and methods for preservation of cultural heritage[157].

Paradoxically, the innovation here is Isfahan's commitment for preserving tradition. Preservation is a training and educational tool for new generations. Students from other parts of the country come here to study handicrafts and design, which are offered at the university and vocational training centres. Meidam Emam is one of the places where those students can apply their skills and keep on learning through intergenerational exchange. It could be said that one of the main uses of the square today is an open air educational hub oriented to perpetuate know-how while promoting entrepreneurship and employment.

[155] More information available at: https://whc.unesco.org/en/list/115/
[156] See more at: http://www.planum.net/urban-planning-of-isfahan-in-the-seventeenth-century
[157] An example of this is the refurbishment of the tiling in the Royal Mosque every 50 years since the XVII century: a manual work that has been handed down from generation to generation.

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Legal framework

The main responsible for the administration of cultural heritage in Iran is the Iran Cultural Heritage, Handcrafts and Tourism Organisation, within the Ministry of Culture and Islamic Guidance. This body is the responsible for including monuments in the National Heritage List, in accordance with the Law of Conservation of National Monuments, approved in November 1930. Amended in 1998, it is the main Law for cultural heritage management in Iran. Furthermore, the Law of City constructing and Architecture, Law of City Properties, Law of Purchase of properties, buildings and archaeological monuments as well as some chapters of the Law of City Halls force the State or private administrations to preserve and conserve registered monuments in the National Heritage List[158].

The Iranian Cultural Heritage Organisation has branches in each region of the country, being the Isfahan Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) the one in Isfahan. Normally, these regional branches coordinate at the local level with all the stakeholders involved in the governance of cultural heritage, i.e. the municipalities, the Organisation of Endowment and Charity, the University, the private sector, international organisations, community organisations and private citizens. Furthermore, in the case of Meidam Eman, the ICHHTO follows the UNESCO´s programme and rules for World Heritage Site Management.

For their part, the municipality is not legally independent to manage cultural heritage sites nor to authorise constructions in heritage sites without the permission and supervision of the Isfahan Cultural Heritage, Handicrafts and Tourism Organization. However, it has a potential role to enhance the cultural value of the sites by promoting soft measures and defining specific local plans, like the Creative Isfahan Plan launched in 2014. This plan aimed at developing the capacities of artists and creative entrepreneurs by providing financial support and training in management and marketing[159], and helped the city becoming registered as a World Crafts City in September 2015[160] and designated UNESCO Creative City of crafts and folk art in the same year[161].

Regarding the role of civil society, it is worth to mention the Iranian "Neighbourhood councils" (non-governmental, non-centralized, non-political, voluntary, and participatory bodies), defined in the *Charter for neighbourhood councils* in 2013 to promote citizen participation. Among others, one of the responsibilities of the neighbourhood council is to *Offer proposals and recommendations for autonomous management of public spaces; arranging for beautification and optimizing the public environment in the city*.[162]

The process

Meidan Emam square was listed as World Heritage Site in 1979. This recognition allowed the city not only to raise awareness on the outstanding value of the square but also to protect and

[158] Pasargadae Management Plan. National Iranian Cultural Heritage Organization. Parse-Pasargadae Research Foundation. 2002, version 1.1. Available at: http://whc.unesco.org/document/103275

[159] Further information available at: https://en.unesco.org/creative-cities/isfahan

[160] The World Crafts City title is accredited by the World Crafts Council, a non-profit, non-governmental organisation dedicated to promote foster economic development through income generating craft related activities, to offer encouragement, help, and advice to the craftspersons of the world. More information available at: https://www.wccinternational.org/about

[161] UNESCO. Creative Cities Network. Available at: https://en.unesco.org/creative-cities/isfahan

[162] Example of the Charter for neighborhood councils in Teheran, available at: http://irandataportal.syr.edu/charter-for-neighborhood-councils

preserve it. As it can be observed in the World Heritage Committee (WHC) reports on the state of conservation of the site[163], there were some issues that threatened the integrity of the whole complex and needed to be tackled, what was encouraged by the periodic UNESCO Missions to the site. For example, the heavy traffic in the city centre, including the Meidan Emam square, was pointed out as a big concern in 1995[164]. The city transformed it then into a pedestrian area and started studying the feasibility of an underground passage. Later on, as reported in 2002, the WHC mission detected an illegal construction of a commercial complex within the "Conservation Protective Zone of Isfahan Historic City" that impacted the skyline of Meidan Emam because of its height[165]. The building, planned by the Municipality of Isfahan, had not been authorized by the Central Government and regional branch. After some time and several warnings to the Iranian State, the upper two floors of the building were demolished to meet the requirements of the WHC.

In fact, conflicts between conservation plans and urban development plans have not been rare in the context of the heritage site. For example, the design of the metro project and its potential impact on the site had been a constant concern in the WHC mission reports until 2018, when the decision of moving the main line 350 m far away the buffer zone was finally adopted by the Municipality. All in all, fulfilling the requirements of the World Heritage Convention is challenging setting out preservation measures but it also stimulates the diverse stakeholders involved to reach consensus and coordinate when needed.

Still, the fact of Meidan Emam being a large site with various buildings and different owners makes its management more complex and any decision taking process longer. A clear example of this is the continuing lack of the Heritage Management Plan[166] by April 2019, compulsory for every World Heritage Site as stated in the Operational Guidelines for the Implementation of the World Heritage Convention.

Concluding remarks

Meidan Emam houses a large number of Isfahan's folk art workshops and entreprises. Every year, thousands of tourists and locals visit the World Heritage Site, contributing to the GDP of the country. The square is therefore a strategic location, aligned to business approaches. Both its international fame -thanks to the WHS label, result of a considerable inter institutional effort-, and the municipality's commitment to social cohesion and promotion of employment growth by preserving traditions and knowledge, has evolved towards promoting heritage communities around the complex. It has had indeed a positive impact on the neighbourhood and the city, not only contributing to real-estate plus-values in the surroundings but also to civic sense. Private and public stakeholders are in fact involved in the maintenance of the square, and it is common that local people clean voluntarily monuments and different local groups and NGOs are involved in the refurbishment, security, fundraising and maintenance of the heritage.

The many interventions implemented thus far are part of a long-term planning process. There is much work still to be done, but visible impacts such as employment in fields like tourism, digital services (applied to heritage renovation works), and even in modern restaurant concepts (based on traditional gastronomic practices) all encourage the city stay dynamic.

[163] UNESCO. Meidan Emam, Esfahan. Available at: https://whc.unesco.org/en/list/115/documents/
[164] Information available at: https://whc.unesco.org/en/soc/2025#threats
[165] The complex had been constructed beyond the maximum height limitations for new constructions. More information available at: https://whc.unesco.org/en/soc/2616
[166] Decision: 41 COM 7B.92. Meidan Emam, Eco.org/en/decisions/7091/

Pałacyk Kasyno (Casino Palace) - Podkowa Leśna, Poland

Type: Historic building
Status: Provincial Cultural Heritage Site
Governance Model Typology: Public custodian

The Site

The Pałacyk Kasyno is a building from 1925 placed in a 14 ha park complex of the village of Podkowa Lésna that has become a Centre for Culture and Citizen Activities. The town, located at a distance of about 25 km to the southwest from Warsaw, has a beautiful landscape formed by several small villas built in the same period as the palace (XX century), surrounded by gardens and old trees, together with newer mansions. In fact, Podkowa Lésna was designed as a satellite town of the Garden City movement in Poland which aimed at creating green areas where citizens could rest from overpopulated and unhealthy cities. Its size is particularly small for polish standards[167], as it has currently around 3.800 inhabitants, which contributes to the feeling of peace and relaxation in its streets.

The building is a three storey palace, made partly of brick and partly of wood, with among other rooms, a big terrace on the front, a ballroom and a restaurant. Originally the Casino Palace (which was publicly owned) was conceived as a resting and recreational area for the residents where they used to gather to dance and play together. Since then, the building hosted several functions: hospital for wounded (during II World War), a school and later a holiday resort, evolution that has also been reflected in the many changes in the layout of walls and rooms. By the 1990s, none of the functions had managed to consolidate, being the only users homeless people (as dormitory) and teenager groups (as party location). This left the municipal building to be abandoned and facing complete destruction, even risk of fire.

As soon as the city expressed the intention to sell the building to private hands due to the lack of monetary resources to refurbish it, a group of local citizens decided to start a movement against the privatization and in favour of the renovation of the site. The group, with support of the municipality, managed to raise the necessary funding from European Union sources and in accordance with the purpose of the subsidy, since 2008, the Palace has been operating as the municipal Centre for Culture and Citizens', containing a restaurant, a theatre, an Open University and co-working spaces for local NGOs.

Particularly relevant is the existence of the Open University, which is a cultural institution open for all and free of charge that plays a crucial role in creating cultural offer of Pałacyk Kasyno. According to the annual report, in 2017 there have been 38 different events organized by the Open University, with a public ranging from 30 to 80 people (with an average of 40), which has a high local impact taking into account the reduced size of the town.

[167] OECD. Poland profile. Available at: https://www.oecd.org/regional/regional-policy/profile-Poland.pdf

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Legal Framework & Roles and Responsibilities

Heritage management in Poland is governed at the national level, by the Council of Ministers' Act "National program for the protection of monuments and care of monuments"[168]. The National Heritage Board of Poland is the body that keeps track of the National Register of Monuments, and responds to the General Inspector of Monuments, ultimate authority in charge together with the Minister of Culture[169]. In order to ensure the enforcement of the legal framework there are also inspectors working at the local level. There are Provincial Conservation Offices who are entitled to designate buildings to enter the register, as occurred with the Casino Palace in 1981. Once listed, any changes made to the interior or immediate exterior of the heritage buildings have to be consulted with and finally approved by the conservation officers.

Local governments, despite subjected to national supervision, have designated units that deal with cultural heritage topics. One of the main powers that remains at the City Council level is the competency to design urban plans, in fact, Pałacyk Kasyno is included in the official development strategy of Podkowa Leśna. The role of culture is specifically relevant in the village, as demonstrated by the financial resources devoted to it in the municipal budget, top three within the territorial units in culture expenditure in Poland[170].

The City Council had an important role in the transformation process, but it would have never taken place without the initial steps of a proactive group of citizens that organised themselves in a form of an NGO that aimed at the promotion and care of Podkowa Lésna as a Garden City. The group was formed by local citizens, that had lived in the town for a long time (some since childhood). They were mostly people with higher education degrees, some artists, professors, architects and citizens with good knowledge of the town history. In addition to that movement, another NGO which was also very active in town, joined the process with the objective of creating an open university.

Both movements, governed in a fairly democratic way, had very strong leaders that devoted knowledge, ability and time to the process, and soon found a way to merge their strength into the Pałacyk Kasyno project. They put all their efforts into forming a close collaboration that managed to launch the first Open University in Poland and then achieved the renovation of the Palace, that would later as well host the headquarters of the university. The municipality was also engaged in the process as owner and partly funder of the adaptive reuse of the Pałacyk Kasyno.

A completely new cultural environment emerged in town as a result of the renovation. New workplaces were created, and many members of the local community became part of the Open University (particularly seniors) and, therefore, new and closer relationships with the municipality arose.

[168] Council of Europe. Herein system. Country profile: Poland. Available at: https://www.coe.int/en/web/herein-system/poland
[169] See Chart of institutional framework, at: https://www.coe.int/en/web/herein-system/poland
[170] Culture ranking 2018. Available at: https://www.nck.pl/badania/aktualnosci/zaangazowanie-samorzadow-w-kulture-ranking-gmin-2018

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The Process

The complete adaptive reuse process was truly innovative at the time and place that it occurred. EU funds had just become available in Poland, which meant that many aspects of the process were completely new to all partners involved– NGOs as well as municipality. More precisely, the funds used were under the Integrated Regional Operational Program 2004-2006[171], which had a local focus among its action priorities, and funded cultural heritage projects in virtue of the development of the rural areas.

Many problems, such as fluctuating prices of materials or the lack of properly trained builders had to be solved on the spot, sometimes with great difficulty. Many elements and solutions that could be used to make the renovation more ecological or sustainable, were simply not significantly recognized in Poland at the time. While the original layout of rooms was restored, some modern elements were also added to make the building more accessible, e.g. an elevator that would enable the access to persons with disabilities.

The site is today owned and managed by the municipality, with the only income of the amount paid by the NGOs for renting the working space, which means it is financially non self-sustained and depends on public funding. Nevertheless, the local consensus to continue maintaining the Casino Palace is still very high, which has resulted in some municipal investments being already planned to add ecological and energy-saving elements in the near future.

Concluding remarks

In the early 2000s many heritage buildings across Poland were in a similar situation as the Pałacyk Kasyno, that is, too devastated to use by years of neglect and too expensive to renovate via municipal budget. In most cases they were sold to private owners, who (with varying success) planned to renovate them and turn them into hotels, restaurants, conference centres etc. In other cases, buildings remained in the ownership of municipalities, becoming more and more devastated until no longer viable for sale. Any of those two paths could have been the destiny of the Casino Palace until the local inhabitants intervened in the process.

The case is a clear success of a Heritage Community that highly values the building taking action towards the preservation of part of their heritage of the Garden City movement in Podkowa Lésna. The use chosen has also been a success, as it has created the possibility for many local organisations to find a place to realize their activities, together with the Open University headquarters that has contributed to increase social cohesion by activating seniors.

In a process of such magnitude, not all is plain sailing, as there has been some criticism to the Pałacyk Kasyno project from certain spheres. The original plan was to use the EU funding to renovate the park together with the building and create three areas: one, free of use (where Palacyk is standing); second area, for touristic and sport use; and the third, that is fully protected. It was momentarily paralysed because of the opposition of Nature Protection League (an ecological organisation) that aimed at preserving the fauna and flora of the entire area. Eventually legal charges were dropped and the municipality was able to initiate the renovation with its own funding sources,

[171] European Commission. "Integrated Regional" Operational Programme, 2004-2006. Available at: https://ec.europa.eu/regional_policy/en/atlas/programmes/2000-2006/interregional/integrated-regional-operational-programme-2004-2006

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limiting its intervention to the central part of the park. In addition, even if the target audience was the entire local community, most recognised visitors are seniors, followed by children in school trips. To this day, creating a cultural offer that would attract the audience of teenagers or young people remains as a pending issue.

However, the relevance and impact of the Palace in a small village like Podkowa Lésna is immeasurable. The bottom-up adaptive reuse process of Palacyk Kasyno is a clear example of the added value that local citizens can perceive from a building with whom they interact on a daily basis. Triggered by their personal links to the building, the citizens managed to be pioneers in using European funds to carry out a process of this kind in Poland, contributing ultimately to the green city nature of Podkowa Lésna and to its social cohesion, by improving the cultural infrastructure and multiplying the cultural offer of the village. In fact, not only the physical and architectonic qualities of the building have been respected, but the process has also rescued the original essence of it: to become a vibrant meeting point for and by the local residents.

The Galeb - Rijeka, Croatia

Type: Ship. Movable Cultural Heritage
Status: National Cultural Heritage Site
Governance Model Typology: Public custodian

The Site

Galeb is a Croatian Historical Monument, 117 meters long and more than 5000 m2 size ship docked in the port of Rijeka, very close to the city centre. It was built in Genova (Italy) in 1938 for the Italian company Regia Azienda Monopoli Banane[172] as a banana trade ship to cover the Italy-Africa route. Some years later, during the Second World War, it served as an Italian cruiser until it was damaged by a torpedo and converted by the Nazis in a minelayer. In 1944 it was sunk by Allies forces in Rijeka and remained abandoned up to 1948, when the Yugoslav Republic rebuilt it to use it as a training vessel for the Navy officers.

The ship became Yugoslavian communist president Tito´s official yacht and his personal residence in 1952, operating until his death in 1980: it travelled around the world as an embassy boat and would host head of states and governments, as well as several private parties where international celebrities all over the world were welcome. That is why the ship was very popular and has been always strongly linked to the ex-president in the collective memory of Croatians, with all the controversy that implies. While the conservatives say the ship is a monument to a dictator that was in power for nearly 30 years, a large part of the population and the city council itself defends Tito´s mandate as part of the history. Hence the city's plan for the ship is to renovate it into a public museum and a dedicated espace for cultural activities and temporary uses, as well as a hotel and a commercial area with shops, restaurants and cafés.

The ship is in fact included in the city´s strategy for the European Capital of Culture 2020[173], as one of the key heritage assets that will be renovated and reused. Regarding the museum, it will be publicly managed. The exhibition won´t be only focused on Tito´s era but rather will be organized around three different topics: the story of the ship; the connection between the city and the boat; the stories of the ship crew.

Legal framework

In Croatia, the main responsible government body for the administration of cultural heritage is the Ministry of Culture, through its Conservation Departments in each region. As in many other countries, the law for the Protection and Preservation of Cultural Objects[174] foresees the establishment of a National Register for cultural assets to guarantee their protection and preservation. This Register -where the Galeb is included- is regularly maintained and updated by the Ministry of Culture, being this body responsible for adding a new building to the list or, on the contrary, to delete it if it is considered that the object lost its value of cultural object. The local authorities, for their part, can determine an object of local importance if it is located within the area of responsibility and provided that it is not a part of the Register. In this case, the local administration

[172] See more at: https://rijeka2020.eu/en/infrastructure/brod-galeb/
[173] See at: https://rijeka2020.eu/en/programme/
[174] Act on the Protection and Preservation of Cultural Objects, 1999.

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is responsible for managing the cultural object. Furthermore, local administrations are forced to allocate funds to support preservation and protection measures determined by the Ministry of Culture as for those registered buildings located in their territories.

Regarding the city of Rijeka, the Department of culture and specially the *Division for the protection and preservation of cultural heritage* is responsible for planning and implementing programmes aimed at the protection and conservation of the cultural heritage owned by the city. For all the activities and works related to national cultural heritage, the city is dependent on the approvals and permissions from the Conservation Department.

The Process

After the division of Yugoslavia in the 90's, the Galeb was transferred to the Montenegrin government and later on sold to a Greek millionaire, who ended up failing to cover the maintenance expenses and letting it docked in the harbor of Rijeka. Strongly degraded, the ship was about to be sold as scrap in 2006, but the state government stopped the demolition by declaring it National Heritage[175]. Some years later the municipality expressed its desire to acquire the ship with the idea of transforming it into a museum and a public gallery. As public body, it had priority among other private companies to acquire it. Once the proposal to the Ministry of Culture was submitted and approved, the city of Rijeka purchased the Galeb with own funds at an approximately price of 150.000 $. No public consultation was held, though. Later on, a public tender for concession was launched in 2014 to address the renovation of the ship, but there was no response because of the high costs the works would imply.

In the meantime, Rijeka started to draft its candidacy to European Capital of Culture 2020 (ECoC) in 2014. During the preparation process, there were several public consultations and meetings where independent European experts, cultural institutions, organizations, artists and citizens would define a vision for the city and propose actions under different strategic clusters or *flagships*[176]. It was then agreed that the Galeb should have a protagonist role in the *Sweet & Salt flagships*, which would focus on restoring dying urban areas in the city centre.

In 2016 Rijeka was awarded the title of European Capital of Culture 2020. From then on, private investors started showing more interest in bidding for managing activities in the ship. Considering the applicable regulations, the inputs gathered through the public consultations and an internal cost-benefit analysis implemented by the procurement department, the municipality defined later the new uses for the ship. It concluded that a mixed use, both publicly and privately managed would be an optimal and feasible solution for the Galeb. 70% of the total area will be occupied by the museum and 30% by commercial use.

A public tender for the renovation works was launched by the municipality in January 2019, and an additional one for the management of the foreseen activities in the ship is supposed to follow in the second half of 2019. The works, in principle, were planned to end by 2020 and were calculated around 7,5 million euros, to be mainly covered by European Funds. However, and contrary to what

[175] *Marshall Tito's ship becomes a museum*. The Medi Telegraph. Available at: http://www.themeditelegraph.com/en/shipping/2014/07/17/marshall-tito-ship-becomes-museum-Rfr1kbcCJCTXdWsdjKAIFN/index.html.

[176] Rijeka 2020 ECoC project defines flaghship as "*profiled artistic strategy involving interdependent and continuous programming streams*". https://rijeka2020.eu/en/programme/ (Last consultation 29/01/2019).

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the city administration expected, only one bid was submitted in January and the renovation costs contained in the proposal doubled the budget the municipality had estimated. As of March 2019 the city has not communicated its decision on how continue with the process yet, but this situation might compromise the initial plans and deadlines the local government had set. Second public tender has been launched in June 2019

Concluding remarks

The Galeb´s adaptive reuse has been challenging from the very beginning because of several reasons. Besides its controversial past, the asset´s specific characteristics did not help facilitating the decision making process: it is a large ship located in the port, owned by the city, listed as national cultural heritage. Consequently, various stakeholders like the the Agency for shipment, the Municipality, the Agency for Regional Development[177] and the Conservation Department from the Ministry of Culture have been involved at the different stages the process has gone through, which not always have been easy. Even so, and despite the large number of actors concerned, the fact of Rijeka being candidate to ECoC and the Galeb a strategic element for the candidacy eased and speeded up the corresponding bureaucratic procedures to intervening the ship. It is fair to say this is positive, since it shows that a multi actor and multi level governance model is possible when a common interest is prioritised.

Furthermore, the community participation in the public consultations along the ECoC candidacy course has helped letting behind the political controversy around the asset and focus on finding new uses to take the most out of this historic yacht for the common good.

On the other hand, due to the scope of the project and its related costs, plenty of open questions about the future are still on the table. Since the Galeb is just one of the several assets the city aims to renovate before 2020, the establishment of strategic partnerships and suitable business models for every case will be key to guarantee the sustainability of the interventions and the cultural heritage adaptive reuse life in the long term. Considering it is being difficult to attract private investors to partially undertake the Galeb renovation costs and that the European Funds are limited, legitimate questions may be raised as to whether it is actually possible to go on with the project, and, in case it is, whether the city will be able at all to bear the maintenance expenses of such a large infrastructure beyond the ECoC 2020. Being a “living case study”, only time will tell if this can happen.

[177] The Agency for Regional Development of the Republic of Croatia was established with the aim to implement part of the regional development policy of the Ministry of Regional Development and EU Funds. More info: http://www.etipbioenergy.eu/databases/stakeholders-db/462-agency-for-regional-development-of-the-republic-of-croatia

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Botica Solera - San José, Costa Rica

Type: Historic Building
Status: National Cultural Heritage Site
Governance Model Typology: Public custodian

The Site

The two-storey *Botica Solera* (hereinafter referred to as "Botica") is a Costa Rican National Heritage building that was constructed in the 1930s in the Art Deco style with neoclassical influence[178]. Today, it serves as the Multicultural Centre Botica Solera and hosts a variety of free cultural activities organized for and by different stakeholders. While a municipal officer manages and define the general activities programme, the Barrio México community association have the opportunity to propose their own activities and use the space for them once per week. Furthermore, the Multicultural Centre is on several touristic itineraries, and has an exhibition space for emerging artists, like musicians, painters, photographers and designers.

The building is located in Barrio México, a neighborhood next to San José's city centre that was developed on a former coffee plantation to meet the high housing demand the capital was facing at the beginning of the 20th century. What started as a modest working class residential neighbourhood of migrants primarily from rural areas, quickly grew into a booming urban neighborhood where European immigrants, traders and middle class residents of San José would settle down. As a result, a large number of public and private buildings were constructed between 1930 and 1950 to accommodate the variety of activities that were developing in the area, like banks, cinemas, theatres, schools, and industrial and commercial buildings, such as the Botica.

The Botica was commissioned by the pharmacist Otto Solera Valverde in 1933 as a drugstore to manufacture and sell medicine. The site of the building is extremely unique in San José and influenced its iconic "Flatiron" architecture. It sat on the only triangular plot in the colonial-era orthogonal plan of the city centre at that time: at the intersection of 8th and 10th streets in Paso de la Vaca, one of the seven entrances to San José. This unique location, together with its unique triangular shape, established the Botica as a notable urban landmark in San José and a reference in the collective memory of its residents.

The building served as a drugstore until the 1950s, when its owners went out of business and rented it to different companies for commercial purposes. Despite the neighborhood declining since the 1970´s, the Botica still had commercial occupants until the late 90s. In 1999, the Ministry of Culture declared the building a National Heritage[179], but it was already abandoned and the statement did not prevent the building from being squatted, vandalized and neglected in later years.

Legal Framework

[178] Technical dossier available here: http://www.patrimonio.go.cr/busqueda/ResultadoBusquedaInmuebles.aspx
[179] This was a top down process, initiated directly by the competent authority. However, according to the Heritage Law 7555, it is possible for an individual and any other public institution to initiate a listing process. They can submit an application to the Advisory Committee from the National Heritage Centre.

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In Costa Rica, the leadership and competency on cultural heritage is centralized in the *Centro de Investigación y Conservación del Patrimonio Cultural* (Research and Preservation Centre for Cultural Heritage), a unit subordinate to the Ministry of Culture, as established in the National Law 7555[180]. The majority of listed heritage buildings are either private or owned by the Ministry of Culture; only a few of the listed buildings are owned by the municipality.

In the case of heritage assets, local governments are responsible, for authorising or denying construction and renovation permits according to the Heritage maps established and maintained by the national government. They are also responsible for enhancing and protecting their local cultural heritage through local urban regulation and specific plans. An example of this is the *Centro Histórico project*[181] in San José, where the Botica is included as well and which aims to promote cultural tourism and publicise the historical and architectural heritage of the city.

The Process

Pressured by citizens to address the critical urban decline in Barrio México, the Municipality of San José initiated the process to acquire the building in 2008, with the intention of turning it into a public library and a cultural centre for the community. The city administration saw this as not only a preservation opportunity, but a catalyst for urban regeneration and social change. The legal proceedings culminated in 2011, when the municipality finally obtained consent from the 24 owners to transfer the building's ownership to the municipality.

In a parallel process at the end of 2009, the Municipality initiated an innovative and unprecedented participatory process to develop the local cultural policy for San José. Starting with a focus on culture as a fundamental pillar of local development, and betting on the transversality of culture in the municipal action, different actors from San José were invited to help craft the policy. Several municipal departments[182], community associations, citizens, universities, and governmental and non-governmental institutions, as well as enterprises operating in the city, worked together for nearly two years. In fact, Bairro México´s community association continues nowadays involved in the organisation of activities and events in the centre. Together, all those stakeholders jointly defined a vision, the strategic lines, and the priority actions for the future culture policy and its action plan through regular workshops, forums and talks. It was through this process that all the actors agreed to dedicate a specific line of the policy action plan to renovating the Botica Solera building. This was specifically expressed through the objective "Reinventing the city through its memory and heritage, making them dialogue with education, communication, urban planning, economy and environment" and the corresponding strategic guideline "Restore, conservation and value of tangible and intangible heritage and memories in order to strengthen the sense of belonging of citizenship"[183].

[180] Ley 7555 Ley de Patrimonio Histórico Arquitectónico de Costa Rica La Gaceta Nº 199 – 20 de Octubre de 1995 (*National Law of Architectural Historic Heritage in Costa Rica*). Available at: http://www.patrimonio.go.cr/quienes_somos/legislacion/decretos/Ley%20N%C2%B0%207555%20Ley%20de%20Patrimonio%20Historico%20Arquitectonico%20de%20Costa%20Rica.pdf

[181] Established through Agreement I of the Municipal Council, Article IV of the Ordinary Session 141 of January 8, 2013. Available at: https://www.tec.ac.cr/sites/default/files/media/doc/agreements/municipalidad_de_san_jose-centro_historico_y_ensanches_en_san_jose.pdf

[182] The departments of environment, citizen participation, urban planning, social affairs and security were involved.

[183] Rojas Callejas, M.J, Rojas Rojas, A.; Morales Núñez, A.; Arce Arce, E.; Frades Orallo, J.; Garcia Garcia, J.; Perera Rojas N. Salazar Mesén R. (2013). *Política cultural de la ciudad de San José y su plan de acción 2013-2021.* San José, C.R.: Editorial de la Boca del Monte. P.27.

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The *Política cultural de la ciudad de San José y su plan de acción 2013-2021* (Local cultural policy of San José city and its action plan 2013-2021) was approved in March 2013, just as the Municipality finished the Botica renovation works. In June of that year, the building was opened to the public and inaugurated as the Multicultural Centre Botica Solera.

Concluding remarks

In this centralized and traditional governance context, the Botica Solera case study is an extraordinary one: it is one of the few listed buildings the Municipality owns and manages, and the only one that was acquired with its own funds. Despite being a municipal top-down initiative of adaptive reuse of cultural heritage, the Municipality actively involved the living forces of the city in the process to reinforce the community ownership of the asset. A simple, but remarkable illustration of this is that the building has not been vandalized or defaced with graffiti since its opening in 2013; something quite usual before the renovation.

Unlike most cases in Costa Rica, the Botica was acquired for purposes that go beyond the preservation of cultural heritage and the interest of owning an asset to be partially used as a tourist attraction. The city administration aimed not only at turning a private building into a common good, but also into a catalyst of an integral urban regeneration of Barrio México, which is still in a high social risk situation. The purposes were indeed to boost, little by little, income-generating activities around the site and improve the security by promoting the use of a former abandoned infrastructure.

On the other hand, it is fair to remember that the area where the Botica is located has been known for the last decades as a “red zone”: it struggles with poverty, street fights, drug sales, robberies, prostitution and assaults. It would be naive to think that the urban regeneration to which the city aspires will be easy; there is still much work to do and many open questions and uncertainties about the future. The municipality is aware, for instance, that the absence of income-generating activities in the building, together with the difficulties to attract investments in the area because of its bad reputation might threaten the financial sustainability of the Centre in the long term. Therefore, alternative management and business models for the facility are being explored.

The current Municipal Development Plan 2017-2020 establishes the Botica as a node of development of the north sector[184]. Likewise, the new Urban Master Plan (which is being developed in technical cooperation with the Inter-American Development Bank at the time of writing -March 2019-) includes regeneration plans for the four central districts of San José. Overall, the consistency of successive municipal plans prioritizing actions for the area, in concert with other institutions´ and organisations programmes doing similar work, indicate the process is going in the right direction and will not stop. Restoring a single building took over five years: it is uncertain how long it will take to fully restore Barrio México´s prestige.

[184] Plan de desarrollo municipal 2017-2020, p.21.

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14 | 15 Baťa Institute - Zlín, Czech Republic

Type: Group of Historic Buildings
Status: Municipal protection
Governance Model Typology: Public custodian

The Site

The 14 | 15 Baťa Institute or buildings Nos. 14 and 15 are part of the whole Baťa factory or company complex that is now composed by public and social buildings, as well as residential buildings developed during the years of the greatest development of Zlín from the 1920s to the 1940s.[185] Therefore, it is best to start explaining the factory complex history in order to understand the origins of the buildings under scrutiny.

In 1894, Tomáš Baťa, along with his brother and sister, Antonín and Anna, launched the T. & A. Baťa Shoe Company, a small start-up in a town of what was then 3,000 people. Having overcome some initial, mainly financial hardships, Tomáš Baťa became the sole owner of the factory and gradually started building his shoe making empire until 1932, when his step-brother Jan Antonín Baťa took over the ownership and management of the factory as a consequence of Tomáš Baťa´s death.[186] The expansion of the Zlín shoe company in the first half of the 20th century based on the management system of Tomáš Bat'a, which covered a number of manufacturing and non-manufacturing sectors of life and became a civilizing mission of European significance. The factory laid the foundations for the new town: by the first half of the 20th century, it was dramatically transformed into a "factory in gardens" with a fixed module of buildings in a rectangular network of streets and greenery. Tomáš Bata's American inspiration represented in architecture by a universal reinforced concrete building structure (20 x 20 ft = 6.15 X 6.15 m) and a penchant for "high-rises".[187]

This promising development was stopped by the Second World War (1939-1945) and the subsequent nationalization and Communist coup (1946 - 1989). The factory was severely damaged by Allied bombing and consequently, architect Jiří Voženílek produced a new master plan for the factory (1946). This, subsequently, produced a new type of production building with the outermost fields enlarged to 7.85m (from the original basic module of 6,15 m x 6,15 m).[188] The first buildings erected according to this new master plan were buildings Nos. 14 and 15, resulting in a connection of two stand-alone factory buildings. In essence, the production buildings were designed for shoe confection and rubber and were built along with the central warehouses (1946-1949).[189] By this time, the new Communist regime took over management of Zlín and Baťa factory, nationalizing the

[185] The Architecture of Zlín, 4 and JiříVoženílek: Budovy č. 14 a 15 veZlíně - dědictvíindustriálníéry | JiříVoženílek: Building Nos. 14 and 15 in Zlín - A Heritage of the Industrial Era 14 | 15, 26.

[186] See more at https://acta.mendelu.cz/media/pdf/actaun_2012060070487.pdf.

[187] The company strengthened as a result of Tomáš's study and implementation of mechanization techniques from around the world.

[188] Ibid, 44.

[189] Due to procedural and dispositional reasons the traditional module of 6, 15 x 6, 15 meters was abandoned and the peripheral parts were widened (7, 85 x 6, 15 x 7, 85 meters). See more at: http://www.ic-Zlín.com/25162-public-buildings.

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company under the name of Svit (national enterprise) until 1989, when private investors took control over the factory and the Region of Zlín over the buildings.[190]

The historical, technological, architectural and cultural development made these buildings a unique urban complex of the Baťas Factory with its own **concept of open use**. This was complemented by the so-called **green neighbourhoods** as an architectural phenomenon and urban solution of world significance.[191] Moreover, the outer architectural expression co-creates an urban conservation area**,** increasing the sustainability of planning and design interventions by taking into account the existing built environment, intangible heritage, cultural diversity, socio-economic and environmental factors along with local community values.[192] Thus, this part of the Baťa's Factory is the main protected historical monument in the **Metropolitan Monument Zone (MMZ)**, as the factory buildings must preserve the original (historical) exterior, but can serve to different purposes indoors (see section 2).[193]

The production buildings stopped producing beginning of the 21st century and were abandoned until 2013, when cultural organisations started offering leisure activities with a gallery, museum and library (the Regional Library of František Bartoš, the Regional Art gallery, and the Museum of Southeast Moravia) in the buildings 14 and 15.[194] The buildings are still owned and run by the Zlín Region authorities respecting the limitations or principles set by the city of Zlín, whose competences are transferred by the national laws. The regional authority launched a renovation project and it was mostly funded by the Regional Operational Programme for the Central Moravia Cohesion Region.[195] Although the buildings are not protected as cultural landmarks, their renovation is associated with maintaining the image of the city, which since 2008 has been one of the four European Heritage Sites in the Czech Republic. As such, the establishment of the 14|15 Bata Institute also influences the broader context of the city's significance: a former factory - the dead industrial heart of the city - is now becoming the seat of regional, cultural and educational institutions, which originated in the Zlín acropolis.[196]

Legal framework & Roles and Responsibilities

[190] The mass production of footwear oriented to the Eastern markets of friendly communist countries was no longer economically sustainable after the restoration of freedom (1989), bringing the end of state ownership of the factory complex, which began to break down into individual buildings or groups. See more at JiříVoženílek: Budovy č. 14 a 15 veZlíně - dědictvíindustriálníéry | JiříVoženílek: Building Nos. 14 and 15 in Zlín - A Heritage of the Industrial Era 14 | 15, 27.

[191] Zlín was built as a garden city.This idea was used more in residential areas, which lies northern and eastern of the factories, than in factory itself.

[192] See more at ´New life for historic cities´, *The historic urban landscape approach explained*, United Nations Educational, Scientific and Cultural Organisation.

[193] See Decree declaring the territory of the Historical cores of the cities as monument zones, which was declared the **Metropolitan Monument Zone**Zlin (MMZ Zlin) – (20. 11. 1990). See also Section 6 of Law n. 20/1987.

[194] See more at http://www.ic-zlin.com/25162-public-buildings and https://www.galeriezlin.cz/en/about-us/history/.

[195] The Zlín Region received a substantial portion of the necessary funds from EU Structural Funds, in particular the Regional Operational Programme of the Central Moravia Cohesion Region. See at http://www.rr-strednimorava.cz/file/499/.

[196] See at JiříVoženílek: Budovy č. 14 a 15 veZlíně - dědictvíindustriálníéry | JiříVoženílek: Building Nos. 14 and 15 in Zlín - A Heritage of the Industrial Era 14 | 15, 29.

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The actors involved in the cultural heritage management of Zlín can be as follows: the National Heritage Institute (professional organisation), the Zlín Region and the City of Zlín. The regulations determining their competences are foreseen in the Act of the Czech National Council of 30 March 1987 on State monument care (Law n. 20/1987 Coll.)[197], and the Code of Administrative Procedure (Law n. 500/2004 Coll.).[198] Along these lines, the care of preservation, protection, maintenance and restoration of historical monuments cannot be guaranteed for legal reasons other than through the owners of the buildings. The owner is legally responsible for preserving the value of his / her own property, and there are some limitations set forth by the City Council on how to handle it, especially if there is a private owner. At the same time, the City Council is governed by the law of the Czech Republic, who transfers the competences to this latter.[199]As such, the owner of the cultural monument decides how to use the monument in accordance with the principles determined in the heritage preservation laws, stipulated by the National Heritage Institute (NHI) by virtue of the City Council (State Government).

The aim of Metropolitan Monument Zones is to preserve the cultural and historical architectural values of their historical nuclei as an organic component of the environment and cultural heritage. The protection of Bata's architecture is nowadays applied by the Department of Culture & Monument Care of Zlín (executive body of heritage preservation in the City Council), which is based on a compromise emerged from declaring the territory of Zlín as Monument Zone and Care.[200]

Concluding remarks

The city of Zlín developed alongside and because of the Baťa shoe brand, renewing the interest in their town's unique history, industry, and architecture. In essence, one of the key success factors of Tomas Bata Company and city development was the ability of Tomas Bata to attract the most talented and hard-working people from around the world, aiming at the vision of restoration of this tradition. With this, the intention is to develop a new welcome culture and to improve the integration of the international workers and students in the city life, so that Zlín can be once more time a growing city and an attractive place to live in, whilst also benefiting the whole Zlín Region: as open foreign policy may attract new businesses and investors. Hence, the Bata's production method, even if entirely original, represents an example of scientific knowledge adaptation in the field of production to the specific local conditions of life in town of Zlín. In addition to the notable structures that survived the war, today, Zlín's educational institutions are focused on telling the city's own story, the influence of which remains palpable in the spirit of its people.

Despite the fact the buildings of the Bata Company can be similarly seen in other cities like Otrokovice, Napajedla, Třebíč, and Sezimovo Ústí, only Zlín has the MMZ type of heritage protection. Our contact source justifies this by explaining that "the Bata's architecture is not represented in such a great scale: the Zlín MMZ makes the city the largest coherent example of functionalist architecture. The uniqueness lies in the fact that the buildings of the factory, amenities and residential quarters are covered together with the state of preservation of this complex."[201]

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[197] See at Section 6 (Monument Zones) and 14 (Renewal of cultural monuments).

[198] See at Section 11 (Territorial jurisdiction).

[199] This is a common practice in CZ: the State of Czech Republic transfers some competences to lower administrative authorities (e. g. City, municipality).

[200]In 2003 the state administration reform was completed and the city of Zlín was entrusted with the performance of Monument Care.

[201] Kristýna Frydecká, Monument Care Officer, City Council of Zlín.

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Ibrahim Hashem House - Amman, Jordan

Type: Historic Building
Status: National Cultural Heritage Site
Governance Model Typology: Community custodian

The Site

The Ibrahim Hashem House is a National Heritage building dated from 1927, nestled on a steep flank of Jabal Amman, one of the seven hills that shaped the capital of Jordan. This two-story construction served as a residence for one of the earliest Prime Ministers of the country, Ibrahim Hashem202. Located near the historical city centre, Jabal Amman neighbourhood is indeed well known for having hosted important political figures, diplomats and army officers in the first half of the 20th century203. Today, it is a highly-dense district, marked by a vibrant street life and mixed land use where dwellings, traditional souks (markets), restaurants and shops coexist with heritage sites, educational facilities and worship places.

In addition to its historic value, the Ibrahim Hashem House is an example of the so called three-bay villas204, built throughout the Levantine region (Jordan, Syria, Iraq and Palestine) in the 19th and early 20th centuries. Although there were different variants, the three-bay villas were generally characterised by having a main entrance that conducted directly into a large, central hall -known as Liwan- from which the rest of rooms were distributed. This typology is considered to have evolved from the traditional domestic courtyard houses in the Middle East, where a central patio would dominate the building floor while facilitating the cross ventilation and balancing the interior temperature in summer.

Like other constructions built in Amman at the beginning of the 20th century, this residence would organise the rooms in two levels adapting itself to the natural topography of the terrain and taking advantage of the views and the valley´s breeze. Its thick walls would keep the building cool in summer and warm in winter. At the same time, a fountain located in the centre of the Liwan would help increase the humidity in the interior and decrease the air temperature. All in all, this kind of constructions have proven to be a great example of an energy efficient and sustainable architecture over the time.

After serving as a residence for several Prime Ministers, today, the building functions as an educational space in the Faculty of Architecture of the German Jordanian public University, where lectures, workshops, exhibitions and discussions on diverse topics are regularly held.

[202] Prime Minister of the Emirate of Transjordan from 18 October 1933 to 28 September 1938.
[203] Such is the case of Qa'war, Qussous and Sharif Shaker 1920s houses, which are also located in Jabal Amman.
[204] *Architecture in Amman during the Emirate of Transjordan, 1921-1946*, Janset Shawash, Faculty of Graduate Studies, University of Jordan, May 2003.

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Legal framework & Roles and Responsibilities

In Jordan, heritage is divided into two categories: Antiquities, or any movable or immovable objects dated from before 1750 AD205, and Heritage Sites206, which are the buildings or locations of historical significance constructed after 1750 AD. Both are administered centrally by the Ministry of Tourism and Antiquities (MoTA), being the Department of Antiquities (DoA) the responsible for managing and regulating the Antiquities and the MoTA the one in charge of the Heritages Sites. While the DoA is the only body responsible for the Antiquities, more bodies are involved in the administration and management of Heritage Sites, as contained in the Law No 5 for the year 2005, for the Protection of Urban and Architectural Heritage. This Law provides the establishment of a National Committee formed by different governmental organisations like the Ministry of Municipal Affairs (MoMA) and Greater Amman Municipality (GAM), among others, to whom roles and competences are attributed. Furthermore, at the local level, municipal governments can contribute to the preservation and protection of non-listed Heritage Buildings by enforcing the Town and Village Planning Law207. Under this Act, the municipalities can for instance declare a protected area or establish special regulations for the management of specific sites.

However, although on paper it could seem that local governments play an important role in heritage management, and even if they can conduct urban studies to identify heritage areas to protect, the approval of MoMA, MoTA and DoA is always needed in practice. This not only means that local governments in Jordan do not have a last say when planning on their own territory, but also they can find difficulties to move forward in some key processes like urban regeneration plans covering heritage sites. This is the case of Greater Amman Municipality, who drafted in 2010 a comprehensive study of heritage sites to be protected and added to the Register of Urban and Architectural Heritage, and to which the MoTA has not reacted as of today. As a consequence, lots of private properties with cultural value in Amman are being neglected or even demolished, since no regulation forces the owners to take care of them.

On the other hand, the Law contemplates a Fund for the Protection of Urban and Architectural Heritage. The purpose of this Fund is theoretically to provide funding support to purchase any of the heritage sites, restore and restructure them; to compensate the owners of heritage sites (...) or to provide them with loans and financial assistance to encourage them to restore and rehabilitate the heritage assets[208]. However, the Fund is systematically not implemented and the local governments have to (self-) finance / on their own the acquisition and maintenance of heritage sites. An example of this was the purchase of the Ibrahim Hashem House by the Greater Amman Municipality.

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[205] Law of Antiquities. Available at: https://www.unodc.org/res/cld/document/law-of-antiquities_html/Law_of_Antiquities-1-_jordan.pdf

[206] Law No. (5) For the year 2005, for the Protection of Urban and Architectural Heritage: Any location or building that is of importance either with regards to the structural technique, or its relation to a historically important personality, or its relationship to important national or religious events, and was constructed after the year 1750. This includes the following:

- The Heritage Building: Constructions and architectural structures with historical, cultural and architectural characteristics that are of specific importance.
- The Urban Location: Architectural areas, Public spaces and neighborhoods, and the landscape that represent the values on which the culture of the residents was built.

[207] Town and Village Planning law, No. 79 of 1966, and its various amendments.

[208] Article 10. Law No. (5) For the year 2005, for the Protection of Urban and Architectural Heritage.

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The Process

After being partially abandoned and neglected for more than 30 years, in 2003 the Architectural Division from the Great Amman Municipality decided to purchase Ibrahim Hashem House in order to preserve its cultural value. This decision responded both to the municipal strategy of revitalising the downtown area of the city through enhancing the cultural heritage, and implementing the Law for the Protection of Urban and Architectural Heritage that the National Government had passed that year (finally approved in 2005), which deals with Heritage Sites protection.

In 2003, therefore, the municipality started the negotiation process to acquire the house with its more than 20 owners. The negotiation included the compensation for tenants who were using a part of the building at that time. Once an agreement on the price was reached, further consultation with the municipal procurement department, approval of the city council and authorisation from the Prime Minister followed, resulting in the acquisition of the building in 2005.

Since the building was close to the Faculty of Architecture, the German Jordanian University was interested in renting it for educational purposes. In 2014, a cooperation agreement between the Municipality and the University was signed, establishing a partnership to strengthen the local government effort to preserve the cultural heritage in the area. This agreement, which is still in force, stipulates a free leasing for ten years in exchange for the renovation[209] and maintenance of the building to be undertaken by the University. The Municipality, on the other hand, has the right to inspect and visit the site anytime to guarantee that good maintenance and use are being accomplished, being responsible as well for approving any work to be done in the building. Another clause in the agreement establishes that the Faculty of Architecture should support the Municipality in drafting urban studies and plans when needed. Actually, a university contest was organised before the renovation works to analyse the building and explore new uses for it, for which surveys to local communities were conducted. This process helped to raise awareness about the value and history of the asset in the neighbourhood.

Concluding remarks

Jordan has experienced a quick demographic growth in the last decades. Being a stable and safe place in a conflict zone, the country has historically hosted a large number or refugees from Palestine (since 1948), Iraq (since 1990) and Syria (since 2011). This has had a strong impact in the capital, Amman, since the demand for housing and services have dramatically increased, especially in the east side of the city and the downtown, where Ibrahim Hashem House and other historic villas are located. As a consequence, and in order to meet the population´s demands, people have started building in urban voids or expanding their houses, sometimes neglecting the traditional constructions and disregarding the preservation requirements in the case of historic buildings. It is, therefore, relatively common that private owners consider the register of their building as a Heritage Site mainly as a burden and not as an added value, since more restrictions apply when planning a renovation and no financing support is provided to accomplish them properly.

On the other hand, the strong division of Jordan cultural heritage assets in Antiquities and Heritage Sites is also reflected in the (unbalanced) importance given to its management: while the central government does take care of the Antiquities because of its touristic potential, local

[209] Valued at more than 850.000 Euro

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governments have to deal with the protection of Heritage Sites mainly on their own. Of course the ownership of the assets is an important factor to be considered: Antiquities are publicly owned by law[210], whereas Heritage Sites may be private, generating more complexity in the protection process and requiring the involvement of a multiplicity of actors. In this context, raising awareness on the value of protecting and maintaining Heritage Sites is key, and that's why the case of Ibrahim Hashem House is important. It was one of the first buildings the Municipality acquired as part of an urban revitalisation strategy, that is currently ongoing. The intervention has helped creating heritage communities around the asset, which has become a landmark in the neighbourhood. People recognise that the new use has attracted business and dynamized the local economy, since cafés, restaurants, bookshops, and students residences have popped up in the last years in the area. On the other hand, and thanks to the work the University has done with the community as a new tenant of the building, Jabal Amman inhabitants are aware not only of the significance of the asset as a historic monument, but also of its contribution to the local identity.

Overall, the local government's decision to stand for cultural heritage protection through adaptive reuse has served as an example for the community of the potential economic and social added value a property can gain through conservation activities. The challenge remains great, but luckily Ibrahim Hashem House is not an isolated example and this kind of process is becoming more and more frequent in the capital. Such is the case of neighbouring Rainbow Street in Downtown Amman, which has also experienced a huge transformation boosted by the adapted reuse of some of its buildings, partially powered by the municipality but also by individuals and cultural organisations[211]. In such a centralised country, this is promising.

[210] Article 5, Law of Antiquities: “Ownership of immovable antiquities shall be exclusively vested in the state. No other party may own these antiquities in anyway or challenge the state's right to such ownership by delay or any other means”.

[211] See Beit Shocair cultural center and restaurant, located in Rainbow Street. It has *seven handicraft showrooms, a restaurant and a room displaying some of the family’s antique home furnishings. The showrooms offer a variety of handmade crafts produced by artisans. The center supports 20 local community families.* Available at: http://bestprojectjo.org/sites/default/files/Jordan%20handcraf%20guide-ENGLISH.pdf

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Victoria Baths - Manchester, United Kingdom

Type: Historic Building
Status: National Monument, Listed as Grade II
Governance Model Typology: Community custodian

The Site

The Victoria Baths ("the Baths") building was opened in 1906, at the time costing double the average cost of a public swimming baths to build. Before becoming a vibrant arts and cultural centre, it used to incorporate three pool halls as well as a Turkish Baths suite.[212] It was described as "the most splendid municipal bathing institution in the country" and "a water palace of which every citizen of Manchester can be proud".[213] Not only did the building provide spacious and extensive facilities for swimming, bathing and leisure, it also highlighted the highest quality materials and designs of the period, with many decorative features such as stained glass, terracotta, tiles and mosaic floors.[214]

In 1902 Mr. Henry Price was appointed as the first City Architect of Manchester and became responsible for the Victoria Baths building project. At first only offering gender-separate bathing, mixed bathing was introduced in Manchester for the first time with great caution in 1914. By the 1920s, sessions at Victoria Baths were held every Sunday morning enabling families to swim together.

The Victoria Baths continued to be one of Manchester's most popular destinations for residents and visitors alike until the 1980s, when the running costs were becoming significant and the backlog of repairs were growing. The difficult decision to close the Baths for good was taken in 1993. The same year, the supporters of the Victoria Baths in local community came together to form the Friends of Victoria Baths, a Heritage Community[215] formed whilst campaigning to save the building for future generations. Victoria Baths served the people of central Manchester for 87 years and established itself in the affections of all those who used the facilities.

The Friends of Victoria Baths undertook various essential works to clear rubbish from within the buildings, and opened up the premises to raise awareness of their special nature. In 2001, the Manchester City Council entered into a formal management agreement with the Friends of Victoria Baths, forming the Victoria Baths Trust ("the Trust") to improve security and raise money for repairs.[216]

In Common Law countries such as the UK, the Trust concerns the creation and protection of assets, which are usually held by one party for another's benefit. Using the framework of the Trust, the Council granted management powers to the Friends of Victorian Baths, who were then

[212] Gala/Male First Class, Male Second Class and Female pools. See at Manchester City Council "Heritage Asset Strategy", February 2015, 18.
[213] See at http://www.victoriabaths.org.uk/.
[214] Ibid.
[215] Heritage communities can be understood as knowledge body groups, communities, trusts or interested groups on ad hoc basis with a variety of connotations. Friends of Victoria Baths already gives an idea with the name itself ("Friends") that they are looking for the best & guardianship of the listed heritage asset.
[216] See at Manchester City Council "Heritage Asset Strategy", February 2015, 18-19.

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responsible for managing the heritage asset.[217]This mechanism is very useful to receive funds that are independent of the Council, which may not have the same efficient and flexible resources as a trustee to obtain funds from other sources, like developers, communities, etc.[218] For example, the Trust was able to pursue and secure the Baths' first major grants: the English Heritage (now Historic England)[219] funding works to patch-repair the roofs and treat dry-rot in 2002, and the BBC Restoration fund to complete significant works to the main front-block of the building in 2003. The Trust was able to secure further funding in 2009 to renew the main Gala Pool roof.[220] Soon after, the Trust relocated their offices to the Baths which helped improve site security and broadened the programme of events on offer from the complex.[221]

Thus, from a civic redundant swimming pools and Turkish Baths, the Victoria Baths complex is now a vibrant arts and cultural centre in the heart Manchester – a **local, regional and national asset** that hosts major events in every season of the year. Moreover, the Trust has developed a future plan to renovate and re-open the Turkish Baths and accompanying Health Suite; convert the Superintendent's Flat into residential accommodation and continue the heritage, arts and community activities and events in the pool halls. In order to accomplish these goals, the Trust has an operating partner, Fusion Lifestyle (charity of its own right), who will invest in and manage the restoration of the Turkish Baths.[222]

Legal Framework & Roles and Responsibilities

Manchester Council's management of its heritage portfolio needs to be consistent with national requirements and 'best practices', which are stipulated as legislative and policy guidance in the planning laws. The most important are:

- Town and Country Planning Acts – Primarily **The Planning Act** 1990 (Listed Buildings and Conservation Areas).[223]

[217] The role of manager is handed to the trust (trustee) due to a particular interest they have to preserve the asset.

[218] The Council has the ultimate control but before granting the management powers, the Council and the trustee agree on a clause stating what is the direction they should take, what should be raised, what is compatible and what not, together with the general principles. So the Council gives a sort of freedom or margin of appreciation and avoids additional "burden", looking to the site´s best interest.

[219] The Governments appointed heritage advisers on planning matters: a public body that, amongst others, runs a number of grant schemes to help with the cost of caring for all sorts of buildings, monuments and landscapes. See more at https://historicengland.org.uk/. There has been over £5m spent on the restoration of Victoria Baths so far. The largest amount - £3m - has come from Heritage Lottery Fund as a result of the Restoration win in 2003. English Heritage has also provided several large grants including the first capital grant for work to the building in 2002. Many other grant giving bodies have made contributions and the public have raised over half a million pounds towards the restoration work too through the viewer vote on Restoration and by contributions to the Trust's Building Fund. See at http://www.victoriabaths.org.uk/restoration/our-story/

[220] See at Manchester City Council "Heritage Asset Strategy", February 2015, 18-19.

[221] The Victoria Baths Trust pays a fee to the Council basing on the profits they make with the complex, however, the Council also gives them grants that are actually of a bigger amount. These grants are given so that they can stick to the actual plan of looking after the building.

[222] This is formed as a subcontract managed by the Trust.

[223] Town and Country Planning Act 1990, First Published 1990, Reprinted Incorporating Corrections 2005.

- Planning Policy – **National Planning Policy Framework** 2018 (NPPF) - The original NPPF 2012 was revised in July 2018. This provides a planning framework which contains particular sections relating to the Historic Environment.[224]

The Planning Act has more weight than the Planning Policy and acts as the central government policy setting forth national guiding principles (substantial core principles). The Planning Policy is set by the central government and is managed locally by the local government, in this case Manchester City Council as Local Planning Authority (LPA). However, Planning Policies are also set at a local level in the form of a Core Strategy (planning document) and must receive the approval of the local authority elected members – (the Council). As a major owner of heritage assets in the city, the Council's principles and policies are important both as an exemplar to others and in their own right in ensuring proper stewardship of its heritage assets. As such, they must meet the national tests of suitability set by the central government, so if Manchester Council adopts a plan, the government needs to approve it following the national guiding principles in order to apply it at the local level.[225]

The LPAs administer and determine most planning applications including those affecting the historic environment for planning permission and listed building consent.[226] Strikingly, where a heritage asset is of higher significance such as a grade II or grade I listed[227] building, like this case under scrutiny, then the LPA must consult with and consider any representations made by Historic England, who are the Governments appointed as heritage advisers on planning matters.[228]

[224] Ministry of Housing, Communities & Local Government, National Policy Framework, Presented to Parliament by the Secretary of State for Ministry of Housing, Communities and Local Government by Command of Her Majesty, July 2018.

[225] See more at Manchester City Council "Heritage Asset Strategy", February 2015, 6-7.

[226] See at Ministry of Housing, Communities & Local Government, National Policy Framework, and Presented to Parliament by the Secretary of State for Ministry of Housing, Communities and Local Government by Command of Her Majesty, July 2018, para. 190.

[227] Listed buildings are considered nationally important and therefore have extra legal protection within the planning system. Listed buildings come in three categories of 'significance': Grade I for buildings of the highest significance (when the site is of exceptional national, architectural or historical importance,.); Grade 2 listed buildings are split into two categories: Grade II* are particularly important buildings of more than special interest (regionally important); Grade II are of special interest, warranting every effort to preserve them (locally important). There are a total of 835 listed buildings city-wide in the Manchester of which over 13% are in the City Council's ownership. The majority of these (both city-wide and in Council ownership) are Grade II listed. See more at Manchester City Council "Heritage Asset Strategy", February 2015, 5 or at: https://historicengland.org.uk/advice/your-home/owning-historic-property/listed-building/.

[228] Ibid, para. 194 (b) and 24. Historic England has the responsibility as the government's heritage advisors both direct in development management capacity and in shaping heritage policies and guidance for owners, professionals and local authorities. Besides, with highly graded heritage assets, the LPA is also required to consult and consider representations from a number of key National Heritage Groups in the UK called amenity societies including the Victorian Society, the Georgian Group or the Society for the Protection of Ancient Buildings. These national amenities are not to be confused with the local civic societies, who act on behalf of local interests. The national groups like the Victorian Society or the Georgian Group act case by case, they will act when the case concerns to them due to singular features of the heritage asset (the Georgian Group looks at buildings and features of between 1700 to 1837; the Victorian Society looks at buildings and features of between 1837 and 1915). This doesn´t mean they can´t consult with each other, in fact, they must consult depending on the grade of the asset (highly graded) so that they can object or approve a plan. These national groups also have regional offices all over the UK.

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Concluding remarks

The Victoria Baths revitalisation project was a slow burning process that involved many stakeholders and actors during its adaptive reuse. On the one hand, it was slow due to the long decision making process with a wide range of actors. On the other hand, it was a democratic and participatory process with a diverse representation of interests. As a consequence, the Victoria Baths is a successful example of a partnership asset in the form of the so-called Trust, where the Council does not need to be the sole custodian of the heritage asset. The Heritage Community is willing to act as a partner on an equal or even 'leading' basis to manage and operate the asset with a high degree of autonomy as well as self-sustainability, whilst the Council provides support, direction and specialist advice to ensure the historic building is both well retained and put to productive use.

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The Young Project - Montreal, Canada

Type: Vacant Building with Transitory Use(s)
Status: Not listed
Governance Model Typology: Community custodian

The Site

The Young Project is a multi-actor building pilot project that aspires to "[connect] spaces without people to people without spaces" by temporarily adapting vacant or underutilized buildings in Montreal to create accessible and affordable "innovation spaces". Different from conventional co-working or pop-up spaces, the Young Project is a social innovation project that aims to offer a wide range of temporary spaces to diverse users, like artists, community organizations, and social entrepreneurs. The spaces are intended to be incubators for big ideas and are priced according to size and number of occupants. The Young Project has made approximately 464 m^2 of a municipal storage building in the Innovation Quarter of Montreal available to selected applicants from February 2018 to December 2019. The building will be demolished after the temporary leases have expired and be replaced with a social housing project.

While the Young Project itself is not an explicit example of how a cultural heritage building or site can be adaptively reused (because the building is not listed as a cultural heritage asset and will ultimately be demolished), this contemporary development project instead illustrates how an innovative, multi-actor governance process could be used as a model to adaptively-reuse cultural heritage sites, particularly in urban areas with a surplus of vacant buildings. This model - called Transitory Urbanism - is also the inspiration for and fundament of Montreal's *Cultural Heritage Action Plan 2017-2022*, which was developed in tandem with the project.

Legal Framework

Montreal has had an adopted Heritage Policy in place since May 2005, the result of an intensive multi-year engagement process that included a wide variety of stakeholders and citizens. The Heritage Policy recognizes that heritage is a driver of cultural, social and economic development in the city, and communicates a shared vision and key action areas for the city's heritage assets. It takes into account natural, tangible and intangible cultural heritage (as defined by UNESCO) and sits within the legislative framework of the Government of Quebec and Federal laws pertaining to heritage activities.

The Heritage Action Plan 2017-2022 was developed in 2016-17 to update two particular aspects of the Heritage Policy: to adapt to the changing dynamic and challenges in the city (i.e., proliferation of social networks and digitalisation, changing real estate market, etc.), and to apply new intervention practices (like Temporary Urbanism) with clearly articulated actions, follow-up measures, and outcome indicators. The *Heritage Action Plan* is ambitious component of implementing the city's *Cultural Development Policy 2017-2022*.

The Process

Temporary Urbanism, whose roots lie in Europe, is defined as any initiative on vacant land or buildings that aims to revitalise local life before development occurs. It is a multi-actor governance

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model that enables initiatives to *legally* take possession of vacant real estate to create below market-rate opportunities for local needs. It is different from other temporary uses (tactical urbanism) or unpermitted occupation (squatting), due to its legal status and its formal collaboration with property owners, who would like to earn income from their assets (even at below market prices) or to limit their expenses for security and maintenance.[229]

The stakeholders of a Temporary Urbanism project have typically included the property owner(s) / landlord(s), the local authority, and the temporary occupant(s). In recent years, a fourth stakeholder (the Facilitator) has started to play a key role to actively work within a broader stakeholder community (e.g., financers / funders, urban entrepreneurs, makers, social organisations, etc.) to proactively connect the other three actors and catalyse projects.

The origins of the Young Project started in spring 2016 with *Les Entretiens d'avril* (the April Talks), where 120 cultural heritage stakeholders reflected and discussed ideas with one another in six city-hosted thematic workshops. The workshops focused on priority heritage themes that included: municipal heritage buildings; hospital complexes and surplus government properties of heritage interest; institutional, convent and school buildings; and vacant or vulnerable private buildings. As of October 2018, there were approximately 900 vacant properties in the City of Montreal, about 120 of which have cultural heritage status.

In January 2017*, le symposium international Montreal transitoire* (the Montreal Transitory International Symposium) convened more than 200 citizens and stakeholders to engage in a dialogue about how Temporary Urbanism could be adapted to Montreal's context. During this conference, the city committed to helping realise pilot projects in different urban contexts and later positioned itself as a proactive facilitator for future projects through the publication of its Heritage Action Plan 2017-2022. Recognising that occupancy is the best conservation strategy for cultural heritage properties, the City saw that the Temporary Urbanism model could play an important role to valorise and manage its various assets, particularly those with heritage status.

In the Young Project case, the Facilitator role was played by a Montreal-based initiative, *Entremise,* who introduced a social project that could be scaled. The initiative *Laboratoire Transitoire* (Transition Laboratory) is a multi-actor, public-private-philanthropic partnership between the City of Montreal, the McConnell Foundation's Cities for All program, the *Maison de l'innovation sociale* (MIS) and *Entremise* that announced its intention to realize three pilot projects of a minimum length of six months. MIS and Entremise also received support from the Government of Quebec through its Initiative and Outreach of the Metropolis Fund. The Transitory Laboratory is one of the frameworks in which the City and its various partners can test how Transitory Urbanism can be implemented throughout Montreal. *Entremise* was responsible for coordinating the occupancy and the call for occupants for the Young Project; as part of this new business model, the current occupants manage the space collectively.

The City of Montreal engaged in the Young Project as both the local authority and property owner, which streamlined the process, but also highlighted some of the institutional challenges of using an open, "transversal" approach to planning. The City was involved in much of the Young Project's project management, including site selection, inter-department coordination and with the borough, managing the feasibility study, contributing to the definition of this emergent urban practice, preparing the lease and support contracts with the legal and real estate departments, facilitating the decision-making process, and monitoring and evaluation.

[229] See at: https://www.iau-idf.fr/fileadmin/NewEtudes/Etude_1409/NR__10_web.pdf

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Concluding remarks

The Young Project is a living case study, as the occupants are currently in the second year of their lease and the building will be demolished and replaced with a social housing project after December 2019. However, the process thus far has exposed the tremendous potential for other properties to redevelop in the same manner and to keep testing the concept of open, “transversal” planning in the municipality. The city views the Young Project as a governance experiment that can both help inform the city and modify the various processes necessary for future similar projects.

The process, however, is difficult to replicate, due to the high level of engagement and coordination that is necessary to bring projects to fruition. Even when there were only two primary actors (the City of Montreal and *Entremise*), the Young Project exposed institutional issues that are prevalent in many large organisations: difficulty traversing expertise silos, limited information sharing, and the sluggish nature of making organisational change in a large institution. The process is also vulnerable to political administration changes because it is experimental, and hasn’t yet been institutionalised by the municipality; there are limited staff and resources to execute the program. Despite this, the city is committed to executing its Heritage Action Plan using an open planning process to connect space, ecosystems, and capital in the city and use Temporary Urbanism as a tool to bring life to buildings and neighbourhoods that are currently underutilised.

Giardino della Minerva- Salerno, Italy

Type: Botanic Garden
Status: National Cultural Heritage Site
Governance Model Typology: Community custodian

The Site

The *Giardino della Minerva* (Minerva's Garden) is a 12th century terraced botanical garden that is located in the highest part of the historic center of Salerno, a beautiful city of 135,000 inhabitants in southwestern Italy. The Garden was part of the *Scuola Medica Salernitana* (Salernitan Medical School), considered to be the first medical educational institution in Europe and one of the forerunner universities. Salerno has been the home of the Salernitan Medical School since the 10th century.

Today, the garden is one of the most visited touristic sites in Salerno and it is also very popular among its citizens. More than 300 plant species are grown here, arranged according to the ancient principles of humours (blood, phlegm, black bile and yellow bile) and linked to the fundamental elements (air, water, earth and fire) found in ancient medical literature. Around 50,000 visitors a year enjoy the diversity of medical plants and the beautiful views, while also learning about the history of this enchanting place and the entire city of Salerno. They can also visit the *La tisaneria del Giardino*[230] (herbal tea garden) and enjoy a tea steeped from plants cultivated in the region, or even acquire, on special days, some medicinal plants grown in the dedicated nursery. A large classroom and two permanent exhibitions are also part of the current programme, which are visited by school groups throughout the year.

The garden originally belonged to the Silvatico family in the 12th century. Matteo Silvatico (1285 – 1342), a prestigious physician and botanist from the Salernitan Medical School, was interested in the healing properties of plants and, in the first two decades of 1300, transformed his family garden into a *Garden of simples,* where he cultivated plants for therapeutic uses. The garden's location provided an ideal microclimate for domestic and even exotic medical plant species, with good humidity, warm temperatures, and protection from the tramontane wind. It soon became a relevant classroom and learning space for the Salernitan Medical School, where students would take lessons on botanical medicine and learn the various plant names, their characteristics, properties and potential medical applications. Matteo Silvatico catalogued the plants from the garden in his renowned *Opus Pandectarum Medicinae*[231]*,* the comprehensive lexicon on medical materials (mostly of vegetable origin). Historical documents have confirmed later on that this garden was the first botanical garden in Europe[232].

In 1666, the property was bought by Diego del Core. It was at this time when the important architectural elements in the garden were built: the long staircase with cruciform pillars that connect the different terraces; the pergolas that frame the panoramic view over the sea, the harbour and the

[230] http://www.giardinodellaminerva.it/chi-siamo/la-tisaneria-del-giardino.html
[231] More information: http://www.giardinodellaminerva.it/chi-siamo/matteo-silvatico.html
[232] Capone, P. (2010) *From the Minerva Garden in Salerno to Circa Instans illuminated Herbaria: A Virtual path without boundaries.*

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city; the fountains at every terrace level; and the garden's intricate irrigation system. Thus, at the end of the 17th century the garden had taken the shape that we see today.

Legal Framework

The Ministry of Cultural Goods and Activities (*Ministero per i Beni e le Attività Culturali, MiBAC*) is the main body responsible for the administration of cultural heritage in Italy. Through its regional body, or *Soprintendenza*, it catalogues and protects the cultural heritage assets located in the corresponding territory of competence, on the basis of the indications and programs defined by the Directorate-General. It is also responsible for authorizing the execution of works affecting cultural heritage[233].

On the other hand, and according to the Article 1 of *Statuto del Comune di Salerno*[234], the Municipality is obliged to ensure the conservation and enhancement of cultural and environmental heritage, preserving the city's historical and cultural identity. For that reason, there is a close relationship between the local and the regional government, that provides the city with funds for investments. The municipality is able to make independent decisions regarding the management of cultural heritage, but those decisions must always be in compliance with the rules and requirements of the *Soprintendenza,* and respect the limitations on the land uses the urban planning tools and the national regulation sets[235].

The Process & Roles and Responsibilities

The last private owner of the garden was Professor Giovanni Capasso, who donated the entire property immediately after the Second World War to the charity *Asilo di Mendicità* (hospice). In 1991, the Asilo di Mendicità transferred the property to the Municipality. In November of that year, a proposal to renovate the garden and dedicate it to Silvatico and his *Garden of simples* was presented during the symposium "*Thinking the garden"* in Salerno. The project would be approved and funded later under the European program *Urban PIC* (1994-1999), co-financed by national and municipal funds. The renovation project, led by the city administration, ended in September 2000. The garden was opened to the public in 2004.

In 2007, the municipal council approved the creation of the non-for-profit *Fondazione Scuola Medica Salernitana* (Salernitan Medical School Foundation) to manage the garden and other ongoing initiatives[236] in the city. The Foundation has currently only the municipality as member. However, it could include further public bodies and administrations such as the school of Medicine and Pharmacy at the University of Salerno, in order to fulfil the overarching objectives. These objectives, according to the municipal act[237], are mainly the following:

- to promote and support educational and research activities in the field of medicine

[233] Available at: http://ambientesa.beniculturali.it/BAP/?q=bap
[234] http://www.comune.salerno.it/client/allegati.aspx?allegati=4896&stile=7&ti=46
[235] Codice dei beni culturali e del paesaggio (Testo unico 42/2004) Available here: http://www.bncrm.beniculturali.it/getFile.php?id=466
[236] Museo Storico Strumentario Chirurgico, Villa Avenia, Instituto de Ricerca Biomedica Avanzata del Mediterraneo, among others. Available at http://www.comune.salerno.it/allegati/4257.pdf
[237] Available at: http://www.comune.salerno.it/allegati/4257.pdf

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- to protect and enhance, in cultural and economic terms, the assets of artistic and historical interest, in particular those referring to the tradition of the ancient Salernitan Medical School
- to promote, organize and co-organize cultural, scientific and artistic initiatives
- to manage the appropriate use of goods and assets related to the heritage site (either owned or entrusted)

The Foundation is in co-operation with two non-for-profit organisations that, respectively, set up different activities at the garden. The cultural association *Erchemperto*[238], focuses on the dissemination and promotion of Cultural Heritage through innovative practices and strategies. Erchemperto manages, through the garden director, the total of activities related to the garden and its nursery including the garden's educational activities. The cultural association *Nemus*[239], runs *La tisaneria del Giardino* (herbal tea shop) and promotes the knowledge and use of plants for beverage preparation.

Furthermore, the association *Hortus Magnus*[240] organizes every year the Minerva festival hosted in the Municipality´s Gardens (Villa Comunale). Hortus Magnus dedicates itself to public park and botanical garden conservation, with particular attention to recovering and enhancing the historical memory.

Concluding remarks

The careful renovation works and efforts to maintain the original use of the site while adding new functions has helped enhance the cultural value of *Giardino della Minerva* and its historic relevance in Salerno and worldwide. In addition to being an important identity element for residents, the garden has also gained an international dimension. In January 2018, the garden started developing the candidature dossier for the European Cultural Route certificate to be approved by the European Council for the creation of a network of historic European botanic therapeutic gardens. The goal of the project is to connect Salerno with other selected historic botanic therapeutic gardens with a site specific genius loci and a special contribution to the history of plant categorization.

The garden network will promote the history of botanical therapeutic evolution, from Hippocrates of Kos, to the Umayyad-Andalusian caliphate (Serapione the young and Maimonides of Cordoba, Ibn al-Baytar of Malaga), to Matteo Silvatico of Salerno, up to Carlo Linneo of Uppsala and his revolution in the classification of plants, testified by texts and places. This history is a fundamental part of the European cultural heritage, but is, despite its particular importance, generally ignored or little known outside their places of origin, with the exception of academia.

The Giardino della Minerva received this year, for the second time, the "Parco più bello d'Italia" ("Most beautiful parks of Italy") award, not only for the beauty of the place, but also for its educational and research activities, the important historic-scientific research on which its restructuration was based and for its advanced management system. Moreover, the Giardino della Minerva has submitted a candidature for a UNESCO chair. Results are expected to be public in November 2019.

Although the adaptive reuse of this historical site may not seem very innovative in terms of the process (it is a municipal property, renovated by public funds and dedicated to a public use) it is indeed innovative in terms of management: The Giardino della Minerva is financially autonomous

[238] http://www.erchemperto.it/
[239] http://www.nemus.eu/index.php
[240] http://www.hortusmagnus.it/index.php?option=com_content&view=article&id=8&Itemid=101

and independent from the Municipality and operating in an economically sustainable way thanks to the important presence of visitors contributing by paying the entrance ticket. It is especially well organized on an administrative, scientific-technical and educational level.

Still, challenges remain. The income from admission fees must cover both the salaries of the 12 people employed in the garden and its maintenance expenses. Since the admission fee is only 3 euro/ticket, high visitation rates are vital to sustain the model. On the other hand, public funds and private donations are occasionally needed to finance some conservation and preservation activities. Such is the case of the restoration of the trompe l´oeil fresco representing an ideal continuation of the garden, right in its entrance area, for which a fundraising campaign was launched in 2015. The campaign included a small crowdfunding initiative, allowing to finance the kick-off of the restoration works. The focus however was put on acquiring one single donation to cover the required amount. Eventually, the restoration was financed by a donation from the Cultural Association “Orizzonti Futuri” NGO. The fresco was restored and opened to the public in September 2018.

However, taking into account the large number of cultural heritage assets the city and the country have, it is important to broaden the financial channels and explore suitable alternatives to public funding in order to guarantee the sustainability of cultural heritage in the future.

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New Bazaar - Tirana, Albania

Type: Public Market Halls and Plaza
Status: National Cultural Heritage Site
Governance Model Typology: Community custodian

The Site

The New Bazaar is an award-winning 11,000 m^2, pedestrianized public area with two newly reconstructed permanent market halls located adjacent to the Avni Rustemi Square in Tirana's city center. Formerly an informally-managed and sometimes ad hoc marketplace for local produce, fish and meat, the New Bazaar of today is both a modernized hub for the region's best fresh groceries and a multi-functional public space that reflects Tirana's ambitions to democratically modernize, support local business development and tourism, and celebrate the region's rich cultural heritage.

The New Bazaar was originally constructed in 1931 to accommodate overflow trade from the historic Old Bazaar. It became Tirana's central marketplace after the Old Bazaar was demolished in 1959, and is still one of the largest trade markets in the capital for fresh food. But, in spite of its day-to-day use by the local residents, the site was neglected in the intervening decades by the municipality and never modernized to accommodate contemporary practices for handling fresh consumables. Former Tirana Mayor and current Prime Minister of Albania, Mr. Edi Rama, clearly paints the picture in early 2017:

"Just two years ago, this place looked still as 100 years ago; an area where everyone was trying to survive in each own market stall, surrounded by dust, walking into the open catch pits, facing the mud, flies and insects. Today we can see what power has the vote, what power has the participation of everyone in the community governance process of making the right choice. Today Tirana Municipality is turned into the house of the community, where day and night, the focus is on its people, on common areas, on families, on children and the elderly, where projects [of] large transformation are prepared day-night."[241]

The New Bazaar's governance innovation is its partnership model for co-developing the cultural heritage site as an urban regeneration project. It employs a Tourism / Business Improvement District (T/BID) as a governance and financing mechanism to help ensure the site's long-term sustainability and financial success. The New Bazaar is Tirana's first – and only – T/BID.

The New Bazaar restoration was co-developed and co-financed by the Municipality of Tirana, the State of Albania (Ministry of Culture and Ministry of Urban Development), and the Albanian-American Development Foundation (AADF), a not-for-profit corporation whose mission is to facilitate the development of a sustainable private sector economy and a democratic society in Albania. To date, the partners have collectively invested $5.5 million in the site, which includes two new public market buildings (the "Closed Market" and the "Green Market"), a pedestrianized street and public square, parking, and an on-site storage facility for vendors. The AADF has estimated that private investments by business and property owners has exceeded $4 million. Approximately 15 cultural heritage sites (primarily buildings/facades) were restored during the project.[242]

[241] http://www.qarkutirane.gov.al/en/news/tirana%E2%80%99s-%E2%80%9Cnew-bazaar%E2%80%9D-opened-multifunctional-space-where-tradition-meets-today%E2%80%99s-development
[242] http://www.aadf.org/project/tourism-improvements-districts/tirana/

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Legislative Framework & Roles and Responsibilities

Though Albania has a very rich cultural heritage, it was largely overshadowed by larger economic challenges that emerged after the fall of Communism (1950-1990) until recently. A new wave of enthusiasm and commitment to preserve, restore, and rehabilitate cultural resources has started to emerge in the last decade but, despite its rich heritage, sector-specific strategies are still missing.[243] This enthusiasm is concurrent with Albania's intent to join the European Union and recognize Tirana as a flourishing and culturally-rich European capital.

The administration of cultural assets at the state level is managed centrally by the Ministry of Culture. The Institute of Cultural Monuments sits under the umbrella of the Ministry of Culture and is the primary institution responsible for creating and implementing standards and criteria to protect and restore material cultural heritage throughout Albania. Other national-level actors for cultural heritage include: The National Council of Restorations, Archaeological Service Agency, Archaeological Institute, the National Council of Archaeology, Protected Area Agency, and the National Centre for the Acquisition of Cultural Heritage.

The municipality of Tirana preserves, maintains and promotes several cultural monuments that appear on its asset list, which include archaeological sites, fortifications, fortresses, engineering works, buildings, and monumental totalitarian architecture. Representatives of the municipality noted that it is important to recognize that cultural assets in Tirana cannot be viewed separately from development activities, nor be isolated from social changes that are taking place, or separated from issues that are important to the community. It is clear why the city of Tirana chose to experiment with a T/BID as a governance model for one of their most well-known cultural heritage sites: the model fits well with their standpoint on and management of cultural heritage in the city.

Municipal cultural assets in Tirana are managed by two Directorates: The General Directorate of City Promotion and the Directorate of Cultural Heritage and Tourism. The General Directorate of City Promotion relies on European Union standards for preserving and promoting the values of the material and non-material heritage of the capital. The Directorate of Cultural Heritage and Tourism is responsible for issues related to the design, programming and development of local policies and capital projects as they relate to preserving, revitalizing and promoting cultural heritage and sustainable tourism in Tirana. The Directorate is also responsible for increasing and expanding services, and integrating culture and tourism in Tirana as a European metropolis, in accordance with applicable legal and sub-legal acts.

The Process

The Tourist / Business Improvement District governance framework is implemented in a variety of ways throughout the world, but can simply be defined here as a public-private partnership between the local municipality and businesses (and/or property owners) within a defined district, where businesses within the district are self-taxed to deliver specific services or improvements to only that district. While the T/BID is a relatively common sub-municipal governance tool in the United Kingdom, USA, and Canada, it has been rarely implemented in Europe, largely due to its neoliberal approach to public service delivery. The New Bazaar T/BID is the first of its kind in Tirana and only

[243] Dollani, A.; Lerario, A.; Maiellaro, N. (2016) Sustaining Cultural and Natural Heritage in Albania. *Sustainability*. 11 August 2016

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the eighth T/BID in Albania, all of them part of the entrepreneurship program of the Albanian-American Development Foundation.

TID / BID governance relies on mutual trust and cooperation to be a successful model. Business owners must balance their self-interests with that of the common goals and outcomes for the district with other business owners. Local government partners must be transparent and accountable. Albania's turbulent political history, economic isolation, and subsequent challenges have contributed to a culture of distrust between its citizens and government, which has made it particularly challenging to implement a T/BID governance model. The idea that business owners and their government can sit down together at the same table – peer to peer – to co-create strategies to improve public space, collectively support local businesses, encourage entrepreneurism, and restore and protect cultural heritage sites was even more challenging than usual in this context.

Currently, the AADF provides financing and organizational support for the New Bazaar TID, with the goal of helping the TID become self-supporting in the next 2-3 years. Most T/BIDs in Albania are financed through grants from local government, based on the tariffs they pay for public services, and compulsory self-taxation, but there is no such requirement for the New Bazaar T/BID; the TID Board has recently taken a decision that TID fees should be paid annually on a voluntary basis.

Concluding remarks

The New Bazaar TID / BID is currently a living case study - a work-in-progress. The AADF, Municipality of Tirana, and the business community have come together to establish an organizational structure and decision-making process, but this process is perhaps slower than it would be than in other countries, because these groups do not have a long tradition of sitting and deciding together. The AADF estimates that the T/ BID is only about halfway through the process to become a self-supporting district, but remains optimistic that the business community and municipality will eventually achieve this goal. The fact that the number of visitors has increased by 95%, business turnover has increased by $10 million ($32 k per business on average yearly), and the total number of public events organized in the area so far is 90 (from nothing before), increases such optimism.

According to the AADF, over 70% of the existing businesses (totalling 309 businesses, all locally owned) returned to the renovated markets in the New Bazaar after it was reconstructed. Some of the displaced businesses relocated to a different part of the city during the reconstruction process; other businesses were affected by the restricted access when the street was pedestrianized and chose to relocate to more auto-oriented locations. Other informal "businesses" (e.g., residents with a small selection of home-grown vegetables) that were part of the ad hoc economy of the old New Bazaar were likely displaced because they could not or do not fit into the new paradigm of a modernized public market and tourist destination.

Rental prices have also increased 30 to 40% in the surrounding area, and lots of overnight accommodation (hotels and B&Bs) has emerged. While these are clear success indicators for urban regeneration, it also highlights the potential for gentrification and further exclusion of those who may have contributed to the intangible aspects of the site's cultural heritage.

The New Bazaar is an undisputed urban regeneration success story. It has already garnered multiple European awards and is proving to be an attractive central city destination for both residents and visitors. The challenge will be with time as the district continues to test the effectiveness of the T/BID model to maintain the reconstruction investments, promote the district, and continue to attract new investment without radically changing the character of the neighbourhood. There is an

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opportunity for the New Bazaar T/BID to further integrate components of the circular governance model to support and strengthen the T/BID model, particularly concerning public involvement in the T/BID processes and elevating the role of cultural heritage in the district to foster a Heritage Community[244]. Some possible ways to achieve this could include directing resources and expertise to preserve the cultural legacy of the *old* New Bazaar, assisting adjacent property owners with investments in culturally-significant restoration works (by issuing grants or low/no interest loans), and explicitly programming events that celebrate national and local culture. Such initiatives are currently being supported by the AADF and Municipality of Tirana.

[244] Heritage communities can be understood as knowledge body groups, communities, trusts or interested groups on ad hoc basis with a variety of connotations.

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Cavallerizza Reale - Turin, Italy

Type: Historic Building
Status: World Heritage Site
Governance Model Typology: Community custodian

The Site

Cavallerizza Reale is an 18th century building located in central Turin that is currently an ad-hoc community space that hosts cultural and artistic events. Originally used as stables, it is part of the emblematic group of buildings that comprise the UNESCO-listed Residences of the Royal House of Savoy[245]. Between 2001 and 2013, the large building hosted several theatre plays performed by Teatro Stabile di Torino. During this period, the building's ownership was transferred from the Central Government of Italy to the Municipality of Turin, who decided to put the building up for auction in 2010. However, no adequate offer was received and the use as a theatre was interrupted, which lead that part of the building to be abandoned.

In May 2014, a group of local citizens decided to occupy the building with the purpose of re-opening the space to the public and stop the privatization process. The activist group, Assemblea Cavallerizza 14.45, has been managing the building ever since by organising a variety of cultural, artistic and civic activities. A part of the building is also currently being used as an Aula Magna (main hall) by the University of Turin.

The case of Cavallerizza Reale constitutes a unique example of civic commitment towards cultural heritage, as it is a Heritage Community who has taken bottom-up action to revitalise the building through innovative financing (crowdfunding) and adapting it to current local community needs.

Legal Framework

According to the legal framework and power distribution of Italy, the main body in charge of the management of cultural heritage is the Ministry of Culture that supervises the compliance of relevant regulation[246] in the city of Turin via its branch: the Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Torino. When the building is listed, the control of the Soprintendenza goes even further, by providing all the necessary guidelines for the management of the site.

The strong role of the national level does not mean the local government has been inactive in the field of cultural heritage, as in January 2016, the city of Turin, following the path of the pioneer city of Bologna, approved the Common Goods Regulation[247]. Commons are defined as both tangible and intangible resources, mainly publicly owned, that serve the interest of the society and its individuals and must be preserved for future generations[248]. The Common Goods regulation enables private citizens, organizations and associations to reach agreements with the public administration

[245] See at: https://whc.unesco.org/en/list/823
[246] List of reference legislation: http://www.beniarchitettonicipiemonte.it/sbappto/?Itemid=90
[247] Regulation on the collaboration between citizens and administration for care, shared management and regeneration of common goods. Approved by resolution of the City Council on 11 January 2016 (Mec 2015, 01778/070), enforceable on 25 January 2016. Available at: http://www.comune.torino.it/regolamenti/375/375.htm
[248] Polyák, L. (2017) Regulating the Urban Commons – What we can learn from Italian experiences. 17 November 2017. Available at: https://cooperativecity.org/2017/11/21/urban-commons-learning-from-italy/

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to manage and use urban commons. Thus, in addition to being the legal base for a new type of contract, it is also an innovative and formalised way of opening a dialogue between public authorities and the community to discuss the best way to manage a shared responsibility, for instance, a cultural heritage asset.

In the case of Cavallerizza Reale, the Regulation clearly opened a wide range of possibilities for the citizen group of Assemblea Cavallerizza 14.45 to institutionalise the management of the site, which was informally in their hands since 2014. Accordingly, a proposal for the civic use of the space was drafted in 2018 and presented to the local government, which publicly expressed the will of opening a dialogue with the group by paralysing the Management Plan of the site that had previously been ordered to an architectural firm by the previous local authorities. Despite the will, no agreement has been reached yet. It is important to bear in mind that the Soprintendenza must also have a say before the signing of the agreement at the local level, as their commitment is mandatory in order to go forward.

The Process & Roles and Responsibilities

In parallel, the civic group has been able to establish an internal structure clustered by topics (Theatre, Music, Literature, Visual Arts Lab…) that allows them to manage the building that functions as a venue to organise several free, public, autonomous and cultural activities. Their policy is to organise conferences at "*zero cost to the public administration of the city*"[249], which must be taken into account as the Municipality of Turin is the owner of the asset. As well as their work on a volunteer basis, any additional cost (for both the process of adaptation of the building and the current functionalities) has been covered by posting the case in crowdfunding platforms, which entails the opportunity to involve a larger crowd as contributors. Clearly collaborative models are chosen not only for managerial functions but also as financing tools.

Among the cultural activities, a ten-day exhibition was organised for the first time in 2016, named HERE, including 200 national and international artists exhibiting their work at Cavallerizza for over 9.000 visitors. It showed the commitment of the citizen group towards the revitalisation of the building and its heritage value. In fact, when selecting the artists that would exhibit their work, one of the requirements which was specified in the Call for artists of 2017[250] was the duty to comply with the obligations emanating from being a World Heritage Site, in other words, the obligation of keeping the structure and key elements intact.

In the same year, another worldwide known event took place in the Aula Magna of the site, which launched TEDx, a programme of local, self-organised events bringing people together to share a TED-like experience. Initiatives such as the latter and the HERE exhibition have positioned the site as an exemplary independent art venue, contributing to raise awareness on the circumstances and high potentiality of Cavallerizza Reale far beyond the local level.

Concluding remarks

Since the Common Goods Regulation was approved in Turin in 2016, two agreements have been signed in the framework of the Urban Innovative Action[251], initiative funded by the European Union through which the Municipality is developing a project (Co-City) aiming at dealing with the topic of

[249] Available at: http://artivisive.cavallerizzareale.org/here_en.html
[250] Call available at: http://artivisive.cavallerizzareale.org/documenti/HERE_An_International_call.pdf
[251] UIA. Available at: https://www.uia-initiative.eu/en/about-us/what-urban-innovative-actions

"*collaborative management of urban commons to counteract poverty and socio-spatial polarisation*"[252]. Over 100 buildings owned by the Municipality have been identified as unused or underused, many of which are located in marginalized areas of Turin, precisely where opportunities to fight social challenges as unemployment or poverty suffered by locals are most needed.

The project started running at the beginning of 2017 and therefore, the two sites governed via so-called "Pacts of Collaboration" are still considered pilot cases being at an experimental and creative stage. However, the Regulation itself has marked a step forward in the recognition of the value of the community engagement towards the care of abandoned public assets with regeneration potential.

The renaissance of the Cavallerizza Reale responds to a collective effort to maintain heritage alive. The space has been able to adapt and meet all community needs, not only without losing its original value, but by gaining a greater appreciation among citizens and institutions at the local, national and international level. The favourable legal framework constitutes a golden opportunity to consolidate the situation by obtaining institutional backup for the existing management model, which will make it more sustainable at the long-term. Cavallerizza could soon enter the group of experimental experiences that could lead the way to many more community driven cultural heritage adaptive reuse cases in agreement with public authorities.

[252] UIA Turin. Available at: https://www.uia-initiative.eu/en/uia-cities/turin
https://www.uia-initiative.eu/sites/default/files/2018-03/Turin_CO-City_UIAExpertJournal1%28Jan2018%29.pdf

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Pakhuis de Zwijger - Amsterdam, The Netherlands

Type: Historic Building

Status: National Cultural Heritage Site

Governance Model Typology: Private Custodian for the Common Good

The Site

Pakhuis de Zwijger is a National Monument, around 5000 m2 six-story industrial building located in Oostelijke Handelskade, a part of the inner harbour of Amsterdam. It was built in 1934 as cooled warehouse for the storage of perishable goods in a functionalist[253] style, highlighting its concrete mushroom[254] columns and brick façades to counter the wind and the bad weather. These facades were reinforced internally with a concrete layer to keep the cool in summer, a great example of energy efficiency in constructions for that time.

Today, it operates as an international centre for creative industry, where a wide variety of activities such as debates, exhibitions, lectures and events around urban issues take place, gathering all kind of people from Amsterdam and worldwide.

The Process

The warehouse functioned as such until the 80´s, then it was abandoned. In 1986 the 'Repetitiehuis' organisation squatted the building and for years used the basement of Pakhuis for parties and music rehearsals. It was also used for cultural activities by underground musicians and visual artists until the late 90's. In 1997, the city administration decided to give the place a cultural use, since it was not being properly used. The squatters were given then the opportunity to commercially continue the activities by joining forces with grassroots initiatives to protect the building.

In 2000, the municipality of Amsterdam decided to connect the city centre with the new residential neighbourhood located in the artificial Java Island by building a bridge. The more direct way to do that was running the bridge through the warehouse, so demolition seemed to be a pragmatic solution given the decrepit state of the building at that time. However, thanks to the pressure of The Cuypers Society[255], an association and foundation committed to the preservation of architectural heritage from the nineteenth and twentieth century, the building was listed as National Monument in 2001[256] and the demolition plans stopped. Instead of tearing the building down, the solution adopted was to remove part of the first floor to leave the space for the bridge. However, the warehouse was severely damaged during the works and additional metal structural reinforcements had to be undertaken to prevent it from collapsing.

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[253] **Functionalism**, in architecture, the doctrine that the form of a building should be determined by practical considerations such as use, material, and structure, as distinct from the attitude that plan and structure must conform to a preconceived picture in the designer's mind. https://www.britannica.com/art/Functionalism-architecture

[254] In reinforced concrete construction, a structural column, suggestive of a mushroom shape, that flares at the top to counteract shearing stresses. *McGraw-Hill Dictionary of Architecture and Construction*. S.v. "mushroom column." Retrieved February 6 2019 from https://encyclopedia2.thefreedictionary.com/mushroom+column

[255] http://cuypersgenootschap.nl/

[256] https://cultureelerfgoed.nl/monumenten/523312

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After several unsuccessful conversations with developers and architects, in 2003, Alderman Duco Stadig approached the architect Andre van Stigt and assigned him a feasibility study for the renovation of the building. Van Stigt, in turn, approached Stadsherstel, the owner of the building. Stadsherstel is a limited liability company (funded by shareholders capital) founded by monument lovers in the 50´s to prevent the demolition of cultural heritage assets in the city center of Amsterdam. Van Stigt had worked previously with the company in similar projects where buildings were saved from demolition, and together with the promoters and future users they drafted a renovation project that was finally approved by the municipality. Later on, the architect, the project developers and the municipality involved cultural organisations in the planning process. Egbert Fransen from Cultuurfabriek, who had been part of the activities at the Zwijger since 1999, brought together other cultural organisations[257].

As previous plans were too expensive for future users (the diverse creative organisations, associated under the umbrella of the De Zwijger Foundation), Van Stigt managed to considerably reduce the estimated costs of the renovation by sticking to some premises when designing his plan: such as, taking the most of the constructive possibilities of the existing building, respecting the wishes of users, controlling the precise construction process and considering the possibilities for exploitation. This resulted in an estimated cost of 11 million euros for the 5.500 m2 of floor space to be renovated, which despite being a high amount, it was 6 million euros cheaper than what the budget provided / could cover before the architect took over[258]. Finally, a feasible plan for the renovation, development and exploitation of the building was defined. Stadsherstel, the Monument conservation fund (Monumentenfonds), and all users of the building invested in the internal development of the building. Each organisation made separate agreements with Stadsherstel on this. In 2006, the building was inaugurated as Pakhuis de Zwijger.

Legal Framework

In the Netherlands, the central government is responsible for the protection and sustainable preservation of cultural heritage of national importance, according to the Heritage Law[259]. Through the *Cultural Heritage Agency of the Netherlands,* part of the Ministry of Education, Culture and Science, the government defines the legislation and rules designed to protect and develop the heritage. The Agency also develops and disseminates knowledge on the management, conservation and accessibility of heritage collections. For their part, the *Cultural Heritage Inspectorate,* another body of the Ministry, ensures compliance with the law and promotes improvements to the management and care of cultural heritage.

The provincial level plays a relevant role in cultural heritage management in the Netherlands. The province of North Holland, where Amsterdam is located, has a sector of Culture and Cultural History[260] which is in charge of providing financial arrangements[261] (mainly low-interest loans) to owners of municipal and provincial monuments. The province also supports the municipalities in the

[257] De Waag, Salto Omroep Amsterdam and Afk (Amsterdam Fund for the Arts)
[258] A remarkable share of the budget was due to the need of reinforcing the structure and removing the steel constructions the City of Amsterdam had installed when building the bridge, so the city council subsidized part of the costs.
[259] Translation of Heritage Law in Dutch by UNESCO available here: https://www.eui.eu/Projects/InternationalArtHeritageLaw/Documents/NationalLegislation/Netherlands/dutchculturalheritagepreservationact.pdf
[260] https://www.noord-holland.nl/Onderwerpen/Cultuur_en_Erfgoed
[261] https://www.noord-holland.nl/Onderwerpen/Cultuur_en_Erfgoed/Culturele_instellingen/Subsidies

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implementation of the decentralized built and archaeological heritage care. In addition, it offers a platform in which the various parties involved in monument conservation can exchange information and join forces. There is also a non-for-profit organisation, the Monumentenwacht[262], set up by the province to prevent the decay of cultural buildings by taking and promoting preventive measures. Each owner may ask an expert to analyse the necessary maintenance and costs for a specific building and receive funds from the Restoration Fund. The province has several independent bodies as well: Herbestemming NH[263], on the one hand, identifies vacancy and decayed built heritage, and promotes the dialogue between owners, experts, creatives and residents to find new functions for the vacant buildings; the Cultuur Compagnie[264], on the other hand, develops products, services and projects that increase the visibility and accessibility of the heritage and cultural landscape in North Holland.

At the local level, the municipalities are responsible for the local monuments and historic buildings. They are in charge of designating municipal monuments, and of issuing permits for restoration projects of municipal and national monuments. Furthermore, they research the cultural and historical values of the city as well as the archaeological sites, ensuring the conservation of those areas in the municipal zoning plans. In the case of Amsterdam, this is done by the city department for Monuments and Archaeology.

Concluding remarks

Pakhuis de Zwijger is a thirteen years old adaptive reuse living case[265]. It required great effort to get to where it stands now. The Foundation Pakhuis de Zwijger is responsible for the non-profit work of the evening programming, while the daily programming is undertaken by other organisations who rent out the event areas of Zalen BV. Zalen BV is a commercial organisation that exploits the restaurant and event areas in the building. This is a complex management model, in which each organisation has its own agreement with Stadsherstel, the owner of the building.

Some of the challenges PdZ face are related to its business model. A bunch of dedicated programme makers work hard to design, week after week, a dynamic and appealing agenda for the diverse community that forms Pakhuis de Zwijger, which includes people from Amsterdam as well as tourists, migrants and international students. Most of activities are free and focus on topical issues around urban transition, e.g. debates on future cities, exhibitions about cultural diversity or lectures about participatory design of public spaces. The programmers have flexibility to define the agenda on issues that they think are of local significance, but there are also financial partnerships with which specific agreements are made on programming. Furthermore, Pakhuis de Zwijger collaborates with ‘knowledge’ partners or organizations that are very experienced/engaged on certain themes. The Foundation´s aim is to find a balance and not to be driven by financial support, however, partnerships are needed to support on the programming. On the other hand, PKZ generates 90 % of its income on its own, which seems sufficient, but as the Director Egbert Fransen explains: “counting on some structural funding from the Municipality and the National government would enable the promotion of research activities, which is desirable but not feasible right now”. All in all, and despite the stakes, Pakhuis is a reference cultural hub in the international arena and serves as an inspiration for other cities around the world.

[262] https://www.monumentenwacht.be/
[263] https://www.herbestemmingnoord.nl/
[264] http://www.maatschappelijkvastgoedkenniscentrum.nl/specialisten/cultuur-compagnie/
[265] As per March, 2019

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Simonsland - Borås, Sweden

Type: Historic Building

Status: Municipal protection

Governance Model Typology: Private Custodian for the Common Good

The Site

Simonsland is a historical 37.000 square meter industrial building that was constructed in 1918 for the purpose of artificial silk manufacturing for the company Svenskt Konstsilke[266]. It is placed in the municipality of Borås, and therefore, belongs to the Västra Götaland County, a predominantly rural area located in the southwest of Sweden. Traditionally dedicated to textile manufacturing hosting many widespread brands, Borås has now evolved into a modern city that is a home for over 66.000 inhabitants, a considerably large city for Swedish standards. Textile heritage is its signature and Simonsland one of its landmark buildings.

The privately owned property has suffered a transformation by leaving behind its initial destination of industrial facility to develop into a multifunctional space adapted to present local and international needs. For this to happen, the reuse process has carefully been designed to maintain the symbolic value of the building, its linkage to the textile sector and the history of the city where it is located. All resulted in Simonsland's current role from May 2014: a Textile Fashion Centre defined as "*Northern Europe's textile meeting place*"[267].

It is an unprecedented example of a public-private partnership with regard to the funding scheme and management of the revitalization process of a cultural heritage building, involving as a key triggering actor the private initiative (real estate company Kanico), together with the Municipality of Borås and the University of Borås[268]. The building gathers education, research and mostly business development, by offering working spaces for newly created companies around the textile sector[269], but also a Textile museum for national and international audiences.

Legal framework

All key cultural heritage related aspects in Sweden are regulated by the Historic Environment Act[270] which was drafted in 1988 and modified in 2013, when very relevant principles were incorporated, for example, the shared responsibility for the historic environment of all citizens[271]. The main competent authority is the National Heritage Board and the County Administrative Boards (state authorities with regional responsibility[272]) are responsible for the supervision of the norm at

266 http://textilefashioncenter.se/om-oss/det-textila-arvet/?lang=en
267 https://bostader.boras.se/foreign-student/our-student-rooms-and-flats/simonsland/
268 http://textilefashioncenter.se/om-oss/?lang=en
269 http://textilefashioncenter.se/?lang=en
270 Kulturmiljölag (1988:950), available at:
http://www.riksdagen.se/sv/dokument-lagar/dokument/svensk-forfattningssamling/kulturmiljolag-1988950_sfs-1988-950
271 https://www.raa.se/app/uploads/2013/01/Inf_Historic_Environment_Act_2014.pdf
272 https://www.raa.se/in-english/swedish-national-heritage-board/assignement-of-the-swedish-national-heritage-board/

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the county level. Despite not being listed at the national level, Simonsland's heritage value has been recognised and protected by the municipality of Borås through its inclusion in the city plan.

In 2012, the City Council of Borås approved a vision of the city for 2025 as a sustainable place integrating the environmental, economic and particularly the social dimensions. Participation is at the centre of the picture, not as an end in itself, but as an enabler to achieve the identified goals. As described by the City Council, "*Collaboration between business, university, research centres and public agents is our trademark*"[273]. This mentality of multi stakeholder involvement has also been reflected in the understanding of culture, which needs to be human centered and place specific[274].

Thus, the Culture Planning in Borås seeks to identify cultural resources with the help of local "ordinary people", while enhancing participation and addressing social challenges as integration. Within this framework, the municipality, in collaboration with a local energy enterprise and the university launched the project Innovation Platform Norrby[275] (2013-2015) for the urban regeneration of the Norrby District, a central area of the city with poor reputation because of its high level of unemployment, vandalism and other criminal activities[276].

Unlike the Norrby District, the area where Simonsland is located has a very high attractiveness and potential, due to its placement just outside the city centre, crossed by the Viskan river, beside the university and in a neighbourhood that is undergoing a process of transformation of its industrial character. This is breeding ground for imagining innovative activities and business models, also for the case of the silk producing building, context in which the process of transformation began.

The Process & Roles and Responsibilities

The initiative to start the adaptive reuse process was private, after the area where Simonsland is located was identified as attractive and with business potential. In fact, the case is not meant as an isolated example, as it plays its part in the regeneration of the entire district (60.000 square meters area), which will evolve around the textile cluster[277].

The building is listed as municipal heritage (and not at the national level), therefore, any intervention has to be approved by the respective responsible local public authority. Thus, the City Council proceeded to give the necessary permissions for the change of use, and included several public functions (such as the Textile Museum) to the initial proposal made by Kanico Company. The role of the County Board of Västra Götaland in this case consisted on financially supporting the preservation process together with private funds. Two Swedish Architectural Firms also participated in the adaptation of the building[278].

The described restoration process is not one of a kind because it entails cooperation between private and public actors, as this is the case in almost all cases in Sweden and particularly in Borås as described in the project of the Norrby District. What makes it unique is the important and central

[273] Hristova, S., Dragicévic Sesic, M., Duxbury, N. (2015) *Culture and Sustainability in European Cities*. Imagining Europolis. Routledge Studies in Culture and sustainable development. P. 170-171
[274] ibid. P. 169-171
[275] http://www.urbanlivinglabs.net/p/snap-shots.html and https://drive.google.com/file/d/0BxnHQBC0SIPBcXFWYzVfNGpQZGM/view
[276] Ibid. p. 167
[277] http://textilefashioncenter.se/om-oss/framtiden/?lang=en
[278] https://www.archilovers.com/projects/137553/simonsland-textile-fashion-center.html

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role of the private actor in the management of the transformation process, who looked for the support of public authorities to carry out the adaptive reuse.

The cooperation among actors of different nature did not cease once the building was refurbished. The next stage entailed reaching agreements with the future service providers ranging from more private actors such as the Textile businesses placed inside, or the restaurant and cafeteria, to the City Textile Museum and the University both public and currently placed (at least partly in the second case) in Simonsland. Marketplace Borås association was also created to act as a link between business and the City Hall. The mixture has greatly contributed to making it a very vibrant and lively place, enhanced by several temporary exhibitions of international designers, events and conferences taking place on a weekly basis.

Concluding remarks

The Fashion Centre has proved to be the result of a successful private initiative governance model of collaboration among public and private actors to make the adaptive reuse process happen. Initial potential conflicting interests (combination of for profit and not for profit actors) have managed to align into a common strategy, combining past and future, culture and business. The journey is not over yet, as the sustainability and long-term perspective of the building rests in the efforts and open-mindness of the actors that are represented within the building committed to the non-easy task of maintaining dialogue and mutual understanding.

Beyond that, certain challenging issues are also arising in the neighbourhood where Simonsland is located. Even if the initial goal was to attract small businesses of the creative sector, the redevelopment of the area is causing a rise of the rents, acting as a barrier for those at whom it was at first directed, forcing them to try to find cheaper locations further away from the city centre, creating risk of gentrification. These changes were not in smooth trends, as they meant potential collision with the policies of the municipality of social inclusion and integration.

Meanwhile the company managing Simonsland and the public actors around it (the County, the municipality, the university and the city museum) seem condemned to understand each other: the building contributes to the city branding of Borås as the textile meeting point, and Simonsland's real value could not be understood outside the historical context of the area. In other words, it is a mutual interest that the Fashion Center's model remains prosperous.

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San Roque Neighbourhood - Cuenca, Ecuador

Type: Group of Historic Buildings

Status: World Heritage Site

Governance Model Typology: Private Custodian for the Common Good

The Site

San Roque is a predominantly working-class residential neighbourhood located in the Historic City centre of Cuenca (Ecuador) that dates back to the colonial period (XVI-XVIII centuries) of the city. The buildings in the area are characterized by modest examples of earthen architecture built with traditional construction materials and systems: adobe, bahareque, tile and wood[279]. San Roque neighbourhood is located over one of the ancients' access to the Historic Area that facilitated commercial relationships with the southern country of Perú, however, San Roque struggled in the beginning due to its location on the borders of the Historic city at the south side of the Tomebamba River; historically poor connections over the river to the central city created a pocket of isolation. The economic situation of the neighbourhood improved considerably in the 19th century with the economic upswing related to straw products production and exports. Since 1950, San Roque was embedded as part of the urban area of Cuenca, improving its connection and infrastructure, due to the expansion of the city, but it still remains a low income residential district and with outstanding heritage milestones such as the San Roque church (first built in 1875).

The cultural heritage value of the architectural legacy of San Roque was officially recognized by being listed as National Heritage in 1982 and being inscribed as part of Cuenca's City Centre as an UNESCO World Heritage site in 1999[280]. Nevertheless, the official recognition did not provide effective protection for the buildings, proved by the lack of conservation status of the buildings and a lack of dedicated funding for conservation programs. The deterioration was further aggravated by the vulnerability of the natural construction materials and a general lack of social awareness about the buildings' cultural value. In addition, lack of technical advice resulted in residents prioritizing their living conditions (such as the installation of ventilation and lighting systems) over preserving the traditional construction materials and methods of their houses. From the physical dimension, the neighbourhood was starting to lose its authenticity, but from the social dimension, San Roque remained as a vibrant place occupied by traditional neighbours.

Based on these two sides of the same coin, the University of Cuenca selected the neighbourhood in 2012 to be part of the initiative called "Maintenance Campaigns". It is a model formerly implemented twice in the neighbouring rural area of Susudel[281]. The Campaigns aim to extend the life of buildings with high cultural heritage value by making small ordinary maintenance interventions (exceptionally also emergency interventions) through organised multi-actor working groups. San Roque was the first urban neighbourhood to be tested using the Maintenance Campaigns model. It was chosen for its historic residential character, proximity to the university, and willingness of the

[279] See at: https://www.int-arch-photogramm-remote-sens-spatial-inf-sci.net/XLII-2-W5/755/2017/isprs-archives-XLII-2-W5-755-2017.pdf

[280] https://whc.unesco.org/en/list/863

[281] "*Susudel is a rural area located in the province of Azuay at the South of Ecuador… In December 2011 … the University of Cuenca decided to boost a process to rescue the immovable heritage of this area which was decaying*". Van Balen, K.; Vandesande, A. (2015) *Community involvement in heritage*. KU Leuven, 121-122.

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neighbours to take part in the process. By 2014, 22 privately-owned heritage buildings have already received interventions.

Financial resources were completed exploring and using new forms of collaboration. For that, the Campaigns used an unprecedented example of "Minga", a popular collaborative way of working, as it was initiated by an institution (University of Cuenca) and part of the labour was guaranteed by another (Municipality of Cuenca). Minga is essentially a "work party" that consists of voluntary communal labor for the benefit of the community, on which each actor –participant- contributes. It has traditionally been used in construction and agricultural sectors in Colombia, Perú, Ecuador, Bolivia, Chile and Paraguay, and is also recognised as intangible cultural heritage in the Andean region of South America.

The case of San Roque demonstrated that an "inter-institutional Minga model" can be an effective and revitalized governance model for managing and protecting an urban common good, in this case, cultural heritage[282].

Legislative Framework

The local governments in Ecuador (also referred to as Decentralized Autonomous Governments -GAD- or municipalities) are exclusively entitled to develop municipal cultural heritage preservation, maintenance and dissemination functions, but they need to be compliant with the guidelines established by the national authorities283. In Cuenca, this competence has been delegated to three municipal departments: Directions of Culture, Urban Control, and Heritage and Historic Areas. The last one has developed a city regulation on Historic and Patrimonial Areas[284] that establishes which areas should be protected and how.

In addition, there are several municipal plans that incorporate provisions regarding cultural heritage and the San Roque district (as part of the city centre), such as the Plan for Mobility and Public Space for the Historic Centre of Cuenca and the Plan for Development and Territorial Management. However, despite being a designated World Heritage site and several attempts to create a specific Management Plan for the Historic City centre of Cuenca, a concrete plan has still not materialised.

The Process and Roles and Responsibilities

The "Maintenance Campaigns" applied in San Roque neighbourhood are a multi-actor initiative that includes a variety of stakeholders: Academic actor represented by University of Cuenca, private actors such as neighbours (and owners), and local enterprises, and the public actor, represented by the Municipality of Cuenca, Provincial authorities of Azuay/Military Forces, and other NGOs. It was initiated and facilitated by the University of Cuenca, as part of the World Heritage City Project

[282] Vázquez Torres, L., Achig, M.C., Cardoso Martínez, F. Minga: el patrimonio intangible en la campana de mantenimiento de San Roque, Cuenca-Ecuador. ASRI. p. 5/6

[283] Constitución de Ecuador (Constitution from Ecuador), Registro Oficial 449 of 20 October 2008, Art. 260,261 and 264, num. 7 and 8. Ley orgánica de Cultura (Organic Law of Culture), Registro Oficial 913 of 30 December 2016, Art. 92 and 98.

[284] Ordinance for the management and conservation of the Historic and Patrimonial Areas of the Canton of Cuenca. Cuenca, 26 February 2018. Available at: http://www.cuenca.gob.ec/?q=node/8993

(vlirCPM)[285]. It initiated as a collaborative project funded by the Flemish Interuniversity Council under the Interuniversity Cooperation Programme (2007-2017), in which the research centre KU Leuven (Belgium) supported the University of Cuenca in tackling, among other topics, cultural heritage.

The process in San Roque started in 2012 when the vlirCPM project developed a diagnosis of the status of the buildings in the area. In 2013, several meetings between the University and the rest of stakeholders took place. The participation rate from the San Roque neighbourhood was at first quite low due to scepticism of the process[286] related to a general mistrust towards the collective work idea and lack of legitimacy of a community leader that would represent their interests. However, the number of participants increased considerably over time thanks to the university's perseverance and internal promotion of the initiative[287]. Training lectures helped educate property owners about the technical aspects and cultural relevance of their buildings, a high priority during the process. Before the maintenance works started, the university signed 22 agreements (one with the local government and the rest with the 21 owners) that clearly specified the different roles and responsibilities for each of the actors:

- The university was responsible for the planning process and project management, as well as providing technical knowledge from the work of professors and students in the field.
- The owners committed themselves through ad-hoc neighbourhood organizations to perform 20-25% of the work on a voluntary basis and provide coffee-breaks to qualified workers. This helped co-finance the total cost of the project.
- The municipality (GAD) of Cuenca provided the necessary permissions for the project and financed the material costs and the remaining qualified workers (75-80% of the labour).

In addition to the three above mentioned main actors, several public and private enterprises provided services (i.e., electricity, telecommunications, etc.) and the Ecuadorian Army provided non-qualified labour support. Moreover, volunteers from the PACES Foundation (a local organisation that works to educate children and adolescents at risk of social exclusion[288]) contributed their knowledge about carpentry, electrical installations and plumbing.

The interventions to the heritage houses, which started at the beginning of 2014 and lasted over a month, were done by five working groups who had their own assigned colours and names chosen by the community. A working group was comprised of a leader (a technical officer from vlirCPM project), two architecture students, a master builder, two bricklayers, an assistant, and five volunteer labourers from the military. Each group was responsible for four or five designated buildings. The "inter-institutional Minga" process was coordinated by two professors from the Architecture Department of the University of Cuenca and the responsible architect.

Concluding remarks

The overall result of the third Maintenance Campaign was very positive. The experience served as a basis to revitalise the traditional collaborative way of working ("Minga"), which was already well known as intangible cultural heritage of the Andean region, but had not yet been implemented in

[285] https://set.kuleuven.be/rlicc/research/research-projects/vlircpm
[286] Achig, Mª C., Jara, D., Cardoso, F., Van Balen, K. (2014) *Hacia un Plan Piloto de Conservación Preventiva basado en la Campaña de Mantenimiento de San Roque (Towards a Pilot Plan for Preventive Conservation based on the Maintenance Campaign of San Roque)*. Estoa, N 5, 38
[287] Ibid, 70
[288] See more at: http://paces.org.ec/pags/acerca.html

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urban arenas. The case of San Roque, together with the two previous Maintenance Campaigns in Susudel, illustrated how privately-owned cultural heritage assets can be understood as a common good and be managed through a community-based participatory approach.

On the one hand, tangible results were achieved in the buildings as they were aptly restored using historically and culturally-appropriate materials and methods. In that sense, involving specialized craftworkers and technical expertise in the process was key. But perhaps as equally important was transferring knowledge about the cultural value and methods to the owners, who would be responsible for maintaining the improvements in the future.

On the other hand, the project's impacts went far beyond the technical successes, because the process also helped restore and bolster mutual trust amongst all of the actors involved. The project put a "seed" in cultivating a collective sense of responsibility for cultural heritage through a better understanding of the cultural value of the area. In the process, the civil society changed its role from "receiver" to "main and central actor"[289], constituting a genuine Heritage Community around the assets of San Roque neighbourhood.

The University has been the leading actor from the project's conception to the evaluation, measuring some impacts of the Campaign. One of the most noted impacts of the project has been a change in use of several buildings, from a residential character in 2013, to a commercial and catering use in 2018. In some cases, property owners capitalised on the improvements to sell their properties. These results are risks to implementing neighbourhood improvement projects, but they are also a sign of dynamism and modernization of the neighbourhood, as long as the conscience and responsibility is also transmitted. Both the gathered know how and the favourable response of the civil society in the San Roque maintenance campaign allowed the University to initiate a fourth Campaign in the nearby neighbourhood of Las Herrerías.

[289] Vázquez Torres, L., Achig, M.C., Cardoso Martínez. *Op. Cit.*p. 6/6

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Acronyms

[A]	[Artisans and craftspeople]
[B]	[Businesses]
[BBC]	[British Broadcasting Corporation]
[C]	[Citizens]
[CEB]	[Council of Europe Development Bank]
[CH]	[Cultural Heritage]
[CoE]	[Council of Europe]
[CS]	[Civil society groups]
[DCLG]	[Department for Communities and Local government]
[DCMS]	[Department for Culture Media and Sport]
[EBRD]	[European Bank for Reconstruction and Development]
[EU]	[European Union]
[ESCo]	[Energy Service Company]
[GA]	[Grant Agreement]
[GAD]	[Local governments in Ecuador]
[GDFA]	[General Directorate of Fine Arts of Spain]
[HUL]	[Historic Urban Landscape]
[ICOM]	[International Council of Museums]
[ICOMOS]	[International Council on Monuments and Sites]
[INPC]	[National Institute of Cultural Heritage of Ecuador]
[LG]	[Local Government]
[MFI]	[Multilateral Funding Institutions]
[MSMEs]	[Micro-Enterprises]
[NDPB]	[Non-Departmental Public Bodies]
[NEETs]	[Unemployed, marginalised social groups and young people]
[NG]	[National Government]

[NGO]	[Non-Governmental Organisation]
[NIB]	[Nordic Investment Bank]
[O]	[Building/property owners]
[OECD]	[Organisation for Economic Co-operation and Development]
[OMC]	[Open Method of Coordination]
[P]	[Planning, design, CH experts]
[PPP]	[Public-private partnerships]
[R]	[Research institutions]
[RG]	[Regional Government]
[TEU]	[Treaty of the European Union]
[TFEU]	[Treaty of Functioning of the European Union]
[UK]	[United Kingdom]
[UN]	[United Nations]
[UNECE]	[United Nations Economic Commission for Europe]
[UNESCO]	[United Nations Educational Scientific and Cultural Organisation]
[WB]	[World Bank]
[WP]	[Work Packages]

9 Annex 1: Survey questionnaire

CLIC – CIRCULAR MODELS LEVERAGING INVESTMENTS IN CULTURAL HERITAGE ADAPTIVE REUSE

PARTICIPATIVE GOVERNANCE ARRANGEMENTS FOR THE SHARED MANAGEMENT OF CULTURAL HERITAGE

QUESTIONNAIRE

This questionnaire is part of a research process that aims to understanding existing cultural heritage governance models in different European and non-European cities[290], while also creating opportunities to scale-out the adaptive reuse of cultural heritage within and beyond the EU. City-specific case studies will be written up from the information provided by cities and will then form the basis for a final report on Circular governance models for adaptive reuse of cultural heritage. The completion of this report requires the participation of local governments in different countries to incorporate diverse realities and learn from their experiences.

Please feel free to provide any additional information that may be informative to our work. If applicable, please attach a copy, if at all possible (preferably in English, French, Italian or Spanish) of the legislation, programmes, plans and/or policies on management and governance of cultural heritage.

A. GENERAL INFORMATION

1. <u>City profile:</u>

- Country:……..
- Province: ……
- Government: ……..
  - Mayor: ……..
- Area city: …….km2
- Population: ……
- Density: ……
- Socio-economic profile: ……

[290] The cities involved in the study are Tirana (Albania), Tangier (Morocco), Kazan (Russia), Isfahan (Iran), Amman (Jordan), Cuenca (Ecuador), Rijeka (Croatia), Västra Götaland (Sweden), Amsterdam (Netherlands), Salerno, Matera and Turin (Italy), Brussels (Belgium), Lyon (France), Manchester (UK), Zlín (Czech Republic).

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- State of heritage (e.g. threatened, in use, in use with different function as the primary one, disused, etc.)

2. Regulatory framework and actors involved in cultural heritage management:

The purpose of this information is to understand how cultural heritage is governed in your city in terms of regulations but also regarding the involvement of institutions, organizations, new institutional arrangements like cooperatives, multi-stakeholder-constructions, local-regional partnerships, etc.

2.1. What are the legal frameworks (laws, regulation, programs or initiatives) on cultural heritage management and adaptive reuse at local, regional, national and international (e.g. Council of Europe, UNESCO, other) level? With whom rests the responsibility for heritage management and governance?

2.2. Which are the actors involved in cultural heritage management?

2.3. What is the role of municipal government in cultural heritage management?

- What is the relationship to other governance levels (e.g. regional, national)?
- What level of independence does the local government have in taking decisions regarding the management of cultural heritage?

2.4. Could you indicate the role of the following actors in cultural heritage management?:

- Public sector
- Private sector
- Civil society organizations
- Unofficial citizen groups
- Heritage communities
- Other, please detail

2.5. Are there opportunities for the individuals and groups of citizens to improve the availability and quality of heritage? If so, could you mention the applicable regulatory framework or a practical example?

2.6. What is the role of individuals and groups of citizens in diversifying the use of heritage in the city? Could you mention any experience?

B. ADAPTIVE REUSE CASES

In this section please provide maximum three examples of different governance models for adaptive reuse.

Asset n.1

3. Description of the asset

3.1. Name of listed heritage:

3.2. Type:

- o Monument
- o Historic Building
- o Group of Historic Building
- o Archaeological Site
- o Historic centre
- o Protected natural area
- o Cultural landscape
- o Historic Park
- o Historic Garden

3.3. Category:

- o Supranational Heritage (e.g. UNESCO)
- o National heritage
- o Regional Heritage
- o Municipal Heritage
- o Undergoing the process of being listed
- o Informally recognized by the local community
- o Not listed
- o Information unavailable

3.4. Age of the building:

3.5. Localization of heritage:

- o Urban
  - historic centre
  - urban centre
  - periphery
- o Peri-urban
- o Rural
- o Coastal

- Mountain

3.6. Description of its historic/cultural/symbolic value:

3.7. Function(s) (civil, residential, religious, military, productive, commercial, etc):

-Before adaptive reuse:

-After adaptive reuse:

3.8. Use (hotel, museum and exhibition center, research and education center, festivals and concert space, workshop space, restaurant, etc.):

-Before adaptive reuse:

-After adaptive reuse:

4. Governance model

4.1. Ownership:

-Before adaptive reuse:

- Information Unavailable
- Public
- Private
- Mixed (please provide details)

-After adaptive reuse:

- Information Unavailable
- Public
- Private
- Mixed (please provide details)

4.2. Management

-Before adaptive reuse:

Manager(s)
- Private owner (single person)
- Public body (specify) ……
- Private organization for-profit (specify)
- Private organization not-for-profit (specify)
- Foundation (specify) ……
- Civic association (specify) ……
- Community Foundation (specify) …

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- Religious institution (specify) ……
- Other (specify in detail): …….

-After adaptive reuse:

Manager(s)
- Private owner (single person)
- Public body (specify) ……
- Private organization for-profit (specify)
- Private organization not-for-profit (specify)
- Foundation (specify) ……
- Civic association (specify) ……
- Community Foundation (specify) …
- Religious institution (specify) ……
- Other (specify in detail): …….

4.3. Do you think this case is an example of innovation in terms of management of cultural heritage? If so, why?

4.4. Does it generate forms of micro-communities around the asset (Heritage Community, Faro 2005 Convention)[291]?

4.5. Which was the financial model for the adaptive reuse? (e.g. National Grant, PPP, Crowdfunding, etc.)

Asset 2

3. Description of the asset

3.1. Name of listed heritage:

3.2. Type:

- o Monument
- o Historic Building
- o Group of Historic Building
- o Archaeological Site
- o Historic centre
- o Protected natural area
- o Cultural landscape
- o Historic Park
- o Historic Garden

[291] The concept of Heritage Community was pioneered by the **Faro Convention** on the Value of Cultural Heritage for the Society, and it is defined as consisting of "people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations". It involves thus a sense of belonging and co-ownership of cultural heritage.

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3.3. Category:

- o Supranational Heritage (e.g. UNESCO)
- o National heritage
- o Regional Heritage
- o Municipal Heritage
- o Undergoing the process of being listed
- o Informally recognized by the local community
- o Not listed
- o Information unavailable

3.4. Age of the building:

3.5. Localization of heritage:

- o Urban
  - historic centre
  - urban centre
  - periphery
- o Peri-urban
- o Rural
- o Coastal
- o Mountain

3.6. Description of its historic/cultural/symbolic value:

3.7. Function(s) (civil, residential, religious, military, productive, commercial, etc):

-Before adaptive reuse:

-After adaptive reuse:

3.8. Use (hotel, museum and exhibition center, research and education center, festivals and concert space, workshop space, restaurant, etc.):

-Before adaptive reuse:

-After adaptive reuse:

4. Governance model

4.1. Ownership:

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-Before adaptive reuse:

- o Information Unavailable
- o Public
- o Private
- o Mixed (please provide details)

-After adaptive reuse:

- o Information Unavailable
- o Public
- o Private
- o Mixed (please provide details)

4.2. Management

-Before adaptive reuse:

Manager(s)
- Private owner (single person)
- Public body (specify) ……
- Private organization for-profit (specify)
- Private organization not-for-profit (specify)
- Foundation (specify) ……
- Civic association (specify) ……
- Community Foundation (specify) …
- Religious institution (specify) ……
- Other (specify in detail): ……

-After adaptive reuse:

Manager(s)
- Private owner (single person)
- Public body (specify) ……
- Private organization for-profit (specify)
- Private organization not-for-profit (specify)
- Foundation (specify) ……
- Civic association (specify) ……
- Community Foundation (specify) …
- Religious institution (specify) ……
- Other (specify in detail): ……

4.3. Do you think this case is an example of innovation in terms of management of cultural heritage? If so, why?

4.4. Does it generate forms of micro-communities around the asset (Heritage Community, Faro 2005 Convention)292?

4.5. Which was the financial model for the adaptive reuse? (e.g. National Grant, PPP, Crowdfunding, etc.)

Asset 3

3. Description of the asset

3.1. Name of listed heritage:

3.2. Type:

- o Monument
- o Historic Building
- o Group of Historic Building
- o Archaeological Site
- o Historic centre
- o Protected natural area
- o Cultural landscape
- o Historic Park
- o Historic Garden

3.3. Category:

- o Supranational Heritage (e.g. UNESCO)
- o National heritage
- o Regional Heritage
- o Municipal Heritage
- o Undergoing the process of being listed
- o Informally recognized by the local community
- o Not listed
- o Information unavailable

3.4. Age of the building:

3.5. Localization of heritage:

- o Urban
  - historic centre
  - urban centre
  - periphery

[292] The concept of Heritage Community was pioneered by the **Faro Convention** on the Value of Cultural Heritage for the Society, and it is defined as consisting of "people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations". It involves thus a sense of belonging and co-ownership of cultural heritage.

- o Peri-urban
- o Rural
- o Coastal
- o Mountain

3.6. Description of its historic/cultural/symbolic value:

3.7. Function(s) (civil, residential, religious, military, productive, commercial, etc):

-Before adaptive reuse:

-After adaptive reuse:

3.8. Use (hotel, museum and exhibition center, research and education center, festivals and concert space, workshop space, restaurant, etc.):

-Before adaptive reuse:

-After adaptive reuse:

4. Governance model

4.1. Ownership:

-Before adaptive reuse:

- o Information Unavailable
- o Public
- o Private
- o Mixed (please provide details)

-After adaptive reuse:

- o Information Unavailable
- o Public
- o Private
- o Mixed (please provide details)

4.2. Management

-Before adaptive reuse:

Manager(s)
- Private owner (single person)
- Public body (specify) ……
- Private organization for-profit (specify)
- Private organization not-for-profit (specify)

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- Foundation (specify) ……
- Civic association (specify) ……
- Community Foundation (specify) …
- Religious institution (specify) ……
- Other (specify in detail): ……

-After adaptive reuse:

Manager(s)
- Private owner (single person)
- Public body (specify) ……
- Private organization for-profit (specify)
- Private organization not-for-profit (specify)
- Foundation (specify) ……
- Civic association (specify) ……
- Community Foundation (specify) …
- Religious institution (specify) ……
- Other (specify in detail): ……

4.3. Do you think this case is an example of innovation in terms of management of cultural heritage? If so, why?

4.4. Does it generate forms of micro-communities around the asset (Heritage Community, Faro 2005 Convention)293?

4.5. Which was the financial model for the adaptive reuse? (e.g. National Grant, PPP, Crowdfunding, etc.)

5. Gaps and challenges for cultural heritage management

5.1. Were there any barrier and/or controversies for the adaptive reuse of the heritage asset (resistance, contestation, competing narratives)? If so, please detail.

5.2. What were, in your opinion, the key factors that enabled to overcome those barriers?

5.3. Which are, in your opinion, the main barriers to adaptive reuse of heritage sites in your city (e.g. regulatory, legal-administrative, financial, political, cultural)?

[293] The concept of Heritage Community was pioneered by the **Faro Convention** on the Value of Cultural Heritage for the Society, and it is defined as consisting of "people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations". It involves thus a sense of belonging and co-ownership of cultural heritage.

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6. Exchange/replicability potential of cultural heritage governance model and adaptive reuse in other cities

Here we would like to know if there are already "formal" ties between your city and other (s), as well as assessing the potential of exchange/replicability of the experience on adaptive reuse of cultural heritage.

6.1. Do you consider this case(s) has a transferability potential? If so, which would be the key requirements to replicate the experience in other city/cities? Please indicate if this model has already been transferred to other cities.

6.2. Does your city have a twin? If so, could you please describe joint projects and/or relevant experience on shared heritage?

7. Pictures of the case study

Please copy paste the pictures of the case study and send them via wetransfer.com.

10 Annex 2: Circular Governance diagrams for 16 case studies

Public custodian

Figure 8: Governance model of Le Byrrh (Brussels)

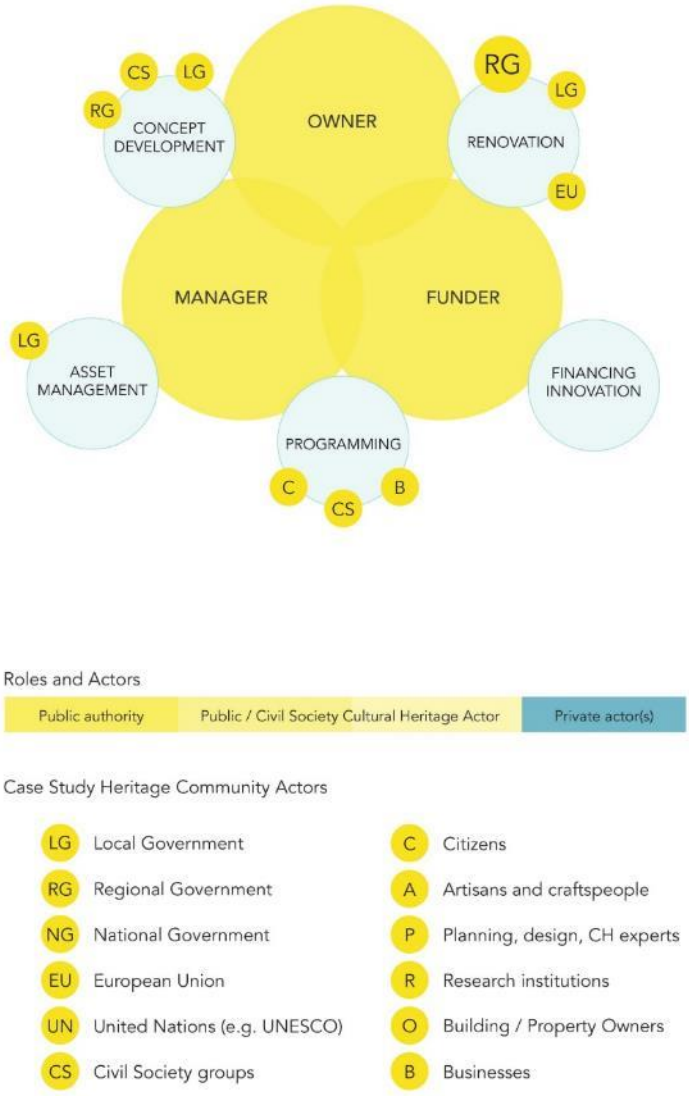

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Figure 9: Governance model of the Casino Urban Centre (Cluj)

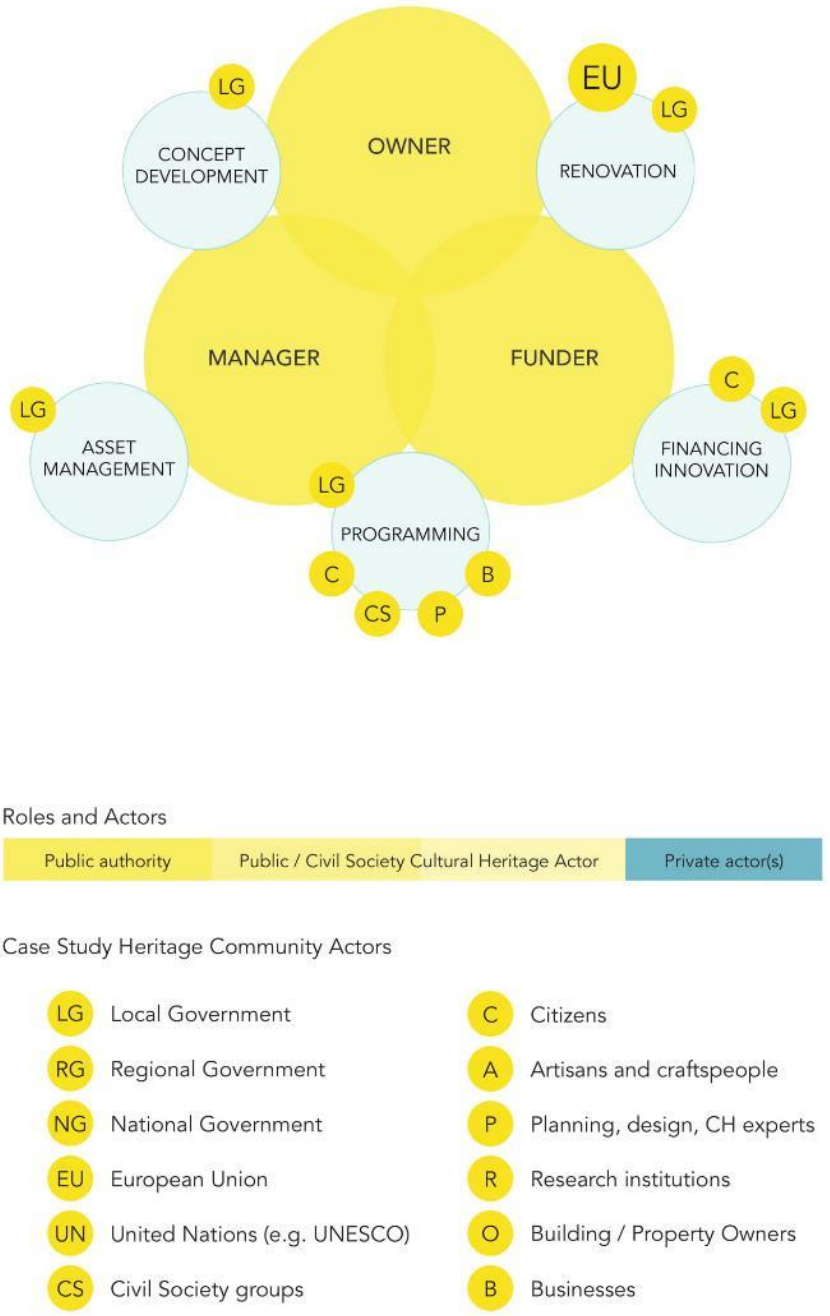

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Figure 10: Governance model of Meidan Emam (Isfahan)

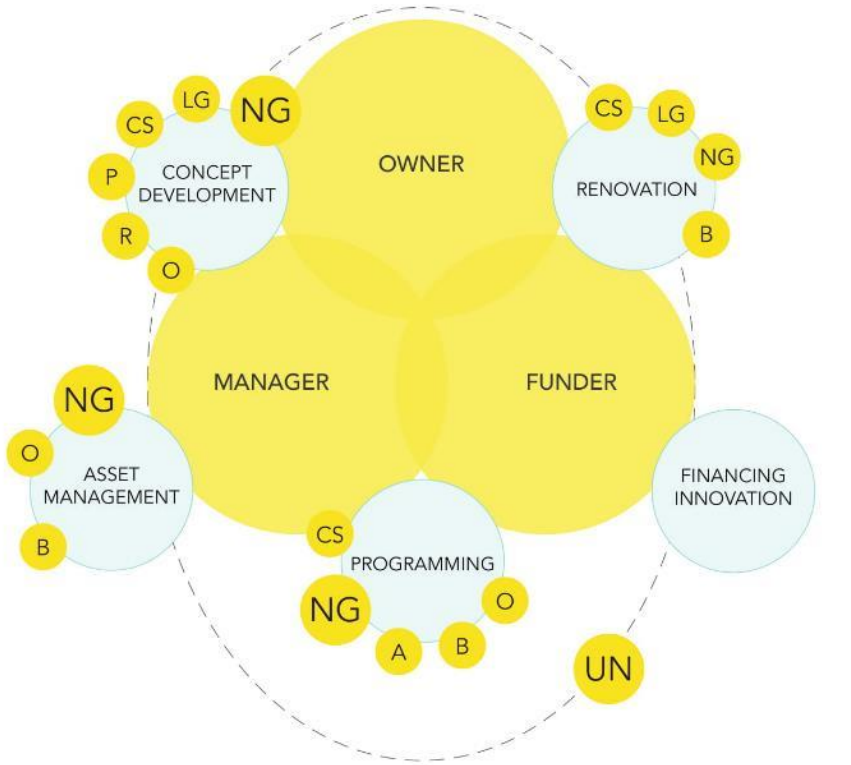

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Figure 11: Governance model of Casino Palace (Podkowa Lésna)

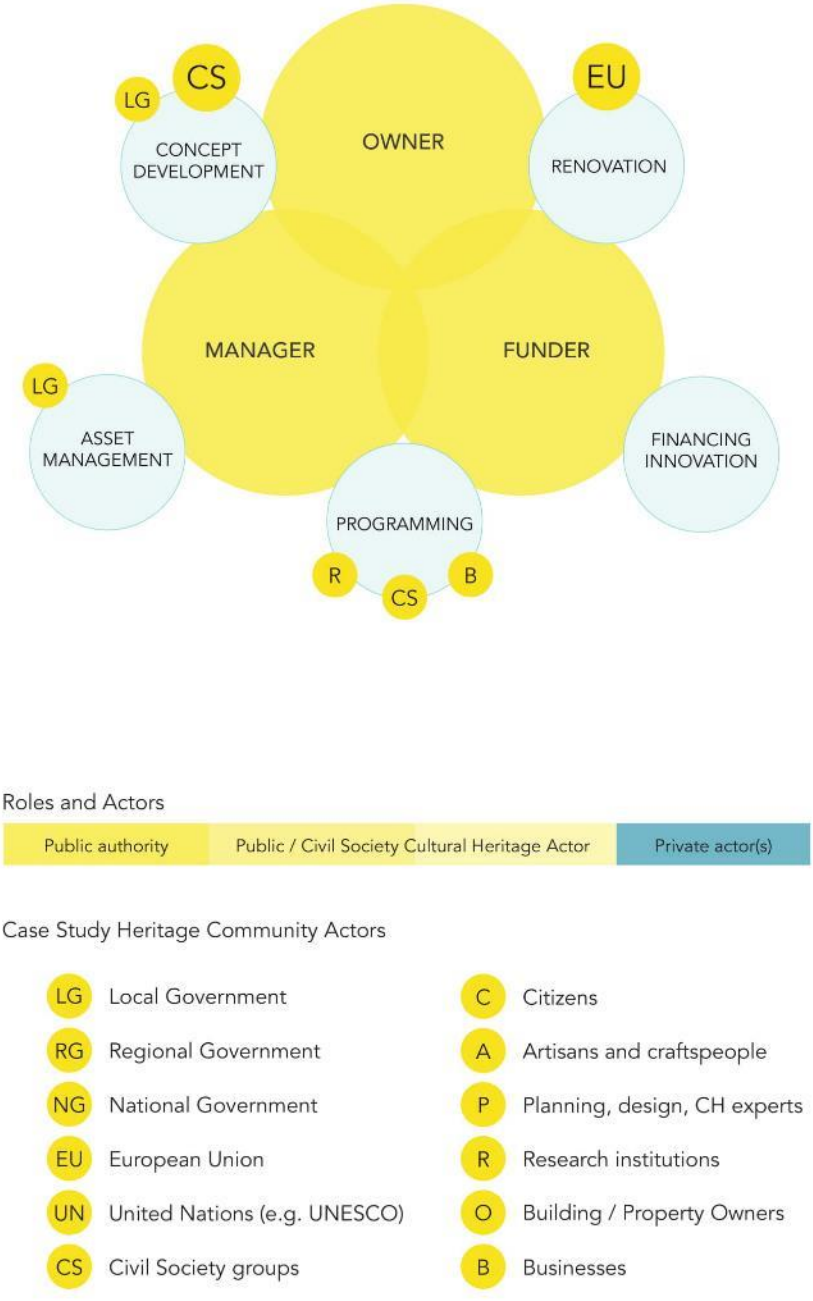

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Figure 12: Governance model of The Galeb (Rijeka)

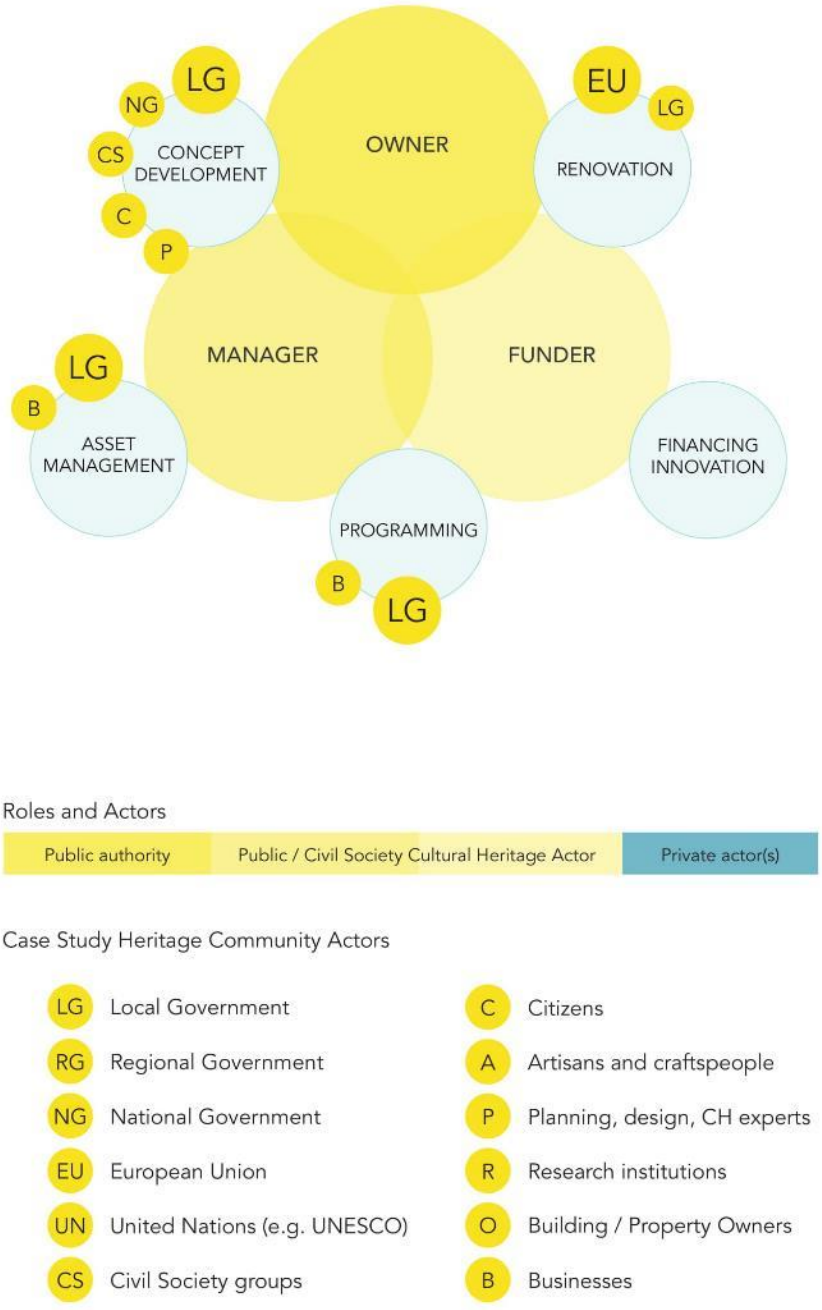

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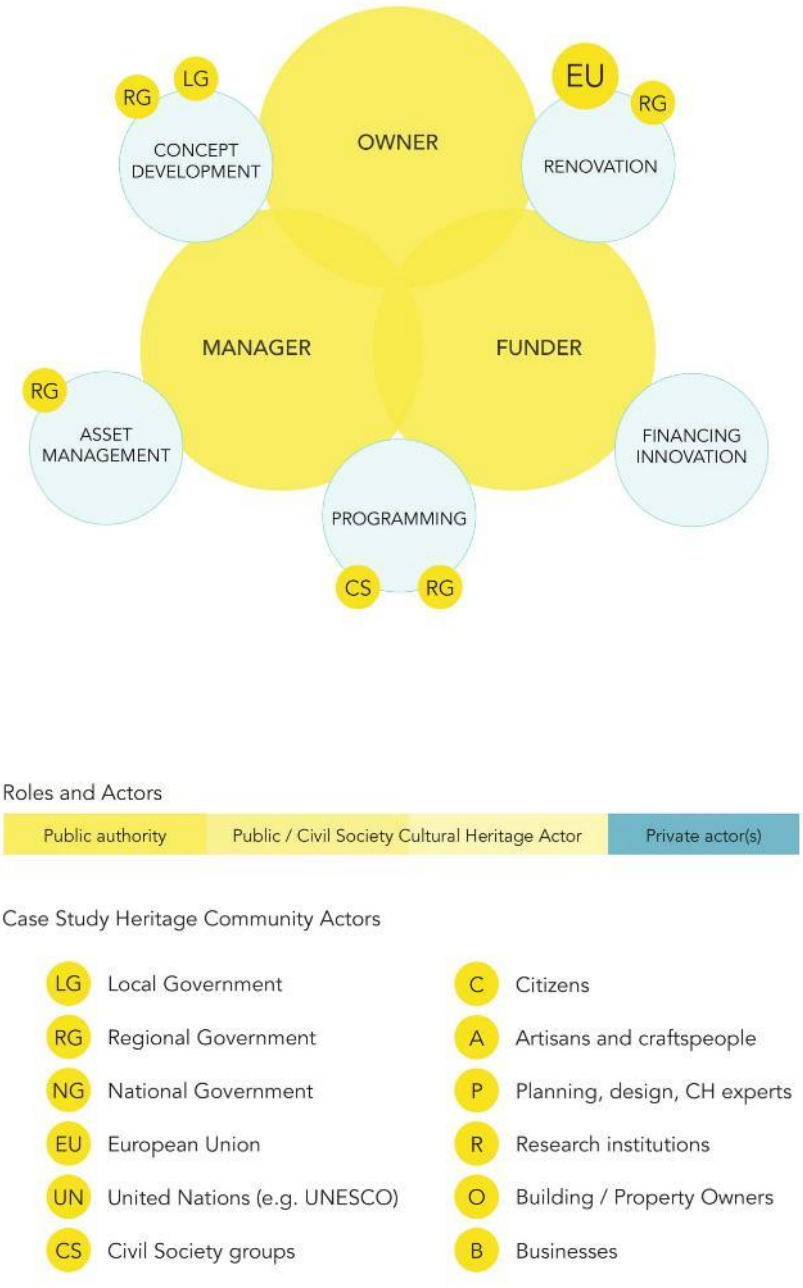
Figure 13: Governance model of The 14|15 Bat'a Institute (Zlín)



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Community custodian

Figure 14: Governance model of Ibrahim Hashem House (Amman)

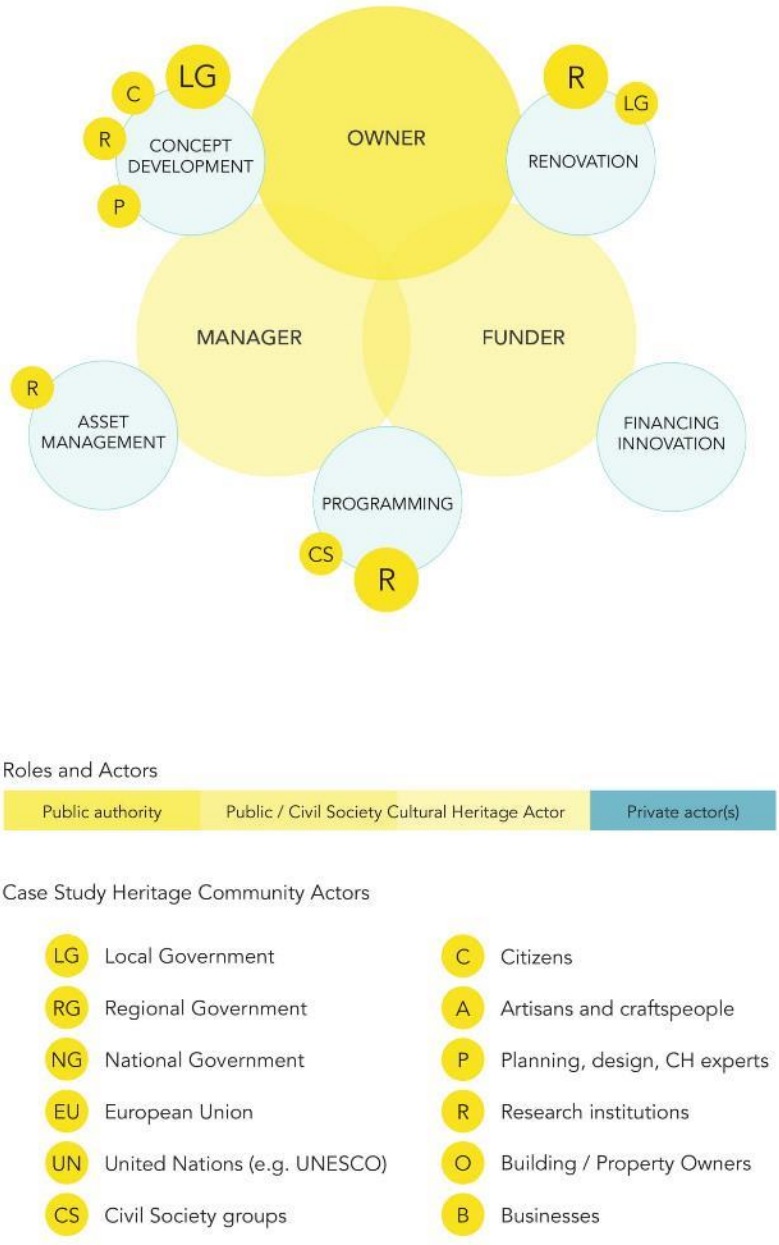

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Figure 15: Governance model of The Young Project (Montreal)

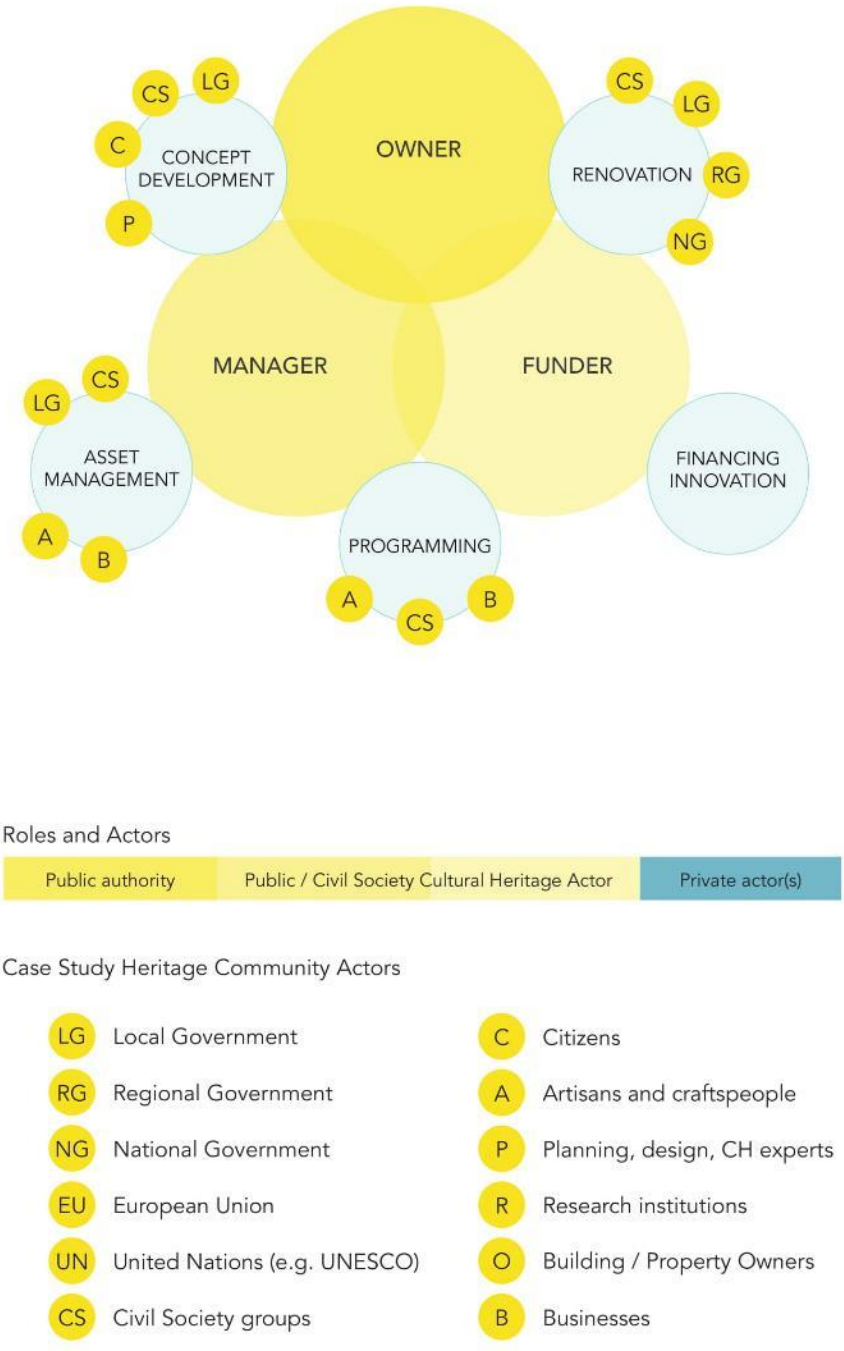

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Figure 16: Governance model of Giardino della Minerva (Salerno)

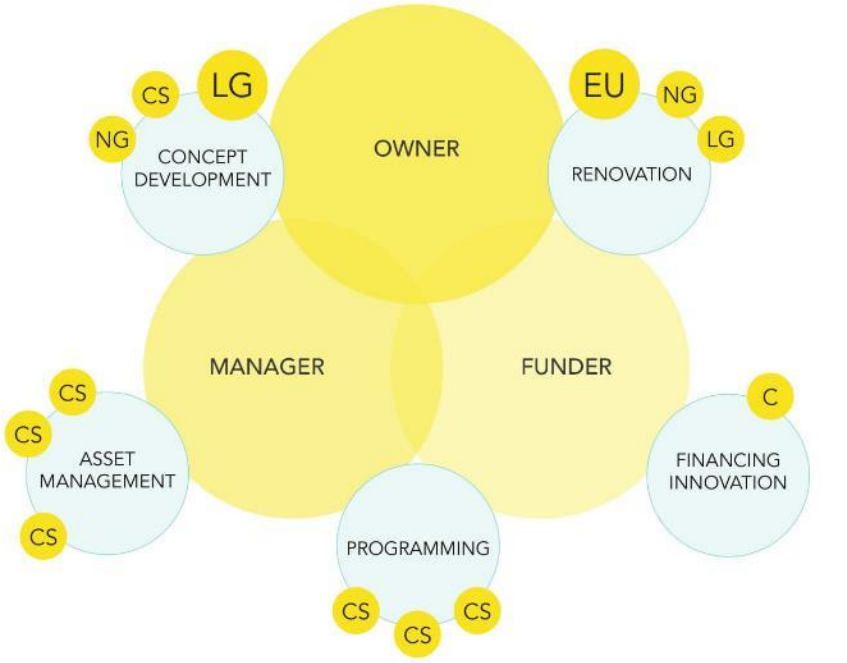

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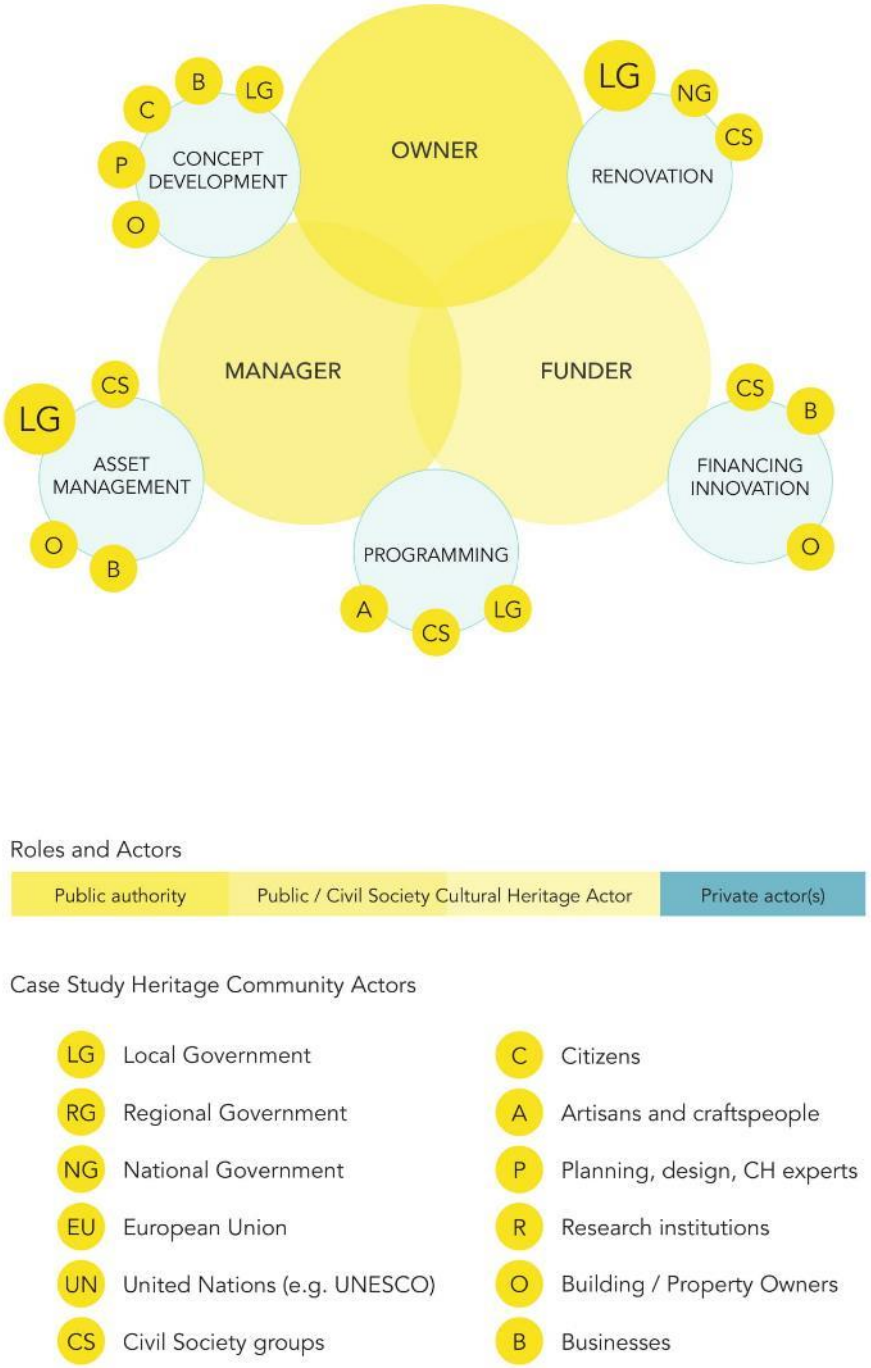
Figure 17: Governance model of New Bazaar (Tirana)



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Private custodian for the Common Good

Figure 18: Governance model of Pakhuis de Zwijger (Amsterdam)

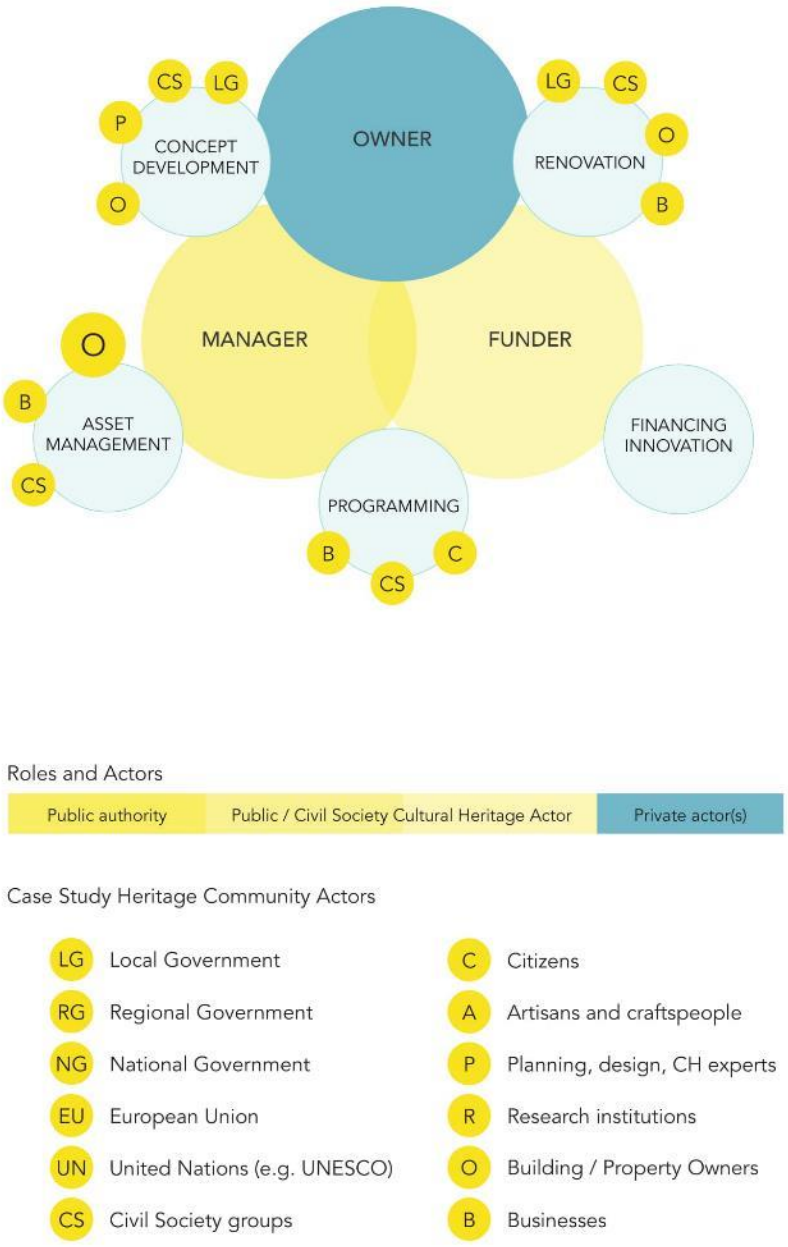

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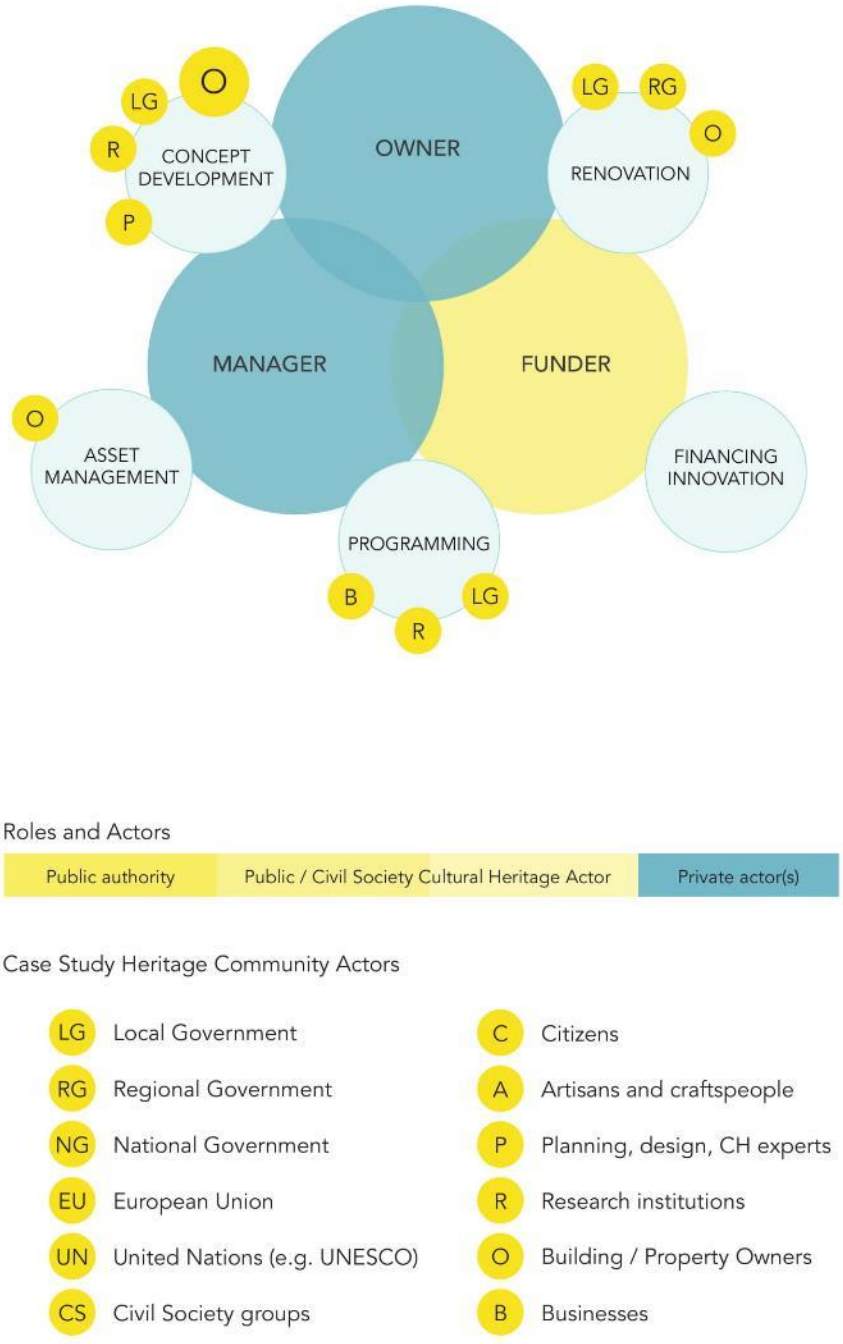
Figure 19: Governance model of Simonsland (Böras)



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