



# Circular Governance: A New Approach for Adaptive Reuse of Cultural Heritage

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OpenHeritage Dialogues  
22 September 2020



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 776758



The CLIC project applies **circular economy principles** to **cultural heritage adaptive reuse** to help achieve environmentally, socially, culturally and economically sustainable urban/territorial development.



Four Heritage Innovation Partnerships (HIPs) test innovative financing, business and governance tool and models in different contexts



## CLIC STARTUP COMPETITION

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



**WHO:** startups, entrepreneurs, informal teams, early stage and pre-seed startups from both EU and non-EU countries

**WHAT:** innovative developed or in-process projects, solutions, technologies, and models that follow sustainable development, social innovation and ethical finance principles

### IN THESE SECTORS:

- Cultural, safe and sustainable tourism
- Creative, cultural, education and entertainment industries
- Heritage Community, social innovation and ethical finance
- Circular City technologies and materials
- Abandoned cultural landscapes regeneration

**DEADLINE:** 15 October 2020



We wanted to know **if and how...**

a **Circular Governance** approach to adaptive reuse of cultural heritage is being used in selected cities and regions;



which **governance models and tools** can best help communities continuously re-invent and revive the functions/use of cultural heritage sites.





## Defining Circular Governance

The CLIC Circular Governance Approach is a values-based, principled approach for valorising, protecting, and sustaining cultural heritage assets as a process to encourage high-quality adaptive reuse cultural heritage projects as a common good for society.

## Circular Governance Principles

1

**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.

2

**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.

3

**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.

4

**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.

5

**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.

6

**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.

7

**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.



### Applying a Circular Governance approach to Adaptive Reuse can:

- reduce waste, raw material consumption and energy use
- preserve tangible and intangible heritage elements (like traditional construction methods, materials, and processes)
- engage a wider support community for long-term custodianship
- result in higher-quality interventions
- foster new synergistic business, finance and governance partnership models

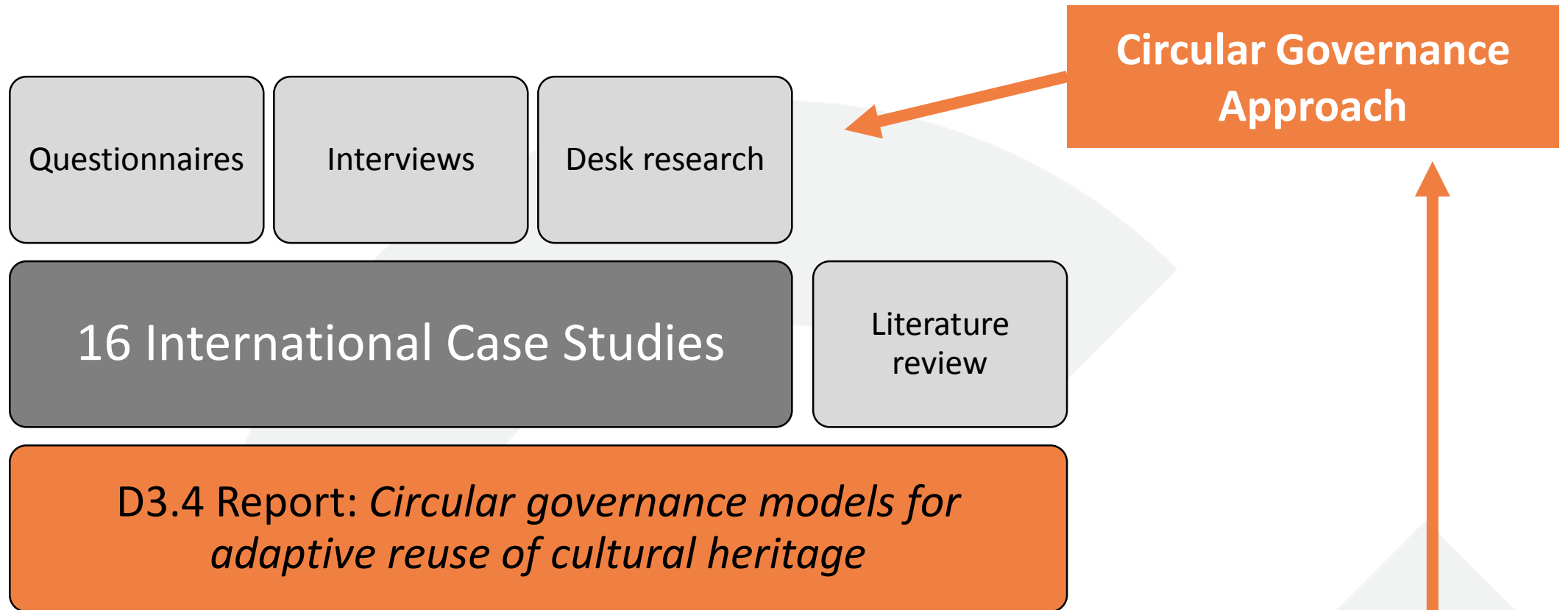


“Circular Governance is a **necessary precondition** for sustainable adaptive reuse of cultural heritage”

***Research Question:** What are the factors and conditions that enable circular governance?*

- What are the **reasons** behind the choice to intervene on specific buildings or sites (for private or public organisations)?
- Is the intervention **compatible** with the heritage site’s legal / policy framework?
- Which **actors and stakeholders** are participating in the adaptive reuse? How do they interact, particularly over the long-term?
- What are the factors and conditions that **enable or hinder circularity**?

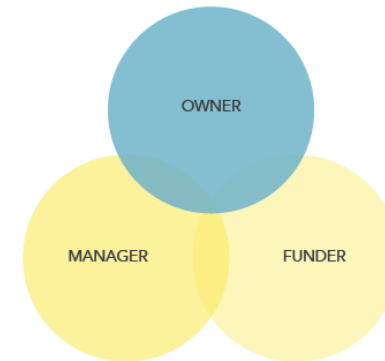
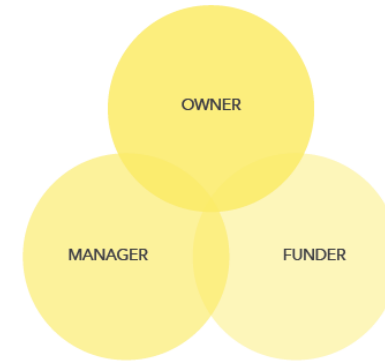
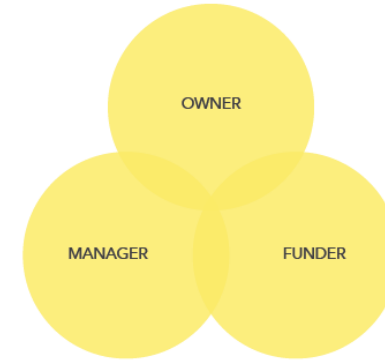
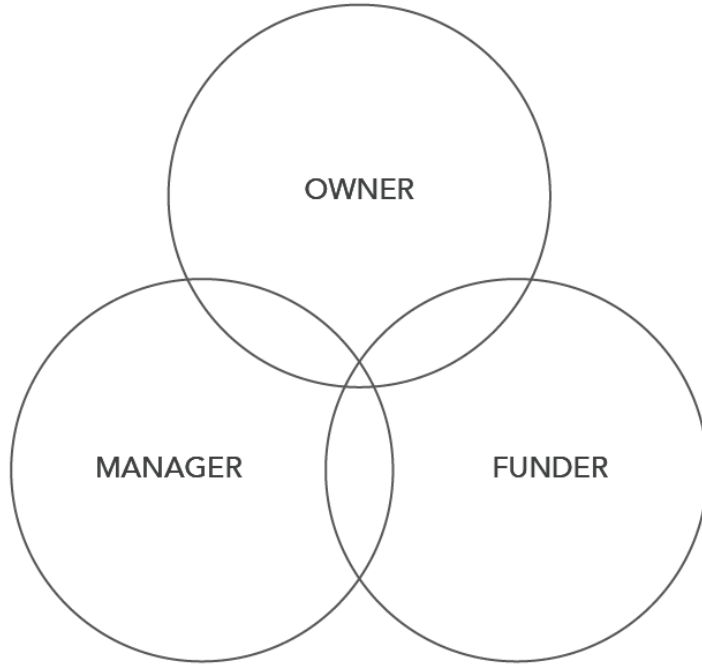




Cultural Heritage Custodian Models







predominant clusters emerged from a typology clustering exercise

Roles and Actors

Public authority

Public / Civil Society Cultural Heritage Actor

Private actor(s)



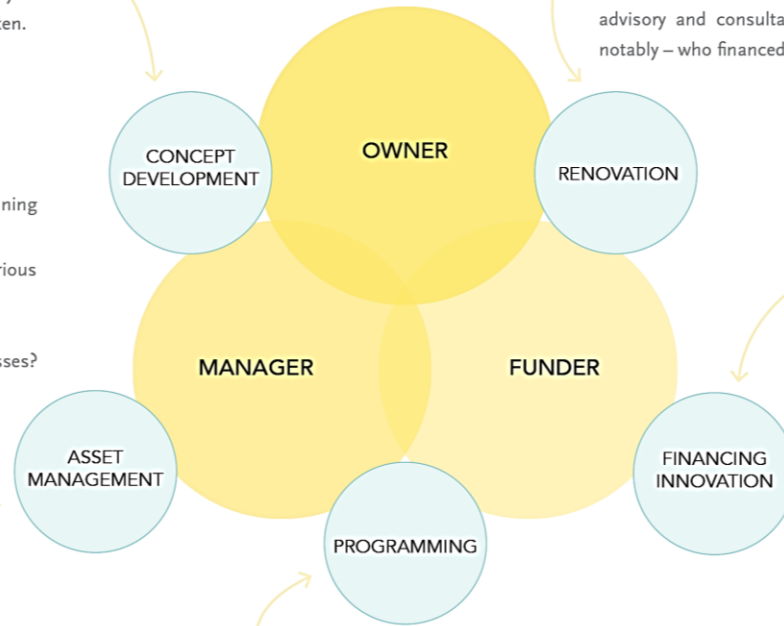
## CONCEPT DEVELOPMENT...

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.



## 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.

## 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.

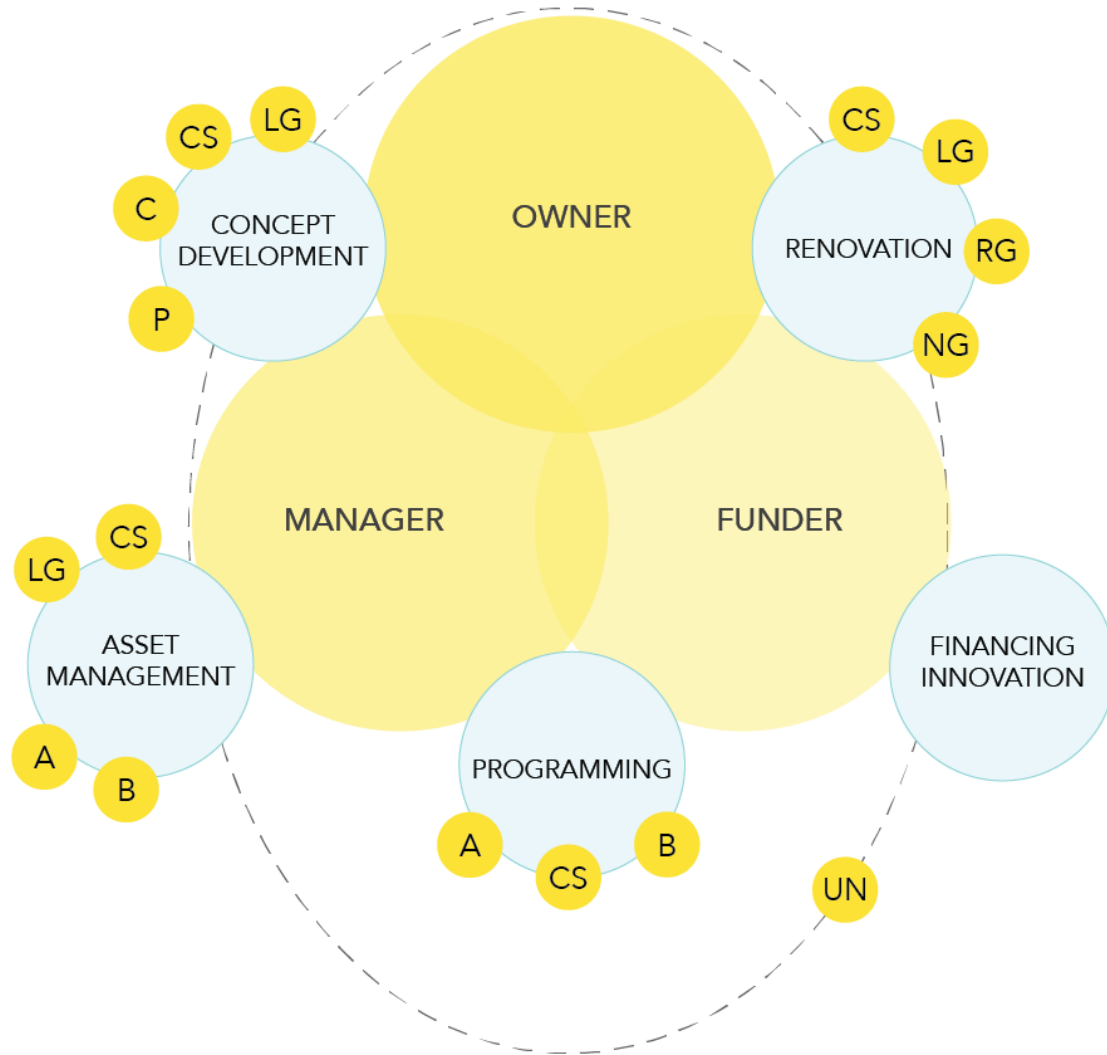
## PROGRAMMING...

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?



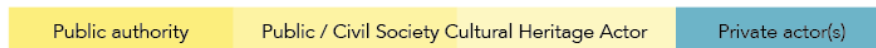
# ◆ Stakeholder Mapping Process: General Example



## Case Study Heritage Community Actors

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

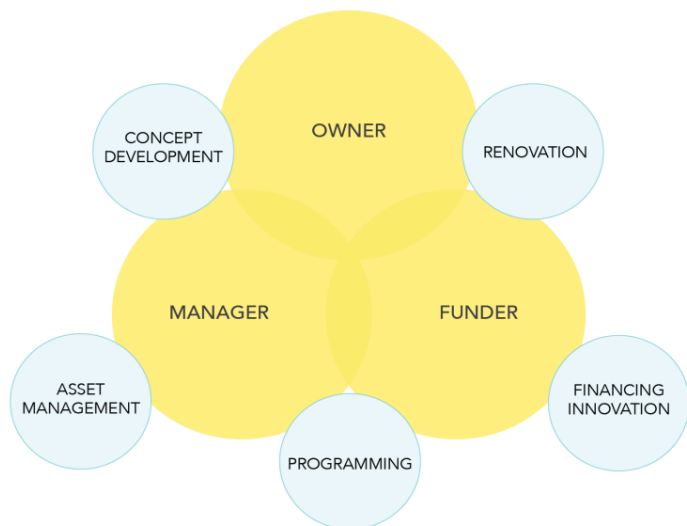
### Roles and Actors





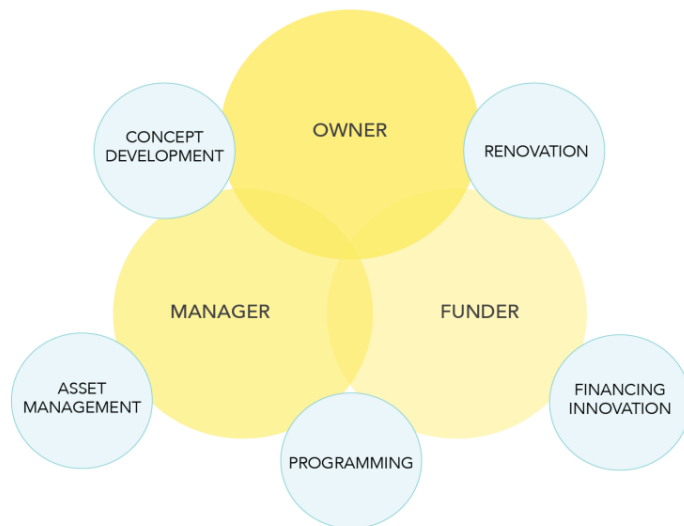
# Three Custodian Models

PUBLIC CUSTODIAN MODEL



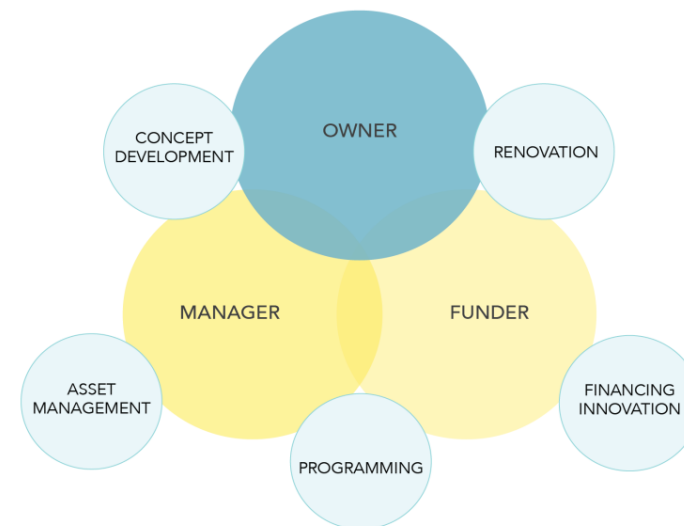
- BYRRH – Le Byrrh, Brussels (Belgium)
- Casino Urban Culture Centre, Cluj (Romania)
- Naqsh-e Jahan Square, Isfahan (Iran)
- Casino Palace, Podkowa Leśna (Poland)
- Galeb Ship, Rijeka (Croatia)**
- Botica Solera, San José (Costa Rica)
- 14|15 Baťa Institute Zlín (Czech Republic)

COMMUNITY CUSTODIAN MODEL



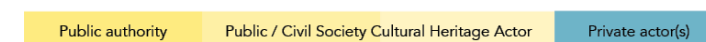
- Ibrahim Hashem House, Amman (Jordan)
- Victoria Baths, Manchester (UK)
- The Young Project, Montreal (Canada)
- Minerva's Garden, Salerno (Italy)**
- The New Bazaar, Tirana (Albania)
- Cavalerizza Reale, Turin (Italy)

PRIVATE CUSTODIAN FOR THE COMMON GOOD



- Pakhuis de Zwiijger, Amsterdam (Netherlands)**
- Simonsland, Borås - Västra Götaland (Sweden)**
- San Roque Neighbourhood, Cuenca (Ecuador)

Roles and Actors





## Key Challenges to being Circular

### **Conflicting policies and regulations**

*Lack of “democratic maturity”*

*Partial application of participation mechanisms*

### **Lack of existing “circular” regulations and frameworks**

*Lack of transparent and comprehensive impact indicators*

### **Long bureaucratic and political processes**

*Weak motivation/trust in the government*

*Loss of local traditions*

### **Financial self-sufficiency**

*Poor communication*

### **Gentrification**

*Unclear selection criteria for choosing projects*

*Privatizing heritage assets management*

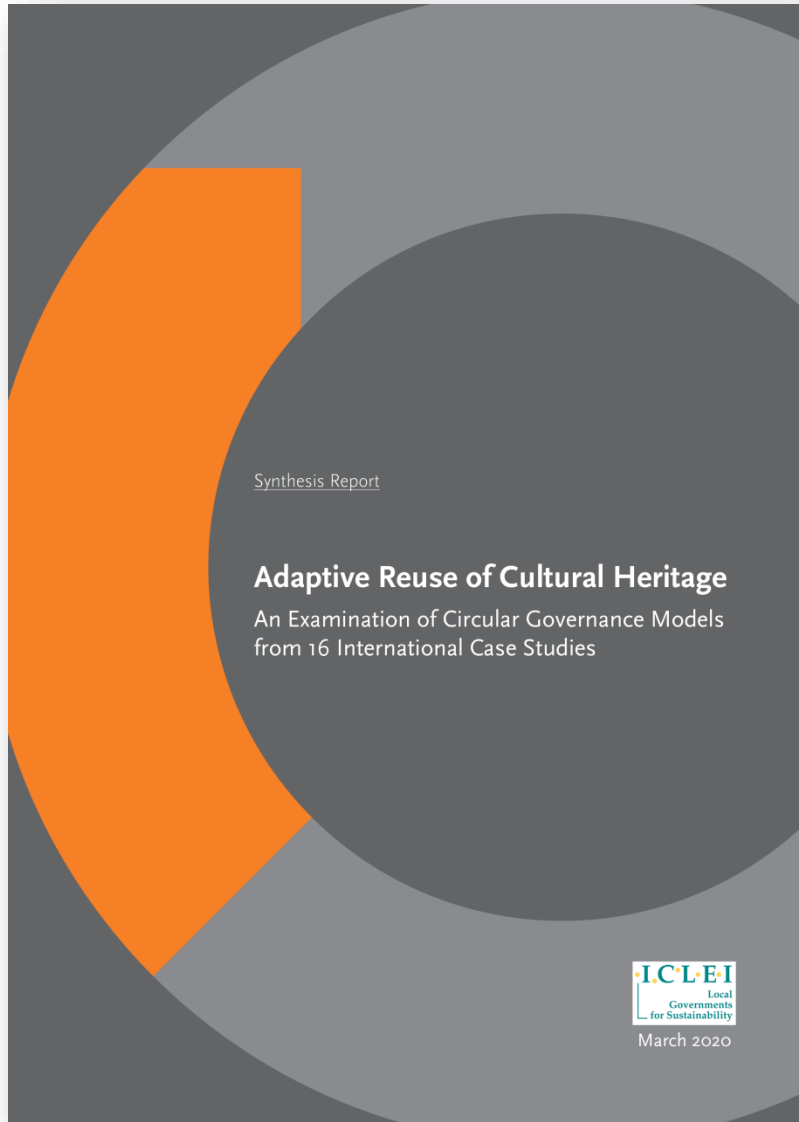
*Knowledge gap (for inclusion)*

*Over-reliance on volunteerism*

### **Lack of construction circularity guidance / policies (materiality)**

*Demanding to manage diverse interests amongst different actors to reach consensus*





## THE FULL REPORT

D3.4 Circular governance models for adaptive reuse of cultural heritage

<https://www.clicproject.eu/files/D3-4.pdf>

## THE SYNTHESIS REPORT

Adaptive Reuse of Cultural Heritage: An Examination of Circular Governance Models from 16 International Case Studies

<https://iclei-europe.org/publications-tools/>