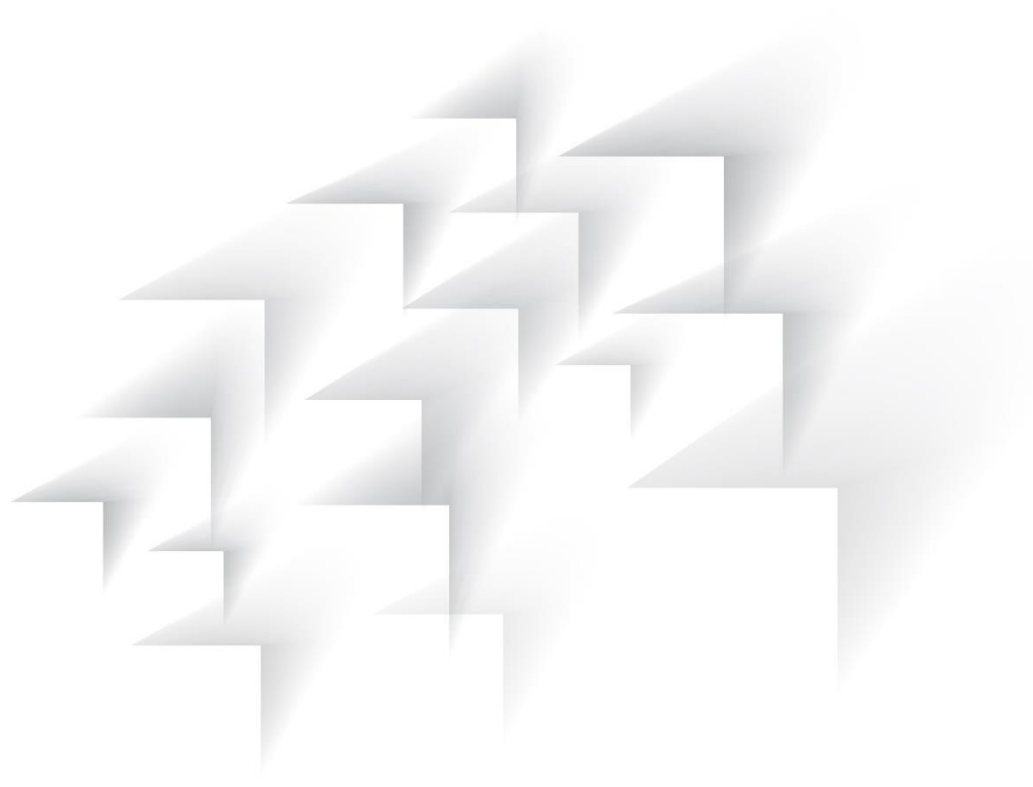


# MANAGEMENT MANUAL

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## 1. Introduction

### 1.1 Relevance valorization of heritage sites

Historic and cultural heritage doesn't only manifest itself in customs and traditions but also for big parts in buildings, structures, sites and their past life. Though not every heritage site has the potential to be listed as a world heritage site, they still record the past of a region, city or district. They reflect their former significance, the rise and fall of economies, cultural achievements or urban developments, they tell stories about the inhabitants; about their hopes and fates.

These stories and memories, former pride and historic lessons are resources of urban development, of regional identity and can be revived, interpreted and transformed to new life. This new life features the reuse of heritage buildings as hubs for cultural renewal, incubators of social capital and experimental playgrounds for new urban developments.

These processes of revalorization aim at healing wounds of the past that often times still affect today's life, regaining cultural strength and economic impulses or dedicating a new use and giving a new face to these buildings. They will be considered as resources rather than bad debts.

### 1.2 Function of this manual

This manual is a resource of practical necessities, structured approaches and recorded best practice examples and serves initiatives as well as administrations approaching heritage revalorization projects.

**Orientation for policy makers and administrations:** Administrative staff who want to learn about changing practices towards heritage public building revitalization strategies will find resources on how to set up new ways of participative development—including bottom-up approaches by incorporating civil society—and getting to know best practice tools. Parts 2 and 3 will be their guide.

**Hands-on guide for revalorization initiatives and future managers:** Bottom-up revalorization initiatives, such as maybe an urban gardening group that occupies an abandoned industrial court or a hands-on museum trying to breathe new life into an old factory will find in this manual a guide to creating concepts of operation. Parts 4 and 5 of this document will be their step-by-step guide.

### 1.3 Best practice reference

In a number of countries, the private sector, civil society institutions and government have started to work in partnership to help conserve the cultural heritage and develop it as a socio-economic asset. So, within the Forget Heritage project the partners cooperate to promote cooperation among partners' cities in order to identify innovative, replicable and sustainable Public-Private Cooperation (PPC) management models for abandoned historical sites (recognized as cultural heritage) by valorising them through setting up cultural and creative companies.

The reference to already successful heritage valorization projects in these new forms must be visible and needs to be embedded in general urban planning themed work flows. Similar challenges occur again and again—with different perspectives, faces and relevance, but nevertheless transferable. Others' successful strategies and experiences will help to go forward with all partners to force cooperation contracts, proceedings and negotiations for climbing the ladder on the way to the long-term perspective for a certain project.

The socio-political framework of overcoming a top-down process oriented handling of cultural heritage valorization in general, is fundamental for understanding the common PPC approach, not only for commercial benefits.

A reflected PPC approach that avoids the problems which can occur with a top-down process, foster a win-win collaboration between all stakeholders, including citizens who become no longer merely contributors, but also eye-to-eye level partners and professional bottom-up initiators of a certain long-term project.

PPCs allow the coordination of various competencies and inputs into a project and help to structure the post-implementation management and operation of restored/rehabilitated historic buildings. In such scenarios, the public sector is in a position to provide regulatory oversight, administrative support and investment infrastructure.



The private sector can offer project management, coordination of the multiple stakeholders involved, as well as mechanisms to bring in third-party funding through grant-making bodies or loans that can be amortized through the income-generating capacities of the rehabilitated historic buildings.

The gain of social and cultural capital becomes more and more essential in relation to cultural heritage preservation—the pure existence of old buildings, their understanding in the context of society's culture, history and identity. Further, the revitalization and accessibility of urban wasteland for all instead of making it unseen is a matter of urban quality of life for a strong and resilient democratic society.

## 1.4 Methodology and structure

**Knowledge sources:** The knowledge that forms the basis of this manual originates from various Forget Heritage-partner sources: Guidelines for Citizen Involvement, transferable elements of best practice studies, scientific evaluations of bottom-up valorization projects, experiences from previous Interreg projects or best practice project development approaches. The pieces of knowledge were put together to provide conclusive thematic advice on understanding the how and why of cooperative heritage valorization projects.

**Design pattern approach:** Parts of the management model (Chapter 4) were designed with a pattern approach—a way of providing access to best practice experiences by asking important questions and showing good ways of answering them. Examples and working-materials are provided for a quick-start to the conceptual work. Interesting literature for further studies is listed at the end of the document. The chapters are arranged in order of step-by-step tasks that generate results for the following steps.

# 2. Cooperative revitalization approaches

## 2.1 Introduction

Public real estate policies have greatly changed within the last decade. In the past, public cultural heritage asset revitalization mostly had been focused on commercial project execution and the roles were clearly assigned: local authorities provided comfortable conditions for private business developers. The benefits of value creation and rapid development execution with predictable outcomes dominated administrative strategies.

But things changed, and this revitalization model was no longer the prime option. On the one hand, the economic crisis of 2008 led to a decline in the real-estate markets in many countries and the demand for public real estate decreased dramatically. Buildings suddenly became empty or underused and exposed to decay. On the other hand, in vibrant metropolises the well-established policy of commercial development led to expensive rents and thus to a lack of space for creatives or room for urban development. Public cultural heritage assets became a rare and often times least affordable resource for creative initiatives, forcing authorities to change their policies.

Though different in their causes, the new approaches to these problems became a focus on cooperative development approaches involving the public, small businesses and creative communities. Values other than mere commercial benefit grew to be more and more considered as equal, namely social and cultural capital values. These new approaches need new tools: how can local authorities enhance actions of self-organized groups, artists or associations? How can these initiatives create financial resources to develop abandoned buildings? What ways exist to cooperate and to co-develop?

### 2.1.1. The goals of public cultural heritage asset revitalization

Every change starts with pain. In the context of public cultural heritage assets, the pains seem obvious: value depreciation of the buildings, barren urban landscapes, “broken windows” [3], and the municipality paying upkeep without income. The goals of cooperative cultural heritage revalorization projects are not only to relieve these obvious pains but to consider a wider set of goals: provide affordable space for creative initiatives and crafts, conduct urban future experiments or improve the socio-cultural liveliness of town districts, to name only a few. In addition to these administrative and bottom-up goals, the aspect of heritage preservation shows strong potential for generating cultural identity, opportunities for tourism and inspiration for ideas for modern re-use. These goals, synthesized with social, cultural and sustainable economic values, constitute the base of the cooperative cultural



heritage revalorization approach. They imply diverse models of usage leading to vibrant, lively and open formats which unlock latent social and cultural capital and strengthen the ability to transform a city.

## 2.1.2 Parties involved

A cooperative approach, by definition, involves several parties. The classical partners of local government and business are already known. The new partner to this process is “civil society”—a fuzzy expression for many different parties: citizens, associations, cultural initiatives, environmental groups, charities and so on. The quadruple helix approach also defines “academia” as a fourth development party, which comprises universities, schools, adult education centres or other educational offerings. The focus of cooperative public cultural heritage valorization projects will be on the freshly established relationship between local administrations and creative and cultural partners (CCP). CCPs in this context not only include creatives with business interest, but also socio-cultural initiatives, grass-roots participants interested in co-developing public cultural heritage assets and “the public”.

Looking at the characteristics of these two parties, several strengths, weaknesses but also common interests can be seen:

**Local administrations:** strong in structured execution, regulatory oversight, administrative support and investment infrastructure. Local administrations are usually considered weak in generating and testing new ideas, in conducting quick projects, in networking, creative and cultural output and “can-do-attitudes”. Their interests are generating income or at least at not having to pay upkeep for barren buildings and areas, the attractiveness of the city, tourism, liveliness, business development and cultural output. In relation to CCPs, administrations are wary of at times unpredictable outcomes, non-conforming methods, uncommon communication and incomprehensible organizational structures. Sometimes, administrations even see them as unauthorized competitors.

**CCPs:** strong at generating and testing new ideas, in rapid small-scale project development, cultural output, communication, managing skills, citizen involvement, third-party funding, cooperation, learning, networking, bottom-up and bootstrapping strategies. CCPs are weak at regulations, administrative processes, medium-large scale project development, and conformity to rules, long-term project execution, frameworks or investment resources. The interests of CCPs comprise cheap or no rents, flexible space, designing and using buildings, cultural output, environmental or social innovations, and economic opportunities—self-employment, liveliness, execution of ideas, permanent stay, visibility. In relation to administrations, CCPs often consider them as concrete walls blocking their way, grey eminences not interested in change, suspicious observers and sometimes as competent partners, valuable contributors or door-openers.

**Citizens:** Citizens can be part of a valorization process in multiple ways: they can play the role of a mere recipient and user, participate in the designing process of the valorization project with defined participation formats, work in the project as volunteers and they even can play a CCP role if organized in a cultural active association. Obviously, the term “citizens” does not define all these roles. If CCPs and administrations try to include citizens in a valorization project, they can employ a number of tools: information and communication, co-design formats, volunteering opportunities, cooperation interfaces for associations, interactive event formats or even participatory urban guerrilla and city hacking tactics.

**Academia/Research partners:** Research partners support in objectively and quantifiably describing current situations, looking at future problems and proposing and testing transformation tools, providing external funds and observing and recording project outcomes. Maybe their role is not completely centred on the practical implementation of their research projects as lacking of skills and networks, communities and field experiences. Usually they are not able to establish long-term projects as research projects end after the funding period - usually 2 - 5 years. Research partners are interested in testing, conducting and observing project processes and outcomes for a defined period of time. Their interest in the implementation of partnerships is high as well as the practical relevance of research-related processes and tools. They consider CCPs and administrations as appropriate partners for their research projects.

**Financial Partners:** External financial partners are willing in financially contributing to a project, in order to get either visibility, appreciation or valuable project outcomes that fit to their goals. Financial partners can be sponsors, patrons, foundations, mutual saving banks or companies with charitable project budgets. Usually, sponsors and companies seek for visibility, patrons expect gratitude, mutual saving banks pursue visibility and charitable project outcomes, foundations ask for project outcomes matching their goals. External financial partners are often not that easy to handle, especially if they want to have a say in project goals and activities, also costing you time and commitment. Project teams should be prepared for this - with PR and marketing skills as well as finding predefined financial offers of cooperation, that don't need individual negotiations.



## 2.2 Challenges

### 2.2.1. Cooperating

Cooperating with business developers for public cultural heritage assets is best practice in every local administration. Everyone knows their roles, every party knows the necessary processes, regulations and documents in order to use, buy or reconstruct a building. But with the new CCP-party involved almost none of these processes are applicable. Most of the CCPs simply don't know them and for some part also question them. A new awareness of the development of new processes has to be created. Business best practices don't work anymore for administrations but can be an example of how much effort it will cost to establish new ways. Looking at the current ways of cooperation we can identify several approaches.

**Project level:** Administrations cooperate reactively with CCPs within the framework of a project for a defined period of time. This may be a cultural event or an interim use within a public cultural heritage asset. Further usage is not necessarily encouraged.

**Civic goods level:** Administrations change the status of a building to a "urban civic good". They have the role of the owner and landlord of the building, entrusting or renting the site or parts of it to CCPs. The management of the building can be transferred to the CCPs if their activities contribute to heritage or socio-cultural goods.

**Partner level:** Administrations consider the development of a (heritage) public building important to the contribution to its goals. They partner with CCPs through long-term contracts and/or long-term funding. Administrations and CCPs may even partner up to buy and develop an attractive heritage site. Often a whole set of contracts regulates the relationship and responsibilities of the partners—often these partnerships are lacking the patterns, best practice models or procedures of administration-business practices.

**Integration level:** Sometimes a socio-cultural project on a partner level occupying a (heritage) public building is so successful and indispensable for the city that it will be integrated in administration structures. One example is the Nuremberg (Germany) "Kulturladen" model.

### 2.2.2. Capacity building

If confronted with uncharted territory the best thing to do is to build up knowledge and draw a map. Administrations need to learn and change their point of view if they want to succeed in the field of bottom-up partnerships. The Best Practices analysis document developed within the Forget Heritage project [2] has collected some examples of how to get to know the field of cooperative cultural heritage development:

**Mapping unused and underused buildings:** Carry out a census identifying underused and unused buildings—especially those with a cultural heritage aspect. Having accomplished this, an administration not only has an overview but also a resource for interested CCPs. Record other interesting data like usage, status, properties, ownership or history.

**CCP-Networks:** To succeed in learning about cooperative processes, administrations need to know the CCPs. Administrations either organize network meetings for CCPs or use already existing networks. Many CCPs are linked to each other. It might also be useful to map those initiatives with their interests and main activities.

**Visits:** Encouraging administration staff to visit other cities and projects to learn good practices, strategic plans and administrative procedures produces a good tool for learning.

**Literature:** A lot of structured knowledge has been accumulated by various projects. Administrations should profit from this knowledge. Some of the literature can be found at the end of the document.

### 2.2.3. Administrative assistance

For managing the process of administration and CCP cooperative project development there need to be established new organizational structures and procedures to provide transparency and a structured, predictable way of development. The "Guidelines for Involvement of Citizens in Historical Sites Valorization" point out an interesting set of proposals:

**Development of strategic plans** for valorization of public cultural heritage assets. In order to encourage strategic goals and intentional actions, a transparent plan should be developed including stakeholder implementation, multi-





level scheduling, and goals definition. General goals are long-term economically sustainable valorization projects with social and cultural output.

**Reclassification:** Another tool can be the reclassification of buildings—as mentioned before—to “urban civic good” to encourage socio-cultural development if necessary.

**Developing evaluation criteria** making it possible to quantify goal achievement and giving transparent guidelines for activities/added value by stakeholders. On this basis the evaluation of project and cooperation proposals or project milestones is enabled.

**Financing models:** Administrations can provide financing models blueprints - typical and best practice approaches for financing revitalization projects.

**Round tables:** Establishing formalized meetings involving local heritage site owners/managers. This provides a forum for sharing experiences and discussing assets needed for maintenance or restoration issues.

**Allowing experiments:** Letting go top-down approaches when cooperating with bottom-up initiatives. Experiences, successes and failures, documentation, and continual development strategies can be valuable outcomes of experiments.

**Administrative awareness:** Learn how to talk with bottom-up initiatives. Change the administration role if necessary from preventer to enabler.

**Contact person:** To avoid Kafkaesque situations, nominate a contact person within the administration equipped with suitable rights and obligations. An administration to outsiders often seems like a hydra.

**Simplified procedures:** Create a set of simplified administrative procedures if the ones you have are no good for bottom-up cooperation. In particular, the complex regulatory access and usage of heritage buildings is a big pain for bottom-up initiatives.

**Political will:** Without the expression of political will, even administrations themselves have a hard time developing new approaches. A city council resolution is always a good basis to justify administrative innovations.

**Information and communication plan:** Development projects are nothing an administration should hide. Historic-cultural projects in development are interesting sites. The town of Ljubljana for example included alternative cultural valorization projects in their tourist guide.

## 2.2.4. Public involvement

Maybe one of the most challenging tasks in the process of public heritage development is the involvement of citizens. Working with bottom-up-initiatives seems rather easy compared to working with “the citizen” and many administrations have great respect for this part of the journey. Some reasons for these reservations are:

**Unpredictable outcome of the involvement:** The results of citizen participation sometimes don’t match with the developer’s plans. Thus, administrations end up considering the process of citizens involvement as a burden rather than an opportunity.

**Non-representative participation:** Often only the citizens with the most spare-time take parts. In many cases the number of people taking part is just not enough. In some cases, a few opinion leaders dominate the participation formats. If these opinion leaders are persons with “difficult opinions” the whole outcome might be rendered questionable.

**A lack of proper tools:** In many cases administrations outsource the process of participation for some important parts which results in rather selective occasions of involvement. Long-term involvement strategies are seldomly found. Another difficulty is that the applied tools don’t generate appropriate outcomes.

**Quality of results:** Sometimes the quality of the outcomes of participation procedures turns out to be rather generic, not really contributing contextually to the project.

**Improved measures of involvement:** Taking the negative aspects of citizen involvement into consideration, we can define the goals of an improvement: a long-term engagement (from planning to later usage), participation tools that don’t generate generic outcomes but deeper insights and creative results, more individual outcomes rather than opinion-leader outcomes (quiet voices are also able to be heard), interesting formats of participation that encourage a wider scale of participants to take part and, finally, asking the right questions that don’t turn out to be “whether or not” questions but questions that generate a wide range of solutions. So, what can these measures of participation be?





**Participation plan:** Administrations can make a plan that lays out citizen involvement from the first idea until the actual usage of the site. Usually the participation process is something building authorities have to accomplish before a certain project stage. But participation is a social, cultural and administrative process, with many parties involved. Participation plans should consider this and depict different stages and measures of involvement, co-design, cooperation and usage.

**Added value:** Administrations can provide space for a larger number of participants if the participation format is integrated into another populated event. Otherwise those responsible can organise an event that is not a one-dimensional participation format, but offers added value, such as a big picnic in the district, a concert, an exposition or similar.

**Design thinking methods:** Administrations can consider employing design thinking methods for participation input workshops. These methods comprise a set of tools that generate creative and targeted output. The tools can be chosen to incorporate a large number of ideas and opinions, preventing single-opinion leadership.

**Mindset:** In order to change citizen participation from one-shot events to ordinary administrative practice, a change in the mindset of administrative project managers is inevitable. Internal workshops that demonstrate new approaches or the participation of administration staff in running participation projects are legitimate methods of education.

## **EXAMPLE**

### Skate Park Trento

This example shows how exactly local administrations, citizens and creative partners cooperate. In Trento (Italy), the Municipality launched a web-platform ([www.futuratrento.it](http://www.futuratrento.it)) with the goal to involve citizens in the identification and regeneration of abandoned urban spots. On this platform, citizens can post project ideas creatively helping in the regeneration of urban wasteland. On of the proposal published on such citizen-involving interface asked for the realization of a new skatepark.

The next project level - after the project idea had been approved - was a co-design process involving administration planners and members of the local BMX and skate scene. During the co-design process, the local administration's role was that of the future owner and the responsible authority for the construction. The task of the skaters was to provide knowledge about requirements for the construction. Additional technical service providers put together the input puzzle translating it to feasible construction plans and an interesting facility design. The co-design process focused on active, youth centred participation resulted in social output by producing attitudes of involvement and ownership of the future skatepark.

Further cooperation project included the involvement of local and national associations such as the Italian Union of Sports for All (UISP) aiming at small scale management, funding and caretaking transfer. Additionally, tasks of promotion and vitalization of the site were transferred to the cooperation partners resulting in organized contests, courses and events accessible by the public. The legal framework for this project was a cooperation agreement involving UISP, municipality, skate shops and urban sports crews. Furthermore, an association was founded managing on-site activities. By continuous and organized involvement, interested citizens can thus become CCI-Partners. Trento's Municipality is considering the skatepark as a "common good". Other cultural participation is fostered by involving music and artistic associations enriching the cultural activities of the skatepark. Additional values added result in a lively and various usage of the facility fostering intercultural exchange, social inclusion and cohesion.

## **3. Agreements and contracts**

### **3.1. Introduction**

The re-use of heritage public and private buildings needs partnerships. Contemporary approaches to co-development projects such as the quadruple helix take into account administration partners, business partners, academic partners and (the new element) partners from civil society. In order to regulate relationships, rights and obligations and benefits and responsibilities you need agreements and contracts. The following considerations will give you an overview of different constellations of partners, their roles and what topics you should take into consideration when setting up these agreements.



## 3.2. Challenges

### 3.2.1. Roles

In the process of building up cooperation the participating parties slip into different roles or double roles. It is important to assign a role to clarify the status of an involved party. Here are some options:

**Site owner:** Legally owns a building or site or relevant parts of a site.

**Shareholder:** Owns a part of a company or good with regulated rights and obligations.

**Landlord:** Often the same party as the operator/manager, but with a focus on the rental contract between tenant and site manager.

**Supervisory board:** Control committee responsible for controlling the managing team of a managing or infrastructure company constituted by articles of association.

**Tenant:** Bound by a rental contract with the landlord/site manager. An owner also may double as a tenant.

**User:** Guests, clients, members of associations that are tenants in a certain site.

**Advisor:** Decried by contract or voluntarily employed consultant or consulting board affecting certain decisions. Often used as a neutral element or as a balance of influence.

**Operator/Manager:** Usually an institution or company that has been given a contract of operation by the owner.

**Partner:** Stakeholder with contractual bound rights and obligations in long or short-term projects.

**Investor:** Party interested in becoming a shareholder of a company by buying shares and obtaining rights and obligations. After a sale an investor becomes a shareholder.

**Contracting authority:** Puts out tender orders. Once contracts are fulfilled this role is resolved.

### 3.2.2. Public-Private Cooperation

Public-Private Cooperation comprises all the contractual compositions of how an administration cooperates with non-administrative stakeholders. This cooperation varies in aspects of the duration of obligations, the complexity of included tasks, the level of risk transfer and integration of a value chain. The options are:

**Public-Private Collaboration (PPC):** Short term agreements such as collaboration agreements, user agreements, access agreements or financial agreements. Tasks and responsibilities are often limited to a few concerns. Topics may be sponsorships, generic project funding or transfer of use. The administrative interest of PPCs is to support budding projects that contribute to revalorization goals.

**Public-Private Partnership (PPP):** This cooperation option provides access to integrated administrative services that may relate to planning, construction, financing, maintenance or operation of public infrastructure—services that beforehand were granted to commercial developers and now need a transfer to bottom-up developers. Objectives for PPPs are supporting the smooth, continuous operation of a site (such as urgent repairs that can be executed without shutting down the site), life-cycle oriented operation of a site (preventing degradation, value chain integration), design of processes, tasks and responsibilities, balanced responsibility-based risk transfer, goals-achievement incentives, investment of private expertise and capital, and long-term sustainable financing models and partnerships. The interest of administrative partners may concern the sustainable valorization of infrastructure and socio-cultural-economic output.

**Public-Private Joint Venture (JV):** A joint-venture regulates rights and obligations between municipalities and creative-cultural partners as co-shareholders of a company or institution. The purpose is the design, building, planning, financing, maintenance and operation of valorization infrastructure and/or the management of socio-cultural activities. Usually the infrastructure part is put out to tender to the public sector with conditions of becoming a shareholder in the company after contract signing. The cultural management part is usually realized by incorporating a private company as a shareholder in an existing infrastructure project company.

(Source: Collection of Best Practices, Forget Heritage)



PPC	<b>Public-Private Collaboration</b> <ul style="list-style-type: none"> <li>• Short term contractual agreements</li> <li>• Joint/complementary objectives concerning cultural activities</li> <li>• Private partner contributes to public cultural activities</li> </ul>
PPP	<b>Public-Private Partnership</b> <ul style="list-style-type: none"> <li>• Long term contracts</li> <li>• Special purpose partnership</li> <li>• Tasks and risks of public authorities are transferred to private partner</li> </ul>
JV	<b>Public-Private Joint Venture</b> <ul style="list-style-type: none"> <li>• Unlimited duration</li> <li>• Special purpose company/institution</li> <li>• Risk sharing between private and public shareholder</li> </ul>

### 3.2.3. Types of contracts

For every purpose there is a type of contract. Here is a collection of the most common contracts for administration-CCP interaction:

**Letter of intent:** Before the beginning of a project and a cooperation a letter of intent helps to demonstrate the honest intent of partners to cooperate with third parties. A letter of intent does not regulate anything; no rights or obligations come along with it.

**Contract of use:** These contracts deal with the use of a good or an infrastructure. They can vary from very simple to very complex. They are good for clarifying the rights and obligations, the period of time, the conditions of handover, public safety, infrastructure access, handover of keys, responsibilities and so on. For temporary projects on public infrastructure without paying rent, these contracts are perfect.

**Preliminary contract:** A preliminary contract regulates all rights and obligations until a fully detailed contract is provided. Its goal is an obligation to sign the final contract, securing pre-emptive rights and obligations, advance payments or risk distribution.

**Cooperation contract:** Cooperation contracts may vary from small to large scale, in complexity and in detail, depending on the level of confidence both contractual partners have in each other. It defines periods of time, expectations, goals, schedules, project meetings, rights and obligations, responsibilities, payments, liabilities and conditions. This kind of contract depicts the basic tool for short-term and long-term project partnerships. It does not define shares in a company or binding defined commercial services.

**Sponsoring contract:** Sponsoring contracts are commercial contracts trading visibility for money. Sponsoring is not equal to a donation. Donations are not traded for anything. Sponsoring contracts usually comprise certain marketing services and remuneration.

**Rental contract:** Rental contracts regulate the conditions of residency for a rental party. They comprise rights and obligations, rental prices or conditions of contract termination. Sometimes they include further obligations of cultural activity within the site context, for example contributions to events.

**Terms and conditions agreement:** These agreements are low-level contracts that regulate rules, guidelines for acceptable behaviour, opening hours, consequences of misconduct and similar. Terms and conditions agreements are useful to regulate the relationship between the site management and users/visitors of a site. They can be formulated in a very regulatory way or in more reason-driven ways.

**Management and operating contracts:** These contracts regulate the relationship and rights & obligations between a site owner/administration and the site management. A management contract comprises very detailed regulations of maintenance, reporting, management of personnel, technical operation, accounting, financing and so on. The goal is to clearly depict the tasks and expectations of a site operator, its contribution to cultural goals, requirements, verifiable criteria, supervision of goals, responsibilities and so on. It takes some time to elaborate such a contract and usually requires confidence and previous cooperation. This kind of contract is useful for entrusting the management of a site to a managing company.



**Service contracts:** This contract regulates the provision of a service for a period of time and under certain conditions. It also regulates the remuneration for this service and its scope. It is usually a business contract. Public service contracts have to be put out to tender.

### 3.2.4. Rights, Obligations, Tasks, Risks, Responsibilities

In the process of setting up agreements and contracts, two or more parties are trying to negotiate different responsibilities. Naturally every party wants as much rights as possible with no risks and no obligations. But the term responsibility includes all of the aspects - you cannot have one without the other. And depending on the kind of cooperation partnership you are planning, the constellation of responsibilities each party takes are different. Best is to consider the various fields of regulations as tools for defining and improving a project relationship between the partners, not as instruments of mere power. So what fields of responsibilities do local administrations and CCPs need to negotiate? Here is a list:

- Ownership, Property
- Maintenance of the facility and repairs
- Usage - when, how, what, why
- Development of concept and facility
- Costs
- Legal responsibility - liability
- Supervision, Controlling
- Commercial responsibility
- Safety
- Communication - external and internal
- Activities
- Goals
- Investments
- Subsidies & grants
- Staff
- Sub-Contracts
- Relations to other institutions
- Conformity to laws and regulations
- Risk distribution - monetary and penal
- Mismanagement - financial loss
- Planning - financial and related to use, accidents & hazards
- Political responsibility
- Representation
- Domiciliary rights
- Monitoring and Evaluation of goals



## 4. Management model

### 4.1. Introduction

The task of the management model is to provide an overview and orientation for the elaboration of your revalorization projects operating system. It guides you through all the important questions that you have to ask yourselves when creating your concepts, helps you with the appropriate methodologies through co-creation processes and invites you to lay out financial plans that support a sustainable operation of business.

We advise your project management team to answer all of the following questions that help you identify your needs and priorities and detail out your financial plans.

**Overview:** Work packages

Chapter	Tools - Deliverables
Goals	“Goals Workshop” Template
	“Goals - Added Value” Table
Stakeholders	Stakeholder Map
	Stakeholder Table
Activities, content, offers	“Activities Workshop” Template
	Activities-Processes-Blueprint
	Typical Site Usage
	“Activities Evaluation” Table
Infrastructure and processes	Outcomes of filled out “Activities-Processes-Blueprint”
	Prototype Schedule
	Fields of Activities
	Process Planning
	Responsibilities Facility Management
	Management Tasks
Business concept	Business Model Canvas
	Basic Financial Plan
Implementation planning	Project Timeline
Project Based Implementation	Best practices of heritage valorization projects

### 4.2. Challenges

This part of the manual deals with the forthcoming challenges concerning the design of your valorization project concepts. Please read the approach completely and use this part as a consulting guide during your process of conceptual work.

#### 4.2.1. Setting your goals

Before dealing with all the sub-challenges of designing your concept you should definitely define a common goal for your cultural heritage valorization project. This is certainly not an easy task because some projects might have to take into account expectations of third party stakeholders, preset ideas or already established structures which might be obsolete or block a fresh view of the project. Try to find an unprejudiced distance to define common goals that will be your guide and leitmotif for your future activities. The content of this challenge:

- What value do we want to add?
- Which methods can we use to find a common statement?



- Heritage preservation
- How can we check during the running of the project if we are staying close to these goals?

#### 4.2.1.1. What value do you want to add?

If you want to find out about common goals of a participative project, the most important question will be what value you want to add to the current state of the site. Most of the time, you want to add value to something because there are needs, pains and problems that a transformation process can address. Obviously, you have to record the needs and the added value ideas that are able to meet these needs.

For example, the Northern Garden of Nuremberg's cultural centre and heritage site *Z-Bau* has previously not been used although space is limited within the building. In addition to this, the *Z-Bau* lacks a certain "openness"; participation and access are limited. Here are the facts:

**Pains, needs:** limited space inside the building, lack of participation, unused area; people want to use it. Neighbouring district is rather uninteresting and offers no recreational zones or possibilities for interaction.

**Value addition:** developing a concept that makes the garden accessible, fosters participation, encourages outside projects and periodic or temporary usage and renders the garden area beautiful and appealing to participants and visitors. Allowing experiments. Involving neighbourhood and refugees.

So that's almost it! What you shouldn't do yet is answer the question of HOW exactly you are going to do the transformation. You will answer this in the step "Activities, Formats, Usage". Your task will be right now:

- Mapping the needs and pains
- Mapping the value added
- Carry out these tasks in a workshop, considering the results of previous stakeholder analyses—therefore, use the "Goals Workshop" template.
- The participants of the workshop will be the members of your core development team plus important project partners who want to be included in the goals definition process.

#### 4.2.1.2. Which methods can we use to find a common statement?

In order to point out the needs and added values of your project you have to find a common statement that everyone who is involved in the project can support. Therefore, you will have to arrange a workshop that is suited to deliver a common statement from multiple opinions, impressions and results of surveys you might have taken beforehand. By using design thinking methodologies, we have prepared a workshop-setup for you, which is accomplishable within two hours. Use the "Goals workshop" document attached to this chapter.

#### 4.2.1.3. Heritage preservation

The goals of your project might include the preservation of heritage sites beside its valorization. For one project the heritage aspect may be rather important, for another it might not play such a prominent role. But when defining your goals certain aspects need to be taken into consideration, such as:

- The understanding of the site
- Its significance and present/former role
- Its former usage
- The issues and vulnerabilities of the site, the conditions
- Preservation strategies
- Documentation

By processing these considerations, you will get answers to the following questions:

- What value can be added by understanding the heritage aspects of your site?
- Where is the cultural potential deriving from its former significance?
- What measures do we have to take care of conserving the building/site?



#### 4.2.1.4. How can you check during the running of the project, if you are staying close to these goals?

First of all, print out your common statement of goals and pin it right on your project wall. Whenever you try to figure out, whether or not any usages or measures are appropriate, just have a look at your goals and discuss if your plans match with it.

At some point you might need to review whether or not you were successful in accomplishing one of your goals. For that you need to quantify aspects of your goals; which means you have to employ numbers. The following example which is roughly extracted from the “Managing Cultural World Heritage Resource Manual” gives you an excellent insight on how this can be done. Try to find aspects that make your goals measurable—and comparable:

Outcome / goal	Outcome indicator	Indicator quantified
More participation	Number of volunteers taking part/action	32
More openness	Hours per week open	12
	Number of cooperation/year	6

Your task will be to complete the indicators column in your “goals” Working Sheet. If it is necessary for your project to have specific quantified goals, you can negotiate quantified goal indicators—which means that you are obliged to reach or exceed a certain goal indicator.

## 4.2.2. Stakeholders

In order to co-create the definition of goals and the activities for your site, you have to be sure to identify all stakeholders in the project. They will give you input and conclusions regarding which requirements and expectations come along with the project. Additionally, they contribute to the potentials for usage, cultural activities or financial support. These are the relevant questions for this challenge:

- Who are the stakeholders?
- Which formalized roles do your stakeholders take? Are they already in this role? How can they grow there?
- What added value can your stakeholders contribute to your project?
- How can you establish contact and foster relationships with the stakeholders?

### 4.2.2.1. Who are the stakeholders?

As mentioned before in the chapter “Revitalization model approaches”, contemporary strategies for developing heritage sites and other projects relevant to the public such as the “quadruple helix model” involve several parties such as business, academia, the administration and the community. In the first step you have to figure out, who exactly is involved in the project; afterwards, you have to determine which roles these parties will play in your project. But for now, try to identify as many stakeholders as you can find! Use the knowledge you generated with your prior surveys that you might have carried out. A special tip: think of who contributes to your project and who is affected by it.

#### TIP

Here you find a list of typical stakeholders as an inspiration, detail them out!

- Project management team/Project development team
- Future and present staff
- Future and present tenants
- Administration
- Neighbours
- Service providers e.g. architects, exposition designers,
- Users/Visitors
- Artists in Residence
- Citizens
- Business partners





- Volunteers
- Creative industries
- Refugees
- Cultural partners
- International partners
- Universities—research partners
- Heritage site owners, co-owners
- Patrons, sponsors, foundations
- Media partners
- Other partners, future and present

#### 4.2.2.2. Which formalized roles do your stakeholders take? Are they already in this role? How can they grow there?

Now that you have a list of all your present or potential stakeholders, a good next step would be to determine the roles that they will take in your project. By assigning roles, you will be able to identify the level of interaction with a stakeholder, get an impression of how to channel communication and develop a sense of when and how to involve certain stakeholders in your project.

To perform the task of analysing and prioritizing you will use a chart called a stakeholder map! The map allows several levels of information. The four sectors implicate the four helices of the “quadruple helix”: business, administration, community, and academia. The four rings define rough roles for the stakeholders:

- **Core level:** This is just your development team; perhaps a very close development partner can be part of the core level. This is the developer’s and creator’s level. Example: core development team
- **Partnership level:** This level represents the crucial partnerships that contribute to the success of your project. Partnerships secured by contracts—Public-Private Partnerships, Public-Private Joint Ventures and perhaps also Public-Private-Cooperation. Example: The Administration-Cultural department wants to build up a small museum in your site.
- **Direct influencers level:** This level maps a stakeholder’s direct contribution to the project. At this level low-level-contracts or a set of rules or checklists might be appropriate for ensuring processes and rights and obligations. Stakeholders have no crucial influence but might nonetheless contribute to the project. Example: The future tenant—an independent theatre wants to rent one storage room and use the saloon once a week for their rehearsals. Or it might be an important volunteer that regularly organizes parties in your facility.
- **Indirect influencers level:** This level of interaction represents stakeholders that are affected by your project and do not directly contribute to it. Nonetheless, this group is important; if stakeholders are not affected by your project in the right way, it might end up as a failure. Examples: The user of a maker-garage that is part of your site, the visitor of an exposition or theatre piece or a temporary volunteer who helps at the cloakroom.

#### TIP

You can add additional layers of information by choosing different colours or shapes of post-its, by adding sticky dots to your mappings or whatever you think of. Interesting layers might be: status, priority, start of involvement or type of involvement. You can also establish relationships between the different stakeholders by connecting them with lines and a note of the type of interaction. Example: The cultural department will enter the project when city council approves project and funding.

#### 4.2.2.3. What added value can your stakeholders contribute to your project?

If you want to get to know your stakeholders a little bit better, be aware of what they can contribute to your project. Sometimes a partnership is rather one-sided or irrelevant—look out for partnerships with mutual outcomes. When mapping the value that a possible stakeholder can offer to you, be aware of the work, time or money you give in return. And of course, have a look at your common goals sheet to see if stakeholder added value matches with your desired transformation outcome. For this purpose, use the stakeholder table which you will find attached to this chapter.

#### EXAMPLE

You get the chance to present your project at an important international conference. But after having a closer look, you recognize that the conference will cost you 3 days of work, 400 Euros and will have neither a direct positive impact on the development of your project nor match your project goals.



**TIP**

Here you can find a basic matrix of interests and influence—a very basic tool to evaluate the amount of work you should invest in a stakeholder.

Interest axis		
Keep informed	Manage closely	
Monitor	Keep satisfied	Influence axis

**4.2.2.4. How can you establish contact and foster relationships with the stakeholders?**

What you know by now, is who exactly your stakeholders are, what their added value is and what you have to invest in the relationship. Now we want to take a look at how you can foster or build up new relationships.

**Knowing the needs:** The most important thing when you want to build up new partnerships is to know the needs of your potential partner and whether you can meet these needs. Fill out the row “needs” in your stakeholder table attached and try to offer a cooperation that fulfils these needs.

**EXAMPLE**

The youth centre on the opposite side of the street would make a nice partner for cooperation. It would enable you to apply for youth-related funding and usage of your site. But what can you do to make the youth centre cooperate with you? Youth centres need diversified activities for their clients. Are there activities that could take place in your site that supplement the existing offers? Yeah, the independent theatre which is a tenant of your building is addressing youths next year—let’s talk about it!

**Low level start, step by step:** If you are planning to start a cooperation, propose a low-threshold project, whose purpose is to get to know each other and learn how to cooperate. Afterwards you can level up to more complex cooperation. Show that you are reliable, structured and uncomplicated. Don’t promise what you can’t deliver. Always outline what the next steps in the project will be.

**EXAMPLE**

The first item of cooperation with the youth centre: Why don’t you come with all your clients to the next final rehearsal of the independent theatre! I will bring you the tickets by tomorrow and you guys can get to know the director of the piece. Let’s see if the young people are interested!

**Prototype it! Show it!:** If you want to demonstrate how a cooperation can take shape, but the partner is not yet ready, make a prototype! Show them how interesting a future use or cooperation could be! Perhaps just for a day or for a week. Sometimes partners need to see things to understand them!

**EXAMPLE**

Can we really get this cultural centre working? All interested partners mentioned that they couldn’t share in the vision yet. What to do? The owners of Nuremberg’s revitalization project Auf AEG who were trying to push the project simply painted in large letters the names of the cultural centre’s future tenants on the facade and just pretended they had already moved in!



**Networking:** Well, you are right, this is really basic, but it is necessary to mention it. Talk about your project, get to know every partner's decision makers personally. Visit the administration departments personally. Present your project concept to the public! Get references and credentials from administrative or business partners when trying to contact other interesting partners.

#### EXAMPLE

Using administrative references: “Well, Mr. Appleby from the department of business development told me to urgently talk with you about the topic...”

**Concrete Offers:** When sketching out how a cooperation can be done, don't bring visions! Bring precise and functioning proposals that you have thought through beforehand. This prevents false expectations and shallowness. Vague offers and visions require more work for your partner to figure out how things can be done—an unnecessary threshold for cooperation. Always make an appointment for the next meeting. Don't leave it to someone's whim and show that you are serious about the cooperation. Send a follow-up e-mail protocolling all contents and arrangements made and ask your dialog partner if everything is properly sketched out.

#### EXAMPLE

Well then, Miss Sophie, we will meet again next week at the same time. By tomorrow, you will get a message from me summarizing everything we just talked about!

Fostering relationships with existing stakeholders needs communication. Fill out the “stakeholder” table and fill in the communication channels and intentions you would like to maintain with your stakeholders.

### 4.2.3 Activities, formats, usage

Do you already know how your site is going to be used? Find out about it together with your key stakeholders. They will bring ideas and wishes, special demands that you didn't know about before. When you don't know what the usage will be, you don't know what things to plan! Here are the questions for this challenge:

- How can you map future activities?
- How can you evaluate the ideas and synthesize a “good mix” of project formats?
- Inspiration—the past and the future
- How can we break down activities? What are typical activities in similar heritage sites? How can you derive requirements for infrastructure and processes?
- How can we change an idea into a concept?

#### 4.2.3.1 How can you map future activities? How can you cooperatively and methodically find out about the activities?

Depending on the progress level of your projects, you might find it useful to plan future activities—everything that will take place in your site. We advise you here to proceed with a cooperative approach, which means you will involve your key stakeholders in mapping the activities. Therefore, you will have to:

- Run a participatory workshop
- Evaluate the results
- Decide which activities you will include in your concept
- Develop the requirements for processes and infrastructure

The methodology you can employ for these tasks is a *service design approach*. Service design is useful if you want to find out about how you and your users interact and what ways have to be developed to fluently offer planned activities. If you are planning service design strategies, the first thing you will have to know is the outcome types. For this step we propose the following outcomes:

- Activities your key stakeholders and you want to take place at your site and fit in your goals
- Requirements for those activities
- Mapping of activities and how they interact
- A selection of manageable, realistic activities that match your predetermined transformation goals

For the first two outcomes you will organize a participatory workshop; to run this workshop, use the participatory workshop template.

If you want to get deeper insights for the latter two outcomes, you can employ the “Activities-Processes-Blueprint”—a document which helps you find out all the relations, processes and preliminaries for your preselected



activities. The next chapter “infrastructure and processes” deals with analysing your results and extracting relevant information.

#### 4.2.3.2 How can you evaluate the ideas and synthesize a “good mix” of project formats?

By running the participatory workshop and completing the stakeholder activities map you will get a couple of results as an outcome. Now your task is to evaluate the results: find out what activities are feasible and add the desired value to your concept.

For that, please use the evaluation table which is provided as an attachment.

**TIP:** Before evaluating the activities, first check your feelings about the activities in an open discussion. Afterwards you can more objectively evaluate the results.

To accomplish a well-balanced mix of activities, have a look at these thoughts:

- Do your activities consider the quadruple helix approach?
- Do activities complement each other?  
EXAMPLE: A FabLab complements artist studios. A co-working space complements business/startup enhancement offices.
- Does your concept rely only on one activity stakeholder? What about risks if this stakeholder quits the project?
- Do your site activities complement activities in your district or city?
- Do your activities provide an overall impression of business?  
EXAMPLE: Well, all of our offers to the public turned out to take place only at the beginning of the week, that’s why it is so calm right now!
- Do the activities contribute to the future development of your site and the future development of the city?

#### 4.2.3.3 Inspirations: the past and the future

When conducting your workshop, it will be interesting not only to consider present ideas. An evaluation of best practices among heritage projects points out that references to the past and the future evoke interesting activities for the sites. To include these ideas in your participatory workshop, we prepared a couple of tasks that the participants have to perform to alter their planned activities under this perspective.

##### **EXAMPLE**

The best practice *Utopiastadt Wuppertal* in Germany didn’t only look for present goals, but also for future challenges occasioned by the growing interest of scientists, urban planners, foundations and students in the project. There was awareness of uprising societal issues, topics such as urban life changes, economic de-growth, new forms of life and work, open data or open knowledge.

As one result, the project founded a long-term co-science group for networking and starting certain scientific projects based around concrete questions, topics and challenges affecting the project.

#### 4.2.3.4 How can we break down activities? What are typical activities in similar heritage sites?

Breaking down activities at this point means that you will cluster the activities around their core usage of your infrastructure or your processes. For example, lectures, speeches, discussions all need the main basic setup—chairs, lights, small stage, table, sound amplification. Discos, parties, concerts also share the similar preliminaries. Breaking down the activity ideas to their core usage gives you an impression of the diversity of infrastructure and processes you will need. Another approach that you can try out is combining activities. Not every activity needs its own special infrastructure. And often you can make activities more interesting by combining them—for example an art exposition and a concert or an open kitchen.

To make it a little bit easier for you, we have prepared a table of different site usages which tries to cluster them in groups with similar preliminaries. You can find this table as an attachment: Typical site usage.

#### 4.2.3.5 How can you derive requirements for infrastructure and processes?

You will get information about the requirements for infrastructure and processes from:

- Workshop results as the participants are mapping the infrastructure and services they will need



- Insights generated by the “Activities-Processes-Blueprint” that shows you the interaction of stakeholders with your facility
- From the activity breakdown table
- From the Responsibilities Facility Management document that you will find as an attachment

Your next task will be to list the requirements, as detailed and clustered as possible. You will use the requirements later to elaborate the processes and infrastructure and you will use them to determine the costs your project will accumulate.

#### 4.2.3.6 How can you transform the ideas for activities to real concepts?

The stakeholders who are involved in running interesting activities in your facility need to have realistic concepts, not only ideas. To transform an idea into a concept, simply recommend the methodology of this Management Models Guide to your involved stakeholders. Let them run through all the tasks you had to complete. If they are able to accomplish them properly a working concept should be the result. Maybe the result will also be that the idea doesn't work as a future activity at all.

### 4.2.4 Infrastructure, processes, management

Obviously there need to be a lot of processes to keep the basic site infrastructure, the additional infrastructure, the usage and the maintenance on track. The main goal with this step will be to identify and quantify activities and processes and infrastructure requirements. Additionally, you will get an overview of further management skills and tools you will need when you accomplished to set up your project. The contents:

- What infrastructure do you need to run your activities?
- How to maintain a site?
- Which processes do you need for running your site?
- What further management tools do you need in the process of running your site?

#### 4.2.4.1 What infrastructure do you need to run your activities?

Have a look at the “Activities-Processes-Blueprint” for your planned activities, find every infrastructure use and derive the infrastructure needed. At the same time try to find out about processes and staff qualifications. You can use the results you get out of this analysis to plan the spatial usage of your building, or you can use them later on as an operator-side needs assessment for an architect or the building department.

**EXAMPLE:** This example from the pre-filled Activities Processes Blueprint will give you an impression of how to extract infrastructure information.





Once you have found out about all the infrastructure options you need to run your site, fill out a prototype schedule. This schedule gives you information about:

- The balanced usage of your site
- The time it takes for every activity to take place
- The working hours of the staff

For the prototype schedule, take the calendar tool of your choice and fill out activities and infrastructure needed. Plan one week and after that roughly plan one month.

These basic thoughts only cover a tiny bit of the infrastructure subject. There are a whole bunch of things you have to take care of when planning the use of your site. To name but a few:

- Fire protection
- Building modifications
- Building permit
- Cost calculations
- Escape routes
- Heritage protection restrictions

**TIP:** An Italian research project tried to find out about suitable parameters for bottom-up public building revalorization projects. The preferred layout for buildings had an open plan to match flexible restructuring of the site. Consider at the start a certain preference of flexibility instead of dedicated zones. In that way you can make experiments with your site and its usage, save money and leave room for further participation.

#### 4.2.4.2 How to maintain your site?

Don't be surprised—we cannot answer this question, because it depends on the peculiarities of your building and your concept. But have a look at the “Responsibilities of Facility Management”—here you will find some interesting best practice content for maintenance and practical facility tasks.

#### 4.2.4.3 What processes do you need for running your site?

Processes can be seen as replicable procedures with input, output and activities that have to be performed; we will try to keep them modular as they will serve us in different contexts. Processes can be expressed as work instructions, flowcharts or checklists, for instance. You don't necessarily need to detail them out to run your project, but they will help you to professionalize the management, to get new staff to learn the ropes properly and to plan resources and identify problems.

To find out what processes you need, you will have to analyze your “activities processes blueprint”. Try to identify sensible processes. The following examples provide three hints for exemplary processes from the prefilled “activities processes blueprint”:

- a flyer/poster production process
- a booking process
- a payment process



Your task is to identify all relevant routine processes for running your site's activities. Typical processes for projects like yours are:

- Volunteering & participation processes: How can volunteers participate?
- Procurement of goods processes: How and when do we buy paper towels?
- Booking processes: How can I register for an event?
- Payment processes: How can you buy a ticket?
- Accounting processes: How do we register receipts?
- Maintenance processes: How do we repair furniture?
- Gastronomy processes: How do you run the bar?
- Health & Work Safety processes: How do we check if the smoke detectors are alright?
- Site Access Processes: Who gets which key?

Once you have identified the basic processes, try to map them. We prepared the "Processes Planning Template" which will help you in thinking processes through.

#### 4.2.4.4 What further management tools do you need in the process of running your site?

Once you've got a basic setup of your project running, you will recognize that you might need additional skills and tools to professionalize your operations. Here is a collection of project and business management tools, that might come in handy at some time, you also can get some pieces of information by reading the "Management Tasks" attachment:

- Budget planning: As part of a financial plan you plan budgets for projects and our whole site.
- Calendar planning: Internal and external calendars provide overview over activities, resources and events.
- Communication/Marketing: One of the most important skillsets. External communication provides contact to stakeholders and target groups. Internal communication provides a fertile working atmosphere and improves task management.
- CRM: Customer Relation Management - Managing and communicating with your network, your stakeholders and target groups.
- Decision-making/Responsibilities: Who decides what? Which organizational form supports what kind of decision-making?
- Infrastructure access: Keys and access are a complex task. Electronic locks might help if multiple parties are involved.
- Health & security: Occupational safety helps prevent accidents and satisfies administrative requirements.





- Organizational structures: How are responsibilities structured? Departments, task groups, plenum, boards, ...
- Task management: How to delegate and to review tasks for different departments.
- Workforce planning: Who works when, who's on holidays, how much staff is needed.
- Financial planning: How to oversee liquidity, future investments, budgets and depreciations.
- Fundraising: Non-profit organizations rely in large part on fundraising. Strategies and methods for site and project funds.
- Volunteering support: Volunteers are great—they do a lot of work for minor costs—but they need to be organized and appreciated.
- Accounting, controlling: Receipts, taxes, balances, budget controlling, wages—all this needs to be managed.
- Staff planning and management: Workforce planning, holidays, job advertisement.
- Resource Planning: Plan your infrastructure, your equipment and vehicle resources.
- Procurement and inventories: See what's still in stock and which things need to be bought. Compare prices, list contractors and manage budgets.

For other typical project management content, read the project management entry on Wikipedia: [https://en.wikipedia.org/wiki/Project\\_management](https://en.wikipedia.org/wiki/Project_management).

## 4.2.5 Business model

The development of a business model will help you to get the numbers right and to see whether your project is coherent and sustainable. To accomplish this, you will have to register all factors and stakeholders and their roles and describe how they work together. Additionally, you will have to express all your activities as numbers, which means costs and revenues, and bind them together into your financial plan! Numbers will help you in making decisions and finding a working concept—this is a far more creative task than you will expect!

- Business model canvas
- Basic financial plan

### 4.2.5.1 Business model canvas

Apart from the well-known business plan, the business model canvas is not a complex and detailed tome but a rather short, coherent abstract of business-related key aspects of your project. It is often used to quickly get an understanding of business models and it is a fantastic base for elaborating further details or even a complete business plan.

Your task will be to fill out the business model canvas thoroughly. Take some time and think every section through. Your business model has to be coherent, synergetic and sustainable.

Print out the canvas and work on it with your core team until you are satisfied or until you have identified all the problems that you cannot answer right now. To get a better understanding fill out the basic financial plan in parallel.

Link to the printout version and explanation of the business model canvas:  
[https://en.wikipedia.org/wiki/Business\\_Model\\_Canvas](https://en.wikipedia.org/wiki/Business_Model_Canvas)

### 4.2.5.2 Basic financial plan

A financial plan gives you a very good impression as to whether your project concept could work or not. We have provided for you a very basic financial plan with the aim of giving you insights for the development of your business concept. It is not a financial plan that supports real financial or budget planning as it does not consider taxes, amortizations and so on. We have provided a pre-filled example calculation which you have to replace with your own numbers and items.

Your task will be to complete the financial plan taking into account all the knowledge you have generated at the previous steps, including stakeholders, activities, infrastructure, processes and business activities. Incorporate your understanding into the business model canvas.

Use the document “Basic Financial Plan” attached to this chapter.

**TIP:** Always calculate using official and sustainable costs. Yes, maybe your cousin can do a certain job for half the price—but when he's ill or you are not on the project anymore, there will be a problem! And it's always better to



have some money left than having not enough of it. If you cannot match the costs, change your business model, or be creative and think of downsizing, outsourcing or partnerships.

## 4.2.6 Implementation planning

If you have worked through all the topics above, you should by now be in the position to plan your project milestones and working packages. Your task will be to design a timeline where all your work steps are laid out strategically and according to their priority. This will be your guide during the implementation and will show you whether you are on time or not.

- Timeline - Milestones
- Logical steps

### 4.2.6.1 Timeline - milestones

As the headline to this chapter implies you have to deal at this point with the chronological sequence of your projects. For the creation of your project's timeline you have to incorporate the following aspects:

- The starting time of a step
- The duration of a step
- The responsibility for a step
- If it is a risky step - what's plan B?
- The importance of a step
- The partners involved in a step
- Can a step be carried out parallel to others or is it exclusive?
- The assets you need for a step
- The outcomes that a step generates
- Create tasks—let your pilot manager create subtasks.

Your mission will be to complete the timeline template attached to this manual or to generate one of your own (you can also find pretty good ones online). You can even incorporate a timeline within your calendar tool or project management software of your choice. Create steps and milestones. Milestones are important steps that enable you to follow steps and visualize a main achievement of your project.

### 4.2.6.2 Logical steps

Take into consideration that there is a logical order to your timeline arrangement of steps. You cannot build the roof, if the walls are not yet finished. So always think about the prerequisites and the resulting outcome of every step. A step cannot be taken if its prerequisites are not met. Also take into consideration:

- Seasonal aspects such as holidays and weather conditions
- Political situations. For example, a pre-election phase is usually not a good time for council decision-making
- Staff availability
- Buffer time
- Delayed accounting periods for funding
- Call for bids periods
- ...



## 5. Project-based implementation

### 5.1 Introduction

This chapter provides a closer look on several possible heritage valorization approaches.

To clear out your own project's specialty, you can think from your general motifs and social effort to the concrete focus. For this, let's think about what all cultural valorization projects have in common first and then let's focus on eight special approaches to see the lively diversity of heritage valorization approaches.

Due to each focus and approach, in this chapter information on good practices in cultural heritage valorization projects are provided, especially at the end on concrete details of the internal, financial and activity organization of the following eight projects. You will find a short description in relation to each one of the eight focuses and in the attachment "Best practices of heritage valorization projects" more and concrete details.

- Watershed
- Layer's House
- Utopiastadt
- ExRotaprint
- Cascina Cuccagna
- Stara Elektrarna
- Aldo Galli

In general, despite all special and non-transferable situational aspects, one great chance and characteristic make partners and managers of cultural heritage preservation projects pioneers for their whole city's society: they work together to gain social and cultural capital. That becomes more and more essential in relation to cultural heritage preservation—the pure existence of old buildings, their understanding in context with society's culture, history and identity and further, the revitalization and accessibility of urban wasteland for all instead of making it unseen, is a matter of urban life quality for a strong and resilient democratic society.

There is not only general effort of cultural heritage valorization approaches, but there are also challenges which occur again and again due to the implementation of revitalization projects, with different perspectives, faces and relevance, but nevertheless transferable. Please keep in mind that knowing how others already had overcome a similar challenge is not just important for you. You should also provide your stakeholders with overviews and references of good examples for their understanding. Others' successful strategies and experiences will help you to go forward with your partners, e.g. so you can force cooperation contracts, proceedings and negotiations for climbing the ladder on the way to the long-term perspective for your project.

But information can be an empty bubble if it's not concrete enough. So, this chapter will also show you how important it is to concentrate on concrete cross-references to your personal master plan and your provided information material. Only special aspects of other projects are relevant. No stakeholder needs to be overloaded with information.

E.g. imagine this case: You run out of money, but you have to invest in a rebuild very fast under the pressure of the authorities' deadlines, and there is no knowledge and framework about a so called rebuild "moratorium" for self-organized projects: show them what it means concretely without using the word. You can say: The project A in the city B, where contributors realized the necessary rebuild step C in the time D on the basis of an agreement with the authorities. For example, with the help of cheap improvised but legal fire security regulations such as special staff instructions to let fresh air in a basement room through opening all doors periodically you can avoid immediate invest in an air supply system. But underline that there was no liability risk for the responsible employees of the authorities.

### 5.2 Challenges

#### 5.2.1 Focus 1: The quadruple helix approach - catch your stakeholders!

Heritage valorization projects using complex models on the way to an innovative revitalization project, such as the quadruple helix approach, face a constant challenge of dialogue with four different stakeholder groups with different needs, times and languages. The first ones are higher education institutions i.e. of science and arts. The



second ones are industries and businesses, as well as the creative economy and creative industries. The third are state and government. The fourth are the media-based and culture-based public, the civil society, and also arts, artistic research and arts-based innovation.

The approach was designed to refer to and understand the mechanisms of the complex interaction of the four on the way to innovation and knowledge production, and revitalization projects with these stakeholder groups now try to transfer the approaches' recommendations into daily practice.

In this way, a cultural heritage recovery project cannot leave out of consideration the urban recovery of the portion of the territory in which it is inserted. To ensure the sustainability of any entrepreneurial idea, you must start creating favorable context conditions.

- > Have a look at the experiences of this established project that also worked with a complex combination of contributors:

*Watershed* (Bristol, Britain): "In the building you will find three cinemas, a large, light and airy Café/ Bar, flexible conference and events spaces and the Pervasive Media Studio, our research space which brings together a network of over 100 artists, technologists and academics to explore the future of mobile and wireless media. In all of our work we seek to produce open collaborations and create opportunities which bridge expertise, imaginations and boundaries to promote new ideas and enjoyable experiences."

*Utopiastadt* (Wuppertal, Germany): It is conceptualized as a scientific laboratory. Artists perform their life and work dedicated to the practice. They define it as a vehicle and holistic real-life experiment (social plastics, real utopia, concrete utopia) with a visionary mixture of spaces for work, science, art and living to find new ways to answer social questions of the 21st century. For that a complex stakeholder mix out of four spheres is necessary.

- > Furthermore, have a look this new and still struggling project with a complex stakeholder situation:

*Heizhaus* (Nuremberg, Germany): The project is to be found in the Western part of Nuremberg, an area severely hit by structural change. Formerly home to various industrial businesses, the area is now facing their decline as well as a concurrent struggle of striving for new identities and uses. Located in this area is the fire station of the former warehouse *Quelle*, a global player in retail sales in post-war Germany. Having gone bankrupt in 2009, the empty building, being the second largest vacancy in Germany, had been used by a heterogeneous group of local artists/activists for temporary use until 2015, when the complex was sold to an international investor. Now the project is located in the 2000sqm fire station, but still related to the big urban wasteland and its thematic frame of iconic Bauhaus architecture and historical identity. The initiatives have launched a series of "attention-raisers", such as an exposition and talks about the lack of creative space in Nuremberg.

- > And for the progress of professionalization of your private and public actors have a look at the experiences of this project:

*Cascina Cuccagna* (Italy): They realized that they are "enriched by volunteers, who gather around common interests in groups, always ready to welcome new people willing to invest passion, time and energy." For progress, focus on community, support new abilities, self-esteem and self-fulfilment to create new professional ambitions and perspectives.

## 5.2.2 Focus 2: Creativity for historical identity preservation - be smart and beware of your central theme!

Projects with the approach of preserving historical identity through the use of a vehicle such as high culture in underdeveloped areas are facing the challenge that they need to focus and develop a central theme from the early outset.

In this case, the biggest challenge often is the determination of the content by which the space will be revived and will attract visitors. Be aware that the program must be accessible (price, opening hours, program for various target groups) and has to connect different content. The program needs to connect with the nearby educational institutions and functioning societies.

- > Have a look at the experiences of this heritage valorization project related to a smart and modern interpretation of high culture for preservation:

*Layer's House* (Kranj, Slovenia): It once was the residence of the most important national baroque painter. The house has always been associated with art, since generations of painters lived and studied there. It is a



hub of cultural and social life. The house and its surroundings have already brought a lot of dynamics into the surroundings, which is slowly turning into the cultural quarter of Kranj. Art, music, creativity, education and a pleasant café have a vibrant life here all year round. All these activities are combined into a distinctive whole by a unifying philosophy, a professional and creative approach to the content and its execution, an honest wish for synergy and a cultural get-together, with a heartfelt dedication to work, an active commitment, a love towards the town of Kranj and a friendly attitude towards people.

### 5.2.3 Focus 3: Social innovation and integration – implement open and self-running formats!

Heritage valorization projects with the central approach of creating space for social innovation and integration mainly need to find out which open self-running and constant formats they can implement and how to co-finance them.

- > Have a look at the experiences of this heritage valorization project which brings people together:  
*HAL* (Leipzig, Germany): Neighborhood work and international art scene—is that possible? This works out. Since 2013, the HAL (hybrid art lab) studio house has been trying to bring this together in two buildings. With a variety of actions in the houses and in the city district, the crew set up the “hero against will” to build a meeting center for people who would not normally meet.
- > And have a look at this heritage valorization project which is creating open access projects and formats with an inspirational character to contribute:  
*Utopiastadt* (Wuppertal, Germany): The project worked on special features and open source projects for the whole area, e.g. a *Wiki of Wuppertal* or the release of a map of urban gardens in Wuppertal. Through the crowdfunding campaign *1m<sup>2</sup> Utopiastadt* it will be possible to buy more land along a bicycle highway. *Utopiastadt Campus* was implemented to hold citizens meetings. They also released their own organic beer with the aim of implementing a fund for supporting the city quarter. The initiators of *Utopiastadt* developed tools together with other initiatives, projects and agencies, which deal with new impulses and ideas regarding culture, civil engagement, self-organization, urban development, urban economy and ecology, political and cultural co-creation and creative industry.

### 5.2.4 Focus 4: Young generation job access support - let historical crafting roots be your fuel!

Heritage valorization projects with a central approach of using a historical building for creating an encouraging surrounding for education and job access have to focus mainly on strong cooperation and core formats, in addition to public education programs and official certified further trainings as well as fitting to the needs of companies in their city and region. And for their own financial support they can underline how important the project is for strengthening their whole area.

- > Have a look at the experiences of this project with a combination of craft, arts and socialness that is aware of the surrounding area, its history and people:  
*ExRotaprint* (Berlin, Germany): “In a district from which production jobs have been adopted, new jobs and training places are central to the economic and social stabilization of the environment. The spatial juxtaposition of production, creativity and measures of employment is an interweaving, criticizing and fertilizing each other. Different work processes and an unusual handling of time question the reality.”

### 5.2.5 Focus 5: Environmental sustainability: prototype your work!

Projects with the approach of combining a meaningful goal like reuse of waste for environmental sustainability with young people’s activities have the central challenge to push these goals forward by creating a financial base through prototyping workflows, formats and products.

- > Have a look at the experiences of projects which successfully find the right words, programs and in the next step funding to support environmentally important topics with future prospects:



*Cascina Cuccagna* (Italy): In order to reach a wider audience this practice gained a cultural program with transnational components. For example, it hosted a symposium on the urban future entitled *Innovative Actions for Sustainability in Italy and Japan*.

*Prinzessinnengaerten* (Berlin, Germany): It pronounces that the aim of the project is not only to grow vegetables but also to cultivate another city. It is an iconic project in Germany and there is a wider acknowledgment of its essential function. The managers of the project are social entrepreneurs. Together with neighbors, contributors and volunteers they work for the: “(...) development of more sustainable ways of eating, living and moving. The city of the future should be a climate-friendly, pleasant place to live, where every care is taken to conserve our natural resources.”

### 5.2.6 Focus 6: Integrated tourism services - transform your urban surrounding with the power of children’s culture and high culture!

Projects with the approach of developing an integrated cultural and touristic offering in an area with no positive image have to create unique and compelling character by picking up their roots and combining them with core formats for great visitor experiences—not only with passive consuming, but also with the possibility of becoming also a small creator. So, you can create a powerful cell for the establishment of a lively culture for your surrounding area and a magnet for creatives who are contributing to your project and who also transform your area together with you in their own projects.

- > For inspiration of a powerful idea connected with empowering children through books and culture, have a look at this project:

*Buchkinder Leipzig* (Germany): It is a permanent book and writing workshop for children and adolescents aged 4-18 years. Boys and girls have been developing their own books since 2001. They consider and discuss their ideas, write them down, illustrate, put and print them until the colorful products of their imagination are tied between book covers. The adults support them as equal partners; they do not write anything and give the children time and space. In addition to free and independent work in the integration of children and adolescents, the special feature of bookbinder work lies in all processes of bookmaking; from the first linocut, the first movement on paper to the presentation of her own book, which is produced and offered for sale in small editions in the unified book manufactory. The presentation of the finished books, whether in the public at book fairs or in the protected area of the course, are important events and motivation for the children and adolescents.

- > Furthermore, have a look at the experiences of this project creating space with access for all:

*Cascina Cuccagna* (Italy): It promotes reading and exchanging books as an instrument of relationships between people. It shows the potential of such places as a noncommercial and unconventional place to be. For socially disadvantaged people these practices that are formed by communities and a do-it-yourself culture have less barriers than commercialized and strictly defined spaces. You can feel free and don’t need money to get in or to take part in the activities.

- > And for the convening combination of an art exhibition with lively extensions have a look at:

The *Picture Gallery* (Paks, Hungary): It is not only a gallery, but a home for a visual experimental art plant, a fine arts school. The gallery also functions as a university preparatory workshop.

- > To explore the potential of your approach to shape your urban surroundings, have a look at this project:

*Menschenskinder* (Darmstadt, Germany): The goal is to create spaces and opportunities for children, adults and families to shape themselves and to shape the neighborhood, so that people can meet in all their diversity. The project, which emerged from a voluntary association initiative, has become a multifaceted meeting place for people in the Darmstadt-Kranichstein district in just a few years. It is fun to test yourself and unfold with creativity and a sense of life.

### 5.2.7 Focus 7: CCIs marketing, promotion and networking - create formats that fit to your core renters!

Heritage valorization projects that are hubs for a consistent renters’ community with lively network synergies and the possibility to promote each other e.g. through a combined program flyer, have to focus on establishing program





content and formats that fits to their contributors. They will focus on key positions, lead users that are magnets for others, and key formats with a frame business management model.

- > Have a look at this project with a leading contributor to the cultural program whose strength is to work with a big and international network:

*Stara Elektrarna* in Ljubljana, Slovenia: The contributor *Bunker* was awarded to the management of the Stara mestna elektrarna. The program in the Stara elektrarna consists of theater and dance performance productions, in an educational manner and also strictly performance based. Besides this, it hosts other festivals, concerts and various interdisciplinary events. Bunker actively collaborates with numerous artists, theatres, festivals and networks within Slovenia and abroad.

- > To get an idea of the long-lasting process to maintain your core topics and origins, have a look at this project:

*Watershed* (Britain) or *Honigfabrik* (Germany): Authenticity is one of the elements that every practice needs. The enhancement of the unique idea of the project can be acknowledged in interviews with initiators and managers of practices with a long history. Despite transformations and progress, to keep the key message and feeling of the magical beginning is often a solution for challenges encountered. If there is struggle, contributors remind themselves of that. Further, the stakeholders must be sure of the key aspects and have trust in the project.

## 5.2.8 Focus 8: New technologies and innovation - bring your partners together to combine your submissions and to present it together!

Heritage valorization projects with a focus on technologies with conference space have the chance and challenge to offer conference formats which are a good addition to their contributors with a red string.

- > Have a look on these inspirational technology-focused project process:

*Aldo Galli* (Italy), a former charity house for religious people, influences fashion and design and is now the headquarter of the *Academy of Fine Arts in Como* in Lombardy. The renovation of the villa offered opportunities for the establishment of a *Fab Lab* and to upgrade laboratories. That created a highly professional work environment for the implementation of specific projects with companies.

*Dolni Vitcovice* a super structure former industrial complex and a technology and science center.

- > Have a look at the core conference program and get an overview on the renters and contributors within the project - Is it consistent?

*Norblin Factory* (Poland) or *Zsolnay Cultural Quarter* (Hungary) which also provides space for the Pecs University's Faculty of Music and Visual Arts.

## 6. Attachments

### 6.1 Literature

3C 4 Incubators Business Model: Developing territories through culture and creativity. 3C 4 Incubators, 2014.

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From sources of financial value to commons: Emerging policies for enhancing public real-estate assets in Italy, Alessia Mangialardo, Ezio Micelli.

Guidelines for the involvement of citizens in historical sites valorization, Forget heritage.

Heritage Works: The use of historic buildings in regeneration. A toolkit of good practice. English Heritage, 2013.





New Uses for Heritage Places: Guidelines for the adaption of historic buildings and sites. Heritage Office of New South Wales, 2008.

Operational Guidelines for the Implementation of the World Heritage Convention, UNESCO.

Public Private Partnership: Transnational Public-Private-Partnership Concept. Second Chance, 2011.

Plevoets B., Van Cleempoel K.: Retail-reuse of historic buildings: developing guidelines for designers and conservators.

Running a Museum: A practical handbook. ICOM, 2004.

Susan MacDonald, Caroline Cheong, 2014: The Role of Public-Private Partnerships and the Third Sector in Conserving Heritage Buildings, Sites, and Historic Urban Areas.

## 6.2. Digital material provided

To download the attachments in digital format, please visit: [www.forgetheritage.eu](http://www.forgetheritage.eu) and find the documents under Publications menu.

Chapter	Tools - Deliverables
Goals	“Goals Workshop” Template
	“Goals - Added Value” Table
Stakeholders	Stakeholder Map
	Stakeholder Table
Activities, content, offers	“Activities Workshop” Template
	Activities-Processes-Blueprint
	Typical Site Usage
	“Activities Evaluation” Table
Infrastructure and processes	Outcomes of filled out “Activities-Processes-Blueprint”
	Prototype Schedule
	Fields of Activities
	Process Planning
	Responsibilities Facility Management
	Management Tasks
Business concept	Business Model Canvas
	Basic Financial Plan
Implementation planning	Project Timeline
Project Based Implementation	Best practices of heritage valorization projects