



## UNECE TEAM OF SPECIALISTS ON INNOVATION AND COMPETITIVENESS POLICIES

**Policy Seminar:**  
**Leveraging Innovation for the Circular Economy**

**Cultural heritage adaptive reuse as a cultural  
entrepreneurship contribution to the circular agenda.**

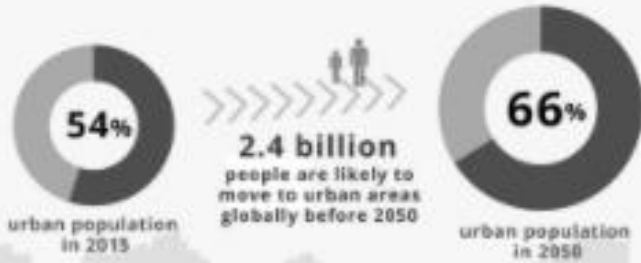
**Monday, 1 November 2021**  
**15:00 - 17:00 CET**



# THE WEIGHT OF CITIES

CHALLENGES OF THE FUTURE

## BOOMING URBAN POPULATION



## GROWING URBAN DEMAND FOR RESOURCES



The long-term historic sprawl of cities threatens to increase global urban land use and puts agricultural land and food supplies at risk.

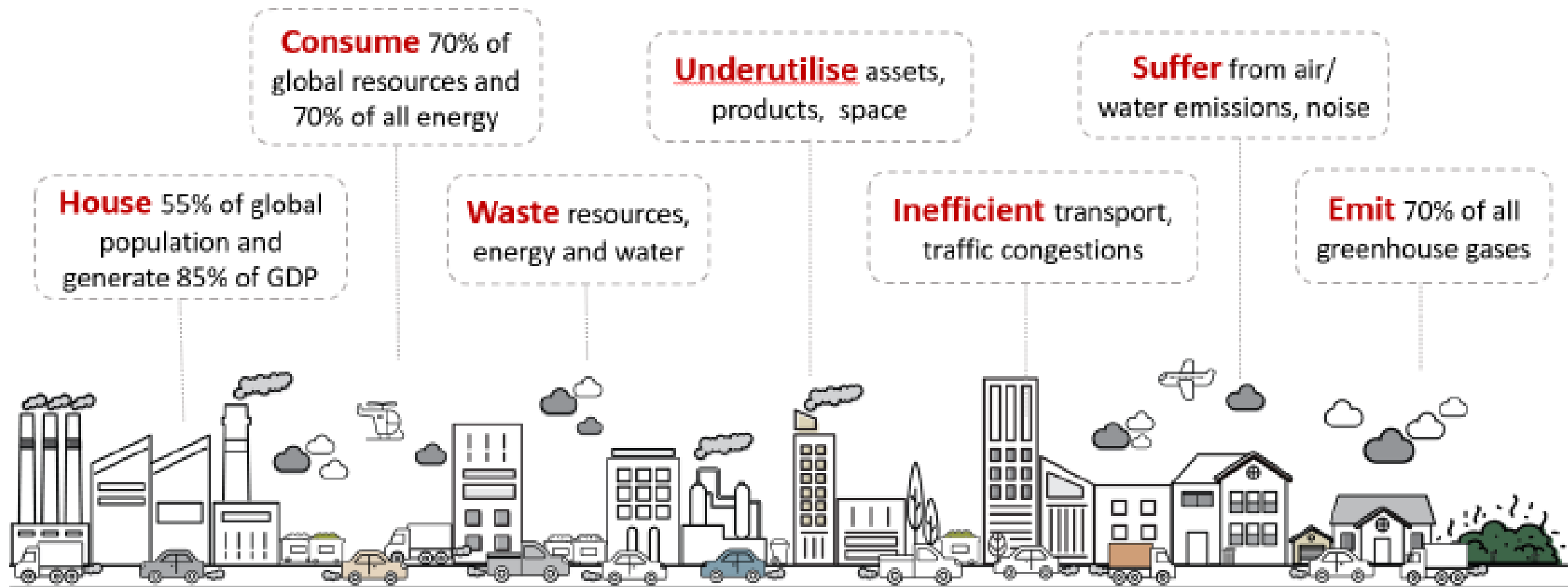
## The weight of cities

"The high demand for such raw materials will far exceed what the planet can sustainably provide.

In addition, the long-term historic sprawl of cities by 2 percent per year threatens to increase global urban land use from just below 1 million km<sup>2</sup> to over 2.5 million km<sup>2</sup> by 2050, putting agricultural land and food supplies at risk."

Source: United Nations Environment Programme (2018),  
The weight of cities. Resource requirements of future urbanization.

# State of the art



Source: European Investment Bank (2021), the 15 circular steps for cities, second edition, report  
<https://www.eib.org/en/publications/circular-economy-15-steps-for-cities-second-edition>

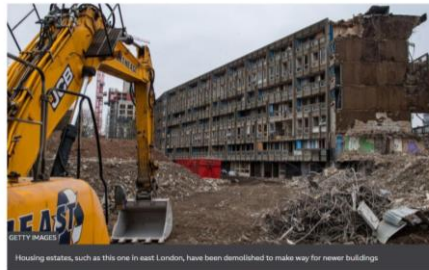
bbc.com/news/science-environment-58667328

## Climate change: Construction companies told to stop knocking down buildings

By Roger Harrabin  
BBC energy & environment analyst

24 September | Comments

Climate change



Housing estates, such as this one in east London, have been demolished to make way for newer buildings.

Britain's top engineers are urging the government to stop buildings being demolished.

field

Stop demolishing buildings. Time to refit, refurb and reuse.



11 June 2021

Field Report



London Real Estate Forum

Programme Insight Speakers Supporters Register

18/05/2021

What if...we stop demolishing buildings and reinvent them instead?



Jade Purdy, Senior Engineer, AKTII

Jade Purdy, Senior Engineer at AKTII questions how can we renovate and adapt existing building stock for mixed-use without demolition?

Well, nothing would change. And I mean *nothing*. We would still see the appearance of new buildings and we would still see the transformation of the built environment to meet our ever-changing needs. But the fabric of

those buildings would be just as they were, only reinvented, refreshed. A successful renovation and even major refurbishment transforms a building and makes an immediate impact on carbon emissions by avoiding the production and transportation of new construction materials.

Cities

The case for ... never demolishing another building



Oliver Wainwright

@pollywainwright

Mon 13 Jan 2020 10:45 GMT

f t o



Should we start thinking of buildings as material deposits, full of reusable resources for the next construction project? Photograph: Umar Murgu/Schoen Kine/Barcroft Media

## Stop Demolishing Useful Buildings: a Manifesto for an Architecture of Transformation

Rafael Gomez-Moriana / 2018/04/15 /

I'm a walking nightmare, an arsenal of doom  
I kill conversation as I walk into the room  
I'm a three line whip  
I'm the sort of thing they ban  
I'm a walking disaster  
I'm a demolition man

(Demolition Man, by Sting)



Why is the demolition of old buildings and their replacement by new ones still widely seen as a sign of "progress"? Why is transforming an existing structure considered somehow "less architectural" than demolishing and building anew?

Construction & building waste accounts for approximately 25% - 30% of all waste generated in the EU

Europe thrives to become the 1st climate-neutral continent by 2050

An economy with net-zero greenhouse gas emissions

Reduce climate change 80% by 2050 (from 1990 levels)

Reduce raw material consumption (-50% by 2050)

The Weight of Cities impels us to design a new development framework which embraces **low-carbon**, resource-efficient & **inclusive cities**

The circular economy (CE), aims to change how Europeans **consume and produce materials and energy**

Green Deal calls for circular“renovation wave” Renovation Wave Strategy Oct 2020

Meeting the needs of all within the sustainable limits of our planet!

Source: <https://habitat3.org/the-new-urban-agenda/>





# Adaptive Reuse of Cultural Heritage abandoned and/or underused assets actualize the Circular Economy

Source: Foster, G, & Saleh, R., (2021). The Circular City and Adaptive Reuse of Cultural Heritage Index: Measuring the investment opportunity in Europe. *Resources, Conservation & Recycling*, 175, 105880.

<https://doi.org/10.1016/j.resconrec.2021.105880>

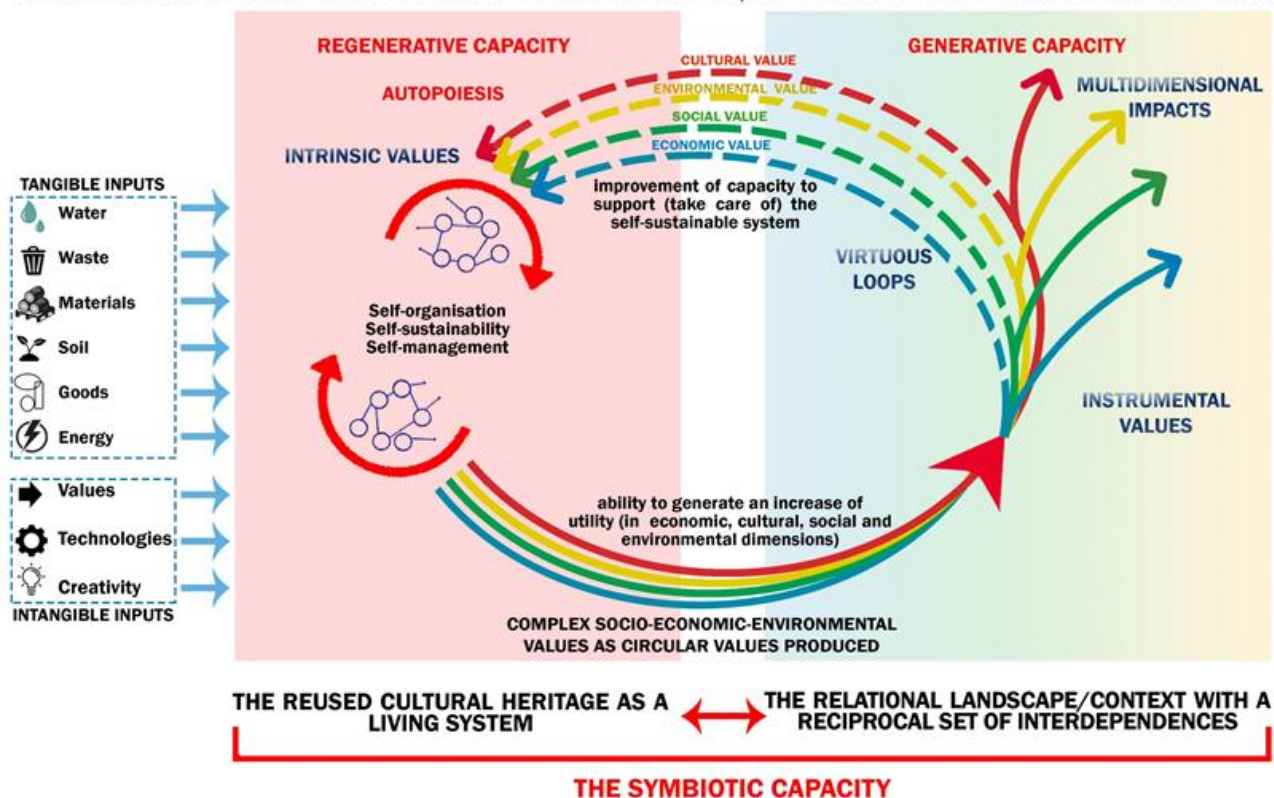
1-Adaptive Reuse of Cultural Heritage contributes to **extending the dynamic lifespan of heritage and slowing the extraction of natural resources and energy for new buildings** (Dewiyana et al., 2016; Gravagnuolo et al., 2017; Plevoets and Van Cleempoel, 2019; Thornton, 2011). It also contributes to **reducing construction and demolition wastes** from the building sector.

2-Adaptive Reuse of Cultural Heritage projects can **anchor social and economic hubs** in cities and actively revitalize them by **capitalizing on their local authenticity** (Aciri et al., 2019; Bullen and Love, 2011; Kee, 2019; Strumiłło, 2016). As Europe's demographics change over time and cities continue to grow, city managers consider using built heritage for **housing and other uses to accommodate future generations**.

3-Adaptive Reuse of Cultural Heritage buildings "**preserve social, cultural and emotional values**" (Abastante et al., 2020), an argument also made in the Cultural Heritage Counts for Europe Report (CHCfE, 2015). **Quality of life, social cohesion, and social sustainability** are entwined with the built environment (Dempsey et al., 2011; Roszczynska-Kurasinska et al., 2021).

4-Refurbishing urban Cultural Heritage buildings (which may have energy efficiency and thermal comfort challenges) is a **critical path towards climate change mitigation and adaptation** (Foster, 2019; Napoli et al., 2020; Potts, 2021). The European Union's (EU) ambitions regarding climate change and energy efficiency targets will be **difficult to reach without urban cultural heritage buildings**.

## THE CIRCULAR TERRITORIAL CLUSTER: REGENERATIVE, GENERATIVE AND SYMBIOTIC CAPACITY



<https://www.clicproject.eu/>

A circular city implements the circular economy in the spatial «landscape» dimension:

It reuses and regenerates abandoned sites and buildings, creating new opportunities for businesses and enhancing historic places attractiveness for new economic, social and cultural activities.

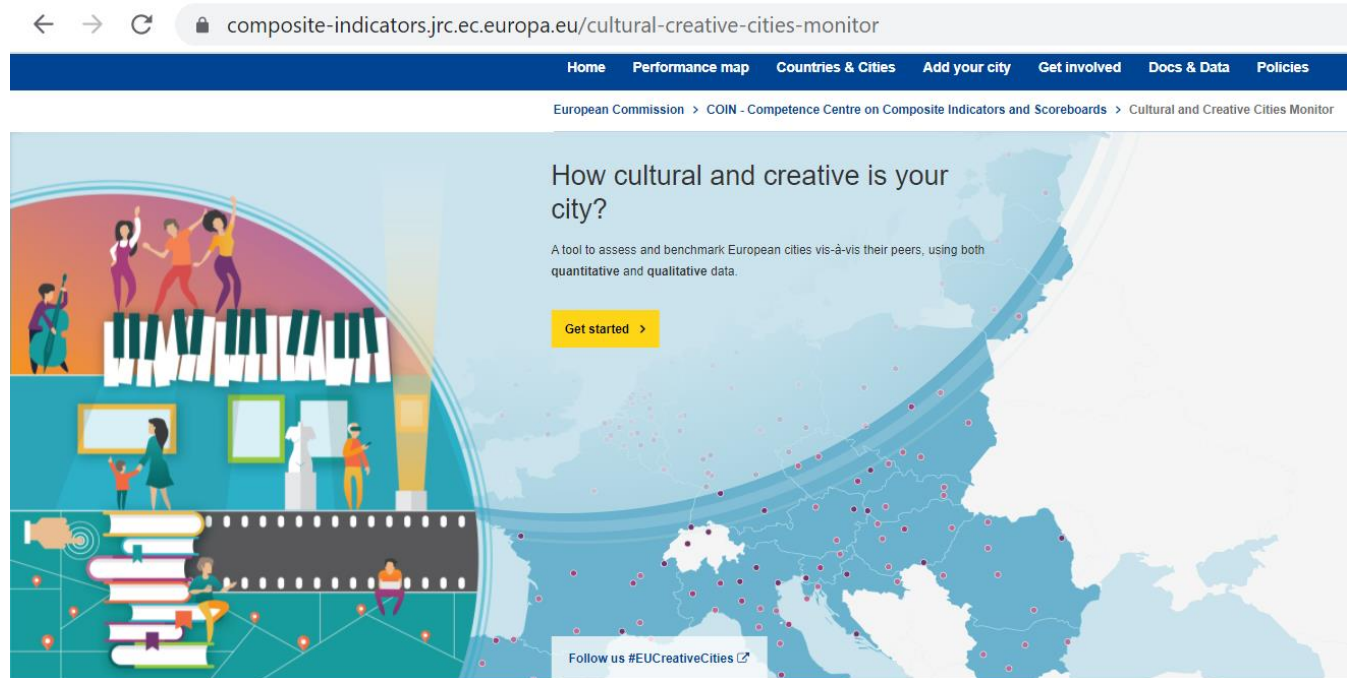
Cultural heritage adaptive reuse enables local communities create new sense and meaning from and for historic places, making attractive the areas in decay, regenerating the historic urban landscape.

Cultural heritage / landscape adaptive reuse, with its symbolic power, can trigger the regeneration of communities' bonds, stimulating sense of ownership, creativity and responsibility.

The Cultural and Creative Cities Monitor covers 190 cities in 30 European countries (the EU-27 with Norway, Switzerland and the United Kingdom):

- 98 cities which have been European Capitals of Culture up to 2019, or which have been shortlisted to become an **European Capital of Culture** up to 2023;
- 33 **UNESCO Creative Cities** (up to 2017 winners) - excluding overlap with the European Capitals of Culture;
- 59 cities hosting at least **two international cultural festivals** running until 2018 or 2017 for biennial festivals.

## The Cultural and Creative Cities Monitor



Source:

<https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor>



# How circular are the cities ranked by the European Cultural and Creative Cities Monitor?

The study tested empirically the hypothesis that buildings, cultural heritage, and Adaptive Reuse of Cultural Heritage are explicitly included in Europe's new Circular City Plans. Particularly, those cities that are highly ranked on the European Cultural and Creative Cities Monitor.

1. Which European cities score highly on the Cultural and Creative Cities Monitor and have implemented a CCP?
2. Which circular city plans include the built environment?
3. Which circular city plans include cultural heritage/adaptive reuse of cultural heritage buildings?

| 29 Indicators |   | 9 Dimensions  |   | 3 main facets        |
|---------------|---|---|---|----------------------|
| 1             | Sights & landmarks                                    |    | 1.1 Cultural Venues & Facilities            | Cultural Vibrancy    |
| 2             | Museums & art galleries                               |   |   |                      |
| 3             | Cinemas   |   |   |                      |
| 4             | Concert & music halls                                 |   |   |                      |
| 5             | Theatres  |   |   |                      |
| 6             | Tourist overnight stays                               |    | 1.2 Cultural Participation & Attractiveness |                      |
| 7             | Museum visitors                                       |   |   |                      |
| 8             | Cinema attendance                                     |   |   |                      |
| 9             | Satisfaction with cultural facilities                 |   |   |                      |
| 10            | Jobs in arts, culture & entertainment                 |    | 2.1 Creative & Knowledge-based Jobs         | Creative Economy     |
| 11            | Jobs in media & communication                         |   |   |                      |
| 12            | Jobs in other creative sectors                        |    | 2.2 Intellectual Property & Innovation      |                      |
| 13            | ICT patent applications                               |   |   |                      |
| 14            | Community design applications                         |    | 2.3 New Jobs in Creative Sectors            |                      |
| 15            | Jobs in new arts, culture & entertainment enterprises |   |   |                      |
| 16            | Jobs in new media & communication enterprises         |   |   |                      |
| 17            | Jobs in new enterprises in other creative sectors     |   |   |                      |
| 18            | Graduates in arts & humanities                        |    | 3.1 Human Capital & Education               | Enabling Environment |
| 19            | Graduates in ICT                                      |   |   |                      |
| 20            | Average appearances in university rankings            |  | 3.2 Openness, Tolerance & Trust             |                      |
| 21            | Foreign graduates                                     |   |   |                      |
| 22            | Foreign-born population                               |   |   |                      |
| 23            | Tolerance of foreigners                               |   |   |                      |
| 24            | Integration of foreigners                             |   |   |                      |
| 25            | People trust  |  | 3.3 Local & International Connections       |                      |
| 26            | Accessibility to passenger flights                    |   |   |                      |
| 27            | Accessibility by road                                 |   |   |                      |
| 28            | Accessibility by rail                                 |  | 3.4 Quality of Governance                   |                      |
| 29            | Quality of governance                                 |   |   |                      |

| List of Cities and Countries Included in the Dataset |                   |                  |                         |                      |               |
|--|-------------------|------------------|-------------------------|----------------------|---------------|
| Aarhus (DK)  | Debrecen (HU)     | Las Palmas (ES)  | Namur (BE)              | Seville (ES)         | Wrocław (PL)  |
| Amersfoort (NL)                                      | Dresden (DE)      | Lecce (IT)       | Nantes (FR)             | s-Hertogenbosch (NL) | York (UK)     |
| Amsterdam (NL)                                       | Dublin (IE)       | Leeds (UK)       | Naples (IT)             | Sibiu (RO)           | Zagreb (HR)   |
| Antwerp (BE)   | Dundee (UK)       | Leeuwarden (NL)  | Nicosia (CY)            | Sintra (PT)          | Zaragoza (ES) |
| Athens (EL)  | Edinburgh (UK)    | Leiden (NL)      | Nitra (SK)              | Sofia (BG)           | Zurich (CH)   |
| Avignon (FR)   | Eindhoven (NL)    | Leipzig (DE)     | Norrköping (SE)         | Split (HR)           |               |
| Baia Mare (RO)                                       | Espoo (FI)        | Leuven (BE)      | Norwich (UK)            | Stavanger (NO)       |               |
| Barcelona (ES)                                       | Essen (DE)        | Liège (BE)       | Nottingham (UK)         | Stockholm (SE)       |               |
| Basel (CH)   | Faro (PT)         | Liepāja (LV)     | Nuremberg (DE)          | Stuttgart (DE)       |               |
| Bergen (NO)  | Florence (IT)     | Lille (FR)       | Odense (DK)             | Szeged (HU)          |               |
| Berlin (DE)  | Frankfurt (DE)    | Limassol (CY)    | Olomouc (CZ)            | Tallinn (EE)         |               |
| Bern (CH)  | Galway (IE)       | Limerick (IE)    | Osijek (HR)             | Tampere (FI)         |               |
| Bilbao (ES)  | Gdansk (PL)       | Limoges (FR)     | Oslo (NO)               | Tartu (EE)           |               |
| Birmingham (UK)                                      | Geneva (CH)       | Linz (AT)        | Ostend (BE)             | Terrassa (ES)        |               |
| Bochum (DE)  | Genoa (IT)        | Lisbon (PT)      | Ostrava (CZ)            | The Hague (NL)       |               |
| Bologna (IT)   | Ghent (BE)        | Liverpool (UK)   | Paris (FR)              | Thessaloniki (EL)    |               |
| Bordeaux (FR)  | Glasgow (UK)      | Ljubljana (SI)   | Parma (IT)              | Timișoara (RO)       |               |
| Bradford (UK)  | Gothenburg (SE)   | Lleida (ES)      | Patras (EL)             | Torun (PL)           |               |
| Braga (PT)   | Granada (ES)      | Łódź (PL)        | Pécs (HU)               | Toulouse (FR)        |               |
| Bratislava (SK)                                      | Graz (AT)         | London (UK)      | Perugia (IT)            | Trento (IT)          |               |
| Bremen (DE)  | Groningen (NL)    | Lublin (PL)      | Pesaro (IT)             | Trieste (IT)         |               |
| Brescia (IT)   | Guimarães (PT)    | Lund (SE)        | Pilsen (CZ)             | Turin (IT)           |               |
| Brighton & Hove (UK)                                 | Győr (HU)         | Luxembourg (LU)  | Plovdiv (BG)            | Turku (FI)           |               |
| Bristol (UK)   | Hamburg (DE)      | Lyon (FR)        | Porto (PT)              | Umea (SE)            |               |
| Brno (CZ)  | Hannover (DE)     | Maastricht (NL)  | Poznan (PL)             | Uppsala (SE)         |               |
| Bruges (BE)  | Heidelberg (DE)   | Madrid (ES)      | Prague (CZ)             | Utrecht (NL)         |               |
| Brussels (BE)  | Helsinki (FI)     | Mainz (DE)       | Presov (SK)             | Valencia (ES)        |               |
| Bucharest (RO)                                       | Iasi (RO)         | Malmö (SE)       | Pula (HR)               | Valletta (MT)        |               |
| Budapest (HU)  | Kalamata (EL)     | Manchester (UK)  | Ravenna (IT)            | Varna (BG)           |               |
| Burgos (ES)  | Karlovy vary (CZ) | Mannheim (DE)    | Riga (LT)               | Veliko Tarnovo (BG)  |               |
| Cagliari (IT)  | Karlsruhe (DE)    | Maribor (SI)     | Rijeka (HR)             | Venice (IT)          |               |
| Cluj- napoca (RO)                                    | Katowice (PL)     | Marseille (FR)   | Rome (IT)               | Veszprém (HU)        |               |
| Coimbra (PT)   | Kaunas (LT)       | Matera (IT)      | Rotterdam (NL)          | Vienna (AT)          |               |
| Cologne (DE)   | Klaipeda (LT)     | Milan (IT)       | Saint-Étienne (FR)      | Vilnius (LT)         |               |
| Copenhagen (DK)                                      | Kortrijk (BE)     | Mons (BE)        | Salamanca (ES)          | Warsaw (PL)          |               |
|  |                   |                  | San                     |                      |               |
| Cordova (ES)   | Košice (SK)       | Montpellier (FR) | Sebastián-Donostia (ES) | Waterford (IE)       |               |
| Cork (IE)  | Krakow (PL)       | Munich (DE)      | Santiago (ES)           | Weimar (DE)          |               |

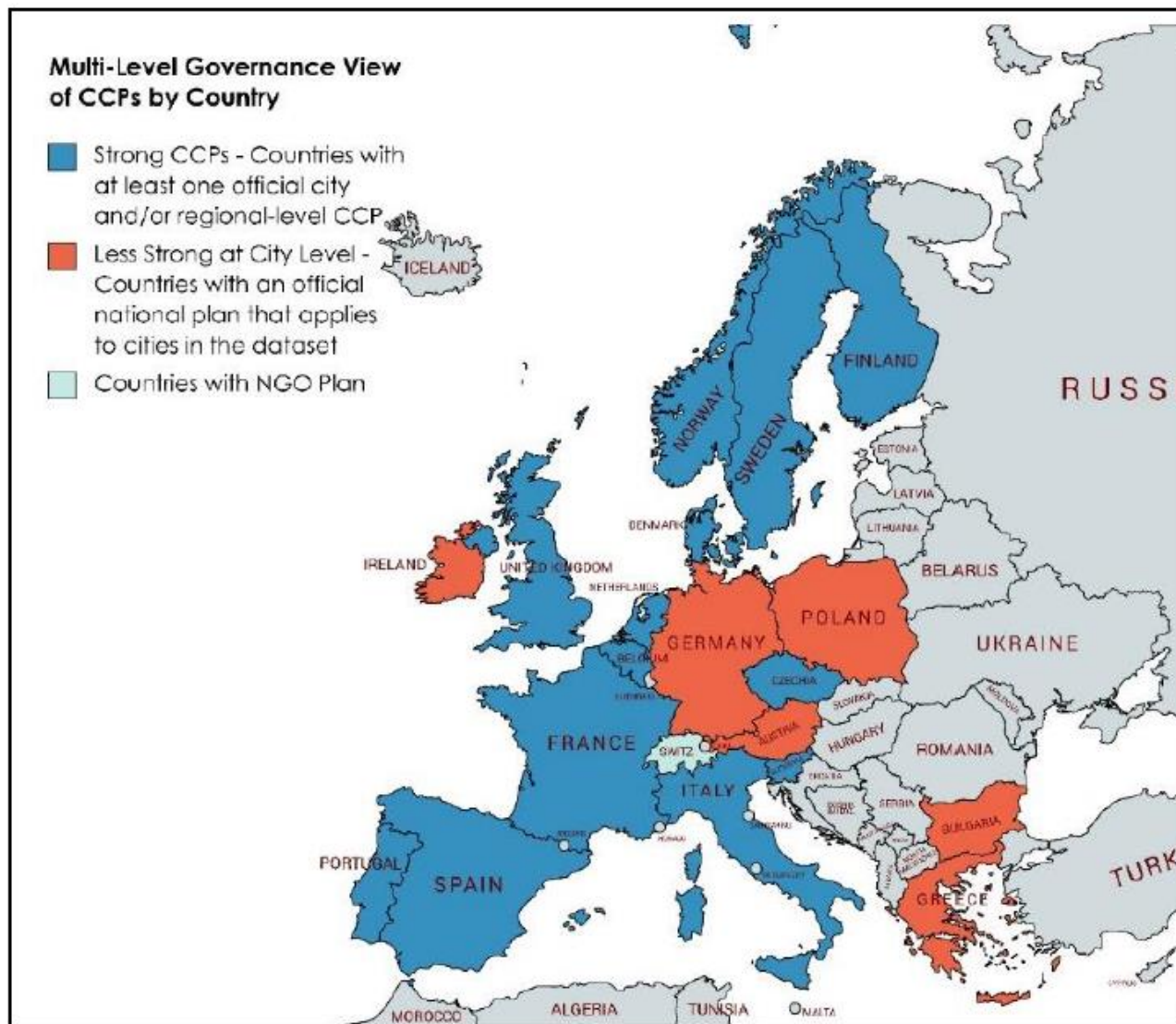
**Table 1.** List of cities and countries included in the dataset. European Cultural and Creative Cities Monitor 2019 (alphabetical order).

# The Adaptive Reuse of Cultural Heritage in European Circular City Plans: A Systematic Review

|   | Indicator Name                 | Description   | Decision Rule   |
|---|--------------------------------|---|---|
| 1 | Jurisdiction/ Governance Level | Whether the CCP is targeted to the national, regional, cluster, or city level.  | Direct statement that the plan goes beyond the geographical border of the city. Otherwise assumed that all plans are for territory within city boundary.  |
| 2 | Official/Unofficial            | Whether the CCP is developed, adopted, or endorsed by the government as an official strategy or is the document developed by a non-governmental organization (NGO), such as an advocacy group or Chamber of Commerce. | Its author, foreword, discussion of budgeting, and/or reference to official adoption/signature by elected officials show the endorsement or adoption of a CCP document by the government as an official strategy. The government may be the author or sponsor of the document and its official seal is on the document. Unofficial documents are written by NGOs and are not endorsed by the government. Whether or not the document is available on an official government website also indicates if it is official or unofficial. |
| 3 | Built Environment              | Is the built environment addressed within the existing circular agenda?   | More than passing mention necessary. A specific strategy or data analysis present.  |
| 4 | Cultural Heritage              | Is cultural heritage and/or ARCH specifically addressed within the existing circular agenda?  | The text indicates inclusion for cultural heritage and/or ARCH.   |

**Table 2.** Decision rules for indicator coding of circular city plan (CCP) text. ARCH, adaptive reuse of cultural heritage.

Source: Foster, G.; Saleh, R. (2021), The Adaptive Reuse of Cultural Heritage in European Circular City Plans: A Systematic Review. Sustainability, 13, 2889. <https://doi.org/10.3390/su13052889>



**Figure 1.** Geographic representation of circular city plans (CCPs) by country (created with <https://mapchart.net/> (accessed on 25 January 2021)). NGO, non-governmental organization.

## The Adaptive Reuse of Cultural Heritage in European Circular City Plans: A Systematic Review

| Strength of Circular City Plan Categories of the Index Scoring Scheme (Scoring Appears in Parentheses) | Number | Percentage of Cities Researched |
|--|--------|---------------------------------|
| Official Circular Economy/Circular City Plan for the city (100)  | 22     | 12%                             |
| Official Regional Circular Economy Plan (75)   | 23     | 12%                             |
| Official National Circular Economy Plan or city-level resource/waste plan relevant to CE (50)          | 104    | 55%                             |
| Official National Resource or Waste Plan mentioning or directly relevant to CE (25)                    | 2      | 1%                              |
| NGO Circular Economy Plans at all levels (10)  | 5      | 3%                              |
| No plan identified (0)   | 34     | 18%                             |
| Total Cities Researched  | 190    |                                 |

**Table 4.** Overview of literature review of circular city plan results.

Source: Foster, G.; Saleh, R. (2021), The Adaptive Reuse of Cultural Heritage in European Circular City Plans: A Systematic Review. Sustainability, 13, 2889. <https://doi.org/10.3390/su13052889>



## Study findings

| Number that Include Built Environment in Plans | Percentage of Cities in the Sample |
|--|------------------------------------|
| 155  | 82%                                |

**Table 6.** Prevalence of the built environment in CCPs.

| Number That Include Cultural Heritage of All Plans | Percentage of Cities in the Sample |
|--|------------------------------------|
| 13   | 7%                                 |

**Table 7.** Prevalence of cultural heritage and ARCH in CCPs.

The study concludes that most European city governments in the **culture-focused dataset** have **not recognized or capitalized on the synergies and opportunities that arise from integrating ARCH with CE**. The results indicate that **European cities** that are **highly ranked for their overall 'cultural vibrancy', 'creative economy', and 'enabling environment'** according to the the 2019 Cultural and Creative Cities Monitor **still fail to address cultural heritage and ARCH as a relevant and strategic CE issue**.

- The top 20 ranked cultural cities are more likely to have strong CCPs.
- The top 50 percent of the Monitor ranking is more likely to have strong CCPs than the bottom 50 percent.
- The 22 cities in the dataset with strong CCPs are located in the 21 countries that also have national CE strategies.
- The EU policy emphasis on the circular economy is now widespread—**79 percent of the city territories reviewed are included in an official CE plan at some administrative level**.
- The largest cohort of cities in the dataset (55%) have only national CE strategies.
- The majority of territories in the sample recognize that the **built environment is pivotal** for CE—nearly all CCPs include buildings.
- There is no statistical evidence that cities of the top 50 percent of the Monitor ranking address cultural heritage buildings in the CCP more than the bottom 50 percent.
- Very few cities address cultural heritage buildings in their CCPs—only seven percent.**



# The role of culture for sustainable development.

## Recent timeline



United Nations resolution on culture and development 2010 (A / RES / 65 / 166) and 2011 (A / RES / 66/208), culture and sustainable development 2013 (A / RES / 69/230); 2014 (A / RES / 68/223); and 2015 (A / RES / 70/214).

In 2013, the UNESCO International Congress "Culture: key to sustainable development" held in Hangzhou, drew a line on the correlation between culture and sustainable development.

In 2015, the UN recognized the role of culture as an essential catalyst for sustainable development Transforming our world: the 2030 Agenda for Sustainable Development

In 2015, UNESCO launched a global survey on the role of culture. Published in 2016 as the global report, Culture Urban Future. It offers a holistic picture of the role of culture as the basis for sustainable urban development, supported by case studies from around the world.

Culture is at the heart of urban renewal and innovation. It is a strategic asset for creating more inclusive, creative and sustainable cities. It embodies the soul of a city, enabling it to progress & build a future of dignity for all. The New Urban Agenda (2016) addresses the crucial role of culture in the urban context.

The Davos Declaration in 2018 underlined the role of culture in shaping the living environment in a sustainable manner by stating that "culture enables and stimulates economic, social & environmental sustainability. It shapes our identities and defines our heritage.

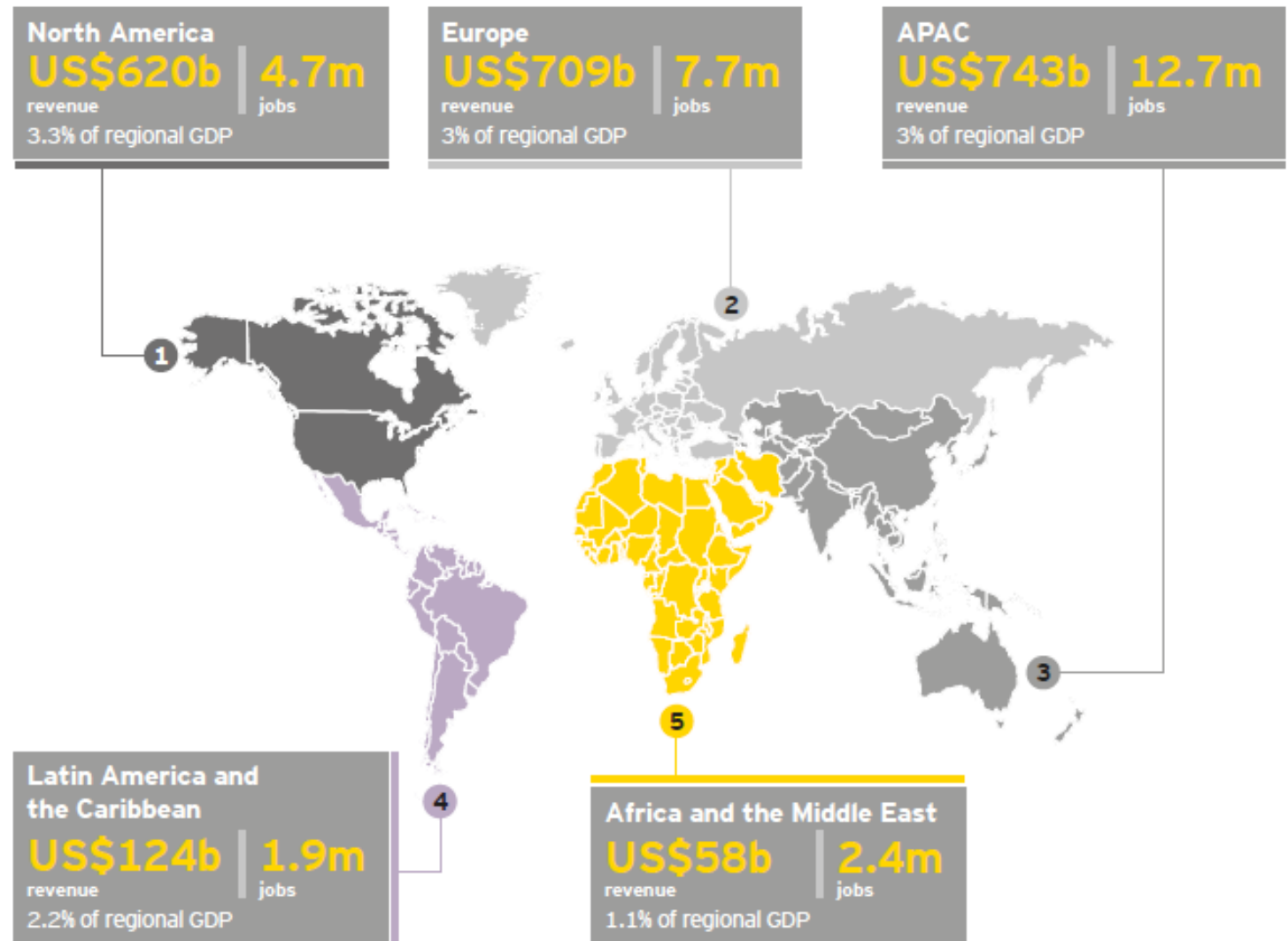
In 2021, "The New European Bauhaus wants to make the Green Deal a cultural, human centred and positive, "tangible" experience". Sustainability (including circularity); Quality of experience (including aesthetics; Inclusion (including accessibility and affordability)

# The economic value of cultural and creative industries worldwide

Asia-Pacific is the world's largest CCI market, generating a third of total revenues, followed closely by Europe and North America. **Latin America, & Africa and the Middle East** rank **fourth and fifth**, respectively in the report, the potential and opportunities in these two regions is striking.

"In 2017, there were more than **1.1 million** cultural enterprises in the EU-27, representing approximately **5 % of all enterprises** within the non-financial business economy. Together they generated a total value added of **more than EUR 145 billion**, equivalent to **2.3 %** of the total non-financial business economy" (IDEA Consult et al. 2021:15).

## The creative industries account for 3 per cent of global GDP



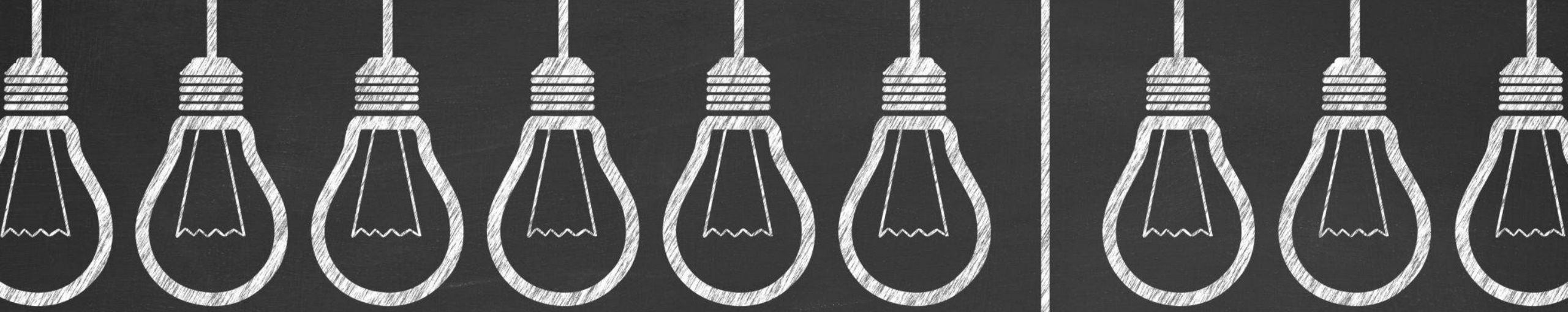
Source: EY (2015), Cultural times: The first global map of cultural and creative industries



The Cultural and Creative Industries  
are in a unique position thanks  
to the wealth of creativity & cultural  
products that can be leveraged to  
come out of the crisis  
if CCIs are ready to innovate in terms  
of products, processes &  
artistic organizations!





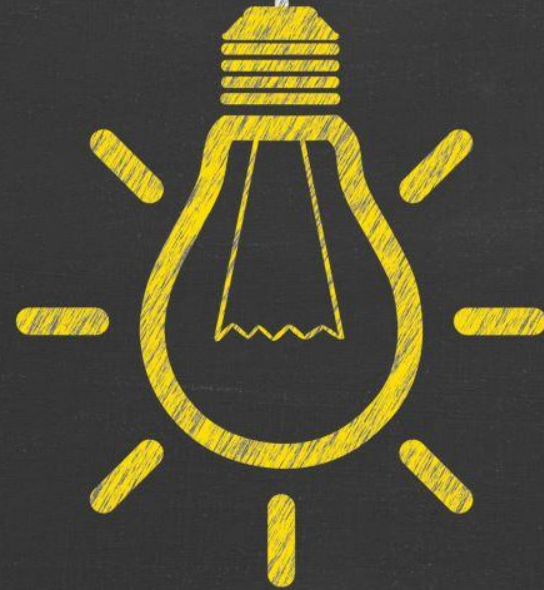


## Cultural entrepreneurship

Cultural entrepreneurship is a **set of activities aimed at harnessing a cultural business opportunity**. The novelty stands in being innovative in transforming **cultural values into economic values**.

The cultural entrepreneur harnesses the existing cultural (tangible and intangible) and economic values and transform them into **enhanced cultural, economic, social and environmental impacts, outcomes and benefits**.

S/he needs **new skills and technologies** to transform **assets into innovative cultural services, goods, uses and organizational forms** that generate financial revenues, positive societal impacts, and new creative and cultural markets.



Ost, C., Saleh, R. Cultural and creative sectors at a crossroad: from a mainstream process towards an active engagement. *Built Heritage* 5, 14 (2021). <https://doi.org/10.1186/s43238-021-00032-y>



# What is a BM?

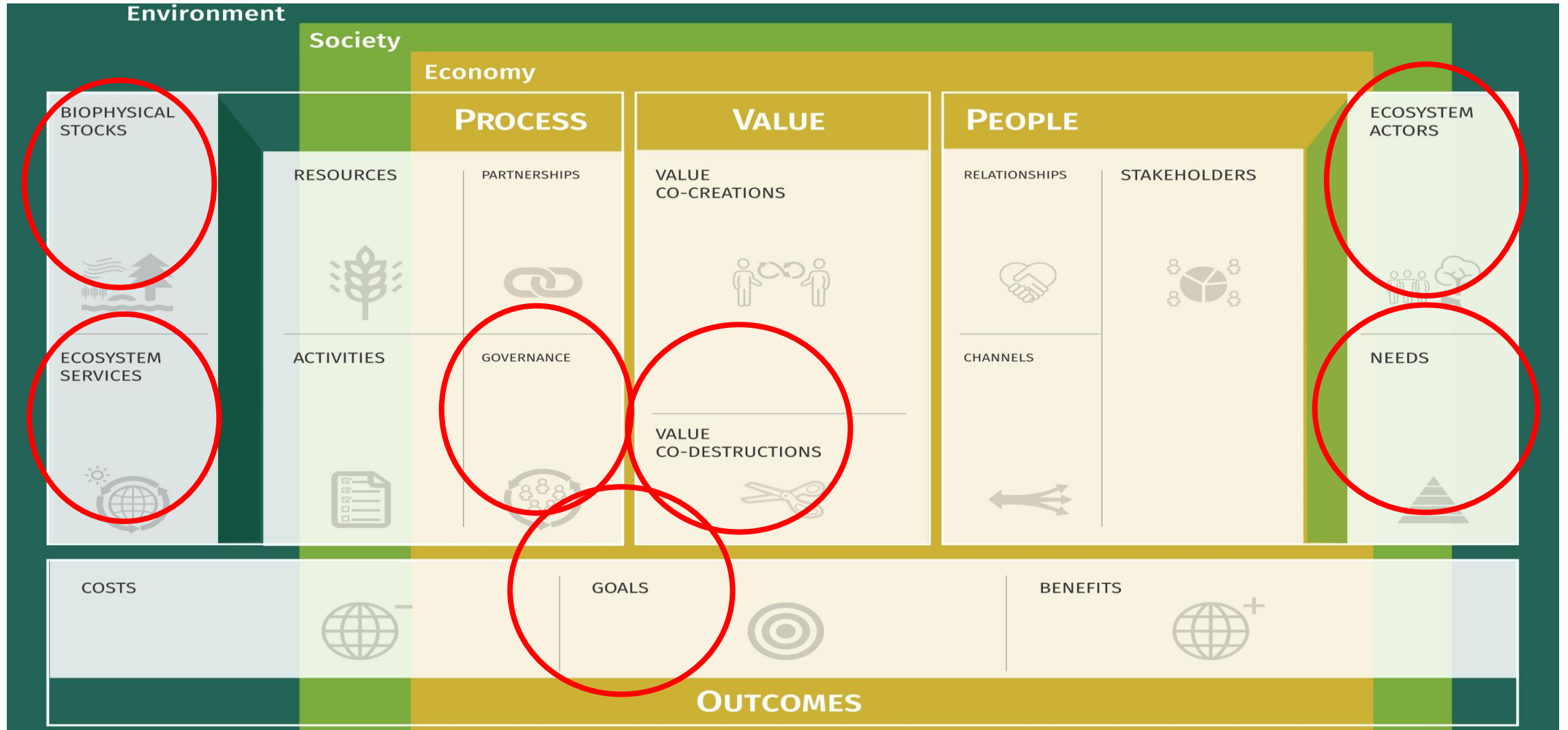
"(a) business models center on the logic of **how value is created for all stakeholders**, not just how it is captured by the focal firm;  
(b) **activities performed** by the focal firm as well as by **partners, suppliers**, and even **customers** play an important role;  
(c) business models emphasize a **system-level**, holistic approach toward explaining **how firms "do business"**; and  
(d) the business model is emerging as a new level and unit of analysis" (Zott and Amit, 2013).



Business Model Canvas: 9 business model building blocks  
Osterwalder, Pigneur et al. 2010

# The Flourishing Business Model. A tri-profil metric

## Environmental regeneration, social benefits & economic viability



The Flourishing Business Canvas SSBM: 16 business model building blocks  
©Antony Upward / Edward James Consulting Ltd. 2014

# Circular Business Model workshops for cultural heritage adaptive reuse

|                     |                |                          |              |                                     |                                |       |                      |
|---------------------|----------------|--------------------------|--------------|-------------------------------------|--------------------------------|-------|----------------------|
| SITE / BUILDING:    |                |                          |              |                                     |                                |       |                      |
| TEAM:               |                |                          |              |                                     |                                |       |                      |
| DATE:               |                |                          |              |                                     |                                |       |                      |
| CONTEXT             | PROCESS        |                          |              | VALUE PROPOSITIONS                  | PEOPLE                         |       | EXTERNAL ENVIRONMENT |
| HUL MAPPING         | RESOURCES      | SOLUTION                 | CHANNELS     | VALUE CO-PRESERVATION & CO-CREATION | END USERS & OTHER STAKEHOLDERS | NEEDS | EXTERNAL FACTORS     |
| SPATIAL INTEGRATION | ADAPTIVE REUSE |                          | PARTNERSHIPS |                                     | GOVERNANCE                     |       |                      |
| OUTCOMES            |                |                          |              |                                     |                                |       |                      |
| COSTS (-)           |                | CONTRIBUTION TO THE SDGs |              |                                     | BENEFITS (+)                   |       |                      |

Ost & Saleh 2019

Theoretical framework and practical examples

Conducted 4 workshops & co-designed 4 BM encompassing different revenue streams

C-SHIP project



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



<https://www.ichec.be/en/c-ship-project>

"Creativity is the answer we've been looking for—now is the time to embrace and invest in it"

Marisa Henderson, Chief of Creative Economy, UNCTAD (United Nations Conference on Trade and Development)

Source: Creativity, Culture and Capital: Impact investing in the global creative economy

Website: <https://www.creativityculturecapital.org/?>



Developing a just, sustainable and profitable global creative economy through impact investment



International Year  
of Creative Economy for  
Sustainable Development

2021





Thank you!

Ruba Saleh  
[ruba.saleh@ichec.be](mailto:ruba.saleh@ichec.be)

