Valorizing industrial culture

Overview on good practice examples of industrial heritage management outside the SHIFT-X partnership

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CHAPTER I: INTRODUCTION

Old-industrial regions have been hot spots of economic development in Central Europe over decades and centuries. But since the 1990ies many of them have lost their significance due to globalization, transition from socialist to market economies as well as other framework conditions. This change is especially hard to overcome by small and medium-sized towns since they normally have only their industrial past to refer to. The former industries not only leave behind a material cultural heritage such as industrial monuments but also an immaterial heritage such as numerable traditions and philosophies of life related to the former industrial work. These valuable components determine future regional developments and should not be demolished.

The SHIFT-X project in general

The cultural shift, if understood as re-interpretation of existing values, has to be regarded as a crucial pre-condition for any sustainable new development in structurally disadvantaged regions. SHIFT-X addresses exactly this systemic challenge. For this purpose, six post-industrial cities and regions have come together. These are:

- the district of Zwickau for the economic region Chemnitz-Zwickau with its automotive, textile, engineering and mining history (Germany),
- the mining tourism association Welzow for the Lusatian region with its mining history (Germany),
- the Styrian iron route association for the region Eisenerz with its steel and mining history (Austria),
- the micro region Sokolov-East for the Northwestern Bohemian region with its mining, porcelain, engineering and chemical history (Czech),
- the STEBO Competence Center for Community Development for the Limburg region with its mining history (Belgium),
- the City of Bydgoszcz with its engineering, railway and chemical history (Poland).

The regional partners are accompanied by two scientific institutions renowned for their expertise in regional development, heritage preservation and systematic innovation research.

- Technical University Mining Academy Freiberg (Germany), represented by the Institute for Industrial Archaeology, History of Science and Technology,
- University of Graz (Austria), represented by the Institute of Geography and Regional Science, supported by the Institute for Systems Science, Innovation and Sustainability Research.

They all jointly develop, test and disseminate approaches on how industrial heritage can be used for fostering sustainable endogenous development, for generating innovation in traditional branches, for reshaping regional identities and for improving image in three different work packages.

Overview on good practice examples of industrial heritage management outside the SHIFT-X partnership

The aim for the output at hand as a collection of additional good practice examples is the compilation of good practice examples for the managing of old-industrial heritage besides the project partners. The result is an overview or a potpourri on existing management ideas and concepts. Therefore, focus lays on management structures in order to inspire practitioners on deciding how to manage industrial heritage sites. The output shows the variety of European offers with focus on peculiarities, chosen instruments and lessons learned. The collection includes the innovative and successful approaches the authors were able to collect. But there is no claim for completeness. It was more the idea to help adapt working ideas and structures to the needs and requirements of new industrial heritage projects in order to bring inspiration or new impulses and ideas to the SHIFT-X partners and other stakeholders in industrial heritage.

The knowledge transfer to other projects can only focus at transferring instruments and structures such as conceptual ideas, useful marketing instruments, forms of cooperation and partnership and basic management structures as implementation instruments. A simple blueprint of best practice examples cannot be possible since the collected practice examples come from different regions and countries with different financial capability, legal systems and economic as well as social contexts. So, the root concepts need to be adjusted to each region in order to fulfil the relevant needs and objectives. Learning from the experiences elsewhere can be beneficial for developing new industrial heritage projects and management structures.

In order to structure the text certain keywords for certain management structures were used. The decentralized museum concept, cross boarder project management, strong political leadership, industrial heritage route concepts, festivals and events as well as the patchwork management were selected in order to exemplify the variety of possible management approaches within the field of industrial heritage management. Of course, there are interdependencies and interferences between the approaches in praxis.

The output at hand focusses on practitioners in the field of heritage management, the scientific community involved in industrial heritage studies and the transnational expert workgroup in the SHIFT-X partnership.

CHAPTER II: Decentralized Museum Concept

2.1. Association Saxon Museum of Industry with its Parts in Chemnitz, Knappenrode, Crimmitschau and Ehrenfriedersdorf

In Saxony, the Saxon Museum of Industry with its branches in Chemnitz, Knappenrode, Crimmitschau and Ehrenfriedersdorf is a good and widely known example. The decentralized association Saxon Museum of Industry, founded in 1998 by the Free State of Saxony and several Saxon Cities and communities (cities of Chemnitz, Crimmitschau, Ehrenfriedersdorf; district of Bautzen) as a public body, holds the different parts together. The main aim is to collect cultural artefacts and to preserve industrial cultural monuments by making them accessible through museal use.[1] Furthermore, the Saxon inhabitants ought to remember the industrial past and be proud of its effects. By this, also future technological developments by Saxons shall be supported. All four museal locations visualize the interdependencies of technology, economy, society, ecology and culture. There are regular meetings of association members, their chairperson and managing director.

The Museum of industry in Chemnitz became headquarter. However, all four locations each represent a different branch of the Saxon industrial history and preserve its cultural assets. They provide visitors with museal experiences and interlink industrial history with the current local and regional economy represented in the museums. In addition, especially the locations in Chemnitz and Knappenrode serve as event locations. The museum association acts also as a competence centre for the Saxon industrial history research.[2]

Chemnitz Museum of Industry. Dietmar Träupmann.

Saxon Museum of Industry Energy fabric Knappenrode. Frank Vincentz 2010.

The former machine tool factory of the brothers Escher in Chemnitz, specifically the casting house, was built between 1890 and 1899 and acts nowadays as headquarter of the Chemnitz Museum of Industry. Chemnitz was the centre of the machine tool industry in the 19th and the beginning of the 20th century. The area of the machine tool factory was not used between 1927 and 1942. Then, the automobile producing company Auto Union AG bought the area and re-used it as a casting factory for the arms industry. After the Second World War, the buildings were in use as a casting place by the state owned company VEB Gießerei Rudolf Harlaß until 1982 and then were left unused and to be destroyed in 1990. Saved by

1 http://www.saechsisches-industriemuseum.de/_html/www/zweckverband/home.htm (05.08.2013).
2 Sikora, Bernd: Industriearchitektur in Sachsen. P. 76.

heritage preservationists and a strong public support, a reconstruction and transformation into an industrial museum could take place. Now it shows the history of industrial development of Saxony with all its different industries, attracting around70.000 visitors a year.

The former brown coal and briquetting factory "Eintracht" in Knappenrode is also re-used as a part of the Saxon Industrial Museum. Built between 1914 and 1927, the factory was the most modern briquetting factory until 1945 since it worked with electrical presses and electrical dedusting. The Soviet Military Administration in eastern Germany removed many of its technical assets after the Second World War in 1947. The factory resumed production in 1948, but with older equipment gathered all over middle-east Germany. In 1993, the brown coal industry was abandoned in the area around Knappenrode due to a change in energy policy and energy economy. In order to conserve the history of the Lusatian mining industry, the production site was not demolished but converted into the mining museum named "Energy Factory Knappenrode" with roundabout 30.000 visitor a year. An area of more than 25 hectare with historic factory buildings and machinery can be visited in order to comprehend the technical and industrial development in the energy production. The factory is part of the Lusatian Route of Industrial Heritage ENERGY.

Spinnery Crimmitschau. http://www.crimmitschau.de/crm/content/17/16122003114128.asp

Mining Museum Ehrenfriedersdorf with Sauberger pilot shaft and the Oswald Barthel monument. Jens Kugler.

The part of the Saxon museum of industry located in Chrimmitschau is a former textile and cloth factory Gebrüder Pfau (brothers Pfau). It is a heritage site of European importance. The production of wool can be experienced step by step by the visitors on historic textile machinery as well as the working and living conditions of the former employees. The history of the regional textile industry is presented.[3] Centre of the factory is a four-storey building, supplemented by a boiler house and a chimney. All parts of a textile production line were included on one single site, from spinning woollen yarn to weaving it into fabric. In the 1890s, those cloths were exported worldwide. Built since 1885, the factory remained privately owned until 1972 when it was transferred into the VEB Volltuchwerke Crimmitschau. In 1910, additional a representative administration and production building was erected at the Leipziger Straße. In 1990, the whole site of the Gebr. Pfau cloth mill was declared a national heritage site due to its size and completeness in original historic buildings and machinery.[4]

[3] http://www.saechsisches-industriemuseum.de/_html/www/crimmitschau/home_engl.htm (20.06.2013)
[4] http://www.saechsisches-industriemuseum.de/_html/www/crimmitschau/museumTuchfabrik_engl.htm (20.06.2013)

The former tin mine Ehrenfriedersdorf is the fourth part of the Saxon Museum of Industry. By the end of the 14th century, the mine in Ehrenfriedersdorf was producing around 150 tonnes of metallic tin a year. During this time, the settlement grew to become the most important mining town in the region. Several outstanding achievements, such as the laying of a water supply trench (the so-called Röhrgraben) or the digging of drainage tunnels, made this rapid growth possible. Master craftsmen and miners together developed the 'Ehrenfriedersdorfer Radpumpe' (waterwheel-powered device for pumping water out of the mine). The high production costs of tin mining brought about the closure of the pit in Ehrenfriedersdorf in October 1990. The area is used as a visitors mine since then.[5] By now, the object acts as visitors mine and mineralogical museum.

For further information, see http://www.saechsisches-industriemuseum.de/

2.2. Rhenish State Museum of Industry with its Parts in Ratingen, Oberhausen, Solingen, Bergisch Gladbach, Engelskirchen, Euskirchen and the Westfalian State museum of Industry with ist parts mine Zollern, Hannover and Nachtigall, Henrichshütte Hattingen, boat lift Henrichenburg, TextilWerk Bocholdt, museum of brick manufacturing Lage, glas factory Gernheim

The Rhenisch State Museum of Industry is a decentralized museum run by the regional authority Rhineland.[6] Planned in the 1970ies by the Rhenish agency for heritage protection and the Rhenish agency for museums, it was founded on May 10th 1984 supported by of the federal state government, the authorities for heritage protection, all involved towns and cities and associations of friends and supporters on each location. It stands not only for the industrial history of Nordrhin Westphalia, but also for the social and working history.

The slogan says “six locations – one museum”. Together with the Westphalian State Museum of Industry of the regional authority Westphalia-Lippe and its locations, it represents the most important industrial branches and the extensive industrial history of Northrhine-Westfalia. Both institutions jointly publish the journal “Industriekultur”. Four times a year, it presents locations, objects and landscapes of the industrial age of both museums but also Germany-wide and from abroad.[7] The locations of both museums are part of bigger networks, such as the network “Industriekultur Bergisches Land. e.V.”, the Route of Industrial Culture in the Ruhr area and the European Route of Industrial Heritage ERIH.

Here, the strong and close cooperation between the museums and the authorities for heritage protection characterizes the decentralized museum concept. The locations are situated in heritage-protected locations, such as former factories, mines or iron works.

The central of the Rhenish Musuem of Industry is the location in Oberhausen with the Museum of Heavy Industry, located in the former zinc metallurgy Altenberg, which represents the textile and metallurgical industry as well as for the production of papers, electricity, scissors and razors that formed the typical Rhenish industrial cultural landscape.

5 http://www.zinngrube.de/englisch.html (25.07.2013)
6 http://www.industriemuseum.lvr.de/de/startseite.html (31.07.2013)
7 http://www.lwl.org/LWL/Kultur/wim/portal (06.08.2013)

Industrial museum "Rheinisches Industriemuseum" (zinc metallurgy Altenberg), Oberhausen. Daniel Ullrich.

Main warehouse of the metallurgy "Gutehoffnungshütte", Oberhausen. Daniel Ullrich.

Today, the Peter-Behrens-Bau, the former main storage and warehouse of the mine “Gutehoffnungshütte”, shelters the central depot of the museum. Peter Behrens is a much known Bauhaus architect in Germany.[8]

Paper mill Alte Dombach. Bergisch-Gladbach. Frank Vincentz.

Drop forge Hendrichs. Solingen. Frank Vincentz.

The location in Bergisch Galdbach is situated in a former paper mill, originally founded in 1614, which once was the centre of Rhenish paper industry. In 1987, it was given to the museum and is open to visitors as Germanys largest paper museum since 1999. Inside the mill, there are two production rooms and the entrepreneurs flat. Different enterprises produced hand-made paper at the site until 1900.[9]

Solingen was the Rhenish centre for the manufacturing of fine swords, knives, scissors and razors with worldwide trading contacts. In 1886, the brothers Hendrichs founded the drop forge Hendrichs influenced by the increasing mechanizing of the forging process. It became the largest droping forge in Solingen and is a typical example for the development of the drop forging process.[10]

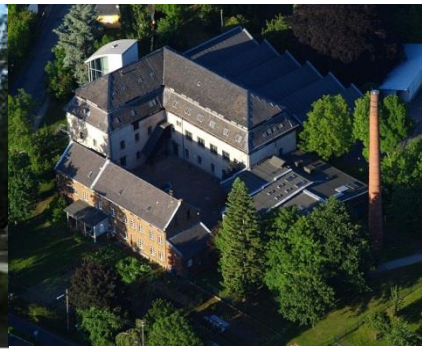
The important Renish textile industry is represented by three locations: the cotton spinning company Cromford in Ratingen, the cotton spinning company Ermen & Engels in Engelskirchen and the textile mill Müller in Euskirchen.

8 http://www.industriemuseum.lvr.de/de/oberhausen/oberhausen.html (06.08.2013)
9 http://www.industriemuseum.lvr.de/de/bergisch_gladbach/bergisch_gladbach_1.html (06.08.2013)
10 http://www.industriemuseum.lvr.de/de/solingen/solingen_1.html (06.08.2013)

In Cromford Ratingen there is the oldest preserved industrial site in Germany. Founded in 1783 by the tradesman Johann Gottfried Brügelmann, it was the first fully mechanized cotton spinning factory on the European continent, modeled after the British textile mills.[11]

Rhenish Museum of Industry Cromford, Ratingen, Spinnery. Hans Peter Schäfer.

Rhenish Museum of Industry cotton spinning company Ermen und Engels, Engelskirchen. Pingsjong.



Rhenish Museum of Industry, textile mill Müller in Euskirchen. Wolkenkratzer.

The cotton spinning company Ermen und Engels was founded in 1838 by Friedrich Engels sen. (father of Friedrich Engels jun., one of the founders of Marxism) and Peter Ermen after visiting the British textile industry. Characteristics here are the usage of water power and transmission systems in the early industrial age as well as the pioneer entrepreneur spirit. The company worked until 1979 due to changes in demands for clothes. Nowadays, it contains exhibitions of power and energy usage and the working conditions of women and children in the early years of industrialization.[12]

In Euskirchen, the textile mill Müller shows a completly preserved full cloth factory with machinery from the early 20th century. The historic machinery is still working in order to show the production step by step to the visitors. The company produced from 1894 until 1961, when it was closed and preserved. Nowadays, it is the most authentic textile fabric in Germany. It represents the rise and fall of the Rhenish wool cloth industry.[13]

Eight locations form the **Westphalian Museum of Industry** , representing the industrial history of North Rhine-Westphalia in addition to the Rhenish Museum of Industry. Each location displays a different part either of the industrial history of the Ruhr area or its economic, social, ecological and scenic consequences.

For the mining history, the former mining areas Zollern, Hannover and Nachtigall and the smeltery Henrichshütte became part of the decentralized museum. The mine and colliery Zeche Zollern II/IV was built in 1898 as a model colliery for the Gelsenkirchener Bergwerks-AG in Dortmund. The buildings were completed in solid brickwork with transitions of gothic revival and art nouveau by the architect Paul Knobbe. Due to this unique look, the colliery is also known as the “Castle of work”.[14] The central engine house with its art nouveau entrance with lead glass ornaments was designed by the architect Bruno Möhring. Due to the architectural and technological outstanding buildings and facilities, the site became one of the first

11 http://www.industriemuseum.lvr.de/de/ratingen/ratingen_1.html (06.08.2013)
12 http://www.industriemuseum.lvr.de/de/engelskirchen/engelskirchen_1.html (06.08.2013)
13 http://www.industriemuseum.lvr.de/de/euskirchen/euskirchen_1.html (06.08.2013)
14 http://www.lwl.org/LWL/Kultur/wim/portal/S/zollern/ort/ (07.08.2013)

German technical building monuments in 1969. Twelve years later, it was the headquarter of the Westphalian Museum of Industry.

Westfalian Museum of Industry, Zeche Zollern II/IV. Tbachner.

Westfalian Museum of Industry. Zeche Hannover, Malakow-tower. Arnold Paul.

Westfalian Museum of Industry, Zeche Nachtigall. Lwl-Industriemuseum-Zeche-Nachtigall.

Westfalian museum of Industry Henrichshütte in Hattingen. Frank Vincentz.

The mines Zeche Hannover and Zeche Nachtigal represent different areas of the mining history in North Rhine Westphalia. First mentioned in 1694, the Zeche Nachtigall is known as the cradle of mining in the Ruhr area.[15] After the end of mining in 1892, the site itself was reused as a brick manufactory until 1964. In 1982, all remaining buildings became part of the Westphalian Museum of Industry. The appearance of the Zeche Hannover with its Malakov tower reminds of a medieval castle. Within the machinery hall there is the oldest steam machine of the Ruhr at its original location,, still in operation for visitors. The mine was closed in 1973 as the last one in Bochum. Today it is part of the Westphalian Museum of Industry presenting exhibitions on steam energy, migrations processes in the Ruhr area and offering playgrounds for children. Additionally, three original workers houses with the typical garden structure are part of the museum.[16] The Henrichshütte in Hattingen is the oldest preserved blast furnace at the Ruhr mining district which today contains a museum for the history of the production of iron and steel. There also is a visitors' foundry and the museum shows the interdependencies of industry, flora and fauna in an "Eko-Factory" for children.[17]

The infrastructural development of the region is represented by the boat lift Henrichenburg. Further important industrial branches were the industry of textile (Bocholt), glass (Gernheim) and bricks (Lage). Together with the afore mentioned parts of the Westphalian Museum of Industry many aspects of the industrial development of the Ruhr area are presented.

15 http://www.lwl.org/LWL/Kultur/wim/portal/S/witten/ort/ (07.08.2013).
16 http://www.lwl.org/LWL/Kultur/wim/portal/S/hannover/ort/ (12.08.2013)
17 http://www.lwl.org/LWL/Kultur/wim/portal/S/hattingen/ort/ (12.08.2013)

Westfalian Museum of Industry, Boat lift Henrichenburg. Wiki05.

Westfalian museum of Industry, Textile factory Bocholt. Ziko-C.

Westfalian Museum of Industry. Museum of brick manufacturing Lage. Axel Hindemith

Westfalian Museum of Industry, glas factory Gernheim. Axel Hindemith.

For further information, see http://www.industriemuseum.lvr.de/de/startseite.html and http://www.lwl.org/LWL/Kultur/wim/portal.

2.3. Conclusion

2.3.1. Description of the Method

The motto of the decentralized museum concept in short is: **Different locations form one museum**. The concept allows the preservation and museal use of small and economically weak industrial heritage objects. It creates a network of museal places by combining different offers and topics under one common theme. Especially industrial museums at historical sites document different special themes with importance to the regional history of economy and industry. Decentralized industrial museums demonstrate the development of industry with local exhibits at former industrial sites. Industrial heritage monuments that form **industrial ensembles and landscapes** are experienced best by visiting the sites.

Characteristic for decentralized industrial museums is a strong **connection with heritage and monument preservation as well as with the history** of an industry, social developments and culture. Since different parts and elements of the museums are located at former factories and places of production, they are examples for the different industrial branches. By this approach, both historically and architecturally significant identity creating objects are reused and each location represents a complete picture.[18] However, this can also be disadvantageous: Only if visitors go and see all parts of the museum, they get a complete picture of the industrial history of the region. A single location most definitely cannot represent this. The

[18] Bluma, Lars; Technikvermittlung und Technikpopularisierung: Historische und didaktische Perspektiven. S.227.

concept of decentralized museums includes also the raising number of museum networks of branch offices and subsidiaries. The parent museum is able to present its inventories in new cultural centres. By this approach, museal and cultural assets can be displayed in areas and regions where it is not economically possible to implement independent museums. In addition, themes of regional relevance are shown with less financial effort utilizing different museal concepts.

2.3.2. Scientific Reflection

The re-use of industrial heritage sites as a museum or a place of leisure time is very popular. The high number of visitors is a sign for the public interest in industrial history and of the public identification with industrial heritage objects and buildings. Large scale industrial heritage objects are adapted to be re-used as cultural places or museums, especially for large scale objects such as machinery, trains etc. In times of public finance shortness, it is difficult to re-use industrial heritage objects with public funds.

The examples presented focus on two German museums. However, Europe-wide this museum concept is used in order to present the history of production and industry at original locations and in a wider context via a **museal network and associations**. The concept helps to create attractive museal landscapes and show the industrial development of a region in many facets. The idea is that all stakeholders cooperate and communicate with each other in order to enhance the profiles of the different locations and to represent one museum on different locations. There also is the possibility of **joint efforts in common marketing strategies and budgets** to raise visitor numbers by developing a corporate museal concept. Joint projects or big sized events, which include the whole network, allow smaller museums to participate with relatively less money than all alone. This way, museal culture is brought to more regions. Another advantage is the possibility of and to **cross-subsidisation** within the museum association: Smaller and financially weaker locations and museums can profit if their museal partners within the network are in an economically better position. In addition, the staff as well as museal objects can be pooled and part of an institutional exchange.

Especially for decentralized industrial museums with their locations being original production areas, the close **interdependencies of museums and heritage preservation** are of great importance. On the one hand, they stand symbolically for the authenticity of the museal locations and are witnesses of the industrial past presented by the museum. On the other hand, by re-using these areas as museums a good way of preservation was found, funded by public money or even private investments.

One disadvantage of the concept is that **each location represents only one part or branch** of the industrial history of the region. One alone cannot present a broad overview. Only by visiting the whole network, a visitor can experience the industrial past with all its facets. To inspire the visitors to do so is the task decentralized industrial museums have to fulfil utilizing marketing efforts, offering interesting museal activities, involving school classes and children as well as by working with each other and not in a competitive way within the association. Furthermore, the presented examples represent merely one-dimensional museal associations since they involve only industrial heritage sites. There is hardly any connection and cooperation with the active industry of the region. Up till now, there are only few multi-

dimensional associations combining active production industry with re-used industrial heritage sites. Examples are the SHIFT-X project partner Association Styrian iron route (cooperation with the VA Erzberg Ltd.) or the Lusatian ENERGY route with cooperation with the Vattenfall Europe Mining AG. In future developments, these innovative collaboration may bring a new dimension to the museal re-use of industrial heritage sites.

CHAPTER III: International and Crossborder Project Management

3.1. German-Czech Cooperation in the International Management of the UNESCO World Heritage Project "Montane Kulturlandschaft Erzgebirge/Krušnohoří"

The project was first introduced on the German tentative list in 1998. Many pilot and implementation studies developed by the Institute for Industrial Archaeology and the History of Science and Technology (IWTG) in order to select the heritage objects, offered the necessary scientific research whether the world heritage project constrains the economic development of the regions. By this, an intensive preparation of the World Heritage application was possible. It included the persuasive cooperation with all institutions and decisions makers at a local, regional and national level involved before applying for this prestigious title. In 2012, the German version of the World Heritage application was finished and handed over to the Saxon government. The submission to the Paris UNESCO headquarter is due in 2014.

There were different target groups to be reached: regional decision makers, Saxon federal and Czech state government, interested citizens, federal business development, institutions and associations for tourism, institutions for heritage preservation, scientists in world heritage studies, industrial archaeology, history of science etc. The approach was bottom–up from local/regional stakeholders up to Saxon ministry sections (in Germany) and top-down approach (Czech Republic) from regional museum Most, belonging to the region Usti kraj and the ministerial section down to regional/local protagonists.

In the project management, a close connection to local communities, relevant institutions, administrative agencies as well as to regional partners was established in order to mind the needs of future economic and infrastructural regional development. In 2003, the registered association *Förderverein "Montanregion Erzgebirge" e.V*. (Friends and Supporters of the Erzgebirge Mining and Smelting Area) was founded. The association with its working groups for heritage, tourism, business development, mining, management and the mixed working groups is member of many institutions in order to promote the World Heritage project, to support and prepare relevant decisions, to inform relevant target groups about new developments. There is a world heritage office (Welterbebüro), which coordinates all German activities related to the world heritage sites, the work of the working groups and takes care of the implementation of the international as well as of the national management plan.

On the Czech side, the limited company operating as a public utility "Montanregion Krušnohoří/Erzgebirge o.p.s" was founded out of the involved communities and towns. There also is a Czech coordination office in order to monitor the activities concerning the world heritage objects on the Czech side and acting as the site manager.

Arno Lippmann mine shaft (Altenberg).

Wolfsbinge at Blatenský vrch in the Czech Ore Mountains.

Müdisdorfer Kunstgraben (channel made for technical purposes in the Saxon mining region).

Depot house of the former silver mine "Beschert Glück Fundgrube" Zug.

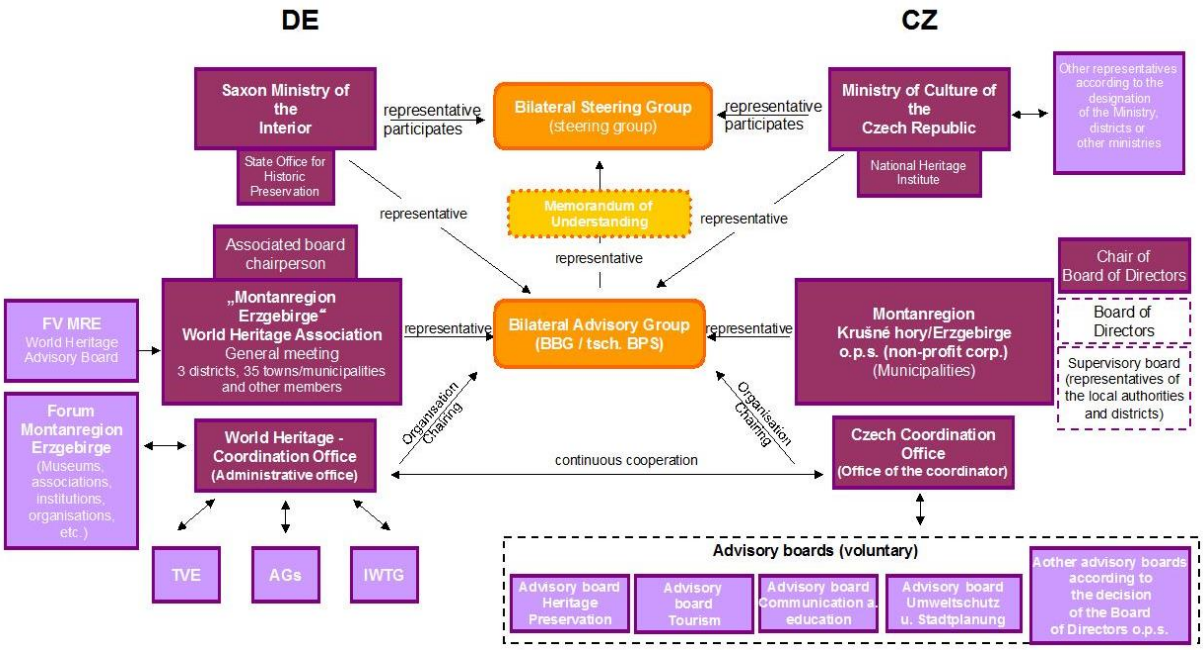
Pictures of the Montanregion Erzgebirge. Jens Kugler

The transnational activities and structures are in effect since 2003. An international management plan was needed in order to harmonize the requirements of the different national legal systems. In addition to the international management plan, the countries also have national management plans. So, the international management plan is the developing framework for the still evolving cultural cross border landscape in order to smooth different interests of heritage protection, scientific research, tourism, regional economic development and the regional inhabitants. It is created to preserve the value of the intended World Heritage objects and creates the surrounding for protection of industrial monuments (integrity and authenticity of objects) and the immaterial mining heritage on one hand and further development of the region on the other hand.

The precise objectives are written in the application form at the “Charta Montanregion Erzgebirge/Krušnohoří” which contains seven guidelines for management and sustainable development. The world heritage objects have to be integrated into the short, middle and long-term local and regional development strategies, concerning heritage protection, tourism, infrastructure, and the economy. The targets of the management plan are based on the guidelines of the UNESCO for the protection of world´s cultural and natural heritage.

The involved ministries and institutions on the Czech and the German side approved of the management plan. An annual **steering committee** meeting is to be implemented in order to secure regular information circulation on the ministerial level about the state of affairs regarding the protection of the world heritage, to supervise and advice the BBG and to evaluate the

actions. Furthermore, strategic planning and questions on financing of joint projects for promoting the World heritage sites are in the responsibility of the steering committee as well.



Organisational Chart: Draft of the planned transboundary managementstructure starting 2015 (07.06.2013.

A future **bilateral counselling group** (Bilaterale Beratungsgruppe; BBG) will mediate common and cross border matters on basis of a memorandum of understanding. Its aims are to protect the outstanding universal value of the monuments and sites of the *Montanregion* and to preserve it, but also to keep up a sustainable further development in the region. It will be responsible for the coordination of all common matters within and between the UNECSO World Heritage objects. With this, the needed cross border supervision of the transnational monuments and sites and the common responsibility is assured. It gains information from national administrations on protected sites and prepares a regular reporting system. Furthermore, PR-campaigns by the BBG on a national and international level will raise the awareness on the values of the world heritage site. In the BBG, representatives of the ministries, state offices for historical monuments, further heritage and development institutions and members of the national administration will work together. If needed, external experts can be consulted; especially the close cooperation with the UNESCO advisory boards and the World Heritage Centres is recommended. The BBG meets four times a year, alternating on German or Czech site. The working language is English. The BBG will be constituted only after the successful nomination of the Montane Kulturlandschaft Erzgebirge/Krušnohoří as UNESCO World Heritage.

In addition, there are voluntary advisory boards on heritage protection, tourism, promotion and education as well as nature protection that support the project in both countries.

For further information in both, German and Czech language, see www.montanregion-erzgebirge.de

3.2. Conclusion

3.2.1. Description of the Method

The aim of the **transnational and cross-border** UNESCO world heritage project is to valuate the unique industrial landscape of the German and Czech Ore Mountains with its 800-year long history. Focus lies on all facets of the landscape, including heritage monuments, geo- and biotopes as well as arts and literature. Since the heritage objects are located on both sides of the German-Czech border in the Ore Mountains, a cross-border project management had to be developed in order to prepare the nomination of this area as UNESCO world heritage. Different legal systems in both countries, different interests of involved stakeholders and the creation of sustainable and long-term management structures for the protected sides were the key objectives to be fulfilled by the international management plan.

3.2.2. Scientific Reflection

The international cross-border project "Montane Kulturlandschaft Erzgebirge/Krušnohoří" is a symbol for the corporate feeling that unites the whole region apart from administrative and national borders. A transnational German-Czech **cooperation at a local, regional and ministerial level** was implemented. The challenge was to harmonize the different legal systems (e.g. in the Czech Republic national heritage zones can be implemented which is good for the UNESCO-project – this is juridical not possible in Germany). The **differences must be kept in mind** while managing the project and the project's progress. The international management plan coordinates the international division of work (management, public and press relations, scientists…) on the different heritage sites. In total, there are eight constituents (Schwarzenberg, Altenberg, Freiberg, Marienberg, Annaberg, Schneeberg, uranium mining and coal mining), divided into 44 elements (like *Rothschönberger Stolln* area) with 500 objects in total on the German side to be managed. On the Czech side, there are seven constituent parts (three in Karlovy Vary and four in Usti Kraj).

The cooperation with scientific partners helps to **learn from other UNESCO World Heritage projects** (by collecting good practice examples), which show and prove the economic effects and potentials of heritage projects on regional development. Furthermore, scientific surveys can compile the relevant information and data on effects of heritage projects and positive economic results of the label UNESCO World Heritage.

CHAPTER IV: Strong Political Leadership and Support in Industrial Heritage Management

4.1. European Capital of Culture (RUHR 2010: Essen)

Every year, cities of Europe are chosen for the campaign of the European Capital of Culture (ECoC). The image campaign of the ECoC focuses on changing the perception from within and without of the awarded cities since initiatives spread also in regions around the awarded cities or even the whole country. Some of them were old-industrial cities and tried to re-invent themselves by their industrial past as places of culture and tourism. Since 1985, the initiative has become one of the most prestigious and high-profile cultural events for promoting and marketing of cities in Europe. A city is not chosen as a European Capital of Culture solely for what it is, but mainly for what it plans to do for a year that has to be exceptional. It is the time for defining reinvention of itself, so it is an example for image change of old-industrial regions.

The European Capitals of Culture initiative was set up to highlight the richness and diversity of European cultures as well as to celebrate the cultural ties that link Europeans together. In addition, it supports a common feeling of European citizenship. The concept of this image campaign is open to a number of interpretations. Therefore, the aims and objectives differ from city to city. Often, the goal is to improve the international profile, to run cultural programs and arts events to attract visitors and to enhance pride and self-confidence. In fact, the cultural program was the central element of nearly all ECoC and included different cultural sectors such as theatres, visual arts, music and open-air events with a traditional, classical, contemporary or modern background supported by a big media interest. The industrial heritage focus that some cities chose is also based in the European history: The European Union for Coal and steel in 1951 was one of the bases for the European Union. So their monuments are also monuments for the growing together of Europe.

Many European cities owed their economic growth during the Industrial Revolution in the 19th century to the textile or engineering industry. Also, the extraction of coal and the steel production as well as the national and international trading supported economic growth. In the 1960ies, the economic decline started accompanied by the closures of steelworks, mines and the machine industry causing mass unemployment. This led to a negative perception of the industrial towns as dirty and old. So, the cities were forced to find new ways and strategies to develop a sustainable future and change their mostly negative image. Since the 1980ies, the overall improvement started with the creative and entertainment industries creating new jobs. Also the restoration of historic buildings raised the living standard in the cities. Old and declined urban quartiers were redeveloped. The economy took over a service and cultural-oriented focus with many museums and touristic offers. The campaign of ECoC was a big help here, since the cultural and artistic development was supported and the infrastructure improved. By this, economic development and growth can be gained. The cities also profit from more social and community developments.

The planning period for the ECoC cultural programs and their themes or orientations ranged from two to four years and involved municipalities, politicians and cultural organisations and artists as well. The ECoC cultural programs are known for their large scale with an average of 500 projects during the year.

1990 Glasgow/River Clyde (UK)
Foto by Alison Gilmour.

2004 Lille (FRA). Foto by Daniel Hinze.

2008 Liverpool (UK) Foto by Chowells.

2010 Essen/Ruhr region (GER) Foto by Thomas Robbin.

The cities of Glasgow (GB/1990), Lille (FR/2004), Liverpool (GB/2008) and Essen for the Ruhr area (DE/2010) were directly awarded the title European Capital of Culture because of their industrial past being a promoter for a sustainable future. Additionally, the cities Antwerp (BEL, 1993) and Marseille (FRA, 2013) had a strong industrial background, too.

In Essen 2010, the motto “Move Europe – change through culture – culture through change” worked exemplarily for other European Capitals of Culture. The aim was to research the possibilities to use culture as promoter of the future European society. The focus lay in developing sustainable and long-term structures for the region, that last longer than one year, by pointing at events in the context of cultural identity and cultural heritage and the cohabitation of different cultures and religions throughout Europe. Main gains identified lie also in the field of image change and the boosting of tourism.

The Ruhr area is with its 5.3 m inhabitants the 4th biggest metropolitan area in Germany. It was perceived as a smoke stake area with no nature – grey and black from coal dust. With the label ECoC, Essen represented the whole area of 53 cities and towns of the regional union Ruhr. The long history of mining and the regional structural change in the region could be experienced by art projects. The International Building Exhibition IBA Emscher Park 1989–1999 was the starting point of changing the post-industrial area. It showed the histori-

cal, present and future images of the Ruhr region: A new perception of the changing and developing metropoles in the Ruhr area.

In 2006, it was announced that Essen would be European Capital of Culture in 2010. The Ruhr 2010 limited company was founded with up to 110 employees, the stakeholders being the regional union Ruhr and the state North-Rhine-Westphalia. Also, the initiative Ruhr 2010 was founded in order to prepare and realize the project including marketing and tourism activities. All municipalities had contact persons in the initiative. Focus lay on developing sustainable and long-term structures for the region and to make Ruhr area to a new and distinctive city trademark and was implemented by different projects during the year 2010 with the thematic outlines on cultural identity and cultural heritage, coal, steel, work, solidarity, football und the cohabitation of different cultures and religions. There were artists and performers working with architecture, light art projects, theatres and music or language projects. One long-term project was the Festival ExtraSchicht/Night of Industrial Culture. The name “extra shift” relates to the mining history. Another annual spin-off of the ECoC is the Ruhrtriennale.[19]

Especially the implementation of follow-ups after being European Capital of Culture is crucial for the intended sustainability and long-term effects of the efforts. In addition, there are difficulties demonstrating the European value added by the events and in the measurement and evaluation of projects and events as well as in their costs and benefits. Since there is no proper way of measurement, a comparison between the different ECoC is difficult.

For further information see:
http://ec.europa.eu/culture/our-programmes-and-actions/capitals/european-capitals-of-culture_de.htm.

4.2. International Building Exhibition (IBA)

The International Building Exhibition, abbreviated IBA, is an instrument used in Germany for the purpose of urban and landscape development. The IBA ought to help finding new ideas and stimulus to the social, ecological, economic and cultural developments in certain regions to support the necessary changes. For this, architects, town planners, landscape designers and local companies are encouraged to compete for innovative projects and new solutions accommodating modern-day issues of underdeveloped areas.

The first IBA took place from 1901 to 1914 in Darmstadt. Against the background of growing urbanisation, architects, painters as well as sculptors tried to link topics like “art and everyday life” or “town and nature”. Central to this innovative movement of “modern architecture” was the holistic design of ateliers, residential buildings and exhibition halls, even including the furniture and appliances for everyday use. The focus of the following exhibitions was set on living culture and housing construction. For example in 1927, 17 international distinguished architects developed a modern scheme for metropolitan residential architecture in Stuttgart. Between 1980 and 1987, the Berlin IBA aimed at a similar agenda, renewing certain districts by combining modern architecture with existing buildings of earlier periods. Only lately has the attention of International Building Exhibitions shifted to the re-cultivation of former indus-

[19] Please look up Chapter 6.2.1 for further information on ExtraSchicht and the Ruhrtrienale.

trial areas, e.g. the IBA Emscher Park in the Ruhr district (1988-1999) and IBA Fürst-Pückler in Lusatia (2000-2010).

Over the last century, the concept of International Building Exhibitions changed from an architectural trade show to a tool in urban development, taking into account social, economic and ecological aspects. Now it provides the respective region or urban area with an internationally valid “label”, unique to Germany. With no fixed rules, organisation or agenda, each IBA is developed individually, giving space to creativity and innovation.

In 2009, organisers of both, present and past IBAs, together with numerous protagonists of urban development in Germany passed a memorandum giving recommendations on evaluation of future exhibitions. It states that, since no fixed regulations on how to conduct an IBA exist, monitoring the quality is very important. In the wake of this memorandum, a council of expert was initiated. Its purpose is to monitor and advice IBAs. To support communication and exchange, regular events has been called into existence: the *IBA-Labor* and the *IBA-Forum*. The latter constitutes an international stage for the exchange of experiences and discussions concerning the instrument IBA, involving politicians as well as representatives of administrations and business. The *IBA-Labor* is the centre of a learning and reflection process between individual IBAs. Its goal is to ensure quality standards by maintaining and advancing the IBA-characteristics stated in the memorandum.

The IBA connects creative and technological innovations, confronting science and art and in doing so, directs international attention to the region and, thus, establishes local economic cycles creating new jobs.

For further information see:

- http://www.nationale-stadtentwicklungspolitik.de/cln_030/nn_259522/Content/Artikel/iba.html?__nnn=true
- http://www.nationale-stadtentwicklungspolitik.de/cln_030/nn_259522/Content/__Anlagen/iba__memorandum.html?__nnn=true

4.2.1. IBA Emscher Park (1989-1999)

The International Building Exhibition Emscher Park (IBA Emscher Park) was a ten-year project of the State North Rhine-Westphalia in order to gather and implement new ideas and approaches for urban, social, cultural and ecological redevelopment of the old industrial northern Ruhr region along the river Emscher. The structural change was possible only with the involvement of many broadly-based protagonists such as municipalities, companies, associations, initiatives and members of all communities. Within 10 years, 120 individual projects have been initialized. The scope of these projects ranged from the ecological restructuring of the Emscher-system, industrial heritage, habitation and urban development to social initiatives for employment and qualification. The amount spent for IBA-projects totals to around 2.5 bn €, 60% had been provided by the public authorities and 40% by private investors. A small but highly efficient organizational unit of approximately 30 persons acted as

catalyst and trouble-shooter. Its purpose was to choose the individual versatile projects as well as initiate and support them in regards to financing and realization.

The most significant and innovative approaches include:

- Closed loop Recycling management of land use and existing buildings, in energy consumption and water management
- Re-designing of the obsolete centralized drainage system, known as Emscher-System
- Re-cultivation of the Emscher-landscape developing Europe's biggest continuous project
- Initiating future locations with regional charisma and paramount quality, utilizing redundant areas originally used by the mining and steel-producing industries
- The project family „Einfach und selber Bauen" (build it simple/ build it yourself) was giving inventive impulses to provide the lower social class with affordable housing
- To preserve the testimony to an - in this extend - unique and individual industrial heritage in order to incorporate it into new urban and landscape surroundings prepared for new uses

Tetraeder in Bottrop und Gelsenkirchen. Mark Schuelper.

Former industrial building, now venue Jahrhunderthalle in Bochum. Michielverbeek.

The effects last until the present, 14 years after concluding the IBA Emscher Park. Important infrastructural projects resulted in popular local recreation areas and touristic cultural destinations, such as the *Jahrhunderthalle* in Bochum, the *Gasometer* in Oberhausen and the Landscape Park North in Duisburg. Furthermore, the organizational structures and the IBA-idea itself persisted, continuing e.g. in form of the Route of Industrial Heritage and the annual events *ExtraSchicht* and *Ruhrtriennale*. In addition, the title *European Capital of Culture*-RUHR.2010 would probably not have been possible without the combined efforts and shared experiences or without the venues of industrial heritage developed during the IBA.

For further information see:

- http://www.iba.nrw.de/main.htm
- http://www.uni-due.de/~gpo202/

4.2.2. IBA Fürst-Pückler-Land (2000-2010)

Picking up the example of the IBA Emscher Park, the IBA Fürst-Pückler-Land in Lusatia, too, pursued the change of a whole industrial landscape, re-use of the industrial structures and new ways of living and working as well as space for cultural reformation. These aspects have been captured in the central theme of this IBA: *Workshop for new Landscapes*.

During 150 years of brown coal extraction in opencast mining the appearance of the Lusatian landscape was changed with a lasting effect. Lusatia was the centre of energy production in the former German Democratic Republic. After the reunification in 1990 and because of changes in the use of energy, Lusatia lost its importance. In the consequence, 17 opencast mines were shut down. Facing this situation, a local initiative looking for a concept for re-use came up with the idea to develop the mining area within an IBA-project. Since the involved four local districts and the city of Cottbus were not able to finance the IBA solely, it was important to win over the state of Brandenburg, too. In 1999, the government of the state decided to take part in the project IBA and provide financial aid for the cause. Following this decision, the company responsible for preparing the project – *IBA-Vorbereitungs GmbH* – was transferred into the *Internationale Bauausstellung Fürst-Pückler-Land GmbH*, organizing company of the Lusatian IBA. This company was central node of a network, which, following a general goal, mediated between local protagonists as well as connected them to national and international experts. The exchange was achieved through colleges and universities, contests, conferences, workshops and excursions. Additionally, a consulting committee, consisting of national renowned experts and scientist as well as communal and regional politicians, representatives of local business, science and culture, supported the *Internationale Bauausstellung Fürst-Pückler-Land GmbH* between 2008 and 2010.

The IBA Fürst-Pückler-Land was divided into 25 independent projects. These projects took place on so called *landscape islands*, each of these dedicated to a different topic. They symbolize parts of Lusatia, representing former centres of the mining areas of the region. The topics chosen are connected to the developments of the past and to potential of the region. For example, technological objects like the conveyor bridge *F60*, the *Bio-Towers* of Lauchhammer (wastewater trickle towers) and the power plant in Plessa are grouped together in *Island 2*, named *Industrial Culture*.

Biotowers Lauchhammer. Julia Petzak.

Conveyor bridge F60 in Lichterfelde. Julia Petzak.

Each IBA project was financed differently and also realized with the support of many partners. The *Lausitzer und Mitteldeutsche Bergbau-Verwaltungsgesellschaft* (an administrative company for mining), generally known as *LMBV*, was one of them, supporting some of the projects. Several other projects are linked to the network of the European Route of Industrial Heritage (ERIH). The so-called *Lausitzer Seenland* now consists of 30 lakes with a water expanse of 14,000 hectare. The focus of attention lay not only on the flooding of former opencast mines, but on finding new purposes for old industrial buildings, mining machines, the former company-owned residencies as well as large industrial areas in order to revive the economy of this region once more.

For further information see:

- http://www.iba-see2010.de
- http://de.wikipedia.org/wiki/Internationale_Bauausstellung_F%C3%BCrst-P%C3%BCckler-Land

4.3. Conclusion

4.3.1. Description of the Method

In order to implement big-sized and long-lasting projects and events connected to the industrial heritage (such as the ECoC or International Building Exhibitions), it is very important to have a **strong and long-term political support** or to convince political leaders to adopt the political leadership on industrial heritage objects or events.

4.3.2. Scientific Reflection

In the given example of the **ECoC**, the European Commission gave political and financial support, but the amount has been criticised for being too small. It was interpreted as reflecting the low value the EU has for the ECoC and culture in general.[20] A 1994 study on ECoC between 1985 and 1994 ('European Cities of Culture and Cultural Months'), by John Myerscough) demonstrated the positive impact the event on the cities concerned can have. The campaigns are a valuable **opportunity to regenerate cities** and to raise their international profile as well as to enhance their image from within and without. Also, the cultural life gets new impulses and the tourism gets a boost. But there were no common factors of success to be pointed out. The context of the events, the extent of local involvement, the need for partnerships, the importance of long-term planning, the need for political independence and artistic autonomy and the requirement of clear aims and objectives are of great importance for a successful ECoC campaign. In addition, sufficient resources of manpower as well as financial resources and strong leadership and political will and support are needed.[21] The **knowledge transfer** between ECoC has to be improved in order to learn from each other, maybe by developing an effective ECoC network. Furthermore, the focus should lay on creating long-term positive effects and sustainable cultural projects by the ECoC campaign.

[20] Palmer-Rae Associates: European Cities and Capitals of Culture. Study prepared for the European Commission. 2004. P.24.

[21] Palmer-Rae Associates: European Cities and Capitals of Culture. Study prepared for the European Commission. 2004. P.22.

Governance has been named as a central issue for all ECoC. Most cities chose autonomous structures such as non-profit companies, trusts or foundations for managing the event from within the municipalities. Cities pointed out the difficulties in governance by the domination of political interests, relationship difficulties between members and the operational team, the absence of representation of cultural interests in the governance structures and the overall size of the structures.[22]

Basically, the general idea of the **International Building Exhibitions** in Germany is not to dictate any fixed management concepts for both, realization and organizing. Each one is **individually planned and therefore flexible to adjust to the given situation of the region**, regarding political and cultural circumstances as well as available infrastructure or even the lack of it. That gives the protagonists free choice of means, which ought to be creative and innovative. Also, the concept of failure is an accepted outcome. It is deemed equally important to figure out which approaches are not suitable in certain situations. The **exchange between different IBAs** then provides valuable insight and experience for future endeavors. It might even prevent them from making the same mistakes their precursors made. The National Urban Development Policy, a concept introduced by the German Federal Ministry of Transport, Building and Urban Affairs, encourages these exchanges, providing a stimulating setting through events like IBA-Labor and IBA-Forum as well as giving guidance through the means of a memorandum on the future of the International Building Exhibition, as mentioned above.

Keeping these aspects in mind, it is only logical that all IBAs differ in political leadership and/or influence. The time at which politics get involved is a different one for each IBA. It always depends on the original notion which led to the implementation. IBA Fürst-Pückler-Land was a bottom-up initiative by a local group, which later involved the state of Brandenburg as supporter in both political and financial matters. The IBA Emscher Park on the other hand was initiated by members of the Department for Transport, Building and Urban Affairs in North Rhine-Westphalia. The states of Germany usually help financing while the federal government provides expertise and knowledge, e.g. in establishing the council of experts in 2009. Most of the finances have to be acquired by the organizing structures put in place for the IBA.

The IBA **connects creative and technological innovations confronting science and art**. In doing so, it directs international attention to the region and, thus, establishes local economic cycles creating new jobs. The IBA's central task is to initiate innovative regional developments whilst simultaneously promoting and advertising the respective region on a large scale in order to anchor its values beyond the decennial run-time. An important asset to reach that goal is the **individual organisational structure**, which is basically independent from official or stateside administrations.

[22] Palmer-Rae Associates: European Cities and Capitals of Culture. Study prepared for the European Commission. 2004. P. 14ff.

CHAPTER V: Industrial Heritage Route Concepts

5.1. Examples of Effective Heritage Management Structures

The examples shown afterwards present the route concepts based on the European wide routes of ERIH and its national examples and topics in the different countries.

5.1.1. European Route of Industrial Heritage (ERIH)

ERIH – the European Route of Industrial Heritage is a network or theme route of more than 1.000 sites in 43 European countries, connecting the most important industrial heritage sites of Europe. Unused production plants, industrial landscape parks and inter-active technology museums are part of it. Since each industrial monument is part of a bigger picture, the network represents the European industrial history with all its facets and aspects

Supported by the European Union and an INTERREG III B project for North-West Europe, the ERIH network was founded by 11 members in the years 2003 to 2008. The ERIH objectives are the extension of the route concept to the whole of Europe, the organization and participation in industrial heritage releated events, the interlinking to other cultural networks such as TICCIH and raising funds or other sources of financial support.

In order to continue the network's work beyond 2008, ERIH established a registered association based on German law in February 2008. Today, there are more than 150 members from 17 European countries. Industrial heritage sites, public or private organizations, corporate bodies or individuals can become a member of ERIH. There also is the possibility to be a supporting member by becoming a "Friend of ERIH". There are different membership fees, ranging from 500 Euros a year for the anchor points to 100 Euros for individual members. The Friends of ERIH are non-voting members and are asked to donate money in order to support the work of ERIH.

The ERIH-System consist of three modules: Anchor points, regional routes and European theme routes. There are 80 anchor points that built the virtual main route. The **anchor points** are the so-called "Milestones of European Industrial Heritage" and the backbone of the routes.[23] They are located in the former heart, where the industrial revolution took off, and are sites of historical importance and high touristic quality. They illustrate the range of the industrial development throughout Europe and represent the local level of the European industrial history. Guided tours as well as multi-media presentations or special events at these locations help to experience the industrial heritage.

Additionally, the anchor points are the starting points of the 16 **regional routes** that present the industrial past of a region and its specialties in detail. As key regions, the regional routes connect landscapes and sites that left a mark in the local as well as in the European industrial history. The variety of selected sites ranges from small machines up to big manufacturing plants.[24] The regional routes in the European countries are:

[23] http://www.erih.net/anchor-points.html (10.09.2013)
[24] http://www.erih.net/regional-routes.html (10.09.2013)

In Germany:

- Northwest Germany for agriculture and cattle breeding
- Ruhr region for coal, mining, steel industry
- Industrial valley of the Rhineland for timber production
- Saxony-Anhalt for central German innovations such as artificial manure and aircraft construction
- Lusatia for lignite mining and energy production
- Rhine-Main for the industrial development along the rivers Rhine and Main
- Euregio Maas-Rhine for trading activities, early industrialization and mining in the German-Netherland-Belgium border region
- Saar-Lor-Lux for the industrial development on a transcending borders in the Saar-Lorraine-Luxembourg area

In Great Britain

- North-West England as the Birthplace of industrial Revolution
- Heart of England for the English midlands as the beating heart of the industrial revolution, mining, steel production and trading
- South Wales for the production of iron and steel, tinplate and coal
- The Industrious East for agriculture, commerce and construction influenced by the Industrial Revolution
- Cornwall for the tin production

In the Netherlands

- HollandRoute for the Noordholland canal, trade and mechanisation

In Poland

- Industrial Monuments Route of the Silesian Voivodeship for the industrialisiation of one of the leading industrial centers of Europe

In Spain

- Catalonia for one of the first industrialized countries in the Mediterranean

There still is a strong focus on Germany and Great Britain, but nowadays, central European and east European countries are gaining ground in developing regional routes. The aim is to create industrial heritage routes right to the borders of Europe. First anchor points and routes exist in France and the Czech Republic.

In total, 13 **European theme routes** show the variety of European industrial history as well as the interdependencies between sites. Theme routes reveal potential links between

radically different industrial monuments all over Europe by connecting them under specific topic. The result is a "circuit diagram" of the common routes of European industrial heritage:[25]

- Textiles
- Mining
- Iron and Steel
- Paper
- Salt
- Service and Leisure industry
- Manufacturing
- Energy
- Transport and Communication
- Water
- Housing and Architecture

With these routes, the European industrial heritage as well as the changes and developments caused by the Industrial Revolution in Europe are visible. The achievement of the European route concept is a range of leisure activities and touristic attractions in former industrial sites with a common quality standard. The route concept is a touristic product that consists of many places and sites joined with an overarching concept (here: industrial heritage). The sites are connected usually by a marked trail for walking or driving and has a touristic infrastructure situated along the route. The network interlinks also to industrial UNESCO World Heritage sites and industrial heritage organisations.

Logo of ERIH. www.erih.net (12.09.2013)

The advantage in becoming an ERIH member lies in the branding sites can achieve. Industrial heritage may not be a brand, yet, but ERIH is. The network is a powerful community with expert meetings, dialogues and lobbying. In addition, it supports and advices the sites to be prepared for a European touristic market. All publications, such as leaflets or posters, have the ERIH logo and are easy to recognize. By this, publicity can be raised and so can the number of site visitors. Consistent labelling of routes and sites helps to further develop the brand ERIH. ERIH also supports the individual sites in attracting additional funding on the European, national or regional level.

For further information, see www.erih.net

5.1.2. Route Concepts in Germany: Middle German Route of Lignite

Since 1996, the registered umbrella association *Mitteldeutsche Straße der Braunkohle e. V.*[26] is developing the concept of a Middle-German route of lignite, accommodating the after-effects of the decline of lignite industry in the former GDR. The now established route offers an opportunity to systematically experience around 70 major industrial sites related to lignite mining and processing, distributed over the tri-state area of Saxony, Saxony-Anhalt and Thuringia. Addressing residents, experts and tourists alike, sites cover entertaining, educational and recreational activities. These sites not only represent the industrial heritage but museums, lakes originating from open cast mining, recreational facilities, nature reserves as well

[25] http://www.erih.net/european-theme-routes.html (10.09.2013)
[26] http://www.braunkohlenstrasse.de

as memorial stones for “lost places”. The Route of Lignite is predetermined to change over time. Due to ongoing mining activities and advances in redevelopment, new sites add to the project whilst old ones disappear, giving visitors the opportunity to discover new aspects on every re-visit.

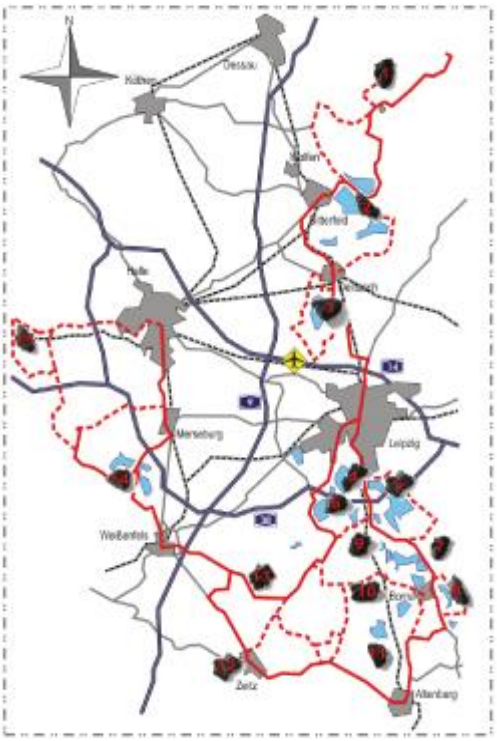
Official logo (source: http://www.braunkohlenstrasse.de/bks-downloads.php)

This route’s build-up is based upon an infrastructural guidance system: state routes, the so called *Bundesstraßen*, represent main routes; country routes stand for regional routes or side trips, respectively. Aside from road transport infrastructure, the regions railway network is also incorporated into the route’s concept. Responsible for the development of this system is the umbrella association, which also provides support with placing touristic themed offers as well as an informative web presence and publications. It currently consists of 45 members, among them various districts, municipalities, local businesses, regional associations and individuals.[27] On an annual basis, the association organizes an expert symposium to provide scientific input to the project, always in conjunction with follow-up publications issued by the association.[28]

Following the guidance system, the main route runs from Lake *Bergwitzsee* near *Kemberg* via *Gräfenhainichen*, *Bitterfeld* and *Delitzsch* to *Leipzig*, further on to *Borna*, *Altenburg*, *Zeitz* and *Weißenfels* before drawing to a close in *Halle*.[29] Along this route’s course all participating sites are attributed with one or more theme, offering a cross-topic approach to address the relationship e.g. between nature, technology and exploitation in a regional context. [30] The major themes are:

- Technology and industrial architecture
- Nature habitats and landscapes
- Education
- Housing settlements, in terms of archaeology, mining towns and relocation of population
- Recreation and sports
- Water sites, newly formed lakes, dams and rearranged rivers

[27] http://www.braunkohle.de/pages/museum.php?page=313
[28] http://www.braunkohlenstrasse.de/bks-home.php
[29] See map 1 for more information on the route’s course
[30] http://www.braunkohlenstrasse.de/bks-themen-technik.php



The Middle German Route of Lignite

01 Ferropolis *Gräfenhainichen*
02 Lake *Großer Goitzschesee*
03 Former mining landscape *Delitzsch-SW/Breitenfeld*, Lake *Schladitzer See*
04 Lake *Cospudener See*
05 Lakes *Markkeeberger* and *Störmthaler See*
06 Lake *Zwenkauer See*
07 Heap *Trages*
08 Lake *Bockwitzer See*
09 Power station *Lippendorf*
10 Opencast mine *Vereinigtes Schleenhain*
11 Lignite railway line *Meuselwitz - Regis-Breitingen*
12 Briquetting plant *Herrmannschacht*
13 Opencast mine *Profen*
14 Lake *Geiseltalsee*, heap *Klobikau*, *Marina Mücheln* and machine hall *Braunsbedra*
15 ROMONTA *Amsdorf*

Middle German Route of Lignite – sites (source of map: http://www.braunkohlenstrasse.de/bks-karte.php)

The umbrella association maintains a comprehensive cooperation network. Various tourist associations and museums take part in this network. One of them is the *Bergbau-Technik-Park*. This mining machinery park strives to preserve an authentic view into the past of mining, processing and usage of lignite, thus establishing ties between the past, present and the future of the region.[31] A second partner is an association under the name of *Glück Auf Tour*. It offers guided excursions, scientific lectures and exhibitions for a more methodical view onto old mining activities in the Middle-German region.[32] The *Industrietours* on the other hand mainly addresses children between the age of 7 and 12 interested in a geological program. It also is the biggest travel agency for industrial heritage themed trips across the Middle-German area, concentrating on historic mining and industrial sites.[33] Another partner is *www.leipzigseen.de*. This network joins touristic businesses with the mutual concern to encourage tourism in the region, providing information on accommodation, restaurants, events, recreational activities and even marina services.[34]

For further information see http://www.braunkohlenstrasse.de/bks-home.php.

5.1.3. Route Concepts in the Czech Republic: Route of Porcelain

The Czech route of porcelain connects the sites of more than 220-year history of porcelain production in North-West Bohemia within a touristic offer. By this, also the complex interdependencies between porcelain, the so called “white gold”, art and value are explained along

[31] www.bergbau-technik-park.de
[32] www.glueck-auf-tour.de
[33] www.industrietours.de
[34] www.leipzigseen.de

the river Eger. The porcelain production was situated here due to big natural sources of china clay. The past and present of porcelain production as well as the living conditions for the workers can be experienced. With this, the Czech route of porcelain has a close connection to the similar German Bavarian Route of porcelain starting in Selb since they share a common history. Future aim is to get closer together by offering common touristic routes between Germany rep. Bavaria and the Czech Republic.

Map of the route of porcelain. http://www.dk-ostrov.cz/cestaporcelanu/ (12.09.2013)

Historical porcelain set. http://www.zamek-klasterec.cz/web/en-muzeum.php(12.09.2013)

CESTA PORCELÁNU
KRÁSNÝ PROŽITEK

Logo of the route of porcelain. http://www.dk-ostrov.cz/cestaporcelanu/ (12.09.2013)

The route consists of different sites. These are: [35]

- Castle of Mostov with more than 200 exquisite porcelain objects (bowls, tee sets etc.)
- Museum Sokolov with exhibitions to the porcelain production
- Porzellan & Haas Czjzek, the first porcelain manufacture in Bohemia
- Lock of Loket with a porcelain exhibition of objects from former local manufactures
- Museum Carlsbad with a big collection of Carlsbadensia and cups for medicinal water
- Professional school for ceramic and glass Karlovy Vary
- Monastery Island Ostrov with exhibitions to historical porcelain
- Castle Klösterle upon Eger with a porcelain museum with objects of the collection of the arts and craft museum Prague

The Czech route of porcelain helps to draw attention to the widespread porcelain production in Northwest Bohemia with all its facets that influenced the industrial development of the region.

For further information, see http://www.dk-ostrov.cz/cestaporcelanu/.

[35] http://www.dk-ostrov.cz/cestaporcelanu/ (12.09.2013)

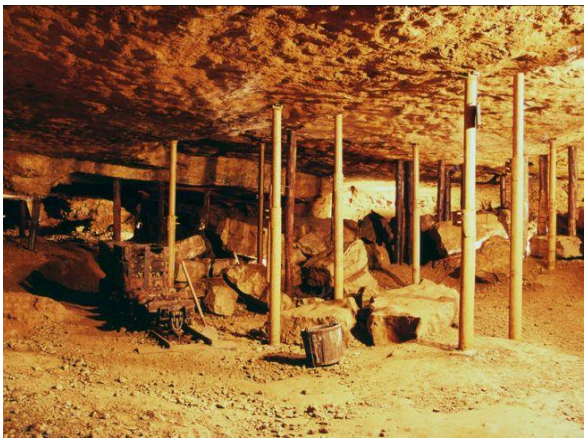
5.1.4. Route concepts in Poland: Industrial Route of Silesia

The Industrial Monuments Route (IMR) was developed as a touristic cultural-themed car route. The route runs for approx. 470 km and connects 36 selected industrial heritage sites in the Silesian Voivodeship. The Silesian Voivodeship, as a former industrial area, had a negative image concerning its tourist attractiveness and was perceived as stereotype post-industrial area: economically and environmentally declined with social disorganization and no interesting offers for leisure time. The inspiration for this route concept came from ERIH, the Industrial Heritage Route of North-Rhine Westphalia and the Fire Route in Wallonia/Belgium. The Industrial Monuments Route focuses on the citizens and inhabitants of the Silesian Voivodeship.

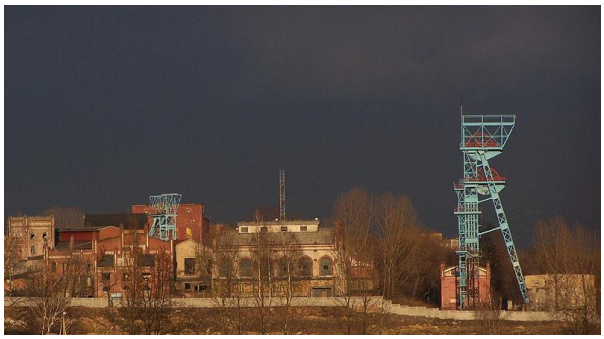
The route connects industrial museums of different branches such as mining, textile industry or railway history. It reveals the former industrial character of the region and can be regarded as brand network tourist product. It enables tourists to experience the wide range of the industrial past with authentic, integer and outstanding sites. However, industrial heritage routes cannot only cover the industrial past of a region, but also connect the past to contemporary aspects such as active industries, transformation or nature.

Industrial Monuments Route

Logo of the Industrial Monuments route of Silesia. http://www.zabytkitechniki.pl/en/t/EN_SZT_Industrial_Monuments_Route



Historical silver mine Tarnowskie Góry. http://zabytkitechniki.pl/en/obiekty/o/dziedzictwo/405/Historic_Silver_Mine (12.09.2013)



Old coal mine "Katowice" in Katowice. Jan Mehlich.

The Industrial Monuments Route is unique in Poland and was awarded with the Golden Certificate of Polish Tourist Organization in 2008. As the only representative of central and eastern Europe, the route is part of the ERIH network since 2010. There are different tools, such as advertising, public relations and sales promotion in the marketing communication in order to present the industrial heritage sites as attractive places for leisure time. A special organizational structure unit manages the IMR, with fixed budgets and tasks. The institutional stability supports this approach.

For further information see http://www.zabytkitechniki.pl/en.

5.2. Conclusion

5.2.1. Description of the Method

Thematic industrial heritage route concepts are an one hand **touristic ready-to-use products** of the industrial heritage tourism on the other hand the **connection of different former industrial sites of different branches under a special topic**. They connect selected sites of the regional industrial past under a common significant topic or concept. This way, they present the character of the region by connecting both, the material and the immaterial industrial heritage. Therefore, the **interdependencies between the sites and of the former economy and industry** of the region are visible. The sites can be as various as museums, heritage parks, former workers' settlements or former and present production areas up to unused objects as "insider tips". The route concept allows preserving and utilizing industrial sites that are often unique on the global scale.

In addition, industrial heritage routes can **connect the past, the present and the future** by including not only historical production areas but also present working enterprises. Nevertheless, until now the connection of industrial heritage sites with the active industry hardly takes place. The aim is to call attention to the topic of industrial heritage and to understand the background of a changing former industrial landscape. Further objectives are to **increase the awareness and the appreciation** of industrial heritage by addressing tourists as well as locals. Industrial heritage routes are part of the regional education systems and can uplift the image of former industrial regions by focussing the attention of political decision makers, locals, the media and entrepreneurs towards the industrial heritage sites.

Thematic routes are developed in order to bring different regional stakeholders in the field of industrial heritage together to reach a better presence at the touristic market. Under the umbrella brand of the route, all sites work together and are no longer competitors for tourists. This **feeling of togetherness** between the partners helps to jointly communicate the industrial history of a region. Touristic offers and marketing efforts, improvement of the professional level and quality of exhibitions etc. can be concentrated and jointly presented under a significant topic. Apart from unique and authentic industrial heritage sites, it needs infrastructure such as visitors' centres and touristic guidance systems. In order to establishing significant profiles, industrial heritage sites along the route are categorized.

5.2.2. Scientific Reflection

Industrial heritage routes show the interdependencies between the sites and industrial branches in a touristic offer. For this, **high quality touristic standards** such as visitor centres, service facilities and guiding systems are needed. The "route community" or the sites connected have to have a clear vision or plan about how the route should work in order to keep up the existence of all the involved stakeholders. No longer are they competitors for visitor numbers, but have to join forces in order to develop interesting tour offers. With route systems, industrial heritage tourists can almost "touch history" through the direct contact with operating machinery and devices. Specificity of contact with *live* items surpasses beyond standard sightseeing based on presenting exhibit in museum's cabinets. Sightseers can not only see outstanding, industrial spaces but also hear the drone of the engines, the hiss and clatter of machinery, smell wet wood, smear, feel the coldness of the underground or touch

items since all different kinds of objects and sites are connected. As a result, they can get to know the industrial history of the region and understand the interdependencies and outside perception, too.

CHAPTER VI: Festivals and Events

6.1. Events Connected to the Industrial Heritage

6.1.1. ExtraSchicht/Germany

Since its premiere in 2001, ExtraSchicht – the Night of Industrial Culture – takes place once a year during the summer months. It starts on a Saturday in the afternoon hours and lasts for about 8 hours. This is exactly the same amount of time as a normal working shift for miners (*Schicht*).It aims to take former industrial plants, active production facilities, mines and slag-heaps, and turn them into venues of industrial culture, the central point being the transformation from heavy industry to a modern region of business and culture. The annual one-day/one-night event presenting art, culture and nature takes place where coal and steel once shaped life. This transformation is partly the result of the International Building Exhibition (IBA) Emscher Park, taking place between 1989 and 1999. During that time the entire Emscher region was turned into a vast park. Decommissioned mines and mine buildings now serve as venues for music, dance and theatre, former production facilities now provide space for leisure and relaxation. At the end of the ten-year period, the IBA created the "Route of Industrial Culture". Since its very beginnings, the aim of ExtraSchicht has been to stir interest for the 400 kilometers of the route and to revive the monuments of industrial history, museums and sites of the transformation with artistic productions. Imaginative productions by international artists allow the venues of industrial culture to be seen from a new perspective. Simultaneously, the Night of Industrial Culture with its very special atmosphere positively charges up the image of the Ruhr area.

Mobility and accessibility during ExtraSchicht are likewise elements of the concept. When shows are running concurrently at 50 locations, travelling between them is part of the experience. This concept allows visits of all venues without cars, offering about 100 shuttle busses and even more trains. Between 150 and 200 assistants are standing by in order to support visitors, recognisable by a consistent corporate identity. As such, ExtraSchicht is not only bringing shows on stage all over the region, but also sets the entire Metropolis Ruhr in motion.[36]

In 2005, the Night of Industrial Culture covered 19 cities involved in 120 different topics. The attendance at ExtraSchicht varied between 100,000 and 150,000 visitors in the last years. When in 2010 the Ruhr-region wore the title of European Capital of Culture, almost 200,000 visitors roamed the region during ExtraSchicht. The event is organized by an alliance of *Ruhr Tourismus GmbH*, a local tourism association, the *RUHR.2010 GmbH* and the regions transport network, *Verkehrsverbund Rhein-Ruhr*. The funding is provided by the host, project partners, sponsors, supporters, media partners, and through ticketing.

6.1.2. Ruhrtriennale/Germany

The *Ruhrtriennale*, which runs between mid-August and mid-October, is the international arts festival hosted by the Ruhr metropolitan area. The venues of the *Ruhrtriennale* are the regions outstanding industrial monuments. Each year, these are transformed into special sites

[36] See http://www.extraschicht.de/en/lights-on/concept/

for music, fine art, theater, dance, and performance. At the center of all this are contemporary artists seeking a dialog with industrial spaces. A new artistic director every three years provides the festival with a new motto and thus ever-new impulses.[37]

The main festival house for the *Ruhrtriennale* is the *Jahrhunderthalle Bochum*, other venues being the blower plant and the main power station at the *Landschaftspark Duisburg-Nord*, the mine and coking plant at *Zollverein*, in 2012 for the first time the *Museum Folkwang* Essen, machine hall at the mine *Zweckel* in Gladbeck as well as the mining heap *Haniel* in Bottrop.

To ensure enduring success to the concept of the *Ruhrtriennale* a board of trustees has been established, including Alfred Biolek, Dieter Gorny and Michael Vesper amongst others. In addition, the Ruhrtriennale Friends' and Supporters' Association, founded in 2005, commits its efforts to further the intangible value and material support, in order to cement the festivals nationally and internationally status. The governing body is the *Kultur Ruhr GmbH,* sponsors and associates are the Ministers-President of North Rhine-Westphalia, the regions transport network *Regionalverband Ruhr* and the association of *pro Ruhrgebiet*.

Flyer of the festival Extra-Schicht 2013.

Flyer of the festival Industriada 2013.

Flyer of the Night of Industrial culture 2013.

6.1.3. Industriada/Poland

The Industriada – a festival of the Industrial Monuments Route of the Silesian Province – is a one-day event held once a year in June. Since 2010, on this exceptional day industrial spaces are filled with diverse events, offering not only enthusiasts of industrial monuments the opportunity to discover the industrial heritage of the region. Industriada comprises numerous concerts, artistic performances, exhibitions, happenings, shows, and different competitions as well as creative workshops addressing particularly children and teenager. It lasts from the morning until late night hours. The festivals locations are wide spread: from *Częstochowa*, through Upper Silesia and *Zagłębie Dąbrowskie*, to the *Beskidy* Mountains. Year after year Industriada attracts more and more people.[38]

[37] http://www.ruhrtriennale.de/en/ruhrtriennale/
[38] http://zabytkitechniki.pl/en/t/What_is_Industriada

The organizational concept of the Industriada, taking place on approximately 36 industrial sites located within the Silesian Province along the Industrial Monuments Route, is the result of exchanging good practices during a ten-year cooperation between the Silesian region and the German state of North Rhine-Westphalia. The event ExtraSchicht – The Night of the Industrial Culture, which is organized in the Ruhr Region since 2001, served as a model..

Host and main organizer of the event is the regional government authority of the Silesian Province. Furthermore, the municipalities and cultural institutions are involved as well as the Upper Silesian municipalities association, which provides free transport between several locations.[39]

6.1.4. The Night of Industrial Culture – Shift Two/Ukraine

"The Night of Industrial Culture" has found a new partner in the far east of Europe in 2012. The Ukraine decided to revalue its industrial heritage and promote the rather extensive and rich history related to industry established in the 19th and 20th centuries. In June 2012, Lugansk and Donetsk have held the event "Shift Two. The Night of Industrial Culture". The methodology of the event was developed in collaboration with the German *Ruhr Tourismus GmbH* in association with the *Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ)*. In time, the Festival of Industrial Culture is expected to develop its own, off the beaten path solutions.

The local government and regional manufacturers in the east of the Ukraine have made lots of efforts to further the comprehension of industrial assets and their transformation into well-developed art locations, open and ready to tell their history and long-established traditions to everyone interested.

The project intends to improve the image of the region, promoting their own cultural heritage and boosting industrial tourism in order to attract tourists and investments. The festival contributes to the implementation of joint projects with European colleagues, thus placing information about the Ukraine project in European media. Furthermore, it aims at developing the industrial infrastructure as well as enhancing the touristic value and image of the region.

6.2. Days of Industrial Culture

Apart from the before mentioned festivals, multiple other events take place throughout Germany regarded as „Day(s) of Industrial Culture". The Saxon cities of Leipzig and Chemnitz host such annual events. The state of Saxony-Anhalt even offers a day of industrial cultural which covers the whole expanse of its territory, as do the region of Frankfurt/Main/Rhine and the metropolitan area of Hamburg. Each year the events approach a different topic connected to the regions industrial past.

6.2.1. Leipzig

In 2013, the *Verein für Industriekultur Leipzig e.V.* (registered association for industrial culture Leipzig) extended an invitation to the first Day of Industrial Culture in Leipzig on the 31st of August. It aimed at all volunteers active in the field of industrial culture, scientific interested and family historians as well as local businesses maintaining their traditional location in the

[39] http://www.polen-pl.eu/industriada-der-ruhrpott-polens-feiert-ein-fest/

region. On the other side, the event approaches creative industries, building companies and architects concerned with industrial real estate waiting for reuse. Also, gastronomy and other branches of tourism are sought-after in order to promote industrial heritage as touristic attractions.

The association puts much time and effort into the organization, solely on an honorary basis financed by donations only. It is a textbook bottom-up project and involves known collectors of art, students, artists as well as various associations, museums, the Leipzig University of Applied Sciences (HTWK), real estate agents and local businesses. All individual participants operate independently. The intention of this event is to advertise Leipzig's unique industrial heritage to a broader audience. Until the present, this part of the city's history was exceeded by its reputation as city of music and as location for university, business and trade. Another aspect brought to attention is a unique symbiosis of Leipzig's industrial culture with the fine arts and the creative industries, the latter being the largest employer in Leipzig. A young and dynamic art scene develops temporary exhibitions and impressive performances utilizing relics of the industrial culture and thus creating touristic highlights for a young clientele.[40]

6.2.2. Chemnitz: Tage der Industriekultur 2013

In September each year, Chemnitz celebrates its Days of Industrial Culture. Since 2009, a whole weekend is dedicated to the rich industrial past of the "Saxon Manchester" as well as to the modern economic city of Chemnitz. The Saxon Museum of Industry and various industrial heritage sites open their doors in the light of ever changing themes, involving local businesses, innovative industries and art scenes. The event is split into two parts. The morning shift addresses children. The late shift offers a variety of events for an adult audience.[41] Apart from cultural entertainment, the Days of Industrial Culture are meant to establish a greater identification of residents of Chemnitz and its surroundings with the regions current industries. Therefore, many tours to local production sites are presented.

The two major protagonists in the organisation of the annual event are Chemnitz Tourismus, the city's tourism office, and CWE Chemnitzer Wirtschaftsförderungs- und Entwicklungsgesellschaft mbH, a local business development firm, situated in Chemnitz as well.

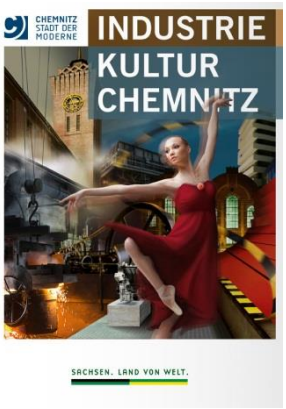
6.2.3. Day of Industrial Culture Saxony-Anhalt

For the sixth time in 2013, the state of Saxony-Anhalt celebrated its own Day of Industrial Culture, initiated by the *AG Industrietourismus in Sachsen-Anhalt*, a working group within Saxony-Anhalt concerned with the touristic development of the state's industrial heritage.

On various locations throughout the country a specific motto or industry is addressed. In 2013 the theme was "Saxony-Anhalt all powered up!" During the one-day event in April both, known and usually inaccessible historic sites of industrial culture are open to the public.[42]

[40] http://www.industriekultur-leipzig.de/tag-der-industriekultur-leipzig.htm
[41] http://www.cwe-chemnitz.de/tourismus/veranstaltungen-erleben/tage-der-industriekultur/
[42] http://www.industrietourismus.de/?page=Tag_der_Industriekultur

Flyer of the Days of Industrial Culture Leipzig 2013.



Flyer of the Days of Industrial Culture in Chemnitz 2013.

Flyer of the event "Blue Sunday" in North Hesse 2013.

6.2.4. Days of Industrial Culture Rhine-Main

Almost a whole week does the Frankfurt/Main-Rhine region celebrates its industrial heritage. Since 2002, during August more than 20,000 visitors enjoy a broad programme, including over 300 guided tours or self-guided routes throughout 38 cities and communities of the region. Even the new movement of *Urban Gardening* is addressed as a possible way to utilize certain suitable industrial waste lands.

The *KulturRegion*, umbrella organization responsible for the Route of Industrial Heritage Rhine-Main, arranges this day under a different topic each year. In recent years, the event is coordinated to take place at the same time as the *Blaue Sonntag* – Blue Sunday, organized by *Netzwerk Industriekultur Nordhessen (NINO)*, the network for industrial heritage in North Hesse.[43]

6.2.5. "Blauer Sonntag" of Industrial Heritage, North Hesse

The management of the industrial heritage often falls to voluntary services and to a few municipal museums, sometimes even present manufacturers understand it to be a duty to look after industrial sites in their property. The Network for the Industrial Heriatag of North Hesse made it their obligation to connect all these sites thematically, whether smaller or larger complexes, and to encourage a dialog between all protagonists. Joint events, like the Blue Sunday – „Blauer Sonntag" – contribute to that goal and thus help to touristically advertise the industrial past as part of a regional identity.

Following the example of the Days of Industrial Heritage in Southern Hesse, the Blue Sunday was first presented in 2009. Around twenty locations offered an audience of 10,000 visitors a variety of activities and events. In 2010, already 35 sites have been part of the experience, and 40 sites were open to the public in 2012. Each year, another topic is chosen, always considering the regional context.[44]

[43] http://www.krfrm.de/c/rdik/aktuell/2013_08_18_tage_der_industriekultur_2013.html
[44] http://www.blauer-sonntag.de/Blauer-Sonntag.720.0.html

6.2.6. Metropolitan Area of Hamburg: Waterside Days of Industrial Heritage

In 2013, the second *Tage der Industriekulur am Wasser* – Waterside Days of Industrial Heritage – took place in the metropolitan area of Hamburg. Since the first time in 2011, the region involved in this event grew. Now the area reaches as far as Wismar, Cuxhaven, Munster, Eutin, and the western part of the state Mecklenburg-Western Pomerania. Over 100 historic industrial sites – many unaccesable during the rest of the year – and museums are open to the public during this weekend in August. The theme always centers around water since waterways have always been a major asset in the local economy. Many activities are therefore taken place on the water itself, e.g. a boatride on historic vessels within the habour of Hamburg or a go on a time-honoured dockside crane.

As organizing body the Metropolitan Area of Hamburg – a cooperation of several cities, districts and adjacent states – established the event. Its office even organises the two-day programme, supported by the Hamburg Monument Foundation.[45]

6.3. Ferropolis as Unique Event Location

Ferropolis, the fragment of a new city in the middle of a waste land created by open-cast mining, is both an industrial monument and symbol of extensive exploitation of the country-side and the ecological consequences of doing so.

However, the “City of Iron” also represents a new start in dealing with nature and the countryside. It is an attempt to create new perspectives for a landscape depleted by industrial exploitation and to find answers to what are currently two questions: Where is structural change in the region leading, and what will a post-industrial cultural landscape look like?[46] The idea for Ferropolis originates from BAUHAUS Dessau, its implementation largely depended on the determination and enthusiasm of the local people. Today it is a museum, an industrial monument, a steel sculpture, an event location as well as a theme park. Towering over the area, the giant excavators remain like dinosaurs from a past era. First smaller companies have been attracted to the surrounding and numerous new projects have been developed, e.g. swimming baths and a holiday village, all of them supplied by the longest European solar power station.[47]

Since 2005 part of the European Route of Industrial Heritage ERIH, *Ferropolis* now is a popular backdrop for major music festivals and concerts of internationally renowned artists. A European-wide reputation as an unparalleled setting for both artists and audience could be established.

[45] http://www.tage-der-industriekultur.de/
[46] http://www.industrielles-gartenreich.com/english/03_projekte/316_ferropolis.htm
[47] http://www.ferropolis-online.de/in-english/info-history.html

Retired mining excavator. Ferropolis, Saxony-Anhalt, Germany. Steffen Zahn.

6.4. Conclusion

6.4.1. Description of the Method

Festivals and events in question are regular recurring **activities to promote industrial heritage** in a city or in a region, lasting from one day to one week. They feature either prominent industrial sites or moreover unknown, usually inaccessible venues in order to raise public awareness to a specific aspect of the local industrial past. This accentuated cultural re-use stimulates identity with and the appreciation for new aesthetics of industrial sites. Culture is recognised as a unique attribute and a main tourist attraction of a specific region.

These **spotlight-events**, as discussed in detail above, address both, local residents and tourists alike. Always, a huge amount of effort is put into press and public relations, embracing the potentials of social media and online presence. In most cases local tourist associations are the responsible organizers of the events. Often, non-profit associations are the initiators of these events, relying almost entirely on volunteers and donations for funding.

These events are all regional based, relying on existing touristic structures and local associations providing a comprehensive, always themed concept for each run

6.4.3. Scientific Reflection

Usually programmed as one-day events, they try to **illustrate the change of the region from an industrial to a modern economic and cultural region**, engaging old-industrial areas as well as current places of production. The programmes always encompass varieties of individual events which are held at multiple sites. Versatile artistic projects show these venues in a new light generating a special atmosphere, thus improve the image of the industrial sites. Cross-category events connected to the industrial culture addressing many different art scenes, thus providing something for every taste. Since all described activities are designed as repetitive events, a growing interest in and the identification with the industrial heritage is possible. These changes happen slowly but steady, as practical experiences and attendance during the last years have shown.

The **involvement of local volunteers** is a crucial point, since it motivates them to further their engagement in the preservation of "their" industrial sites. Furthermore, by presenting their 'fosterlings', they get a chance to discuss issues in the preservation of these sites. Central aim is to raise awareness for both prominent and yet unknown sites, addressing residents and tourists alike. The organizers concentrate on communicating the industrial past of a region in order to establish demands for the preservation of its historical evidences, enabling new views on these sites – an important fundament for future accomplishments.

Encouraging public interest in the industrial heritage of a region is a spreading idea, as new events like the Days of Industrial Heritage forming all over Europe every year show. Further synergy effects are evident in the example of the Industriada, which was modeled after the Ruhr-region's *ExtraSchicht*. In recent years, joint ventures emerged between individual events. E.g. the *Days of Industrial Culture Rhine-Main* have joined with the *Blue Sunday* in North-Hesse, combining concepts and organizational efforts, in order to offer an overall and widespread experience.

Apart from these events, even more examples can be found. For instance, the project partner *Steirische Eisenstraße* (Styrian Iron Route association) co-hosts the famous music event *Rostfest,* last held in August 2013.[48] Others are the art festival *IBUg* in Zwickau[49] and *Bucktopia*[50] in Buckau near Magdeburg, celebrating the art of the apocalypse for the third time in 2013.

[48] http://www.rostfest.at/
[49] http://www.ibug-art.de/
[50] http://www.bucktopia.de/

CHAPTER VII: Patchwork Management in Shrinking Regions

7.1. Structural Change under the Condition of Shrinking Regions via Patchwork Site Management and Culture

Strategic patchwork-management of urban or regional land use means the interlocking of different ways in using abandoned areas: on the one hand for social, cultural and functional strategic interlinking of former industrial areas with its surrounding areas and on the other hand the integration of these sites in the long-term urban usage and development strategy via networking. Former industrial areas have potentials for systematic development and industrial cultural heritage is one component of this value. With smaller but interlinked projects, even big sized industrial areas can be transformed.

During the temporary and mostly uncommercial but cultural uses, the attractiveness of the areas for investors is improved. Patchwork management enables the cities to have diverse forms of re-use depending on their financial capabilities. During this process, private owned land is often converted into public-owned land. For an overall urban developing strategy, the plans for former industrial areas have to be embedded into a political-strategic concept. The interlinking of re-used industrial cultural public areas with private portfolio-management of big-sized landowners and the local economy is important in order to avoid a mosaic townscape.

Good practice examples in patchwork-management of industrial and urban areas are the Scandinavian and Baltic countries. Based on a classification of unused areas depending on the master plan and sources of finance, there are three different categories:[51]

- private financed projects,
- public-private-partnerships,
- state-financed projects.

The latter are mostly destined for uses as places for culture or leisure. Possible uses are parks, industrial heritage objects or industrial forests/nature on former heaps or production areas. Especially in former industrial areas with huge state owned industries (such as the Ruhr region with its mining industry), most of the industrial sites are state owned or belong to big institutional land owners or regional development companies. For them, long-term and strategic marketing and valorization of these areas is crucial. As long as there is heritage protection status on the sites and its belongings, these objects have to be involved in long-term usage planning.

Culture can become the promoter for future developments as for example the campaign European Capital of Culture shows. Especially for the cities with strong industrial background, this was the starting point for reinventing themselves and starting development in the crea-

[51] Butzin, Bernhard and Hans-Peter Noll: Strukturwandel im Ruhrgebiet unter Schrumpfungsbedingungen. P. 266.

tive industries. The interlinking of culture, urbanism and site development can lead to an additional benefit for Europe. Worldwide, an increase of the importance of art and culture can be observed. Culture is a way to give cities in the post-industrial age a new, future-oriented image. Industrial cultural projects on the one hand re-use former industrial sites and on the other hand create new jobs (in cultural organizations etc.). In addition, there is an indirect positive effect on the whole economy – over “detour” profitability, by attracting more visitors and overnight stays and by attracting younger people to live and to work in the region. Experiences from the 1990s show, however, that this is only possible if art and culture are not used for "beautification", but an interesting, innovative master plan is developed. Of course, there is the danger of creating lighthouse projects that outshine other, smaller projects or have no interlocking with its surroundings. However, with patchwork-management of the industrial areas the interdependencies between industrial sites with each other and the rest of the city is one basic element.

The examples presented at the output at hand focus mainly on former mining and heavy industry areas. The approach of patchwork management works for every other industrial branch and its sites as well.

7.1.1. Ruhr region /Germany

The structural change in the Ruhr area took place under the influence of economic and demographic shrinking as well as suburbanization. This led to a perforated and mosaic-like urban structure with many abandoned former industrial sites that were of industrial cultural value. In the region, migration processes led to shrinking number of inhabitants. By 2060, the German Agency of Statistic predicts the shrinking of the number of inhabitants in North Rhine-Westphalia from 17.87 m in 2009 to 14.23 m.[52] The loss of the big mining and steel industries led to unemployment and sinking public income. The “chances of shrinking” had to be analysed in order to develop the region into a “new Ruhr area” as the International Building Exhibition (IBA) Emscher Park planned to do.[53] For this, the usage of sites and areas was of great importance. The master planes also involved the industrial heritage. The big mining industries and concerns but also the railway company *Deutsche Bahn* reduced their real estates and handed unused areas over to the state or publically ruled companies such as the *Landesentwicklungsgesellschaft* (LEG), the *Gesellschaft für Entwicklung, Beschäftigung und Betrieb mbH*, the *Bahnflächen-Entwicklungs-Gesellschaft NRW mbH* or the *Montan-Gründstücksgesellschaft (MGG)* within the RAG company. In total, they had about 20.000 ha at their disposal.[54] Especially the relicts of the iron and steel industry and its devices, such as infrastructure or working-class quarters, were the typical areas of re-use in the 1990ies. Build in the 19th century at the periphery of the cities, these areas are near the city centres today

[52] (06.08.2013)
[53] Butzin, Bernhard and Hans-Peter Noll: Strukturwandel im Ruhrgebiet unter Schrumpfungsbedingungen. P. 263.
[54] Butzin, Bernhard and Hans-Peter Noll: Strukturwandel im Ruhrgebiet unter Schrumpfungsbedingungen. P. 264. (Stand 2006).

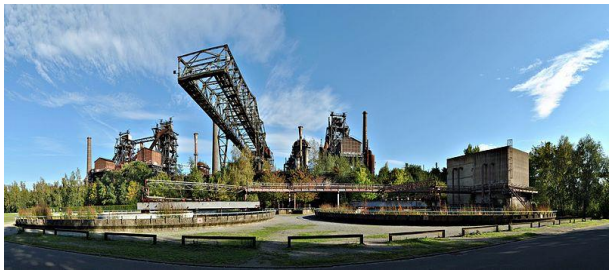
and have different possibilities and temporary usages for re-use that the patchwork management can combine.[55]

- Commercial re-use (e.g. the CentrO Oberhausen as multifunctional shopping mall)
- Housing projects
- Art (land marks such as heaps, industrial cultural monuments)
- Culture and handicraft (Zeche Zollverein in Essen)
- Leisure and nature (e.g. park Landschaftspark Duisburg-Nord, Landesgartenschau (State Garden Show), industrial forest coking plant Hansa in Dortmund, community forests)

CentrO in Oberhausen. Stefan Petri.

Sun dial on top of the heap Schwerin in Castrop-Rauxel. Frank Vincentz.

Coal mine Zeche Zollverein in Essen. Avda.



Panoramic view (140°) of the Landschaftspark Duisburg-Nord, in Duisbourg. Carschten.

Facilities of the coking plant Hansa in Dortmund. Arnoldi-us.

[55] Butzin, Bernhard and Hans-Peter Noll: Strukturwandel im Ruhrgebiet unter Schrump-fungsbedingungen. P. 264.

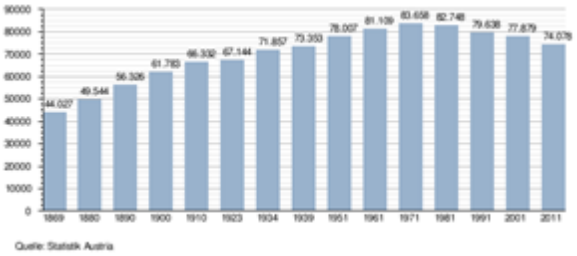
With this and many more examples of patchwork management in the Ruhr region, the transformation process took place during the last 20 years. Still next to lighthouse projects, there are unused industrial areas and the process is still on-going.

7.1.2. Styrian Mur-valley and the city of Eisenerz/Austria

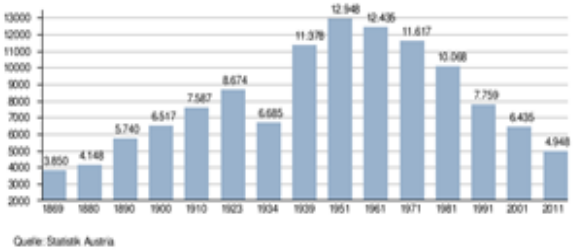
The Murtal has always been a region with great reserves of power and energy, strength and resilience. With the decline of mining and heavy industry, the entire local economy has begun to display an unparalleled strength. The former mining city of *Eisenerz* faces the conversion of a "shrinking city" (from 5.000 miners in 1950 to 200 miners in 2012 or from 13.500 inhabitants to less than 5.000). The town has experienced a major change in the last decades since especially young people are missing in order to develop the region further. After the decline of the mining and the heavy industry, the region Mur valley was transformed into an entirely new and unique centre of industry, using and valorising its industrial past as well as its former industrial sites and areas.

Judenburg, the district capital of the Murvalley. David Bauer.

Eisenerz. Marion Schneider & Christoph Aistleitner, Mediocrity.



Demographic development in the district Murtal. Source: Statistik Austria (http://de.wikipedia.org/wiki/Bezirk_Murtal) 06.08.2013.



Demographic development in Eisenerz. Source: Statistik Austria. (http://de.wikipedia.org/wiki/Eisenerz_(Steiermark) 06.08.2013.

The “cultural factor” can make a significant contribution to this development, if it is included as an integral factor based on the existing potentials. The basic idea is that the region should focus on the two legs "high tech" (that means innovative technologies), and "high feeling” (high quality of life) in the coming years. For the field of culture the montane history is particularly important, underlining the significance of material and metal – plus the fascinating landscape around – an extraordinary contrast between the artificially shaped ore mountain

(Erzberg) and the high alpine terrain. Cultural events of high quality at former industrial sites are temporary re-uses in order to draw the attention of media and potential investors to the areas. Through extraordinary and uncommon events and happenings, high media attention and involvement of local population is achieved.

Step-by-step, and due to networking and patchwork management, the region has been transformed into an entirely unique centre of industry. Several large leading businesses and a significant number of small and medium-sized enterprises have now joined forces to create a remarkable network with a record of success throughout the world. Aim of the image campaign was to show the potentials of old industrial areas and to assist in their development by strengthening the regional responsibilities of the industry to show the industrial past as well as the industrial present of the region. Apart from transforming the image of the region, the "Kraft. Das Murtal"-initiative has also set itself a few other goals. these include highlighting and further developing the attractiveness of regional employers. The number of jobs offered at all levels – from apprenticeships to positions for skilled workers and university graduates right through to experienced managers – is expected to grow as result of the close cooperation under the scheme.

7.2. Conclusion

7.2.1. Description of the Method

Many post-industrial regions are shrinking regions. Since they lost their economic significance, they also lost inhabitants due to migration processes. With this, they also lost purchasing power, competiveness, investors and jobs and there is the danger of a negative spiral. However, there are also social difficulties such as urban sprawl and spatial concentration of different social groups in different city quarters. The overall quality of living and location sinks since it becomes more expensive to maintain infrastructural and cultural assets per capita-quota.[56] Visible signs of this development are often abandoned industrial areas. Sometimes, these are of great cultural value as industrial heritage and could be the initial points for future developments.

Some regions react with the announcement of new commercial centers on greenfield in order **attract new investors**. However, most of the time this process is **on the expense of the regions industrial heritage objects**. Instead of re-cultivating or re-using them in order to valorise their potentials, they become follow land and, in the worst case, become symbols of the economic decline.

In the process of land development and zoning ordinances in these post-industrial regions and cities it is better to use the **strategic patchwork-management** in order to keep up the coherence of the city in a spatial as well as social sense and use their industrial past in order to develop a future. Traditionally, former industrial areas dispose **broad cultural backgrounds** and offers since this was meant as an adjustment for the confinement of the inhabitants to the industry.[57]

[56] Butzin, Bernhard and Hans-Peter Noll: Strukturwandel im Ruhrgebiet unter Schrumpfungsbedingungen. P. 260.
[57] Schwencke, Olaf: Wandel durch Kultur: Auf dem Weg zur Metroploe Ruhr. P. 24.

7.2.2. Scientific Reflection

The process of developing and transformation in both shrinking regions is still **on-going** and needs the **close cooperation** between local authorities, companies and cultural experts as well as the local inhabitants. The role of culture lies not only in creating new jobs, but indirectly also in positive effects for the whole national economy. **Culture can act as a promoter as well as a resource for the economic change.** The development of former industrial sites into places for living, economic activities, leisure or nature via patchwork site management leads to a connection within urban and industrial spaces. This can be the answer to the challenges of shrinking areas with changing approaches, financial possibilities and aims in the urban development. For post-industrial urban landscapes patchwork site management helps to avoid mosaic-like urban sprawl and the uncontrolled growth of cities into the countryside. The **interlinking of all involved areas and stakeholders** leads to more control over development processes and allows the implementation of small as well as big-sized lighthouse projects.

In general, the involvement of private companies as partners as well as cultural partners is an evidence for the rising awareness of the potentials of the regions as well as for their possible economic valuation and their relevance. In addition, private investments, as an additional financial resource, allows small bottom-up projects to start creating public awareness for industrial heritage, thus, starting an image change for the region as well as for the industrial heritage. The **creation of economic, touristic and cultural offers related to the industrial history** can raise visitor numbers and draw the attention of investors and the media to the region.

CHAPTER VIII: Assessment and Conclusion

The examples of good practice in industrial heritage management show that there isn´t THE ONE perfect answer to the question on how to manage industrial heritage sites and objects, or how to develop new project ideas. It was made clear, that there are different approaches, adapted to the requirements of the sites, the local environment and also to the economical or touristic surroundings.

In general, there is also a great opportunity to learn from the lessons projects had to face, that were not working too well. These are not included in this selection, so that the result is kind of a selective point of view, in order to provide stakeholders in the field of industrial heritage management with new ideas and concepts. Collected here are success stories. They help not in learning about mistakes, which should be avoided, or why projects are not implemented.

Also, the overview created by this project output is not concluding. In the different countries and regions within and beyond the SHIFT-X partnership, there are manifolds of industrial heritage project that could have been chosen as well in order to collect good practice examples.

8.1. Factors of Success

As factors of success for the industrial heritage, management structures such as the decentralized museum concept, international and cross-border approaches, a strong political support, the industrial heritage route concept as well as the usage of industrial heritage sites as venues for festivals and events or in the regional management and urban planning process became clear. They all are useful and advisable when looking for good industrial heritage management in order to preserves the heritage sites and to valorize them. By this, used and protected industrial heritage sites can become a unique component of the regional economic and spatial development as well as the touristic industry.

- **Adopting existing concepts**

The examples presented show that there are various ways in managing industrial heritage, so that stakeholders have the opportunity to adopt these concepts to adapt them for their own needs. Universal concepts, such as the decentralized museum concept or the industrial heritage route concepts, illustrate how a mutual approach can provide national or regional new components and topics. Also, to learn from other projects helps saving time and money, since it is not necessary to reinvent the wheel. It is always useful to adopt approaches to similar projects if possible. For example the Route of Industrial Heritage in Silesia is very much influenced by, and was created after the example of ERIH or the Route of Industrial Heritage in the Ruhr region.

- **Knowledge transfer**

In order to learn from former industrial heritage projects, there needs to be a form of knowledge transfer. It can help finding new ideas for future projects or to get in contact with experts. As the presented examples of the European Capital of Culture and the International

Building Exhibition show, such knowledge transfer networks are needed and have to be established. Also, route concepts have an umbrella brand in form of the European Route of Industrial Heritage. It helps new stakeholders to find orientation in developing own routes.

- **Interdependencies and interaction of stakeholders: Cooperation**

The field of industrial heritage is not a big one, so there are stakeholders involved in different ways of management structures. For example, some locations of decentralized museums are at the same time anchor points for ERIH-routes. So it is important, that the manageable amount of protagonists cooperate with each other since they interact with each other. They no longer are competitors. Management concepts that involve the close cooperation between emancipated partners have to have high quality standards in project preparation. There needs to be a clear vision, plans and also financial and manpower resources in order to build up strong and long-lasting partnerships in industrial heritage management.

- **Raising awareness**

In order to find reasons for new industrial heritage projects, it is important to raise the awareness for the value, the meaning and the significance of such sites and objects. The public as well as the local communities, tourists and site or project managers have to understand and value the industrial past in order to develop new projects. Knowing the meaning and the values of the sites helps to collect the financial resources needed. Raising awareness leads to a rising number of visitors, media appearances, and with this to a broader support of industrial heritage in the public opinion.

- **Involvement of all relevant stakeholders**

Good managed industrial heritage projects need the involvement and close cooperation of all relevant protagonists. This includes local authorities and inhabitants, private companies as well cultural experts or scientists. It is useful to have a leading partner to coordinate the stakeholders.

8.2. Challenges

For developing and implementing industrial heritage projects there are some challenges that have to be faced.

- **Adequate time for preparing projects**

Industrial heritage projects involving cooperation and partnership of different kinds need time for preparation. It is important to have a clear vision of the partnership, the possible governance structure and the implementing phase. There are different governance opportunities to implement industrial heritage projects, such establishing a trust, a NGO, a non-profit-organization or setting up a foundation. The choice of governance determines the outlines of the projects and needs time for considering and deciding. This period in the beginning may help to save money and trouble afterwards in the project duration.

- **Acquisition of convenient partners**

It is important to find the right partners for the projects. This does not only mean to find the relevant industrial heritage site. The partnership also includes e.g. private companies that can bring in financial support or the local community that brings in volunteers and ac-

ceptance for the project. Including media representatives, helps to raise the awareness of the project. There has to be a common understanding within the partnership that it will be strong, long-lasting and stable.

- **Know-how and capacities for cooperation management**

In order to prepare and keep up good partnerships in industrial heritage management, understanding on how to moderate or chair such a partnership is needed. Different experiences and expectations, different financial or political backgrounds up to different legal systems e.g. with transnational projects, have to be harmonized. It is useful to have someone with knowledge in this context and diplomacy.

- **Time for reflection and evaluation**

One industrial heritage project is not like the other. Since learning from things that went not to well while implementing project concepts is important, one should have time for reflection and evaluation. Also, the cooperation with scientific partners is recommended for the project's process. It is also important to plan time, manpower and money for these actions. Reflection or scientific editing may also raise the awareness and the publicity of industrial heritage projects.

- **Involvement of locals and volunteers**

In time of financial shortness, the involvement of the local community, private companies and volunteers is of great importance. Community participation helps to gain acceptance for industrial heritage projects. When the acceptance rises, there also might be the willingness to financially support the project by local companies or free working offers by volunteers. These are the first steps to strengthen the possibility of grassroots or bottom up developments in the communities.

- **Courage for new ways**

Since the industrial heritage had a strong influence on the different developments in different regions, no such project is alike. And though there are examples that can be adopted, there also should be space and money for trying out new and unconventional ways in the managing of industrial heritage sites. New creative ways, as e.g. the International Building Exhibitions show, need a certain kind of freedom in order to add new meaning to former industrial places. This will help to keep up the understanding on how the industrial development is working until the present days and also shows possible ways for the industrial future.

Basically, to bring industrial heritage projects to success, it is beneficial to look for relevant partners in order to join forces, to bundle resources and to include former competitors in the managing of industrial heritage projects. This also allows to involve smaller and economically weak objects and sites to be protected under a common umbrella. The overall subject of industrial heritage ought to keep as many authentic objects as possible and with this exemplify the greater context of industrial development. There are challenges that have to be faced, but with a certain time frame as well as with both public and private involvement and support it is possible to preserve, to utilize and valorize industrial heritage objects.

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