



Past - Present - Future

FOSTERING CREATIVE APPROACHES THROUGH INDUSTRIAL CULTURE

Recommendations for practical intervention

InduCult 2.0 - Research Input Paper T4

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in collaboration with PP2, Leibniz-Institute for Regional Geography



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TABLE OF CONTENTS

0. Summary	3
1. Introduction	4
2. Framing the topic of ‘Forstening Creative Approaches through Industrial Culture’	5
2.1 Industrial Culture meets creatives and pioneers	5
2.2 Action of workgroup T4.....	6
3. Innovative approaches and good practice	7
3.1 Interaction between industry and the creative sector.....	7
3.1.1 Example 1: Maker Faire	8
3.1.2 Example 2: New Gliwice	9
3.2 Reviving old-industrial spaces through creative industries.....	9
3.2.1 Example 3: Linz Tabakfabrik - Tobacco Factory Linz	10
3.2.2 Example 4: De Hoorn Brewery.....	11
3.3 History of the future	12
3.4 Further examples.....	12
3.4.1 Example 6: Cultural Centre at Žižkov Freight Railway Station	13
4. Strategic lessons.....	14
5. Conclusion	15
6. InduCult2.0 project background.....	16
7. Annex.....	17

0. Summary

The aim of this paper on 'Industrial Culture fostering Creative Approaches' is to address the connection between (old) industrialised regions and creative people. It looks at ways to interlink creative people with already existing industries, with the aim to address current needs of industries in order to foster a sustainable regional development.

Against this background this InduCult2.0 workgroup strives to foster creative economies and innovative spirit in such challenging - old-industrial, non-metropolitan - environments. It aims at reconnecting needs of industries with the historic pioneering culture for which these regions once were known. In this context, the workgroup focuses on utilizing the often attractive assets of old-industrial sites for establishing creative and cultural centres as well as on measures fostering innovation, entrepreneurship and local value chains in an industry-based setting. In this way project partners understand Industrial Culture as a reliable and authentic common ground for sustainable development in industrial regions. Being a place-based concept - as tied to specific place-bound tangible and intangible remains of industrial production - it is a unique feature of old industrialised regions, often providing a link between different generations of people, linking past, present and future.

This document discusses briefly along case-studies and examples three strands of actions in connection to the topic of 'Industrial Culture fostering Creative Approaches': One set of actions focuses on the interaction between creatives and industry; a second highlights the revitalisation of old industrial sites by creative industries; with a third set of concepts related to interlinking and displaying regional innovation culture over time.

In total the paper shows the variety of possible utilisation of Industrial Culture already existing across Europe, here especially in connection creative industries and pioneering spirit. To valorise the full potential of these assets the discussion highlights the importance of both state and business involvement, as well as allowing open and creative 'grassroots' utilisations of vacant sites.

1. Introduction

This is the first deliverable paper in the workgroup T4 'Industrial Culture fostering creativity and pioneer spirit' of the InduCult2.0 project. This workgroup is one of four thematic workgroups within the project and addresses the role of Industrial Culture in connection to creative industries and pioneering spirit in industrial places, trying to interlink creative industries - as important growth sector in a knowledge economy – to industrial production in small and medium-sized towns.

This input paper provides an academic input to the planned activities of project partners (PP) involved in the workgroup T4 over the project run-time until summer 2019. This paper will set the frame of the partner's measures creating a first, joint understanding and providing an overview to some good practice examples from across Central Europe on the topic of 'Industrial Culture fostering Creative Approaches'. It also investigates outside knowledge on Industrial Culture, a. o. available in existing EU networks. To establish a joint understanding between PPs is an important step within the workgroup and will serve as a reference point to all partners for their own activities.

This paper is structured in 6 chapters: After the introduction, the text will put forward some general remarks on the role of Industrial Culture in relation to creative industries, highlighting some ideas on positive effects which can be achieved by pursuing this field of action, thereby setting the frame for this document. The following section will then discuss some good practice examples from Central Europe in order to illustrate some approaches chosen in other regions. Chapter 4 will highlight some 'lessons learned' from the examples, while chapter 5 will draw some general conclusions. The final chapter provides some additional information on the project InduCult2.0 itself.

By its character this paper is closely interconnected to the workgroup output "Regional Action Plans" (T4.2+T4.6), in which each involved partner breaks down the results of this paper into its own, regional action plans by highlighting particular interests and actions for its region. The University of Graz (PP4) acts as workgroup leader and is responsible for this document. It has ensured the necessary information regarding the preparation of this document via ensuring the exchange between the regional partners involved in this workgroup.

This input paper stands also in connection to the similar papers on 'Industrial Culture and Identity' (workgroup T2) and 'Industrial Culture and Labour force' (workgroup T3), as well as the more theoretical framework paper on the term and character of 'Industrial Culture' itself, which will also include academic references. All four papers were prepared in their structure and outset as a joint collaboration by the University of Graz (AUT, PP4) and the Leibniz-Institute for Regional Geography in Leipzig (GER, PP2).

The results are based on communication and information exchange between project partners, data research, input from conference participations, as well as inputs received in the academic workshop in Graz and the project kick-off workshop in Leoben (Austria) in October 2016 (T1.1.1 + T1.2.1). Additionally, the workgroup leader contacted various European networks¹ actively working on the topic of this paper inviting them to share knowledge and contribute to the workgroups outputs at the next steps of the project (i.e. follow-up workshops and conferences).

¹ Such networks as TransEuropeHalls (TEH), Coworking Assembly (CWA), European Creative Business Network (ECBN) and others

2. Framing the topic of ‘Fostering Creative Approaches through Industrial Culture’

2.1 Industrial Culture meets creatives and pioneers

Central Europe is home to several strongholds of producing industries, even in regions dominated by small and medium-sized towns. However, latest shifts in industrial production modes (e.g. towards Industry 4.0) demand an increased availability of enhanced creative and innovative potentials for maintaining both economic and regional competitiveness. These trends favour agglomeration regions, as peripheral regions are rather ill-equipped for these new trends. These places often lack important requirements of the knowledge society, such as higher education units or the existence of a ‘creative class’.

Thereby these trends create new challenges to industrial regions across Europe, marking a new phase in the long on-going processes of structural change already experienced by these regions. While these regions were once drivers of change and had a highly innovative milieu, they are now seldom perceived as being attractive locations for creative people and innovation. On the contrary, such regions now are being seen as ‘rust-belt’ places marred by images of unemployment, environmental degradation and narrow-mindedness (‘lock-in’) - in short, as places where innovation and out-of-the-box-thinking is not existent and - even worse - not welcomed, neither in institutions nor in companies.

These internal perceptions and external images prevail even though such regions often have a range of assets and resources available that could foster creative industries and pioneering spirit. These places have a variety of both tangible and intangible heritage (buildings, traditions), as well as contemporary assets, such as specific mind-sets and skills, as well as – often highly competitive - contemporary industrial production units still being active and which often do foster highly creative thinking and innovation. Disadvantages of being located outside agglomerations are counterweighted by other factors (e.g. cheap rents, better networking opportunities due to smaller stakeholder groups, access to authentic knowledge and skills etc.).

Against this background this InduCult2.0 workgroup strives to foster creative economies and innovative spirit in such challenging - old-industrial, non-metropolitan - environments. It aims at reconnecting the current needs of industries with the historic pioneering culture for which these regions once were known. In this context, the workgroup focuses on utilizing the often attractive assets of old-industrial sites for establishing creative and cultural centres as well as on measures fostering innovation, entrepreneurship and local value chains in an industry-based setting. In this way project partners in this work package understand Industrial Culture as a place-based concept - as tied to specific place-bound tangible and intangible remains of industrial production - it is a unique feature of old industrialised regions, often providing a link between different generations of people, linking past, present and future. Being a dynamic, socio-cultural concept, Industrial Culture can evolve along with a transforming economic environment.

The work package aims at the cultural and creative environments in order to raise regional and industrial competitiveness, leveraging employment and providing new grounds for entrepreneurship and innovation. In the frame of this workgroup InduCult2.0 deploys Industrial Culture as a pull-factor for work force and companies by unlocking currently not utilized endogenous potentials. It tests approaches for generating inspiring milieus in industrial regions: Creative hubs are put in place, utilising the affinity of the creative scene to old-industrial (heritage) sites. Additionally, local value chains are reinforced by bringing together creative workers and industry. Thus, InduCult2.0 supports

the regions in re-discovering their innovative power, pioneer culture and entrepreneurial spirit for which they were known already in early industrialization.

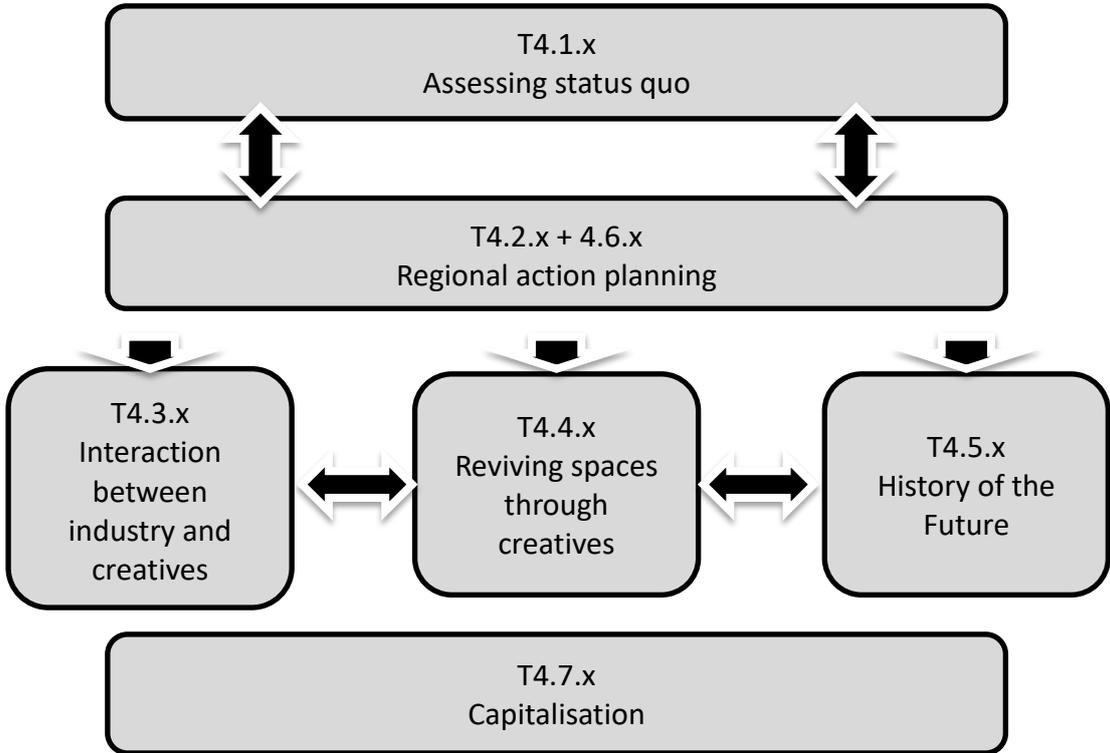
2.2 Action of workgroup T4

This work package foresees three strands of action which are being embedded in regional, long-term strategies (see Fig. 1). One set of actions will focus on the connection between the creative sector and industry: ‘Interaction between Industry and Creatives’ (T4.3.x). The actions here are two-fold: One set of sub-actions focuses on ‘bridging the gap’ between industry and creative via formats like living labs, innovator camps and workshops, improving the interplay between the sectors in the regions. Another set of activities focuses on the material substance foreseeing the upgrading and face-lifting of industrial buildings via art. A second set of activities will also focus on the material substance, but more in a functional way. Actions in the section ‘Reviving Space through Creatives’ (T4.4.x) aim at the establishment of working and exhibition spaces for the creative sector in old industrial settings. Desired results are showrooms, pop-up stores, co-working spaces and innovation labs. In a last set of activities PPs put emphasis on concepts targeting innovation culture over time (History of the Future, T4.5.x). Here regions analyse regional innovation culture over time as a regional asset and derive measures for enhancing innovation capability and pioneering spirit in the future. In the following chapter, some examples beyond the project context will be highlighted for all three types of actions and an outlook to further possible activities will be discussed.

Throughout the project run-time, the work group leader, University of Graz (PP4), will support involved PPs with input, moderation, reflection and evaluation. All work package activities are laid out to connect industrial presence and past with contemporary creative resources. In order to achieve this, project partners will actively engage a wide range of stakeholders (chambers of commerce, companies, universities, creative networks, etc.) in their regions.

As a central output of this work package, the regions will develop a (long-term) regional action plan for raising awareness on Industrial Identity by the end of the project, which is based on inter-regional peer review and scientific advice (T1.5.1). Additionally, the regions will take a variety of pilot measures showcasing the linkage between industry and the creative community.

Fig. 1: Structure of workgroup T4



3. Innovative approaches and good practice

As laid out in the previous chapter the connection between Industrial Culture and the creative community is tackled in the project InduCult2.0 in a specific way, mainly along three thematic (sub-) divisions of fostering interaction, reviving spaces and exploring innovative spirit through time. In the following we will highlight examples from across Europe, underscoring the character of each of the topics and illustrating their potentials (sections 3.1.-3.3.). Additionally, we discuss in an extra section other possible fields of action through selected examples within the topic's scope, but beyond the three thematic (sub-) divisions of the project (3.4.). Methodologically this is based on extensive data research, exchange of knowledge between PPs, external conference participations, as well as the incorporation of expertise from other European networks active in this field.

The examples in this text have been chosen because of their innovative or demonstrative character that stands in line with the general theme of this paper - not by their economic or financial success. The referred projects here are therefore not to be read as evaluated "best practices", that could/should be transferred to other contexts easily, but rather as a collection of ideas, that show what kind of initiatives are practicable and imaginable around the issue of 'Industrial Culture meets Creatives and Pioneers'.

3.1 Interaction between industry and the creative sector

One set of actions within InduCult2.0 and its workgroup T4 focuses on a better interlink between industries and creative communities (T4.3.x). In these actions partners undertake two kinds of activities: In one sub-set of measures partners focus on 'bridging the gap' between industry and creative via formats like living labs, innovator camps and workshops (PP1, PP5, PP6, PP7, PP10). The aim is to establish or improve the interplay between existing industries and creative communities in the regions. Another set of activities focuses on the material substance, foreseeing the upgrading and face-lifting of industrial buildings via art. The aim is to show-case the potential of creative interventions on old industrial backgrounds (PP1, PP3, PP9). Both, concept development as well as implementation measures are foreseen.

In the European context and beyond one can find many different initiatives and approaches towards these topics, as much of the policy focus has been on fostering creative industries as a key of regional development. Therefore we find a range of policy led initiatives (e.g. on national level www.kreativ-bund.de; on EU scale www.ec.europa.eu/culture/policy/cultural-creative-industries_en), projects and strategic measures (e.g. www.eciapplatform.eu; www.interregeurope.eu/crehub) that explicitly focus on supporting creative industry, sometimes in connection to specific industrial sectors (e.g. for fashion see https://ec.europa.eu/growth/sectors/fashion_en).

Next to these policy-led initiatives, one can find a range of activities that started in the last decades from a bottom-up process, stemming mainly from the creative sector or industry itself. Formats such as local maker fairs (www.makerfaire.com), FabLabs (e.g. www.interreg-central.eu/Content.Node/FabLabNet.html) or maker spaces (e.g. www.interregeurope.eu/urbanm), all foster exchange on innovative products and technologies.

Additionally to these sector-based approaches, one can also find a range of companies (also from small- and medium-sized towns) that are now either directly fostering the development of such formats (internally or by participation in external events) or operate with other means, such as design competitions, prizes, awards etc. (e.g. www.steklarna-hrastnik.si/en/design-contest).

Regarding the exterior design of old or existing production buildings, there are a variety of examples across the world. These examples either target disused sites, ranging from independent graffiti art (e.g. www.ibug-art.de/en) to landscape design (e.g. www.en.landschaftspark.de/the-park) or are connected to commercial building design (e.g. www.graphicconcrete.com/en/references/) or the refurbishment of former production buildings for different, multi-use purposes (e.g. www.c-mine.be/). In some cases even new production buildings are – in a flashback to the grand and lavish 19th century factory architecture – used to highlight the innovative character of the business already in its external appearance, as in the case of the BMW Leipzig production unit (e.g. www.en.wikipedia.org/wiki/BMW_Central_Building). (One award winning project dealing with the refurbishment of former industrial sites is discussed in more detail under example 4 – the de Hoorn brewery complex).

3.1.1 Example 1: Maker Faire

Maker Faire is an event format first popularized in the United States, which received world-wide attention and follow-ups. It is in line with many other, also stationary innovation initiatives that circulate around the idea of ‘making’, i.e. FabLabs, Makerspaces, and Techshops etc. The core idea of all these formats is sharing knowledge and skills, as well as collaborating on innovation and creativity in various sectors.

The original Maker Faire format exists since 2006 and has gradually expanded to a world-wide event. The single events aim at bringing creative and innovative people (‘maker’) together in order to showcase their works, exchange knowledge and collaborate on design and development ideas. The events are usually open to the public, not limited to a certain sector and contain a cultural side program. Initial fairs were strongly marked by the participation of enthusiasts. Nowadays also research institutions, schools and companies are often an important part of these maker scene meetings.

For the concept of Industrial Culture this approach is interesting, as also small and medium-sized towns with an industrial background started to adapt this format to foster innovation spirit (e.g. in Chemnitz, Germany - www.maker-faire-sachsen.de).



German examples of maker fairs bringing together industry and different age groups (Goli Mohammadi, <http://makezine.com/2017/03/23/germany-ignites-creativity-8-large-scale-maker-faires-2017-starting-ruhr/>; 03.2017)

Weblink:

www.makerfaire.com

3.1.2 Example 2: New Gliwice

In the city of Gliwice, the former pithead buildings of a coal mine were transformed into the Gliwice School of Entrepreneurship, hosting economic sciences, humanities and arts. Therefore, the function and perception of the former place of mining and industry was changed to a place of higher education and innovation. Additionally, a business zone for small and medium sized enterprises (SME) was established, bringing together innovative companies, high technologies and higher education and creating an environment for establishing cooperation between the players on sight. Due to the spatial and contextual closeness, networks between education (Entrepreneurship incubator) and companies occur. To sustain this development, the city supports SMEs that are involved in the high-tech sector. The project was started in 2005, only a few years after the mining broke down, and finished in 2008. Today New Gliwice is a place of higher education, knowledge and experience transfer, innovation and cooperation between different sectors industries, companies and creatives.



The main building of „New Gliwice” and a lecture hall of the Gliwice School of Entrepreneurship (UM Gliwice, <https://gliwice.eu/en/invest-gliwice/new-gliwice>; 03.2017)

Weblink:

http://www.gapr.pl/en/top/quotnowe_gliwicequot_centrum_edu

3.2 Reviving old-industrial spaces through creative industries

A second set of activities focuses more on the material substance of industrial spaces – addressing the functionality of such places. Actions in the sub-section ‘reviving old-industrialised place through creative communities’ (T4.4.x) aim at establishing working and exhibition spaces for the creative sector in old industrial settings. Results will take the form of showrooms, pop-up stores, co-working spaces and innovation labs (PP1, PP6, PP7, PP8, PP10). Activities will address both, concept development as well as implementation.

Thematically, the field of converting former industrial sites for creative people and companies is not new. Across Europe one can find different projects focussing on co-working spaces and places for

start-up companies (e.g. www.schraubenfabrik.at; www.poligon.si), visual arts, crafts and design (e.g. www.spinnerei.de; www.tapetenwerk.de) or a combination of many such functions, including community centres etc. (e.g. www.c-mine.be). The organisation form and history of such places varies greatly. Mostly, such examples are or were at first places for alternative culture and lifestyles (e.g. www.tovarna.org; www.ndsm.nl), while others have been planned via state or developer involvement (e.g. Ostrava - lower Vitkovice area; Sulzer area in Winterthur). Additionally, the size of the places can vary – from whole former industrial production sites to the utilisation of much smaller units for pop-up stores or show rooms.

As stated already for 3.1, such examples are mostly situated in urban agglomerations due to existing creative classes, infrastructures and demand, all factors fostering such processes. Examples in small- and medium-sized towns are few and often by far not so elaborated², although some interesting examples, also in connection to crafts do exist (www.werkraum.at). The examples chosen for deeper analysis here both are from medium-sized towns.

3.2.1 Example 3: Linz Tabakfabrik - Tobacco Factory Linz

The Tabakfabrik (the Linz tobacco factory) is a 40.000 m² old industrial space in the city of Linz (Austria). The initial building complex is a heritage-listed industrial site erected in the 1930s. The site contains Austria's very first steel frame building constructed in the New Objectivity style. The location witnessed industrial production in form of textile, and later tobacco processing for more than 300 years. The site is now being reconverted – in a step-by-step approach - into a major creative space. It is one of the many former industrial sites across Europe that has been re-modelled into a space for creative industries and consumerism.

The last tobacco production on site has ceased in the year 2009, when the city of Linz bought the property and started to convert the place with the aim to create the 'major creative hub in Upper Austria'. The case thereby represents – in contrast to other projects of such scale - a state-led revitalization initiative, securing long-term funding and political commitment. In this context, the example is especially interesting, as it explicitly aims at the creation of value-chains between creative industries, research, arts and industries on the site. It represents a 'steered' approach towards the creation of innovation across various sectors. Next to the industrial innovation aspect, the site is currently also extensively used for art exhibitions and performances, following an artistic concept for the time of the refurbishment of the different buildings in the area.

For the concept of Industrial Culture, as discussed here, not only the setting in an old production site, but especially the direct link to new ways of production and product design is interesting. Thereby it creates a material manifestation between old and new forms of production incorporated in one place.

²For a range of examples and discussion see e.g.

[http://urbact.eu/sites/default/files/import/Projects/Creative Clusters/documents media/URBACTCreative Clusters TAP INTELI Final 01.pdf](http://urbact.eu/sites/default/files/import/Projects/Creative%20Clusters/documents_media/URBACTCreative%20Clusters_TAP_INTELI_Final_01.pdf)



Event at the Tobacco Factory Linz reviving the former place of industrial production (a kep, https://tabakfabrik-linz.at/wp-content/uploads/2012/10/IMG_0190_pano_a_kep_b.jpg; 03.2017)

Weblink:

www.tabakfabrik-linz.at

3.2.2 Example 4: De Hoorn Brewery

The brewery site in Leuven (Belgium) was converted into a creative hub, a place for co-working, gastronomy and events in an attractive historic industrial setting by combining new design features to the initial brewery complex and offering a space of innovation. Much more than traditional business centres, this place offers a new, inspiring and innovative environment for creative companies, minds and pioneers. The project focuses on companies from different sectors, e.g. urban design, architecture, communication, graphic design. Moreover, it is an incubator for digital entertainment addressing start-ups, the gaming sector and other niche companies such as 3D modelling, web design, software applications and many more. The multivariate mix of companies brings a specific, innovative setting and emerging creative milieu reinforcing new developments. Additionally, the setting is equipped with the grand café. An urban meeting place in a unique surrounding, giving a possibility for networking, knowledge and experience transfer, but also a place for enjoying leisure time. The different motto-rooms and buildings – the Brewhouse, the machine room, the hangar, etc. - can be booked for public and private events reviving the old brewery. In 2016 De Hoorn Brewery was the winner of the EuropaNostra design award.



The maintained brewery infrastructure of De Hoorn Brewery (www.meetingleuven.be/en/aanbod/de-hoorn 03.2017)

Weblink:

www.dehoorn.eu

3.3 History of the future

In a last set of activities in this workgroup, some partners focus on concepts targeting regional innovation culture over time (T4.5.x). Here regional partners (PP1, PP6, PP7) analyse regional innovation culture over time as a regional asset and derive measures for enhancing innovation capability and pioneering spirit in the future.

The basic question for these activities is how to show regional innovation processes across time. This facility can function in many different ways, e.g. as a learning space on regional industries and history for younger generations, information centre for visitors or as a show-case for present industrial sector, combining many of the elements discussed above. Its multi-functional character might make it especially interesting for smaller towns. As this is a highly experimental field, so far only a few examples exist.

3.4 Further examples

The actions put forward in the workgroup T4 of the InduCult2.0 project shed only a spotlight on possible activities that are relevant to the topic of 'Industrial Culture and Creatives + Pioneers'. While this document concentrates on the topics chosen by the InduCult2.0 partnership, it should also be highlighted that other thematic activities are possible and are being applied in regions across Europe. These actions were not chosen for the project, but might be used by partners in the future for activities outside the project frame.

Out of the many possible ways to connect Industrial Culture to creative and pioneers, one could highlight other innovative formats, such as 'innovation boot camps' (e.g. www.efnw.de/innovation-bootcamp), targeting innovation processes in companies and other institutions, or more event-oriented approaches such as the Rostfest in Austria (www.rostfest.at) or Ferropolis in Germany (www.ferropolis.de).

Additional there are activities in the field of creative and pioneers that are strongly connected to windows of opportunities and do not follow a planned approach by certain institutionalised stakeholders. These take often the form of spontaneous occupation of disused sites, gradually developing into more institutionalised forms, developing creative potentials. One of such examples is discussed briefly below.

3.4.1 Example 6: Cultural Centre at Žižkov Freight Railway Station

The last train left Prague Zizkov Freight Railway station in 2002. The abandoned place was first not recognised as a space of possibilities. After one decade the Station was named a National Cultural Monument. This opened up the doors for various possibilities and chances which followed. Today the Žižkov freight railway station promises a piece of industrial magic. The industrial heritage site hosts open air cinemas, theatre performances, exhibitions and public discussions. It is equipped with a café for visitors, which is characterized by a huge terrace right in the middle of the former railway station with a great view on the material assets which transport their history and immaterial assets by its atmosphere. Besides the intended transformation of the site, creatives pursued and enabled an emerging new urban, Industrial Culture and understanding.



The abandoned freight railway station as a cultural centre and meeting point (NFA, Laboratory 2017, <http://nadrazi.nfa.cz/en/photos/>; 03.2017)

Weblink:

www.nadrazi.nfa.cz

4. Strategic lessons

The diverse cases discussed in this document - often situated across a wide range of different geographic and institutional settings - make the general deduction of strategic lessons for application in other regions seemingly difficult. There is obviously no catch-all solution when dealing with the topic of Industrial Culture and creative industries, but by analysing the examples some general factors can be put forward that help, when dealing with the topic.

The shown examples illustrate the variety of approaches possible towards the topic of Industrial Culture and creative industries. The activities range from innovation fostering events such as maker fairs to manifested infrastructures such as creative hubs in old industrial sites. Given these diverse approaches, the pre-conditions for such actions vary greatly from case to case, as well as the actors leading such initiatives. As pointed out for small- and medium sized towns, especially the lack of a numerous and strong groups of creative people or companies (provided for example by research institutions), makes some of the formats seemingly difficult to realise in such environments. Nevertheless, some examples show, that it is possible, especially as old industrial places often provide the right (historical and authentic) background for innovation, hence also the focus on keeping or upgrading the original appearance of the places. Here especially the role of the first pioneers is important, making use of abandoned places, often first with non-commercial activities that grow with the time in other business areas and often provide the starting point of small- and medium-sized enterprises. Another important role is taken by companies themselves fostering innovation in their products and therefore sometimes pro-actively engaging in the discussed formats. Thereby engagement and leadership within the private sector and creative community seem to be a key element for some of the formats. Within the InduCult2.0 project these stakeholders will be involved through the regional focus groups in the PP regions (T1.4.1.). They aim at ensuring to anchor the topic among various regional stakeholders, creating new ideas and synergies, especially beyond the project run-time.

Having highlighted the importance of the private sector it is undeniable that the state can play a pivotal role, especially in the physical manifestations, such as co-working spaces and creative hubs, by investing funds necessary to first establish these schemes in old industrialised settings. One can learn from the examples that this requires a clear strategic aim, setting clear functions and aims for such places, best by including creative communities already in the planning stages, assessing needs and gaps in the regional sector. This is especially desirable, as funds tend to be rather limited in the regions focused in this project. An important step therefore is the codification of these activities in strategic plans, ensuring the constant interest in the topic and – very important - opening additional funding sources. Enshrining the issues of Industrial Culture in Regional Development Plans, LEADER-Programmes or Smart Specialisation initiatives can be an important step to ensure long-lasting interest in the topic, as well as additional funding opportunities. Also, the involvement of other policy-levels (e.g. district, regional) can provide the necessary additional funding and support.

Within the InduCult2.0 project a first step towards such a long-term focus are the regional action plans in all PP regions (T2.2.2). Here the different regional pilot actions are jointly framed and set into a regional context. In the end the preparation of regional strategy paper (T1.5.1) in each region is intended to reflect on the results of the pilot actions and map out the next steps taking place outside the project frame. Part of these strategy papers could then be included in the above-named programmes and plans in order to open up the possibilities of action in this thematic field by additional funding and political interest. This is the most challenging task of the whole approach.

5. Conclusion

The examples in this document highlighted some of the manifold and diverse approaches across Europe, which address the issue of 'Fostering creative approaches through Industrial Culture'. All the examples focus on specific place-bound tangible and intangible remains of industrial production – trying to link these remains across the timeline of past, present and future. In this way, the cases discussed indeed utilise Industrial Culture - albeit in varying ways - as a reliable and authentic common ground for an internal reference point of industrial communities. Additionally, Industrial Culture is used as a unique regional feature to promote the regions themselves and their industrial sector as an important economic base. For that purpose, creative people and pioneer spirit are both to be evoked in the regions and joined with already existing industries, with the aim to reconnect the current needs of industries with the historic pioneering culture for which these regions once were known. In this context, the activities mapped out in this document focus on utilizing the often-attractive assets of old-industrial sites for establishing creative and cultural centres as well as on measures fostering innovation, entrepreneurship and local value chains in an industry-based setting.

Some examples highlighted received generous funding from state-actors, while others were started from scratch with almost no outside support and only carried on by the enthusiasm of a few people, while some were sustained by companies themselves to foster innovation in their products. In total this document can show a wide variety of measures and action to foster cooperation between industries and creative industries, even in non-agglomeration regions.

While engagement and leadership within the private sector and creative community, as well as funding by the public sector (especially regarding physical infrastructures and strategic funding opportunities) seem to be key elements for some of the formats, some examples also underline the importance of granting 'free' spaces to pioneers, acting on grassroots level. They enable offbeat culture to develop and new ideas to come forward, first and foremost beyond the initial commercial interest in order to bring some formats to mature at a later stage into creative companies and other commercial spin-off, as innovation and creative spirit do not necessarily flourish under strict planning schemes.

6. InduCult2.0 project background

In the frame of major societal and economic changes, Europe's industrial societies have transformed into networked information societies that are increasingly based on knowledge-intensive services and creative industries. However, these developments are affecting territories in very different and uneven ways. Small and medium-sized towns in rural environments often continue to have a small industrial base, but they do not succeed in attracting the knowledge economy in the same way as large cities.

At the same time, political attention to industrial production is increasing in the aftermath of the financial crisis. In a recent communication to the EU Parliament, the EU Commission "considers that a strong industrial base will be of key importance for Europe's economic recovery and competitiveness." In a similar vein, national and regional governments set up strategies for reindustrialisation through the development of "Industry 4.0" and the valorisation of industrial labour.

Against this background the INTERREG project "InduCult2.0" (CE31) brings together regions with a distinct industrial past and present, situated outside major agglomeration areas in Central Europe. In recent years, all of them have undergone deep transformation processes due to automation, adaptation to globalized production patterns and the opening of markets in the former state-led economies. The long economic predominance of industrial production has brought about a particular cultural setting in the project partners' territories. It is made up of certain skills, attitudes, traditions as well as tangible monuments and artefacts. However, these regions are usually considered culturally less attractive and they are not utilizing the existing Industrial Culture to their full development potential.

InduCult2.0, wants to revive the cultural spirit of long-standing industrial regions in Central Europe. Together with local stakeholders, partners rediscover and develop the positive elements of industrial communities. Specifically, project partners intend to:

- Promote and establish the idea of Industrial Culture in Central Europe;
- Strengthen the distinct culture of industrial regions and utilise it as location factor;
- Empower industrial regions by re-activating their pioneer spirit.

The Institute of Geography and Regional Science at the University of Graz, Austria, and the Leibniz Institute for Regional Geography in Leipzig, Germany, are academic partners and will support and reflect these activities and conduct an academic research along the project. Further partners are municipalities, district administrations and private institutions from 8 Central European countries.

The InduCult2.0 project is implemented by the Central Europe INTERREG B programme and co-funded by ERDF. The project run-time is from summer 2016 to summer 2019. For more information and regular project updates and results, please visit

www.interreg-central.eu/Content.Node/InduCult2.0.html

www.facebook.com/InduCult20-Living-Industrial-Culture-987296494713990/

7. Annex

List of good practice examples

InduCult Subtopic	Name	Place	Weblink
4.3.x	Steklarna Hrastnik	Hrastnik, Slovenia	http://www.steklarna-hrastnik.si/en/products-design
4.3.x + 4.4.x	De Hoorn	Leuven, Belgium	http://www.dehoorn.eu/ http://www.europanostra.org/awards/182/
4.4.x	Education and Business Centre "New Gliwice"	Gliwice, Poland	https://gliwice.eu/en/invest-gliwice/new-gliwice
4.4.x	Baumwollspinnerei	Leipzig, Germany	http://www.spinnerei.de/
4.4.x	Schraubenfabrik	Wien, Austria	http://www.schraubenfabrik.at/
4.4.x	Tabakfabrik	Linz, Austria	https://tabakfabrik-linz.at/en/information/
4.4.x	FabLab Genk	Genk, Belgium	http://www.c-mine.be/Contact_Info/Bedrijven_partners/FabLab?lang=en
4.4.x	Branded by Bokrijk	Genk, Belgium	http://www.bokrijk.be/en/discover-bokrijk/open-air-museum/bkrk
4.4.x	C-Mine Genk	Genk, Belgium	http://www.slideshare.net/WimDries/cmine-english
4.4.x	CC Muze Heusden-Zolder	Heusden-Zolder, Belgium	No website available yet.
4.4.x	Poligon	Ljubljana, Slovenia	http://www.poligon.si/en/
4.4.x	Tapetenwerk	Leipzig, Germany	http://www.tapetenwerk.de/
4.5.x	Ferropolis	Gräfenhainichen, Germany	http://www.ferropolis.de/
4.5.x	Foundry Centre - SIMET	Sisak, Croatia	http://castingpoint.simet.hr/