



INDUSTRIAL COMMUNITY DEVELOPMENT AND SOCIAL INNOVATION THROUGH CULTURAL AND CREATIVE INDUSTRIES

Transnational compilation of existing good practices



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Mediating industrial transformation to the society through CCI

Empowering industrial society through CCI



InduCCI References and Contact



T3.1.2



Reporting Period 2



Creative Region Linz & Upper Austria (Austria)



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1. ABSTRACT

The EU project InduCCI investigates Cultural and Creative Industries as a social change agent in transforming industrial societies. This transnational compilation presents 16 existing good practices collected by the partnership concerning the two following topics:

> *Mediating industrial transformation to the society through CCI* (e.g. explaining industry 4.0)

> *Empowering industrial society through CCI* (e.g. raising pioneer spirit, entrepreneurship)

Major success factors are identified and written down as key learnings.

2. INTRODUCTION

The Central Europe project InduCCI¹ focuses in its 2nd practical work package on the role of Cultural and Creative Industries (CCI) for helping industrial communities in Central European regions to become more open to innovation, change and entrepreneurship. With its hybrid forms of collaboration and unconventional methods, CCI is to be tested as an agent for social transformation.

In a first sub-strand, InduCCI partners bring in CCI for mediating between (transforming) industry and society. Partners experiment with different communication formats ranging from event features over public discourses to exhibitions.

In a second sub-strand, pilot actions are focused on empowering industrial communities through CCI, especially with a focus on entrepreneurship and self-dependence. This is reached by testing novel education schemes, opening up the CCI scene to the public, public pioneering workshops and other community-oriented work.

3. OBJECTIVE

Purpose of this compilation is to generate a well-structured overview of existing examples in reach of the partnership on the topic “CCI as social change agent in a society undergoing industrial transformation”.

It is supposed to help the partnership internally to define a common baseline, understand each other better and to learn from each other.

As well, it is to inspire other transforming industrial regions - therefore, this compilation will be published on the project´s website so that stakeholders outside the partnership can make best use of it.

¹ InduCCI (“Industrial Regions <> Culture Creativity Industries”) is a Central European project funded by the European Union. For more information: <https://www.interreg-central.eu>

4. APPLIED APPROACH

In a first step, we created a template that partners used to analyze and describe their good practice examples in more detail and an identical structure.

Secondly, all filled-in templates were cross-checked.

Finally, all refined examples were combined in a transnational compilation of good practices. Additionally, they were compared regarding similarities, common success or critical factors as well as other crucial insights and learnings.

5. RESULTS & LEARNINGS

Here follow two tables which help the reader to get a quick overview over the provided examples. The good practices are clustered according to the two sub-strands, i.e.:

> Mediating industrial transformation to the society through CCI (e.g. explaining industry 4.0)

> Empowering industrial society through CCI (e.g. raising pioneer spirit, entrepreneurship)

Full descriptions of each example can be found in chapters 6 and 7.

Overview of existing measures for mediating industrial transformation towards the society through CCI

(for detailed descriptions: see chapter 6)

Measure Name	Short text of Measure	Region	Website
RAW festival of industrial heritage	The RAW Festival of Industrial Heritage was conceived as a further development of the "Tage der Industriekultur / Days of Industrial Heritage", which have been held since 2010, from 2016 and was further developed step by step.	Chemnitz - Germany	https://www.industriekultur-chemnitz.de/
IBUG - Industry brownfield revitalisation	The "Ibug" (short for industry brownfield revitalisation) is a festival for Urban Art, which takes place annually since 2006 in Western Saxony, usually in rural areas.	Saxony - Germany	https://ibug-art.de/
OTELO - Open	OTELO thrives on the idea of providing people with an open space for creative and technical activities. An idea that relies on a protected	Upper Austria - Germany	https://otelo.or.at/

technology laboratory	development and experimentation space for experimental and collaborative work. An idea that opens up and connects fields of application in technology, media and art.		
Smart Akcelerator 2.0	The project SMART AKCELERATOR is a tool for the development of innovation system of Karlovy Vary Region. Karlovy Vary Region is one of the less developed regions in the area of creativity and innovation and it needed people who will care about increase of the regional competitiveness.	Microregion Skolov--east	https://www.karpkv.cz/
3D school	Within the FabLabNet project each partner was supposed to provide pilot activities. In our case we decided to organize a raising awareness campaign in schools in the city in terms of the Industry 4.0 technologies that we have in house - 3D printing, spatial modelling and rapid prototyping.	Bielsko-Biata, Poland	www.fablabnet.net
Deus ex fabrica	The starting point of the measure was the decision of the municipality of Schio to revamp its industrial heritage with interventions from cultural and creative professionals in order to stimulate new ideas and projects in the local business and social communities. The action was needed in order to create synergies between the significant amount of abandoned industrial space close to the city center and the thriving clusters of SME in the industrial area.	Schio, Vicenza - Italy	https://fabricaltra.eu/i-percorsi-di-rigenerazione/edizione-2017-2018/deus-ex-fabrica/
OPENLAB Kranj	OpenLab is an intersection of modern technologies in Kranj, with which the Faculty of Electrical Engineering of University of Ljubljana aims to offer young people in the Gorenjska region a creative environment, gaining project, research and entrepreneurial experience, the possibility of networking with peers, experts and companies.	Kranj - Slovenia	https://openlab.si/
Manufactuur 3.0 - Exhibition	Manufactuur 3.0 is an exhibition developed by CCI (designers, architects, ...) and centralizes the emerging shifts in current industry, and especially how they impact society. CCI searched for new production models in a fast-changing world.	Hasselt & former mining area province of Limburg, Belgium	http://archieff.z33.be/en/manufactuur

Overview of existing measures for empowering industrial society through CCI

(for detailed descriptions: see chapter 7)

Measure Name	Short text of Measure	Region	Website
KOSMOS CHEMNITZ	The festival KOSMOS CHEMNITZ is a further development of the concerts, which were initiated on 03.09.2018 under the title #wirsindmehr (Hashtag of the year 2018 in Germany), at that time as a reaction to the xenophobic riots in Chemnitz in August 2018, after the killing of a human being presumably by fugitives.	Chemnitz, Germany	https://www.kosmos-chemnitz.de/
Kühlhaus Görlitz	The “Kühlhaus” (cold warehouse) shows by example how a vacant (industrial) building can be used meaningfully and in an alternative way. Through inventiveness and creativity, former brownfields turn into culturally and socially valuable open spaces.	Görlitz - Germany	https://kuehlhaus-goerlitz.de
Jugend Hackt	The measure “Jugend hackt” / “youth codes” is a publicly financed program for young people between 12 - 18 years and its aims are to get young people in touch with coding, developing and prototyping.	Linz - Austria, Germany, Swiss	https://jugendhackt.org/
Supermarket WC	Designers from the company PROTEBE live looked for a building for meetings with public and presentation of a one of the creative industries - design. The aim of designers was to support pioneers, develop design thinking and create a place for CCI community meeting.	Karlovy Vary Region - Czech -Republic	https://supermarketwc.cz/
FABBOX - Mobility of Fablabs	FabBoxes were intended to give an access to cutting edge technologies and creativity boosters in the form of 3D printing and 3D modelling to the wide public from to targets groups: communities from the remote areas and entrepreneurs.	Bielsko-Biala, Poland	www.fablabnet.net
Industrial and social transformation on stage	The project originated from the desire of the municipality of Campodarsego (Padova) to analyze and make sense in an innovative way of the social and economic history of its territory and of the transformations it went through in the XX century.	Campodarsego, Padova - Italy	No website
Technical / Industrial Heritage of Idrija	In 1990, Idrija gloriously celebrated the 500th anniversary of the discovery of mercury and the beginning of its development. To this end, the Municipality of Idrija adopted a multi-year program of activities that, in addition to	Town of Idrija - Slovenia	http://www.visit-idrija.si/en/object/2232/idrija-discover-the-city

	exhibitions, events and publications of professional literature, included systematic monumental work on cultural heritage sites. Within the framework of this program, markets, streets and many buildings of the city center have been renovated.		of-unesco-heritage/
LABIOMISTA	In Zwartberg, one of the last old coal mining sites in the city of Genk, a creative project is used as a booster for a neighborhood that has been in decline since the closure of the mines. A few years ago the artist Koen Vanmechelen launched the idea of using the site, including the former and fully renovated director's villa, to become the park LABIOMISTA. The main theme of his work is diversity and the co-existing of humans and nature as a necessity for sustainable living.	Zwartberg, Genk -Belgium	https://labiomista.be/

Learning #1

Grass root transformation initiatives are more successful than top down initiatives.

Learning #2

Putting the needs before the ends: It needs a real need for transformation to start revitalizing projects, not because investors want it to happen.

Learning #3

Politics and stakeholders need to be aware of the importance of the measure and the projects need their support.

Learning #4

Active formats work better for the visitors / participants.

Learning #5

Popularizing CCI practices is successful; everyone should have access to the practices.

Learning #6

Recipe for transformative process: researching the creative roots of a region (e.g. history of creative craft) + education, schools teaching these crafts + new creative approaches = new creative identity of a region.

Learning #7

Interaction with the local community/ population in the neighborhood from the very beginning is crucial.

Learning #8

Co-creation is essential for revitalization processes within regions: Engage creatives in a participatory approach.

6. SET 1 OF GOOD PRACTICE EXAMPLES “CCI MEDIATING INDUSTRIAL TRANSFORMATION TOWARDS SOCIETY”

6.1. RAW FESTIVAL OF INDUSTRIAL CULTURE (CHEMNITZ, GERMANY)



Picture 1: RAW 2019 Childrens University credit Hartmannsfactory

Title of measure:	RAW Festival of Industrial Culture
Ref. to project partner:	Economic Development Corporation Chemnitz (Germany)
Location:	Chemnitz
Website:	www.industriekultur-chemnitz.de/ (GER) www.facebook.com/industriekulturchemnitz/ (GER)

The RAW Festival of Industrial Culture was conceived as a further development of the "Tage der Industriekultur / Days of Industrial Culture", which have been held since 2010, from 2016 and was further developed step by step.

With a change of location from the Wilhelminian period market in the city center the focus was on the revival of brownfields and the combination of history and modernity by integrating exciting future topics such as virtual reality, urban development and technological innovation / industry 4.0. We analyzed the audience decline from 2014 - 2015 and conducted a SWOT analysis to strengthen our strengths within this format. The so-called late shift (possibility to visit companies during ongoing production) was supplemented by a festival format with live bands, industrial clash party, science slam - industry edition, skate show, bike trial show and much more.

New target groups were and are young people, families, people interested in industrial culture, art and culture + citizens of Chemnitz and the region in general.

ANALYSIS

Initiator:	Economic Development Corporation Chemnitz
Carrying structure:	Economic Development Corporation Chemnitz
Stakeholders:	up to 80 SME as well as group companies, various CCI actors
Target group:	young people, families, people interested in industrial culture, art and culture, and Citizens of Chemnitz and the region
Reach:	25.000+ visitors from 2016-2018
Timeframe:	since 2016 (Days of Industrial Heritage since 2010)
Frequency / duration:	Regular, annually
Preceding background:	Development as an add-on to the Days of Industrial Heritage
Methodological approaches:	Strengthening networks, identifying new actors (also from other projects), joint program creation workshops
Critical factors:	Convince new actors, win fallow land/property owners
Success factors:	Building trust among actors, convincing property owners and building a program that hit the nerve
Costs:	between 10.000 - 30.000 EUR p.a. (depending on location)

CONCLUSION

The RAW Festival has definitely opened up new groups of visitors and has opened up new industrial sites over three repetitions, on the one hand unknown and partly inaccessible to the citizens, using the means of the performing and visual arts, media formats and sport to create new links between places and people, current and historically relevant branches of the economy. In the reflection of the artists involved, it became clear that new anchors of identity could be cast out for the general population. The companies, which present themselves in the context of the Days of Industrial Culture and the RAW Festival, emphasize above all that this gives them the opportunity to present themselves with the so-called soft location factors and corporate culture and to score new or different points with their target groups and multipliers. And we also had some really good parties.

6.2. IBUG FESTIVAL (SAXONY, GERMANY)



Picture 2: IBUG 2019 credit Laura Göpfert

Title of measure:	Ibug (short for industry brownfield revitalization)
Ref. to project partner:	Regional Association for Cultural and Creative Industries Saxony (Germany)
Location:	Yearly changing locations: <ul style="list-style-type: none"> • 2019: former railway yard in Reichenbach/Vogtland • 2018: former needle and blank factory of the VEB Kombinat Textima in Chemnitz - 18.000 visitors
Website:	https://lbug-art.de/ https://de.wikipedia.org/wiki/Ibug

The “Ibug” (short for industry brownfield revitalization) is a festival for Urban Art, which takes place annually since 2006 in Western Saxony, usually in rural areas. The makers, a creative team of numerous volunteers and helpers, are looking for dilapidated, often intended for demolition, industrial brownfields, which are transformed by 120 international artists with painting, graffiti, illustrations, installations and multimedia art. Both the history of the brownfield and its architecture are reflected, without restricting the creativity of the artists. The results are presented to an international audience during two festival weekends accompanied by a program of music, film and design, workshops and talks.

ANALYSIS

Initiator:	The beginnings of the “lbug” date back to 2006 in Meerane where artist Tasso was looking for new opportunities for creative expression. For the first edition of the festival, he chose the industrial brownfield of the former IFA (industrial association of vehicle manufacturing of GDR) in Meerane, which had previously been used to give regional graffiti artists a legal opportunity for spraying. Thirteen graffiti artists were involved in this first industrial brownfield transformation in 2006. Until 2011, the event took place in various abandoned industrial buildings of Meerane. From 2012, additional cities were added including Zwickau, Glauchau, Plauen and Crimmitschau in Western Saxony. In the meantime, the lbug has developed into a worldwide known and famous festival for urban art and attracts thousands of visitors every year. The lbug established a network of hundreds of international artists, 120 of whom are invited, after a careful selection process. Within one week, the group redefines the space into a masterpiece.
Carrying structure:	A creative team of numerous volunteers and helpers under the roof of a registered association, the lbug e.V.
Stakeholders:	It all started with a team of volunteers who invest their time, their skills and their hearts every year in the festival. Organisation and founder: Thomas Dietze Sponsors: <ul style="list-style-type: none"> • Municipalities • Regional and nationwide companies • Regional associations and initiatives • Worldwide partner institutes and associations
Target group:	Artists, civil society, young people, creative community and workers, who worked formerly in the factories.
Reach:	120 urban artists from all over the world and 18.000 visitors both annually.
Timeframe:	Yearly in September
Frequency / duration:	Annually accessible on two following weekends per year (Friday-Sunday)
Preceding background:	After the industrial breakdown in the course of the political and economic changes 1989/90, the majority of industrial production sites closed down in Eastern Germany literally from one day to the other. The abandoned industrial buildings in the region had been used illegally for Graffiti spraying. Graffiti

	artists were looking for legal possibilities to spray.
Methodological approaches:	<ul style="list-style-type: none"> - Legal infrastructure: registered association - democratic decision making processes - Voluntary workforce - Among the artists: high level of co-creation and peer-learning - New narratives and storytelling about forgotten places that used to be important, reference points for the identity of the region, and its community
Critical factors:	<ul style="list-style-type: none"> - Financing the festival is an ongoing struggle - Decision making processes within the association are very democratic - Thus, identification in terms of shared values with sponsors is a central criterion - Association is now beginning to develop a community based financing model - For some municipalities, added value of the festival was not obvious - Only after the team had proven, they could attract thousands of visitors, they were taken seriously
Success factors:	<ul style="list-style-type: none"> - Massive amount of voluntary work by an engaged team - Increasing understanding within municipalities for the value of an international art event - Building of an international community of urban artists and their follower - Event takes places in “unexpected”, hidden locations beyond the metropolitan hubs - Locations all well known among elderly people who used to work in “old industries” - High professional level of artists from all over the world - Community aspect of the production phase - No competitive aspect of the presentation - Festival brings back the location into the memory of the local community and holds links for people with identification with location
Costs:	160.000 € all-over project costs for Ibug 2019 in Reichenbach. 49.000 funded by Cultural Foundation of the Free State of Saxony (Kulturstiftung des Freistaats Sachsen), City of Reichenbach and Kulturraum Vogtland. 90% voluntary work. The sum of 160.000€ is only possible with the help of volunteers.

CONCLUSION

Ibug shows a variety of different styles, techniques and ways of working. It not only provides a unique opportunity for sharing, but also a snapshot of the scene.

Ibug is not a self-contained event, but an open event in the region which gives thought-provoking impulses. Elderly people reminisce about old times when entering the grounds. They see the places of their past in a new light and share their very own stories with the young urban art scene. Ibug shows the possibility of art to revive long abandoned places. And it serves the enrichment of all contributors, the artists and the region, but not the profit. The buildings can be saved from demolition for example with the project "RABRYKA" in Görlitz (today common ground for collaborative urban development). Now municipalities also apply to Ibug in order to attract the festival to make transformation happen also in their municipalities.

6.3. OTELO - OPEN TECHNOLOGY LABORATORY (LINZ, AUSTRIA)



Picture 3: OTELO repair coffee credit OTELO

Title of measure:	OTELO Linz ("Open Technology Laboratory")
Ref. to project partner:	Creative Region Linz & Upper Austria (Austria)
Location:	Upper Austria, Lower Austria, Carinthia, Germany
Website:	https://otelo.or.at/ (Only in German available)

OTELO thrives on the idea of providing people with an open space for creative and technical activities. An idea that relies on a protected development and experimentation space for experimental and collaborative work. An idea that opens up and connects fields of application in technology, media and art. This is why OTELO also bears this idea in its name: OTELO is the "Open Technology Laboratory".

When in 2008 the Province of Upper Austria surprisingly refused to support the concept for the open technology laboratories, the mayors of Vöcklabruck and Gmunden spontaneously decided to make one location each possible for an Otelos. They thus laid the foundation stone for a development which now extends far beyond the Salzkammergut and which has established itself as a model for the design of open research and development facilities in rural areas.

OTELO itself sees itself as a model that realizes this idea away from urban agglomerations with the help of free basic infrastructure, low-threshold common rooms and small laboratories - the so-called "nodes". With this simple framework OTELO wants to create the conditions to support and accompany people of all ages in developing, deepening and implementing their own ideas in the region. At the same time, encounters, exchanges and inspirations experienced together should be made possible. Thus, this model is first and foremost also a social one, which creates the basis for interesting activities in the group and lays the foundation for "Community Building".

OTELO attaches great importance to dealing with the subject areas - for example natural sciences, technical innovations or digital arts - in a fun, playful or dreamy way, without being exposed to any pressure, constraints or specifications. The basic philosophy is that nothing must be created that functions or can be exploited. This is how OTELO differs greatly from conventional training facilities or conventional wage labor. OTELO is all about the appreciative recognition of personal potential and its free development. Any possible culmination of these processes either in the independent creative economy or in "community production" in the sense of self-empowerment is deliberately left open.

OTELO cooperates with education, research, business, politics and the media in jointly developed activities and projects - without becoming existentially dependent on existing systems. At the same time, OTELO supports participants in the planning and implementation of their own projects and sets impulses in terms of content by means of workshop programmes. OTELO thus also plays a role in regional development and counteracts the so-called "brain drain" - the migration of creative minds from rural areas - with concepts.

A measure as OTELO is important because it focuses a real problem the society and especially rural regions are facing and makes new technologies accessible for everyone and for free. Further, kind of a same problem is facing industrial regions: the industries and technologies are changing, but most of the people don't know it or don't get it. We need to find subtle ways and methods to explain it to the people, show it to them and let them be a part of the transformation process.

The measure is not aligned with any specific strategies so far.

ANALYSIS

Initiator:	The development of OTELOs - the network of open technology laboratories - describes the history of a group of people who came together in 2009 to connect creative people in rural areas and create a new regional culture of innovation. Martin Hollinetz, then still head of regional management in the districts of Vöcklabruck and Gmunden, was more than dissatisfied with the top-down regional development strategies of the EU, the federal government and the federal states.
Carrying structure:	Each OTELO has its own board with staff on voluntary base who found an association/community and run the OTELO under the overall guidelines of the "OTELO cooperative".
Stakeholders:	Municipality of the OTELO locations, Country Upper Austria, politics, media, education, research

Target group:	<p>OTELO are also open in terms of target groups. People of all ages and other affiliations should feel welcome in the OTELO. This attitude is maintained on the basis of the charter common to all OTELO. No particular target group can be defined without excluding other groups. Since OTELOS are basically open to all people who want to get involved, the OTELO teams always try to be inviting to new target groups. After all these years it can be shown that the abolishing of this target group thinking leads actually to completely new formats of the meeting and the generation-spreading dialogue. This welcoming culture is also reflected in the current refugee crisis, where the potential of our new residents can unfold within the framework of the OTELO and encounters between asylum seekers and the regional population are made possible.</p>
Reach:	<p>Approximately 20,000 people are reached each year through the OTELO events</p>
Timeframe:	<p>The first OTELO was founded in 2009</p>
Frequency / duration:	<p>The whole OTELO network organizes over 300 open events per year, so it will definitely be continued.</p> <p>The frequency of the event depends on each OTELO - but mostly each month an event takes place (f.e. repair coffee, ...)</p> <p>Normally, once a week each OTELO has it's 'weekly day' where the OTELO is open</p>
Preceding background:	<p>No, there is no preceding background of the OTELO 's</p>
Methodological approaches:	<p>The development and foundation of an OTELO is of course very variable, depending on the interests of the community, the possibilities of the building substance, etc. Therefore, no ready-made recipe "How to make an OTELO" can be presented. However, the development process can be supported by the following instruments:</p> <ul style="list-style-type: none"> a) Experience values + the freely usable OTELO action book as basic information b) Securing a financial start-up support pool for site development, smaller initial investments, public relations and education program for 2 project years c) External support process by OTELO-experienced process assistants, which is individually adapted to the site. <p>As an example, a possible approach for process support:</p> <p>Phase Project step:</p> <p>A Think Phase - clarification of interests + analysis of the initial situation</p> <p>Preliminary talk</p>

	<p>Analysis of the location of the regional potential/community OTELO presentation in different contexts (workshops, lectures) First meeting of the site team ("Magic-Five") Excursion to an existing OTELO Accompaniment decision making</p> <p>B Game Phase - Creation of the location concept OTELO future workshop Lecture OTELO Ongoing support & advice in 6 site team meetings Workshop + Qualification for the organizational structure of the respective OTELO Location NODE workshop Preparation of the site concept</p> <p>C Project Phase - Start of implementation Workshop + qualification for the "Public Jump" of the respective OTELO location (public relations, search for sponsors, financing, ...) Workshop + qualification to "OTELO-Services / Formats" of the respective OTELO Location Ongoing support & advice in 3 site team meetings Coaching of the site team & the nodes</p>
<p>Critical factors:</p>	<p>The real estate in OTELO's locations can or must be economically exploited by the municipalities, which can lead to the loss of the premises.</p> <p>There is no suitable site team that can take over the key function - hosting - at OTELO.</p> <p>If there are only a few self-contained nodes in a site, the fundamentally important openness of an OTELO can be lost.</p> <p>The word "technology" in the full name can act as a deterrent to various population groups. They no longer perceive the low-threshold, completely topic-open access.</p> <p>The site team is so committed to OTELO in terms of content that it forgets about hosting.</p>
<p>Success factors:</p>	<p>Support of politics, research, education and highly motivated founders of the OTELO concept</p> <p>regular, high-quality exchange of information between OTELO locations</p>

	<p>Formation of supraregional support teams and at least two other country networks</p> <p>Improving the joint public relations work of OTELO locations and country networks (e.g. joint website, presentation of our network at events and festivals, ...)</p> <p>Process support for new and existing locations</p> <p>Integration of international OTELO locations and partners into the network</p>
<p>Costs:</p>	<p>In general, there is no core funding of the OTELO's.</p> <p>Money is little needed in OTELO itself. To have a small amount for the basic equipment and for the running operation is already fine. Therefore, the OTELOs offer sponsoring memberships. It makes sense to invest in process support for the start-up process.</p> <p>The individual OTELO clubs are hosted (managed) by volunteer site teams. The current OTELO locations have an annual budget of between €600 and €4,000, depending on the number of supporting members. In some cases, there are also sponsors who contribute financially to the project. All existing OTELO locations have been able to establish a financially sustainable structure.</p>

CONCLUSION

Social systems are constantly changing. Currently, cities are growing while rural areas are increasingly losing committed people. The rural population is becoming older and less open to urgently needed social innovations. So far, there are few new models that promote completely new developments across systems and, above all, in a participatory way. In addition, there are - suddenly immediately noticeable - problems arising from acute developments such as the flight movement or long ignored issues such as climate change. What previously seemed distant suddenly takes on local effectiveness and calls for local and supra-regional strategies to shape new, inclusive scenarios for future life in the region.

6.4. SMART AKCELERATOR 2.0 (KARLOVY VARY REGION, CZECH REPUBLIC)



Picture 4: Workshop "We are living in region" credit KARP KV

Title of measure:	Project: SMART AKCELERATOR 2.0
Ref. to project partner:	Microregion Sokolov-East (Czech Republic)
Location:	Závodní 278 360 18 Karlovy Vary
Website:	https://www.karp-kv.cz/ (Language: CZ, ENG, DE)

The project SMART AKCELERATOR is a tool for the development of innovation system of Karlovy Vary Region. Karlovy Vary Region is one of the less developed regions in the area of creativity and innovation and it needed people who will care about increase of the regional competitiveness. The project SMART AKCELERATOR supports businessmen, students, public administration and industrial companies. One of the project activities is platform for glass, ceramics and porcelain. This platform serves for organization of meetings with stakeholders and searching of solutions in connection with traditional industry. The project supports cooperation between industrial companies and CCI creatives with aim to create common innovation. The platform aims to increase awareness of traditional industrial sectors in Karlovy Vary Region and change the negative regional image. The project implements the RIS3 Strategy. "Regional Innovation Strategy (The RIS3 strategy) is a strategic document which describes the position of the Karlovy Vary Region in the area of research, development and innovations and defines the areas of smart specialization, highlights the local potential and specific regional

conditions, and specifies further steps towards developing the innovation environment.“

Resources: <https://www.businessinfo.cz/>, <https://www.karp-kv.cz/>,
<http://www.ris3kvk.cz/>

ANALYSIS

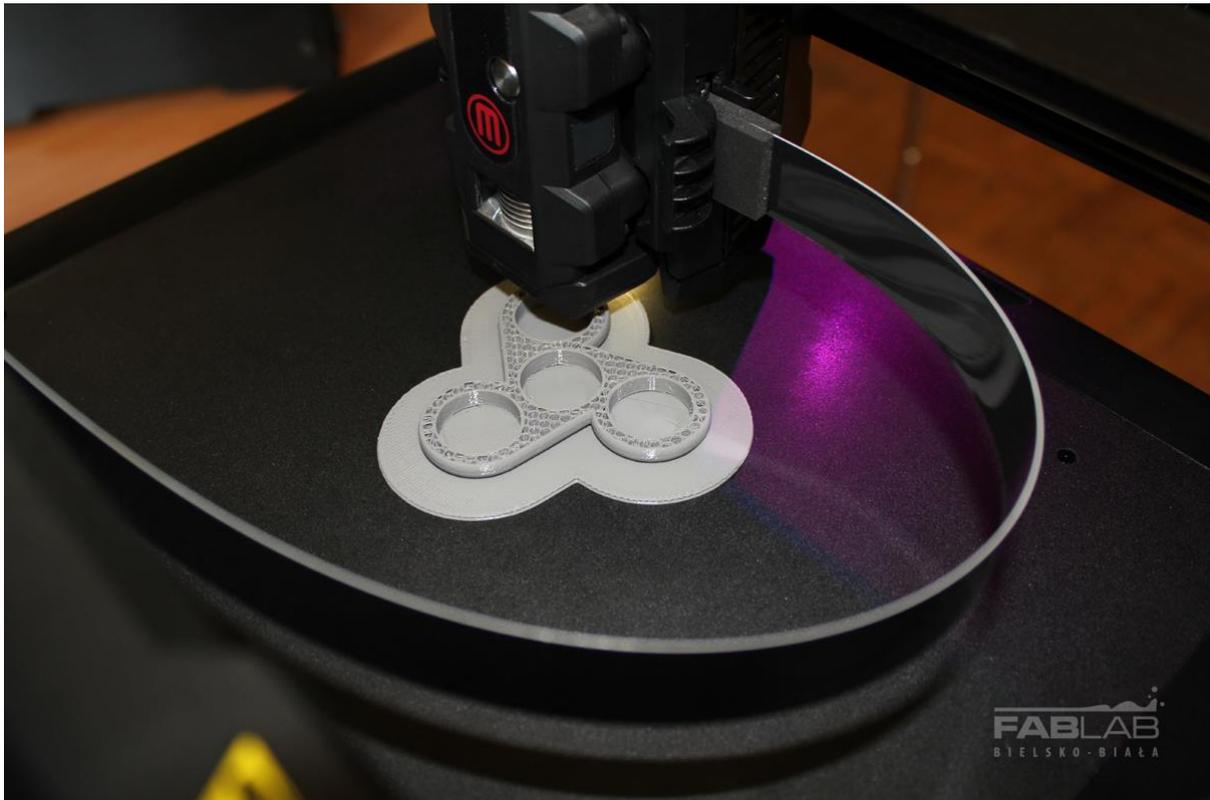
Initiator:	KARP - Business Development Agency of Karlovy Vary Region - allowance organization of Karlovy Vary Region
Carrying structure:	Employees of the Business Development Agency of Karlovy Vary Region
Stakeholders:	<ul style="list-style-type: none"> • Karlovy Vary Region, • Chamber of Commerce for Karlovy Vary Region, • Czech Invest, • API - Business and Innovation Agency, • University of West Bohemia, • AIP ČR - Association for innovation and Entrepreneurship, in Czech Republic and • Regional industrial companies.
Target group:	<ul style="list-style-type: none"> • Small and medium size industrial companies, • Large industrial companies, • Elementary and High schools, • Public, • Tradesmen and • Pioneers.
Reach:	Around 50 stakeholders are involved in the project.
Timeframe:	First project called SMART AKCELERATOR was realized from 2016 to 2019. SMART AKCELERATOR 2.0 is realized from August of 2019 to the end of 2022.
Frequency / duration:	Long-time project Duration: to the end of 2022
Preceding background:	The activity was created independently on the preceding measure within InduCult2.0.
Methodological approaches:	Detecting of innovation leaders, reduce the effect brain drain, develop the innovation in industrial companies, regional Focus Groups for solution search

Critical factors:	<p>The representatives of the project had to involve large number of stakeholders. The stakeholders need to see tangible results from project or they don't have interest to take part in the project.</p> <p>But involvement of all regional stakeholders is very important.</p>
Success factors:	<ul style="list-style-type: none"> • Realization of regional platforms for support: <ul style="list-style-type: none"> ○ porcelain and glass, • Creation of new branch in regional high school - technologies of ceramics and modelling, • Support the presentation of high schools and promotion of tradition branches, • Extension of cooperation between schools and industrial enterprises, • The competition called "Spa tumbler"
Costs:	<p>Around 45 million crowns (around 1 800 000 EUR)</p> <p>It was publicly financed from the Operation programme Research Development Education</p>

CONCLUSION

The measure is very important because of the support from the regional leadership to stakeholders who are connected with CCI and innovation. This initiative is important because we need to evolve the topic of innovation in people's minds. They need to know that communication between educational system and industrial companies is very important in reducing of the "brain drain" effect. The SMART AKCELERATOR identified the main problems which affect the innovation potential of the Karlovy Vary Region include the absence of innovation leaders, low attractiveness of the region for foreign investors and talented individuals, insufficient investments of local companies into innovations and lack of university graduates. The project will be finished at the end of 2022. After the end of the project Karlovy Vary Region will search new opportunities for the support of industrial region and its residents. InduCCI partners can see that it is very important to have strong regional leadership in the topic of innovation, because of large reach of their initiatives. Small initiatives don't have as much reach and results.

6.5. 3D SCHOOLS (BIELSKO-BIALA, POLAND)



Picture 5: 3D school credit FabLab Bielsko-Biala

Title of measure:	3D School
Ref. to project partner:	Regional Development Agency Bielsko-Biala (Southern Silesia, Poland)
Location:	Bielsko-Biala, Poland
Website:	www.fablabnet.net (project and network website)

Within the FabLabNet project each partner was supposed to provide pilot activities. In our case we decided to organize a raising awareness campaign in schools in the city in terms of the Industry 4.0 technologies that we have in house - 3D printing, spatial modelling and rapid prototyping. These were short presentations for pupils, made in the schools, where we have brought our 3D printers.

There were no similar education offer before in the schools, our goal was to introduce cutting edge technologies, show its possibilities and engage pupils to visit our FabLab and use it.

Firstly, we have sent formal invitations to the principals of the schools in the city with the description of program. We have a high range of positive answers and saw a lot of interest from their side. We have conducted presentations both in primary schools, for smaller children, as well as in high schools for youth, adjusting the program for each target group.

The timeline of the presentations was set for three months. During that time, we have shown Industry 4.0 technologies to more than 600 pupils. Each presentation has a duration of one

lesson hour and was provided for one class of pupils. It consisted of the theoretical part - about our FabLab, its possibilities, technologies that we provide and how they can be used - in a daily life, for fun or in business. The second part was more practical. As we always have a 3D printer with us, we have shown how does it work, what materials can be used, how does the printing process look like and a simple 3D model can be made in a free of charge modelling program.

ANALYSIS

Initiator:	Regional Development Agency in Bielsko-Biała (ARRSA)
Carrying structure:	FabLab Bielsko-Biała - structural part of ARRSA
Stakeholders:	Local education system, public authorities
Target group:	Children and youth, pupils
Reach:	In total there was more than 600 participants. In general, there were workshops and presentations organized for a group of one class at the time (around 25 pupils) for one lesson hour
Timeframe:	October till December 2017
Frequency / duration:	Dates and number of presentations individually set with schools; usually 3 presentation per day in 3 classes
Preceding background:	The format was built on the former activities conducted by ARRSA in schools
Methodological approaches:	There was no special methodological approach
Critical factors:	- reaching target groups - communication with schools
Success factors:	- measure free of charge - flexibility - mobile format - taking equipment and knowledge to the schools and adjusting to their individual needs
Costs:	Measure was conducted within the framework of FabLabNet, Interreg CE project. It was in 85% co-financed from the project. However, the costs of the measure were only related with the time of mentors (who were the employees of the project) and costs of consumables for 3D printer.

CONCLUSION

Within the pilot action we wanted to give pupils the chance to know the technologies that will boost their creativity and will help them to have a better position on the labor market in the future. As Bielsko-Biala, and wider region of Silesia is strongly industrial, especially with a high position of automotive sector in the city - we wanted to introduce the Industry 4.0 world to them, as we believe this is the path that future factories will go.

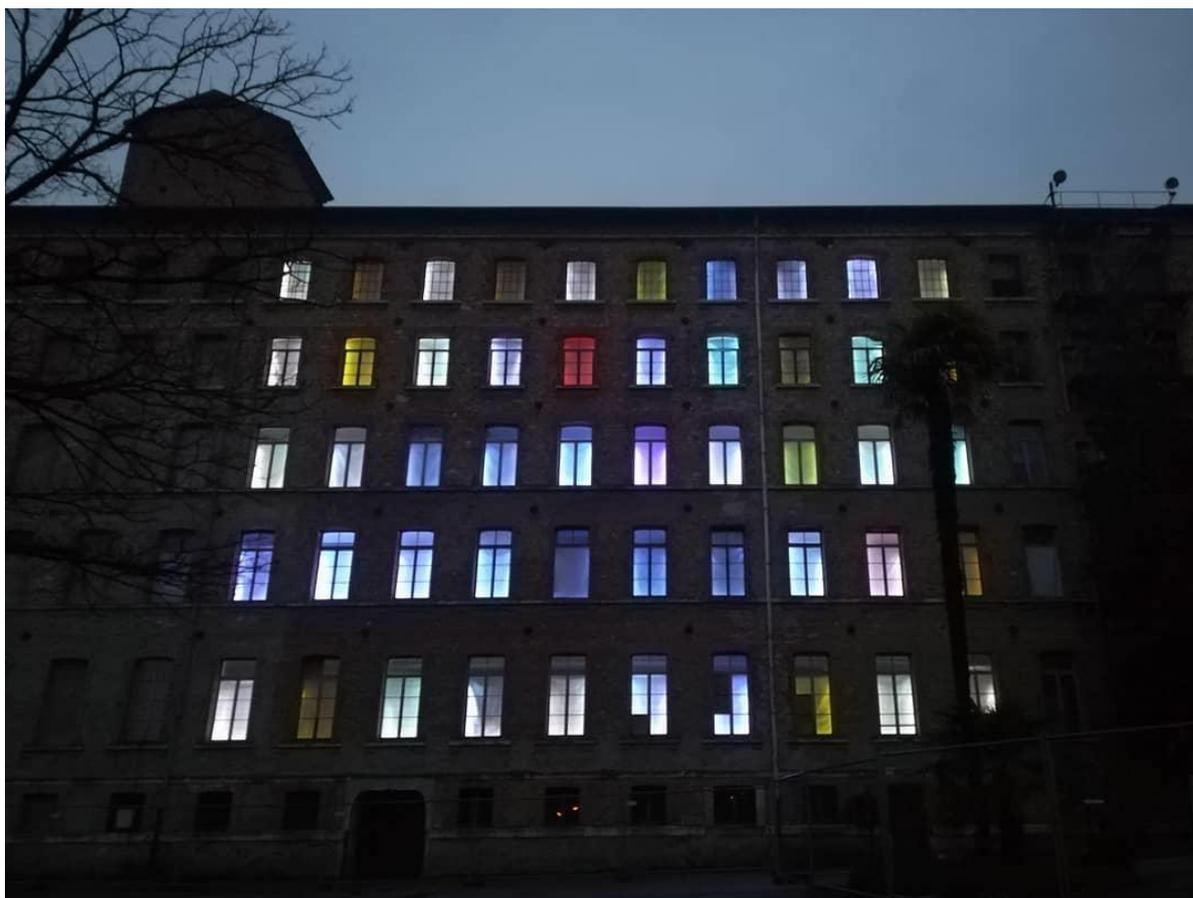
Moreover, we have introduced FabLab to them - a creative space where they will be able to realize their innovative ideas and make a use of a knowledge of our FabLab manager and other creative mentors that we are inviting to cooperate with us.

We consider this program as a good practice mostly because it was very successful in terms of number of participants, and secondly, because it was continued in following years as the level of interest local schools was still very high.

Moreover, we were able to engage public authorities with our concept and convince them to co-finance similar activities in an extended version. The result of this will be a series of workshops organized both in schools and in our FabLab, for a group of 120 pupils from high schools, that are particularly interested in Industry 4.0 technologies. This project will be on more advanced level - 10 small groups - 8-12 pupils each - will participate in 10 hours long course, consisted of a short workshop of 3D modelling, introduction of the technology of 3D scanning and reverse engineering, and even showing how to build your own 3D printer.

Our program is also a good practice because it is very easy transferable to other regions.

6.6. DEUS EX FABRICA (SCHIO, ITALY)



Picture 6: Deus Ex Fabrica credit Deus ex fabrica

Title of measure:	Deus Ex Fabrica
Ref. to project partner:	Padova Chamber of Commerce, Industry, Crafts and Agriculture (Veneto, Italy)
Location:	Schio, Vicenza
Website:	https://fabricaltra.eu/i-percorsi-di-rigenerazione/edizione-2017-2018/deus-ex-fabrica/

The starting point of the measure was the decision of the municipality of Schio to revamp its industrial heritage with interventions from cultural and creative professionals in order to stimulate new ideas and projects in the local business and social communities. The action was needed in order to create synergies between the significant amount of abandoned industrial space close to the city center and the thriving clusters of SME in the industrial area. The two areas appeared as disconnected with the historical factories conceived as places for the preservation of memory and the more recent industrial developments as the domain of innovation. The gulf between the two had to be bridged and in order to achieve the goal a number of initiatives were implemented that would be centered on culture and creativity rather than physical refurbishment of the buildings. The implementation has been based on the principle that transformation requires first a new perception of the former industrial spaces as places of innovation and not just celebration of memory. This is where

CCI came in the form of a techno-artistic collective (D20 Art Lab) that proposed a series of initiatives that ranged from the educational (seminaries on digital art&music and workshop on the construction of small arduino devices) to the artistic via a program of digital art residences that would allow artists from all over the world to use the old factory as a massive musical and visual instrument. Local industrial society reacted first with suspicion and later with growing interest for the activities because the “Deus Ex Fabrica” project perceived as an effective signal of the type of transformation that was needed: a social and artistic use of digital technologies could be to new life an abandoned industrial building and thus communicate that a different future was possible. The project is part of the municipal strategy of support to industrial transformation that spans from the construction of a new educational building called “Faber Box” and devoted to digital manufacturing to the creation of a cluster of firms specializing in high tech solutions and scientific innovation. More in general, the specific “Deus Ex Fabrica” measure can be positioned on the overlap between the creativity and the smart building axis of the S3 strategy of the Veneto Region.

ANALYSIS

Initiator:	The measure was originally promoted by the Municipality of Schio
Carrying structure:	From the administrative point of view the initiative is managed by the “Fondazione Teatro Civico”, the cultural branch of the Municipality.
Stakeholders:	The project has received a significant grant from the Veneto Regional Government in 2018 and enjoys the partnership of Ca’ Foscari University of Venice, local high schools and various entrepreneurial associations.
Target group:	The general public for most initiative but there is also a specific focus to the business community.
Reach:	Numbers of attendees to the various events have been averaging 600.
Timeframe:	The project started in late 2017 and lasted 6 months
Frequency / duration:	Temporary (6 months) with around 4/5 specific activities every month
Preceding background:	The measure is part of a wider and permanent project called “Fabricaltra”.
Methodological approaches:	The adopted approach is the one of cultural and creative regeneration and transformation. Rather than focusing directly (and investing) on new building and new technologies the approach relies on cultural and creativity for enhancing the cognitive and cultural energies that are necessary to embrace and conduct industrial transformations.
Critical factors:	A problematic issue has been the involvement of the business community. Proportionately greater interest was raised among social entrepreneurs and non-profit associations while

	industrial SME showed some reluctance to share their views on industrial transformation.
Success factors:	One crucial factor has been the availability of an interdisciplinary team of cultural and creative professionals that were able to bring together digital skills and artistic approaches to frame the question of transformation in an innovative way.
Costs:	The measure was entirely financed with 23.000 €, public resources made entirely available by the Municipality of Schio.

CONCLUSION

We can label this as a “good practice” first and foremost because it is a concrete, practical example of interaction between creative professionals belonging to the CCI and the broader issue of industrial transformation. Rather than addressing the issue in generic and theoretical terms, artists adopt a hands-on approach by showing how digital technologies can actually transform the perception of industry in a given territory. By showing what creativity can do to the materiality of industry (the building of the old factory) the art-based intervention invites to creatively imagine also the process and products of industrial transformation. Other regions could take home a fundamental piece of advice from this experience: the supremacy of doing over talking when it comes to creativity. CCI must be put in the condition of freely showing what they can do to industry and industrial transformation and their intervention should not be framed into pre-conceived labels, such as, for instance, design thinking. The specific measure “Deus Ex Fabrica” was temporary in nature and will therefore not be replicated. What will continue is the wider initiative “Fabricaltra” that has been mobilizing various other types of creative arts to reflect on industrial transformation.

6.7. OPENLAB KRANJ (GORENSJKA, SLOVENIA)



Picture 7: OPENLAB Kranj credit openlab kranj

Title of measure:	OpenLab Kranj
Ref. to project partner:	Business support centre, Kranj (Gorenjska, Slovenia)
Location:	Kranj, Slovenia
Website:	https://openlab.si/ (in Slovenian)

OpenLab is an intersection of modern technologies in Kranj, with which the Faculty of Electrical Engineering of University of Ljubljana aims to offer young people in the Gorenjska region a creative environment, gaining project, research and entrepreneurial experience, the possibility of networking with peers, experts and companies, expanding and integrating interdisciplinary knowledge, promoting career orientations in promising industries and many social activities. It prides itself on its openness and as such plays an important role in the local community and beyond.

Lack of technological companies in the Gorenjska region started off the measure. The activities at OpenLab are aimed at activating the creative potential of young people who are interested or want to gain new knowledge in the field of modern (multimedia) technologies. In modernly equipped rooms and in the immediate vicinity of educational institutions and youth communities, young people can use their free time to participate in innovative projects (workshops, lectures, summer schools, courses, presentations, technology nights, project assignments and prize competitions). A common thread of all activities is the encouraging self-initiative and creativity, the promotion of modern technologies and career opportunities.

At OpenLab they have been organizing an OpenWeek event for several consecutive years. The week of exciting activities initially began as one full-day event that they have stretched throughout the week in recent years. Not only do they show everything they've done throughout the year, but also organize a variety of workshops and lectures. At the end of OpenWeek, they always do a Lan Party or group games online. This year's Open Week will be dedicated to the 10th anniversary of OpenLab.

They also organize Summer Computer School for Children (younger children (1st - 3rd grade) will be able to make their own cartoon, while older children (4th - 9th grade) will be able to test themselves in filming).

ANALYSIS

Initiator:	Faculty of Electrical Engineering of University of Ljubljana, Laboratory for Telecommunications at the faculty
Carrying structure:	Klub OpenLab, a society for developing innovative ideas.
Stakeholders:	Faculty of Electrical Engineering of University of Ljubljana, Municipality of Kranj, entrepreneurs (sponsors).
Target group:	Young people in the Gorenjska region. Attending secondary schools, high schools and faculties.
Reach:	Approximately 1.000/year.
Timeframe:	Since 2009.
Frequency / duration:	It's a regular thing. They have 3 workshops per week, all throughout the school year.
Preceding background:	It didn't. There was an idea to offer something new to the young, that hasn't been done yet.
Methodological approaches:	Bottom up and design thinking. Incentive came from teachers of Electrical Engineering.
Critical factors:	The notion that constant work is necessary, crucial. Must not lose momentum.
Success factors:	Good content. Community building around, due to the measure.
Costs:	Funded by the Faculty of Electrical Engineering of University of Ljubljana, Municipality of Kranj and entrepreneurs (sponsors). It's hard to define the ratio, due to incoming donations, which are not regular. Costs cover rent, equipment, mentors and lecturers.

CONCLUSION

OpenLab is an innovative hub giving young people access to a creative environment where they can experiment, explore, learn, and start thinking about their careers and futures. The environment encourages the creation of interdisciplinary skills and the development of creative people in collaboration with globally successful companies. In modernly equipped rooms and in close proximity to educational institutions and youth communities, young people can use their free time to take part in innovative projects.

OpenLab brings together innovative and creative people and offers knowledge, mentoring, entertainment, opportunities and use of modern multimedia equipment. They have 3 workshops per week, free of charge, all throughout the school year. These cover virtual reality, internet of things, multimedia and video production.

The content offered is not necessarily part of the curriculum, but it does develop creativity and critical thinking that is research-driven and forward-looking. The measure includes all high schools from the region and a majority of secondary schools. Kranj City Library is also a part of it and the Layer house-house of artists.

Young creators are thrilled with workshops and say it is a great experience for the future. Most of them deal with technological things already at home, unprofessionally, but with OpenLab they have the opportunity to produce videos and other projects at a higher level and with professional equipment. Participants deepen their knowledge and gain new experience and motivation for further creative creation. The measure has been running for 10 years now. This year's Open Week will be dedicated to its 10th anniversary.

6.8. MANUFACTUUR 3.0 (LIMBURG, BELGIUM)



Picture 8: Kristof Vramclem Beelduitbraak credit KVracnkne 2016

Title of measure:	Manufactuur 3.0 - Exhibition
Ref. to project partner:	STEBO Competence Centre for Community Development (province of Limburg, Belgium)
Location:	Hasselt & former mining area province of Limburg, Belgium
Website:	http://archieff.z33.be/en/manufactuur (abstract in EN)

Manufactuur 3.0 is an exhibition developed by CCI (designers, architects, ...) and centralizes the emerging shifts in current industry, and especially how they impact society. CCI searched for new production models in a fast-changing world. Digital revolutions, ecological awareness and shifts in the fields of work and labour encouraged them to rethink the traditional industrial production model. Manufactuur 3.0 brought together designers and artists to work around alternative production scenarios. The exhibition functioned as a production platform, continuously in progress. Through involving inhabitants of the former mining region, it was also on creating awareness on these upcoming transformations.

ANALYSIS

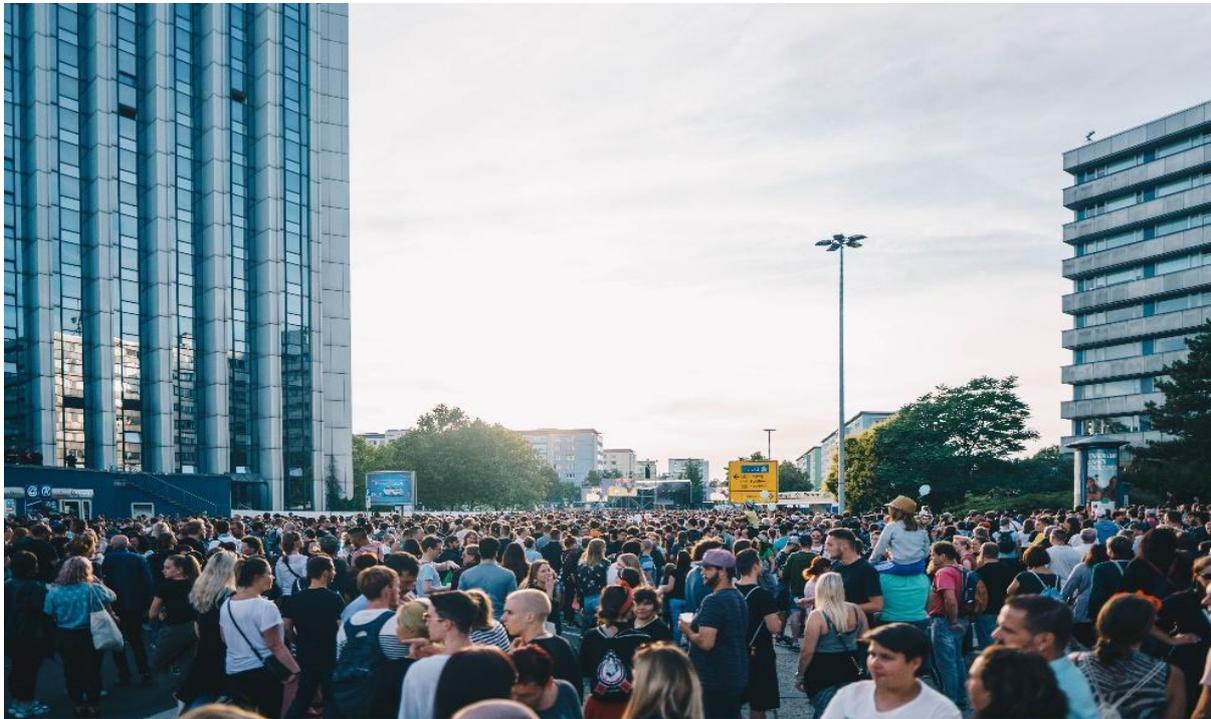
Initiator:	Z33 - House for Contemporary Art
Carrying structure:	Idem
Stakeholders:	Provincie of Limburg C-mine design center
Target group:	Exhibition: General public Subproject Kolenspoor City: Inhabitants of former mining regions
Reach:	Exhibition: unknown Kolenspoor City project: About 15 people in each municipality (=75)
Timeframe:	2016-2017
Frequency / duration:	It was a one-off exhibition
Preceding background:	The exhibition was the result of several local workshops initiated by CCIs. E.g.: during the Kolenspoor City project public space architects asked participants how they would like to see their home region changed in the future, considering new production models and changing industries. And how their identity and culture would be reflected in it.
Methodological approaches:	Z33 induced diverse international participative projects on living and working in a (small) urban context. A network of designers and artists has been creating new methods for production and cooperation.
Critical factors:	Participation of locals was a critical factor for awareness raising. In many art projects, designers tend to already know the questions and needs locals are coping with and start an exhibition project from these assumptions. In this case the preceding international projects which have eventually led to the actual exhibition have been crucial.
Success factors:	- Locals were involved which creates more engagement in a theme that might not carry out their interests. People in Limburg relate industries mostly to the labour market. In this best practice it was viewed from a different perspective, visualizing the impact, challenges and possibilities for society. - Both international and local CCIs cooperated.
Costs:	Total cost unknown. It was a public initiative, no private players involved.

CONCLUSION

The Exhibition Manufactuur 3.0 has engaged CCIs to create awareness on changing production models of Industry4.0 and its impact on society. Local people of small urban contexts were invited to co-create an image of future industrial regions, intensifying public discourse about the future of industry and industrial societies. The exhibition has closed but its concept as well as the think-thanks could be repeated in other industrial or peri-urban regions.

7. SET 2 OF GOOD PRACTICE EXAMPLES “CCI EMPOWERING INDUSTRIAL SOCIETIES”

7.1. KOSMOS (CHEMNITZ, GERMANY)



Picture 9: KOSMOS festival credit Ernesto Uhlmann, Fabian Thüroff, Johannes Richter, Maxim Lobachov

Title of measure:	KOSMOS CHEMNITZ
Ref. to project partner:	Economic Development Corporation Chemnitz (Germany)
Location:	Chemnitz
Website:	www.kosmos-chemnitz.de (GER)

The festival KOSMOS CHEMNITZ is a further development of the concerts, which were initiated on 03.09.2018 under the title #wirsindmehr (Hashtag of the year 2018 in Germany), at that time as a reaction to the xenophobic riots in Chemnitz in August 2018, after the killing of a human being presumably by fugitives. The ensuing protests of right-wing alliances and sympathisers from the local population resulted in further violent riots, which brought Chemnitz worldwide attention within a few days and at the same time caused a damage to its image.

ANALYSIS

Initiator:	CWE mbH, Landstreicher Concerts
Carrying structure:	CWE mbH, Landstreicher Concerts, Check your Head (PR)
Stakeholders:	various CCI actors / 150+ projects partners plus SME as well as group companies
Target group:	Whole society in the Region of Chemnitz plus targeted special interest groups (young professionals, students, foreign fellow citizens)
Reach:	50.000+ visitors on 4 th of July 2019, 2.2 Mio. reached online, TV, radio and print through massive media coverage
Timeframe:	4 th of July, 11 am. - 11 pm. (+ aftershows)
Frequency / duration:	Pilot
Preceding background:	Development of new socially relevant event formats for practical testing and further development of the democratic culture of an urban society.
Methodological approaches:	Expanding networks, identifying new actors (also from other projects), joint programme creation workshops
Critical factors:	Bringing the formats to acceptance outside the pop concerts through the relevance of the content and communicative attention as well as interest management.
Success factors:	Building trust between the actors, trying to offer the full range of social issues and professional public relations / marketing.
Costs:	400.000,- EUR

CONCLUSION

The premiere of the KOSMOS CHEMNITZ clearly fulfilled the expectations. On the afternoon of 4 July, the cityscape reflected an open and tolerant society, the atmosphere was inspiring and lively. More than 50,000 visitors were counted. In addition to the great interest in musical performances, the social topics and event formats also enjoyed great popularity. Both the presentations from the regional economy (autonomous driving) as well as democratic debate formats and art and culture formats enjoyed great attention and participation. New locations were opened up and interesting contrasts were created between the form and content of the formats, above all with the means and on the basis of actors from the cultural and creative industries. The actors who have been expanded and newly networked through the KOSMOS CHEMNITZ have subsequently used these methods in other projects to create and further develop new and exciting formats. A continuation of the KOSMOS is desired by many citizens, actors from science, economy, art and culture.

7.2. WAREHOUSE - KÜHLHAUS GÖRLITZ (SAXONY, GERMANY)



Picture 10: Warehouse credit Görlitz e.V./ Juliane Wedlich

Title of measure:	Kühlhaus Görlitz (Coldware House Görlitz)
Ref. to project partner:	Regional Association for Cultural and Creative Industries Saxony (Germany)
Location:	Am Bahnhof Weinhübel 2 02827 Görlitz
Website:	https://kuehlhaus-goerlitz.de

FROM EMPTINESS TO FREESPACE

The “Kühlhaus” (cold warehouse) shows by example how a vacant (industrial) building can be used meaningfully and in an alternative way. Through inventiveness and creativity, former brownfields turn into culturally and socially valuable open spaces. Since 2013, many (socio-) cultural events such as concerts, workshops, film screenings and seminars have already been organized. Moreover, the “Kühlhaus” provides an inspiring workplace for freelancer of the CCI and is therefore also a prime example for a successful project in fields of NEW WORK. A further current expansion of the project adds a garage hotel, camping site and a new community space.

For us the “Kühlhaus” is a smart combination of how symbolic capital from creatives side and financial capital of a visionary investor can contribute to regional transformation.

The “Kühlhaus colony” is divided into different areas of uses:

- 1) alternative tourism
- 2) creative commercial spaces
- 3) meeting hub for youth culture (concerts, BMX-hall etc.)
- 4) part in between = represents the transition: mixed area on which the different actors and users meet

The special innovation is the combination of (industrial) culture and leisure activities with alternative tourism and tourist accommodation. This not only appeals to tourists and families in the traditional sense, but also aims at creative tourism. Thus they can extend leisuretime and cultural offerings for their guests with formats which set free creativity. Meetings, joint dinners and campfires with artists and other creatives also represent a completely new possibility of a “time-out”.

Actors of the creative industry can take a break from hectic city life by renting a (living) studio and workshop rooms, without stopping work completely. In order to be able to work through a project in a concentrated manner and to enjoy breaks in the green, they can rent working and living rooms for a few days till weeks or months.

This creates a completely new kind of (creative) tourism, which is unique in this region, but also rarely found elsewhere. Especially nowadays, when people suffer because of stress in work and office life increasingly, new concepts of working environments are becoming more and more prevalent. The Kühlhaus colony wants to be an experimental space for this and at the same time do pioneer work.

ANALYSIS

Initiator:	Initiative of young people started in 2006, in 2008 support from owner, later registered association
Carrying structure:	Kühlhaus Görlitz e.V. <ul style="list-style-type: none"> - founder: Danilo Kuscher - non-profit organization - 30 members - operating on a voluntary basis - owner of the building: Hans van Leeuwen (Frigolanda Dresdner Kühlhaus GmbH)
Stakeholders:	See “carrying structure”
Target group:	local civil society, families, self-employed, freelancers, tourists
Reach:	Annually 7.000 -8.000 people/visitors/co-working (officially starts 2020)
Timeframe:	<ul style="list-style-type: none"> - in 2006 young people discovered the building themselves and started privately organized concerts - persistent attempts to contact the owner

	<ul style="list-style-type: none"> - since 2008 common project - transformation still ongoing
Frequency / duration:	Permanent
Preceding background:	After the shut down in 1993, the building was bought by the Dutch company Frigolanda as part of a merger of several cold stores in 1994. Due to its structural and technical condition, it could not be used for the cold store chain anymore. Thus the building remained without any use until 2008. During this time, the site was exposed to permanent vandalism, looting and was neglected increasingly. At this time private organized techno parties started at the old "Kühlhaus".
Methodological approaches:	<ul style="list-style-type: none"> - low-threshold / organic approach to space development - co-creation - private financial investments combined with high level of voluntary work and engagement - holistic vision of the key stakeholders
Critical factors:	<ul style="list-style-type: none"> - lack of understanding concerning the potential of the place development on side of the local administration and government - risk of losing the connection to the railway system (stop in walking distance, important for visitors from outside) - The Kühlhaus is located in an area where neither investment programmes for rural areas nor for urban development are applicable
Success factors:	<ul style="list-style-type: none"> - visionary private investor allowing creative team to develop the location in their own spirit - restoration on a low level, which means it only take place when it is really necessary (fire protection etc.) - location can keep its old spirit as far as possible - organic transformation processes for the place, instead of a predetermined masterplan - space developed according to available personal and financial resources of a long-time period - led to a high level of identification with the location of members of the association
Costs:	Private (by owner) and only 0.6% by public (City of Goerlitz, etc.), plus personal contribution by registered association of Kühlhaus e.V.

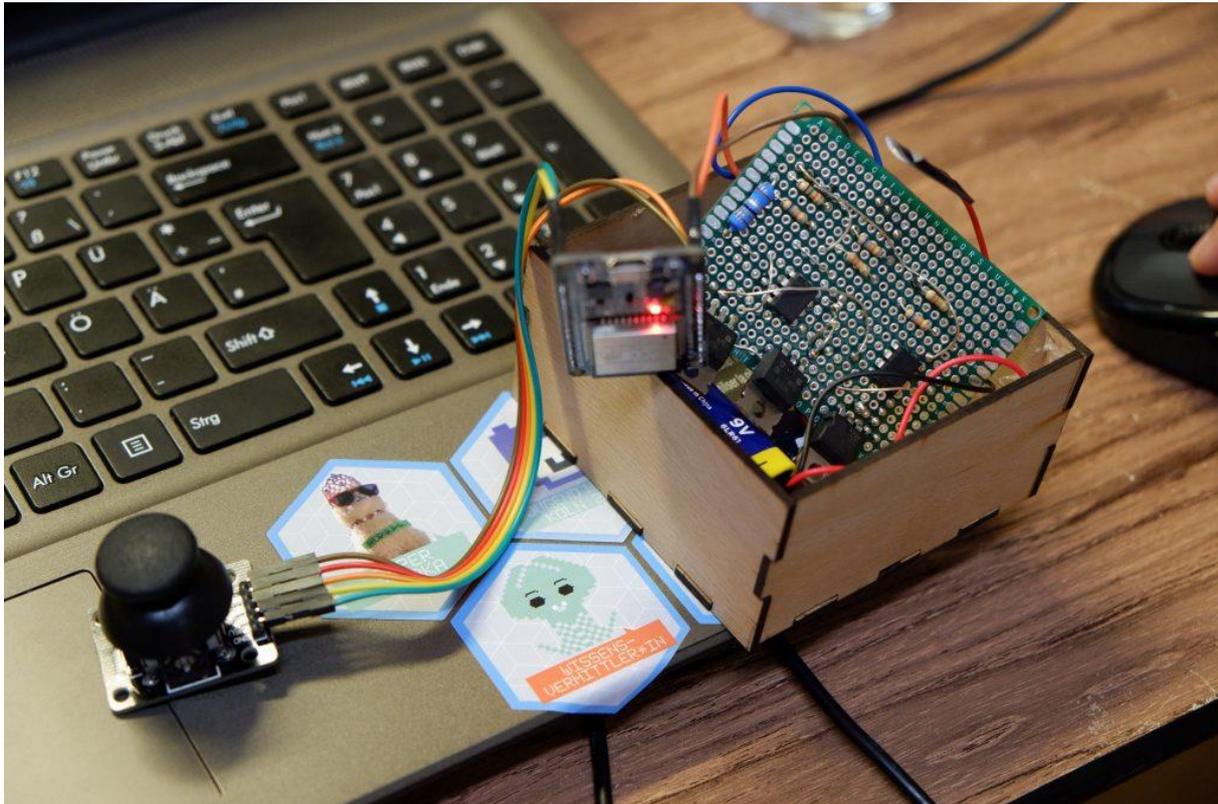
CONCLUSION

With the project of Kühlhaus e.V. we see an increasing attractiveness of the region around

Görlitz (east Saxony, Poland, Czech Republic) or young and creative people. By building up a community around Kühlhaus, creating events, leisure offers such as sports, arts and workshops the location is revived in its historical roots as former Kühlhaus.

Furthermore new value chains based on creative services are build-up. It is a completely new concept of creative tourism in Görlitz and an innovative accommodation concept that works through the innovative ideas and work of creatives.

7.3. JUGEND HACKT (LINZ, AUSTRIA)



Picture 11: Jugend Hackt Köln credit Jugend hackt

Title of measure:	“Jugend hackt” / “youth codes”
Ref. to project partner:	Creative Region Linz & Upper Austria (Austria)
Location:	Austria, Germany, Swiss
Website:	https://jugendhackt.org/ (Only in GERMAN available) www.youtube.com/channel/UCZPARo701Y07hK1L-JfvUw/videos?view=0&sort=p&shelf_id=1

The measure “Jugend hackt” / “youth codes” is a publicly financed program for young people between 12 - 18 years and its aims are to get young people in touch with coding, developing and prototyping. Together with qualified mentors on a voluntary base they learn how to code, how to develop (hardware) prototypes, digital tools and concepts, how to work with open data and how to work with different technologies and techniques. The motto of the measure is ‘improve the world with code’ and core of the measure is a three day ‘hackathon’.

The measure was founded in 2013 by the ‘Open Knowledge Foundation Deutschland e.V’. Because of the high demand and the great success, the measure was expanded to Austria & Swiss and nowadays it takes place in Berlin, Dresden, Köln, Hamburg, Frankfurt am Main, Halle, Linz and Zürich.

In our world we are surrounded everywhere by technology and digital innovations. In this world we can buy and use technical products, but often we can’t shape them ourselves.

Hacking means, to take a playful look behind the scenes of this technique and to acquire the necessary skills. In the media, hacking is often portrayed as an unauthorized intrusion into foreign systems. But actually, it is about understanding your own device better, actively using the technical possibilities and being able to implement your own ideas creatively. Hacking therefore means tinkering and experimenting. This is important so that we can understand the basic principles behind technology and thus not only use it as consumers*, but also critically evaluate it and help to shape it in a self-determined way.

This year the “Jugend hackt”-event takes place the third time in Linz and will take place in the makers space Grand Garage from October 25th - 27th. The main topic of the hackathon 2019 is to improve the environment with coding.

The measure promotes technical creativity and especially focuses on STEAM - which stands for (science + technology) + engineering + arts + mathematics. The use of CCI is important for the measure to have different possibilities to involve the young people and empower them to create something new, be open minded and curious, to understand new technologies and give them the self-esteem that they can do something new, try new things and explore their skills in creative ways. Further, measures like this are important for industrial regions, because the school system doesn't keep pace with the digital changes, it's simply too slow and you need new and alternative knowledge transfer schemes and methods. Furthermore, many future relevant skills and tools are simply not integrated in the CV of the school system.

The measure was initialized because the digitalization is moving on and we need especially the next generation to have the right skills to cope with the new challenges and the new way of life. Further, skilled, open minded young people are important for industrial companies, where AI, big data, coding and developing are getting essential and indispensable.

The measure is aligned with the local innovation strategy of Linz.

ANALYSIS

Initiator:	The measure was founded in 2013 by the 'Open Knowledge Foundation Deutschland e.V'
Carrying structure:	In Austria the measure is carried by OPEN COMMONS LINZ & the makers space Grand Garage.
Stakeholders:	Politics (Mayor), City of Linz, Grand Garage, Open Knowledge Foundation Germany, mediale pfade, 4you card, Wikimedia Austria, Open Commons Linz
Target group:	The measure addresses young people between 12 - 18 years who are technically and/or technologically interested or just open minded and curious
Reach:	Each hackathon is limited to 50 persons - normally there are between 25 - 50 participants
Timeframe:	The first hackathon took place in 2013. Nowadays, each city organizes one hackathon once a year. The hackathon lasts 3 days.
Frequency / duration:	Once a year every partner city of the program organizes a hackathon
Preceding background:	The hackathon in Linz is the same format of the preceded hackathons in Germany founded in 2013.
Methodological approaches:	The hackathon follows a media education approach, which is constantly developed and adopted by media educators of the German speaking partner countries (DE, AT, CHE)
Critical factors:	To find the right mentors To find a good location
Success factors:	Support of the city of Linz Strong and reliable stakeholders & partners Existing ongoing measure in Germany Good mentors Big existing network since 2013
Costs:	The measure is financed by the BKA - Bundeskanzleramt der Republik Österreich (federal chancellery). The costs for two hackathons were about EUR 25.000,-

CONCLUSION

The measure “Jugend hackt” is a great success story and a good example how especially young people learn new technologies, techniques and get in touch with potential solutions for challenges in industrial regions (f.e. lack of qualified personal, CO2 emissions, pollution of the environment & air, lack of new digital education methods, ...). Further, the measure uses different CCI techniques to mediate technical creativity and enable young people to think outside the box.

The main goals of the measure are:

- Development of socially relevant questions
- Self-direction and self-efficacy of the Support participants
- Exchange at eye level with technically versed Mentors and experts from different backgrounds territories
- Support with the realization of the independent elaborated project ideas
- Promotion of technical creativity / STEAM (science + technology) technology + engineering + arts + mathematics)
- Networking with like-minded people (on site with Young people from Austria and via digital channels with young people from all over the German-speaking world room)
- Playful learning in dealing with open data
- Awaken joy and have fun

The next edition of “Jugend hackt”-hackathon takes place from 25th - 27th of October and focuses on the following topic: IMPROVE THE ENVIRONMENT WITH CODE.

50 technically enthusiastic participants aged between 12 and 18 years are invited to hack, tinker, program and work on prototypes with us in the premises of the Grand Garage in the tobacco factory Linz. “Based on #fridaysforfuture we feel a great need to give young people space to deal with important topics around the climate crisis and to find solutions through technical-innovative approaches and ideas”, says Magdalena Reiter, mentor of the measure in Linz.

On three exciting and eventful days, the participants will work together in small teams to develop their own digital applications or implement a hardware project for their chosen tasks. On Sunday afternoon, the finished projects will be presented to the public by the teams. Parents, friends and other interested parties are cordially invited. A livestream enables youth hacks participants in other cities or other interested parties to follow the event and the results from a distance.

7.4. SUPERMARKET WC (KARLOVY VARY, CZECH REPUBLIC)



Picture 12: Supermarket WC credit Supermarket WC Protebe live

Title of measure:	SUPERMARKET WC
Ref. to project partner:	PP4, MSV
Ref. to thematic cluster:	T3.4: Empowering industrial society through CCI
Location:	náměstí Republiky 1, 360 01 Karlovy Vary
Website:	https://supermarketwc.cz/ (Languages: CZ, ENG)

Designers from the company PROTEBE live looked for a building for meetings with public and presentation of a one of the creative industries - design. The aim of designers was to support pioneers, develop design thinking and create a place for CCI community meeting. They found the brownfield building in the city centre and made the reconstruction. Karlovy Vary Region had no space focused on design and its development in the past. Designers made big steps and now they are closer to public and especially young generation. SUPERMARKET WC is a gallery building which was created by a reconstruction of public toilets in the centre of Karlovy Vary. The usable area is limited to only 43 m², the gallery offers a café with Wi-Fi connection, a WC, a design shop, exhibition space and the opportunity to create one's own product or to take part in a workshop or a lecture. SUPERMARKET WC is non-traditional exhibition area that directly communicates with people going through it. The initiative is not directly connected with local or national strategy. Development of CCI is more supported by regional leadership in Karlovy Vary only in last 5 years.

ANALYSIS

Initiator:	PROTEBE live z. s.
Carrying structure:	Employees from the company PROTEBE live.
Stakeholders:	<ul style="list-style-type: none"> • Destination agency - Living Land - Official guide of the Karlovy Vary Region, • Czech Design - a non-governmental organization for support of design, • Karlovy Vary Region, • Karlovy Vary (city), • High schools - for example High Art-industrial School of Ceramics and Glass • Industrial companies - Papelote (paper), Liapor (building material), Mattoni (mineral water), Thun1794 (porcelain) etc.
Target group:	<ul style="list-style-type: none"> • Public, • Young generation - students of Elementary and High Schools, • Visitors, • Pioneers, • Designers (space for designers shops)
Reach:	For example in 2014 - 491 participants of workshops, lectures, animation programs for schools + 2612 visitors of exhibitions = 3103 visitors (6 exhibitions, 25 workshops and 2 cultural events)
Timeframe:	It was established in 2009.
Frequency / duration:	Permanent - opening hours - every weekday from 13:00 to 18:00
Preceding background:	SUPERMARKET WC was not built onto a preceding measure within InduCult2.0.
Methodological approaches:	Using of Cultural and Creative Industry, reusing of brownfield area, development of the design thinking,
Critical factors:	The area has only 43 m ² . The company ProTebe live needs larger space for their future activities. They plan to search bigger space.

Success factors:	<ul style="list-style-type: none"> • Development of design thinking in young generation, • Participation of public in events and workshops, • Creation of connection between schools and companies, • Support of pioneers (they can sell their product here), • Reuse of the brownfield - public WC is still open and • Creation of the space for community of pioneers meeting.
Costs:	<p>Total costs were 450 000,- Kč for reconstruction of the building (around 18 000 EUR). Company ProTebe live financed reconstruction from private resources (sponsors, own budget, public collection).</p>

CONCLUSION

The initiative is very important for development of creativity between public and young generation. A lot of people had possibility to create something in different way in last 10 years. SUPERMARKET WC cooperates with regional schools and it offers workshops and lectures with interesting topics (for example: paper and its recycling, designers of public space). It is example of good practice because of designer's effort to be closer to the public and support the CCI. PROTEBE live is initiative from below, it means that they didn't have big support from region in their beginnings. It could be inspiration for small initiatives which can have bigger reach to the public than regional initiatives (from leadership of Karlovy Vary Region). SUPERMARKET WC will continue with activities in future. The company PROTEBE live plan to create Design Park with creative incubator and co-working space in Karlovy Vary. Design Park will serve for development of other CCI activities.

7.5. FABBOX - MOBILITY OF FABLABS (BIELKSO-BIALA, POLAND)



Picture 13: FabBox_present.jpg - Wojciech Rosegnal, photographer

Title of measure:	FabBox - mobility of FabLabs
Ref. to project partner:	PP5, ARRSA
Ref. to thematic cluster:	T3.4
Location:	Bielsko-Biała, Poland
Website: (if existing)	http://www.fablabnet.net/ (project and network website)

FabBox events were carried out within the FabLabNet, Interreg Central Europe program, in order to demonstrate easy access to technology and knowledge thus lowering the barrier of entry to innovation. It was one of the activities conducted by ARRSA within the project.

FabBoxes were intended to give an access to cutting edge technologies and creativity boosters in the form of 3D printing and 3D modelling to the wide public from to targets groups: communities from the remote areas and entrepreneurs.

Regarding the second group, ARRSA has prepared an event together with the local startup support organization for the entrepreneurs and to-be-entrepreneurs, mostly from the ICT, graphic design and software programming sector.

The aim was to take the equipment that ARRSA has within its FabLab to the event and show it directly during the event to all participants. We have made a short presentation about the possibilities of 3D printing and 3D modelling, described the aim of the action and give some practical, individual consultations about the usage of above mentioned in the concrete businesses.

ANALYSIS

Initiator:	Regional Development Agency in Bielsko-Biała (ARRSA)
Carrying structure:	FabLab Bielsko-Biała - structural part of ARRSA
Stakeholders:	Local startup support organization, Entrepreneurs and to-be-entrepreneurs from the local community
Target group:	Entrepreneurs and to-be-entrepreneurs from the local community
Reach:	In total there were more than the hundred people present at the event, we estimate the around 25 % were interested in the 3D printing and wanted to develop their skills in terms of it to use it later in their business
Timeframe:	October 2017
Frequency / duration:	One-time event organized together with the local start-up support organization
Preceding background:	The format was built on the former cooperation between ARRSA and Startup Podbeskidzie Foundation. We have organized some events together before and saw a need for introducing not only knowledge and good practice examples in terms of building entrepreneurial spirit, but also to indicate the possibilities of boosting the creativity that are going within the cutting-edge equipment that we have in our city
Methodological approaches:	The event was organized on the base of evaluation of former activities jointly organized by our institutions
Critical factors:	<ul style="list-style-type: none"> - reaching target groups - promotion of the event
Success factors:	<p>What were the crucial factors for the success of the measure?</p> <ul style="list-style-type: none"> - measure free of charge - former cooperation between ARRSA and Startup Podbeskidzie foundation - access to the community of entrepreneurs and to-be-entrepreneurs already gathered around the foundation
Costs:	<p>Measure was conducted within the framework of FabLabNet, Interreg CE project. It was in 85% co-financed from the project. The costs of the measure was related to the logistics of the event</p> <ul style="list-style-type: none"> - room rental and catering. There were also the costs of the consumables of the 3D printer and preparation of the boxes - as

	the it was the aim of the action to create a real box for the equipment that we took with us - so 3D printers and 3D scanners.
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CONCLUSION

The aim of the FabBox event was to introduce another level of Industry 4.0 technology to the entrepreneurs and to-be-entrepreneurs from the industrial community of our city. It was also a great example of cooperation between different actor of the local innovation ecosystem in the city, that will lead to create a more complex offer for the business environment, also from the CCI branches, in the city.

Moreover, we have introduced FabLab to them - a creative space where they will be able to realize their innovative ideas and make a use of a knowledge of our FabLab manager and other creative mentors that we are inviting to cooperate with us.

After this event, we are constantly cooperating with the Startup Podbeskidzie foundation, just to mention biggest ICT event in the region that was held last year, when FabLab Bielsko-Biała organized open days for the companies form ICT and software programming sectors.

Our program is also a good practice because it is very easy transferable to other regions.

7.6. INDUSTRIAL AND SOCIAL TRANSFORMATION ON STAGE (PADOVA, ITALY)



Picture 14: Industrial and social transformation on stage

Title of measure:	Industrial and social transformation on stage
Ref. to project partner:	Padova Chamber of Commerce, Industry, Crafts and Agriculture (Veneto, Italy)
Location:	Campodarsego, Padova
Website:	No website available

The project originated from the desire of the municipality of Campodarsego (Padova) to analyze and make sense in an innovative way of the social and economic history of its territory and of the transformations it went through in the XX century. The measure was needed mainly due to the speed of the transformation of the social and economic fabric that transformed a rural village into one of the major mechanical clusters in the Veneto Region. Administrators and local stakeholders felt the need to narrate the story of the place using languages that could reach the widest possible audience and create a bridge between workers and industrialist, younger and older generations.

A sequence of theatrical shows has been commissioned over time to a professional theatre company (Zelda) who implemented the project in a participatory way. Entrepreneurs, workers, students, associations have been systematically involved mostly in the collection of memories and reconstruction of very personal yet highly symbolic life histories. Culture and creativity are the core business of Zelda, the Theatrical company that has been coordinating the entire process for almost a decade. The company is one of the few in the Veneto Region that moved from an amateur form to a professional configuration also thanks to the financial support granted by the Veneto Region through European Regional Development Funds. One of the fundamental aims of the project was to explicitly target the

process of becoming an industrial society at the local level, its problems and its consequences. Therefore, the industrial society in the case is a very concrete notion that is made lively and visible through theatrical storytelling. Impacts have therefore been immediate and direct to the extent that workers and entrepreneurs have been involved in the narration of the transition of their community in the industrial era.

The project is part of the municipal strategy of empowering stakeholders to face future challenges by making them more aware of the trajectory that took the local community to the present state. In broader terms, it can be seen at the conjunction between a focus on the mechanical sector and creative one, two of the four domains of the smart strategy specialization of the Veneto Region.

ANALYSIS

Initiator:	The measure was initiated by the Municipality of Campodarsego
Carrying structure:	The measure is managed by the theoretical company “Zelda”
Stakeholders:	The measure is supported by the municipality but some of its manifestations have a ticket, so revenues come also from the general public.
Target group:	The whole of the local community with a specific involved of workers and entrepreneurs as narrators of social and industrial transformation.
Reach:	Around 800 per year for each of the 3 episodes
Timeframe:	The initiative begun in 2012
Frequency / duration:	The initiative is an on-going one with specific episodes happening every 3/4 years and corresponding to theatre show produces by Zelda on the basis of the research and interviews conducted on the territory in the meantime.
Preceding background:	The initiative was a new one when it started off in 2012
Methodological approaches:	The measure adopted the methodology of community theatre: performances made entirely by professionals that are addressed to a particular community. Community theatre is understood to contribute to the social capital of a community, insofar as it develops the skills, community spirit, and artistic sensibilities of those who participate, whether as producers or audience-members.
Critical factors:	Change in political leadership in the municipality and in key positions in stakeholder’s organizations did cause some delay and interruptions in the initiative.
Success factors:	Of utmost importance has been the capacity of the creative entrepreneur to engage a broad range of actors in the local community in order to collect significant stories that could help to trace the trajectory of transformation in a narrative way.

Costs:	The initiative was funded by a mix of public (municipal funds) and private (tickets for access) resources but the precise amounts are not disclosed.
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CONCLUSION

The measure was important to make the territory more creative because it introduced and legitimized a new language (theatrical storytelling) to make sense of social and economic transformation. Bringing stories of transformation to the stage allows for a more profound reflection on the evolution that took a territory to its present form and offers a more solid base on which to ground future transformations. It is a good practice because it offers a concrete example of culture and creativity at work and it shows the importance of professional storytelling conducted by experienced entrepreneurs in the cultural and creative field. Other regions could learn from this experience that thinking about the future in a transformative way requires a sound reflection on the past and that such a reflection should be conducted in a participatory way by collecting the memories and voices of those who helped transform the community up until that moment. The measure described here aspires to be an on-going one, punctuated by episodes but its continuation is heavily depending on public funding and political choices.

7.7. IDRIJA MERCURY MINE (KRANJ, SLOVENIA)



Picture 15: Hg Smeltery (by Matej Peternelj, for Visit Idrija)

Title of measure:	Technical / Industrial Heritage of Idrija
Ref. to project partner:	Business support center, Kranj (Gorenjska, Slovenia)
Location:	Town of Idrija, Slovenia
Website:	www.visit-idrija.si/en/object/2232/idrija-discover-the-city-of-unesco-heritage/ (in English)

Local environment (administration, experts of the mercury mine, population) was aware of the historical and economic significance of the Idrija Mercury Mine. The municipality / state recognized the efforts of mine experts to preserve the heritage as important. In 1953 the Idrija Municipal Museum was established and in 2016 the CUDHg Idrija (Idrija Mercury Heritage Management Center), which took over maintenance and monitoring work from the Idrija Mercury Mine and all employees of the Idrija Mine.

The Idrija Mercury Mine was being transformed from a mining and metallurgical company into an active institution for the following:

- Comprehensive protection of technical heritage in Idrija and its surroundings,
- Technical maintenance of those sections of the mine that are still accessible,
- Restoration of objects and machines,
- Environmental monitoring due to toxic remains caused by 500 years of mercury excavation,
- Research, transfer of knowledge, promotion of local, national and world heritage, and
- To study the possibility of safe storage of metallic mercury and disposal facilities.

Knowing that entry into the UNESCO World Heritage List has many advantages and a significant contribution to the recognition of the destination, the decision to try to include the exceptional Idrija heritage was quite easy.

Municipality of Idrija - in addition to the mayor's encouragement, support from the municipal council was also very important - supported the project and was its driving force. The main burden, therefore, fell on the Municipality of Idrija, the municipal administration and the working group that worked on the project, as well as the local population, who, with their support and cooperation, decisively contributed to the success of the nomination and that the heritage of Almadén and Idrija mercury was listed on the World Heritage List, in 2012.

Cultural and technical heritage is boosting the town's tourist offer. The site in Idrija notably features mercury stores and infrastructure and a restored monument of mercury heritage - Hg Smeltery that is under UNESCO protection. Visiting the latter folks learn about and experience the importance of this unique fluid that has transformed the world and its versatility in science, technology, industry, medicine, culture and everyday life, through experiments, animations, videos and Hg-based devices. The Hg Smeltery sometimes also hosts festivals, e.g. the Festival of experimental sound art.

Unlike the ghost town of New Idria, California (a site of mercury mining during the 19th-century California Gold Rush, named after Idrija), Slovenian Idrija of today is a town also world-famous for its lace (Slovenian bobbin lacemaking was inscribed in 2018 on the UNESCO's List of the Intangible Cultural Heritage of Humanity) and žlikrofi (local kind of dumplings, under EU traditional specialties' guaranteed protection). With a distinctly masculine job at the mine, women at home developed their hand skills and cuisine.

On the basis of 500 years of mercury excavation, a whole range of sciences has been developed in Idrija. These sciences relate to acquisition and processing, ecological issues involving mercury, natural and technical sciences, and occupational medicine. The idea of establishing an information and education center for mercury is partly linked to the

European Community Strategy for Mercury (2005). Slovenian researchers, who are among the leading researchers in this field world-wide, also played an important role in shaping the strategy.

ANALYSIS

Initiator:	Ministry of Culture, Municipality of Idrija, Institute for the Protection of Cultural Heritage of Slovenia, Idrija Municipal Museum, and experts of the Mercury Mine.
Carrying structure:	Municipality of Idrija, Idrija Municipal Museum, and the Idrija Mercury Heritage Management Center
Stakeholders:	Ministry of Culture, Historical Archives Ljubljana - Unit in Idrija, Institute for the Protection of Cultural Heritage of Slovenia, Regional Development Agency ICRA, Municipality of Idrija, Idrija Mercury Mine, Idrija Municipal Museum, Tourism Information Centre, Idrija Heritage Centre, Information and Research Centre for Mercury
Target group:	All types of target groups: national and international experts and scientists, all national, regional and local entities, environmentalists, local population, visitors
Reach:	The local population and some 70.000 visitors coming to Idrija per year.
Timeframe:	Formal legal protection of heritage at local (1986) and national level (1999). Entry “Mercury Heritage Almadén and Idrija” on the UNESCO World Heritage List, in 2012.
Frequency / duration:	Permanent thing.
Preceding background:	The measure followed the same path as all others, who are registered as a technical or industrial heritage.
Methodological approaches:	Local to regional to national to international. The local environment was aware of the historical and economic significance of the Mine. The municipality and state recognized the efforts to preserve the heritage as important. This was later crowned by the entry on the UNESCO list.
Critical factors:	Not able to restore the heritage fast enough, some of the important facilities were already lost, lack of funds.
Success factors:	In 1990, Idrija gloriously celebrated the 500th anniversary of the discovery of mercury and the beginning of its development. To this end, the Municipality of Idrija adopted a multi-year program of activities that, in addition to exhibitions, events and publications of professional literature, included systematic monumental work on cultural heritage sites. Within the framework of this program, markets, streets and many buildings of the city center have been renovated.
Costs:	Given the UNESCO’s guidelines, which assume that all the protection and management requirements of the proposed unit are already in place at the time of nomination for the World

	<p>Heritage List, the additional costs involved in listing were minimal.</p> <p>Assessment for the first 5 years of operations of the Municipality of Idrija (as managing organization of Idrija's Technical / Industrial Heritage since 2012) envisages the organization being funded for the most part with public funds (from the local and national budget and through public competitions). The foreseen ration is 70:30 in favour of public funds.</p>
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CONCLUSION

The passage from the dark trenches of the mercury mine to the wide world also resulted in two major corporations (Kolektor and Hidria) establishing their business in Idrija.

Kolektor's story is based on the history of Idrija and the Idrija mercury mine, which posed challenges to Idrija's ancestors every day. They are a leading global provider of commutators, with programs also outside the automotive industry. Hidria is a development provider of cutting-edge systems for industrial technology and electrical engineering. Using their own production and development of automation devices and systems, they follow the guidelines of Industry 4.0.

Entry of the Idrija Heritage at UNESCO The World Heritage List (together with a mercury mine in Almadén, Spain) must be understood first and foremost as an acknowledgment to the local community that in the past years and decades it has taken appropriate care to preserve the heritage and to protect, manage and present it. Preserved immovable heritage, exhibitions and presentations, youth and adult programs, events, festivals, concerts are features that keep Idrija alive and kicking.

The Idrija Mercury Mine was one of the largest mercury mines in the world and was an important generator of social, cultural, technical, scientific and research development during its operation. The rich heritage of the mine, which extends from facilities, installations to equipment and knowledge, must be preserved for the following generations, given new functions and contents, and properly presented.

The aim is to preserve the facility of the Hg Smeltery in Idrija, which is a threatened cultural monument of national importance, to revive the heritage with educational, tourist and promotional contents, and to enrich the tourist offer of the area, which is listed on the UNESCO World Heritage List with mercury heritage.

Strengthening local identity linked to industrial culture is something applicable in many regions with any kind of industrial history. Using CCI elements, such as exhibitions, events and publications, renovations, high-tech solutions, gastronomy novelties leads to quality and new tourist offers, as well as innovative cultural tourism.

7.8. LABIOMISTA (GENK, BELGIUM)



Picture 16: LABIOMISTA credit Luc Gijbels - Stebo vzw

Title of measure:	LABIOMISTA
Ref. to project partner:	STEBO Competence Centre for Community Development (province of Limburg, Belgium)
Location:	Zwartberg, Genk, Belgium
Website:	www.Labiomista.be (EN available)

In Zwartberg, one of the last old coal mining sites in the city of Genk, a creative project is used as a leverage for a neighborhood that has been in decline since the closure of the mines. A few years ago the artist Koen Vanmechelen launched the idea of using the site, including the former and fully renovated director's villa, to become the park LABIOMISTA. The main theme of his work is diversity and the co-existing of humans and nature as a necessity for sustainable living.

Nomadland has been developed as part of the park. It is the public extension of LABIOMISTA and designed as a meeting place for the community which can freely use this space to organize events, give workshops, etc ...Vanmechelen also gave home to OpUnDi, an intellectual platform for creative thinkers. This platform is also meant to support local initiatives connecting the community. The city of Genk, together with Stebo, started a project to enforce the neighborhood with innovative ideas developed by the community.

ANALYSIS

Initiator:	Organizing/funding the process: <ul style="list-style-type: none"> - City of Genk - Koen Vanmechelen Foundation - Stebo (participation process)
Carrying structure:	The LABIOMISTA team
Stakeholders:	Local stakeholders: <ul style="list-style-type: none"> - Citizens - Merchants - Local entrepreneurs - Organizations/clubs City of Genk, Tourism department
Target group:	Members of the community of Zwartberg (Nieuwe Kempen): <ul style="list-style-type: none"> - Citizens - Merchants - Local entrepreneurs - Organizations/clubs
Reach:	Zwartberg counts about 3700 inhabitants. It is difficult to assess the exact percentage. Currently there are already 109 innovative ideas developed.
Timeframe:	2014: start negotiations city and Koen Vanmechelen 2014 - 2019: building of LABIOMISTA, Nomadland and renovating the director's Villa 2017: Koen Vanmechelen moves into his new studio in Zwartberg February 2019: start-up participation with community April - May 2019: conversations with citizens, entrepreneurs, gardeners, walking club, etc. June 2019: processing results June - July 2019: forming workgroups July 2019: opening of LABIOMISTA 2019-...: developing initiatives
Frequency / duration:	LABIOMISTA / Nomadland / OpUnDi are permanent.
Preceding background:	Zwartberg is a neighborhood that is in decline since the closure of the mines. Poverty rates and drug usage rose and buildings degraded. Problems which still linger on to this day. Zwartberg is the only mining site where the mining shafts were

	<p>deconstructed, leaving behind an empty space. It is also a very diverse neighborhood: Having 140 different cultural backgrounds on an area this small is not something you see every day. Stebo has been present in Zwartberg already since the closure of the mines. As community development organization it has launched many empowering initiatives - especially in the fields of labour market and design of living environment.</p>
<p>Methodological approaches:</p>	<p>A participative approach is centralized. Once the word was out that Koen Vanmechelen was going to move to Zwartberg, he - together with other stakeholders - invited the inhabitants to know their needs, wishes and ideas. Today, all the initiatives are developed for and by the community:</p> <p>(1) Making a stronger connection between the community and LABIOMISTA by participation. An important feature of this pillar will be the community gardens, including about 90 gardens. This gives the opportunity to focus on sustainable and healthy food (resources).</p> <p>(2) Together with the community a central meeting place will be designed with kitchen, workshop area, etc. where ideas can further grow.</p> <p>(3) Since it is predicted that LABIOMISTA will also attract a lot of visitors, an important focus will also be on local commerce. Drinking and eating will intentionally not be available in the park, so the community can take this chance to make profit.</p> <p>(4) Lastly, there will be invested in the physical environment of the neighbourhood. This also gives a boost to the connection within the community and the pleasantness of living there.</p> <p>To take these four pillars into action, participation events were organized. We also had conversations with the local (public) gardeners, the walking club, the entrepreneurs of the local industrial area, the merchants, etc. We now have 109 ideas and people with motivation to start taking action in giving the community a boost.</p>
<p>Critical factors:</p>	<p>Participation from the community is crucial. Uplifting a neighborhood without the input and support of its citizens is not possible. It has to be carried by a group and grow from underneath in order to be successful. A pitfall for the future can therefore be that the professional organizers of the process are too decisive in what should and should not happen in the community.</p>
<p>Success factors:</p>	<p>The support from the community. But also, the expertise from the different organizers, like the city of Genk, Koen Van Mechelen Foundation and Stebo.</p>

	Another critical success factor is definitely LABIOMISTA being IN the community and connected to it. It is not a standalone island within the community.
Costs:	Participative trajectory and putting the ideas into action (will) involve mainly staff costs. There is a large community of volunteers and engaged inhabitants.

CONCLUSION

LABIOMISTA, as a participative process, adds value to the neighborhood. The community of Zwartberg can profit from LABIOMISTA by using it as a glue for making the community closer and stronger. People are connected by a common story, namely the diversity in which they live. Through co-thinking with community developers and a creative artist, they are empowered to tackle some of the challenges we face in the world today. LABIOMISTA can become a catalyst, speeding up innovation, cohesion and livability. As it will induce tourism, local entrepreneurship initiatives can evenly empower the society. Participation events, serving as the basis of the initiative, will keep being organized in the future.