



Past - Present - Future



# LIVING INDUSTRIAL CULTURE - TOURIST COOPERATION BETWEEN REGIONAL COMPANIES AND INDUSTRIAL MU- SEUMS IN THE DISTRICT OF ZWICKAU

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Concept

Version 1  
11 2017

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T2.5.3



RP 3



PP 1, District of Zwickau



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## 0. Abstract

Rural industrial areas are fighting a bad image as dusty and old-fashioned. Shaping the regions's image and the regional identity could help to transform the somehow negative image of these regions. Industrial culture and industrial tourism are chances for old-industrial regions to promote their heritage as well as the living industry. The District of Zwickau would like to use the potential of regional industrial culture to foster tourism and regional identity. One idea is to foster touristic cooperation between industrial museums and regional companies to emphasize the connection between the historical development of industrialization and the economic strength in the presence. Furthermore such cooperation would show where today's working processes came from. Combining industrial past which somehow is often connected to dust and backwardness with the industrial presence and future could make the whole topic more interesting for the younger generation and it could foster the regional image as well. The following document identified museums and companies in the District of Zwickau that could be interested in such cooperation. A questionnaire and interviews with these institutions are summarized and analyzed. The document also gives recommendation for action for the relevant key actors in the District of Zwickau.

## 1. Project Context

InduCult2.0 defines the idea of *living industrial culture* (Lebendige Industriekultur) in Central Europe. It aims to reveal, strengthen and utilize the unique cultural character of industrial regions. This project does not only deal with the preservation and utilization of cultural heritage, but it brings together past, present, future and creative assets in an innovative work package ([www.inducult.eu](http://www.inducult.eu)). Thus, museums, schools, companies and creative communities work together to create a successful cooperation. This is the key for *living industrial culture* as a vivid concept that reflects current transformations of industrial economy and shapes cultural perceptions of the regions.

In order to achieve these objectives, the project has a budget of 3 million euros. The ten participating partners, located in different countries in Central Europe, establish a concept with their stakeholders to realize the full potential of Industrial Culture in their regions.

These participating partners are in eight regions of Europe: Germany, Poland, Belgium, Czech Republic, Austria, Croatia, Slovenia and Italy.

The partners engage in three thematic workpackages and conceptualize and implement various measures in the regions.

Workpackages:

- T2: Priming industrial culture as a unique feature of regional identity
- T3: Deploying industrial culture for securing labour force and strengthening the regional ties of companies
- T4: Fostering creativity and innovation in the environment of industry and its remains

The following document was developed in the frame of the thematic workpackage T2. Together with the tourism association Zwickau and a Master student of the University of Chemnitz PP1 analyzed the joint touristic activities of companies and industrial museums in the region and developed recommendations for further activities.

## 2. The role of the district of Zwickau

In the Central Europe project InduCult2.0 the district of Zwickau takes over the role as lead partner. Thus, it manages the project in its content-wise, financial and communicative dimensions. Apart from this outstanding role, it engages thematically in all work packages. Together with regional stakeholders the District of Zwickau will conceptualize and implement various measures as displayed in the application form. Through participating in InduCult2.0, the district intends to establish the topic of Industrial Culture as a main headline of regional self-understanding and outside attractiveness, also with a view of securing its economic competitiveness. The project will allow to set up a sustaining cross-sectoral net of committed stakeholders from all relevant fields. The district wants to underpin this re-design ambition through a range of beneficial activities enhanced by transnational input and inspiration:

creating commitment of regional stakeholders to the idea of Industrial Culture and defining joint strategic ambitions

raising political attention for the district's Industrial Culture with the aim to include the topic in ERDF/ESF operational programmes 2020+ of Saxony

support the region with its preparation of the Saxon exhibition of Industrial Culture in 2020

preparing joint educational offers on industrial development for pupils linking museums, companies and educational institutions

binding companies through Industrial Culture

support creatives in old-industrial environment

setting up joint tourist offers of museums + companies (+ high schools)

improving appearance of an industrial quarter

The district is not performing any economic activity within the project or as a result of it.

## 3. Introduction

Industrial Culture constitutes a reliable and authentic common ground of internal reference for industrial communities. Being a dynamic socio-cultural concept, Industrial Culture is - different from a plain recourse to the "golden past" - capable of evolving along with a transforming economic environment. It can be utilized for creating positive external perception which represents a soft location factor for attracting people and business, including tourism.

In the Free State of Saxony, Industrial Culture has received more and more attention over the last few years. Other German cities and European regions are currently rediscovering their industrial history as a cultural potential while at the same time they are reflecting on their industrial roots. Within the Free State, it is the district of Zwickau, which stands together with the surrounding re-

gion for industry. Zwickau's industrial structures have created a unique culture for decades, which today can be traced through many areas and objects and experienced in the values, ways of life and skills of the people.

The district of Zwickau has made a significant contribution to the emergence of the textile industry, automotive engineering, mechanical engineering and mining in Germany. The industrial museums of the region are witnesses of the past industry and preserve cultural heritage. However, these features of Cultural Industry have only a small added value for the people. Interactive elements - like visiting a mine, a furnace or work with historical, but functional machines, offers experience and joy to people. This way of experiential marketing changes normal daily routines of people. Furthermore, this sector helps to address the senses of visitor's in many ways.

For this reason, the combination between Industrial Culture and experiential marketing makes sense. The cooperation of museums and companies does not only increase the content-wise input of the visitors as it connects the industrial past of the region with the current industry but the visit of a production site also generates new interactive experience. Therefore the tourism association Zwickau which is also responsible for marketing activities of the regional industrial museums would like to foster touristic cooperation between companies and industrial museums within the Central Europe project InduCult2.0.

## 4. Objective

This document focuses on the outcomes of the master thesis "Tourist cooperation between companies and industrial museums" which was ordered in the frame of InduCult2.0. The aim of this master thesis was to investigate the connection between Industrial Culture and experiential marketing in the district of Zwickau. By taking a closer look at industrial companies and museums in the district, *living industrial culture* was examined from an experiential marketing's perspective.

## 5. Applied Approach

An interview guide line and a questionnaire were created to explore the connection between Industrial Culture and experiential marketing. Due to the limited time capacities of the companies, the (short) questionnaire was to be answered by the companies and the interviews were made with the museums in the district.

### 5.1 Interviews with museums

Methodically, this interview is a first impression of museum's work in the region. The interview consists of ten questions. The questions of the interview are related to *living industrial culture* (definition and utilization), participation at upcoming events, their target groups, identification with the regional umbrella brand "Zeitsprungland" and tourist cooperation between museums and industrial companies and educational institutions. The concrete interview guide line can be found attached to this document. Involved museums were the following:

- "August-Horch-Museum" in Zwickau
- "Bergbaumuseum" in Oelsnitz (mining museum Oelsnitz)

- „Deutsches Landwirtschaftsmuseum“ in Blankenhain (German agricultural museum)
- „Esche-Museum“ in Limbach-Oberfrohna
- „Heimat und Bergbaumuseum“ in Reinsdorf (museum for local history and mining)
- „Dampfmaschinenmuseum“ in Werdau (steam engine museum)
- „Textil- und Rennsportmuseum“ in Hohenstein-Ernstthal (textile and racing museum)
- „Tuchfabrik der Gebrüder Pfau“ in Crimmitschau (cloth factory)
- „Tourismusregion Zwickau e. V.“ (registered association tourist region Zwickau)

## 5.2 Interviews with companies

The questionnaire was drawn up for the companies in the district of Zwickau. They consisted of three questions which were sent to the companies via email. The first question is to find out whether there are already cooperations (sponsoring, company tours, etc.) in the cultural field. If so, the companies were asked in which way they are organized and who are the concrete partners in the Zwickau region. The second question is to find out what wishes and suggestions the companies have in terms of cooperation in the cultural field. In addition, they were asked if there are any suggestions, ideas or plans for a concrete implementation, in particular in cooperation with the regional industrial museums. The third and final question is aimed at the use of innovative presentation possibilities, an opportunity to revitalize the industry. All involved companies participated in the Day of Industrial Culture (an event lasting one weekend in September) in Chemnitz and the District of Zwickau. The following companies answered the questionnaires:

- ThyssenKrupp
- WEMA
- Continental
- ArcelorMittal
- Wasserwerke Zwickau (water works Zwickau)
- Linamar
- Stumpfwerk-Lindner GmbH

## 6. Results

The results of the interviews and the questionnaires show many different aspects, which will be described explicitly below.

### 6.1 Outcomes of the interviews with museums

The number of visitors per year differs significantly depending on the museum, as there is a wide range from 600 to 75,000 visitors per year. Museums define living industrial culture as the preservation of Industrial Culture using former industrial facilities and machinery. The representation of living and working conditions of (former) employees by telling stories, showing exhibitions and using

presentations also play a vital role. Industrial Culture is often understood as a bridge between past and present. Museums offer exhibitions in industrial buildings, which want to enthrall the visitors with different mediation and experiential offers. Such offers may be e.g. guided tours, demonstrations of technical equipment, extraordinary events or told anecdotes by (former) employees.

### 6.1.1 Importance of events

In general, events play a significant role for the museums. Above all, the “Internationaler Museumstag” (International Museum’s Day), the “Museumsnacht” (Museum’s Night) and the “Lange Nacht der Technik” (Long Night of Technology) should be emphasized. Museums do also have high expectations for the newly introduced “Tage der Industriekultur” (Days of Industrial Culture). Such events are intended to make museums experienceable and tangible. Such events also help to attract new visitors to the museum. The museums agree on the fact that the most interesting topics depend on the type of visitor. However, presentations and demonstrations of technical equipment as well as the presentation of industrial work are perceived by the visitors as very interesting.

### 6.1.2 Target groups

The current target groups and visitors of museums are mainly school classes, families and the group of over-50s. The young target group of 17- to 25-year-olds is perceived by the museums as a difficult age group which can basically be reached via schools or projects with companies and their trainees. The museums are convinced that young people see museums as a testimony of filthy and hard work which does not capture their interest. Here, it is necessary to eliminate these obstacles and revise their thoughts. However, there are barely approaches given to do so yet.

### 6.1.3 Tourist cooperation

About tourist cooperation, the museums agree that there are rather few collaborations. However, the interest of museums in touristic cooperation is very high. Many museums want an offer in which certain company tours and museum visits should be offered together. Even today, companies are part of some special exhibitions. However, the museums are currently lacking further creative ideas to involve the industrial companies. For the future, museums want a clear increase of cooperating and long-lasting offers. Furthermore, networking between companies, museums and schools should be improved and the region should be represented more strongly as a coherent destination. Also, companies should raise their awareness to which opportunities a cooperation can hold for both - them and museums.

## 6.2 Outcomes of the questionnaires with companies

Since only 7 of 21 companies reported back the questionnaires, only their answers can be evaluated. The questionnaires had three thematic focuses for the companies: (a) the current situation of touristic cooperation, (b) wishes and suggestions of the companies and (c) use of innovative presentation possibilities.

### 6.2.1 Corporations with museums

Not all companies have tourist cooperation with museums. For those who have cultural cooperations, the method, intensity, and performance of such cooperations differ from company to company. Most companies are involved in sponsoring. They, therefore, appear as donators for the museums. One company has an active tourist cooperation with a museum. The company supplies the museum with exhibits. These exhibits are used in the museum to represent the company’s history in the district. This is a win-win situation for both: The museum has another exhibit and the company is promoted in the museum. Another company supplies a museum with produced materials which museums can use for their presentations and exhibitions. As a further part of the cooperations, company tours and visits are offered.

However, some companies independently organize exhibitions. They do not use cultural cooperations with museums, but instead they use their own capacities. The following example of the “Wasserwerke Zwickau” describes how such independently organized exhibitions could look like:

The “Wasserwerke Zwickau” has no cooperation in the cultural sector. However, they have set up a permanent exhibition in their water tower in Oberplanitz. This illustrates the history of drinking water supply in the region. A further exhibition was implemented in the historic waterworks in Wiesenburg, which informs about the production of drinking water in the last decades. Both objects are displayed on special appointments and occasions, for example for “The Days of Water” or “The Day of Open Monuments”. On these days pre-registered visitors can visit these buildings.

The “Wasserwerke Zwickau” noted an interesting fact in the questionnaires regarding cultural cooperations. Cultural cooperation must generate added value for both sides. The companies maintain their image through cooperation with cultural institutions, provide knowledge about their products and represent themselves as an employer. Cultural institutions, in turn, should gain more recognition and, for example, receive financial or material support.

The “Wasserwerke Zwickau” have mentioned this correctly. There must be added value for both sides, so that such cooperation is worthwhile for both as well. As already noted by the “Wasserwerke Zwickau”, both, museums and companies benefit from cooperation. Although these benefits are obvious, companies barely use of cooperations for those benefits. This is also reflected in the results for desire and suggestions for future cooperation.

### 6.2.2 Desire for further cooperation

What is most interesting is that most of the companies do not want (further) cultural cooperations with museums. The reason can only be presumed because the companies have not given any reasons in the questionnaires.

Obviously, they know too little about their possibilities. On the one hand, they probably assume that they do not benefit from such cooperations. On the other hand, they fear personnel costs and a lack of time organizing such a network between the company and the museum.

### 6.2.3 Use of innovative technology

The last question deals with the use of innovative presentation technologies in companies. These presentation technologies function as a way of presenting *living industrial culture* as a vivid theme. Virtual reality, augmented reality or 360-degree panoramas are examples for such innovative presentation technologies. In addition, these technologies can also be used for presentations, training or marketing purposes.

Although these technologies offer several options for usage, companies lack in their application. The questionnaire confirms the limited use of innovative technology referring Industrial Culture. Only one company uses virtual reality for marketing purposes. All the other companies do not use innovative technology. Another company considers the application of such technology as they plan to implement such innovative machines in 2018. The other companies neither use innovative technology nor did they answer this question.

## 7. Recommendation for action

Industrial Culture is a well-known term for industrial utilities. But especially companies and the native population in the district of Zwickau and tourists have not built up any relation to this term (yet). They are neither aware of its meaning, nor what opportunities it could give for cooperations.



Events such as the “Days of Industrial Culture” which took place for the first time in Zwickau this year, serve as a good kickoff for sensitizing the public to Industrial Culture.

This event mainly draws attention to the current industry of the region and its history. Visitors have, therefore, the opportunity to learn something about Industrial Culture. Furthermore, they can see which companies are involved in these branches.

Not only companies profit from their participation but cultural institutions as well. These events can help to build up networks between museums and companies. In a further step, such events should provide a wider range of variety regarding participating institutions and companies. An online platform can be set up. Such a platform allows participants to network each other in advance and, in a further step, to build on potential thematic similarities. At the same time, all registered participants can obtain information about (a) which institutions will participate and (b) what is their intention and aim of participating at such an event. This is a platform which is aimed at museums and companies and, thus, less at the visitors of such an event. Nevertheless, the involvement of visitors is important as well.

One reason for this is that awareness of Industrial Culture can also be increased by directly involving citizens. Especially young people are motivated to participate in so-called cocreations. Cocreation is an approach in which multiple people or stakeholders (e.g. companies and clients) work together to create a common result regarding products or services. Such a cocreation would be conceivable, especially, in the form of participation in exhibitions or projects. IBUG (hereinafter referred to as “Industriebrachenumgestaltung” - recreating old-industrial areas) is one example which shows how cocreation could work. This is a festival for urban art. The design of the IBUG is a result of artists who recreate old-industrial areas into a new graphic, artistic approach.

In the age of digitalization, the usage of social media networks regarding Industrial Culture must be expanded. Young people who actively use social networks are familiar with the structure of such networks. Thus, they should become involved by using social media networks. Companies and museums should connect each other via social media and expand their output by using online platform.

In a further step, the marketing concept of museums and their industrial-cultural context must be changed to capture the interest of the younger people in the longer run. Therefore, marketing via internet and social media is indispensable. One example is using a blog. A blog which focuses on Industrial Culture provides new perspectives on the topic. The requirements for such a blog are regular updates by the authors and an authentic guideline through the blog.

A prerequisite is still to raise awareness of Industrial Culture and then to consolidate it in the future. The consciousness of Industrial Culture must be intensified. This can be realized by surprising actions for example. One idea could be a conspicuous designed container, as an interactive space in various places in their distribution area. One example is the usage of the container as a touring exhibition. Visitors can enter this container and actively experience Industrial Culture. Equipped with new presentation forms, it serves as a platform where visitors can switch via virtual reality between old-industrial sites and the current assembly hall within seconds. The interaction with the technique offers a lot of creative freedom and opens new perspectives for the visitor, as well as offering a special experience for them.

The topic of industrial culture must be approached as actively and vividly as possible. The author states that no longer people visit a museum just because of the information provided by a guide, a book or an information board. He adds further that visitors want entertainment and experience. Nowadays, museums could also belong to the sectors of leisure activities and opportunities. That is why it is important for them to act like a leisure sector. All museums in the region should, therefore, concentrate on experiential activities for their visitors. By generating emotions, for example, by guided tours of former employees, which are authentic by telling their stories and anecdotes, they will bring back life to the industrial museums and maybe to old-industrial areas. Museums are going in the right direction because, as you can see in the evaluations of the interviews, most institutions have been offering such a program.

Another example is the “Erlebniswelt” (a world of experience), such as the best practice example World of Steel in Linz – a best practice example from Austria. Stahlwelt (Steel world) is a multimedia center which vividly illustrates every aspect of the history and manufacture of iron and steel, and can be experienced in 1,5 hours. Visitors who have more time can choose from several tours. One, taking about 3 hours, is a tour by a guide of the whole plant, usually, when the exigencies of steel-making operations allow, taking in the blast furnaces, the hot rolling mill, the terminal on the River Danube where raw materials are delivered, and the platinum plant. Another goes to a display inaugurated in 2009 commemorating 60 years of the LD process. The uses of steel in the manufacture of motor vehicles are a highlight in another tour, which includes the plant where certain sections of steel are galvanized, and a section of the works where platinum, used as a catalyst in exhaust systems, is produced. Further tours are specifically designed for schoolchildren of particular age groups. A café above “Stahlwelt” offers panoramic views of the works. The worlds of experience are a good example of how cooperation between museums and companies can work. As addressed in “Stahlwelt”, those cooperations provide new perspectives on industry, their history and their future. Furthermore, they show how different age groups can be addressed and how museums and companies can be combined in a cooperation.

Those “worlds of experience” must use innovative technologies and interactive elements and thereby new forms of mediation in their concepts. The described interactive places are an example, for the successful combination of interactive elements and modern presentation, as well as playful mediation. For this, however, it is necessary to manage the balancing act between experience and cultural mediation, both in the exhibitions, as well as in projects and events.

For a better image of museums by young people, it is important to create new exciting, innovative ideas. For example, exhibits can be interactively connected with multimedia experiment stations. So, these experiment stations can playfully convey technical knowledge. Thus, a technical test landscape would be conceivable, corresponding to the respective theme of the museum in combination with a tour through the industrial sector. The classic permanent exhibition is transformed into an experimental place to actively experience technology and to arouse curiosity on historical technology and current developments.

Even though it seems at first glance to be less compatible, architecture also plays an important role for *living industrial culture*. The unusual design of the former industrial buildings offer the opportunity to combine an authentic (industrial) building with adventures. Partly derelict industrial areas, but also restored areas, which already became parts of museums, should be placed more strongly into the focus. With a striking design of facades, they impress with their architecture locals and make curious about the related story. One example of this is, again, the IBUG, which is already dealing with the artistic design of derelict industrial areas and buildings.

Above all, events are a good instrument for the often-conservative image of the museums. Museums can use events for advertising and raising the awareness of their public relations. This helps institutions to be presented in the media and ultimately to raise the awareness of the people for the museums. Especially, very well-used events such as the day of open monuments or the International Museum’s Day have shown how fully effective they are and should, thus, be also used intensively in the future.

The organization of events is also suitable to arouse interest of young people for a museum. The mining museum Oelsnitz provides a good example with the party “Der Schacht tanzt” (the shaft dances). Such events have many (young) visitors, who also take the opportunity to visit the museum during the event. If the combination of event and museum will continue to be perceived as a positive experience, they offer a fantastic opportunity to attract more visitors to the museums.

As every tourist region should, the district of Zwickau should create travel agencies to attract tourists. The various contents can also be presented as a modular building block system. An action, an experience, a visit or an object are always one of the building blocks and are marketed, offered and presented by the umbrella brand. Depending on the visitor’s interests, they get an overview of the offer and combine various building blocks. This creates an individual program and experience, adapted to their own needs and wishes. Occasions to visit the museum are created by the combina-

tion of different contents, which promise versatility and a full-service package for tourists. Companies can be involved as building blocks as well. So, company tours together with museum visits can be for example.

In this context, the creation of an "Industrial-Culture-route" designed as a round trip is an interesting idea. This round trip combines sights from the industrial history as well as from today's industry and consists of a certain number of main attractions. The unique feature is that smaller themed routes can turn into other attractions. Such a theme route is a cultural leitmotif of a region and brings together various actors with the aim of drawing attention to regional industrial culture. Depending on the interest and planned duration of the stay, the visitor of the region chooses one or more themed routes in addition to the main route. In this way, the different building blocks can be connected in a clever way. Furthermore, recommendations can be given as to what is still offered between two selected modules and what else could be interesting for the visitor. The mining museum in Oelsnitz and its sponsoring association have begun to create a concept for a Saxon coal route and by now, they have already gained first experiences.

## 8. Evaluation/transnational added value

When introducing such a project, other countries should keep in mind the following suggestions:

- events are needed to raise awareness of *living industrial culture* among locals and tourists
- events serve as a networking platform for museums and companies
- application of social media and modern technology is compulsory in the age of digitalization
- museums must create new active presentation forms and (guided) tours to attract (young) people
- for a functioning cooperation between company and museum, it is important that both benefit from it
- especially companies must be sensitized to their possibilities and benefits of such a cooperation with a museum
- umbrella brands can help to create a common identity

PP1 will use the information of the concept to further support cooperation between industrial museums and companies. This process involves a networking measures and workshops to at first show the advantages of cooperation and moreover the possibilities of cooperation. The project partnership will be informed about the next steps and could learn from the experience PP1 will gain. The fact that companies and museums are not aware of the benefits of such cooperations is a fact that should be discussed in the project partnership: Why is that and how could museums and companies be sensitized and connected?

## 9. Conclusion

The conducted interviews with all industrial museums and companies, as well as the evaluation of the questionnaires, have shown that tourist cooperations hardly exist yet. However, museums are keen to work with the regional industries. Unfortunately, they know too little about their possibilities for cooperation. This knowledge, but also of the advantages offered by such cooperations, must be improved in future. All the institutions and regional industries involved in this project need to

know exactly how they benefit from *living industrial culture*. Therefore, they must be exactly introduced to the benefits of an employer brand, the image and the recruitment of professionals. The focus, however, should not only be on the industry but other branches such as trade as well. Especially digital companies might profit from old-industrial areas - for example the cloth factory of the Gebrüder Pfau can be used as a suitable location for advertising, events or image films. In the end, both sides - companies and museums - have to profit from such corporations as it is also recognized by the Wasserwerke Zwickau.

Another striking point is the strong dependence of museums on schools. Most of the visitors are pupils from the region of Zwickau. For that reason, a large part of the pupils visits involuntarily a museum. They are, consequently, less willing to adapt topics and experiences offered by the guidance. One solution-oriented approach could look like this: Museums should be less egocentric but more active with visitors. The visitor must be centrally integrated in a museum's tour. From the perspective of the visitor, such exhibitions must create experiences and moments to which they are emotionally bound. The real challenge is to make visitors curious, to fascinate them with lively, but true, stories, to show them the places where events happened, encourage them to discover new places or to see old objects through new eyes.

In conclusion, however, the commitment for corporation and creation of a *living industrial culture* for the district of Zwickau is existing. So, the course has been set for Zwickau's reputation as a *living industrial-cultural* region. Especially the Days of Industrial Culture is a good example of a big event, serving as a platform for several actors (companies, cultural institutions and visitors as well) with different industrial or cultural backgrounds and, thus, trying to raise their awareness for cooperations.