

ANALYSIS OF TRANSFERABLE ELEMENTS IN GOOD PRACTICES OF CULTURAL HERITAGE MANAGEMENT

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1. Abstract

This analysis addresses the theme of successful management of public-private heritage revitalization projects in the cultural sector. It deals with personal experiences from contributors of good revitalization projects coming from seven European countries.

Therefore, this analysis provides an overview of eleven factors that can be transferred to other locations. Furthermore, it improves thinking on the hidden potential of cultural heritage sites in the area of urban development in general and gives arguments for the implementation and strengthening of transferable elements to promote meaningful and sustainable investments, working opportunities, managerial skills and quality of life for the citizens as well as strengthen local managerial systems.

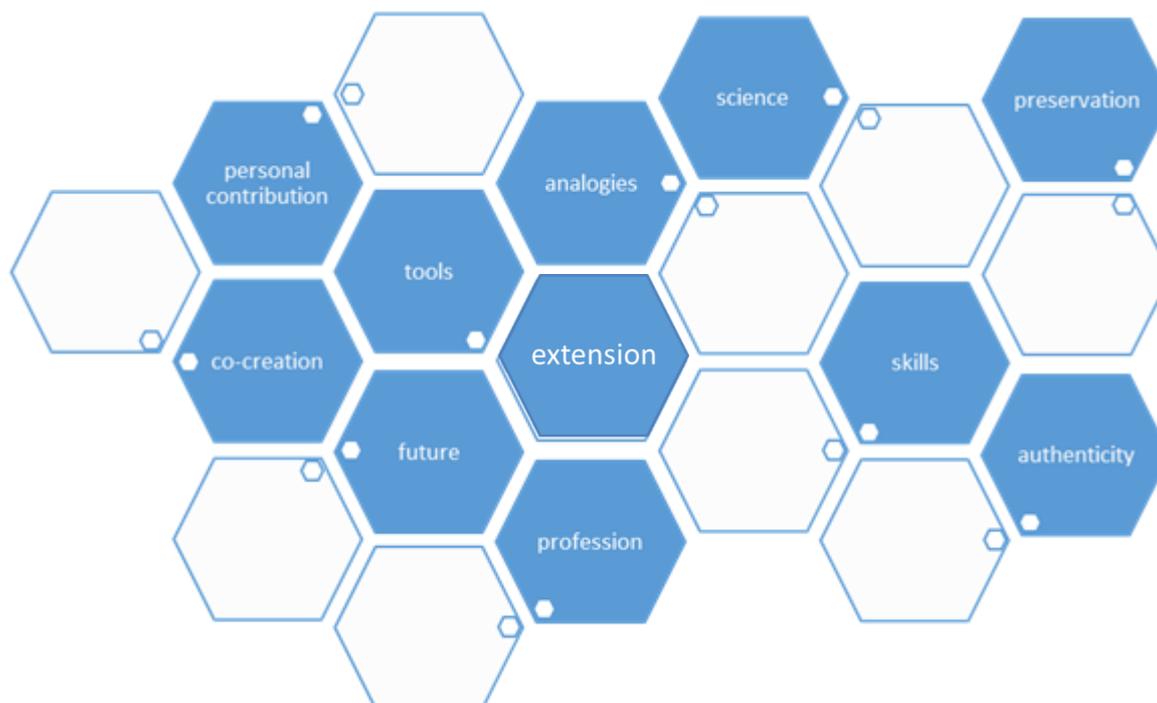


Figure 1: Clustering and overview of the 11 transferable elements



2. Introduction

2.1. Structure

This analysis is structured in three parts. The first part (Introduction) includes a description of the whole project, defines the frame of the analysis, gives basic definitions of key aspects of the topic and an explanation of previous research in the field. After that, it formulates the key thesis: there are 11 individual components and the types of processes that can be transferred to other cities and regions. The second part (Analysis) includes the description of these elements and substantiates them with examples of appropriate good practices. The last part (Conclusion) provides a review and formulates recommendations.

2.2. Background and definitions

This analysis is a part of the transnational *Interreg Central Europe V* project, *Forget Heritage* to stimulate interregional cooperation. It deals with data from a previous analysis for the same project, a collection of best practices gathered by nine partners from seven countries. Those projects are good practices of managing historical sites by using different management models, working with public and private partners and involving cultural and creative contributors. This previous data was filtered to find out repeating elements in innovative, replicable and sustainable Private Public Cooperation management models of the abandoned historical sites by setting up Cultural and Creative Industries. In this analysis, these repeating individual components and the types of processes that can be transferred to other cities and regions are called *transferable elements*.

Each one of the good practices intends the re-use of cultural heritage such as former factories, hospitals, schools and barracks that once have marked the history and identity of European cities. The range of the practices clearly demonstrates diversity.

Each of these practices is conform to one of the transnational public-private partnership models in the cultural sector. There are three applicable models, such as public-private collaboration, public-private partnership and public-private joint venture.

A transnational PPP is a: “(...) sustainable, long-term contractual cooperation agreement between the public and the private sector as well as other institution of civil society for the initiation, financing, performing, or funding of a cultural institution or activity, under which the partners bring in financial or intangible resources¹”.

¹ Alfen, H., Weber, B. (2011: 15)



In general, program-related activities are often subject to public-private collaboration models. Property management related activities like design, construction and operation mostly use the public-private partnership model. Public-private joint venture structures seem to be appropriate for general cultural management activities. Since projects in the cultural sector struggle with insufficient financing, they are often financed by a variety of sources.²

2.3. Prior Research

This analysis considers recommendations from a previous research done in a similar case to conceptualize a transnational public private partnership concept, a part of another Interreg Central Europe project named Second Chance. The aim of the project was to analyze possibilities to revitalize disused industrial sites through cultural activities. One of the essential conclusions was, that even though the revitalization process and conditions of the projects were different, the managers shared the same questions, challenges, opportunities and goals. Valuation was possible and the analysis provided solutions for the following challenges:

- Establishment of sufficient financing
- Concentration on marketing aspects
- Pointing out a clear vision and mission
- Providing an excellent cultural program to a wider audience
- Knowledge of the restrictions and benefits of different PPP models
- Developing and customizing a unique case of the project³

2.4. Thesis

The task of the thematic analysis is to identify individual components and the types of processes that can be transferred to other cities and regions. Further, it serves to formulate recommendations and to spur the approaches' transfer.

To find out what is necessary for running a good business and at the same time of what is necessary to create a sustainable project, important indicators to transferability will be the main challenges and personal lessons that contributors of these projects have learned. With this data it will be possible to find out key factors to success that can be transferred to other locations.

The following terms and their derived tips are one possibility to approximate this factors of success or rather transferable elements:

²Cf: Alfen, H., Weber, B. (2011:4ff.)

Cf: Alfen, H., Weber, B. (2011:4ff)



- Personal contribution: Strengthen structures of internal labor.
- Co-creation: Work as a team with your partners.
- Future: Relate your programme and content to big questions of our time.
- Science: Start partnerships with universities.
- Skills: Support your volunteers.
- Tools: Start projects with benefit for others.
- Authenticity: Remain true to your origins.
- Preservation: Save the construction, history and identity of the project's building.
- Analogies: Argue for different aspects of your project's important role.
- Profession: Make sure to have staff with necessary key professions.
- Extension: Gain a cultural program with transnational components.

3. Analysis

3.1. TRANSFERable personal contribution

No matter how large scale or how small-scale practices of managing cultural heritage are, the aspect of professionalism in calculations, financing concepts and time management of renovations is indispensable in every case.

The element of professionalism seems elemental in the case of large-scale projects like the revitalization of the former *Norblin Factory*⁴ (Poland) which was completely privately financed. It has not been completed so far. The book value of the project, managed by a board of professional directors and managers, already amounted to 259.3 million PLN (approx. 60 million €) by the end of 2014.

On the other end of the scale, there are practices with less financial prerequisites, but many immaterial and non-monetary resources, e.g. the *Dolsky Mill*⁵ in Ruzova (Czech Republic). The also not yet completed project has only one public grant of about 1,5 million CZK (around 55.000 EUR) and some financial contributions from local companies. The repairs of the mill are performed by volunteers, without whom the mill would be lost. The volunteers have many different professions and often they are familiar with a “do-it-yourself” attitude. For most of the practices, it would not be feasible to hire them as professional contractors. For example, *Utopiastadt* in Wuppertal (Germany) only needed 500.000 EUR instead of one million EUR of a public loan, thanks to the huge amount of personal contribution⁶ and volunteering. Therefore, it would be a mistake to ignore this

⁴ Cf: <http://www.norblin.eu>

⁵ Cf: <http://www.dolsky-mlyn.cz>

⁶ Cf: <https://www.clownfisch.eu/utopia-stadt>



fundamental pillar of financing.

3.2. TRANSFERable co-creation

Public participation in urban design and planning is more and more common. An example is *Concordia Design*⁷ in Poznan (Poland). The participatory process was very important for the local community so they took part in almost all of the sessions.

To underline the importance of co-creation, a culture of for private and public partners to meet on an equal footing, it is interesting to have a look at the role of the civil sector in Great Britain. For example, there is the *Cultural Cinema and Digital Creativity Center Watershed*⁸, based in a former harbor warehouse in Bristol. It stands exemplary for the special PPP and PPC situation in Great Britain, where public partners, private investors and citizen's initiatives are perceived as equal partners. The financial and managerial aspects do not clash with the social and cultural aspects of similar projects in such an intensive way like in other European countries. The financial and managerial aspects do not clash as much with the social and cultural aspects the way they do in similar projects in other European countries.

3.3. TRANSFERable future

There are practices that are related to big social, economic and ecological questions of our time and future.

For example, the *Prinzessinnengarten*⁹ in Berlin (Germany) pronounce that the aim of the project is not only to grow vegetables but also to cultivate another city. It is an iconic project in Germany and there is a wider acknowledgment of its essential function. The managers of the project are social entrepreneurs. Together with neighbors, contributors and volunteers they work for the: "(...) development of more sustainable ways of eating, living and moving. The city of the future should be a climate-friendly, pleasant place to live, where every care is taken to conserve our natural resources."¹⁰

3.4. TRANSFERable science

Many practices have cooperation with universities. For example *Zsolnay Cultural Quarter*¹¹

⁷ Cf: <https://www.concordiadesign.pl>

⁸ Cf: <http://www.watershed.co.uk>

⁹ Cf: <http://prinzessinnengarten.net>

¹⁰ <http://prinzessinnengarten.net/about>

¹¹ Cf: <http://www.zsolnaynegyed.hu/index.php?nyelv=english>



provides space for the *Pecs University's Faculty of Music and Visual Arts* (Hungary).

*Aldo Galli*¹² (Italy), a former charity house for religious people, influences fashion and design is now the headquarters of the *Academy of Fine Arts in Como* in Lombardy. The renovation of the villa gave opportunities for the establishment of a *Fab Lab*¹³ and to upgrade laboratories. That created a highly professional work environment for the implementation of specific projects with companies. The *Picture Gallery*¹⁴ in Paks (Hungary) is not only a gallery, but also a home for a visual experimental art plant, a Fine Arts school. The gallery functions as university preparatory workshop. *Watershed* (Great Britain) works together with universities and research institutions around the world and has a collaborative partnership with the *University of the West of England* (UWE Bristol) and the *University of Bristol*.

In the field of restoration, the practices can become an interesting fieldwork. The *Church of the Virgin Mary Assumption*¹⁵ in Konojedy (Czech Republic) and its inventory became topics of seminars and excursions. Such cases give opportunities to link scientific research, university teaching and practical skills.

Some practices go one-step further. They conceptualize their projects similar to a scientific laboratory. Artists perform their life and work dedicated to the practice. They define it as a vehicle and holistic real life experiment (social plastics, real utopia, concrete utopia) with a visionary mixture of spaces for work, science, art and living to find new ways to answer social questions of the 21th century. An impressive example for this phenomenon is the practice *Utopiastadt* (Germany).

3.5. TRANSFERable skills

There are practices that have support programs for their volunteers. With such a program, they can acquire qualifications and certificates in the fields they have passionately worked in for years without a license and payment. Alternatively, the program helps them with their daily struggle when they are unemployed or in precarious job situations. It is much more personal and suitable than job centers.

Many practices are not only a place for passive consumption and passive entertainment. They are also places for self-organized activities. Social entrepreneurs know about the high potential of self-responsibility. For example, *Cascina Cuccagna*¹⁶ (Italy). It is:

¹² Cf: <http://www.ied.edu/ied-locations/como>

¹³ „(...) digital fabrication laboratories – were set up to inspire people and entrepreneurs to turn their ideas into new products and prototypes by giving them access to a range of advanced digital manufacturing technology.“ (<http://www.fablabni.com/what-fablab>)

¹⁴ Cf: <http://www.paks-gallery.com>

¹⁵ Cf: <https://www.kostel-most.cz/cs>

¹⁶ <http://www.cuccagna.org/portal/IT/handle/?page=homepage>



“enriched by volunteers, who around common interests gather in groups, always ready to welcome new people willing to invest passion, time and energy¹⁷”. In this place, working is not only connected to salary, but also to community, leisure time, new abilities, self-esteem and self-fulfillment and often creates new professional ambitions and perspectives.

3.6. TRANSFERable tools

Many practices created tools to have influence on their public recognition.

For example, *Cassina Cuccagna* (Italy) and other practices promote reading and exchanging books as an instrument of relationship between people. It shows the potential of such places as a noncommercial and unconventional place to be. For socially disadvantaged people these practices, that are formed by communities and a “do-it-yourself culture” have less barriers than „clean“ spaces. You can feel free and don´t need money to get in or to take part in the activities.

Further, from the beginning on, the initiators of *Utopiastadt* Wuppertal (Germany) worked on special features and open source projects for the whole area, e.g. a *Wiki of Wuppertal* or the release of a map of urban gardens in Wuppertal. Through the crowdfunding campaign *1m² Utopiastadt* it will be possible to buy more land along a bicycle highway. *Utopiastadt Campus* was implemented to hold citizens meetings. They also released their own organic beer with the aim to implement a fund for supporting the city quarter. The initiators of *Utopiastadt* developed tools together with other initiatives, projects and agencies, which deal with new impulses and ideas regarding culture, civil engagement, self-organization, urban development, urban economy and ecology, political and cultural co-creation and creative industry.

3.7. TRANSFERable authenticity

Authenticity is one of the elements that every practice needs. The enhancement of the unique idea of the project can be acknowledged in interviews with initiators and managers of practices with a long history like *Watershed* (Britain) or *Honigfabrik*¹⁸ (Germany). Despite transformations and progress, to keep the key message and feeling of the magical beginning is often a solution for challenges encountered. If there is struggle, contributors remind themselves of that. Further, the stakeholders must be sure of the key aspects and have trust in the project.

In the case of *Honigfabrik*, autonomy is an important ingredient, a question of identity. Since three decades, the old factory building is a central part of the local identity and an

¹⁷ <http://www.cuccagna.org/portal/IT/handle/?page=eng>

¹⁸ Cf: <https://jim.honigfabrik.de>



iconic image of self-organized citizens. It played a key role in the movement of youth centers in the 1970s. It is established as a center for social and cultural activities for different generations and cultures. The building is owned by a public partner. The management of the program and finances is completely self-organized by the original association of the citizen's initiative.

3.8. TRANSFERable preservation

Preservation of historical memory is one way to remain authentic. Such a practice is *The Hidden Treasures of Lower Silesia*¹⁹ in Kamienna Góra (Poland) with a hidden underground structure, which broaches the issue of incidents during the occupation of the region during World War II. Its aim is the preservation of historical knowledge.

Preservation of historical memory is directly connected to the renovation of the original design and structures. When creating museums in old factories there is a tendency to preserve, not to hide, the history of the building. Like the *Picture Gallery of Paks* (Hungary) where the factory aspect of the former cannery factory is not hidden, but enhanced.

In some cases, identity and history are incompatible. For example, *Layer's House*²⁰ in Kranj (Slovenia) once was the residence of the most important national baroque painter. The house has always been associated with art, since generations of painters lived and studied there. Furthermore, the porcelain manufacture of Zsolnay Creative Quarter (Poland) is still functioning, while only the surrounding buildings have new functions.

3.9. TRANSFERable analogies

Every practice can perform a socio-cultural function. In that case, there is no difference between a church with a weekly intercultural cooking evening or an independent cinema with weekly intercultural cooking. Any aspects of the practices can be highlighted in different ways and can be taken to an abstract level for concepts, formulas, applications and proposals. Another example, the practice *Richter's Mills*²¹ in Torun (Poland), a former steam gristmill building, is managed as a youth center. A closer look shows that there is not only a possibility for bed and breakfast, but also a cultural meeting point for locals and international guests.

There is a great opportunity in concentrating on analogies, for example to find suitable funds and partners. One example for this transferable element is the reconstruction and

¹⁹ Cf: <https://poland.pl/tourism/urban-tourism/hidden-treasures-lower-silesia>

²⁰ Cf: <http://www.layer.si/en/layer-house/layer-house>

²¹ Cf: <http://mcsm.torun.pl/history-of-the-mills/?lang=en>



equipping of the *Secerena Palace*²² in the *Rikard Bencic* industrial complex (Croatia) into a city museum with accompanying catering and commercial facilities. Professionals paid attention to international, national, regional and local strategies, which could underline the relevance of the project. At the end, they embedded eleven different strategic plans, like the Europe 2020 strategy, the operational program competition and cohesion 2014-2020, the sustainable development strategy of Croatia, the Croatian strategy for the protection, conservation and sustainable economic use of cultural heritage 2011-2015 or the city of Rijeka cultural tourism development strategy 2015-2020.

3.10. TRANSFERable profession

Professionals with clear instructions and areas of responsibility hold key positions on many of these good practices. One of their most important soft skills is to handle the balance between authority and the self-organized nature of these places. Strong support and acceptance by the team is also highly necessary.

Based on that aspect the practices often have a typical project structure. It is not practicable to have only a divisional or only a matrix structure. Governance is mostly divisional; the employees are grouped within certain divisions to provide certain services. There are directors, program managers, technicians and bookkeepers. Additionally there are matrix structures, where teams of employees (and also externals and volunteers) are gathered around specific projects based on their profiles and competences. There are not many practices where a citizens' association with a high range of participation in key decisions is possible.

The important element of profession can be seen in the *Skrabec Homestead*²³ in the small town Hrovaca, (Slovenia). Neither there is a touristic area, nor were there local professionals who could manage the project. One of the key factors was to gather a professional team from the beginning of the project.

A wider understanding and enthusiasm helps when it turns out to be difficult to define which skills and educational background matches with some of the essential positions. For example, the contributing non-profit organization *Bunker* of the practice *Stara Elektrarna*²⁴ in Ljubljana (Slovenia) currently has the position of a Development Director for professional management of the non-profit-organization. In other cases, professionals like architects are a part of an initiative to preserve a cultural heritage site and later they become directors.

²² Cf: <http://rijekaheritage.org/hr/kj/rafinerijasecera>

²³ Cf: <http://www.riko-hise.si/en/values/skrabec-homestead>

²⁴ Cf: <http://www.bunker.si/slo/stara-elektrarna>



In some cities, there are supportive organizations to provide professional expertise for fundraising, networking and knowledge to citizens' initiatives and small-scale projects, such as the *Kulturbüro*²⁵ in Dresden, Germany or HUB²⁶ in Nürnberg, Germany. Those organizations help initiators to work with public and private partners. With or without management and finance professionals on board, the initiators need knowledge e.g. of the restrictions and benefits of different PPP models.

In all cases, initiatives need professional support to gather all information to make well-balanced decisions. In case of the practice ExRotaprint in Berlin (Germany), two foundations fulfilled this role. Therefore, they were able to choose another way than most of the practices: The private industrial historical building was renovated by their private non-profit company with no public co-financing. It is managed as a project with employment, art and social use in equal parts. The financing is based on the German heritable building right. It is equal to the property law, lasts 99 years and the operators have all rights and duties of property. ExRotaprint is responsible for managing the project and only a resale is forbidden. Furthermore, the contract defines that the structure of renters must hold a balance between work, art and social institutions.

3.11. TRANSFERable extension

To expand the spectrum of usage and the range of visitors, contributors or audience, there are some common elements.

For example, festivals can act as a highlight in yearly programs. For instance, the *Layer House* in Kranj (Slovenia) hosts festivals and events throughout the year such as *Pa Pir Creative Festival*, *FilmMixer-Independent-Film-Festival*, *Sobotna Specialka Urban Intervention* and *Pleska Fine Arts and Music Festival*²⁷.

In order to reach a wider audience many practices gain a cultural program with transnational components. For example, *Cascina Cuccagna* hosted a symposium on the urban future entitled *Innovative Actions for Sustainability in Italy and Japan*.

²⁵ Cf: <http://kulturbuero-dresden.de>

²⁶ Cf: <http://bayernkreativ.de/standorte/nuernberg>

²⁷ Cf: <http://www.layer.si/en/projects-and-activities/events>



4. Conclusion

In this analysis of transferability, the main challenges and personal lessons that contributors of good revitalization projects have learned stood in the focal point. Further, observational categories included location, original use, present use and management. It was possible to find out key factors that can be transferred to other locations in order to increase their possibility for success and to generally improve their process of realisation. Finally, the analysis can help readers to get a sense of what is necessary for running a good business and at the same time of what is necessary to create a sustainable project for locals, initiatives and public administrations.

Despite that, it must be stated that there is no magical formula for success. Often the „best“ is not transferable and most of the good practices succeed because of the unique history, location and character of the sites and their individual environment.

Finally, it has to be recommended to not implement a hierarchic arrangement of the 11 identified elements. That would underestimate the essential fact that strengthening or adding only one key element could help approach success. There is no much more important or less important element. Therefore, a map or visualization of the transferable elements equates to a cluster or matrix structure of transferable elements.



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