



POLICY LEARNING GUIDELINES ON INDUSTRIAL HERITAGE TOURISM

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INTRODUCTION

ABOUT THE INDUSTRIAL HERITAGE

“At the time of increasing globalisation, the protection, conservation, interpretation and presentation of the heritage and cultural diversity of any particular place or region is an important challenge for people everywhere.”

International Cultural Tourism Charter, ICOMOS, 1999

Industrial heritage includes any tangible remains from the technological and industrial past of the human civilisation. Besides the architectural heritage, like abandoned factories and machines, this category includes auxiliary warehouses, means of transport and infrastructure, as well as workers settlements. Intangible heritage represents very valuable evidence and a historical resource witnessing the industrial take-off. A valid valorisation of industrial heritage started in the 1950s and from then we can follow the progress of industrial archaeology, a science dealing with the study of industrial heritage.

After the new technologies and informatization pushed out the manufactures, steam plants and obsolete methods of production in the second half of the 19th century, the 20th century, to be more precise its final decades, were marked with a total collapse of old industries. In this period, many European industrial cities and villages became places of fallen industries, with abandoned factory facilities as their basic feature. Today, industrial archaeology gains a very responsible task of research, valorisation, conservation, restoration and conversion of such industrial heritage. This highly-specialized science relies upon an interdisciplinary approach, considering the compact tangible and intangible evidence, oral

testimonies, documents, items, machines and architectural remains through various scientific disciplines.

RESEARCH, EVALUATION AND PROTECTION OF THE INDUSTRIAL HERITAGE

INSTITUTIONS AND CHARTERS

ICOMOS - *International Council on Monuments and Sites* is the head international institution founded in 1965 with the task to care for cultural monuments. Soon, the industrial monuments were included on its lists and since then it is possible to talk about a systematic management of such monuments. ICOMOS relies upon TICCIH - *The International Committee for the Conservation of the Industrial Heritage* as an organization responsible for the protection, promotion and presentation of industrial heritage. Industrial archaeology gained an additional boost with the First Scientific Conference on the subject of industrial heritage organized in Ironbridge in Great Britain in 1973 (FICCIM - *First International Conference on the Conservation of Industrial Monuments*). After the first systematic treatment of industrial heritage, the newly-founded scientific field has been constantly developing, particularly in the last twenty years. The two most significant charters brought in this last period are *The Nizhny Tagil Charter for the Industrial Heritage* in Moscow in 2003 by TICCIH organization and The Dublin Principles brought at the 17th ICOMOS General Assembly in November 2011. These two charters systematically define the status and the modern interpretation, as well as the way of treating the overall industrial heritage.

In the effort to systematically preserve the industrial heritage, some European countries have established centres to look after this heritage. Today there are few monuments that can boast with the crown of UNESCO protection, which does not undermine their value. There are only a few industrial locations included on the UNESCO programme list, while others are under the care of organizations and previously mentioned centres, whose efforts are directed at recognizing the significance of other localities. Among the mentioned organizations, the following should be pointed out: SIA - *The Society for Industrial Archeology* founded in 1971 at the Michigan Technological University in Houghton, then AIA - *The Association for Industrial Archaeology* founded in 1973 with the goal of protecting the British industrial heritage, CILAC - *Comité d'information et de liaison pour l'archéologie, l'étude et la mise en valeur du patrimoine industriel* founded in 1978 in France and other smaller organizations such as the Centre for Industrial Heritage founded in 2013 at the University of Rijeka, directed towards research and protection of Rijeka's industrial monuments.

A large breakthrough towards a contemporary interpretation of technical and industrial heritage was made by the association E-FAITH - *European Federation of Associations of Industrial and Technical Heritage* by building a platform of volunteers and similar organizations which are trying to change the collective awareness about the industrial heritage with a series of programmes, thus attaching significance to it.

The protection of monuments is certainly the first and the most important step in treating the heritage, but the ultimate tourist presentation is also indispensable in the process of emphasizing their importance.

The tourist aspect is well presented in the following charters:

- *International Cultural Tourism Charter* (ICOMOS, 1999) - managing tourism at places of heritage significance;
- *Riga Charter* (FEDECRAIL – The European Federation of Museum and Tourist Railways, 2002/2005), railway heritage;
- *Cardiff Declaration* (ECTN, 2005) – cultural tourism as a help for further European integration;
- *Malta Declaration* (Europa Nostra Congress, 2006) – cultural heritage as a distinct feature of the European identity;
- *Siem Reap Declaration on Tourism and Culture* (UNWTO-UNESCO, 2015) – new partnership model between tourism and culture, the contribution of cultural tourism to urban development;
- *Thessalia Charter for Sustainable Cultural Tourism*, ECTN, 2016 - CHARTS project - Culture Heritage Added-Value to Regional Policies for Tourism Sustainability.

CONSERVATION AND CONVERSION OF INDUSTRIAL HERITAGE

By including the industrial heritage into the lists of protected cultural goods of a certain country, the heritage gains a completely new status. Its items and buildings with specific functional characteristics, made in the original industrial stage, gain a new role. The experts estimate the historical significance and the aesthetic characteristics of a certain location and provide guidelines for future conversion. The conversion is preceded by a systematic research, the analysis of comparative material, the conservation of the existing condition and the procedure of restoration. When it comes to managing monuments, the protection of localities by the main world

institutions such as the UNESCO, certainly represents a great acknowledgement. Thus, the most important industrial locations have been subjected to such protection, e.g. *Ironbridge* and *port warehouses– Liverpool* in Great Britain, *Zollverein– Essen* in Germany, *Wallonia Mines* in Belgium and others.

A detailed analysis of industrial heritage conversion procedures connected to tourism showed three main models of performing the conversion: reuse as a culture monument or site, reuse for tourism purpose and reuse with secondary tourism effect. These are the cases of the conversion of individual abandoned industrial facilities or the entire industrial zones. It is very important to emphasize that no conversion should influence the basic stylistic characteristics of a certain monument, whose authenticity should be maintained as much as possible.

REUSE AS A CULTURE MONUMENT OR SITE

This conversion refers to conservation and restoration of the existing condition of the industrial facility. Reuse like this can be applied only to the facilities and locations of extreme national and global importance. The facilities that become a monument (a museum exhibit) by themselves are treated as such. The most convincing example of this kind of a monument is the British *Ironbridge*, the so called “Birthplace of the Industrial Revolution”. Another such example, still not restored, is the torpedo launching station in Rijeka (Croatia) located within the complex of the former Torpedo Factory. The significance of the monument lies in the fact that the first torpedo was invented in Rijeka.

REUSE FOR TOURISM PURPOSE

This category refers to the industrial locations which have been conserved and converted into a new tourist function. A recognizable

example of such conservation is the hotel Hilton Molino Stucky in Venice, where the former mill was converted into a hotel. Latvia has, for example, used its old railroad routes and converted them into new bike routes, thus converting the transport function of the abandoned railroad lines into a new sport-tourist offer of the area.

Within this category, we should point out the subcategory of Cultural Tourism as secondary field of work. It is well-known that the museums are the main holders of cultural tourism in most countries. This is why it is important to emphasize the museums founded to present the locality of the industrial heritage or the branch of industrial production important for the city or the area. The primary museum activity is not tourism, but collecting, preserving, protecting and researching the tangible and intangible remains of evidence about the people and their environment, which is why this subcategory is singled out. It is important to note that in this case the industrial heritage is the basis of the development of the institution in which cultural tourism is only a secondary activity, a part of the presentation portion of the activities of museum. Some examples of such institutions are: *Iron Gates Region Museum*– Romania, *The Museum of Salt-Nin*, *The Museum of the Jewellery Quarter* – United Kingdom, *Tsalapatas Museum –The Rooftile and Brickworks Museum N. & S.* – Greece and *The Museum of Water* in Portugal.

REUSE WITH TOURISM EFFECT

The category “Reuse with tourism effect” refers to the spaces intended for conversion for various purposes whereby no importance was given to the presentation of segments of industrial heritage. These localities have been converted in the real sense of the word and they are used in various commercial and cultural-artistic purposes. The most renowned

world example may be the Tate Modern Museum in London, where the impressive rooms of the former thermal power plant now house the museum of modern and contemporary art. The cases within this category use industrial spaces in order to additionally increase the attractiveness of the space or location, without changing the urbanity. Besides the museum, there are also examples of conversion into residential and/or business spaces. In this sense, the former port areas are undergoing a significant takeoff, as they are often located at attractive locations and are being converted into artistic ateliers, areas for accommodation, education or entertainment (Hamburg, Gothenburg, Seattle...).

CREATING 'STATE OF THE ART' CULTURAL TOURISM SITE

In order for a locality or an individual monument to gain the *state of the art* status, they have to meet a few criteria. It is very difficult to determine the criteria, but this certainly includes several factors: number of visitors, place at the UNESCO World Heritage List, the status the site has within the community that manages it and the way it contributes to the community.

The number of visitors is a quantifiable factor which is taken as relevant in estimating and following the popularity of the site. The Ironbridge Gorge as a representative site of industrial heritage has over 545 000 visitors a year, the Tate Modern had 5.7 million visitors only in 2015, while the entire RUHR area had 10 million visitors in 2010 when they were a part of the European Capital of Culture. The number of visitors represents an important piece of information both in the tourist and cultural aspect, but it is also a factor that depends on other elements, such as the tourist attraction of the country/city, marketing and similar. Also, this must be taken with a pinch of salt as we have to consider the cultural heritage which

should be preserved with all the risks that the visitors bring (human influence).

At the moment, the UNESCO World Heritage List contains 22 sites of the European industrial heritage, which means that the share of industrial heritage in all the sites of cultural heritage in Europe amounts to 5.3% (4% of all cultural heritage sites in the world).

Besides UNESCO award, some of the more prestigious awards in the domain of culture are the Europa Nostra Awards, European Heritage Label, ECTN Annual Award, the title of European Capital of Culture and others. It is very important to gain the status of a cultural good within the national classification of cultural heritage; therefore, it is important to mention the national lists of cultural heritage.

The way that tourism and culture influence the local community, which is an important factor both in the promotion and the life and operation of the heritage, is becoming the focus of interest of researchers in the recent years.

Even in 2003, the share of cultural tourism in the global tourist trends amounted to 37%, showing the tendency of growth of 15% annually. (Richards, 2003)

POLICIES AND ACTIONS

The first step towards the conversion of the site, as was mentioned, is the expert evaluation, research and protection. However, the overall strategy of managing the cultural heritage, development of culture on the local/regional level and development of tourism, is equally important. The strategies of development and policies regulate the mentioned levels.

Without support on the level of local and regional policies, it would be difficult to initiate the valorisation process and conversion in any direction. A strategic development of cultural tourism requires the cooperation on more levels, from local and regional government, i.e. their departments responsible for culture and tourism, to tourist boards and institutions in culture. This was particularly emphasized if the sustainability and duration of the project, international financial support and overall efficiency and success are the goal.

Furthermore, the same mentioned strategies and subjects are important for international networking and marketing which considerably contributes to the success during development. The principles that have to be respected through the conversion process include the professional and interdisciplinary valorisation, participatory approach in creating policies and the balance between conservation and conversion.

GUIDELINES FOR THE RESTORATION, CONVERSION, PRESENTATION AND TOURIST BRANDING OF INDUSTRIAL SITES

The procedure of creating the industrial site as a renowned cultural tourism brand is preceded by many strictly defined stages of work on the specified cultural good. The implementation of the process of revitalisation and presentation of industrial heritage requires the synergic work of experts from various scientific disciplines; historians, art historians, ethnologists, technical engineers, conservators, restorers, tourism workers, museologists and others, depending on the type of treated cultural good.

A unique and valuable presentation of the cultural monument can only be achieved by adhering to all stages of operation on the said cultural

good. The procedure should be divided into three parts, which consist of a series of smaller, but essential and recognizable work segments. Each of the individual stages of work on the monument requires certain time, and only a few procedures may be performed simultaneously. The basic three parts in the treatment of a cultural good are restoration, conversion and presentation (tourist presentation) of a selected industrial destination. The restoration programme is preceded by thorough research, field and archive work, protection of the cultural monument, conservation of the existing state, creation of the conceptual design of the restoration and the restoration procedure. The conversion procedure is defined by a thorough analysis of comparative material, or a similar site, by making a study of the needs of the local community and the possibilities of conversion through architectural adjustment of the original function into a new one and conversion of the building. The final procedure refers to the presentation and future tourist valorisation of the industrial good. Although it seems the simplest, the third step represents the carefully planned logistics of implementing the entire project and has a significant influence on the future number of tourists and tourist value of the site. An important segment of the final stage is the research of the tourist market. The goals to be reached through the analysis of the tourist market are the following (Aaker, 1998):

- determining the market attraction and
- understanding the dynamics of the market.

The market analysis itself encompasses:

- present and potential market size,
- predicting the dynamics of market expansion,
- evaluation of directions of development,
- market abundance and

- key factors of success.

To make a successful overall analysis, the global trend development should be borne in mind. The expected trends for the incoming years are¹:

1. Responsible & Eco-Tourism
2. Solo-Tourism (specifically women)
3. Active & Adventure Tourism
4. Business & Leisure – “Bleisure” – Tourism
5. Senior Tourism
6. Authentic Tourism
7. Food Tourism
8. Using digital technologies – self-organized travel, sharing experiences...

Each of the stages requires certain time to be implemented, depending on the degree of complexity of the project and the condition of the monument. The first and second stages continue one after another and rarely intertwine, conversion follows after restoration. The only common point is the stage of researching the needs of the local community and the analysis of comparative material which may be started before the restoration of the monument itself. The importance of the third stage lies in its systematic nature and duration, considering that it can be started and implemented at the very beginning of the project when the treated monument has not yet been restored but it has only been allocated as an important tourist destination within the cultural offer of a country. An inevitable step within the promotion of a cultural good is certainly the digitalization of information about the site and public access by interactive contemporary media.

¹<https://www.forbes.com/sites/lealane/2017/01/15/a-top-10-list-of-2017-travel-trends-and-destinations/#3d6f2b92351b> (11 October 2017)

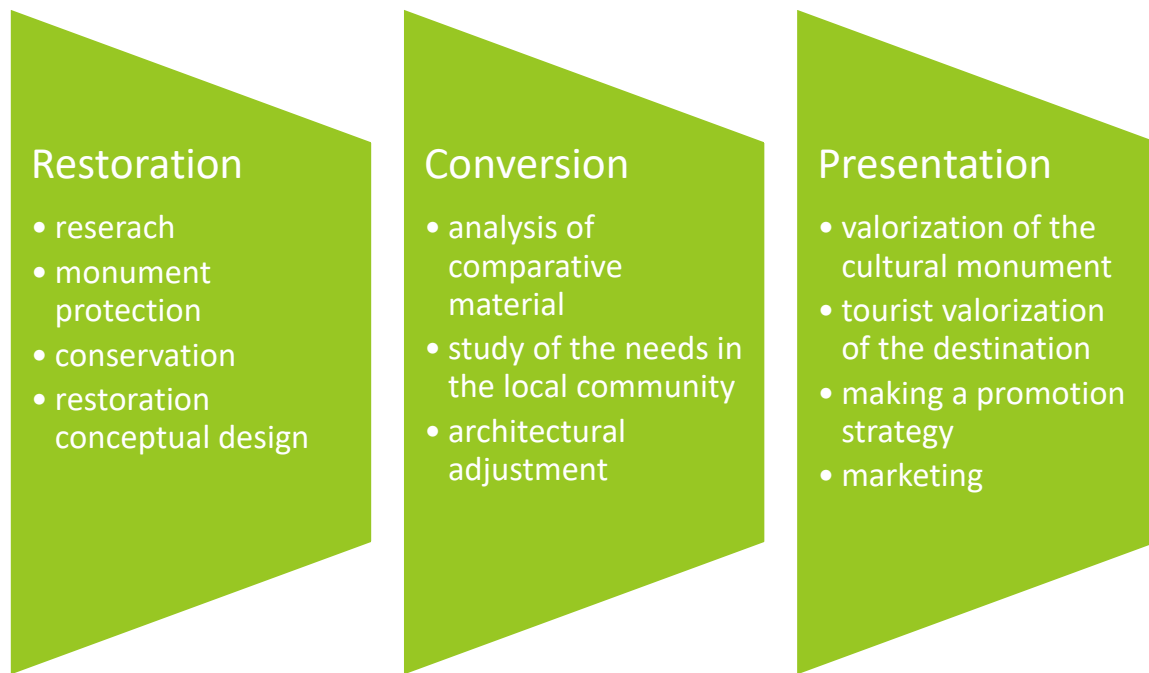


Fig.1 Workflow of the procedures of protection, restoration, conversion and presentation of an industrial monument

VISIBILITY OF INDUSTRIAL LOCALITIES - CREATING AN AUDIENCE

Visibility, and thus the visits to the industrial heritage site depend on a few factors. One of the major factors is certainly the historic value of the treated site. The value is something inherent to the monument itself (e.g. the Torpedo Factory in Rijeka which manufactured the first torpedo in the world or Ironbridge as the place where the Industrial Revolution started), but the value of a place may also be additionally enhanced by a carefully planned interpretation strategy, which is very important in case of developing tourist interest for the site. Interpretation is precisely the key for the development and visibility of a certain industrial destination. Interpretation is based on information, but still its final goal is to use valid

information for the purpose of creating positive provocation and grab the attention of users.²

Starting from the beginning, research, necessary conservation of the site and preventing further ruin are the first steps in managing the heritage. Depending on the value of the site itself, it is possible to ask for the protection of the umbrella organization in the area of heritage protection, which is certainly the UNESCO. The inclusion of a site on the list of UNESCO protected industrial monuments significantly facilitates the management of a site, which then becomes a priority and necessarily contributes to a better tourist promotion.

The hired experts from the area of culture (art historians, technical scientists, historians, ethnologists...), education, tourism and marketing have to create a product branding strategy related to a certain monument. The strategy includes the site promotion within the local community, designing educational programmes for school children and the site promotion on the world tourist map. Branding is a stage which is closely related to interpretation; therefore, these two processes have to take place simultaneously. Also, while creating the site branding strategy, the importance of the site in creating the history of the region or state where the site is situated should be additionally emphasized. That is the reason that the number of tourist visits to the site becomes important.

The digitalization process, making the monument available on the internet and interpreting it in a strictly defined way, as well as the site networking contribute to the site visibility. This does not necessarily mean that only industrial sites are mutually connected in the database, but depending on the previously planned strategy of the owner, internet base may connect diverse sites which are of extreme significance to the selected region. These

²*Industrial Heritage and Agri/rural Tourism in Europe*, European Parliament, Policy department – structural and cohesion policies, study 2013.

processes enable the formation of the planned tourist routes which additionally enriches the tourist offer.

The stages of interpretation, branding and networking may start at the very beginning of managing a cultural monument. The processes of protection, restoration and conversion, with all additional activities they include, may evolve at the same time.

Monument protection and creating an audience interested in the site are two important goals when it comes to heritage. The audience is created through the above mentioned visibility programme, while a carefully planned branding strategy enables the control over raising interest in the selected population. Although it might be assumed that technically educated tourists are more interested, and therefore more numerous, in industrial heritage sites, this is not the case as a rule. The interest of the audience is related to the content of the restored industrial facility and the way it is promoted. If this includes an industrial site by itself, which may or may not be restored, then the existence of a connection between the locality and the region or state where it is situated is extremely important, i.e. the reason why that site is important for the national or world history is significant. In that case the greater interest of visitors is certain and seems to be related exclusively to private interests or profession of an individual visitor.

Studies conducted among the visitors of industrial sites show various motives for visiting an industrial site; the primary motives are interest in the site, families and friends, recreation, promotional information, been-here-before, having some knowledge of the sites, road signs, and curiosity. However, they are related to differences in travel experience, gender and time of travel. Also, the results have shown that tourists tend to visit the same types of sites, although this may not necessarily be related to their

profession. This means that if a tourist has visited an industrial site, he is very likely to visit/want to visit others. This indicates the need to connect sites by type, i.e. forming offers with clear typing. Creating routes/tours of industrial heritage, or more specifically, industrial heritage mills, mines and similar, will have a positive influence on the number of visitors because the interested tourists will more easily get the information they are interested in.

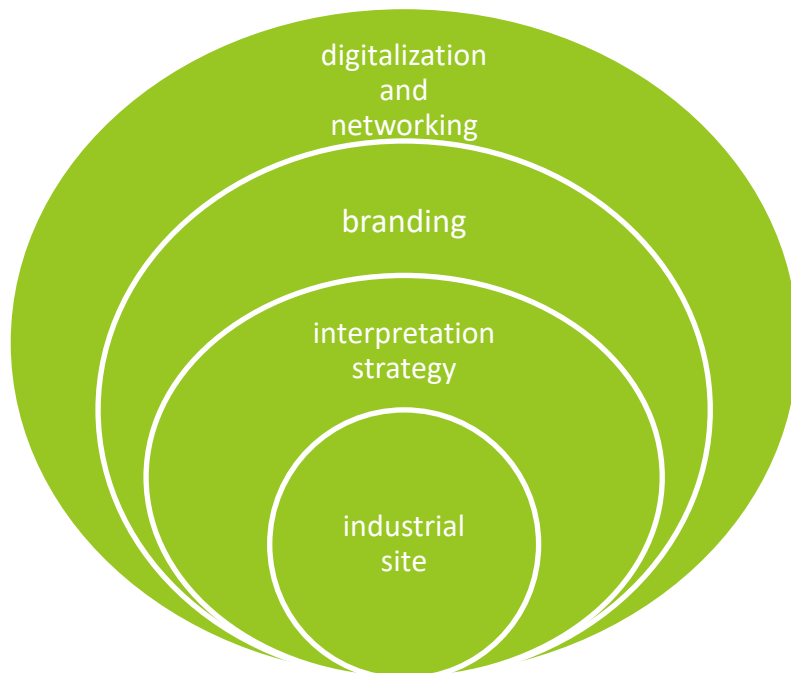


Fig. 2 Workflow of creating a tourist destination – industrial heritage

CASE STUDY ANALYSIS

This case study analysis is based on an overview of locations of industrial heritage included in the CHRISTA project selected by the partners from nine European countries. The goal of this analysis is to set the basis for making conclusions and recommendations for future steps in creating and promoting the mentioned locations as tourist products with the emphasis on ways of their inclusion in strategic and policy documents. One of the most important issues is the presentation of these locations online and the status of their protection through local/regional/national/international regulations since these factors greatly contribute to the overall popularity of cultural tourist sites.

List of selected industrial heritage sites per country

Case study No 1 – Portugal

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|---|---------------------|----------------|--|--------------------------|---|--|
| Museu Ferroviário de Lousado / Lousado - Vila Nova de Famalicão | Railway Station | Railway Museum | Portuguese Museums Network Legislation | 12 000 | The site is an ERIH Anchor point Portuguese Museums Network Ave Museums Network | High |

| | | | | | | |
|--|-------------------|--|--|---------|--|--------|
| Museu Ferroviário de Arco de Baulhe / Cabeceiras de Basto | Railway Station | Railway Museum Start Point of a 30 km Greenway | Portuguese Museums Network Legislation | 3000 | Portuguese Museums Network Ave Museums Network | Medium |
| Circuitos de Turismo Industrial de S. João da Madeira / S. João da Madeira | Active Industry | Active Industry Visitable | None | 18000 | The complex is an ERIH Anchor Point | High |
| Casa da Memória Guimarães | Plastics factory | Museum and Cultural Centre | None | 7000 | None | High |
| Centro Curtir Ciência Guimarães | Leather Factory | Museum and Science Centre | Portuguese Museums Network Legislation | 8000 | Portuguese Museums Network Portuguese Science Museums Network (Ciência Viva) | High |
| Casa da Lã Bucos - Cabeceiras de Basto | Primary School | Museum of Traditional wool weaving centre. | None | 2700 | Ave Museums Network | Low |
| Gold Museum / Travassos - Póvoa de Lanhoso | Goldsmith factory | Museum | Portuguese Museums Network Legislation | 4800 | None | High |
| Fábrica de Fiação e Tecidos do Rio Vizela / Vila das Aves - Santo Tirso | Textile Factory | Ruin / abandoned | None | No data | None | High |
| Fábrica do Telles / Santo Tirso | Textile Factory | Museum / Cultural and Events centre. | None | No data | None | High |
| Museu da Indústria Têxtil Vila Nova de Famalicão | Textile Factory | Museum | None | No data | Ave Museums Network | Medium |

Analysis and suggestions

The north-western region of Portugal, Braga District, along the river Ave and its tributaries, is today a rich industrial heritage, thus representing significant cultural potential. The number of visitors and the awareness of the experts of the high potential of these sites represent good indicators for the success of future projects in this field. An outstanding example is certainly Centro Curtir Ciência in Guimarães, the European Capital of Culture in 2012. Real potential lies in creating cultural and tourist industrial routes in the region and the surroundings all the way to Porto as an already powerful tourist centre. The project is preceded by a systematic data digitalization about the treated industrial sites through the internet platform intended for the promotion of tourist offer. Data have to be available in foreign languages, especially in English, which is not the case with current web pages in most of the presented sites. Particular attention should be dedicated to Fábrica de Fiação e Tecidos do Rio Vizela in Vila das Aves - Santo Tirso, an abandoned textile factory whose restoration would significantly complement the regional tourist offer, which is witnessed by the high tourist potential of the site anticipated by the experts.

Case study No 2 – Sweden

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|---|------------------------|---|-------------------------|--------------------------------|--|---|
| Textile museum Borås | Silk factory | Textile center, museum | General in city plan | 51.000 | Prisma Västra Götaland, a cooperation about industriela heritage. Member of ERIH | High |
| Dalén museum, Falköping | Court house | Museum of the famus Nobel prise winner G Dahlén | Yes | 20.000 | Prisma | Medium |
| Innovatum, Trollhättan | Mechanical workshop | Science Park, museum and Cultural site | General in city plan | 80.000 | Prisma | High |
| Inredia, Tibro | Textile factory | Visiter center | no | 37000 | Prisma | High |
| Forsviks bruk, Karlsborg | Mechanical workshop | Museum, Cultural site | Yes | 31700 | Prisma | High |
| Tidaholms museum, Tidaholm | Match factory | Museum | Yes | 8200 | Prisma | High |
| Vadsbo museum, Mariestad | Recidence | Museum, Cultural site | Yes | 8000 | Prisma | Medium |
| Kvarnstensgruvan, Mariestad | Millstone Mine | Museum | yes | 3500 | Prisma | High |

| | | | | | | |
|--------------------------------------|--------------------------|-----------------------|-----|--------|------------------------|--------|
| Stenhuggerimuseet, Sotenäs | Stone workshop | Museum | N | 3000 | Prisma | Medium |
| Munkadals järnväg, Munkedal | Railway | Railway museum | No | 2000 | Prisma | High |
| Kanalmuseet Håverud, Mellerud | Canal company office | Museum | no | 4000 | Prisma | High |
| Rydal spinning mill | Spinning textile factory | Museum, Cultural site | yes | 13.100 | Prisma, Member of ERIH | High |
| Fengersfors bruk | Paper factory | Art center | No | 25000 | | High |
| Glasetts hus, Limmared | New building | Glas museum | no | 60.000 | | High |
| Repslagarmuseet, Ale | Rope factory | Rope museum | yes | 5000 | Prisma | High |

Analysis and suggestions

The high potential of industrial sites in the Region Västra Götaland may be additionally enriched by forming a unique approach to the presentation of these localities. This may be done through digitalization and tourist presentation of each of the managed industrial sites by an internet database. The availability (finding data in one place), multilingualism and industrial site branding as an important segment of the Swedish national history, especially the history of the Gotaland region, are all extremely important. The diversity of conversion of the mentioned industrial sites for residential purposes, museums, multimedia and art centres, restaurants, shows the ingenuity and openness of owners towards various conversions of industrial facilities.

The large number of local users and tourist visitors speak in favour of the successful conversion of most sites mentioned here. Textile Fashion Centre Borås may be singled out as a multimedia and interdisciplinary centre, distinguished by the number of visitors and the variety of activities. On the other hand, certain sites converted into museums do not have enough visitors, which indicates that they have been poorly presented or they may be harder to reach. However, the design of multilingual web pages and connecting sites to the above mentioned internet database, which should gather the industrial sites of the region, should significantly increase the interest of tourists for these sites. It is very important that the number of visitors does not depend on the general state of tourism in the region, but that the number of visitors in the region increases owing to the rich tourist offer based on industrial heritage.

Case study No 3 - Spain

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|---|----------------------------|----------------------------|------------|--------------------------|---|--|
| “Trópolis“, Municipality of Alcudia de Guadix - Granada | Leisure, culture, training | Leisure, culture, training | NO | 18.000 | NO | High |

Analysis and suggestions

“Trópolis“ in Alcudia de Guadix near Granada is a valuable ethnological heritage site. An interesting blend of industrial, more specifically manufacturing, and ethnological values was made within the complex. The museum rooms were enriched with various activities, such as workshops for making bread, cheese, wine tasting, as well as handicraft and ceramics. The project represents a very valuable blend of ecological and cultural tourism and should be presented as such to the public. The number of visitors is an important indicator speaking in favour of the value of the site and its even greater tourist potential. The protection of caves as ethnological cultural good within the national cultural institutions is a good step towards an even better presentation of the site. Conservation protection would provide the site with added value and safety for future management of the area. One of the ways to improve the presentation of a museum would be to include it in the European network of industrial heritage.

Case study No 4 – Latvia

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|--|------------------------------|--|--|------------------------------------|--|---|
| Narrow gauge railway Banitis, Gulbene Municipality | Narrow gauge railway line. | The Vidzeme Banitis or Gulbene - Alūksne railway is the last operational narrow gauge railway in the Baltic, regular passenger traffic between two district centres. | Site is protected as cultural heritage and has relevant status | 20 – 30 thousand visitors per year | No, site has not won any label | Medium up to high, depends on overall situation with regional tourism |
| Gauja Raftsmen festival | original use | Every year on the third Saturday of May and the week before Strenči town celebrates ancient tradition that marks its historical development | Going process to include the Rafter traditions in Latvian National Intangible Cultural Heritage List | 2 000 | Since 2011 Strenči is one of the European International Timber Rafting Cities. Local association “Gauja Raftsmen” is a member of International Timber-Raftsmen Association (Catalonia) | High |
| Seda city | original use | Accessible to all visitors | - | No data | - | High |
| Seda marsh and narrow-gauge railway | original use | Used for peat extraction needs | - | No data | - | Low |
| The Turaida Museum Reserve | Historical Centre of Turaida | Museum | Site is protected in national level as specially protected cultural monument | 262 206 (data about year 2016) | Turaida Museum Reserve is nominated and won - “Destination of Sustainable Cultural Tourism 2016” organized by ECTN (European Cultural Tourism | High |

| | | | | | Network) | |
|---|--|--|---|----------|---|--|
| Former Soviet Army military base in Zeltiņi, Alūksne municipality | The nuclear rocket base of former USSR army | Open for the visitors | - | No data | - | Medium |
| The railway bridge over Lilaste River, Carnikava District | Railway Bridge since 1934 | Railway Bridge | No, but the object includes into Industrial Heritage Trust of Latvia (IHTL) summarized list | ~ 50 000 | Part of the railway system of Latvia, line station on the Zemitāni-Skulte Railway | Medium, usually have been used passing the mentioned bridge, not specially |
| Carnikava railway bridge | First one bridge was destroyed or damaged by bombing in World War II, current bridge since 1950. | Railway Bridge | No | ~ 50 000 | Part of the railway system of Latvia, line station on the Zemitāni-Skulte Railway | Medium, usually have been used passing the mentioned bridge, not specially |
| Meežgarciems Military bunkers, Carnikava District | Military bunkers built during by the Republic of Latvia in the 1930s. Mežgarciems during Soviet Union was used by Air Defence Forces | Industrial territory in a poor condition | No | 1000 | Before WWII was used as a part of the coast fortification system, future goals: to develop the Mežgarciems Military Area in the future, promoting entrepreneurship with public-private partnerships | Medium in a case of the successful project realization in the future |

Analysis and suggestions

Latvia's cultural tourism should focus on the restoration and presentation of railway heritage. The core of the project may be the Latvian Railway History Museum in Riga as the capital and an important tourist centre. Tourists may be directed from the museum by railway or other means of transport towards other Latvian tourist destinations. The main industrial railway heritage revitalization project is certainly the Vidzeme Banitis or Gulbene - Alūksne railway

as the last operational narrow-gauge railway in the Baltic. The project aims to revitalize the industrial, as well as cultural heritage in general of the Vidzame region for the purpose of tourism development. The project includes places of interest in Alūksne and Gulbene Districts, while some cultural monuments witnessing the Latvian historical, ethnological and artistic legacy have been touristically branded. It is very important to establish the brand of Latvian railway as a cultural industrial monument considering that the number of its visitors will not depend on the number of visitors in the Vidzame region, but that the railway will become the generator of tourist interest. Thus the railway will become a means for reaching various tourist facilities, but also a very significant monument as such, raising the potential of this industrial infrastructure on a higher level.

Case study No 5 – Italy

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|--|---|--|---|--------------------------|---|--|
| VENEZIA | Arsenale (Arsenal) of the Republic of Venice (shipyard and arm factory) | Municipality of Venice, CNR-ISMAR (National Council for Research and Marine Sciences), Italian Military Navy, Biennale of Venezia (contemporary art) | YES, Venice and its lagoon are UNESCO Site. The City Council and the Council of Europe are considering the Arsenal of Venice may become a pilot site in Europe for the application and promotion of the Faro Convention. | Free entrance | NO, but the complex of Arsenale are Buildings of cultural interest pursuant to art. 12 of Italian Legislative Decree 42/2004 - Code of Cultural Heritage and Landscape. | High |

Analysis and suggestions

The Arsenal of Venice is an example of pre-industrial military facility and shipyard established in the 12th century. It fits perfectly in the Lagoon and its stylistic structural solutions with its Renaissance and Baroque architectural characteristics. The industrial function of the 1980s has been replaced with cultural programmes so the Arsenal has become a place for exhibitions and museum activities. The entrance into the complex is free and the number of visitors must be very high in accordance with the number of tourists in the Lagoon. One of the ways to create added value in the space would be to include the local population in the programmes held in its rooms more intensively. In the city which is overcrowded with tourists, the focus should be re-directed towards the local community and everyday life of the citizens of the Lagoon. One of the ways is to start creative industries for the Lagoon population

and tourists, which may be held in a part of the Arsenal. This would enrich the offer of these already converted industrial spaces, which have been the lifeline of the city since the Middle Ages.

Case study No 6 – Greece

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|---|--|---|------------|--|---|--|
| Port of Thessaloniki, Thessaloniki / Thessaloniki | Warehouses | Thessaloniki Museum of Photography | NO | 30.000 | NONE | High |
| Port of Thessaloniki, Thessaloniki / Thessaloniki | Warehouses | Thessaloniki Cinema Museum & Cinematheque | NO | 28.000 | NONE | High |
| Port of Thessaloniki, Thessaloniki / Thessaloniki | Warehouses | State Museum of Contemporary Art | NO | 12.000 year without Biennale 55.000 every second year that Biennale takes place | NONE | High |
| Thessaloniki / Thessaloniki | Central Pumping Centre of Thessaloniki | Water Museum | NO | 6.000 (mainly students from school visits) | | Medium |
| Thessaloniki / Thessaloniki | Train Station | Railway Museum | NO | 5.000 | NONE | Medium |

| | | | | | | |
|--------------------------------|---|---|----|--|---|--------|
| Thessaloniki / Thessaloniki | Ottoman Bank | State Conservatory of Thessaloniki | NO | 450 students | Member of the European Consortium of Conservatories Member of the International Association of Music Libraries, Archives and Documentation Centres | Low |
| Thessaloniki / Thessaloniki | Thessaloniki Telecommunications | Bristol Hotel | NO | 5.000 | NONE | Low |
| Thessaloniki / Thessaloniki | Railway | Train Station | NO | 350.000 passengers 5.000 visitors | NONE | Medium |
| Thessaloniki / Thessaloniki | Fix Brewing | FIX Art & Culture Multiplex | NO | 25.000 | Historical Monument by the Ministry of Culture | High |
| Thessaloniki / Thessaloniki | Mill | MYLOS Art & Culture Multiplex | NO | 150.000 | Diploma of Merit for the overall transformation of the industrial complex of MYLOS into a modern cultural and entertainment centre from EUROPA NOSTRA - International Association for the Protection and Enhancement of Europe's Architectural and Natural Heritage | Medium |
| Thessaloniki / Thessaloniki | Vilka Weaving | Vilka Leisure Multiplex | NO | | | |
| Naoussa | Loggos – Kirtsis – Tourpalis Industry Cotton Mill | - | NO | - | Building of cultural importance by the Ministry of Culture | - |
| Naoussa | Chatzilazarou, Aggelaki Spinning and Weaving Mills (ERIA) | Industrial Heritage Centre of Naoussa | NO | | | |
| Naoussa | Grigorios Tsitsis Spinning Mills (Varvaressos) | Still in operation as a spinning mill | NO | 230 workers | | |

| | | | | | | |
|---------|-----------------------------------|------------------------------|----|---------------|--|--|
| Naoussa | Lanaras, Goutas Factory (Vetlans) | Municipal Library of Naoussa | NO | 4.500 members | | |
|---------|-----------------------------------|------------------------------|----|---------------|--|--|

Analysis and suggestions

Throughout its history, the city of Thessaloniki has developed as an important port, commercial and industrial centre, therefore, it is no wonder it has so many cultural monuments, witnessing the former successful industrial times. The Thessaloniki industrial sites suggested in the table represent examples of good practice, conversions made according to the needs of the local community, for the purpose of improving the tourist offer. These are mostly port warehouses, the mill, the water pump station and similar, converted into cultural-commercial purposes. The number of visitors is extremely high and immeasurable when it comes to sites of utilitarian character, i.e. those which have kept their original purpose and are used by a wider population, like the railway station. Today the former industrial sites (port warehouses) host cinemas, contemporary art museums, shopping centres, while only two museums, the Railway Museum and the Water Museum, are established as museums presenting the past operations, thus becoming witnesses of the rich Thessaloniki industrial past. It is precisely these two that have the lowest number of visitors, which indicates that industrial monuments in Thessaloniki are not sufficiently presented or touristically branded. A carefully planned tourist-cultural strategy, based on digitalization of former industrial sites and their current tourist offer, would contribute to a better promotion of the Thessaloniki industrial tourist offer.

The project should be upgraded with a rich industrial past of the nearby Naoussa, the city of mills and other industries, which has already been dubbed as the Manchester of the Balkan. The practice of converting the abandoned industrial sites in this city differs considerably and most of the buildings are still abandoned, but what certainly makes a difference is the existence of the Industrial Heritage Centre as the institution which acts as the interpreter of the industrial heritage of the area. The centre is situated in one of the industrial facilities (Chatzilazarou, Aggelaki Spinning and Weaving Mills) and represents a good example of conversion of an abandoned industrial site. The joint presentation of industrial sites in the region would create a network which would be the real champion of tourist routes on the line Thessaloniki – Naoussa. Another shortcoming is the lack of real interest by the Greek ministry of culture for the topic considering that most industrial buildings in the city of Naoussa do not have adequate protection, thus they are exposed to further decay. The city has an additional still active factory (Grigorios Tsitsis Spinning Mills) which should be especially protected as it represents a living witness of tradition in Naoussa. The protection of the selected sites and the creation of a digital database with information about the value and location of each object will form added value for the treated monuments and increase the tourist potential of the cities and their surroundings.

Case study No 7 – Bulgaria

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|--|---------------------------------------|---|------------|--------------------------|---|--|
| Public access area of Port of Burgas | Industrial and port activities | Area for walking, biking, yachting, recreation. | No | N/a | No | Medium |
| „Magazia“ /the renovated oldest warehouse in Port of Burgas/ | Warehouse for tobacco | The centre already serves the coastal sailing services. It is a place for cultural events, exhibitions and etc. | No | N/a | No | Medium |
| Museum of the Aviation /Airport of Burgas/ | The area is part of Airport of Burgas | None /The opening for visitors is planned for 29 June 2017 | No | N/a | No | Medium |

Analysis and suggestions

Burgas is today, just as it was throughout its history, an important port on the west coast of the Black Sea. Although it has a noted Roman past, the focus should be upon the industrial period of the 19th century, when the maritime traffic increased and the city became an important port and transitional centre. In accordance with the contemporary European trends, Bulgaria is turning towards tourism and Burgas is trying to maintain the status of the economic, cultural and tourist centre of Bulgaria. The formation of the port waterfront is one of the key development projects in the city, while a part of it has already been successfully realized by converting the port tobacco warehouse “Magazia” into the new passenger terminal. The lack of a unique project based on the study of architectural heritage in the port

of Burgas, national protection of the oldest and valuable buildings (e.g. tobacco warehouse “Magazia”) and the development of the overall project for the future conversion and presentation of the port represent clear problems. The programme requires the digitalization of data about the treated cultural goods and the presentation of results to a wider audience by means of contemporary media. Besides including the local community, the plan for developing a richer tourist offer, which would be realized in the spaces of the converted parts of the port infrastructure, should also be an important segment of the project. The realization of the project requires the establishment of a team consisting of relevant experts, who will increase the potential of the site within the future tourist offer through their activities.

Case study No 8 – Cyprus

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|--|--|---|---|--------------------------|---|--|
| The Old Powerhouse Pafos Municipality | Powerhouse for Pafos Municipality until 1945 | A multipurpose building and a small museum for events in Pafos Municipality | Protected by the Municipality Legislation | 2000 | NONE | LOW |
| Pafos Carob Mills Pafos Municipality | Carob mills until 1960 Exporting crashed carob to Europe | Small business and shopping centre | NONE | 1000 | NONE | LOW |
| The Silk Factory | Silk factory until 1950. Producing silk fabrics and parachutes for the British | NONE | NONE | NONE | NONE | HIGH |

| | | | | | | |
|--|------|--|--|--|--|--|
| | army | | | | | |
|--|------|--|--|--|--|--|

Analysis and suggestions

The Pafos Region industrial heritage presentation programme consists of three sites; the Old Powerhouse, the Carob Mills and the Silk Factory. Although the first two projects represent examples of good practice when it comes to successful conversion of former industrial spaces, the sites should additionally be enriched with a targeted tourist promotion and various contents, thus significantly increasing the number of visitors. True value lies in the future conversion of the abandoned silk factory. This is a complex located in the Geroskipou Municipality, for which the conceptual design of revitalization and conversion has already been made. In the future, the space should contain a residential complex, a museum area (silk museum) and multifunctional spaces with shops and parks. The diverse content according to the type of conversion of certain parts of the complex will gather local population and tourists of different interests, thus increasing the consumerism of the area. One of the ways of a group presentation of industrial monuments in the Pafos Region refers to more active branding of industrial sites by digitalization and internet networking through developing common tourist routes. All mentioned sites are considered as monuments of industrial past, therefore, they need to be additionally protected and the public should be reminded of their value.

Case study No 9 – Romania

| Name of the location/site, City/Municipality | Former/original use | Current use | Protection | No. of visitors per year | Does the site hold any title or is it a part of any networks? | Cultural Tourism potential of the site |
|--|--------------------------------|--------------------------------|------------|--------------------------|---|--|
| ASTRA Museum | Pre-industrial use in villages | Leisure activities | Local | 482606 | 3* Michelin | High |
| The Textile Museum, Cisnădie | House | Museum | No | 200 | No | Low |
| The old tram Sibiu-Rășinari | Transport | Tourism activities | Local | Reopened in 2017 | No | Medium |
| The narrow railway of Hârtibaciu Valley | Transport | Tourism activities | National | - | No | High |
| The old mill in Hosman | Mill | Economy, education and Tourism | Local | Reopened in 2017 | No | Medium |
| Natural Gas Museum | Economy | Tourism | Local | 2122 | No | Medium |

Analysis and suggestions

Sibiu is an important city of central Romania, formed as a cultural and administrative centre of the county. Its tourist offer is directed towards the presentation of the industrial-transport heritage. The restoration of the railway in Hârtibaciu Valley for tourist purposes is certainly an important project. One of the railway revitalization initiatives

was entitled “Friends of the Narrow-Gauge Railway”. The key high-potential project for additional development was the ethnological Astra Museum. Cultural tourism offer in Sibiu surroundings is very rich, but it lacks systematization and better presentation. One of the solutions would be to create an internet platform for cultural tourist routes, which would significantly improve the visibility of tourist content.

STATISTICAL REPORT

Statistical report was composed by analysing the industrial sites suggested by the CHRISTA project partners. The sites have been grouped according to the type of conversion into five categories; reuse as a culture monument or site, reuse for tourism purpose, reuse with tourism effect - culture or other sectors and category where reuse has not been done. The statistical report provides the data about the current protection of the treated industrial monuments and their status within the renowned European cultural networks. Statistics define the potential of certain sites, which is closely related to the current number of visitors and the future, possible number of visitors per year after the site has been presented and promoted in an adequate way.

Chart 1. Number of industrial heritage locations per country.

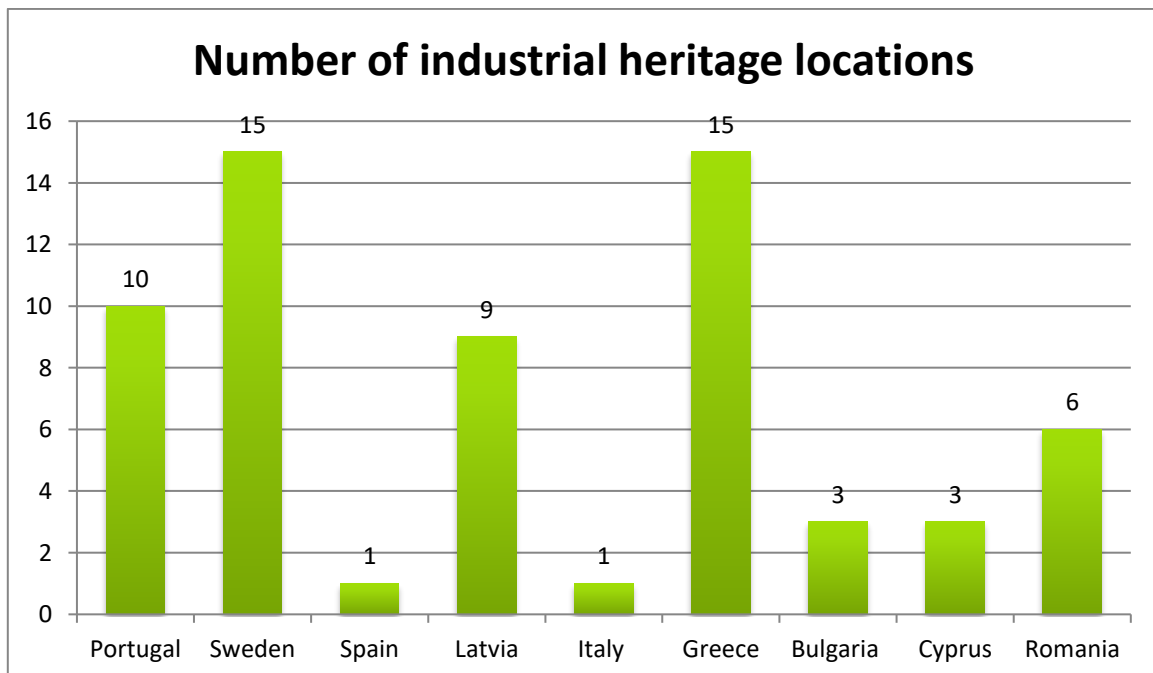


Chart 2. Number of sites according to the type of reuse.

Industrial heritage sites and other cultural heritage sites can be reused for different purposes. The most common reuse is reuse as a culture monument or site. This kind of reuse is concentrated on preservation of remembrance and history of a site. This kind of reuse often involves establishing an institution that manages the site and its presentation.

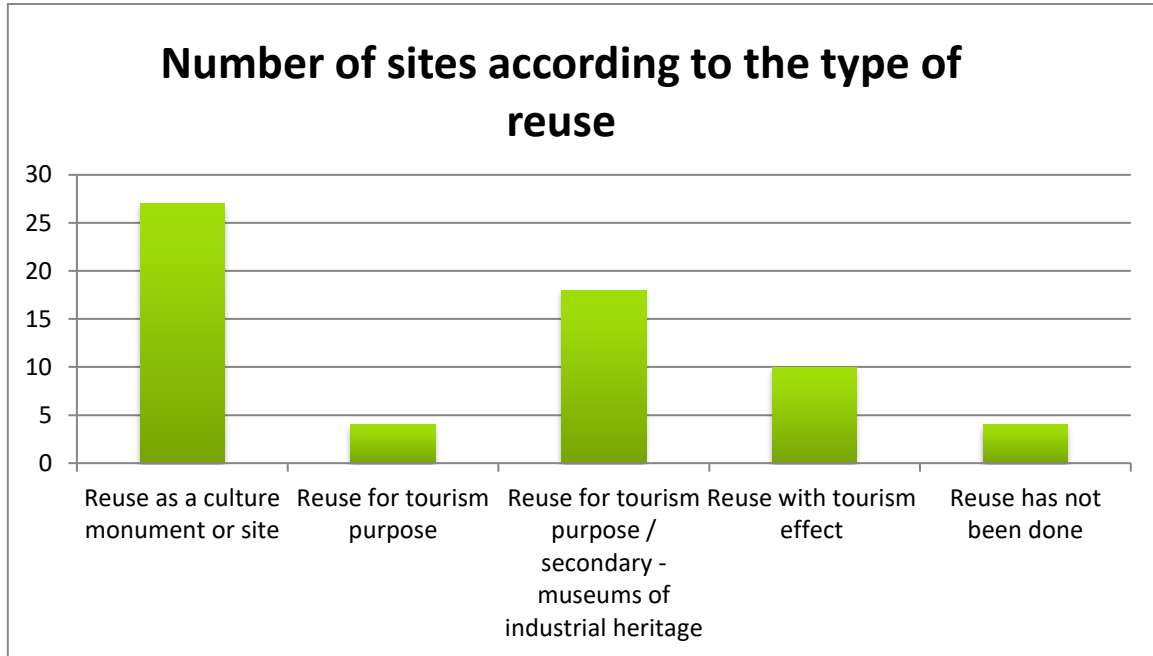


Chart 3. Number of protected sites according to the level of protection.

The level of protection of a certain site has a great effect on its level of attraction. If a site is protected, especially on the international level, its visibility is greater. On the other hand, that kind of protection is a kind of guarantee to the visitor regarding the value and importance that the site holds.

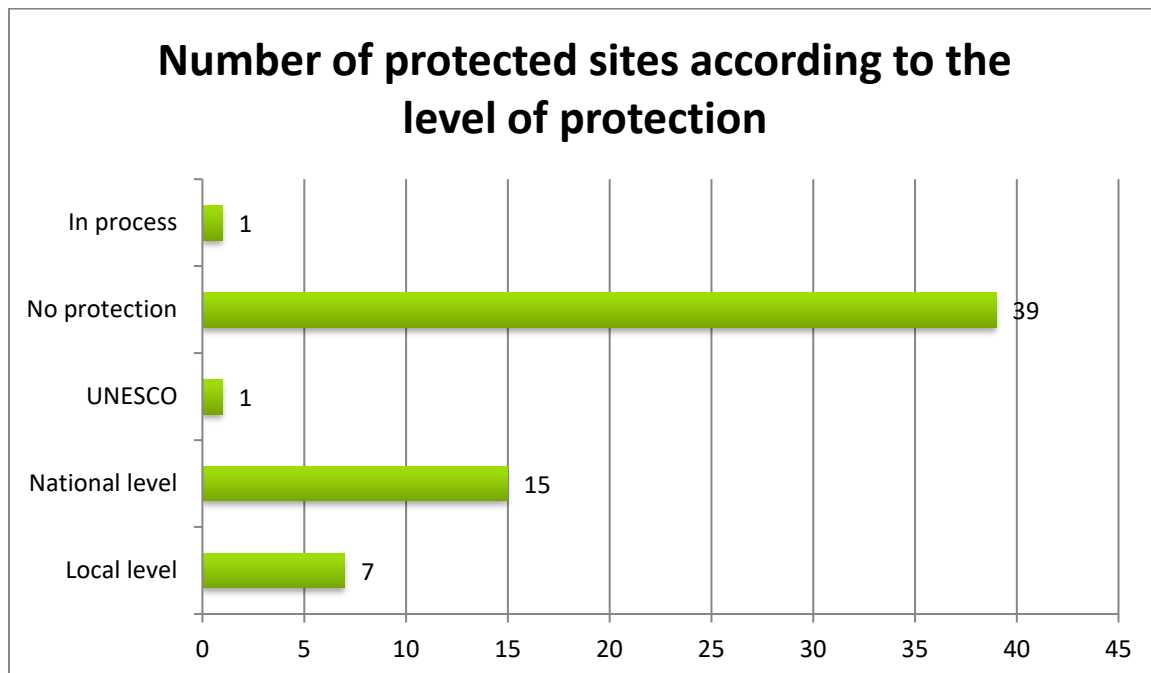


Chart 4. Number of sites that are a part of network or have received award/s

Together with the level of protection, the visibility and importance of a site increases if a site holds any awards or is a part of a network. This is something that is always pointed out by the management of a certain site. Belonging to a network holds another value, and that is greater visibility for visitors that are focused on a certain topic or area of expertise.

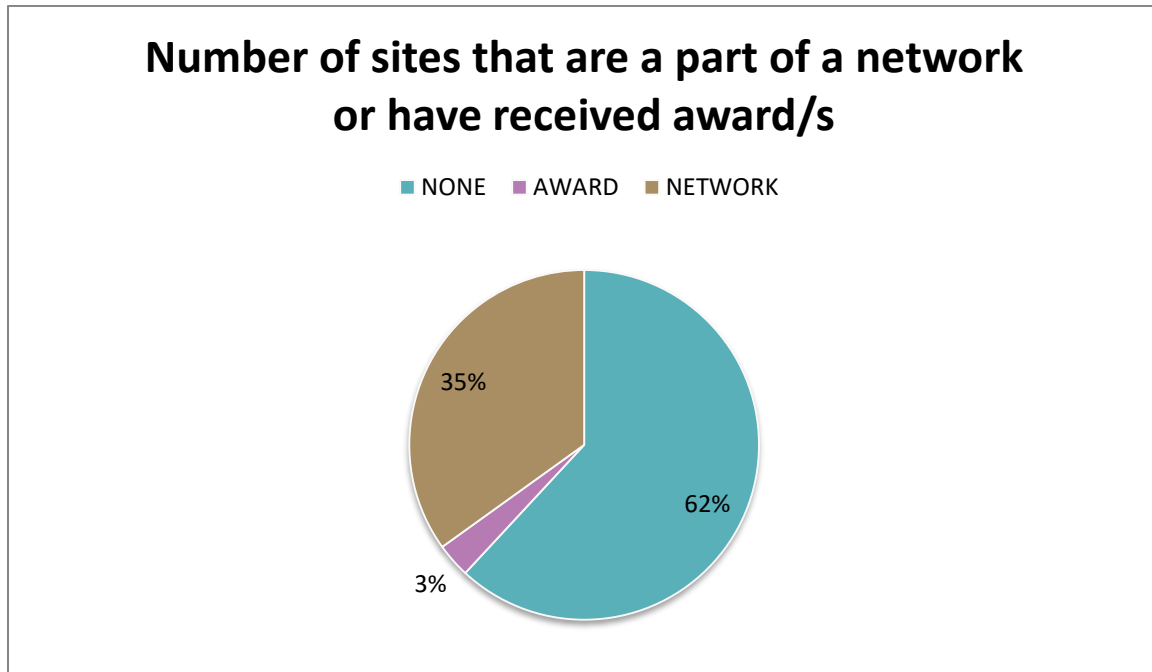


Chart 5. Industrial heritage sites according to the level of tourist attraction.

This is an estimate of the current level of attraction of industrial heritage sites included in the CHRISTA project. This kind of estimation is a good self-monitoring and self-evaluation system. When this level is established regarding a certain location, the following steps for increasing or maintaining the level are more easily determined.

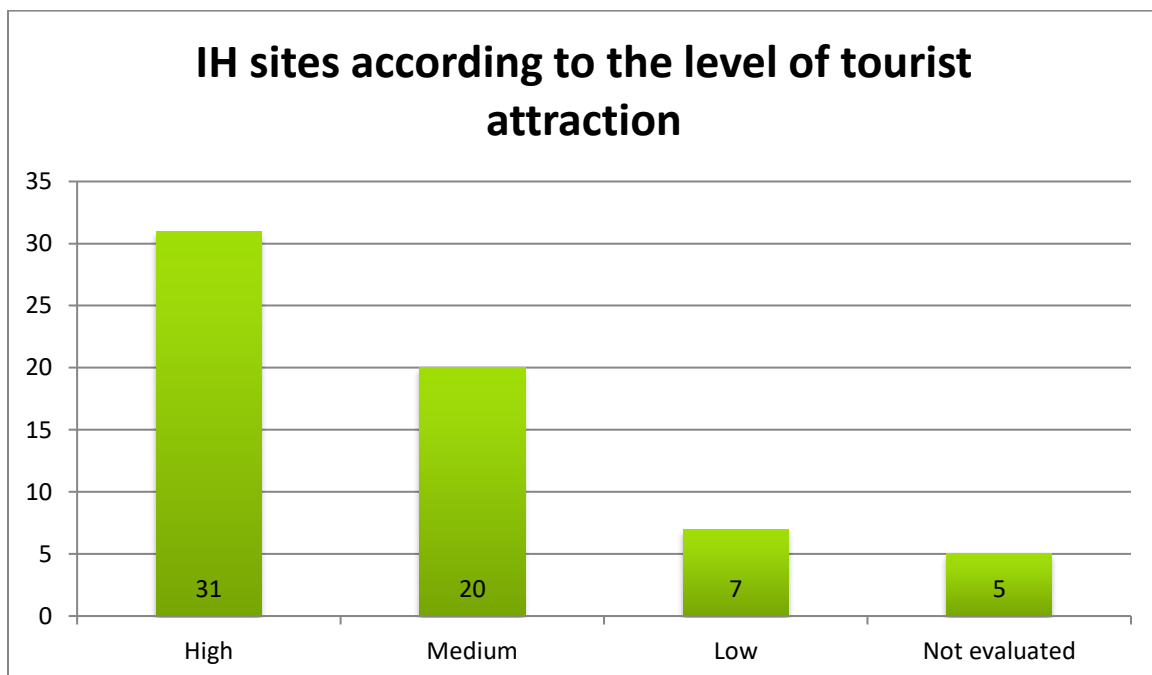
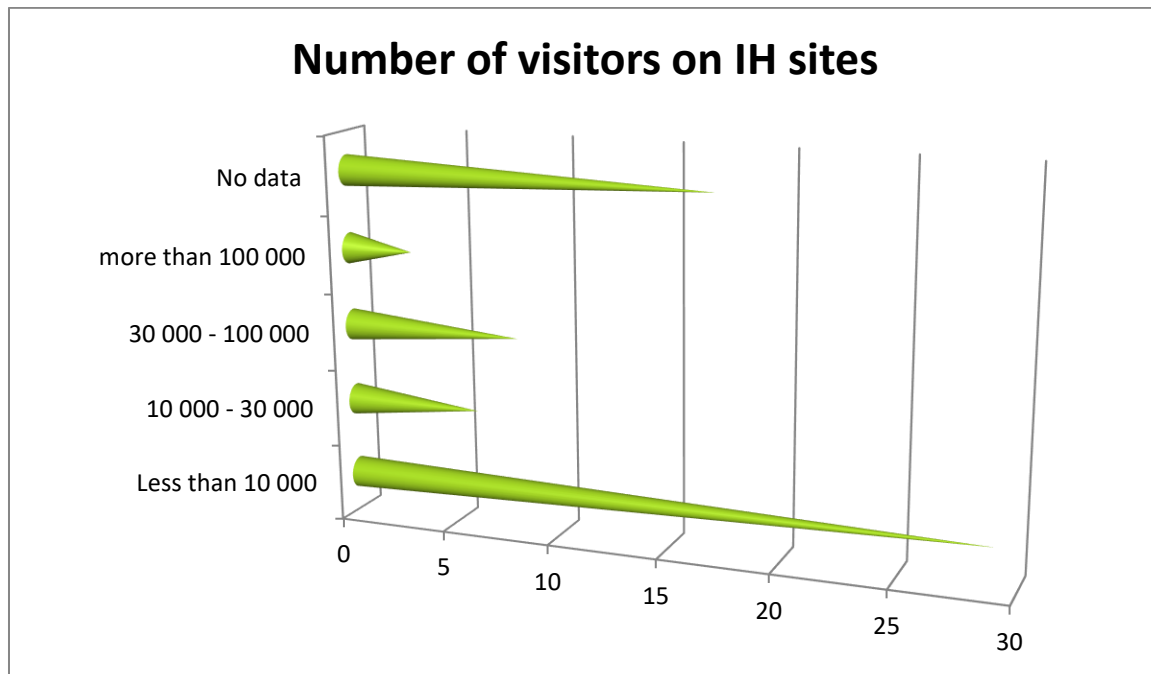


Chart 6. Number of visitors on industrial heritage sites.

Each partner has given the available data about the number of visitors on industrial heritage sites. This number is the most common data that is followed in the tourism sector to assess the success of a tourist product/location.



STATISTICAL REPORT CONCLUSION

According to the recent statistical reports, 49.7% of population has an internet connection and uses the Internet³ (March 2017). This number is rapidly increasing and the tendency for growth is exponential. Naturally, the consequence is the use of the Internet in all fields of work and life. Tourism is, of course, one of these areas and the numbers show the same growth tendencies. Using the Internet for marketing, promotion and business distribution in tourism has become a must with the sites like AirBnB, Booking.com and similar. In Europe in 2014, 55% of all reservations were made online using a web service⁴, and 4 out of 10 Europeans search for travel related information online. One of the trends in tourism shows the tendency of self-organized trips that is mostly done

³<http://www.internetworldstats.com/stats.htm> (July 2017)

⁴http://ec.europa.eu/eurostat/statistics-explained/index.php/Statistics_on_ICT_use_in_tourism (July 2017)

through using digital technologies. Importance of having information in multiple languages available on-line is growing rapidly.

| | Internet use related to travel (consult, order, buy, etc.) | | Participation in tourism for personal purposes (% of population aged 15+) |
|------------------|--|--|---|
| | as % of all individuals (aged 16-74) | as % of individuals who used internet in the last 3 months | |
| EU-28 | 39 | 50 | 60 |
| Belgium | 46 | 54 | 57 |
| Bulgaria | 17 | 30 | 26 |
| Czech Republic | 48 | 59 | 84 |
| Denmark | 66 | 68 | 83 |
| Germany | 58 | 66 | 76 |
| Estonia | 37 | 42 | 71 |
| Ireland | 42 | 53 | 74 |
| Greece | 21 | 31 | 38 |
| Spain | 41 | 53 | 53 |
| France | 43 | 51 | 71 |
| Croatia | 38 | 55 | 49 |
| Italy | 25 | 38 | 38 |
| Cyprus | 33 | 46 | 62 |
| Latvia | 21 | 27 | 51 |
| Lithuania | 9 | 13 | 58 |
| Luxembourg | 66 | 68 | 82 |
| Hungary | 26 | 35 | 53 |
| Malta | 45 | 59 | 53 |
| Netherlands | 49 | 53 | 82 |
| Austria | 44 | 53 | 76 |
| Poland | 17 | 25 | 53 |
| Portugal | 21 | 30 | 39 |
| Romania | 13 | 23 | : |
| Slovenia | 39 | 53 | 63 |
| Slovakia | 35 | 46 | 54 |
| Finland | 64 | 69 | 89 |
| Sweden | 51 | 56 | 77 |
| United Kingdom | 47 | 51 | : |
| Norway | 62 | 64 | : |
| FYR of Macedonia | 13 | 19 | : |
| Turkey | 10 | 20 | : |

(:) data not available

Table 1. Internet use related to travel (2015) and participation in tourism (2014)⁵

Regarding web sites, web applications and their functionality in the tourism sector, they are much more advanced than in the other fields of economy⁶.

This gradually transfers into the cultural tourism. Since the cultural sector is closely connected to the cultural tourism, the transfer is slower, especially because cultural tourism has been gaining popularity only in

⁵[http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Internet use related to travel \(2015\) and participation in tourism \(2014\).png](http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Internet_use_related_to_travel_(2015)_and_participation_in_tourism_(2014).png) (July 2017)

⁶[http://ec.europa.eu/eurostat/statistics-explained/index.php/Statistics on ICT use in tourism](http://ec.europa.eu/eurostat/statistics-explained/index.php/Statistics_on_ICT_use_in_tourism) (July 2017)

recent years. In 2013 the European Parliament issued research results about the digitization of cultural content. Only 20% of the cultural content in Europe is digitized, out of which only 6% is available online⁷. That means that for the presentation of a cultural, in this case industrial heritage site, it is important to think about digitization strategy and accessibility.

Networks and awards are a good way of increasing visibility and gaining internet space that already has its audience/followers. But to do that, it has to become a part of the strategic development and local/regional policy. The mentioned networks and awards have their conditions that are closely related to preservation and protection of heritage sites, and to their presentation. If this is not covered by a long-term plan, the success and sustainability of reuse are not secure.

⁷ Public and Commercial Models of Access in the Digital Era
([http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/495858/IPOL-CULT_ET\(2013\)495858_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/495858/IPOL-CULT_ET(2013)495858_EN.pdf)), European Parliament's Committee on Culture and Education, 2013

CONCLUSION

The care for cultural, as well as industrial heritage and the development of industrial heritage tourism should be one of the strategic goals of the cultural development of any country. The multiannual progress in the direction of better valorisation of industrial heritage may be followed within the European borders. A systematic development of the strategies of valorisation and promotion of industrial heritage for the purpose of enriching the offer of cultural tourism enables us to make a large step forward in the tourist and cultural sector. The presentation of industrial heritage as a valuable subject of the tourist offer of an area may be made provided that the conditions of a valid treatment of such heritage have been previously satisfied. This first of all implies meeting the criteria of an interdisciplinary approach to the research of such heterogeneous material in order to collect valid documentation and provide a suitable valorisation of industrial heritage. This is followed by the protection on a national level and the conservation of the existing condition in order to avoid further deterioration, as well as a thorough restoration and ultimate conversion. During the procedure, it will be necessary to establish a team of experts responsible for the work on the project, who come from various city and national institutions, local administration, the relevant conservation department, museums and cultural institutions, the university, the tourist board and the ministry of culture and tourism of a certain country. The network of mentioned institutions represents a good basis for a systematic and complete presentation of the European industrial heritage which today represents a very valuable and indispensable segment of the European cultural heritage in general.

In conclusion, it is important to emphasize that tourism and culture are inevitably tied together. We can talk about cultural tourism in particular,

thus concentrating on the cultural content offered, but we should also acknowledge that before this term was constructed, tourism developed based on the culture of a destination. By providing a term for it, we assign more significance to it and with good reason. Culture is the basis and guarantee for responsible and sustainable tourism, and tourism is a good resource (financial and other) for the maintenance and preservation of cultural heritage.

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