



# GAP ANALYSIS

## NAUMBURG / GERMANY

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GAP Analysis for Cultural-led Development of  
Small and Medium Sized Cities 02

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11/2019

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# 1. Urban Identity/Town's profile

## 1.1 General Information

### 1.2 City's identity

#### 1.1. General information

Naumburg is a mid-sized city in the southern part of the state of Saxony-Anhalt, in East-Germany, with a population of around 33,000 inhabitants. Geographically, it lies in the middle of a triangle build by the three university cities Halle/Saale (39km in the north-west), Leipzig (44km in the north-east), and Jena (30km in the south-west, all cities being in a convenient commuting distance to Naumburg which is easily approachable by car or train (Halle 39 min by train and 59 min by car; Jena 39 min by train and 40 min by car; Leipzig 38 min by train and 54 min by car). The next airport Leipzig/Halle (38 km in the north-east) is easy to reach as well (52 min by car and 1:20 h by train), as are the two airports in Berlin (2:30 h by car or train).

Naumburg is located at the confluence of the rivers Saale and Unstrut that have shaped the landscape with its river valleys and that, together with a mild climate, have made wine cultivation possible since more than 1000 years. The area is part of the Saale-Unstrut-Triasland Natural Park which is meant not only to organize and brand the hilly landscape with its valley slopes, orchards, fauna and flora but also to stress the character of the cultural landscape shaped by human influences for many thousand years.

Administratively, the city is the seat of the Burgenland district, the most southern district of the federal state of Saxony-Anhalt. The district borders on the federal states of Thuringia and Saxony. The municipality of Naumburg consists of the core city of Naumburg itself with around 25.000 inhabitants and 31 more villages (Ortsteile). Among the associated "Ortsteile" is Bad Kösen that is a small city in itself, in ca. 8 km distance with around 5.300 inhabitants, and that, as a spa town, became a part of Naumburg only recently. However, while the structure of the core city is rather dense with a maximum east-west extension about 6.5 km and a maximum north-south extension about 5.5 km, the municipality is strongly dispersed and covers an area of 130 square kilometers. The population density is 249 inhabitants per square kilometre accordingly.

Economically and geographically, Naumburg has the role of a middle centre. As a middle centre it is an important node in the supply network with goods, services and infrastructure which cannot be provided by the surrounding smaller towns and villages. In addition to the basic supply, middle





## 1.2. City's identity

The city's current identity is shaped by many social, socio-economic, political, cultural and historical influences. The major influences *with regard to the potentials of a cultural-led development* of the city are probably:

- the very recent history of a city in transformation from authoritarian socialism to liberal capitalism during the last thirty years while this process is still ongoing
- the experiences of more than 40 years of authoritarian socialism when the socio-economic and socio-cultural conditions for a residential city disappeared
- the formative years of a residential city during the Wilhemian era which laid ground for both the socio-economic and socio-cultural conditions for a residential city and a cultural mindset of the former Naumburg's citizens consisting of the triad role of bourgeois, citizen, and connoisseur whose expression in a built environment is still visible in the city
- Naumburg's landmark, The Naumburg Cathedral that became an UNESCO World Heritage site in 2018 but at the same time the historical division of the city in "Domstadt" and "Bürgerstadt" (citizen city) while the latter has its visible expression in the city church St. Wenzel
- The city's embeddedness in a rather bucolic cultural landscape shaped by wine cultivation, churches, monasteries and castles of the High Middle ages.
- The Incorporation of the old spa town Bad Kösen which lies 9 km to Naumburg's west. It had to be incorporated in the course of the regional reform in 2010 because it was highly indebted and unable to maintain its high costs of a spa's infrastructure, thus becoming an additional burden for Naumburg's tight budget. Together with Bad Kösen, Naumburg had also to incorporate all the villages which belonged to the former municipality of Bad Kösen including Schulpforte, a former monastery, now seat of a state college and a state vineyard, located between Naumburg and Bad Kösen.
- Naumburg takes part in a dept-relief program offered by the state Saxony-Anhalt under which it managed to reduce its debts from 39,11 Million € in 2011 to 12,7 Mio € in 2019. However, in order to become eligible under this programme, the city had to commit itself to budgetary discipline including the self-commitment to cut down on the so called



voluntary tasks to limit to unavoidable obligations which affects especially the allocated budget for the culture department as well as for the economic development budget.

- The geographical and administrative closeness to the two mid-sized cities Weißenfels and Zeitz which are located in the same administrative district, but which are historically rather shaped as industrial cities, and which are surrounded by an industrial landscape characterized by open brown coal mines. Both cities, nevertheless, serve Naumburg as points of reference against which the own identity is positively defined leading to a rather complacent identity with a certain lack of ambition. In comparison with Weißenfels and Zeitz, Naumburg's citizens think of themselves as rather "bourgeois" (bürgerlich).

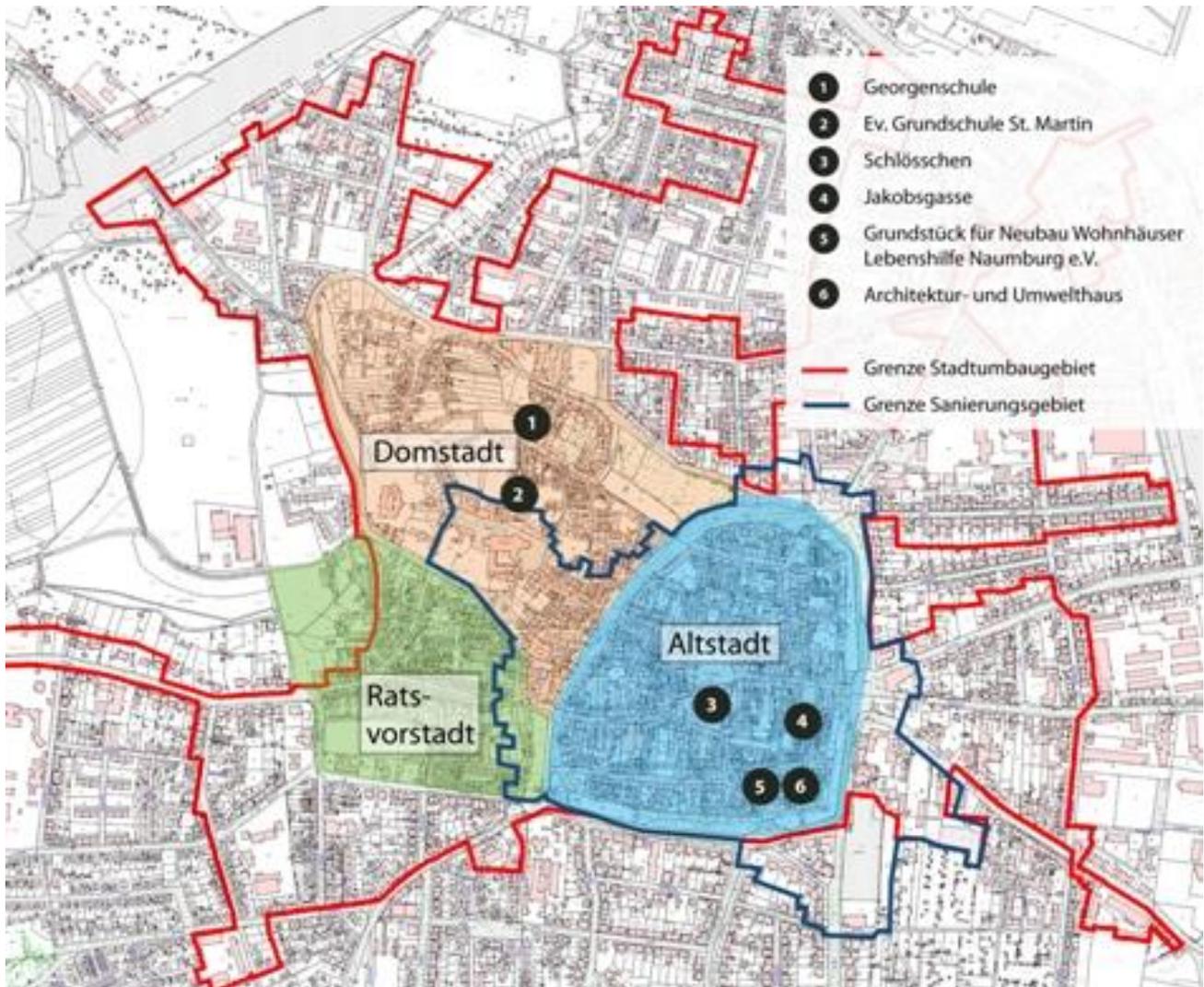
While the Naumburg Cathedral as an UNESCO World-Heritage site is the most obvious cultural resource on which a cultural-led development could be based on, there are many more cultural assets in the city. Indeed, Naumburg is a culturally rich city whose many, many potentials exceed its means to exploit them by far at the moment. However, for a city of this size, Naumburg has an above-average density and high quality of cultural offerings. Some voices even claim that there is an oversupply of cultural events leading to a competitive situation in which cultural institutions court the same customer segment which is limited in numbers. The cultural offerings include the Naumburg City Theatre, known as the smallest City Theatre in Germany, the city's concert series (Klangzeit, Nine Naumburg Nights, Music for Children, Organ Summer), concerts in the cathedral, museums and exhibitions. In addition, there are other actors with their own offerings (e.g. art society, sponsoring association for the Hildebrandt-Organ, events of other sponsors, etc.). Every year, the city hosts one out of two larger festival. These alternate between the organ festival "Hildebrandt Days" in one year and the street theatre days in the other. There are also folk festivals (Cherry-Festival, Wine Festival etc.), which appeal to all generations. There is a concentration of events in the months May to September and in the Christmas time, while the remaining months have only a weaker event density. The Hildebrandt organ plays an outstanding role. It is one of the most outstanding organs in the world and besides the cathedral also a tourist "highlight".



The city's atmosphere is rather calm. The core city centre feels rather calm, too. The locals tend not to come often into the city center though this may have changed slowly for the better in the past few years. Since the cathedral has been recognized as UNESCO world heritage in 2018, there have been ca. 20% more tourists, especially more international tourists coming to the city in 2019 compared to the previous year. The city goers tend to belong to the older generations, the public appearance of the younger generations can be missed. There is no notable night life, though cultural events in the city make the city feel more lively occasionally.

The citizens of Naumburg *don't* identify strongly with the city's landmark, the cathedral, they rather show some diffuse longing for "Heimat" which they find in the region. They feel especially privileged in a comparison with the neighbouring cities Weißenfels and Zeitz because the core city is rather intact as it was not destroyed in the second world war, and has been restored in the past 30 years with the help of huge amounts of government subsidies for city development. (In contrast to its neighbouring cities, Naumburg has managed to become one of only a few selected role model cities from East-Germany that had been decaying during the socialist period.) The core city, thus, shows a pretty ensemble of intact historical buildings.

Soon after the wall came down, Naumburg managed to become a model city for urban redevelopment in 1991. Since then, more than 100 Mio. € of public funding from the federal government went into the upgrading of the inner city with its rich early modern architectural heritage. After the former GDR collapsed, especially the inner city (Domstadt, Altstadt, Ratsvorstadt, see picture) was marked by vacancies, ruined buildings and areas of inner-city wastelands. Over time, the city has been successful in combining different funding instruments and implemented a range of real estate-related and neighbourhood-oriented impulse projects. Renovation, new construction, the upgrading of public spaces as well as marketing, image and education campaigns worked together. Step by step, various civic initiatives and the commitment of the municipal housing company also contributed to increase the attractiveness of the area as a residential location. However, despite those efforts the inner city still had a vacancy rate of approx. 35 percent in 2000. About half of all vacant apartments were located in the city centre. The housing vacancy rate was particularly high at 39 percent in the three inner city's core areas.



Source: [https://www.staedtebauforderung.info/StBauF/DE/Programm/Stadtumbau/StadtumbauOst/Praxis/Massnahmen/Naumburg/Naumburg\\_node.html](https://www.staedtebauforderung.info/StBauF/DE/Programm/Stadtumbau/StadtumbauOst/Praxis/Massnahmen/Naumburg/Naumburg_node.html)

#### Map's legend:

- Altstadt // Old Council Town (City walls, 'civil city')
- Domstadt // Cathedral City
- Ratsvorstadt // Old suburb
- Numbers refer to particular buildings
- The red line defines the areal which has been designated as urban development area (Stadtumbaugebiet according to § 142 BauGB)
- The blue line defines the areal which has been designated as urban redevelopment area (Sanierungsgebiet according to § 142 BauGB)

Even today, one finds vacant buildings in the inner city. Thus, the city's appearance is characterized by a change of renovated buildings, vacant and still to be renovated buildings, while the people in the streets are few and rather aging. There is a felt lack of both young people and a lively youth culture in the streets.



Regarding the attitude of Naumburg's population towards culture in general and art in particular, the interviews, workshops, and the focus group discussion show different results. A particular artist reported that he even had to experience outright hostile remarks and hostile actions from his neighbours in the past who don't have a sense of openness for art, non-conformity, and different life styles. At the same time, there is a substantial share of the population which is open to culture, art, and the 'new' since it belongs to the well educated strata. Though there is no visible LGBT-culture in the city, we find married gay couples who report that they can live their sexual orientation openly, which shows a certain openness of the city.

Naumburg, being a post-socialist and post-transformational and rather peripheral city in East Germany, has a rather high proportion of people who tend to vote for populist parties or the far right. The populist mindset is closely connected to a rather conservative worldview stressing traditional values in art and culture. In one of the city's central pedestrian streets there is a pub located that makes clear in its name – Lokal 18 – and design – black, white, red and an old german font – that it belongs to the social milieu of the far right. Another worrying fact is that the intellectual center and think tank of the new right, the "Institut für Staatspolitik" and the publisher "Antaios" is located in the village Schnellroda which is only 20 km away from Naumburg. There is anecdotal evidence that people from the new intellectual right visiting Schnellroda also tend to visit Naumburg in order to see the cathedral and the world famous sculpture of "Uta" which has been used in the Third Reich to highlight the definition of a true German art instead of "entartete Kunst" (degenerated art). Furthermore, in one of Naumburg's villages (Ortsteile), Saaleck (approx. 10 km away), there is the building of the Saalecker Werkstätten that has been owned and used by the architect Paul Schultze-Naumburg at the beginning of the last century. Schulze-Naumburg was an opponent of the Bauhaus-School of Design during the Third Reich and became a leading proponent of Nazi cultural policy. He founded a school for artists and architects in Saaleck, again stressing traditional values and styles. He is best known for his book "Kunst und Rasse" (Art and Race), in which he published images of mentally and physically disabled people alongside reproductions of Modern art to reinforce the idea of Modernism as a sickness. The building, therefore, represents certain historical and art historical movements of the early 20th century that make it to an ambivalent monument.



Given this cultural background of people, monuments, and arts history in Naumburg, there is the risk that the city may become an iconic place for the populists and the far right in terms of cultural and symbolic meanings thus favouring traditional values and hindering the city's development towards a place for the cultural and creative industries. In this context, however, it has to be said that the Saalecker Werkstätten have been bought by the Marzona Foundation in the meantime. This foundation will found the "Design Academy Saaleck – for arts and crafts, architecture and global community building" supported by the Federal Government and the Government of Saxony-Anhalt. The Design Academy Saaleck plans to offer six-month stipends to work on individual and joint projects with a special focus on climate, sustainability and new technologies to 16 emerging designers, craftspeople or architects from around the world each year. In a pilot project next year, it plans to offer four stipends. The foundation also intends to hold an annual convention uniting leading international academics and practitioners in the fields of design, architecture and craft. In this way the foundations consciously wants to tackle the high proportion of voters for the far-right Alternative for Germany by commemorating the history of the site at the one hand and introducing a new, international, forward-thinking institution to tackle global challenges in design and architecture at the other hand.

On balance, with regard to the discussion above, we are witnessing a dynamic and open process at the moment in which it is determined how Naumburg's political and cultural values as part of the city's identity will develop.

Intellectually, Naumburg has a long tradition of an educated class. Naumburg was known in the 19th century as the city that consciously followed the strategy of "Pensionopolis": it tried to actively attract wealthy and well educated people to spend their years of retirement here. Until today you can see the elegant residential quarters that were a result of this once successful strategy. However, there is no intellectual tradition connected with Naumburg even though the world famous philosopher, Friedrich Nietzsche, lived here. There is no university in the city that could have founded and could sustainably continue such an intellectual tradition. Nietzsche who has been raised in Naumburg and who spend also some time of his later life in Naumburg characterized the intellectual spirit of the city as "Naumburger Tugend" ("Naumburg Virtue"), referring to the moral standards of his family members who represented for him a provincial mindset in a typical way.



Even though there has been founded the Nietzsche-Dokumentationszentrum (Nietzsche Documentation Center) that is located in a modern architectural building within the old city walls right beside the historical Nietzsche-Haus which hosts a museum there is no close link between Nietzsche and the city's identity. Since 30 years, many international philosophers come to the city for the International Nietzsche congress but this yearly event does not leave much traces in the city's public life or in the city's identity yet.

Last but not least, there is the museum Max-Klinger House in Großjena at a vineyard which Klinger bought in 1903. Max Klinger, who lived from 1857 till 1920, was a German painter, sculptor, printmaker, and writer who worked in the tradition of symbolism. In 1897 Klinger became professor at the Academy of Graphic Arts in Leipzig. He moved from Leipzig to Naumburg in 1919, thus exemplifying the idea of Naumburg as "Pensionopolis".

Naumburg's publicly recognized cultural resources are closely tied to the world heritage and the sights mentioned above. Since Naumburg has never been an industrial or trade city but rather a residential city its identity is not connected to any specific products, crafts, or a particular craftsmanship tradition – except to a tradition of wine cultivation of more than 1000 years. However, this tradition of wine cultivation is most visible and sensible in the surrounding villages belonging to the municipality. During the times of the GDR between 1949 and 1989 this vine cultivation has almost been erased. It has only been recently that families, cooperatives and the country vineyard monastery Pforta have picked-up and revived this millennia-old tradition while developing viticulture in the direction of a cultural good.



## 2. Cultural and Creative Industries and the creativity of the economic sector

- 2.1 Activity level of the producers of cultural and creative products
- 2.2 Activity level of the producers of traditional trades and crafts
- 2.3 Level of creativity in the traditional economic sectors
- 2.4 Conclusions

### 2.1. Activity level of the producers of cultural and creative products

While setting up the Local Stakeholder Group the following ongoing activities in the sub-sectors of the Cultural and Creative Industries could be identified taking place in Naumburg. Please, see the illustration below where the sub-sectors are summarized and grouped together, thus, the following discussion emphasizes those sub-sectors that are relevant for Naumburg.





### 2.1.1. Art market

There are quite a few local painters and sculptors who work and live in Naumburg or in the neighbouring villages. However, none of them can make a living from his or hers creativity in arts. Since 2010, there is a fair for local art taking place in the municipality's gallery during the last weekend in August every year, the so called "Kunstmesse".

<https://naumburger-kunstmesse.blogspot.com>

<https://www.naumburg.de/de/kunstmesse.html>

However, even with this new sales channel the economic situation has not changed for the artists. Some artists have founded an independent group which issues the catalogue for the Kunstmesse and tries to stimulate self-organisation as well as political lobbying.

The association "Kunst in Naumburg e.V." (Art in Naumburg) is rather dedicated to the preservation of cultural and artistic heritage connected with the city than to the support of active artists.

<https://www.naumburg.de/de/kulturvereine/kunst-in-naumburg-ev.html>

In interviews, the artists report that sales are low as are achievable prices on the local market. They can't find galleries in bigger cities which represent them while there is no gallery in the city selling local artists. One particular artist who did have a successful artistic career before he came to Naumburg reports declining reputation, declining numbers of exhibitions, and a loss of professional network connections since living in Naumburg for private reasons.

Overall, the aspirational level relates rather to the local market where there is only a low level of demand so far.

### 2.1.2. Software & Games

There seems to be no games developer in Naumburg nor any visible software company engaged in creating new software. What can be found are small companies that sell hardware as well as IT-network solutions and that offer to adapt certain standard software solutions to their clients' needs while clients tend to be small and medium companies from other sectors in the region. However, there is one company that caters to a more specialised market niche in business solutions on a national market level with an integrated software-hardware solution for cash register systems for bigger customers from the gastronomy sector (Provendis GmbH). In addition,



there is a software company in Bad Kösen, which successfully develops software solutions for the municipal sector with several employees (kommunalfabrik, komfa.de).

Overall, the aspirational level in the software sector in Naumburg relates rather to the local market for standard solutions for small and medium sized companies. Since the industrial and economic activity level is rather low in Naumburg, the local software market niche is rather small meaning that there are only a few companies and freelancers with a viable traditional business model operating in this market. Thus, we see an oligopolistic market structure with strong competition in a stagnating, and saturated market. The only exception is a specialized business model in integrated software-hardware solution for cash register systems for bigger customers from the gastronomy sector which can partly avoid the competition on the local market and manages to reach out for a larger market share in a specialized market niche on a national level.

### 2.1.3. Design including photography

- Design

We have found only very few designers in Naumburg referring to the design disciplines product design, fashion design, industrial design, graphic design, jewellery design, web design, interior design and advertising design.

There are only two jewellery designers catering to the local market thereby already trying to make use of the cultural resources of the world heritage site by incorporating its motives into their products (Cathedral, Uta). A studio for fashion design had to close recently due to a lack of sustainable demand. No activities at all could be detected for industrial or product design.

Due to a local demand from small and medium companies as well as from the municipality and public institutions there is a local market for graphic design, webdesign, and advertising design. Again, we see some freelancers and agencies who cater for basic needs of and standard solutions for their customers.

While the jewellery designers cater for a private local customer and tourists, the other design disciplines rather offer their services to small and medium sized companies locally.

There is no designer specialized in interior design, however, one of the architects offers an interior design service as well. (See for this service the section on the architectural market.)



Overall, the aspirational level in the design sector in Naumburg relates rather to the local market for standard solutions for small and medium sized companies, tourists looking for souvenirs, or locals looking for standard designs like wedding rings. Since the industrial and economic activity level is rather low in Naumburg, the local design market niche is rather small meaning that there are only a few companies and freelancers with a viable traditional business model operating in this market. Thus, we see an oligopolistic market structure with strong competition in a stagnating and saturated market. Growing numbers in (international) culturally interested tourists may lead to a growing market for design products and services in the short and medium run.

- Photography

Naumburg has a very strong history of photography as a sub discipline of the cultural and creative industries. It was the photographer Walter Hege who made the cathedral famous and known internationally in the first place by way of a series of pictures in which he experimented with light setting.

Today, photography in Naumburg is rather a crafts than an art, except for a female artist who takes part in international photography award competitions and exhibits her pictures during Kunstmesse. This artist has to work as a photographer of products for commercial websites to make a living. However, the customers can find some studios and freelancers for standard services and products in Naumburg who operate according to standards business models. Some firms offer hardware beside their photography service. It seems that one of the local photographers specializes in concert photography which brings her national business and loses her dependency on the local market as well as uppers her aspirational level. Beside this, we find many photographers with websites and Instagram accounts who work as self-taught enthusiasts and understand photography as their hobby.

Overall, the aspirational level in the photography sector in Naumburg relates for the most part to the local market for standard solutions for private customers. Since the industrial and economic activity level is rather low in Naumburg, the local market niche for photography is rather small too meaning that there are only a few companies and freelancers with a viable traditional business model operating in this market. Thus, we see an oligopolistic market structure with strong competition in a stagnating and saturated market. Specialisation can open up more regional or national markets.





#### 2.1.4. Architecture<sup>1</sup>

As already pointed to previously, there had been a huge building activity going on in Naumburg over the last thirty years connected to the publicly funded city redevelopment. In relation with this process many architecture studios could be found in Naumburg during those years. However, since less and less money for urban reconstruction has been pouring in to Naumburg the number of architectural studios is declining accordingly. Seen from a creative point of view, one has to say that much of the building activity in previous years was not connected with architecture as a design activity that creates new houses, but rather with construction engineering or construction planning rebuilding and renovating ruined houses. Thus, there are more construction engineering offices and construction planning offices located in the city than are architectural offices. At present, there are only two architectural offices actively operating in the city. Interestingly, they report a current shift in the market. While rebuilding and renovating old houses has been the main business in the past the demand from private clients for family houses or apartment buildings has been growing since a few years. This change in demand leads to the possibility to actually design houses rather than to rebuild them so that the existing high aspirational level can be realized and shown off in actual projects.

Interestingly, there is the Architektur- und Umwelthaus in Naumburg's inner city (Architecture and Environment Building) which is run by a voluntary association and which is dedicated to the education of pupils in architecture, city development and the build environment. Interestingly, we find already a single space in the inner city particularly dedicated to just one sub-sector of the CCI and run by a voluntary association. The building has been developed and financed in the context of the International Building Exhibition 2010 and shows how intensely discussed this topic was in Naumburg during those years. However, it seems to be that the level of discussion of this particular topic has been declining in the city, putting into question the mission of this institution. In a sense, the supply side in the architectural market in Naumburg is comparatively peculiar. Despite a low industrial and economic activity in the city the volume of this market was comparatively big for a certain period of time since a lot of public subsidies poured into the market which led to many more suppliers in the market as would be expectable in a city of this size. Thus, the market has turned into an oligopolistic market only recently when many offices closed down due to retirement or relocated to other cities. At the same time as the market size

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<sup>1</sup> Data for landscape architects couldn't be obtained.



declined, though, the structure of the demand changed as well. Once again, we can observe that a higher aspirational level can lead to a more regional or even national demand which in turn loosens the dependency on the local market and opens up new opportunities for business. This is especially important for markets where the municipality or communal companies are strongly involved as a buyer since dependency on the local market means here often also a dependency on a single local customer.

### 2.1.5. Advertising

The market for advertising is closely related to the design market, where some graphic designers also offer advertising services. However, the main players in this market consist of advertising agencies. Some of the agencies have a traditional portfolio of services and products consisting of design, print, media, online, and consulting with a webshop and ebay presence for some standard products while some agencies offer still only analogue products. Thus, we can find traditional business models here beside rather outdated ones. The agencies cater for local customers which can be private customers as well as business customers and public or non-profit institutions from the city and its wider surroundings.

Overall, the aspirational level in the advertising sector in Naumburg relates for the most part to the local market for standard solutions for a diverse set of customers. Since the industrial and economic activity level is rather low in Naumburg, the local market niche is rather small meaning that there are only a few companies and freelancers with a viable traditional business model operating in this market. Thus, we see an oligopolistic market structure with strong competition in a stagnating and saturated market.

There is one exception to this rule: There is one advertising agency that is specialized in advertising for businesses from the chemical industry which has a more strategic approach and has bigger firms as customers that operate on a national and international level. Thus, we see a specialized firm that is not dependent on the local market at all.



## 2.1.6. Music and performing arts

- Music

The music sub-sector is particularly diverse in Naumburg. We not only find a few freelance musicians, several private music schools, music teachers and a record studio here but also a record label specialized in Gregorian music and an instrument maker for brass instruments, and retailers. Beside those small businesses that can live from their income, there are many musicians, bands, and music groups who work in this field part-time and have to secure income from other sources than music. However, out of the many professions in this field, there are no composers, lyricists and producers/music directors, bands or orchestras, manufacturing and distribution companies, music publishing houses, music retailers, concert organisers, and agencies, commercial music theatre productions, musical stages or commercial music festivals located in the city.

Similarly to the arts sub-sector, the situation in Naumburg is characterized by musicians who try hard to turn their profession into a business but who can't get enough well paid performances or paid performances at all. However, the situation has become better since the new cultural venue "Turbinenhaus" had opened back in 2017. The Turbinenhaus is privately run but is supported by a voluntary association.

The most common combination of occupations for freelancers in this sector is teaching musical classes beside performing music.

Overall, the aspirational level of the artists differs. While some are oriented rather to the local market others have a more national or even international reach in more specialized fields (Gregorian music, Experimental Gothic-Ambience) however, even when the aspirational level is beyond the local market, none of those musicians can make a living just based on their creativity alone.

Interestingly, there took place the Woodstock rock music festival in the city lasting for three days in August which has been privately organized and which was funded almost exclusively by private sponsors. However, this festival can show the potential of well organized live events in the region.

The music sector in Naumburg is also characterized by a strong musical education. One important institution for musical education is the Burgenland district music school "Heinrich-van-Veldeke". Another is the Naumburger Domsingschule (Cathedral Sing School) where 120 pupils from the Evangelical Cathedral School St. Martin sing which is an all-day school under the leadership of the protestant church. Both institutions show the strong music culture in the city which is also present



in the cathedral choir, the cathedral chamber choir, the cathedral chamber orchestra, beside other choirs in the city. Overall, this music culture gives way to demand for private music schools and lessons, while this demand is catered for by a music school coming from outside Naumburg that partly cooperates with local music teachers. Some local private music teachers take advantage of this music culture as well.

- Performing arts

Although the Theater Naumburg does not belong to the cultural and creative industries as a public institution it has to be named here in the first place since it has such a huge importance for Naumburg's culture and identity as a city. Without exaggeration one can say that it is the very heart of the city's cultural life.

However, that the theatre has such an outstanding position and importance means at the same time that there is not much space left for independent private businesses and freelancers to develop in terms of private theatres, cabaret, puppet theatre, or commercial theatre festivals. Therefore, it's all the more stunning that one actor has founded a small private theatre after his contract with the theatre has not been extended. In his theatre, located at the ground floor of an apartment building, he performs plays and readings, but also invites firms to use the space for special events.

One important social function performed by the Theater Naumburg is its educational programme with the public schools in the city.

With regard to dancing, there are no dance companies located in Naumburg, however, there are two private dancing schools who offer their lessons to a local market of enthusiastic hobby dancers. However, there is another private dancing school which is domiciled in a bigger neighbouring city and which offers its service in Naumburg beside other middle-sized cities in the wider region, too. In addition, there is a pupil dance ensemble led by a dance teacher, which is known for its high-quality dance productions.

Thus, when we look at the two sectors of music and dance together, we see a certain pattern of how the demand coming from private consumers is catered for in mid-sized cities: namely by outward companies domiciled in bigger cities in the region that cater for a fragmented local demand in several mid-sized cities who have to be merged regionally because the isolated local demands would be too small to allow for a viable business model.



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The Theater Naumburg sets the stage for the aspirational level of the performing arts with an international cast and spectators coming from national and even international origins. The private offers in this market are addressed to a local market with a lower aspirational level.



### 2.1.7. Book market & Press Market

Authoring and publishing activities are very weak in Naumburg. One of the workshop participants has already written some novels in which he tries to process some of the historical cultural heritage of Naumburg and its region. He seems to self-publish those novels. A retiree publishes adventure literature and biographies in a self-publishing house. Naumburg is also home to a publishing house specialising in illustrated historical stories.

There is a local newspaper, Naumburger Tageblatt, which, as a branch of the regional newspaper Mitteldeutsche Zeitung, employs up to eight people reporting about the local and regional news. Its business model depends on paid subscriptions and advertising. There exist some bookshops as well as news agents in the city employing traditional business models.

There are some cultural activities relating to the book market. There is a literature blog and a reading circle, both run by a journalist but without the intent to generate a business out of it. Again, with the municipal library it is a public institution that provides a basic service for Naumburg's citizens including readings by invited authors.

### 2.1.8. Miscellaneous

There is one Museum Shop related to the world heritage cathedral. Another interesting retail shop is "Schwubbs" in Naumburg's city center that is specialized in handicrafts and that can show a certain demand for artist's supply especially by hobby artists. Schwubbs' services also include workshops in handicrafts.



## 2.2. Activity level of the producers of traditional trades and crafts

In Naumburg, there are some crafts which regard themselves as belonging to the arts and crafts, especially ceramists and glass painters. The federal state of Saxony-Anhalt defines sector 12 (Miscellaneous) in the CCI cluster as "creative crafts", so that this occupational group can be assigned to the STIMULART target group in the regional context.

The enterprises concerned are examples of crafts that were geographically widespread in the past and not part of craftsmanship tradition with a rather regional focus. However, there is a certain tradition of pottery in Naumburg. Until a few years ago, the Burgenlandkreis Vocational School was based in Naumburg, where ceramists were trained. Accordingly, there are several representatives of this craft economically active in Naumburg. Some of them serve a national market.

Those creative craft firms operate with a traditional business model in a largely saturated local oligopolistic market. Although those businesses may raise Naumburg's attractiveness especially for tourists in the future there are serious doubts that they could serve as a basis for a revival of a particular craftsmanship tradition in the region as a basis for larger re-industrialisation process. However, there is the potential that traditional trades and crafts can grow in Naumburg in the coming years together with the tourism connected to the world heritage cathedral.

The initiative "Naumburger Unikate" run by the Naumburg city association is dedicated to make the crafts in Naumburg more visible by a certain label (<http://naumburg-unikat.de/>). The label denotes "special products related to the city of Naumburg and the region, handcrafted by exceptional craftsmen and entrepreneurs". In the meantime, not only products, but also cultural services such as the Naumburg Academy of Culture have been awarded the label. It is awarded by a jury. The initiative illustrates some of the points already made in this report rather well. The label has been awarded to crafts products which try to incorporate some cultural value as well as to products from the CCI field which adapt to local tastes and try to make use of the cultural resources of the city.

There are already three bigger events in the city in which traditional trades and crafts play an important role and which can show the potential of those businesses for the development of the city's attractiveness in the tourists' eyes: Christmas in the courtyards as well as Pottery Market in August, and the Naumburger Meistemakt in the Cathedral's garden in Early Summer.



### 2.3. Level of creativity in the traditional economic sectors

Since Naumburg has never been an industrial or trade city but rather a residential city the level of economic activity and entrepreneurship and thus economic creativity is rather low. This condition has been exacerbated by the strategic decision to develop the city towards a liveable residential city again right after the wall came down in the early nineties of the last century despite the fact that socio-economic and socio-cultural preconditions for a residential city has been almost completely erased during socialism and that the contingent rebuilding of those preconditions would take up much time. As a consequence of this strategic decision Naumburg renounced to have an active economic policy that is engaged in supporting economic development, entrepreneurship, and the settlement and establishment of firms and industry.

Overall, we see only a modest activity rate in the city economy after the wall came down. There are the usual retailers, craftsmen, building and construction companies but almost no industrial activity. During the GDR there have been built some industrial sites, for example for shoe production, but they all went bankrupt soon after re-unification. Notably, there are some small sized companies in the city that are specialized in steel construction and steel wholesale, but without any creativity measurable in patents or innovative business models.

There is one important exception from the industrial sector: Gehring, a globally operating machine tool company in the area of honing technology that has been founded in Naumburg in 1926, and that came back in 1991 in order to rebuild a production location for its honing machine tools making effectively use of the well educated and trained skilled workers and engineers in the area. Gehring came back out of traditional connections with and emotional attachment to the city being a family company. However, although the engineers and workers in Naumburg are involved in the process of creating new solutions for manufacturing technology, resulting patents are registered with the headquarter in Ost-Fildern, Baden-Württemberg. There has been a recent change in the company's strategy that will give the subsidiary in Naumburg a more strategic importance: The firm has acquired the company copperING specialized in electro mobility. There a plans to relocate the new acquisition to Naumburg, provided the municipality can offer Gehring enough space in commercial areas. The new establishment of a factory for the trend-setting technology of electric motors could provide a boost to Naumburg's economic and creative development. It could also serve as the start of a clustering process around the development and manufacturing of machines for the production of electronic powertrains.



Surprisingly, the most creative activity in the traditional economy can be spotted in the primary sector, namely in wine cultivation. As already mentioned, Naumburg is connected to a tradition of viticulture since more than 1000 years because of the coincidence of a micro-climate and geographical conditions suitable for winegrowing. This tradition of vine cultivation has almost been erased during the times of the GDR between 1949 and 1989. It has only been recently that families, cooperatives and the country vineyard monastery Pforta have picked-up and revived this millennia-old tradition while developing viticulture in the direction of a cultural good. In this area we can see an example of how true and creative entrepreneurship emerges. Interestingly, some of the winegrowers from Naumburg and the wider region have set up the marketing initiative “Breitengrad 51” that tries to market the vine as a cultural product in a collective effort on a national level following a quality strategy. (See: <https://www.breitengrad51.de/de/>)

Two other exceptions can be found in the tertiary service sector of the city’s economy. The social and health sector has been reacting to a rather negative social process whose result are many people with multiple mediation and inclusion problems, psychic problems and multiple addictions: During the times of the GDR, Naumburg has served as a type of a socialist residential city in the sense that many people from the active workforce have lived here but worked in the huge chemical factories in the north (“Buna”, “Leuna”), so it became a “Schlafstadt” (sleeping city) during those years. Many of the workers in the petrol chemical factories became jobless after the wall came down. Many of the jobless people who did not leave the city or founded an enterprise couldn't find a job in the region because of the low level of economic activity in general and the almost complete lack of industrial activity in particular and, over time, became structurally dependent on social welfare, developed multiple drug addictions, and mental illnesses, a toxic mix which tends to get socially inherited to the next generation. The flip side of this coin is a comparatively big demand for social work services which laid the ground for a flourishing scene for small businesses in the sector for social work and social help.

In the city’s service sector we can also find some schools that are privately managed. This economic development reacts to a more differentiated demand for primary and secondary education. Beside primary and secondary schools managed by private institutions or the protestant church (Domschule, Montessori, Freie Schule im Burgenlandkreis “Jan Hus”) we can find just one vocational school specialized in professional education for occupations in the social work and the health sector (MBA-Akademie).



Notably, as a middle-center, the central hospital for the district Burgenlandkreis is the biggest employer in the city. And since Naumburg is also the seat of the higher regional court and of the senior public prosecutor's office for Saxony-Anhalt, quite a few professionals of the classical professions are working in the city with above average income.

In accordance with the above, the economic development activities of the municipality are only weakly developed. There is just one position in the whole administration responsible for the city's economic well being while its budget is not worth talking about. The chamber of commerce, IHK; does not have an office in Naumburg, even though the city is the seat of the district's administration. There are no formal programs to support entrepreneurship in the city. Service clubs are only weakly developed. The usual suspects – Rotary, Lions, Wirtschaftsjuvenoren – are present, but only a few entrepreneurs are members in those service clubs. Most of its members belong to the administrative and juridical professions. One of its members said in an interview: “I haven't met any entrepreneur there”, referring to his impression that even the entrepreneurial members don't have an entrepreneurial mindset.

On conclusion, the level of creativity in the traditional economic sectors is rather low with some notable exceptions. We don't see any innovative or disruptive business models in the city. The level of entrepreneurial activity in the city's economy is low measured in terms of the number of start-ups and the start-up rate in the overall economy which hasn't changed over the last ten years.



## 2.4. Conclusions

In the CCI field we see three strategies to cope with the low level of local demand for locally produced CCI products and services. The first strategy tries to adapt product and services to the low artistic expectations of local demand towards cultural products and services by offering standard products and lowering the creative content of their products. For example, some suppliers start to incorporate cultural heritage content into their offerings while reducing the amount of creativity and newness in order to find a better fit with the tastes of the locals and the tourists.

The second strategy consists in holding on to a higher aspirational level aiming at more regional and national customers which requires that the level of creativity going into the products and services is higher in order to fit the tastes of a more open minded audience. The latter strategy has the potential to loosen the dependency on the local market.

The third strategy is connected to organizing fragmented local demand from private consumers for learning cultural and artistic skills in mid-sized cities like Naumburg by firms that are located in a bigger city in the region and that offer their services in several mid-sized cities. At this way, a relatively low local demand in each mid-sized city can be merged regionally while the isolated local demands would be too small to allow for a viable business model.



### 3. Consumption of cultural and creative products

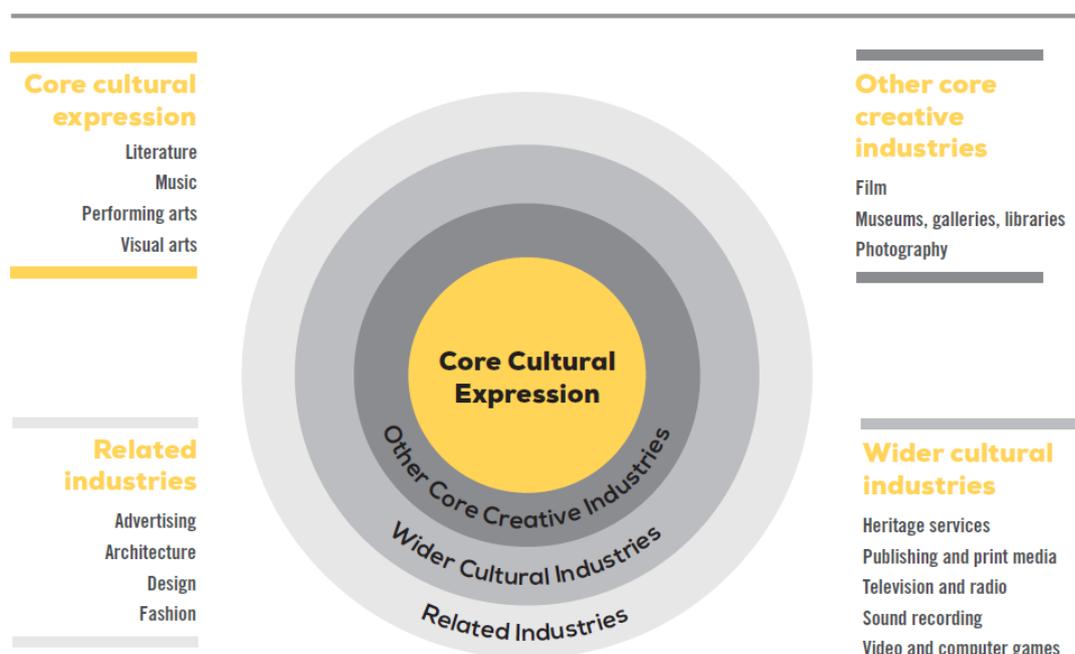
- 3.1. Level of consumption of locally produced cultural and creative products
- 3.2. Presence of patrons, collectors, or wealthy persons and families
- 3.3. Level of consumption of locally produced traditional craft products
- 3.4. Conclusions

#### 3.1. Level of consumption of locally produced cultural and creative products

A large share of the answer to the question of consumption level of locally produced cultural and creative products has already been implied by the discussion of the level of economic activity in the previous chapter. However, only based on the workshop, the interviews, and the focus group discussions behavioural data about consumption couldn't be obtained, hence, the following discussion is based on statements of producers about their market success.

However, with the help of the so called concentric circle model of the cultural and creative industries a more systematic answer shall be given in this chapter.

**Figure 1.2 Modelling the Cultural and Creative Industries: Concentric Circles Model<sup>6</sup>**



Source: UNESCO 2013: 23, adapted from Throsby 2008



The basic idea behind this model is the assumption that every cultural product has a certain mix between cultural values and utility values while the artistic values are purest in products coming from disciplines in the center of this model (Core Cultural Expression). As the disciplines move from the center towards the periphery (Wider Cultural Industries, Related Industries) their products' artistic value decreases while their utility value increases at the same time, so the proportion of artistic to utility content in the products declines as the disciplines move further outwards from the center.

When we apply this model to the consumption patterns in Naumburg we can easily recognize that the cultural products and services with a larger share of artistic values are those that are hardly consumed on a local level. This means that when the producer of those products is dependent just on the local market there is no sustainable business model and people can't make a living out of their artistic creativity. At the same time we see that products that don't have a large share of artistic values – standard products and services, souvenirs, crafts and folk products – do have a local market. On balance we can say that the more cultural and artistic values are incorporated in a cultural product or service the more unlikely it becomes to find local demand. To make those general observations more tangible we will discuss them with regard to some specific examples.

- Art Market

There is evidence for a very small local art market only. This holds true for local buyers as well as for buyers coming from outside, for example tourists. People buy only very seldom art pieces, and if so, mostly at a rather low price level.

The municipality, though supporting the Kunstmesse as well as displaying pieces of art in the town hall and the library, does not play a role as a buyer of art of local artists. Also, the city museum does not have any budget to buy locally produced art.

There has been some evidence in the interviews that inhabitants from Naumburg do buy art but rather from more known artists on a national or international level.

Artists can't make a living from their art and have to rely on other sources of income. The level of activity, thus, can only be referred to as some kind of a hobby and there are no viable businesses in this sub-sector at present.



- Architecture

The market for architecture and engineering has been comparatively big in Naumburg over the last three decades because of government subsidies for city development as well as tax breaks for investments in Eastern Germany and/or in the renovation of landmarked historical buildings. There is a shift in the market currently. While rebuilding and renovating old houses has been the main business in the past the demand from private clients for family houses or apartment buildings has been growing since a few years. This change in demand leads to the possibility to actually design houses rather than to rebuild them so that the existing high artistic aspirational level can be realized and shown off in actual projects. Indeed, we can find at least one architectural office that offers new houses with a higher share auf cultural, creative and artistic value than just renovating or rebuilding old houses according to regulations for the protection of monuments and historic buildings. According to interview statements, while private customers wouldn't have bought modern architecture ten years before, this has changed in the meanwhile so that the new projects can incorporate more cultural content. Interestingly, the strategy of the architectural office seems to pay off: To hold on to high aesthetic standards and to specialize in a certain aesthetic, modernist style. Not only that this strategy has been successful in acquiring more regional and national customers in the past, thus, securing the viability of the business, but it now also attracts local customers who are aspiring for higher style levels in the meantime.

The role of the municipality as a buyer of creative input is important in this sector, especially the role of the municipal housing company that has built modern apartment houses within the old city walls. The design of the apartment houses is a realization of a public architectural competition. Together with the Nietzsche-Dokumentationszentrum those modern apartment houses with flat roofs and a modernistic appearance can publicly and aesthetically symbolize the need for creativity, learning, adaptation, and progress not only in the build environment but more generally.



### 3.2. Presence of patrons, collectors, or wealthy persons and families

There is evidence for the fact that some collectors are living in Naumburg, but they don't buy local art. To those collectors belong highly educated people from the classical professions working in the hospital or in the law sector. Due to the lack of continuity in entrepreneurialism there are not many wealthy families present that could afford to buy locally, however, the winemaker families may start such a tradition in the near future.

It is an open question how the Marzona Foundation and its patron, Egidio Marzona, will impact the conditions for the production and consumption of locally ideated creativity in products and services. Since the foundation will rather support an international clientele, the city would be well advised if it would start to think about how to gain future synergies from a cooperation with the Design Academy Saaleck.

### 3.3. Level of consumption of locally produced traditional craft products

There are some business in Naumburg specialized in craftsmanship that have been existing for many years, thereby indicating that they operate on the basis of a viable business model. Apart from the more craftsmanship like players in Naumburg's CCI one can find other crafts that have a cultural appeal, most notably pottery, brush maker and glass painting. There is the potential that traditional trades and crafts can grow in Naumburg in the coming years together with the tourism connected to the world heritage cathedral and the trend towards sustainable quality products made locally by hand.

There are already two bigger market events in the city in which traditional trades and crafts play an important role and which can show the potential of those businesses for the development of the city's attractiveness in the tourists' eyes: Christmas in the courtyards as well as Pottery Market in August.



### 3.4. Conclusions

In comparison with other mid-sized cities in the western part of Germany it becomes clear that the consumption level of locally produced CCI products and services is rather low in Naumburg. This points to the fact that a strong industrial and economic activity in the more traditional economic sectors is a precondition for the development of CCI since it creates affluence and wealth which can be spent locally for cultural consumption which tends to grow with higher levels of education and dispensable income. As already pointed out many times, such a strong economic activity in the traditional sectors is missing in Naumburg due to historic reasons. And since the socio-economic as well as the socio-cultural preconditions of a residential city are lost since a long time already there is a lack of wealth in Naumburg.

But not only end consumers will spend more money on locally produced art when there is more wealth in the city but also firms will buy creativity as an input more often, thus, potentially contributing to enlarging the market niche for locally produced creativity.

At the time present, the level of creativity in Naumburg's CCI is rather low since the CCI actors tend to cater just for a local market of products and services where the demand for a high share of artistic and creative input is very low, and since most of the producers in Naumburg are not specialized and don't have a more national market access, not to mention access to international markets. There are some exceptions to this rule, one of them coming rather unexpectedly from the winemakers who market their wine as a cultural product nationally.

With regard to the concentric circle model of the cultural and creative industries, we see some viable traditional business models in areas that don't belong to the core cultural expressions and whose products and services have, thus, not a large share of cultural and artistic values by default setting. However, even in those areas (architecture, photography, design, advertising ...) we can only find business models that rely on standard products and services with a low degree of creativity and artistic values.

During the workshop, the interviews, and the focus group discussion there was no method to assess the local level of consumption in cultural goods and services in general, no matter where they have been ideated and produced. However, it is important to stress here that the distribution infrastructure of the CCI is an important part of the industry and may contribute to the economic activity enormously like, for example, the Cineplex center in Naumburg for the film industry.

Generally speaking, the valorisation of artistic and cultural values in locally produced products and services is very low in Naumburg. Since valorisation relates to a market relation we have to



consider both sides – demand and supply – here. On the production side of the coin we can observe a correspondingly low level of self-valorisation. So, sometimes artists don't even ask for money for their products and services as long as they are allowed to perform and as long as there is an audience for them at all. The municipality can play an important role here insofar it should do both buy creative inputs locally and pay fair fees for artistic works it commissions both of which does not happen (often) yet according to interview results. The municipality could learn here from its own experiences as buyer of creative input in the architectural market: how can the local CCI be stimulated, and how can the city be made more creative and outward looking by a smart allocation of public money in the local CCI sub-sectors.



## 4. Enabling environment

- 4.1. Awareness of political decision makers for CCI
- 4.2. Awareness of the CCI actors for CCI
- 4.3. Technical Infrastructure
- 4.4. Role of Educational Institutions

### 4.1. Awareness of political decision makers for CCI

#### 4.1.1. Are the decision makers in local government and administration aware of the Cultural and Creative Industries?

Prior to the StimulART project there has been no awareness of the CCI among the decision makers in local government and administration in Naumburg. Of course, the awareness is rising now, but the general understanding of the specific characteristics, dynamics and needs of the sector and its actors is rather low, although the actors are conscious about this fact and willing to learn.

#### 4.1.2. Do they support their development?

They start to see CCI as a real chance to develop the city economically and culturally. There is a growing preparedness to support the sector by suitable measures, though, there is still insecurity about the how of this potential support.

#### 4.1.3. What measures do they use for support?

During the workshop, the idea has emerged to start with concrete support measures of the CCI by setting up a co-working space for the CCI actors using vacant buildings owned by the city. However, it should be clear that this measure can just be a starting point for a strategic approach to support the sector.

#### 4.1.4. Which department is responsible for the support of culture and creativity?

There is no specific department responsible for the support of the CCI yet. Although there is a department for culture on paper, it is almost non-existent practically since many tasks of such a department are allocated to other departments or even the major in Naumburg. As already said,



there is no department for urban economic development except one person with a ridiculous small budget for such a task. However, this condition as awkward as it may sound can be turned into an advantage when the impulse of the StimulART project is used to re-organize and modernize the administration in a way that takes care of the need of the CCI at the same time thereby implementing best practices for city administration.

Generally speaking, it is a common problem for CCI across cities, regions, and nations, that no department feels responsible for them so that the CCI tend to “sit between chairs” almost everywhere. While the economic departments tend not to understand “culture” and are likely to attribute non-economic values to the CCI, the cultural departments tend not to understand “economy” and are likely to attribute economic values to the CCI with the combined effect that the CCI do not have any formal contact persons in the administration and vice versa. Also, mutual understanding is very low between the actors.

## 4.2. Awareness of the CCI actors for CCI

### 4.2.1. Are the actors in the field of Cultural and Creative Industries aware that they belong to a sector and form a cluster?

Prior to the StimulART project there has been no awareness of the CCI among the CCI actors in Naumburg. Of course, the awareness is rising now together with the project, but the general understanding of the specific characteristics, dynamics and needs of the whole sector and what the connecting dots are among the sub-sectors that seem to be so heterogeneous at the first sight is rather low.

Beside this, the CCI actors in the city tend to underestimate the importance of self-organization and networking while they rather tend to demand more money for the projects from the administration, thus displaying a culture of entitlement.



#### 4.2.2. Are there networks existing that connect actors in the CCI within sub-sectors, between sectors, and the CCI cluster with the traditional economy? And if so, what forms have those networks (informal, formal like associations, regular networking events)?

Since the business conditions are rather difficult for the CCI actors in Naumburg, and since the competition in oligopolistic markets in small local market niches is rather strong, and since there are no viable business models in some sub-sectors at all, the CCI actors and businesses are rather self-centred and not inclined for networking yet. However, one can observe some networking activity in some sub-sectors. There has been a “Stammtisch” for artists (a jour fixe), but this was organized by the cultural department and stopped soon after it started due to lack of sufficient participation. Some of the artists have built an informal group that partly self-organizes the yearly Kunstmesse. The Architektur- and Umwelthaus is an institution that shows on the one hand that there has been some networking in Architecture in the past, but that shows on the other hand that this network does not work any longer today.

However, in medium sized cities it seems to be of greater importance to connect the CCI sub-sectors with each other and to represent the whole CCI cluster by way of a representative body or network than to network within CCI sub-sectors since the actors of a sub-sector tend to know each other personally already while the CCI have a low visibility for both the actors inside CCI and the heterogeneous set of actors outside CCI.

There exist the voluntary association “Kulturakademie” (Cultural Academy) whose mission is “to bring the cultural peculiarities of fine and applied arts, history, architecture and music in the Naumburg region closer to open-minded and interested guests through educational offers and thus enliven the city and region” (<https://www.kulturakademie-naumburg.de/ueber-uns/>). Although the association is directed towards outsiders it informally networks actors from the CCI with actors from other fields in the city. The same can be said about the “Förderverein Weltkulturerbe an Saale und Unstrut e.V.” (Friends of World Cultural Heritage on the Saale and Unstrut e.V., <https://www.welterbeansaaleundunstrut.de/de/>) dealing with the region’s cultural heritage, but this association’s members rather belong to the administrative, institutional, and academic field. Nevertheless, it is an important actor for a potential network between the CCI sector and the cultural heritage in the city.

Because the traditional economy is rather weak in Naumburg, it does not come as a surprise that there are no formal or informal networks between the traditional economic sector and the CCI. The formal network among the actors in the traditional sector is rather weak either.



#### ***4.3. Technical Infrastructure: Is there a technical infrastructure existing that supports the CCI, especially easy access to fast internet, meeting points for the creative class, and easy access to cheap commercial rents.***

The access to broad band internet is on average in Naumburg depending on the Mbit/s rate (see <https://www.bmvi.de/DE/Themen/Digitales/Breitbandausbau/Breitbandatlas-Karte/start.html> for more details). 60% of all households have access to 50 Mbit/s while the expansion of the broad band network in the district Burgenland and the city Naumburg has been postponed to the end of 2020 according to the Head of the District, Mr. Götz Ulrich (see: <https://www.naumburger-tageblatt.de/lokales/breitband-im-burgenlandkreis-schnelles-internet-lahmt-33421820>)

There are no formal meeting points for the creatives in Naumburg, but this may change due to the workshop results insofar the project of a co-working space will be realized in the near future. In this matter it is important to point out two things: Firstly, the experiences of the Architektur- und Umwelthaus are already existing in the city as is the space which could be well used as a meeting point for the CCI. Secondly, since there is a potential close link between the future development of the CCI and the world heritage, it is important to closely integrate representatives from the Domstifter in a more tightly knit network of the newly emerging creative economy.

Naumburg's administration and private house owners haven't recognized yet that cheap commercial rents in abandoned houses may be a resource rather than a liability when used in a strategic effort to make the city attractive for the CCI. Comparatively cheap commercial rents can be seen as a comparative advantage when rents rise in the neighbouring university cities. Although there are still many vacancies in houses and commercial shops even in the inner city, rents are still comparatively high in Naumburg. There has been the official rental policy by the city – executed by the municipal housing company (GWG) – to keep rents high even when there are many vacancies in order to secure a certain level of rents to keep the city attractive for external investors. This policy may change during the StimulART project.



#### 4.4. Role of Educational Institutions

Naumburg's educational sector seems to have a healthy mix of public and private schools at every level starting from early childhood education up to vocational education at the secondary level. There are even two elite colleges in the city or region though access is restricted by entrance examinations. There is one State School Schulpforte which is located in one of the villages belonging to the municipality of Naumburg and which has a long tradition (Nietzsche has been a pupil here once). The other elite college are the CjD Christopherus Schools Droyßig run by the protestant church. Quite a few people from Naumburg's upper social strata (entrepreneurs, public officials, members of the old professions) send their kids to the latter while the former is dedicated to talented pupils from all over Germany.

There are some projects in the city that are aimed at stimulating and developing the imaginary power in children and youth. Most notably are the educational projects of Theater Naumburg, the musical education at the Evangelical Cathedral School St. Martin for kids in primary school, and the public music school Heinrich-van-Veldeke.

However, while this infrastructure offers good prospects for families to locate and stay in Naumburg, the creative minded young people tend to leave Naumburg after secondary education for good since there is no education in the tertiary sector and only one vocational school with a limited offer. Hence, there is a felt lack of young people aged between 18 and 30 in the city.

Education in business and entrepreneurship is almost non-existent. Beside this, there is no formal entrepreneurship programme for adults who want to set up a business. Hence, the educational infrastructure for developing creativity in the economy is weak. This condition is mirrored in the low level of entrepreneurship in the city's economy as well as in the low level of entrepreneurial and start-up culture in Naumburg.



## 5. Potentials for a cultural led social and economic development and its obstacles

### 5.1 Untapped Potentials

#### 5.2. Best Practice for Untapped Potentials

#### 5.3. Obstacles

#### 5.4. Bad Practice

### 5.1. Untapped Potentials

During the interviews a certain formulation appeared time after time: “Naumburg has such a big cultural potential.” This is unquestionable so. But when Naumburg’s cultural potential is so obvious why wasn’t it realized yet?

After having reviewed the creative sector in Naumburg, the potentials for a cultural led social and economic development in the city should have become clearer by now. However, since the discussion has focused on the CCI and creativity and not so much on the overall cultural resources, the first part of this chapter will more strongly focus on the CCI.

It is very important to distinguish between developing CCI in particular and developing cultural resources more broadly. To develop municipal capabilities for supporting CCI may become an important competitive advantage in the future in the city’s general development.

Without any further reasoning the report will list those untapped potentials for CCI in the following:

- Developing economic activities in the traditional sectors with a corresponding infrastructure on the side of the municipality (department for economic development)
- Setting up networking structures for the CCI cluster and for the connection between CCI and the traditional sectors
- Creating better conditions for the CCI to flourish: to build up local market niches; to expand existing local market niches; to rise aspirational levels in order to specialize offers and to reach national markets; to rise visibility and awareness of CCI locally



- Creating a co-working space dedicated to the CCI and/or a place where the whole CCI sector can build a visible cluster
- Creating a cluster management for CCI including coaching and mentoring specialized in CCI
- Making use of the availability of space in the inner city that can be rented for comparatively low costs in a strategic effort
- Reorganising the city's administrative structure to better accommodate the CCI in particular, the economic sector in general, and the cultural sector
- Reconsidering the municipality's role as buyer and promoter of locally produced goods and services from the CCI sector
- Support of this part of the CCI that has a clear linkage with the spa bath Bad Kösen

Although the report has not so much focused on the cultural resources of the city than on its CCI sector, it could nevertheless point to such resources many times. Therefore, the following list of untapped cultural resources that could serve in the city's future development can draw on the review above, however the list will additionally use input from city sources during the interviews and the workshop that had not been discussed in the report up to now:

- Setting up a working structure to better promote and make use of the Naumburg Cathedral as world heritage, integrating the efforts of the Domstifter, the municipality, the district, and the association in a trans-organisational task force, aligned with the efforts of the state of Saxony-Anhalt
- Stronger integration of the many cultural resources of the city and the region as a unique cultural landscape with the tourism concept "Stein und Wein" ("Wine and Stone"), which has so far been formulated for the Saale-Unstrut region and propagated above all by the city of Weißenfels (<https://www.weissenfels.de/de/saaleunstrut/saale-unstrut-land-aus-wein-und-stein.html>). In this context, it is important to strengthen cooperation between the communities in the district on many levels as well as to improve the conditions for cultural, leisure, and wellness tourism. The integration could start with the World Heritage Cathedral acting as a point of reference and identification for the whole region.



- Trying to establish vocational schools with subjects connected to the city's and the region's resources: tourism, hospitality, gastronomy, hotel industry, care, wine
- Trying to establish an institution of tertiary education (Fachhochschule, University of Applied Science) with subjects connected to the city's and the region's resources: tourism, hospitality, gastronomy, hotel industry, health, care, wine
- Trying to become a location for branches of the surrounding universities such as an institute for oenology as part of the faculty of agriculture of the Martin-Luther-University Halle
- Establishing of a Vereinshaus (clubhouse) for the many voluntary associations to support the civil engagement and participation and strengthening of the city's identity
- Working on the greater visibility and inclusion of the Nietzsche-Dokumentationszentrum and the Museum Nietzsche Haus in the city
- Working on a stronger city identity including the spa town Bad Kösen and its cultural resources (spa town infrastructure "Gradierwerk", Käthe Kruse Puppet Museum, Old Town Hall)
- Strengthening of the participation of the city's population in the processes of city development
- Improvement of the green infrastructure, particularly the city park
- Working on a traffic concept that can make the inner city more attractive for city goers
- Rejuvenating the administration together with setting a new focus on the needs of the young generations



## 5.2. Best Practice for Untapped Potentials

There are already many best practices existent in the city that show how cultural resources have been tapped by creative and entrepreneurial efforts in the past. The report will point to just three of them.

The first practice is the outstanding success of the wine makers in the city who not only used cultural resources of the city and the region but also turned the product wine into a cultural product by following a strategy of higher aspirations and pushing quality levels.

The second best practice is the voluntary association for the world heritage that not only succeeded in getting the UNESCO recognition for the Naumburg Cathedral but also displays a best practice for a trans-organisational, interdisciplinary and professional cooperation across organisations, cities, and the district.

The third and last best practice is not as visible and obvious as the two previous ones, indeed, it is rather a mundane story of a CCI actor who, without any great visions or business ideas, turned a sense of who he is, his professional knowledge and capabilities, and his social network into a viable business which operates in a previously non existing market niche. Hence, he can serve as a role model for a low key every day entrepreneurship from which other CCI actors can learn who want to professionalize their activities and become an entrepreneur herself. The report has already referred to this example further above. It's the success story of the actor Holger Vandrich (<https://holgervandrich.blogspot.com/>) who has founded a small private theatre after his contract with the public city theatre has not been extended. In his theatre, located at the ground floor of an apartment building near the city centre, he performs plays and readings, but also invites firms to use the space for special events. Beside those activities he has developed many more as part of his business model, like, for example, music CDs for children, external plays, publishing material for music education for kids and some more. His example is telling because it exemplifies how a creative mind who has always been (precariously) employed managed to start up a business from scratch that is still successful by using his creativity, intelligence, and cultural resources as an artist. This example of entrepreneurship can serve as a text book case for the entrepreneurial method of effectuation, or, for that reason, as a local example that can inspire many more local creatives.



### 5.3. Obstacles

The best practice examples above are proof that all obstacles there might be can be overcome by creative problem solving. However, there are some obstacles, of course, present in the city who hinder the development of individual creativity in general, and of the CCI in particular. The obstacles are often related to the untapped potentials. After having reviewed the creative sector in Naumburg, the obstacles for a cultural led social and economic development in the city should have become clearer by now. However, since the previous discussion has focused on the CCI and creativity and not so much on the overall cultural resources, the first part of this chapter will focus on the CCI accordingly.

It is very important to distinguish between developing CCI in particular and developing cultural resources more broadly. To remove obstacles that specifically hinder the development of CCI in the city may become an important competitive advantage in the future.

- The relatively low level of economic activity in the city limits the local market size for locally produced CCI products and services while most of the CCI actors lack the aspiration and other preconditions to have success on the national market.
- There is a notable lack of entrepreneurial and start up culture in the city while a cultural mentality of entitlement is prevalent which is probably partly due to the large amounts of public subsidies that have been pouring into the city's redevelopment. Hence, people expect the realization of Naumburg's cultural potentials from outside actors, from the municipality, or they expect to do it with the help of public subsidies rather than to think of themselves as entrepreneurs relying just on the own resources.
- A lack of networking structures within the CCI cluster and between this cluster and the traditional economic sector hinders the development of the CCI sector not only in terms of a low level of mutual awareness or visibility but also in terms of missed potentials for synergies.
- The CCI actors don't have contact partners and supporting structures on the side of the municipality.



- One of the obstacles to the development of the CCI-sector in medium sized cities is the low level of visibility of each of the CCI sub-sectors for its own even when the respective sub-sectors are well developed in the city. Therefore, it is advisable to create visibility of the CCI sector as a whole by setting up CCI hubs while the requirements for such hubs may be difficult to organize and finance in those cities. The latter also holds true for providing a cluster management for CCI including coaching and mentoring specialized in CCI.
- Up to now, the rental policy of the communal housing company which tries to hold commercial rents up although there are many vacancies in the city is an obstacle for the establishment of CCI related businesses in Naumburg. CCI businesses often need space for a comparatively low rent while enjoying inner city conditions. By artificially maintaining high rents the city may harm itself.
- The city's administrative structure is not well suited yet to accommodate the CCI, however the same can be said with respect to the economic and the cultural sector in general.
- The buying policy of the municipality with respect to creative and cultural goods and services is an obstacle to the valorisation of the local CCI and to the size of the market.

Although the report has not so much focused on the cultural resources of the city than on its CCI sector, it could nevertheless already point to obstacles for the effective use of such resources many times. Therefore, the following list of obstacles to the effective use of cultural resources for the city's future development can draw on the review above, however the list will use additional input from city sources during the interviews, the workshop, and the focus group discussion that had not been discussed in the report up to now:

- Generally speaking, the identity of the city as a residential city has still a great influence on the decision making in the city. For example, this outdated identity is an obstacle to a self-understanding as a city with mixed-use urban structures (work, produce, trade, live in the city) and has hindered a strategic approach to and a pro-active policy of economic development. This self-understanding may lead to an ongoing misunderstanding of the potential of CCI as just "culture" which is a nice-to-have for the attractiveness of the city rather than to a modern understanding of CCI as a business sector in its own right which opens up an entire new development perspective for the city as a creative city.



- Another problematic part of the city's identity is its notable lack of ambition which results from a comparison with the neighbouring cities Weißenfels and Zeitz. Naumburg, given its heritage, history, and cultural resources, should rather look more outwards and start to compare and benchmark itself with cities that are more advanced and forward looking.
- The division of tasks and responsibilities across independent organizational units regarding the world heritage Naumburger Cathedral is an obstacle to the future cultural development of the city under the condition that structures, capacities, and capabilities to work effectively and efficiently in trans-organisational and cross-departmental projects are currently missing.
- Missing structures, capacities, and capabilities to work effectively and efficiently in trans-organisational and cross-departmental projects are also an obstacle to the development of the city and the wider region according to the tourism concept "Stein und Wein" (Stone and Wine) which requires a strategic and coordinated effort and professional structure to become materialized.
- The same problem may become an obstacle to fully explore the future potentials of the Design Academy Saaleck for the city. At present, DAS is already perceived as a threat by the local artists since its mission is dedicated to promote emerging international artists while the local artists see them as competitors who already have a greater reputation.
- A failure to motivate private entrepreneurs or public decision makers to establish vocational schools or institutions of tertiary education in the city may become an obstacle because the city would lose many of their young and creative people, thus, the aging process in their population would continue making the city more unattractive for CCI actors to set up or relocate businesses here.

Having pointed to all those potential obstacles above, the report wants to stress that they all can be overcome by the local actors. Beside this, it should be noted, that we are rather talking about *social and cultural obstacles* rather than ones of technical infrastructure.



#### 5.4. Bad Practice

During the interviews, quite a few bad practices has been named. However, if the report would detail those bad practices the reader could easily recognize the people involved. Since this report does not want to be involved in playing the ‘blame game’ it renounces from naming bad practices – except one: The municipality has often not appropriately valorised creative inputs in the past, meaning that it has not paid fair fees and remunerations especially to artists. This report would like to point out that the municipality should rather be a role model in this respect and pay artists fair fees and remunerations when they commission their work.



## 6. Conclusions: Gaps and chances

Naumburg's potential cultural resources are huge thanks to the world heritage status of the Naumburg Cathedral, the long settlement history of the region and its unique cultural landscape. One of the preconditions for realizing the obvious cultural potentials in Naumburg is to raise the economic activity in the city to a higher level by promoting economic development, supporting industrial and commercial settlements, and by trying to set up a more entrepreneurial spirit in the city. This requires a change in the city's identity and attitude. It should think of itself not only as a place where families and the elderly like to live but rather as a city that is open to creative minds, creative entrepreneurs, and new technologies. It should set itself more ambitious aims that are defined not by what neighbouring cities are not but rather by what Naumburg wants to become. As the best practices show: the city has already all the capabilities, people, and resources it needs to make ambitious goals come real and to overcome all the obstacles that may occur along the way.

## 7. Literature

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