



MAPPING: KULTUR- UND KREATIVSTADT NAUMBURG (SAALE)

MAPPING:

Kultur- und Kreativstadt Naumburg

Mapping for a culture-oriented development of
small and medium-sized cities

Kultur- & Kreativwirtschaft
Sachsen-Anhalt e.V. (KWSA)

Feldstärken - Gesellschaft zur
Förderung kreativer Branchen mbH

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Introduction

The mapping aims to determine a specific picture of the Naumburg Cultural and Creative Industries by means of quantitative and qualitative analysis. These results will serve as the foundation for a long-term, culture-focused municipal strategy development. This mapping is a follow-up to the present STIMULART GAP analysis and provides initial references to the existing concepts of integrated urban development (INSEK) and the economic and tourism concept of the municipality. At the same time, it facilitates benchmarking with other similar-sized European cities and develops a more specific urban profile in the context of the Cultural and Creative Industries.

Before Corona - after Corona

The consequences of the COVID19 on Naumburg as a whole, on the economy and the cultural and creative industries in particular, can currently only be guessed or assumed. The current statistical survey therefore focuses mainly on the situation before Corona.

In Chapter 6 we use a survey analysis to point out some consequences from COVID19. We also look at the first indications of opportunities and approaches for coping with the consequences of COVID19, which could be relevant in the further process of strategy development.



1. General Information

The city of Naumburg is located in an attractive landscape: in Europe's northernmost wine-growing region Saale-Unstrut in the Burgenland district between the cities of Leipzig, Halle (Saale), Jena and Erfurt. Wine culture, tourism and cultural heritage are important reference points for the Cultural and Creative Industries. According to the city of Naumburg, 33,314 people lived here in 2018 in an area of 130 km². The historic city center with the Naumburg Cathedral, which was included in the UNESCO World Heritage List in 2018, is characteristic. Another tourist highlight is the Hildebrandt organ with the Hildebrandt Days in St. Wenzel, which take place biennially. Naumburg is considered a highly desirable town to reside in, even for the older population. The city has been known and promoted for its charm since the late 19th century Wilhelminian era or the so-called "Gründerzeit". This is one of the reasons why Naumburg is occasionally referred to as "Pensionopolis". Although 40 years of authoritarian socialism have left their mark on the city. The structural redevelopment of the core city since reunification can be considered a success story. More than 100 million € of public funds from the federal government have been invested in the expansion of the city center. In part, the municipality was able to architecturally coordinate the restoration work in individual streets by purchasing dilapidated houses and plots of land, in part combining them with modern architecture in a targeted manner, thus contributing to an overall appealing city image . Occasionally, isolated buildings can be found where restoration could not be financed yet. These high restoration costs are a result of the strict legal regulations on any historical monument or building.

Figure 1.2: Area and population of Naumburg



Source: Map created with data of OpenStreetMap



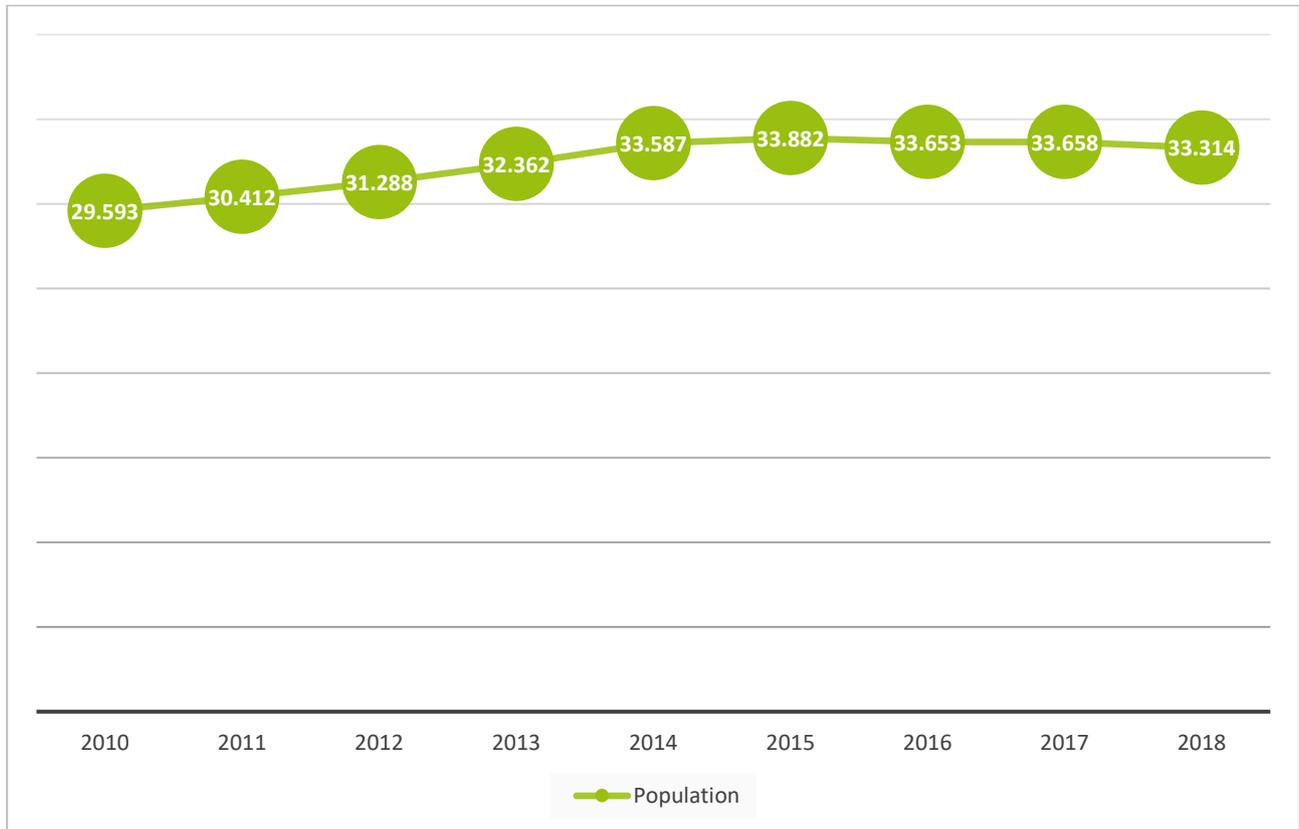
As a geographical and economic medium-level center, Naumburg is the seat of the district administration, the Higher Regional Court, the Federal Language Office and the General Prosecutor's Office, which contributes to local income stability. Burgenlandkreis Clinic's Naumburg location of the is the city's largest employer. Due to insolvency, it was taken over by the non-profit health care company SRH in January 2020. The overall residential and real estate prices in the surrounding local area of the Burgenlandkreis are significantly higher than in Naumburg. Whereas the prices in Naumburg are generally lower than in large cities, such as Leipzig. While the core city of Naumburg essentially has the characteristics mentioned above, the local district of Bad Kösen is strongly characterized by its tradition as a spa resort. With regard to the statistical key data, it should be noted that Bad Kösen was incorporated into the city of Naumburg in 2010. In the context of quantitative analysis, data before 2010 is partly not compatible with data after 2010. Data before 2010 can therefore only be used in part for the analysis. Overall, our focus concentrates on the period from 2010 to 2018, with figures from 2019 and, where appropriate, trends for 2020 being added where appropriate.

The names of the following illustrations are based on the respective bullet points in the statistical table of the STIMULART RUNI system.



The Development of the Population

Figure 1.1: Naumburg population 2010 - 2019



Source: Naumburg City Administration

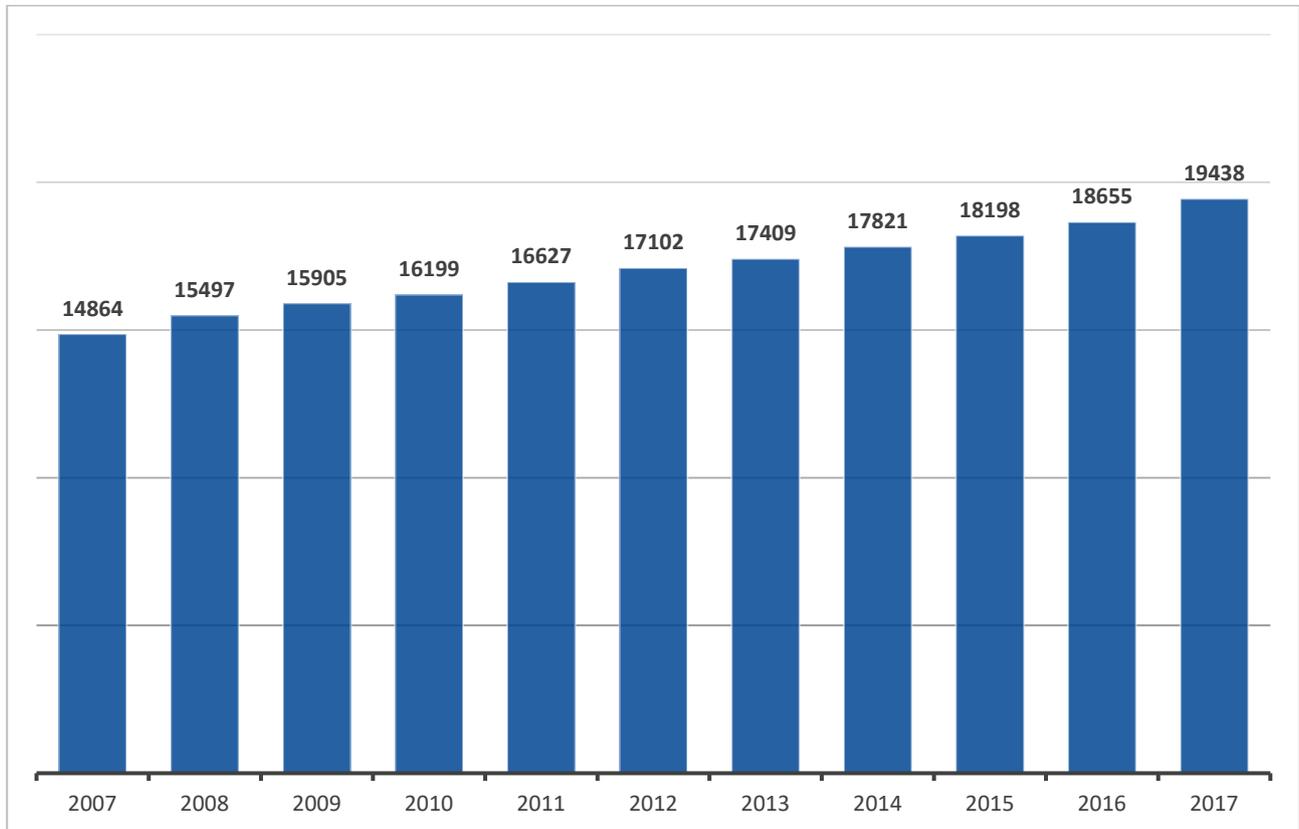
After the incorporation of Bad Kösen in 2010, the overall development is relatively stable. Depending on the statistical source of the country, the municipality and the time of recording, the population figures differ slightly. In the figure above, the figures of the migration statistics of the city of Naumburg at the end of the year were used, as they provide the most accurate picture. From 2010 to 2015, the population initially increased from 29,593 (2010) to 33,882 (2015). That is 14.49% in 5 years (starting from base year 2010).

Since then, there has been a slight, steady decline to 33,314 in 2018 (a further 1.6% decrease in three years from the base year 2015). This trend for Naumburg is less than predicted in the city's economic and tourism concept for 2015. These estimates are based on the regionalized population forecast of the State Statistical Office of Saxony-Anhalt.



Development of Average Disposable

Figure 1.4: Average disposable income per person in Burgenland County



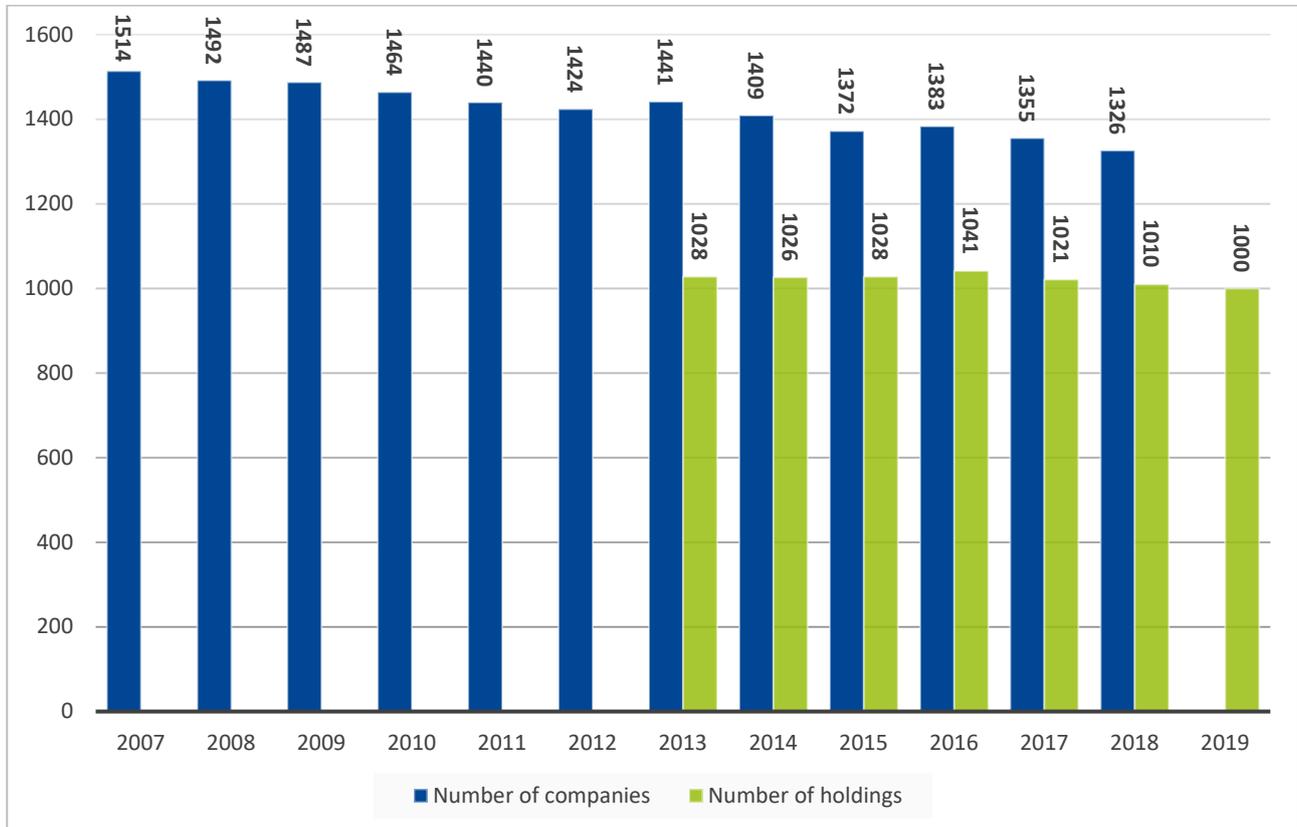
Source: State Statistical Office of Saxony-Anhalt, own presentation

Figure 1.4 shows the average disposable income from 2007 to 2017 in the Burgenlandkreis. In 10 years it has continuously increased by a total of 30.8% (average 3.1% per year). The number of enterprises has decreased in the same period, although the decrease in the number of firms is less pronounced.



Development of the Number of Companies

Figure 1.5: Number of companies and firms



Source: State Statistical Office of Saxony-Anhalt, statistical business register, only legal units with employees subject to social insurance contributions and/or taxable turnover. Own presentation

The number of companies has steadily decreased from 1514 in 2007 to 1326 in 2018 (minus 12.4% in 11 years). In contrast, the number of firms has increased and decreased only slightly since 2013. In total, the number of farms has decreased by 18 between 2013 and 2018 - to only 1010 (minus 1.8% in 5 years).¹

¹ Definition of company and enterprise, source: destatis.de:

Def. Firm: A Firm is a branch office at a certain location. The enterprise/company also includes locally and organizationally affiliated operating units. At least one employee must work on behalf of the company. Establishments are distinguished according to whether they belong to multi establishment or multi-country enterprises.

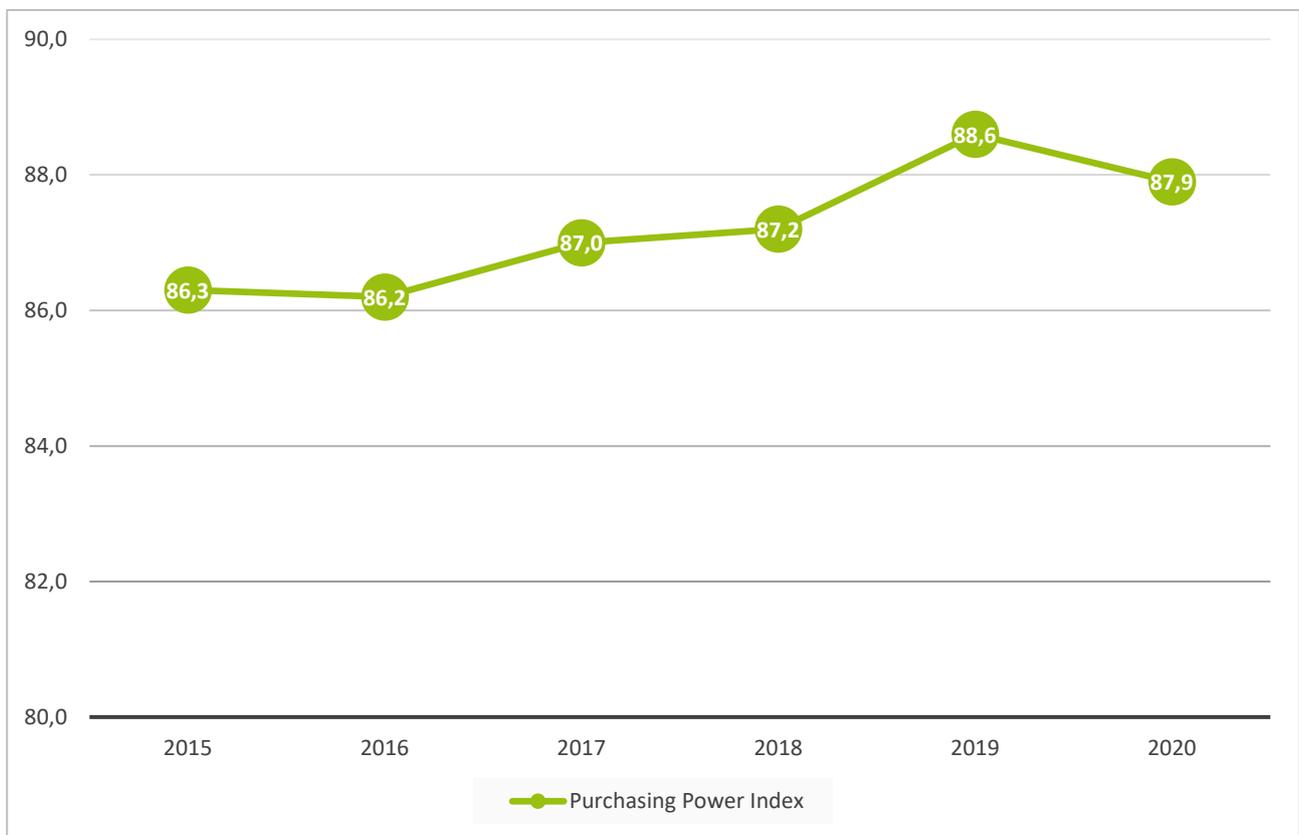
Def. Company: In official statistics, an enterprise is defined as the smallest legally independent unit that keeps accounts for commercial or tax law reasons and must make an annual determination of its assets or the success of its economic activity. The enterprise includes all associated businesses. Freelancers are also registered as independent enterprises.



Development of purchasing power

According to the Integrated Urban Development Concept (INSEK) of 2016, the local purchasing power index in 2013 was 81.1, slightly below the average for the Burgenland district. In 2015, it was significantly higher at 86.3 and rose continuously to 88.6 by 2019. But even the peak value is still 11.4 points below the national average and for 2020 the Halle-Dessau Chamber of Commerce and Industry forecasts a decline in purchasing power due to Covid-19.

Figure 1.7: Purchasing power index from 2015 to the forecast for 2020

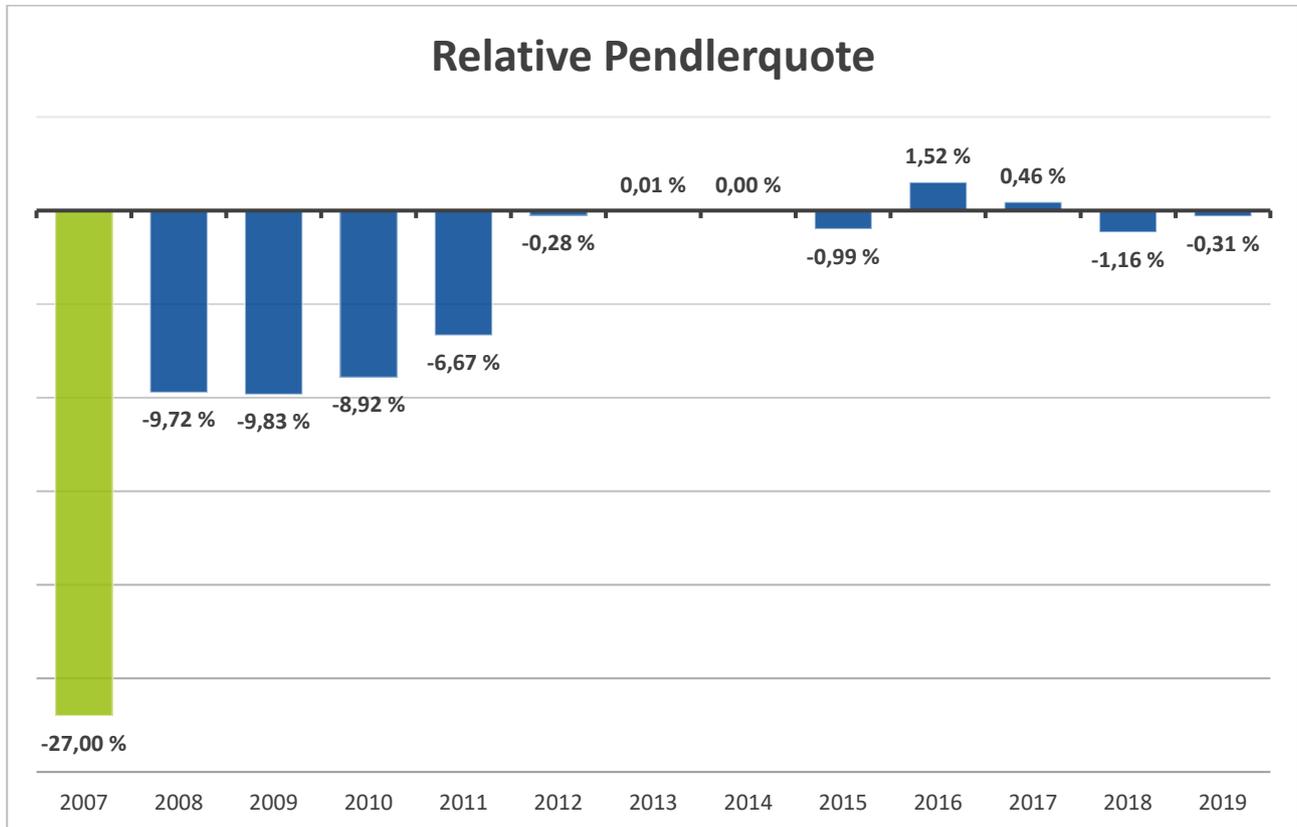


Source: Chamber of Industry and Commerce Halle-Dessau



Development of the Commuter Rate

Figure 1.9.1: Relative commuter rate 2007 to 2019



Source: Federal Employment Agency - Community data of employment statistics; own presentation

To a great extent, Naumburg is seen t as a residential town. A high proportion of commuters would therefore be expected. However, such a trend cannot be identified on the basis of commuter numbers alone.

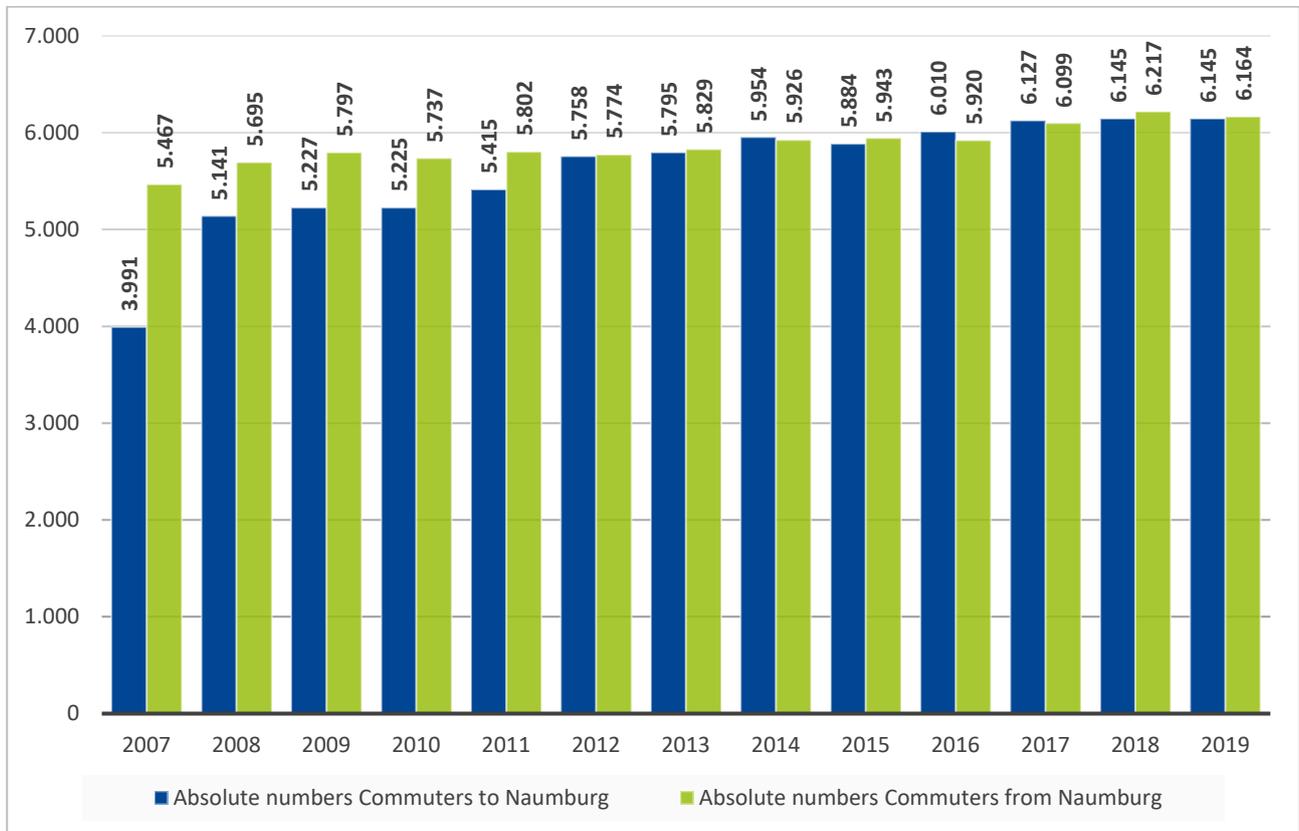
While the relative commuter rate was still clearly negative in 2007 at -27%, it increased significantly until 2012, or has been hovering around zero since then. The commuter balance is therefore close to zero. For the year 2013 the Economic and Tourism Concept Naumburg (2015)² points out that the values here are slightly above the values of Zeitz and clearly below the values of Weißenfels. At that time this corresponded to a share of almost half of the jobs in the municipality of Naumburg. This is also roughly in line with the figures of 2019, where the sum of commuters to and from Naumburg each accounted for about 50% of the 12,299 employees subject to social insurance contributions in Naumburg.

This was also emphasized as a special feature in discussions with the statistical department of the Employment Agency.

² Wirtschafts- und Tourismuskonzept für die Stadt Naumburg (Saale), 2015, S. 26/27



Figure 1.9.2: Commuters to and from Naumburg 2007 to 2019



Source: Federal Employment Agency - Community data of employment statistics; own presentation

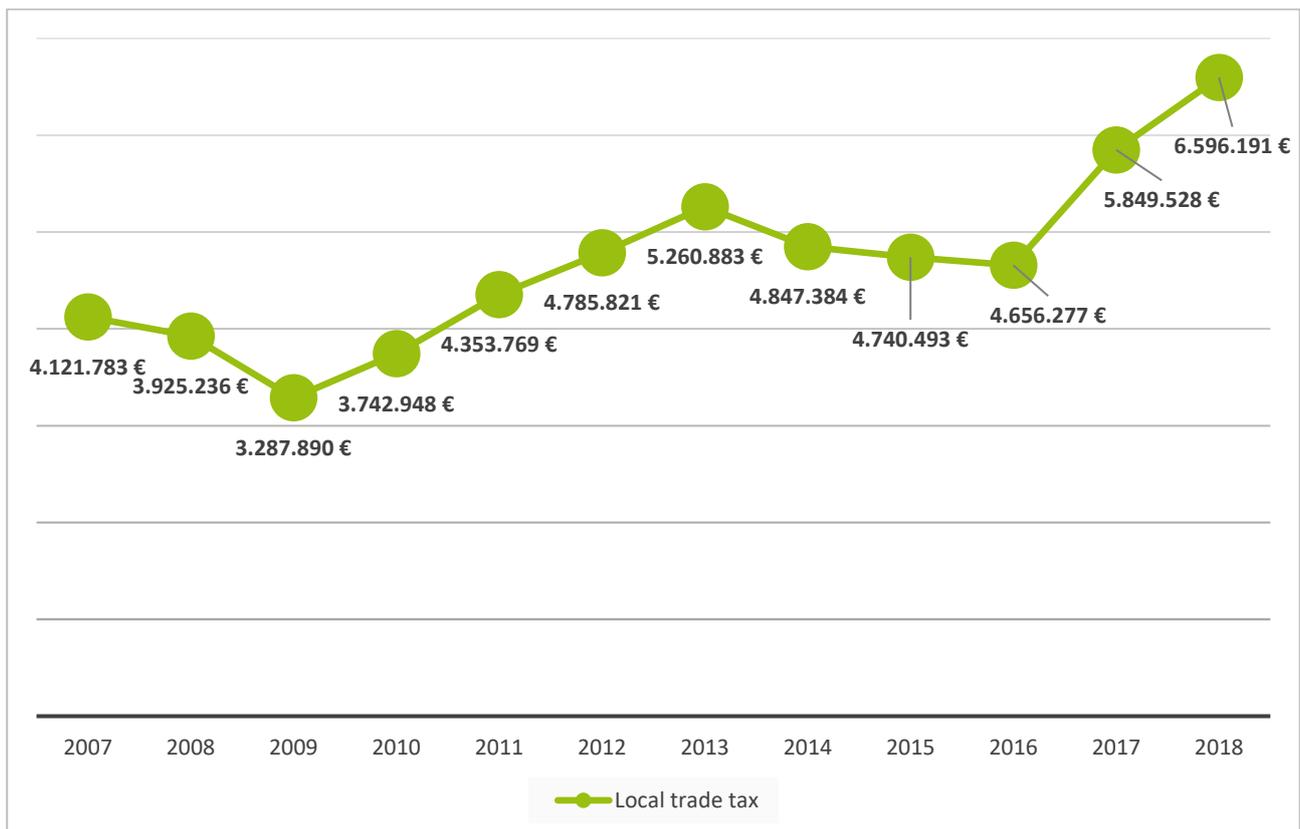
Figure 1.9.2 shows the absolute values and adjustment tendency of incoming and outgoing commuters and thus proves a relatively balanced commuter rate over a longer period of time.



Development of trade tax

The development of the local trade tax is positively impressive. After a low of € 3.28 million in 2009, it initially rose steadily until 2013.

Figure 1.10: Local trade tax 2007 to 2018



Source: Statistical State Office of Saxony-Anhalt, annual account statistics on the current territorial status; own presentation

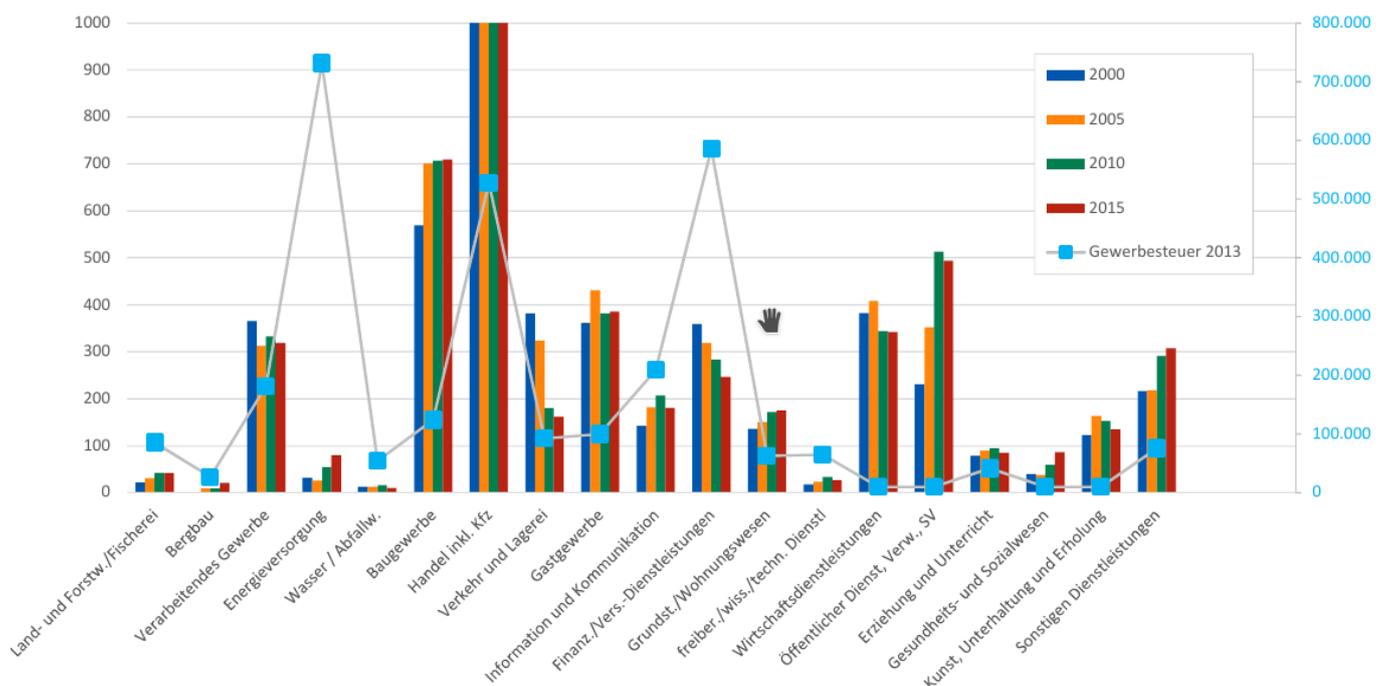
A shallow decline to €4.66 million in 2016 was followed by a rapid increase to €6.6 million in 2018. According to the city treasurer, Mr. Opel, such a jump in the tax rate can occur if trade tax prepayments in previous years were underestimated or underestimated (especially in growth periods). They must then be paid back retroactively in one action the following year. This explains the slight decline until 2016 and the sharp increase thereafter. The corresponding economic development was therefore more continuous. Conversely, in the current corona crisis, this could lead to the fact that the city's trade tax losses could have a delayed effect in some cases.



Excursus: Trade tax revenue and company size

The economic and tourism concept (2015) describes the trade tax in relation to the existing business sizes for the year 2013. According to this concept, only 3 businesses paid more than 100,000 € trade tax (1%), 80 businesses between 10,000 € and 99,999 € (15%) trade tax and 446 businesses up to 9,999 € trade tax (84%). This in turn proves the small-scale economic structure of Naumburg. 62% of the total income was generated by energy supply (highest value), followed by financial and insurance services as well as trade, repair and maintenance of motor vehicles. Of the 15 branches of industry shown, information and communication is in 4th place, manufacturing in 5th place, other service activities in 10th place, professional, scientific and technical activities in 11th place, education in 14th place. ³

Figure 1.10b: Trade tax revenues and registered businesses in Naumburg



Source: Economic and Tourism Concept of the City of Naumburg, 2015, p. 26; City of Naumburg Extract from the Trade Register of Active Trades on 09.02.2015, GMA evaluation and presentation 2015

Clear increases from 2000 to 2015 are to be seen here in the public service and administration sectors, as well as in other services.

According to the German model of the cultural and creative industries, described in the WZ-2008 classification, the cultural and creative industries should be assigned to a small extent to the construction industry (creative crafts), trade, information and

³ Wirtschafts- und Tourismuskonzept für die Stadt Naumburg (Saale), 2015, S. 26/27

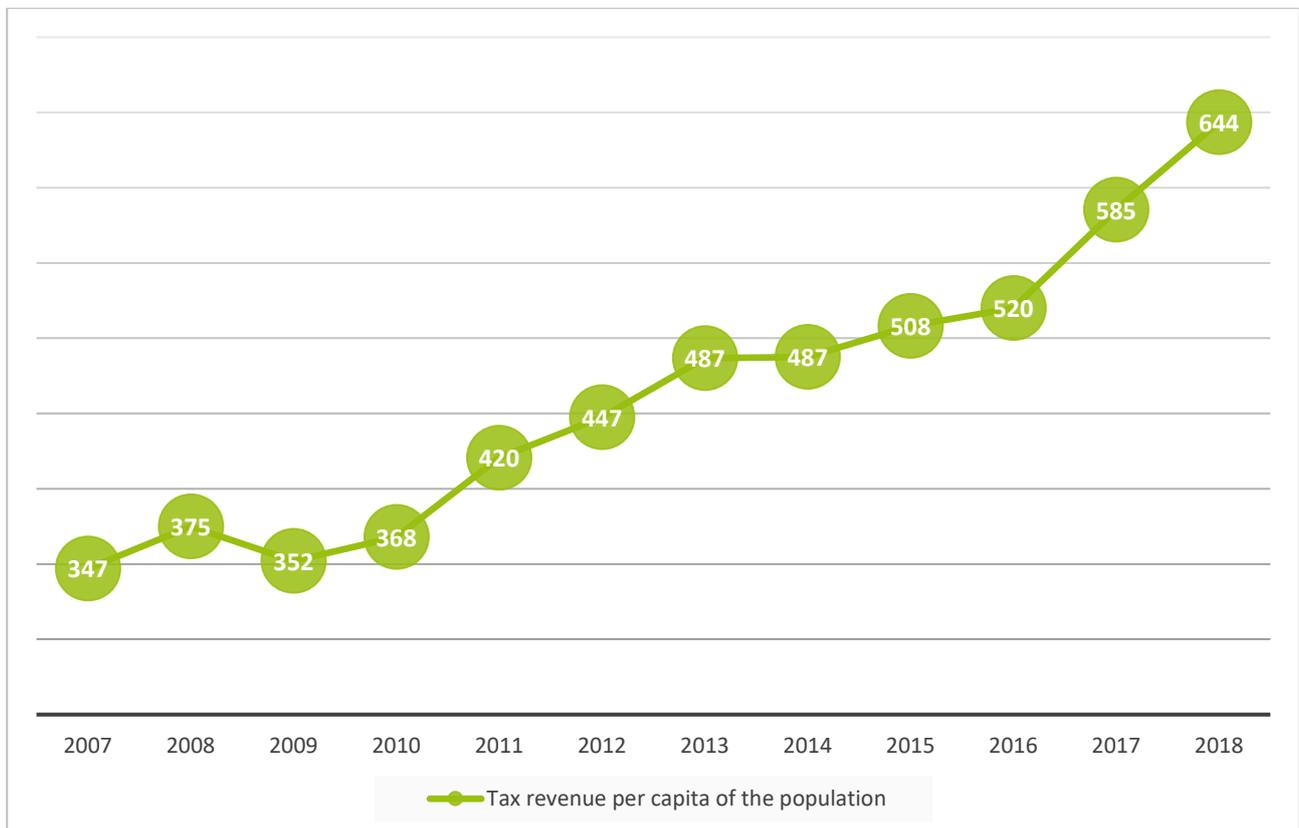


communication, education and training, art, entertainment, recreation and other services.

However, given the small size of the local CCI, it is to be expected that a considerable number of CCI companies are not subject to trade tax. Numerous players act on a freelance basis and are therefore not included in the trade register.

While the extremely positive overall development of trade tax revenues has in the meantime shown a slight dip in growth, per capita tax revenues in the city are rising almost continuously. According to the annual accounting statistics of the State Statistical Office of Saxony-Anhalt, they increased from 347 € (2007) to 487 € (2013 and 2014) to 644 € in 2018.

Figure 1.11: Tax revenue per capita of the population



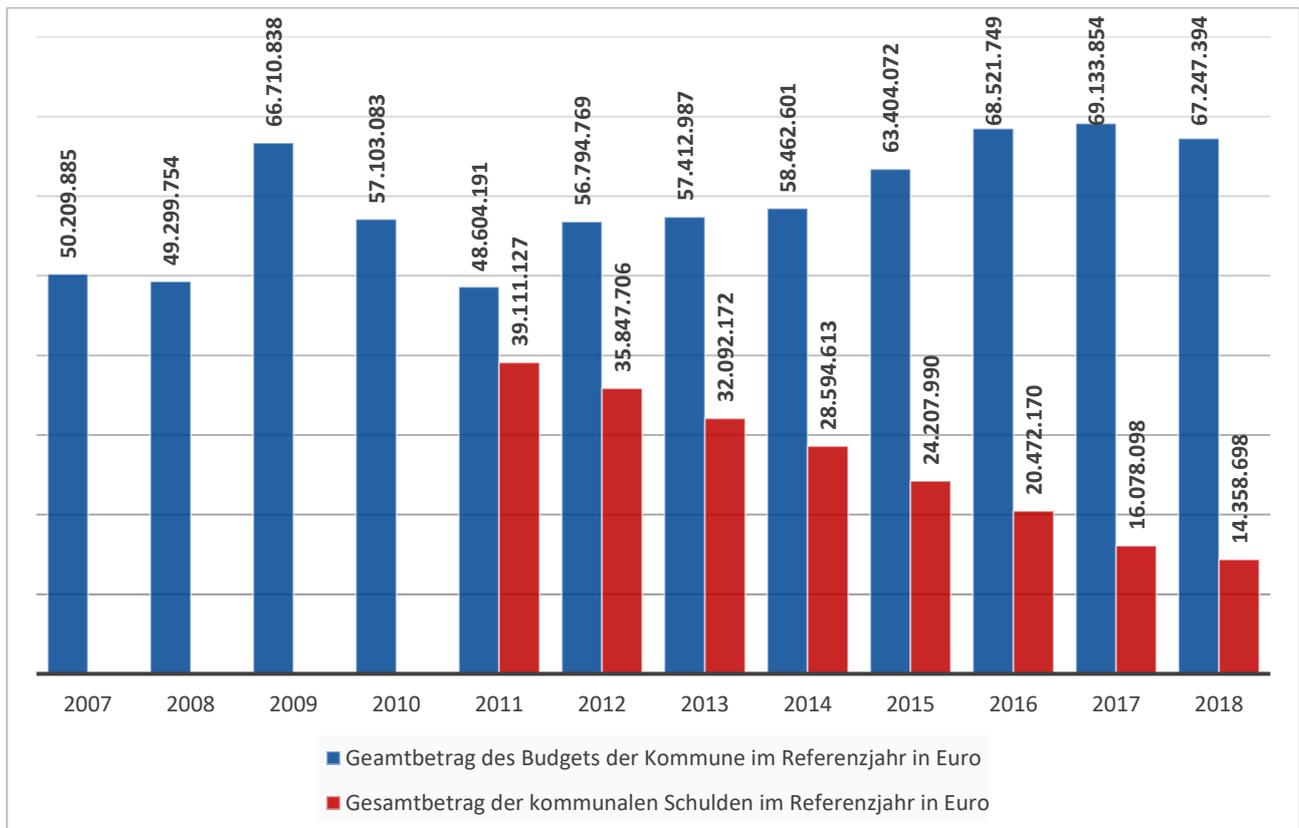
Source: Source: State Statistical Office Saxony-Anhalt - Real taxes, tax revenue and municipal shares in community taxes, otherwise. Municipal taxes and parafiscal payments



Development of municipal debt

Due to the incorporation of Bad Kösen in 2010, the figures for municipal debt are not compatible. Furthermore, Bad Kösen brought a relatively high amount of municipal debt with it when it was incorporated. This contributed to the fact that the city of Naumburg had to face a budget security procedure. Figure 1.12-13 illustrates how this burden was significantly reduced from 2010 to 2018 and fell from € 39.11 million to € 14.36 million for 2018.

Figure 1.12-13: City budget and municipal debts



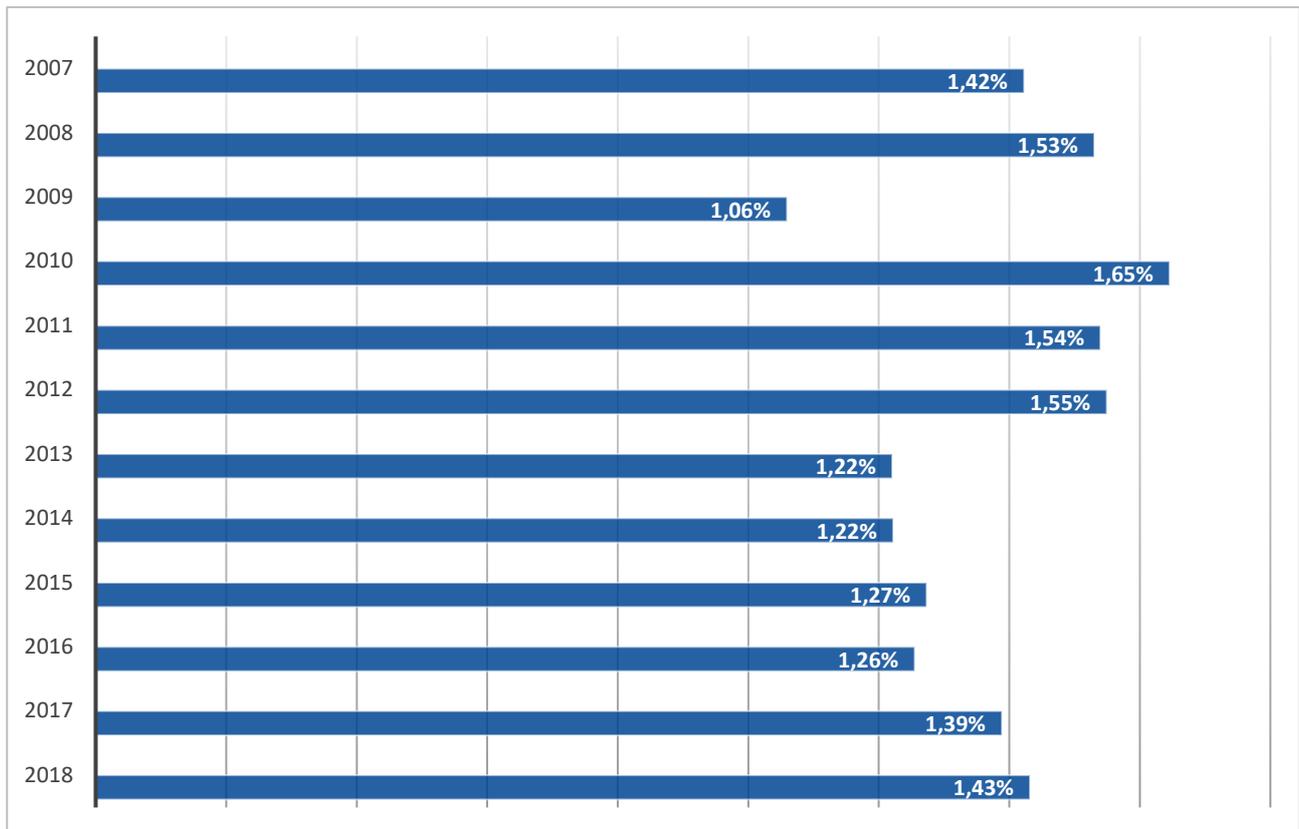
Sources: State Statistical Office of Saxony-Anhalt on the current territorial status; Naumburg city administration, budget 2018; own presentation



Development of the Cultural Budget

Figure 1.14 documents the collapse of the share of the cultural budget from 1.53% in 2008 to 1.06% for 2009, which is probably due to the international banking crisis at the time. After an increase to the record share of 1.65% for 2010, a gradual decline follows until the low point in 2013 and 2014, and after a slight increase in 2015 and 2016, the share then grew again to 1.43% in 2018, thus roughly matching the 2007 figure.

Figure 1.14: Share of the culture budget in the total city budget per year



Source: State Statistical Office of Saxony-Anhalt on the current territorial status; own presentation

Figure 1.14 is based on data from the State Statistical Office of Saxony-Anhalt. According to the Cultural Finance Report 2018 of the Federal and State Statistical Offices, this includes the following expenditures: "According to the definition used here, the cultural sector includes the tasks of theater and music, scientific and non-scientific libraries, scientific and non-scientific museums, monument protection and preservation, cultural affairs abroad, other cultural affairs, public art colleges, and the administration for cultural affairs. The culture-related areas (...) include adult education centers and other continuing education, church affairs, and radio and television. (...) The communities shape the cultural offerings on site. In addition to the institutional support of museums,

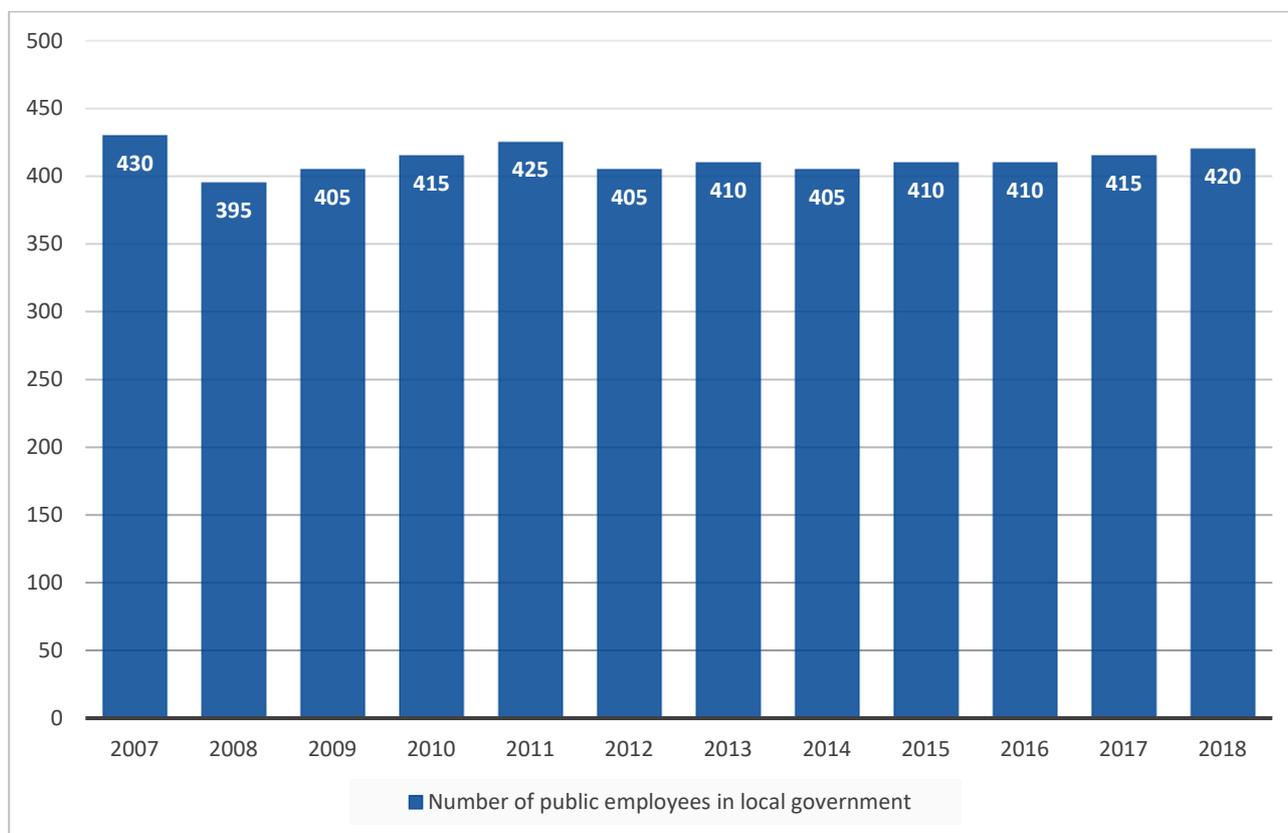


municipal theaters and libraries, they support a variety of cultural groups, socio-cultural initiatives and festivals“.⁴

Development of employment in public administration

The number of employees in public administration has remained relatively constant since 2007, decreasing by 10 people from 430 to 420 between 2007 and 2018.

Figure 1.15: Number of public employees in local government



Source: State Statistical Office of Saxony-Anhalt, personnel statistics as of 30.06., core budget at current regional level without pay, employees on leave and marginally employed; own presentation

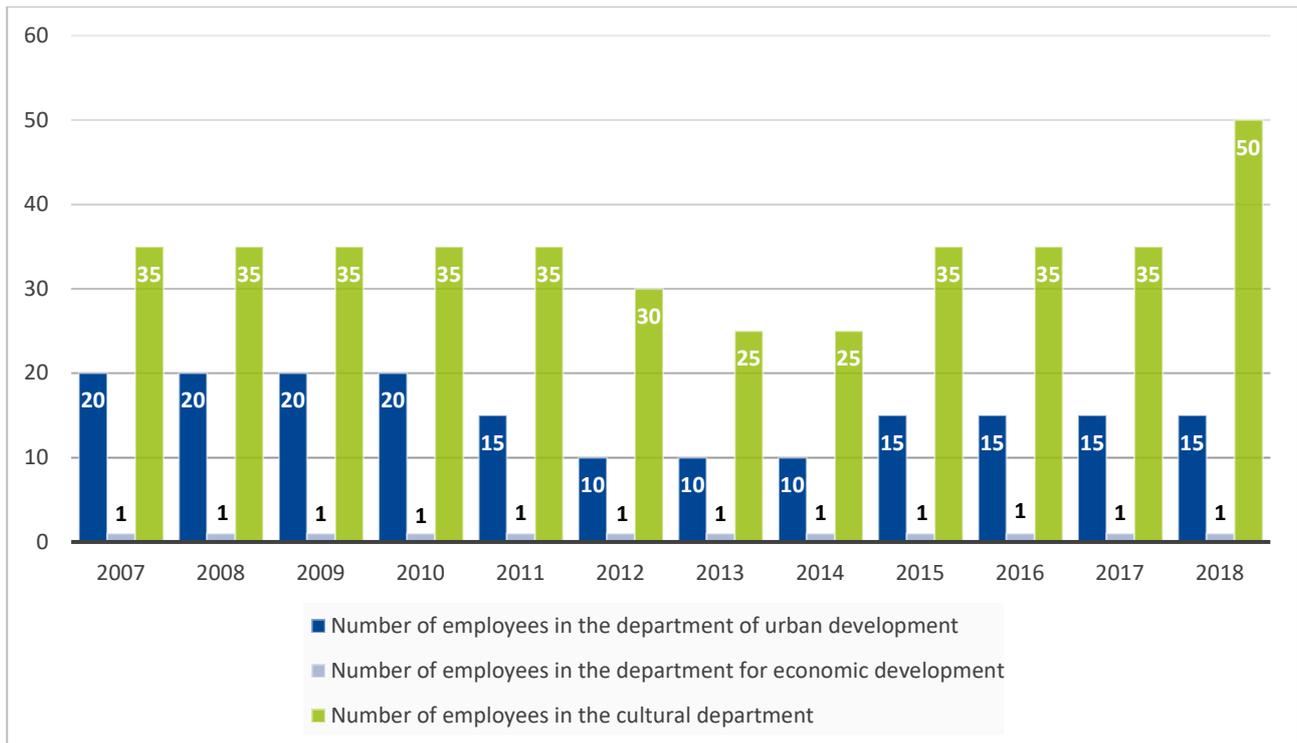
Figure 1.15-18 provides a more detailed view. Looking at employees in urban development, a decrease from 20 to 10 employees between 2010 and 2012 can be observed, with the number increasing to a constant 15 from 2015 onwards. After a temporary decrease from 35 (by 2011) to 25 employees (2013/14), the number of employees in the culture department returns to a level of 35 employees since 2015. It is noticeable that the number of employees in the culture department jumped from 2017 to 2018 to 50 persons. In this regard, the 2018 municipal budget mentions that in the museum

⁴ Source: Federal and State Statistical Offices, Cultural Finance Report 2018, pp. 21 and 26



and theater sector, short-term jobs as museum guards or entrance and checkroom attendants have been converted into jobs subject to social insurance contributions or marginal pay. This should explain the sharp rise in the overall number of employees.

Figure 1.15-18: Number of public employees of the City of Naumburg in the departments of urban development, culture and business development



Source: State Statistical Office of Saxony-Anhalt, personnel statistics as of 30.06., core budget at current regional level without salaries, employees on leave and marginally employed; own presentation

At this point, it is essential to mention the United Cathedral Founders as sponsors of the Naumburg Cathedral (foundation under public law). Currently, 43 employees subject to social insurance contributions (as of August 2020) are employed in the cathedral and are working in Naumburg, 5 of them marginally. However, these are not part of the city administration. Furthermore, the United Cathedral Founders play an essential role as clients and cooperation partners in the cultural sector and creative handicrafts.

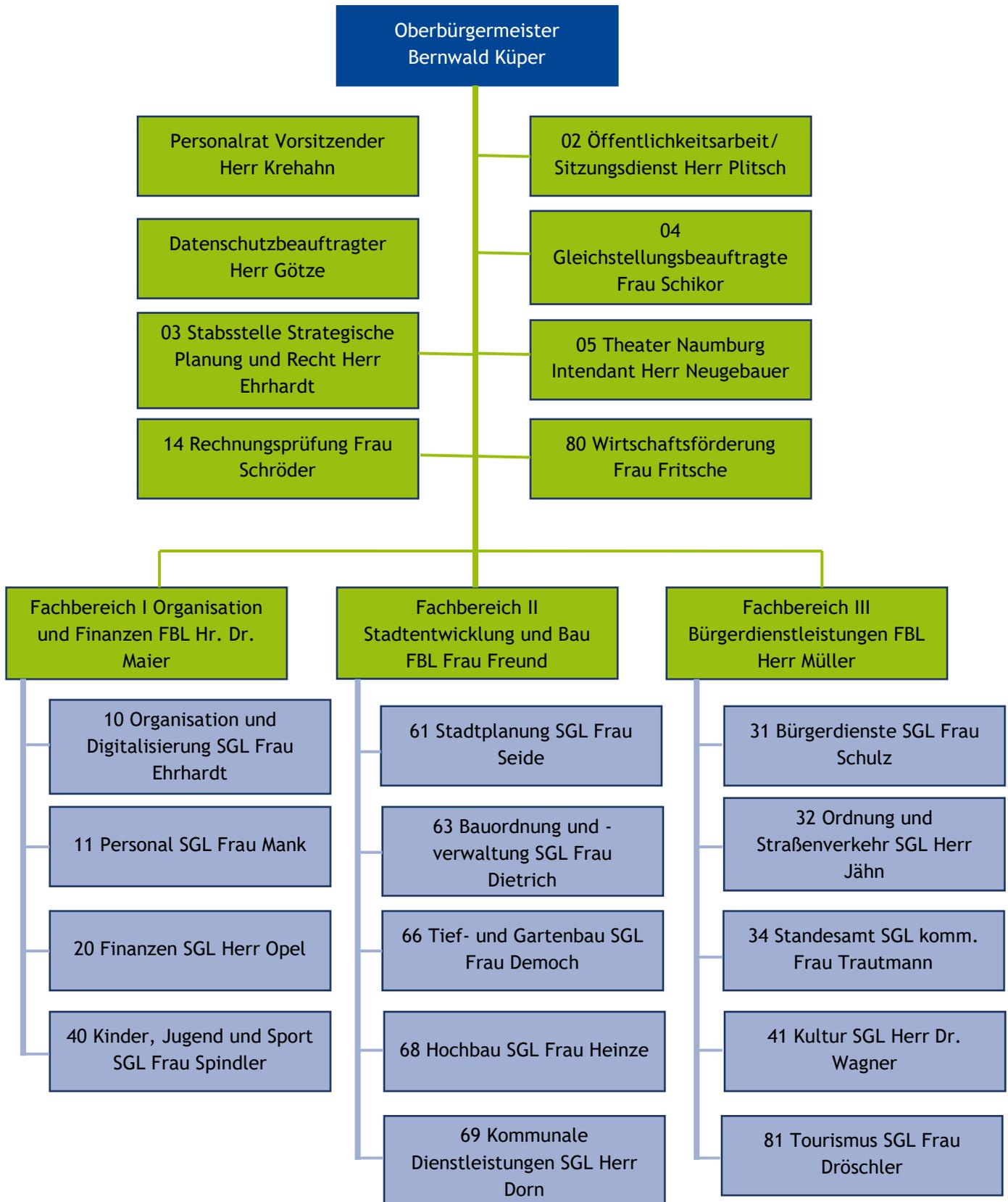
With one employee since 2015, the Economic Development Agency appears at first glance to be seriously understaffed. Already the city's economic and tourism concept of 2015 points out in its conclusions that the existing administrative structures should be reviewed and, if necessary, adapted in order to give greater priority to economic development in particular.⁵

Figure 1.27 gives an overview of the structure of the Naumburg city administration.

⁵ Vgl. Wirtschafts- und Tourismuskonzept für die Stadt Naumburg (Saale), 2015, S. 85



Figure 1.27: Organization chart of the Naumburg city administration





Commercial properties in Naumburg

Figure 1.19: Industrial Areas in Naumburg



Source: Map created with data of OpenStreetMap

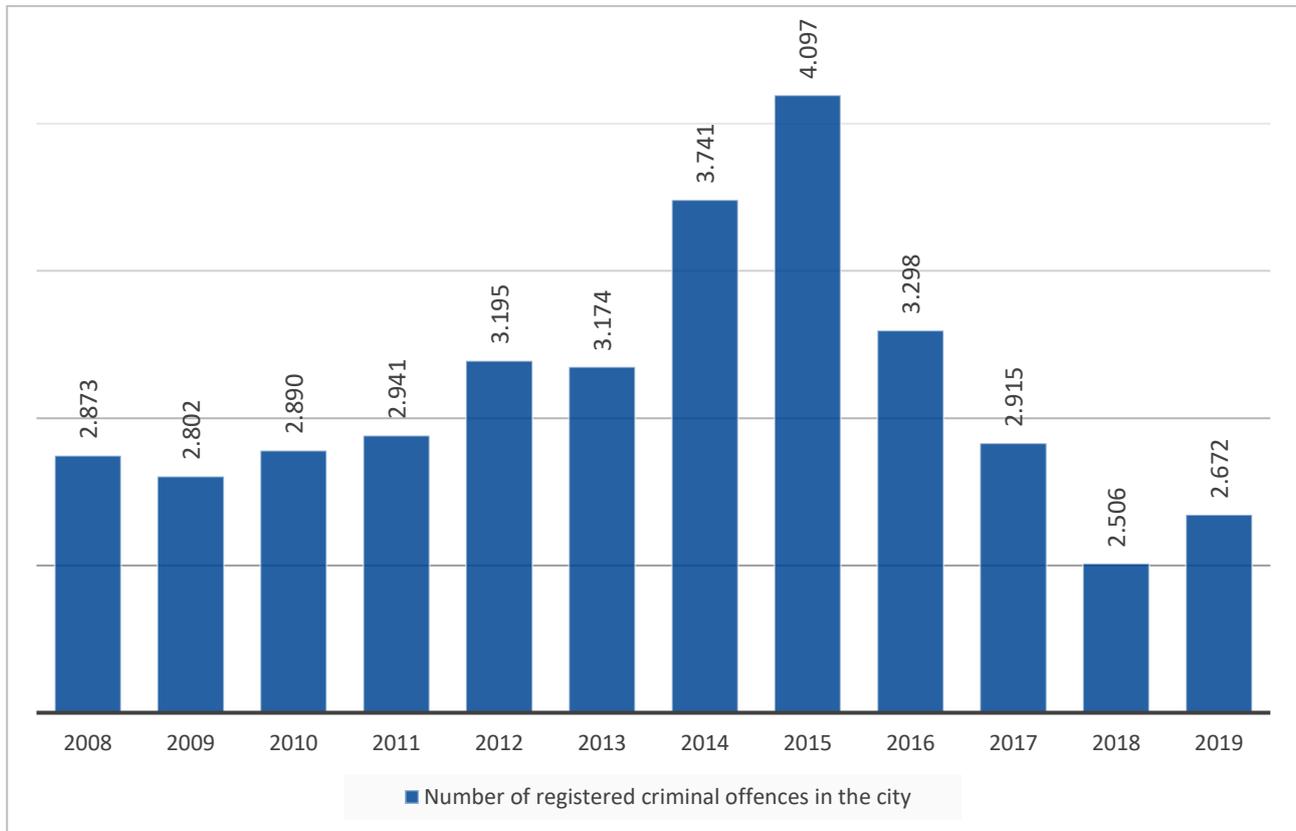
There are two industrial estates as local business parks: The industrial area Steinkreuzweg located on the eastern outskirts of the city (approx. 160,000 m²) and the industrial area Kohlenstraße approx. 3 km southwest of the city center in the district of Flemmingen (169,900 m²). This results in a total area of 329,900 m² for both commercial areas, of which a considerable part is occupied. Another commercial area in Fränkenau (Bad Kösen) is currently not being actively marketed according to the business development agency.

Development of crime

According to the regional police department of the Burgenland district, the total number of registered crimes in 2018 had reached its lowest level since 2008 (2,873 cases) with 2,506 cases and then rose slightly to 2,672 in 2019. It reached its highest level in 2015 with 4,097 registered criminal offences.



Figure 1.21: Number of registered offences in the municipal area of Naumburg



Source: Data of the regional police headquarters Burgenlandkreis, own presentation

Migrant Crime

The increased number of criminal offences in 2015 could lead one to assume a direct connection with the refugee crisis and a corresponding crime rate among migrants. The integration concept of the Burgenlandkreis deals with the topic of "Migrant Crime" in a separate chapter, taking into account the crime statistics 2012-2016 in the Burgenlandkreis and concluding, among other things, the following:

"Especially the criminal offences of migrants are comprehensively presented and documented in both national and local reporting. Looking at the current figures on suspects, it becomes clear that in the Burgenland district, one-fifth of all suspects were non-Germans. This means that the Burgenlandkreis remains well below the German average. One reason for the nevertheless high number of non-German suspects is that persons with a migration background are checked by the police and reported by victims much more often. This is related to the fact that the ethnic differences between victims and perpetrators create a greater distance. Studies show that young people with a migrant background are subject to up to 50 percent higher reporting rates than Germans of the same age. This means that a comparison with the German population as a whole cannot be made. In addition, scientific evidence shows that age and gender are indicators of an



increase in crime. The proportion of young men thus carries a higher risk. Particularly problematic are persons who repeatedly commit crimes.“⁶

Politically Motivated Crimes

The already quoted integration concept of the Burgenland District also contains a compact chapter on politically motivated crimes from which this is quoted:

“Politically motivated criminal offences have reached a new high in the national average. A significant increase of 14.3 percent is particularly noticeable in the case of right-wing motivated criminal offences. In Saxony-Anhalt, 1,749 crimes were committed in 2015, a decline to 1,660 right-wing motivated crimes in 2016. It can also be observed that the number of xenophobic offences has decreased from 574 (2015) to 446 (2016). Nevertheless, neither of these two trends can be interpreted as positive developments. In Saxony-Anhalt and also in the Burgenland district it can be seen that there is a considerable group of people who engage in underpinning their political views with criminal offences. It is therefore not unusual that in 2016 there were 60 attacks on refugee accommodation in Saxony-Anhalt. The slight decrease of 11 criminal offences cannot reflect a positive trend here either.“⁷

Hardly Any Murder Cases and Current Increase in Drug-related Crime:

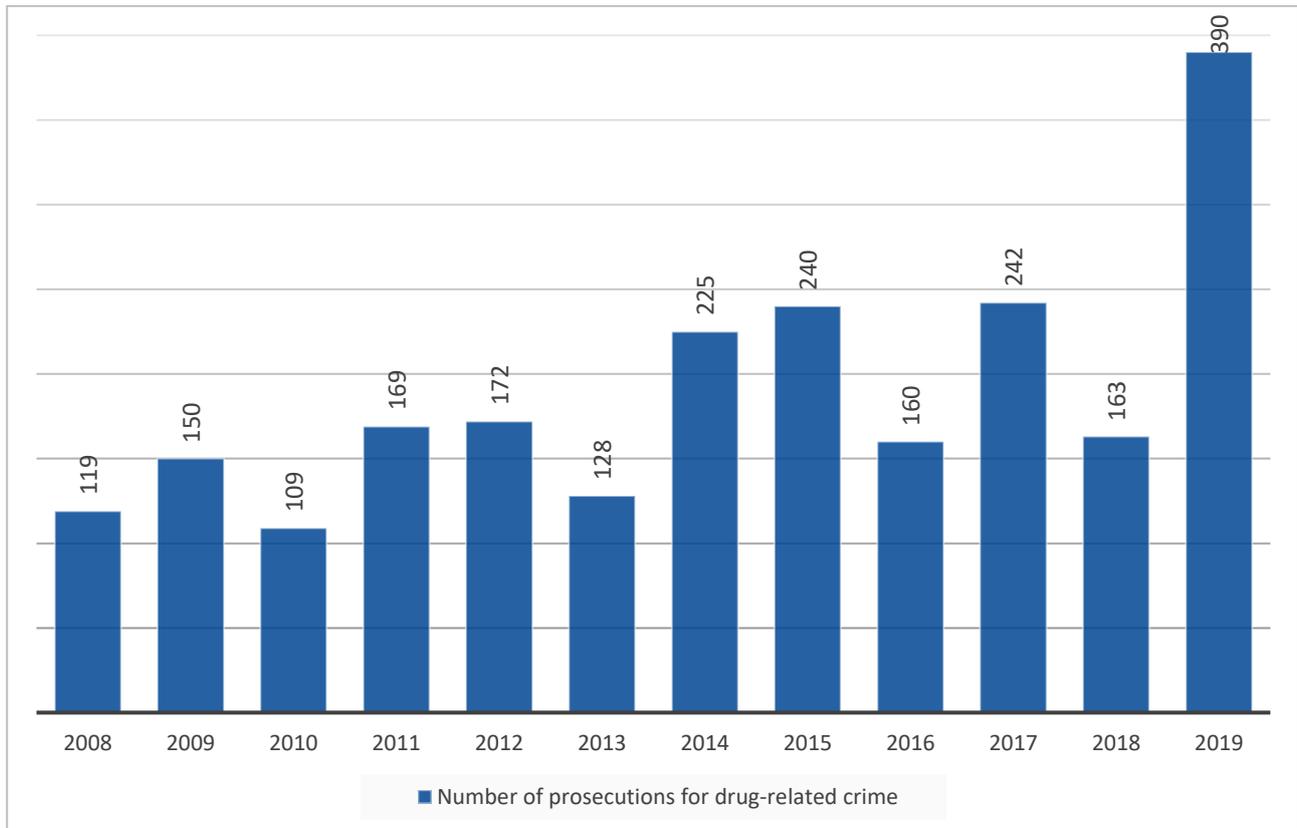
From 2008 to 2019, the number of homicides is usually between 0 and 2 per year, with the year 2017 showing 3 homicides and the peak in 2015 with 4 cases. Drug-related crime has shown an overall upward trend since 2008, with ups and downs, and jumps considerably from 2018 to 2019, from 163 to 390 prosecutions. This marks a significant difference in level compared to all previous years considered.

⁶ District Office Burgenlandkreis 2017, "Integration Concept for the Burgenland District", p. 99

⁷ Landratsamt Burgenlandkreis 2017, "Integrationskonzept für den Burgenlandkreis", S. 99



Figure 1.23: Total number of prosecutions for drug-related crime



Source: Data of the regional police headquarters Burgenlandkreis, own presentation

Voluntary Engagement

Volunteering in Culture

The website of the city of Naumburg lists 75 cultural associations. Among them are 29 cultural associations in the narrower sense (choirs, choral societies, fanfare parades, promotion associations, cultural academy, citizen association, etc.), 4 carnival associations, 5 ecologically-influenced associations (garden associations, beekeeper association, environmental store), 6 associations exclusively for children and young people, as well as 30 other cultural associations in the broader sense (e.g. local history associations, fire department associations, Pentecostal societies, local associations, comradeships, tourist associations). At first glance, the intercultural area seems to be only marginally represented. However, there is the association "Integration Naumburg e.V.", which presumably supports mainly actions abroad.

In addition, the association „BeLK“⁸ is committed to civic engagement in the Burgenland district. In particular, the association is responsible for the local implementation of the federal project "Engagierte Stadt" (Committed City), but has also successfully

⁸ BeLK steht für: Bürgerschaftlich engagiert im Burgenlandkreis



implemented refugee care projects, with migrants themselves acting as caretakers or integration sponsors.

The “Architektur- und Umwelthaus“ (Building for Architecture and Environment“) in the city center offers the cooperation opportunities for several associations in the field of architecture and environment, construction and urban culture. According to the STIMULART-GAP analysis, the need for discourse seems to have gradually diminished after its foundation within the scope of the International Building Exhibition 2010. Among others, the "Naumburger Umweltdladen e.V." has its headquarters here and the "Kunst in Naumburg e.V." (the non-profit Art in Naumburg) held events with concerts, exhibitions and readings here for years. Currently, the association no longer exists. More details are described in chapter 5 under 5.12.6.

In addition, there are other associations like the "Förderverein Turbinenhaus" (“Sponsorship Association Turbinenhaus“) or the "eprox e.V." a non-profit for alternative art. The latter, however, is listed on the city's website as a club, since „eprox e.V.“ is closely connected to the "Tank" club. The “Naumburg Musicians' Regulars' Table“ is legally listed as a registered association and the "Monochrom e.V." around Jan Wilda (co-operator of the club "Sparte 13") focuses on DJ activities.

Volunteering in Sports

According to data from the Burgenland District Sports Federation, there were a total of 4,986 members in sports clubs in the entire district as of January 1, 2020. In Naumburg there were only 333 members from the age of 15 in 2018 (1,394 up to the age of 14) and only 296 members from the age of 15 in 2019 (1,434 up to the age of 14). According to the managing director of the Kreissportbund, Mr. Peiser, there are more clubs and sports in Naumburg and Weißenfels and also larger clubs. In the municipalities, which are small in terms of area, the club activity is becoming smaller and there are more sectional clubs. These figures suggest that the clubs lose most of their young members when they reach the age of 15.

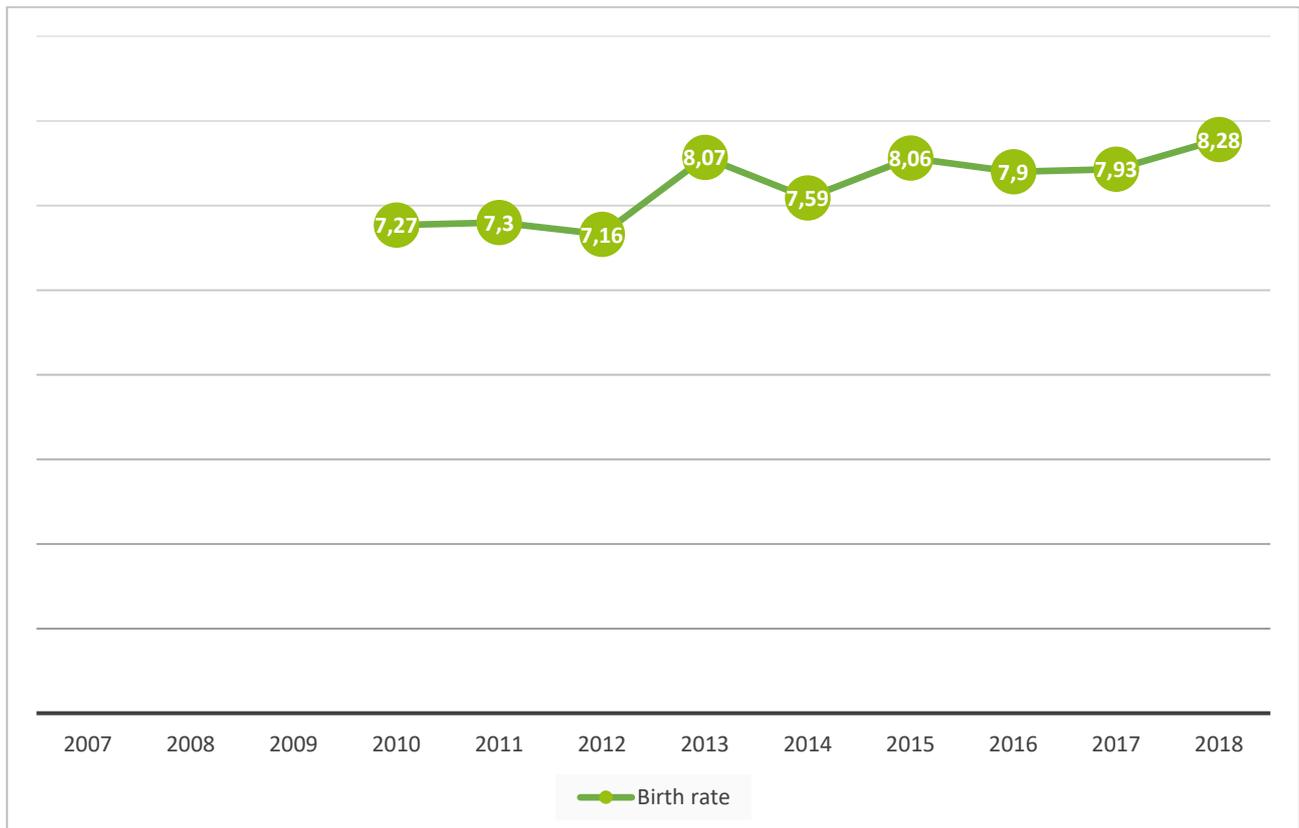


2. Demography

The relatively high average age is stable at 46 years from 2010 to 2012 and 47 years since 2013.

As Figure 2.2 shows, the birth rate is relatively stable.

Figure 2.2: Birth rate 2010 to 2018



Source: Data of the city of Naumburg, own calculation of the birth rate as the number of live-born in one year divided by the population at the end of the year, multiplied by 1,000; own representation

With 215 births, the birth rate in 2010 was 7.27. It reached an interim high in 2013 with 261 births, and then climbed to 276 births in 2018 with a rate of 8.28. Overall, it should be noted that the number of deaths is generally significantly higher than the number of births.

2015: 273 births, 537 deaths

2016: 266 births, 520 deaths

2017: 267 births, 574 deaths

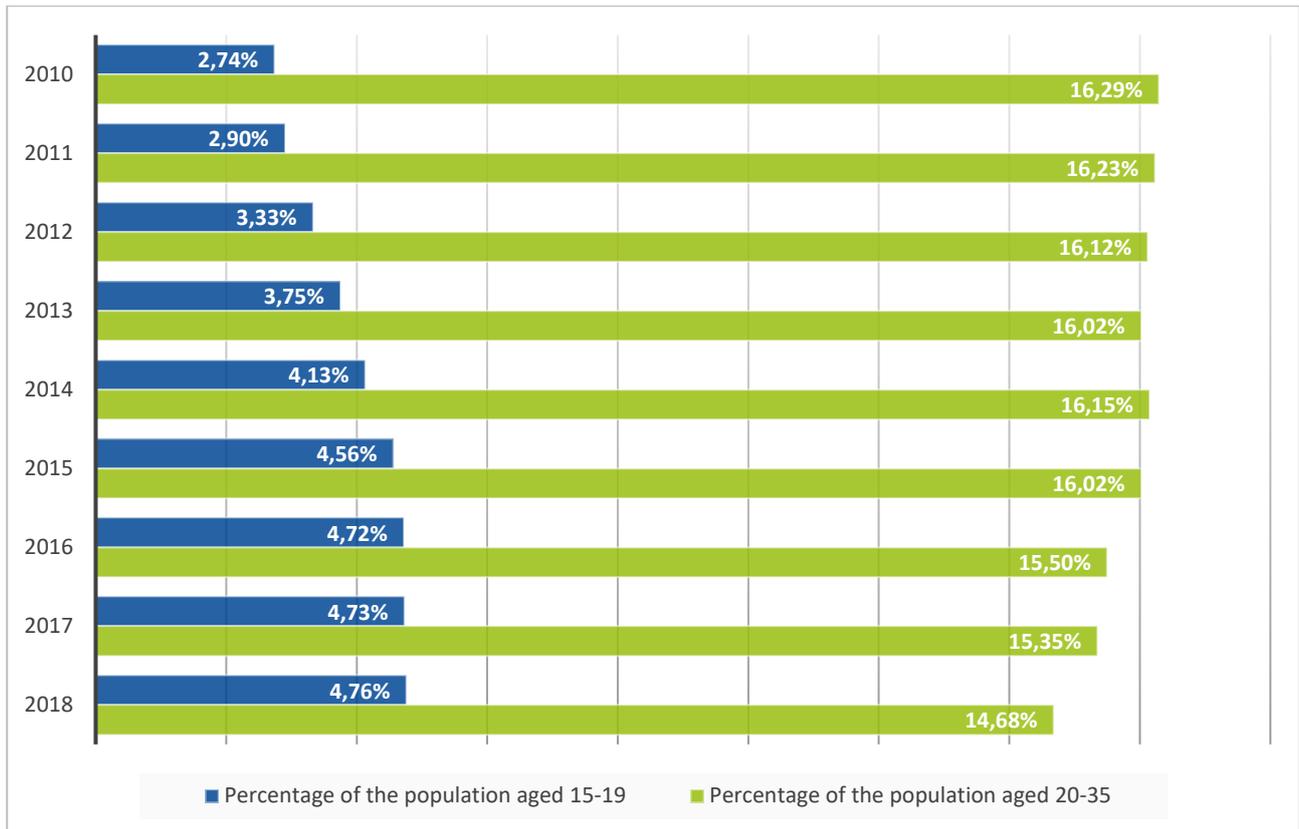
2018: 276 births, 537 deaths⁹

⁹ Source: Stadtverwaltung Naumburg, Bewegungsstatistik



The integrated urban development concept (INSEK) for Naumburg also identified slightly declining population figures, mainly due to the predominance of deaths compared to the birth rate.² This corresponds to a trend that can be observed for the entire state of Saxony-Anhalt.

Figure 2.3-4: Population of 15-19 years and 20-35 years in comparison



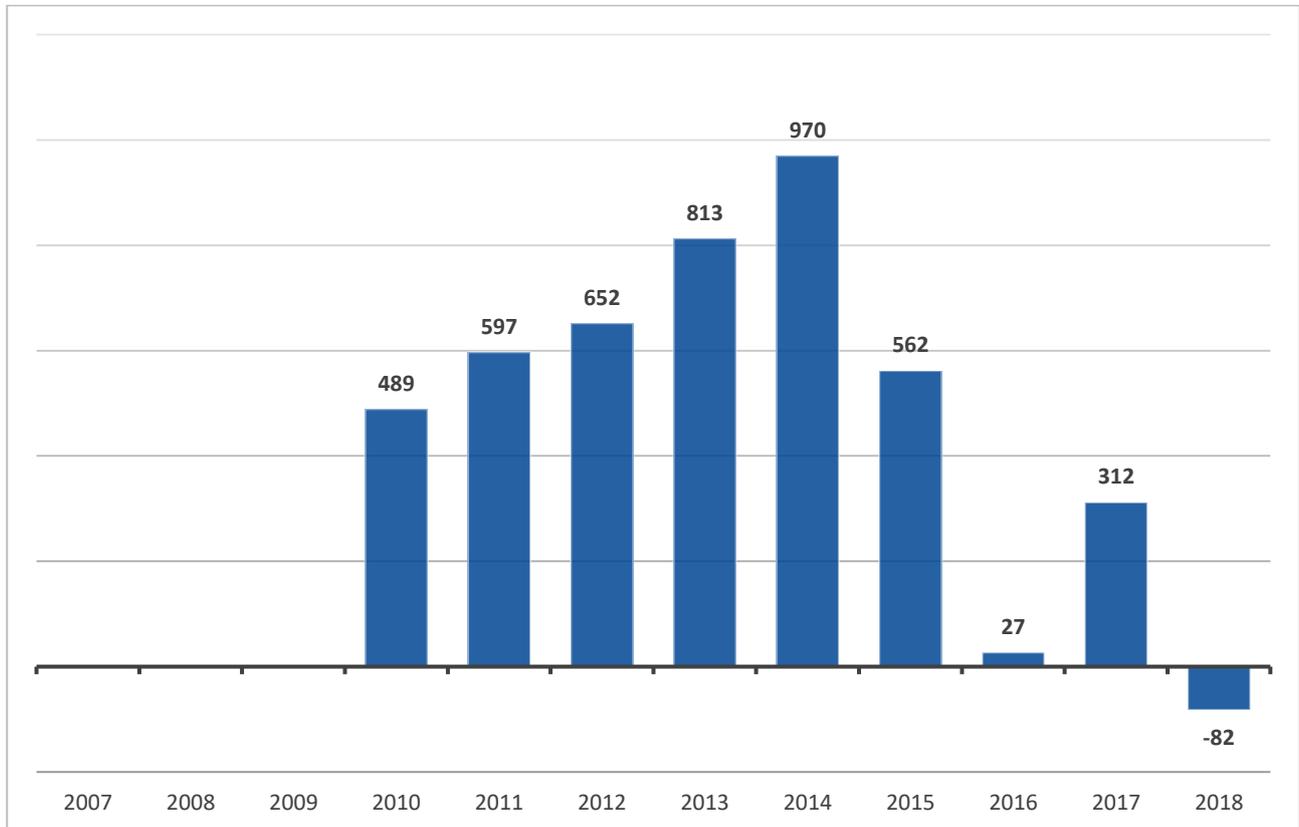
Source: Municipality of Naumburg, Own Calculations

While the share of the population aged 15 to 19 years has steadily increased from 2.74% in 2010 to 4.76% in 2018, the share of the population aged 20 to 35 years decreased from 16.29% in 2010 to 14.68% in 2018.



Immigration and emigration

Figure 2.5: Net migration / migration balances



Source: Municipality of Naumburg, movement statistics

From 2010 to 2014 a rising migration balance was recorded. In 2010, the influx outweighed the outflows from the municipality by 489 persons, in 2014 by 970 persons. Afterwards, the migration balances dropped sharply again and even showed a negative value of -82 persons in 2018. This means that 82 more people left the community this year than moved in.

Unfortunately, the city of Naumburg does not have a university, and the city administration does not have any data on the number and proportion of academics in the population. In total for Saxony-Anhalt, the Bertelsmann Foundation's "Länder Monitor berufliche Bildung" (Vocational Training Monitor) mentions a share of academics of 11.8% in its 2015 Länder report, which is below the national average of 13.5%.



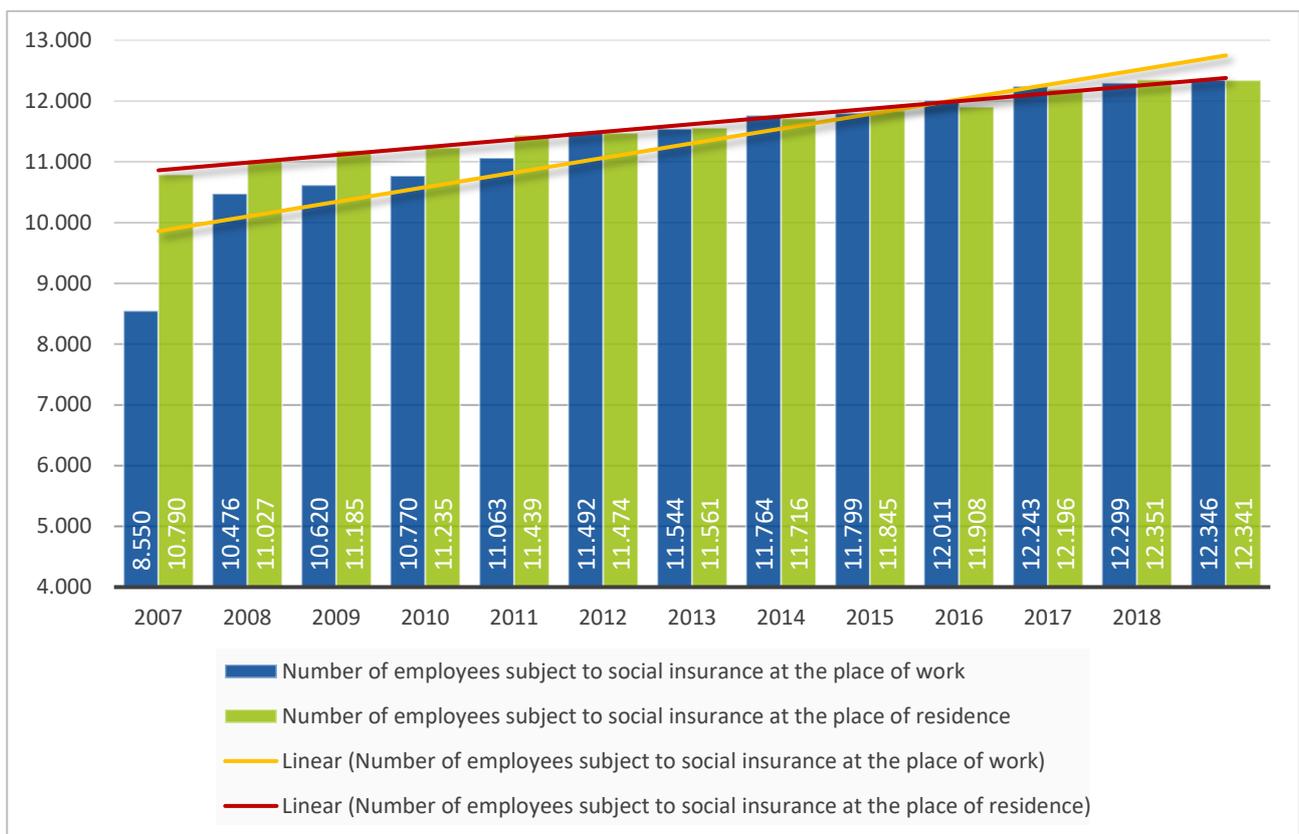
3. Labour Market

The development of the labor market is an essential pillar for the assessment of economic conditions. The figures presented before 2010 are likely to refer to the current regional scenery, i.e. the data from Bad Kösen were integrated.

Employees subject to compulsory social insurance

Since the data was analyzed in terms of the economic power of the cultural and creative industries companies based in Naumburg, with employees working in Naumburg, the focus in the following is on employees subject to social insurance contributions at the place of work. Figure 3.1 shows a special feature of Naumburg. The number of employees at the place of work is becoming more and more similar to the number of employees at the place of residence, which also shows the balanced commuter rate.

Figure 3.1: Employees subject to compulsory social insurance at place of residence and place of work 2007 to 2019



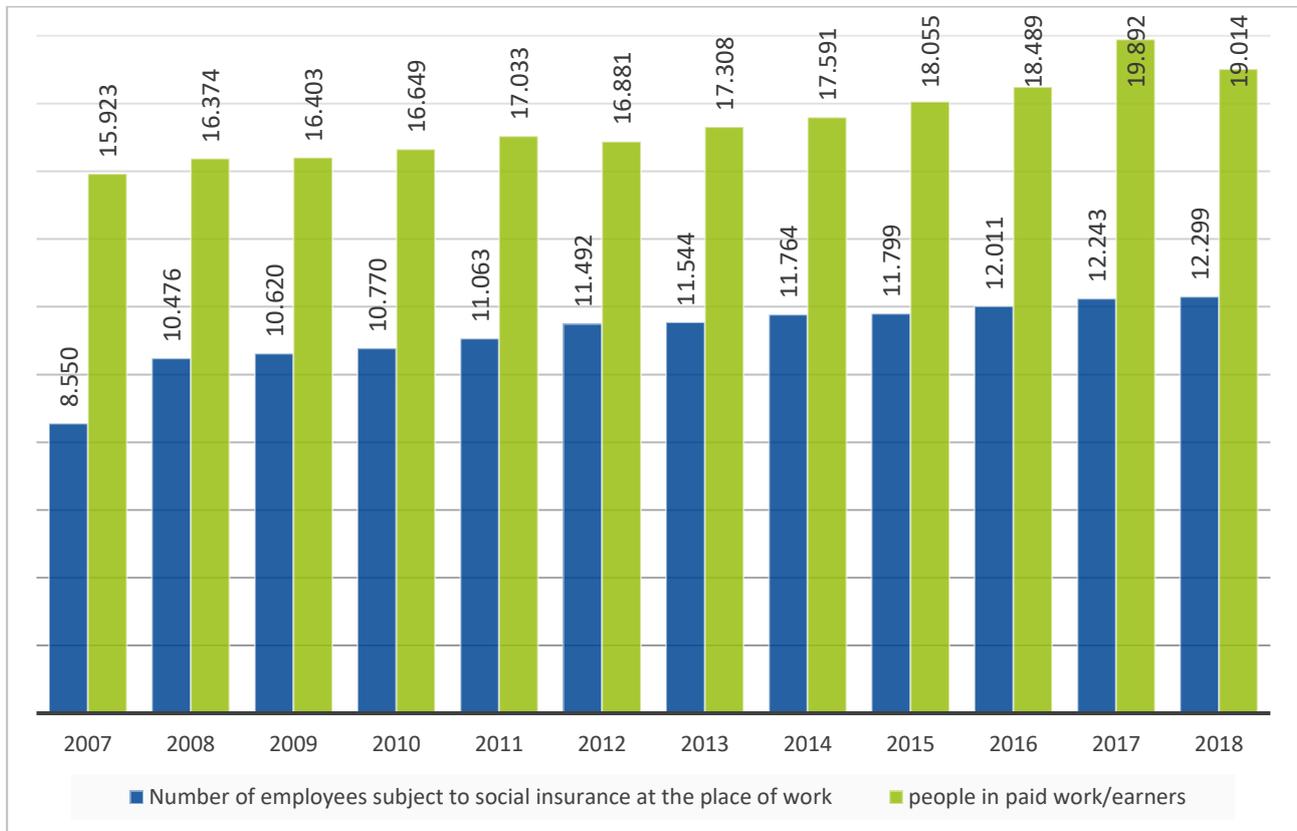
Source: Employment Agency / Agentur für Arbeit - Arbeitsmarkt kommunal - (target date 30.6.)



The total number of employees subject to compulsory social insurance at the place of work shows a considerable leap from 8,550 to 10,476 between 2007 and 2008. Thereafter, the number is rising slightly and steadily. Related to the base year 2008, it will grow by a total of 17.9% until 2019 - an average annual growth of 1.6%.

Social Security Payers, Employees and Companies

Figure 3.1b: Comparison of those subject to social insurance and people in paid work/earners



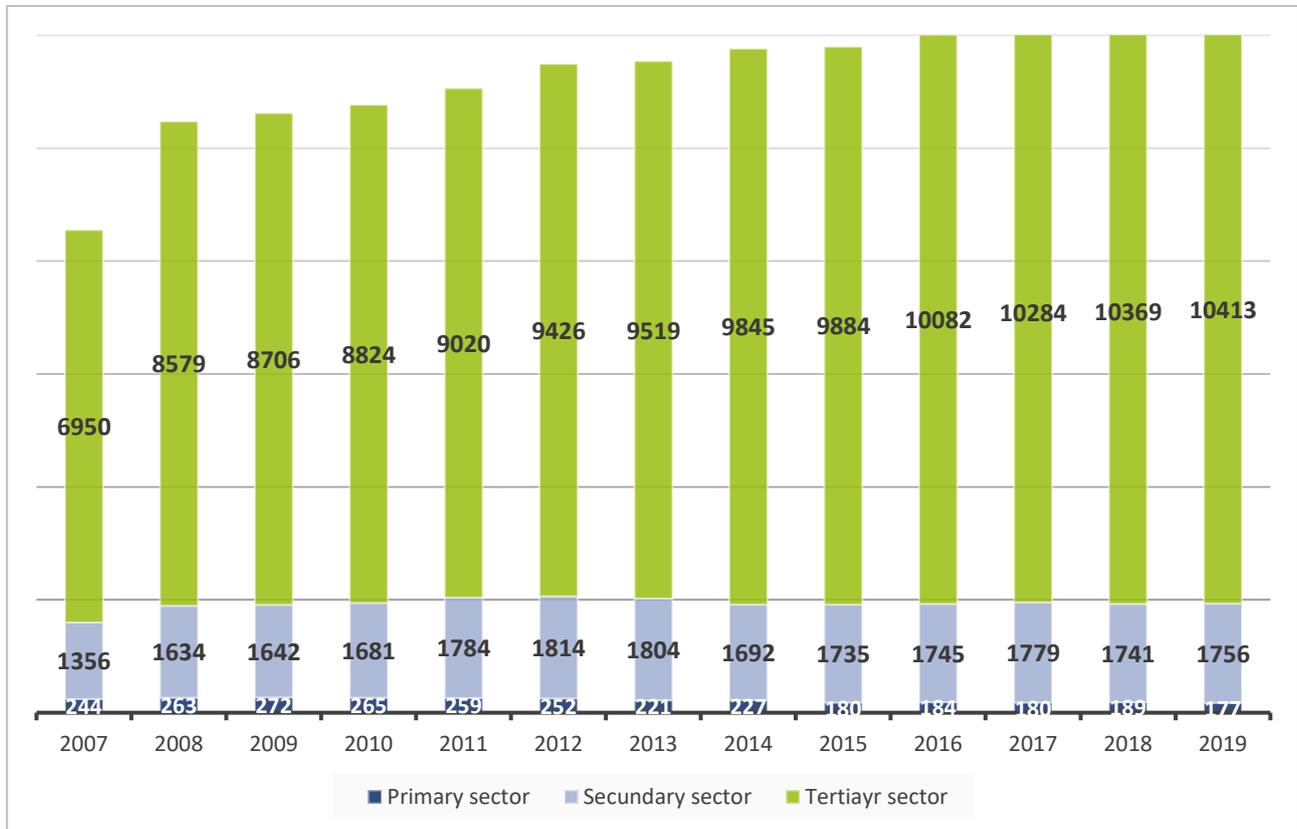
Source: Federal Employment Agency / Agentur für Arbeit, own calculations, own presentation

In 2007, the number of people in paid work rose steadily from 15,923 to 19,882 in 2017, before falling slightly to 19,014 in 2018. Overall, this corresponds to an increase of 16.1% in 10 years from 2007 to 2018.

Note: As described in chapter 1, the number of companies has steadily decreased by 12.4% within 11 years.



Figure 3.2-3.4: Development of employees subject to social insurance contributions in the Primary, Secondary and Tertiary Sectors of the Naumburg Economy



Source: Federal Employment Agency / Agentur für Arbeit, own calculations, own presentation

The decrease in the number of employees subject to social insurance contributions in the primary sector, agriculture, forestry and fishery, is illustrated in Figure 3.2-3.4. The starting point here is a decrease from 244 persons in 2007 to 177 employees in 2019 (minus 27.5% in 12 years).

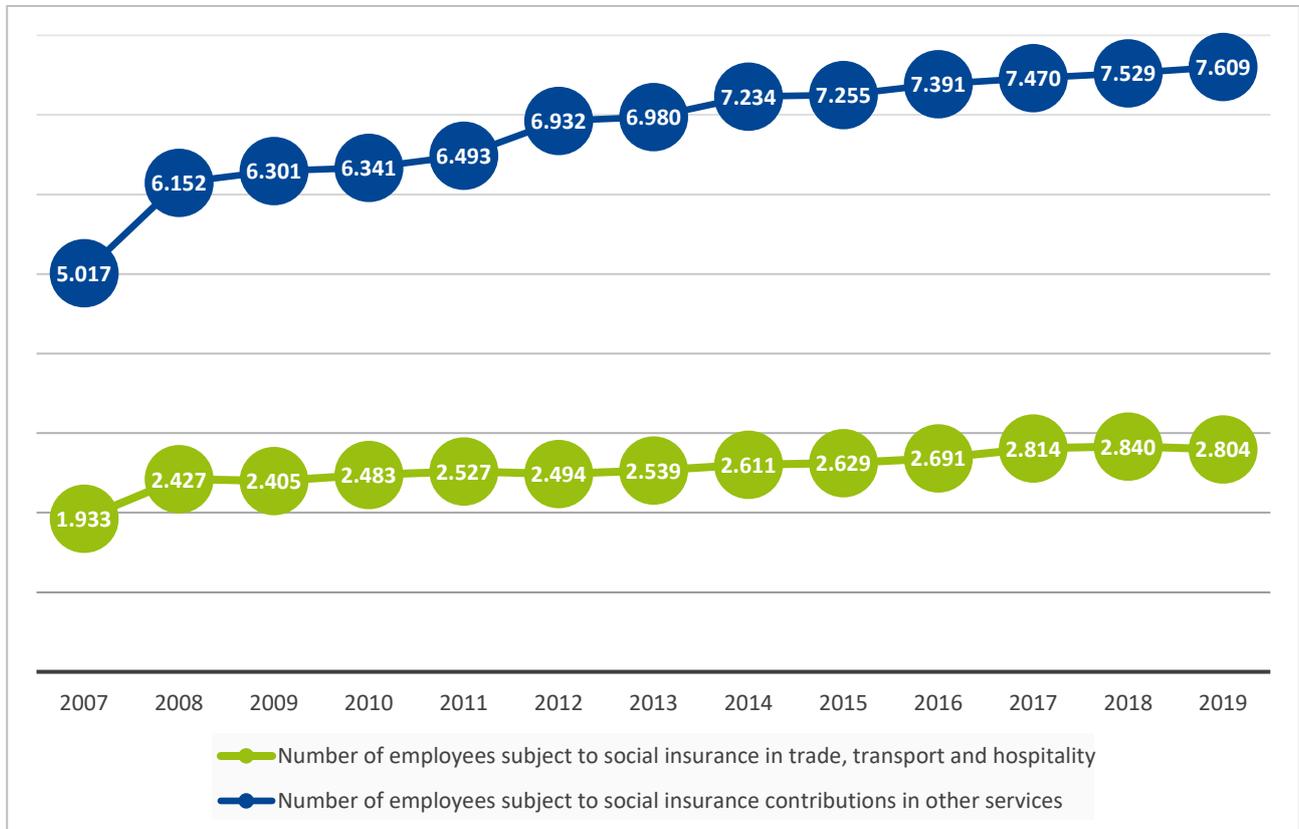
Let us consider the secondary sector, the manufacturing industry: After an initial level of 1,356 employees subject to social security contributions in 2007, the number will initially rise slightly to a value of 1,814 in 2012 (plus 33.8%). It then fell back to 1,692 (-6.2%) by 2014 and has remained fairly stable since then, apart from minor oscillations.

Considerable growth is recorded in the tertiary sector. This sector includes trade, transportation, hotels and restaurants and other services: While the figure in 2007 was 6,950, by 2008 it had risen by almost a quarter to 8,579 (plus 23.4%). Thereafter, a relatively continuous increase to 10,413 persons can be observed for 2019. This corresponds to a growth of almost 50% (plus 49.8%) from 2007 to 2019.

In view of the opportunities and relevance for the CCI and their regional links to tourism, it makes sense to present trade, transport and hospitality and other services separately in a chart.



Figure 3.4b: Development of trade, transport, hospitality industry and other services in comparison (employees subject to social insurance)



Source: Federal Employment Agency / Agentur für Arbeit, own calculations, own presentation

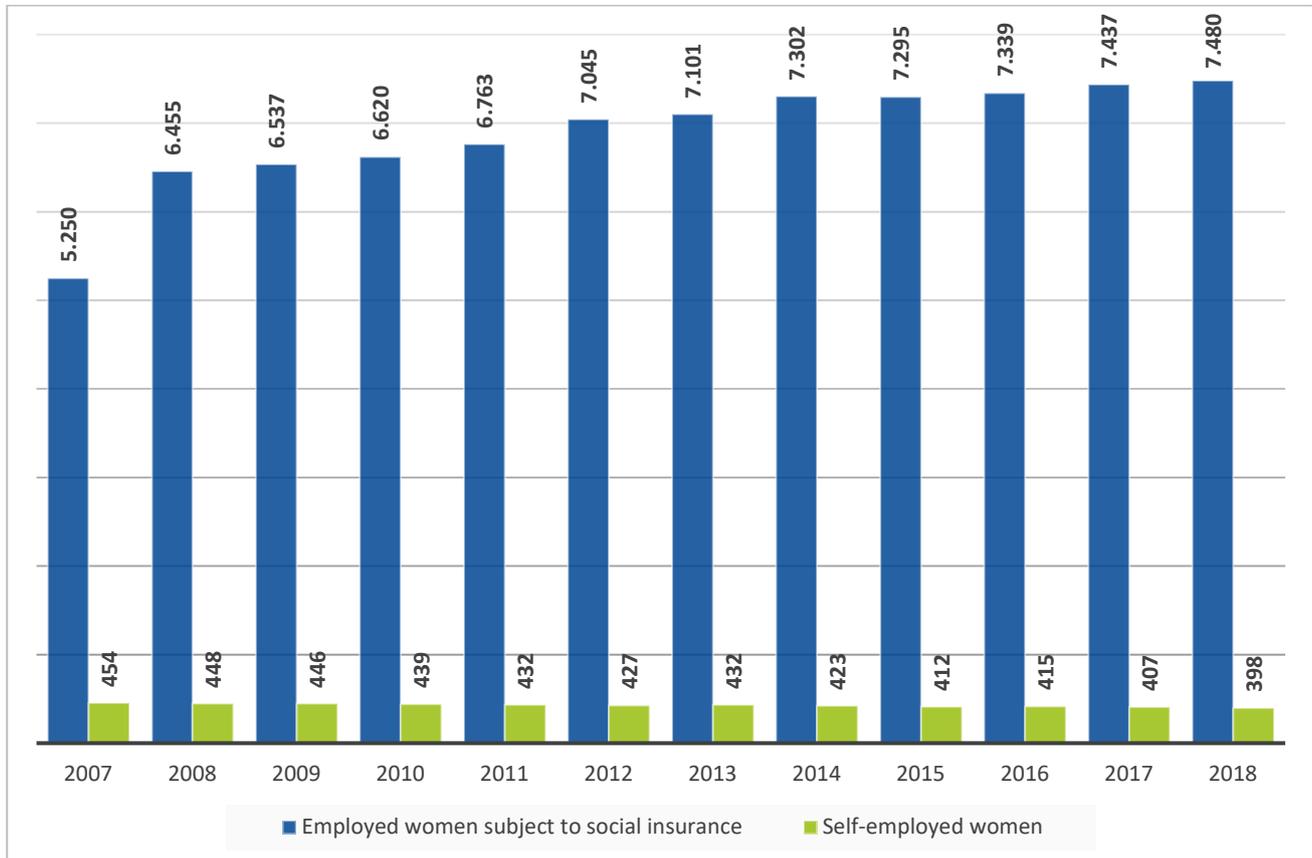
Other services recorded a strong increase of 51.7% in 12 years, from 5,017 (2007) to 7,609 (2018). This increase was particularly high between 2007 and 2008.

The number in trade, transport and hospitality also increased by a remarkable 45.1% during this period, but at a lower level.



Employment Rate and Self-employment of Women

Figure 3.5.1-2: Employed women subject to social insurance and self-employed women



Source: Federal Employment Agency / Agentur für Arbeit, own calculations, own presentation

Figure 3.5.1-2 shows a steady increase in the number of women employed subject to social insurance contributions from 5,250 (2007) to 7,491 (2019), which corresponds to an increase of 42.7% in 11 years. However, the number of self-employed women has steadily decreased during this period from 454 (2007) to 398 (2018) (minus 12.8%).

Compared to Naumburg CCI: 24% women and 47% men participated in our survey in Naumburg, 29% did not provide any information. In this case the proportion of men was significantly higher.

Excursus: Women and Self-employment in Saxony-Anhalt

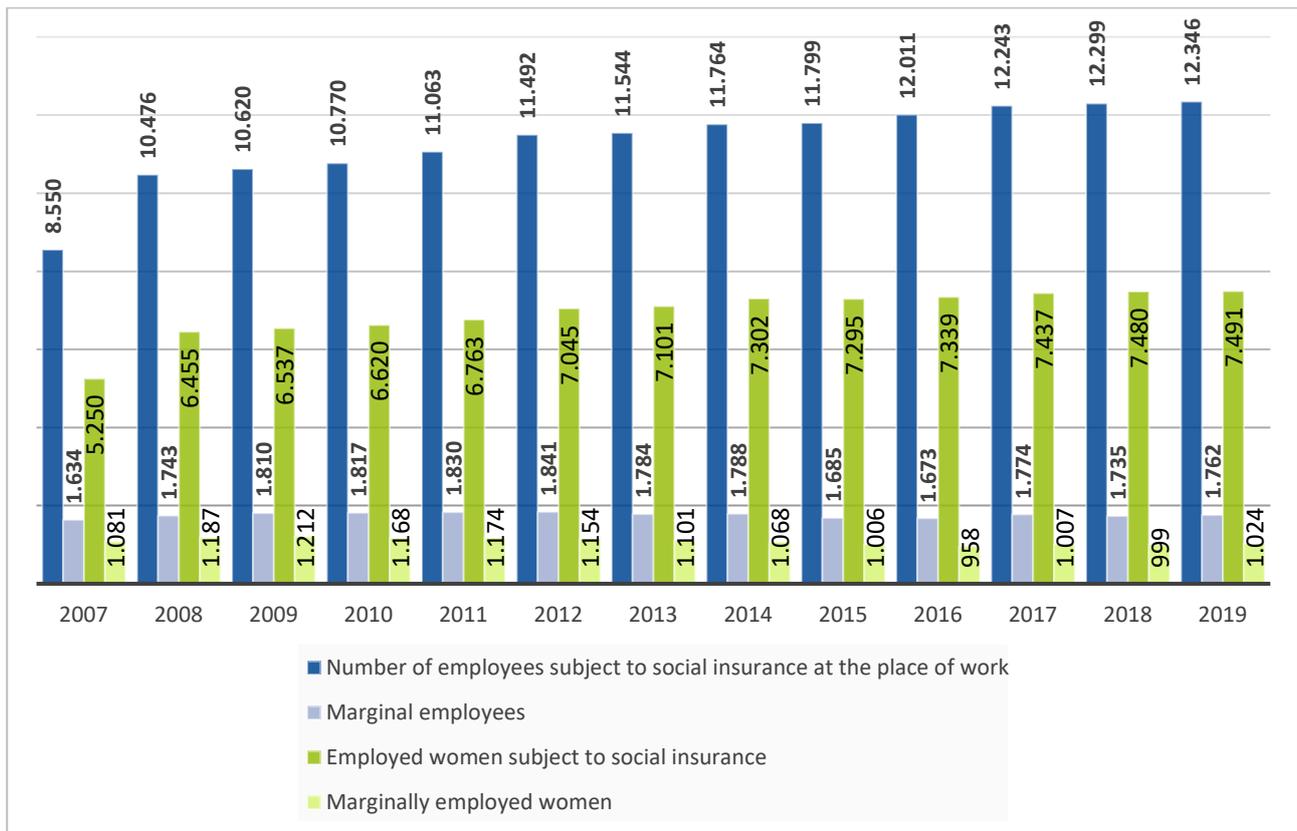
A study "Frauen machen Sachsen-Anhalt" / "Women make Saxony-Anhalt" from 2012 names a self-employed share of 34.5% of women based on the micro-census. The Micro-Census Germany states a share of self-employed women of 37% nationwide for 2017. However, a current survey based on surveys in Halle and Magdeburg, according to the Central German Broadcasting MDR, puts the share of female founders in Saxony-Anhalt at



only 20% for 2019. The percentage of female entrepreneurs represents a relatively small percentage of the employed women. This should hardly change the overall impression and trend.

More Women Employed than Men

Figure 3.5.3: Full-time employment and marginal employment - situation of women in comparison



Source: Federal Employment Agency / "Agentur für Arbeit", Arbeitsmarkt kommunal

The first year, 2007, shows an even lower value than 2008.¹⁰ Overall, it can be seen that the proportion of women in relation to the total number of employees subject to social insurance contributions is very stable throughout, at 61% to 62%. The share of women in relation to the total number of marginally employed persons was still at 66 to 68% in the period 2007/08 and then slowly decreased to 58% in 2018.

¹⁰ Note that the employees are shown according to the count at the place of work. In the count by place of residence, they were significantly higher at 10,790, which is consistent with the fact that the commuter rate was still higher in 2007, balanced out in the following years, and hovers around zero now.

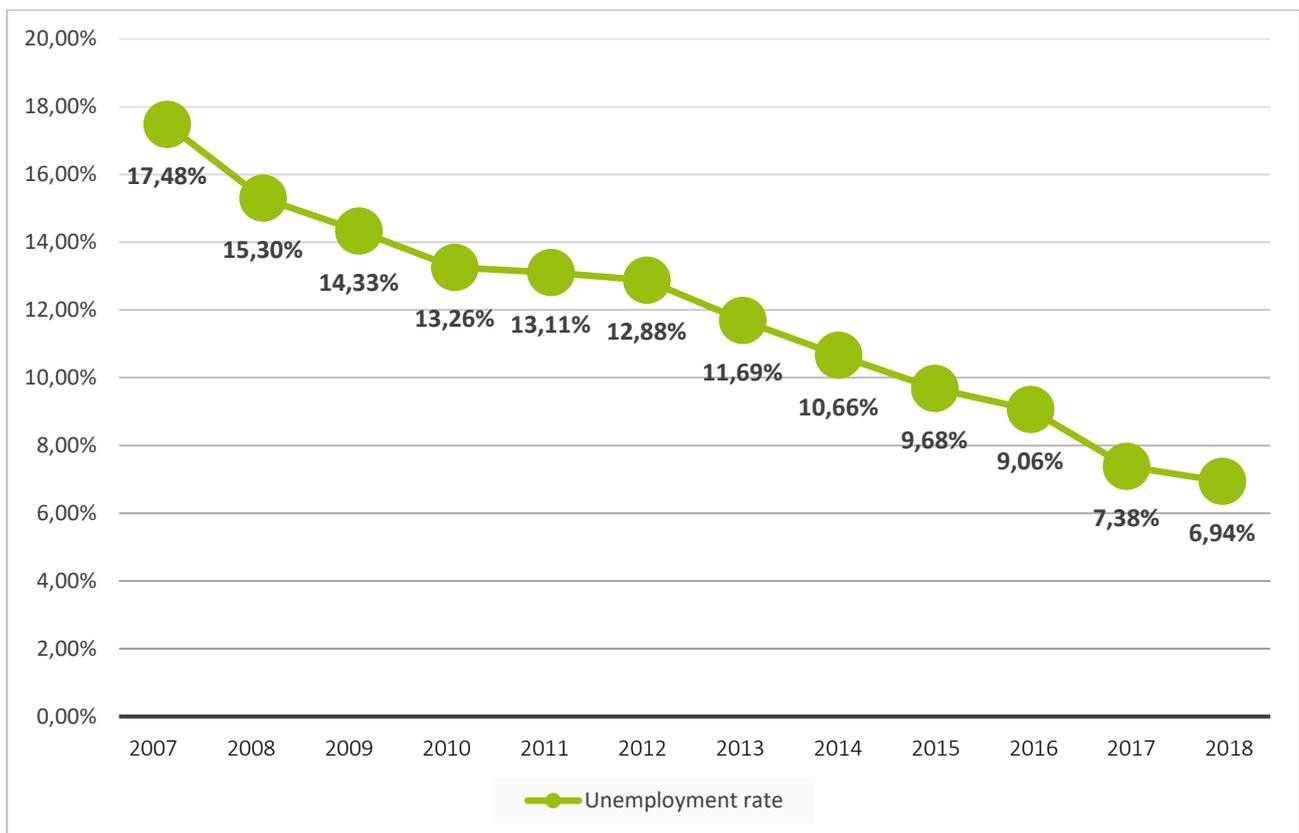


Note: NPP Relevance of Those Marginally Employed in Part-time Jobs

Starting from 2007, the number of exclusively marginally employed persons has increased from 1,401 to 1,550 (2012) and then decreased to a minimum of 1,253 (2019). However, this is not so important for the cultural and creative industries in Naumburg, because this analysis shows that many of the creative entrepreneurs (must) have more than one financial pillar - either entrepreneurial, freelance, part-time or mini-job. Therefore, the number of people employed marginally in part-time jobs is more relevant for the Naumburg NPP. It is significantly lower, but has increased significantly since 2007 from 233 persons (2007) to 509 persons (2019).

Unemployment

Figure 3.6: Development of the unemployment rate 2007-2019

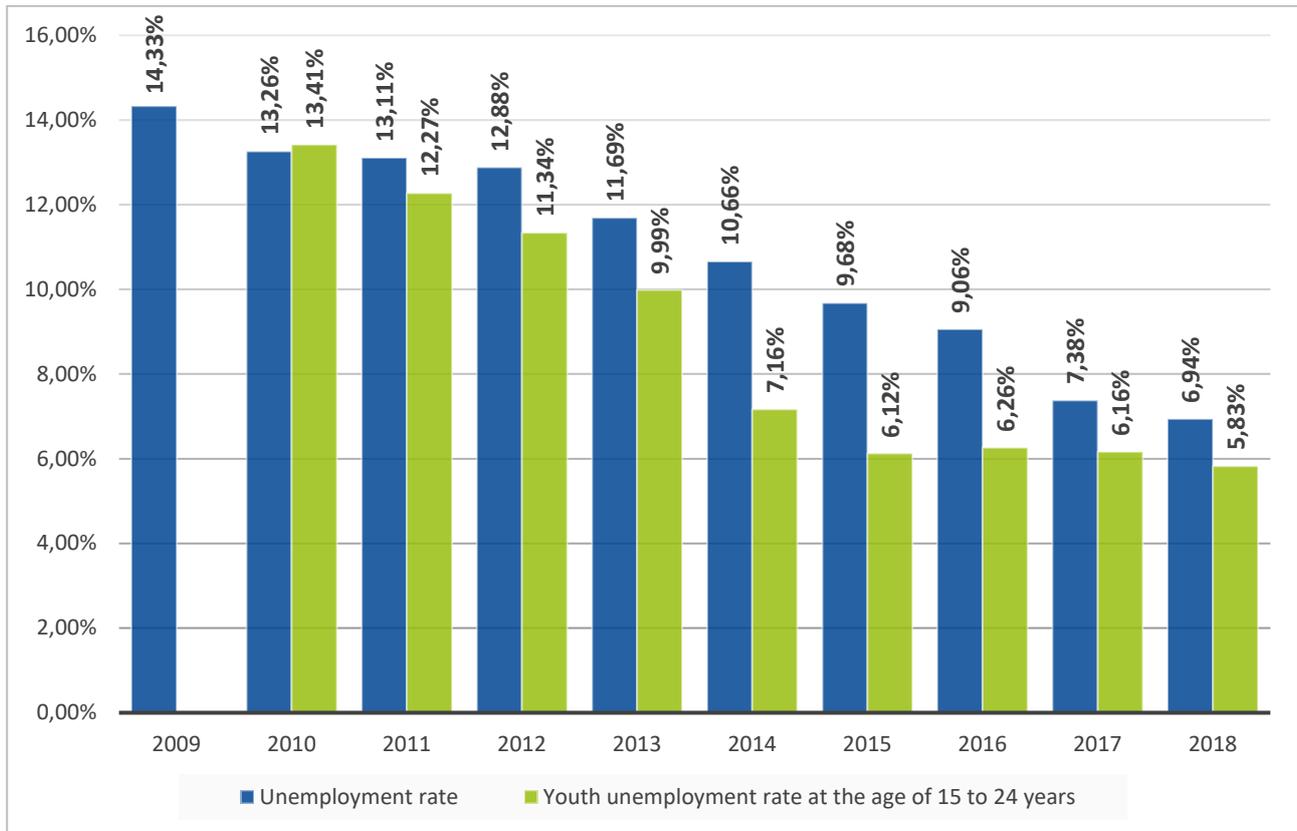


Source: Website City of Naumburg, Federal Employment Agency, Own Calculations

The number of unemployed fell from 3,373 people in 2007 to 1,418 in 2018, which means that the annual average unemployment rate has steadily decreased from 17.48% in 2007 to 6.94% in 2018.



Figure 3.7: Unemployment rate and youth unemployment rate in comparison



Source: Federal Employment Agency, Arbeitsmarkt kommunal; own calculations

Im Vergleich dazu sank die hier näherungsweise ermittelte Jugendarbeitslosigkeit noch etwas stärker von 13,41% (309 Arbeitslose im Alter von 15 bis 24 Jahren) im Jahr 2010 auf 5,83% im Jahr 2018 (159 Arbeitslose).¹¹

Current Situation Regarding Job Vacancies and Unemployment in the Burgenlandkreis

Since 2017, the number of vacancies in the Burgenlandkreis has risen steadily on an annual average until 2019: from 1,453 (2017) to 1649 (2018) to 2,038 (2019).

With regard to the current effects of COVID19, some comparative data from the previous year 2019 to 2020 should be mentioned here.

According to data from the Employment Agency, the number of vacancies was still increasing until June 2020 and then decreased from July. While in January 2020, there were still 196 more vacancies than in January 2019, in July 2020 there were 232 fewer

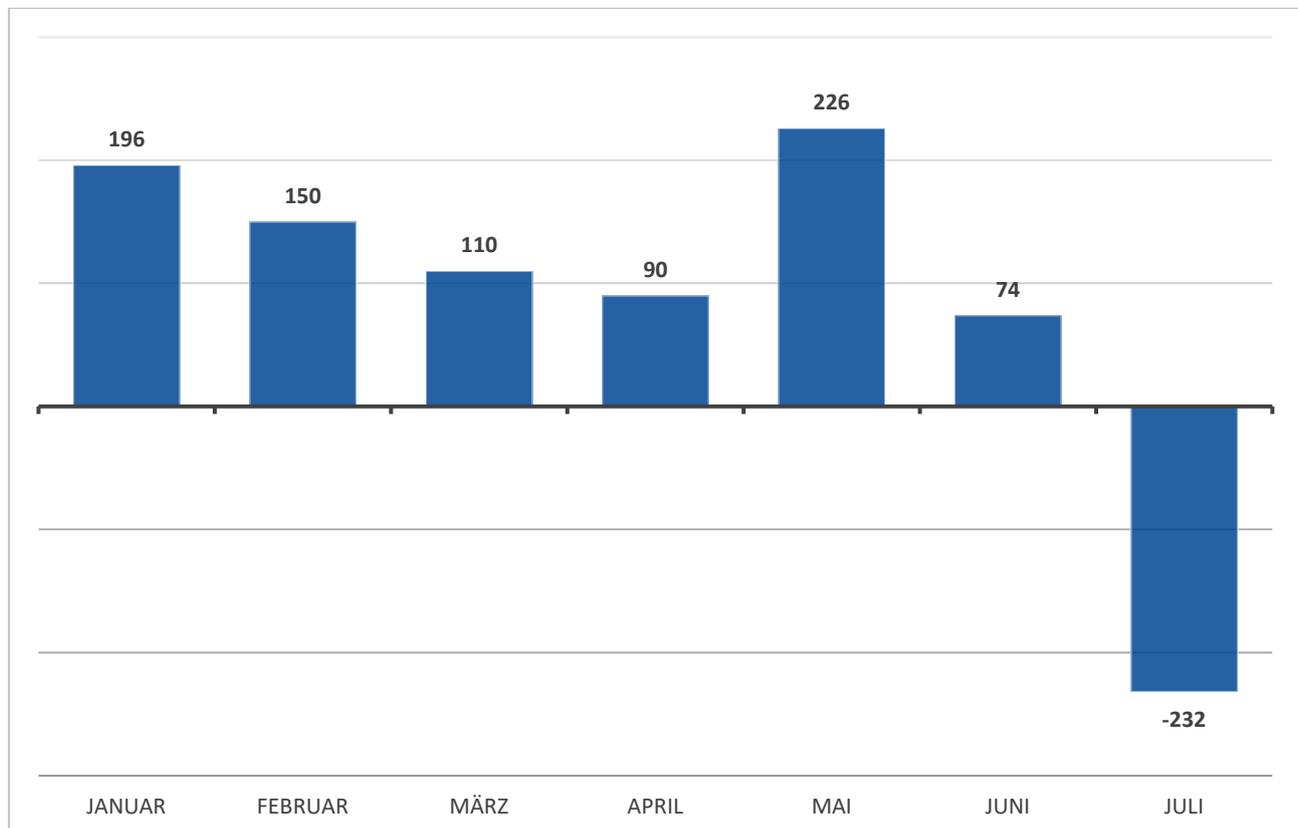
¹¹ When calculating the youth unemployment rate, the number of trainees could not be taken into account because this data could not be supplied comprehensively by the State Statistical Office, the Employment Agency, the Chamber of Industry and Commerce or the Chamber of Crafts and thus would have had to be determined on a very small scale according to individual training areas.



vacancies than in the same month of the previous year. Unemployment figures decreased from January to March, then rose from 5,992 (March) to 6,539 (April) and to 6,951 in May. After that, however, they fell again to 6,720 (June) and 6,644 (July). This could be due to COVID19 opening measures and seasonal developments. Compared with the same months in the previous year, a different, expected picture emerges. Compared to the same month of the previous year, unemployment is still falling by 8.9% in January, by 9.7% in February and by 7.7% in March. From April 2020 onwards, however, it will increase, namely by 9.1% in April, 15.7% in May, 13.9% in June and 11.7% in July.¹²

Short-term COVID19 Effects on Number of vacant positions

Figure 3.10: Vacancies 2020 per month compared to 2019



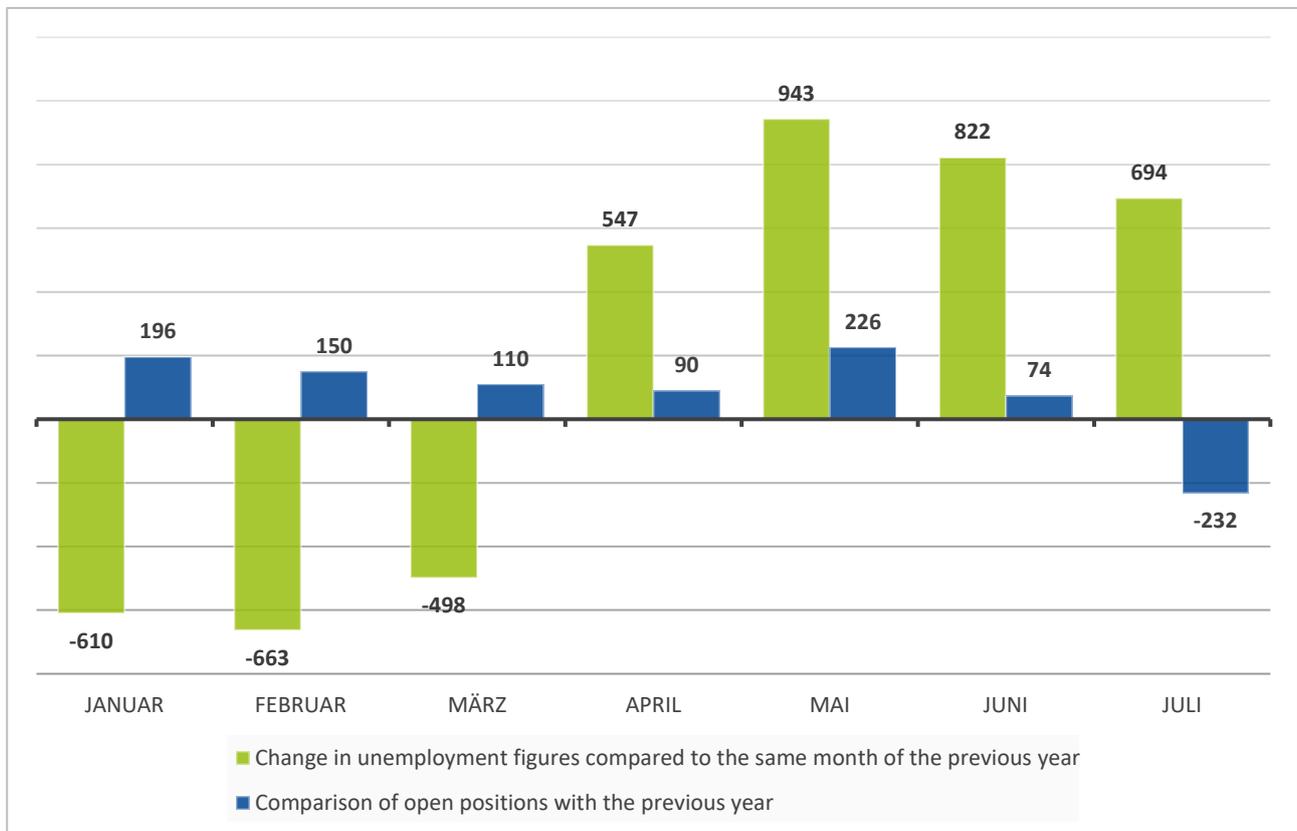
Sources: Federal Employment Agency, own calculations

While until June 2020 the number of vacancies had even increased compared to the previous year, from July 2020 they will decrease significantly compared to the previous year.

¹² Source: Own calculation and downloaded on August 13th 2020 from https://statistik.arbeitsagentur.de/Auswahl/raeumlicher-Geltungsbereich/BA-Gebietsstruktur/AA/046-AA-Weissenfels.html?nn=24278&year_month=202007



Figure 3.12: Changes in Unemployment Figures and Job Vacancies in 2020 Compared to the Same Month Last Year (absolute figures)



Sources: Federal Employment Agency / <https://statistik.arbeitsagentur.de/>, own calculations

With regard to the current developments in July, a communication from the Burgenlandkreis is hereby quoted:

"In July, unemployment remained positive compared to the previous month, but with few changes. 6,644 women and men were registered as unemployed in the Burgenland district in July. This puts the unemployment rate on the basis of all civilian labour force at 7.2 per cent; in Saxony-Anhalt it was 8.0 per cent.

"The positive developments in unemployment are continuing, taking into account the effects of the COVID19 crisis. The labour market in the Burgenland district is stable. The fact is: The labour market in the Burgenlandkreis has come through the instrument of short-time work compensation alone, with few serious wounds. At this point in time, we are looking forward to the autumn in a positive light and hope that we will continue to come through the crisis well with these developments", says Dr. Petra Bratzke of the Federal Employment Agency. " www.burgenlandkreis.de¹³

¹³ Source: Downloaded on August 13th 2020 from <https://www.burgenlandkreis.de/de/quicklinks/arbeitsmarkt-im-juli-2020-20051677.html>



4. Housing and Property Market

In general, it can be said that the Naumburg city administration has hardly any reliable data on the residential and property market. Overall, however, there is apparently a high demand for rental flats, residential property and land for construction.

The Integrated Urban Development Concept (INSEK) of the city of Naumburg (2016) states that the percentage of owners of owner-occupied homes or condominiums will be 36% in 2012. According to the 2011 census, the share of residential buildings owned by private individuals in Naumburg will be 81.9%.¹⁴

The rent index is divided into categories from which no conclusive rent per square metre can be calculated without additional information. At the moment the city only has the rent index for 2013/14 and 2016/17. Both are available on the city's website. A more recent rent index is currently not available. Therefore the one for 2016/17 is still valid.

The rent index 2013/14 distinguishes the following categories:

Equipment	Living space	little equipment	good equipment	higher equipment
With bath/shower and without heating	For all sizes	2,20 € - 3,45 €		4,09 € - 4,51 €
With bath/shower and heating	Up to 60qm	2,50 € - 4,29 €	3,81 € - 5,31 €	4,14 € - 6,20 €
	Over 60qm	2,46 € - 3,98 €	3,82 € - 5,20 €	3,59 € - 6,20 €

Source: <https://www.naumburg.de/>

The rent index 2016/17 distinguishes the following categories:

Living space	less than 4 features	4 or 5 features	more than 5 features
Up to 60 qm	3,87 € - 4,90 €	4,20 € - 6,01 €	4,35 € - 6,54 €
Over 60qm	3,87 € - 5,19 €	3,88 € - 6,05 €	3,59 € - 7,09 €

Source: <https://www.naumburg.de/>

¹⁴ Source: Census 2011, downloaded May 13th 2020 from ergebnisse.zensus2011.de/#MapContent:00,G154,m



The equipment features listed in the Naumburg 2016/17 rent index are:

- 1 garage or underground car park or car parking space as part of the rental contract
- 2 hot water supply
- 3 carpet or parquet flooring or laminate or PVC flooring or floor tiles in at least two rooms
- 4 windows with double glazing
- 5 tiled kitchen in the work area
- 6 balcony or loggia or terrace / roof terrace or conservatory or house garden located on the property as part of the rental agreement
- 7 door intercom system
- 8 shutters
- 9 elevator

The “Immobilienverband Deutschland“ (Real Estate Association Germany) publishes its annual property price index. The “IVD Mitte-Ost e.V.“ also publishes data for Saxony and Saxony-Anhalt in this regard. This IVD real estate price index for 2017/18 states a net rent per square metre of € 6.50 for Naumburg (average residential value, new building).¹⁵ In relation to the surrounding area, €6.00 for Merseburg, €6.20 for Halle, €7.00 for Zeitz, €7.50 for Dessau, €7.50 for Magdeburg and €7.90 for Leipzig are named.

With regard to the nationwide rent index for comparison, the yearbook of the Federal Statistical Office states a nationwide average rent exclusive of heating is € 6.72 for 2019.¹⁶

Concerning the rental and property prices, talks were held with the property management of “Sparkasse Burgenland“ and “GWG Wohnungsgesellschaft Naumburg“ (Naumburg Housing Association), among others. Mr Herbig of GWG pointed out that, according to his assessment, about 80% of the rented flats have more than 5 features according to the rent index.

The IVD Immobilienpreisspiegel for Saxony and Saxony-Anhalt 2017/18 puts the vacancy rate in Naumburg at 6% and in regional comparison at 4% in Merseburg, 20% in Zeitz, 3% in Halle and 6% in Leipzig. The Integrated Urban Development Concept (INSEK) for Naumburg still mentions a vacancy rate of 16.4% for the core city in 2001, 12.5% at the end of 2007 and 11.8% in 2012 (1,743 units). The question arises as to the extent to which these figures

¹⁵ IVD Property price index for Saxony and Saxony-Anhalt / IVD Immobilienpreisspiegel für Sachsen und Sachsen-Anhalt 2017/18, Downloadversion as pdf

¹⁶ Source: Federal Statistical Office, Statistical Yearbook / Statistisches Bundesamt, Statistisches Jahrbuch 2019, Kap. 5, S.163, downloaded on May 15th 2020 from https://www.destatis.de/DE/Themen/Querschnitt/Jahrbuch/jb-wohnen.pdf?__blob=publicationFile



are comparable with those of the IVD. The STIMULART-GAP analysis describes the phenomenon that the appearance of the city is characterised by a change of renovated, vacant and not yet renovated buildings (STIMULART-GAP analysis p. 7). However, the above figures should underpin the trend that vacancies in housing have been significantly reduced between 2012 and 2018.

Ralf Böhme of Sparkasse Burgenlandkreis emphasises in an interview that there is a very high demand on the Naumburg real estate and land market. Accordingly, the vacancy rate should be very low. The market is currently very dynamic and in some cases prices are being hiked up, which are legally allowed. Overall, there was a relatively high price level. Although significantly lower than in Leipzig, the prices in Naumburg city center were significantly above the prices in the surrounding area.

Quote Ralf Böhme: "I recently sold 30,000 square metres, 20 plots have been reserved. They were gone immediately! Even the data from the land registry office cannot capture this dynamic and (therefore) it remains superficial. No representative data can be determined here."¹⁷

Mr. Böhme describes Naumburg as an attractive place to live, for example for Leipzig residents looking for property. There is obviously a corresponding demand: "In part, we are now looking in the periphery.

Mr Böhme also stresses that Naumburg is difficult to compare with the surrounding area. Naumburg is a microcosm of its own. All in all, the city's redevelopment program has had a very positive effect here, also with corresponding repercussions for the cultural offerings and the cultural and creative industries. As an example, he cites the "Turbinenhaus" (Turbine House), which hosts artists from all over Germany.

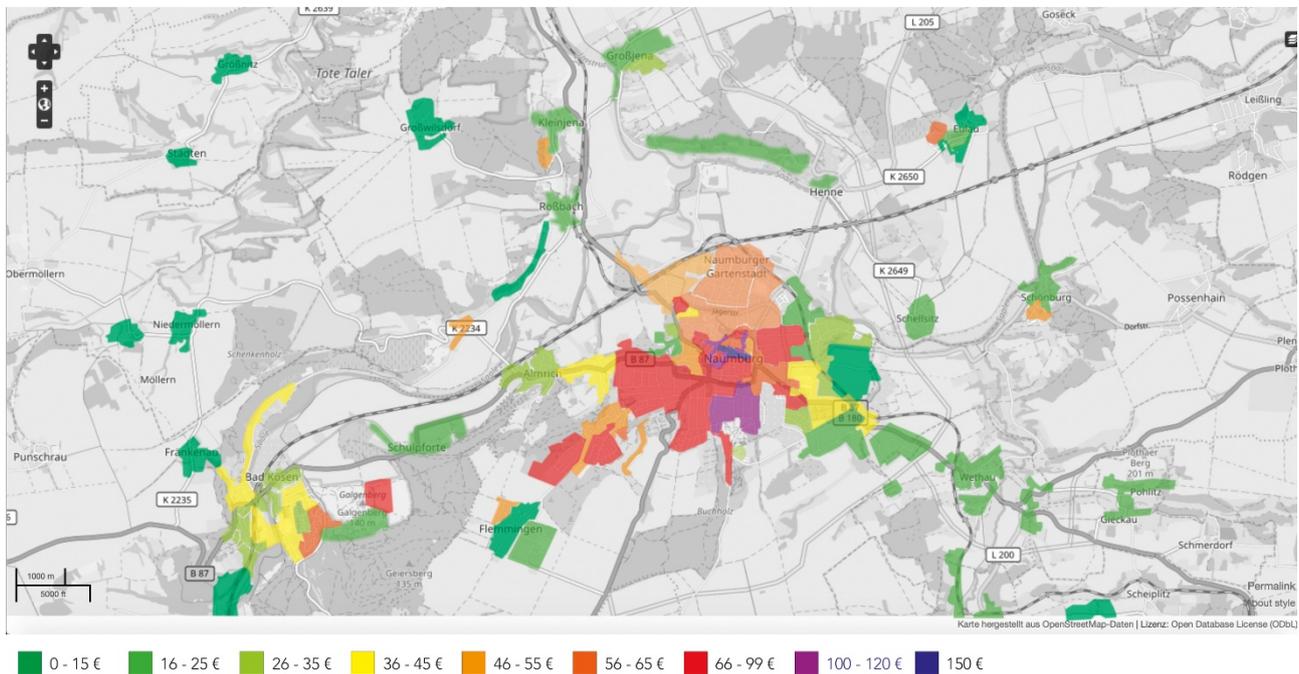
If one looks at the purchase prices of a flat in Naumburg and the region, the IVD "Immobilienpreisspiegel für Sachsen und Sachsen-Anhalt" (IVD Property Price Index) 2017/18 again quotes a value of € 1,000 per square metre for Naumburg (average residential value, new construction). In the surrounding area these values are also € 1,000 per square metre for Merseburg and € 1,900 per square metre for Halle. For Zeitz there is unfortunately no information given, but in Leipzig the value is € 2,980. Compared to Naumburg, this is almost three times as much.

The purchase price of a detached house (average residential value, no occupancy) is stated here by the IVD at € 170,000 for Naumburg, € 120,000 for Merseburg, € 120,000 for Zeitz, € 210,000 for Halle and € 225,000 for Leipzig. According to these figures, a single-family house of average residential value costs € 55,000 more in Leipzig than in Naumburg (32% more).

¹⁷ Telephone interview with Ralf Böhme from Sparkasse Burgenland, May 15th 2020



Figure 4.8: purchase price Naumburg



Source: Map created with data of OpenStreetMap

A query in the Geodata Portal Saxony-Anhalt showed that the standard land values for building land recorded there vary greatly within a small area in Naumburg. In the old town, they were occasionally shown at €65 per square metre, predominantly at €70 and up to €150 per square metre (near the market, Herrenstraße and towards Curt-Becker-Platz). Outside the Altstadttring, however, they also varied considerably, both east and west of the Altstadt (Old City Center) at € 90 per square metre or east around Bürgergartenstraße at € 120 per square metre. With more distance to the city centre, the values tend to decrease, but do not form a uniform, but rather a fragmented picture. A district such as Großjena, for example, has prices of 25,- to 30,- € per square metre. In Bad Kösen, depending on the location, standard ground values of 30,- to 65,- € per square metre are shown.¹⁸

With regard to commercial real estate, according to Ms. Fritsche of the Naumburg City Economic Development Agency and City Manager Ms. Kühl (representing “Naumburger Innenstadt e.V.“), there are only a few vacancies for office and industrial space, although there are isolated cases of locations with very poor accessibility. The only exception is currently a vacant former supermarket near the railway station. Vacancies in the city centre are mainly found in locations where high requirements in terms of monument protection and poor condition of the buildings require exceptionally high investments for renovation, for example the “Reichskrone” or “Drei Schwanen”.

¹⁸ Source: Downloaded August 13th from https://www.geodatenportal.sachsen-anhalt.de/ASWeb/ASC_Frame/portal.jsp



Questions on Current Developments

With regard to cultural and creative businesses, all this raises the question of affordable commercial rents and properties. Also the question: which role does the rent cost play for attractive locations. Overall, the inner city redevelopment and focus on increasing property values in Naumburg appear to have had a predominantly positive macroeconomic impact so far. However, the question arises as to when and whether critical values in this respect will be exceeded. This could reduce Naumburg's attractiveness as a residential town. Moreover, creative companies run the risk that the lack of affordable commercial space will make Naumburg a difficult terrain to access.



5. Cultural and Creative Industries (CCI)

5.1 CCI & Its Resources

On the German System in Creative Crafts and Naumburg Characteristics

As the German system was clearly explained in the description of the methodology, no further explanations are given here.

The cultural and creative industries are examined in their entirety and according to their 11 or 12 sub-sectors. The 12th sub-sector is described as "Other" in the German model. This serves, among other things, to include regional characteristics and occupational profiles that are not always included in the culture and creative industries at a national level. Nevertheless, they shape a region individually, for example through regional concentrations of a particular craft. (For a nationwide consideration, the degree of creative output in the sense of the "creative act" is often not considered sufficiently). At this point the Land of Saxony-Anhalt has defined "creative crafts" as the 12th sector. Particular attention must be paid to this, as it is not possible here to make a general classification by sector. For example, restorers are assigned to the creative industries (although in the field of architecture), but in other crafts the cultural and creative part of the craft activity must be weighted and accordingly it must be decided individually whether a company can be assigned to the cultural and creative industries. The catalogue of criteria is explained in more detail in the analysis of employees subject to social insurance contributions and those employed in creative crafts.

76 Sights... and possibly More

Naumburg has a wealth of sights to offer. Most of them cannot be mentioned here in detail. The city administration has counted at least 76 sights. Without any specific location name, the mentioned sights are in the Naumburg city centre. For "Bad Kösen" they are named separately and only referred to if they are located in other districts.

Architectural buildings in Naumburg itself are the Marienator, the tram depot, the city museum "Hohe Lilie", the castle, town hall, the Naumburg town houses (bay windows, portals, seating niches), the Federal Language Office (the "Cadets"), the Nietzsche Documentation Center, Reich Crown, Rifle House, Jury Court, Higher Regional Court, several schools (Cathedral High School, Adult Education Center, Alexander von Humboldt School, St. Martin Cathedral School) and the residential tower Domplatz.

The district of Bad Kösen is the location of the Spa House "Kurhaus", Romanesque House, Central Train Station, the Graduation Works and Saline Technical Systems, Rudelsburg Castle, Saaleck Castle and the former Cistercian monastery of Pforta.



Religious buildings include the cathedral St. Peter & Paul with Marienkirche and Three Kings Chapel around the “Ägidienkurie” St. Mary Magdalene Church, Moritz Church, St. Peter & Paul (Catholic) Church and the town church of St. Wenceslas. There is also the Luther Church in Bad Kösen and a number of village churches (e.g. in Flemmingen, Roßbach, Eulau and other districts).

There is also the "Haus der Kirche", which is partly not used for religious purposes (character of a community centre with a church office and rooms for social interaction such as choir rehearsals, lectures, discussion groups, the seat of the Forum Volunteer Service, etc.) and the Othmarskirche, which however serves as a library and archive.

Monuments and memorials can be found at the city park (Postring/Lindenring) at Kramerplatz, in Bergstraße, Köseenerstraße, Bürgergarten, Salztor, Wenzelsring/Schwarzes Roß and at various cemeteries. In Bad Kösen there are the Spa Gardens "Kurpark" and war memorials can be found in various parts of the town.

Statues and monuments can be found in the town park inside and outside (Postring/Lindenring), at the main railway station, at the Holzmarkt (Nietzsche) and the Topfmarkt (Vogelfängerbrunnen). In Bad Kösen you can find several of them in the Spa Resort Gardens and at the Graduation Works "Gradierwerk".

The rivers Saale and Unstrut naturally increase the necessary number of bridges. There is the Railway Bridge (viaduct) Hallesche Street, the Henne Bridge, Roßbach Bridge, Fischhaus Bridge, and the Pig Bridge "Schweinsbrücke" (Köseener Street). Then there is the Thainburg Bridge (street) in Bad Kösen. Possible other bridges in other districts could not be recorded at this point.

Regarding towers, the Cathedral Towers, Marientor Tower, Wenzels Tower, "Wasserkunst" (the city wall), Bismarck Tower and Schönburg Tower should be mentioned. In Bad Kösen there are also the Rudelsburg Tower and the towers of Saaleck Castle.

The following fountains can be named for the Naumburg city centre: Ekkehard Fountain (Cathedral Square), Cathedral Fountain (in front of the upper Cathedral Garden) as well as other fountains on Lindenring, Marienplatz, at the market ("Wenceslas Fountain"), in the City Park, at the Higher Regional Court, in the Rose Garden (at the Bürgergarten) and at Buchholzgraben. And finally there is the Eulenspiegel Fountain in the Spa Gardens of Bad Kösen.



Museums, Museum Types and Galleries

The municipal budget for 2018 lists four municipal museums: the "Hohe Lilie", the "Max Klinger House" and the "Nietzsche Documentation Centre" (including the "Nietzsche House") in Naumburg itself and the "Romanesque House" in Bad Kösen.

Of course, the "Naumburg Cathedral" with its cathedral treasure vault should also be mentioned in this context. However, it is under the auspices of the non-profit organisation United Cathedral Founders of Merseburg and Naumburg and the Collegiate Abbey of Zeitz "Vereinigte Domstifter zu Merseburg und Naumburg und des Kollegiatstifts Zeitz". The Cathedral is the central tourist attraction and a magnet for visitors, especially since its inclusion in the list of UNESCO World Heritage Sites in 2018.

Even though the "Marientor" and the "Wenzelsturm" are not officially listed as museums by the city, these buildings have a museum character and contribute accordingly to the historic townscape. The range of topics covered by the museums is thus divided into urban history, cultural history, fine arts and philosophy. A special feature is the Pharmacy Museum, which is organised by the private sector and integrated into a local pharmacy. In a broader sense, it could be regarded as a small science museum or even a museum of a profession. The permanent exhibition of "Käthe Kruse's World of Dolls" in the "Romanesque House" in Bad Kösen can be assigned to applied art or design.

The Galerie im Schösschen (branch of the "Museum Hohe Lilie") is the first public gallery in the sense of an exhibition space. In the town hall, five to six exhibitions a year are presented on two corridors (the "Rathausgalerie"). As galleries in the sense of art trade there are the Galerie am Marientor, Galerie Görl and Galerie MiniMal. As galleries in a broader sense there are several shops and studios: Kunst am Dom combines the sale of sculptures, sculptures and paintings with the sale of jewellery. Lou Kunst & Muse presents their own paintings and design products (jewellery, lamps, furniture, handicrafts) and recently also other regional artists. Galerie Stefan Rühlmann is dedicated not only to art but also to literature and the publication of its own stories, illustrations and comics. In addition, there are various shops from the antique trade and antiques. "artdegall" (Stefan Hutter), on the other hand, defines itself primarily as a studio for sculpture and not as a gallery.

Art Exhibitions

Apart from the permanent exhibitions in the museums mentioned above, the general calendar of events of the city of Naumburg for 2019 only lists 17 exhibitions. These were 15 exhibitions in the field of painting and sculpture and two photo exhibitions. In addition, there is the permanent art exhibition in the Turbine House. The two-day regional art fair has been held annually since 2010. About 10 local artists* are represented every year, presenting their works in the town hall or the Galerie am Schösschen. These are different



genres of painting, sculpture and photography. As already mentioned in the GAP analysis, a network of artists publish the art fair catalogue in an attempt to promote self-organisation and artistic lobbying.

Cinemas

In Naumburg there is a Cineplex cinema with a total of 791 seats in 5 halls (seat distribution: 269, 165, 122, 130, 105). For the local cultural and creative industries statistics, this means that several employees subject to social insurance contributions are counted at the place of work, but not the company itself as a Naumburg enterprise, as it is based in Wuppertal and Bad Hersfeld.

Concerts and Music Festivals

The concert series "Klangzeit" (Time for Sound) offers six mostly classical concerts a year from October to April.

From May to October, there are half-hour lunchtime concerts in St. Wenceslas on Wednesdays, Saturdays and Sundays "Orgel Punkt Zwölf" (Organ at Noon). Choir concerts are offered in St. Peter and Paul Cathedral. Furthermore, spa concerts are regularly held in Bad Kösen.

At the Hildebrandt Days "Hildebrandt-Tage" in St. Wenzel, the Hildebrandt organ from 1746, which was personally approved by Johann Sebastian Bach, is staged. It is one of the most important creations in the field of late baroque organ building and is internationally renowned. The organ festival is a three- to five-day music festival of international importance with top-class evening events and special lunchtime concerts featuring international artists.

In contrast, the "Nine Naumburg Nights" present world music in an annual rhythm in July and August.

The "Music for Children" series aims to introduce children to different musical genres in four to five concerts spread over the year.



Other Festivals

First of all, Naumburg can be divided into two international, regularly held festivals: The biennial Hildebrandt Days (ca. 3-5 days) as mentioned above. In addition, there are the biennial, 3-day Naumburg Street Theatre Days, which show national and international street theatre productions.

The Naumburg Street Theatre Days have been held since 2003 - initially every year until 2008, since then every two years.

Altogether, the Street Theatre Days have seen an increase in the number of performances, with a rise of over 50% from 2014 to 2018, with a slight decrease in the number of international artists* and a steady increase in regional artists. In 2014, 19 artists* or ensembles (including 7 international and two regional) presented a total of 43 performances or installations. In 2016, 21 artists or ensembles (5 international and 7 regional) presented a total of 61 performances and installations. In 2018, 22 artists and ensembles took part in the festival with a total of 66 performances or installations. 5 of them came from abroad and 10 from the region.

The five-day "Hussiten-Kirschfest" (Hussite Cherry Festival) takes place on various public squares. The folk festival includes the "Hussite Camp", a medieval market, a historical parade and a fairground with tents run by associations. With its traditional character, the festival offers a broad cultural programme, attracts many visitors from abroad and is therefore classified as a national festival. The two-day "Naumburg Master Market" offers an important platform for local handicrafts. The three-day Wine Festival also includes the Barrel Organ Festival (always on the Saturday of the wine festival) and the 2-day Pottery Market, another platform for creative crafts.

In addition to these city events, there is also the privately-financed Woodstock Festival with 15 local, regional and national bands that took place in August 2019 with free admission, organised by Naumburg musicians and restaurateurs.

Finally, there is the one-day Friendship Festival organised by the "Sparte 13 Club". The combination of "House and Techno" with a childrens area in the daily programme makes it a popular event for young families (more on this in chapter 5).

Together these are 8 to 10 international festival days (biennial) and 11 national event/festival days (annual).



Venues with Mixed Programme

In Naumburg, there are several venues with a mixed programme. The "Kunstwerk Turbinenhaus" (Artwork Turbine House) offered about 100 events per year from 2017 after a short start-up phase. In 2018, there were 105 events (16 of them in cooperation with the municipal theatre) and in 2019 there were 92 events. Cabaret, comedy and theatre seem to outweigh the concerts. The municipal concert series "Klangzeit" (Time for Sound) also takes place in the "Kunstwerk Turbinenhaus" (Turbine House). There are few comparable organisers of this kind in the area.

In the 750-year old vaults under the marketplace is the Irish-English styled pub "The Black House". Concerts and other smaller cultural events are occasionally held here. In addition, innkeeper Jan Brentle dedicates himself to the brewing culture, produces mead (honey wine specialties) by hand according to his own recipes and has also opened "Das Met Haus". The "Tavern for the 11th Commandment" usually organises two small concerts a month. "Sparte 13" is considered the only club for House and Techno in the region featuring a ca. monthly a big event. Usually at the beginning of July, there is the ca. biennial smaller show "Friendship Open Air", which is an open air family event in the courtyard with club music, cocktails and children's programme. Furthermore, "Club Katze" (The Cat Club) an established house club and discotheque in Bad Kösen is a popular dance location.

In almost all districts there are various Whitsun, village and dance events. The Night Shift (a disco for adults over 30 and 40 years old) , which is regularly held in the "Kunstwerk Turbinenhaus" (Turbine House), is also very popular for dancing events. Because of the large crowd, tickets for these events are already on sale in advance. The event is regularly sold out.

In addition, the "Rotkäppchen Sektkellerei" (Rotkäppchen Sparkling Winery) should be mentioned here as the event venue. It is not part of the city of Naumburg, but due to its proximity (Freyburg) it plays an important role in the local cultural programme. The capacity of the Lichthof is 750 seats and the smaller Kellertheater 160 seats.

The municipal calendar of events lists 23 classical concerts for 2019. These are both orchestral and organ concerts and choirs. Unfortunately, it is not always possible to determine exactly when classical music is involved, or when it is classical or popular music. With more information about the events, the evaluation could therefore change.

For other concert events, 87 non-classical concerts were counted. These include events such as "Music for Children", choir performances or participatory formats such as the "Rudelsingen" in the "Kunstwerk Turbinenhaus" (Artwork Turbine House).

With regard to dance events, the municipal calendar of events only listed the monthly disco dance events of the "Night Shift" in the Turbine House. These were 11 dates. Here, considerably more events are to be expected which are not included, as are "other concert events". A number of local or wine festivals probably also offer live music or the



opportunity to dance, without it being apparent from the calendar of events. Lutz Mokros from the "Tanzschule Saale-Unstrut" said in a conversation literally: "Naumburg dances again. By this he meant the growing trend towards couple dance and pointed out that more and more local festivals are working with him to meet this need of the visitors*. In addition, there are of course, the public and non-public events of the dance schools.

Even though the RUNI system does not include any figures for the performing arts, apart from the counting of festivals, they should nevertheless be mentioned here. The city's calendar of events listed 70 theatre performances, most of which, but not all, were part of the Naumburg City Theatre's programming. The Naumburg Theatre does not record its performance times by calendar year, but by season. For example, the number of performances in the 2018/19 season was 379 (including 32 events in theatre pedagogy) with 23,013 visitors and 216 in 2019/20 with a total of 11,147 visitors (including 56 events in theatre pedagogy). According to Holger Vandrich's own statement, he has 70 to 80 performances per year as an independent theatre ("Vandrich. A House of Ideas"), partly in his own theatre, partly on tour. According to the city's calendar of events, 21 cabaret, stand-up comedy and revue events are added to the above-mentioned theatre performances, 16 of which took place in the Turbine House. This brings the total number of performances to around 475, and tends to be more.

It is regrettable that obviously not all events are listed in the city calendar by far. This is revealed not only by the performance statistics of the Stadttheater, but also by Holger Vandrich's performance statistics or those of the Turbinenhaus. The fact that 92 events were held in the Turbinenhaus alone in 2019 makes it very unlikely that all of them were listed in the calendar. A criticism of many stakeholders (organisers, artists, entrepreneurs, landlords) is that Naumburg lacks a uniform, comprehensive event calendar. One of the reasons for this is probably the fact that registration as an organiser and entry are relatively complicated. Nevertheless, there seems to be a certain inertia with regard to event registration. According to the cultural department, a short e-mail is enough and then the municipal staff will register it. The question arises why this offer is not used more often. Furthermore, a user-oriented upgrade or reprogramming should be considered. It is also questionable whether the data from the event calendar can be exported for numerical recording and analysis of different event types. The IT service provider has apparently not responded at all to several corresponding requests from the cultural department. For example, the event data in the print files of the calendar had to be counted by hand in order to get a rough impression. Other data was requested directly from the theatres and the Turbine House. There seems to be a need for action here, especially in the context of cultural tourism. One suggestion was also to put up a board at the tourist information office showing the current events: "Today in Naumburg: !"



Public Libraries

There are two libraries, an adult library and a children's library. They used to be separate, but have been merged into one building in Salzstraße as the "Stadtbibliothek" (The City Library). The library is very active in the cultural field and presents readings, lectures and slide shows. It is also open for participatory activities and for new, contemporary formats. For example, the library cooperated with Stefan Rühlmann (book author and artist/illustrator) in the summer of 2019. Thus the "Ralli Rabe Action Bound" was created from his character "Ralli Rabe". This interactive scavenger hunt led by means of a free app through the Naumburg city centre whereby all participants could additionally take part in a raffle, which is an additional indicator to measure the success of the action.

5.2 Cultural Participation and Attractiveness

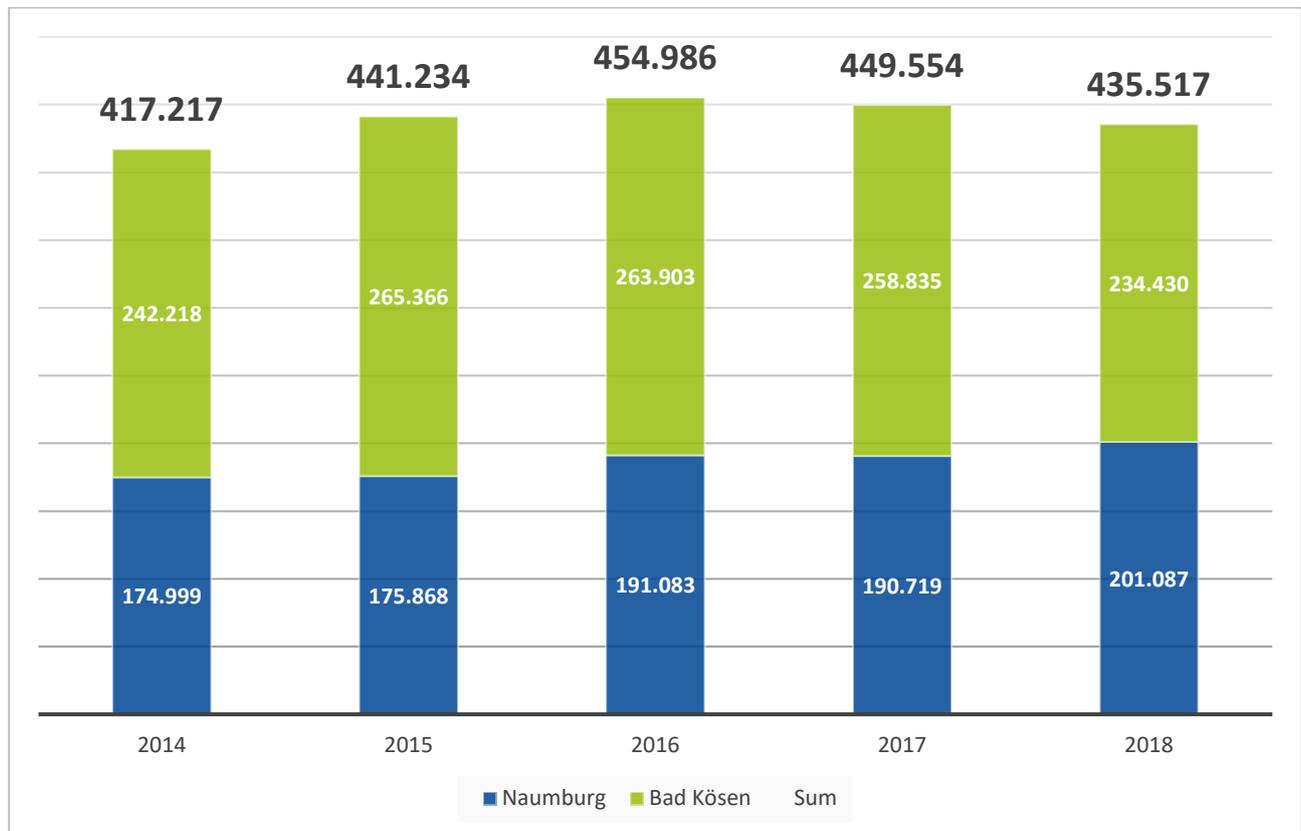
Tourist Figures

Overnight Stays

The historic centre of Naumburg is a major tourist attraction and already the STIMULART-GAP analysis emphasised that the number of visitors increased by about 20% after the cathedral was included in the UNESCO World Heritage List. According to the United Cathedral Founders, the record number of visitors to the Cathedral was around the year 2011, due to the positive influence of the exhibition "The Naumburg Master - Sculptor and Architect in the Europe of Cathedrals". The number of visitors decreased slowly and continuously over the following years. After a minimum of 123,171 in 2016, they rose steadily to 137,693 in 2018, and almost reached a peak again in 2019 with 147,938 visitors (an increase of 18.6% since 2017). Unfortunately, this has not led to an increase in the number of overnight stays.



Figure 5.2.1: Tourist accommodation in the districts of Naumburg and Bad Kösen



Source: Municipality of Naumburg, own presentation

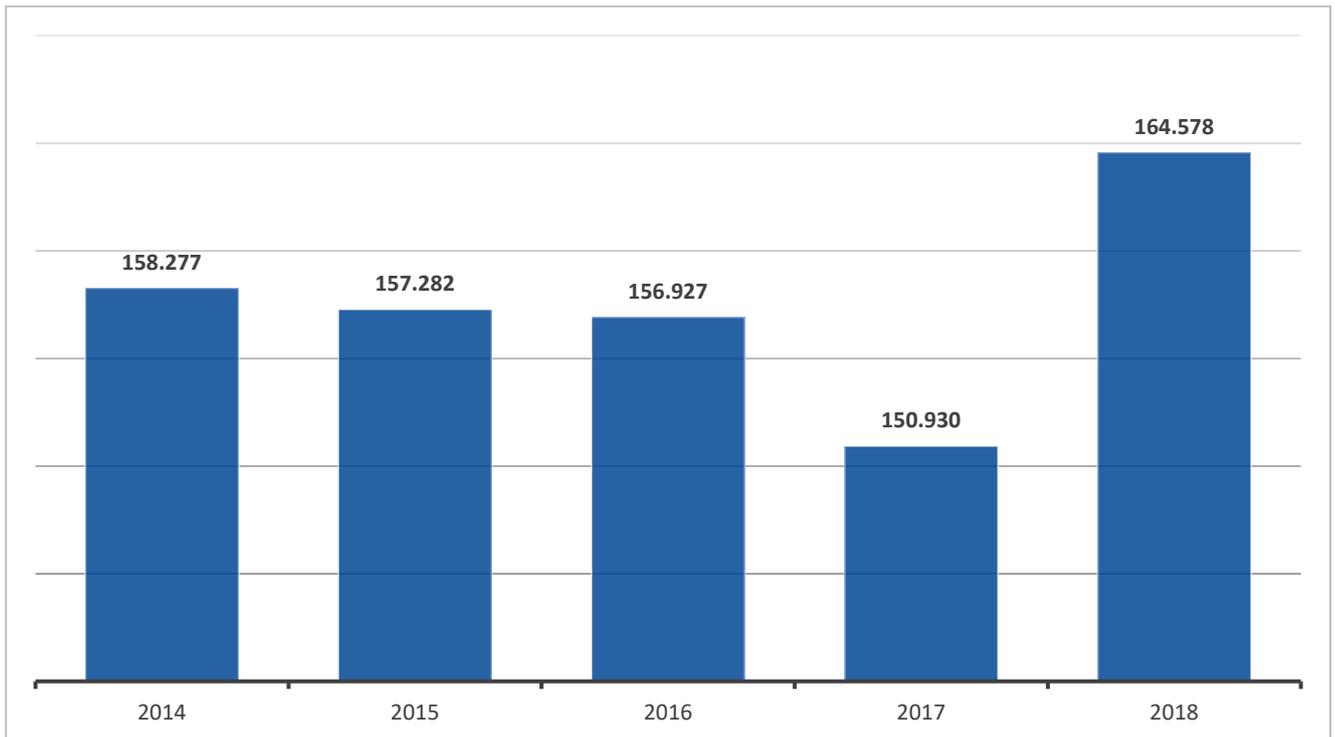
This raises the question of how day tourists can be kept longer in the city in order to generate more turnover for the local economy and increase the number of overnight stays, if the corresponding overnight capacities are available. Figure 5.2 shows overnight stays in places with 10 or more beds. This does not include the small guesthouses and holiday homes in and around Naumburg. The number of overnight stays should increase if they were included.



Museum Visitors

If Naumburg Cathedral is included, the number of visitors to the city museums in 2014 was 158,277, fell to 156,927 by 2016 and rose to 164,578 by 2018.

Figure 5.2.2: Annual number of museum visitors 2014 to 2018



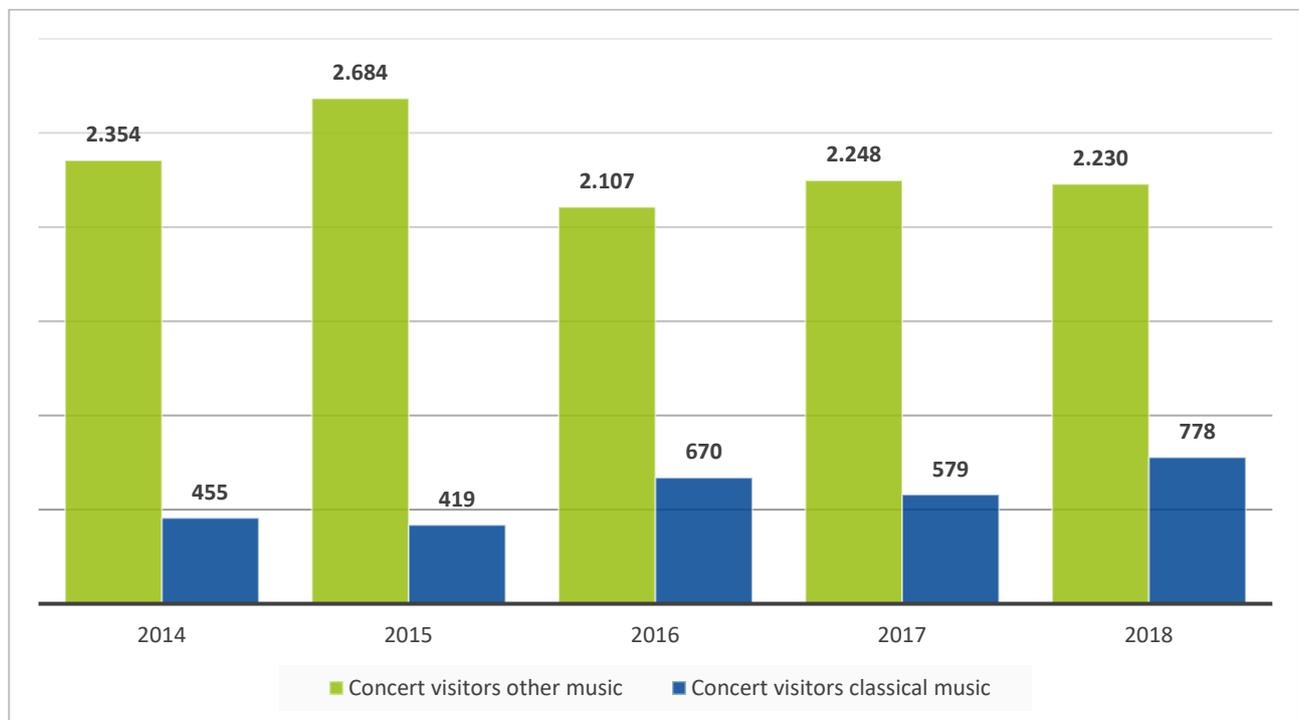
Source: Municipality of Naumburg, Vereinigte Domstifter zu Merseburg und Naumburg und des Kollegiatstifts Zeitz, own presentation



Concerts, Performing Arts and Dance Events in Figures

Audience figures for the "Klangzeit" (Time for Sound) series rose from 455 (2014) to 670 (2016) and, after a slight decline, grew in 2015 to their highest level to date of 778 (2018). It should be noted that a number of concerts that were classified as classical are not included here or were not recorded. The attendance figures for the non-classical concerts at the "Neun Naumburger Nächte" (Nine Naumburg Nights) and the "International Organ Summer" remain relatively stable with slight fluctuations between 2,107 and 2,684 spectators. Unfortunately, no figures are available for events outside the city programme.

Figure 5.2.5-5.2.6: Concert visitors classical music and other music



Source: Municipality of Naumburg

International festivals alternate between the "Straßentheatertage" (Street Theatre Days) and the "Hildebrandt Tage" (Hildebrandt Days) biennially. In 2015, the Hildebrandt Days recorded 1,834 visitors. A school event with a three-digit participant number had a positive impact. In 2017, 1,095 visitors* came to the concerts in St. Wenzel.

The "Hussiten-Kirschfest" (Hussite Cherry Festival) dominates national festivals. The folk festival with its diverse activities attracts thousands of visitors. Many of them make use of the 5-day ticket pass. If you take as a rough estimate that every visitor who buys such a pass goes to the Hussite Cherry Festival in four days on average, the above mentioned numbers of visitors range between the maximum of 59,320 visitors in 2014 and 55,311 visitors in 2016. All in all, this is a very stable development.



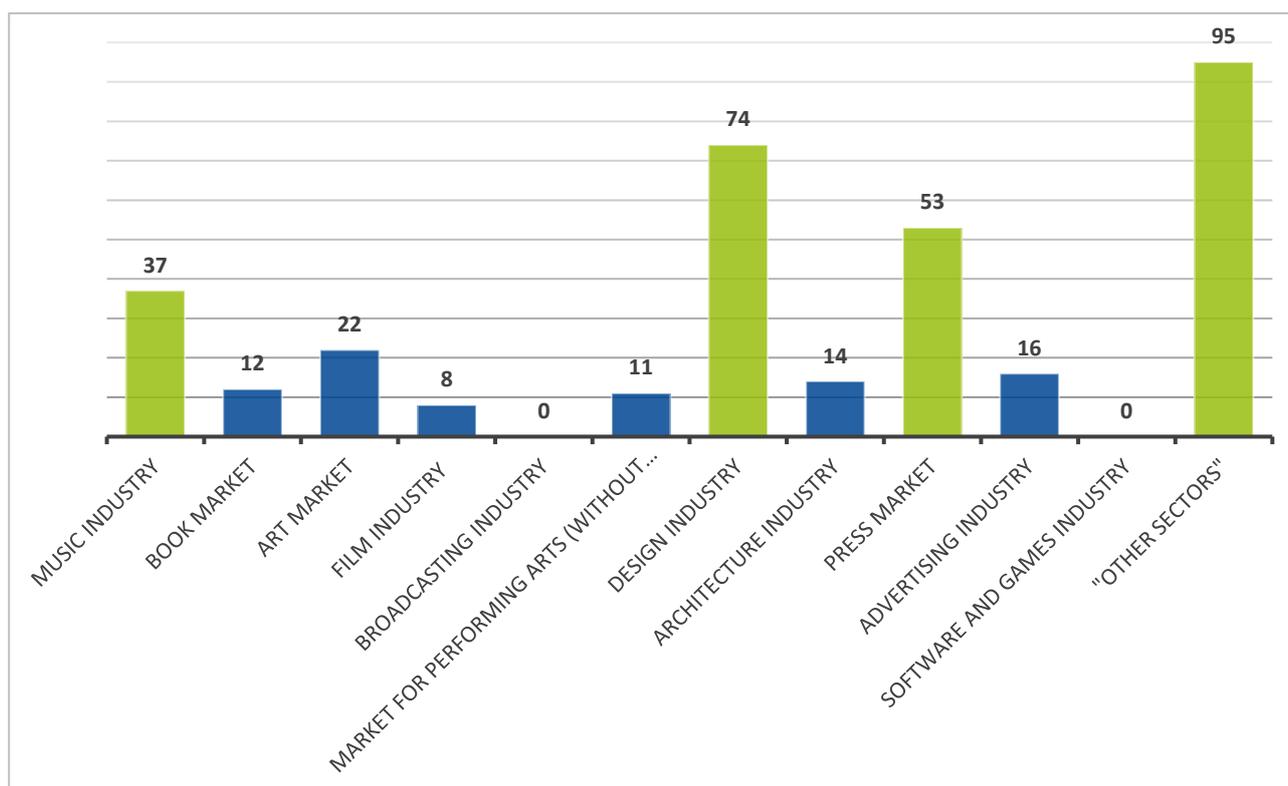
5.3 Cultural and Creative Economy: Jobs

Structure of the Naumburg CCI

The STIMULART research identified a total of 406 people in paid work in the cultural and creative industries for 2018/19. This is a figure which is the sum of employees subject to social insurance contributions and the CCI companies including marginally self-employed and marginally employed. With more detailed research, this figure is likely to increase.¹⁹

This corresponds to a share of 2.1% of the economy as a whole or of the total number of people in paid work in 2018.

Figure 5.3.1: Employed persons / people in paid work in 2018 in all 12 CCI submarkets (without marginally employed persons)²⁰



Source: State Statistical Office of Saxony-Anhalt based on figures from the Federal Employment Agency; own surveys, own calculations and presentation

¹⁹ A more in-depth analysis of the creative crafts alone would probably reveal a higher number of employees subject to social insurance contributions.

²⁰ The available data on marginal CCI employment were only delivered in total (46 marginally employed) by the State Statistical Office of Saxony-Anhalt, but not broken down by submarkets. For this reason they can not be taken into account in figure 5.3.1.



With 95 people in paid work, the submarket “other branches“ and creative crafts occupy the top position, followed by the design industry with 74 people in paid work, the press market with 53 and the music industry with 37 people in paid work. A total of 146 companies have been registered in the Naumburg CCI to date. This figure includes the enterprises which, according to the Federal Statistical Office, are defined in the official statistics as the smallest legally independent unit which keeps accounts for commercial or tax reasons and has to make an annual determination of its assets or the success of its economic activity. The enterprise includes all associated businesses. Freelance workers are also registered as independent enterprises.²¹

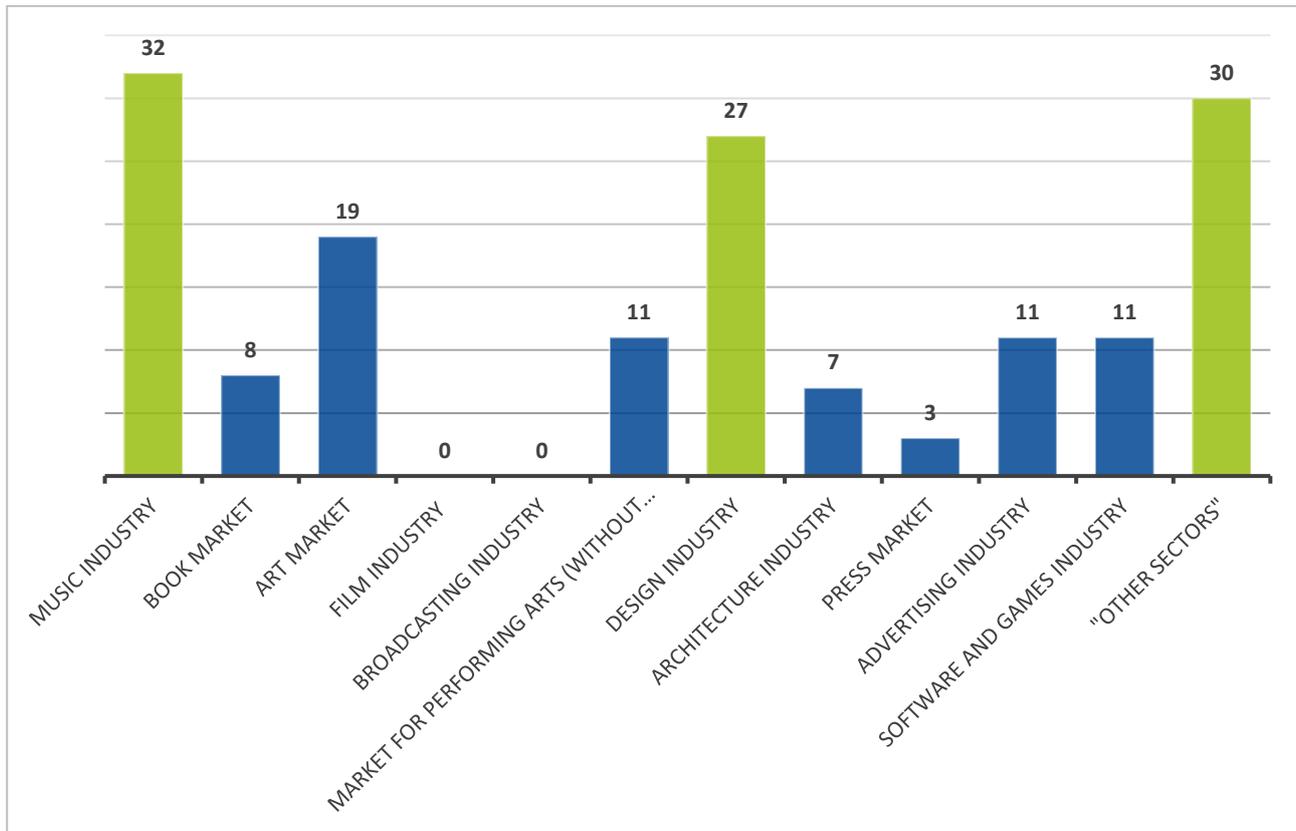
In this sense, the marginal self-employed with an annual turnover of less than € 17,500 are also included here. Some actors are active in more than one CCI sub-sector.²² Many self-employed people secure their income through other financial pillars outside the CCI. This seems to be particularly true for the art market, the music market, the book market and the performing arts market. In the STIMULART June survey, all participants stated that they were over 30 years old. Only 30% were aged 31 and 45 (30% also gave no information). The number of "young creative people" thus appears to be low. 61% stated that they worked freelance, 20% ran their own business commercially, 6% as a Civil Law Partnership (GbR), 13% as limited liability company (GmbH).

²¹ Source: destatis.de

²² The multiple counting resulted in 159 companies. Multiple counting is only used for analysing the individual CCI sub-branches.



Figure 5.7.1: Number of companies in all 12 CCI submarkets in 2020



Source: Own research and survey on site, own presentation

Two companies stand out because of their particularly strong influence on the number of people employed in their sub-sectors. The "Kösener Spielzeugmanufaktur GmbH" (Kösener Toy Manufacture Company Ltd.) currently has 39 employees subject to social security contributions with an annual turnover of about € 2.5 million. The company shows characteristics of the design industry and creative handicraft, but was assigned to the design industry after more detailed research. "Bauhütte Naumburg" ("Construction Lodge Naumburg") has an average of 35 employees subject to social insurance contributions, with an annual turnover of about € 2.5 million. It is therefore remarkable that the two private companies with the highest turnover of the Naumburg CCI are located in Bad Kösen.

In 2018/2019 the CCI will have a total of 205 employees subject to social security contributions. At this point we would like to emphasize the following: a further labour market analysis for Naumburg, including the public cultural sector, would be advisable. From a labour market perspective, this would come close to UNESCO's cultural statistics and would reflect the role of public culture in Naumburg and especially of Naumburg Cathedral. Taking into account the municipal employees in the cultural sector (50 employees including the municipal theatre with 14 employees) and the UNESCO World Cultural Heritage Site Naumburg Cathedral (36 employees at the United Cathedral Foundations of Merseburg and Naumburg and the Collegiate Abbey of Zeitz at the



Naumburg site), the number would already increase by 86 employees subject to social insurance contributions for 2018/2019. The cathedral plays a key role not only as an employer and tourist magnet, but also as a customer, especially for the creative crafts.

Turnover in the Naumburg CCI

For data protection reasons, the State Statistical Office of Saxony-Anhalt was not allowed to report the turnover of the CCI in the four-digit detailed breakdown WZ-2008 (NACE-Code). This would have been necessary for an exact allocation to the sub-sectors. On request, data at the three-digit level was only provided for some individual enterprise classes. Therefore, the figures for several enterprise classes are missing here. In addition, the figures for the entire cultural and creative industries in Naumburg were delivered in aggregated form on a three-digit level. However, in this case the dispersion is far too wide to break down reliable statistical turnover figures for Naumburg. Even when adding STIMULART research data, it is not possible to calculate or model realistic figures. The other STIMULART partner cities face a similar problem.

The following data could be determined: Two companies together generate a relatively stable annual turnover of about € 5 million. An estimated 59 out of 146 companies of the Naumburg NPP are currently expected to have an annual turnover of less than € 17,500, which corresponds to a share of 40.4%. In comparison, 37% of the participants in the STIMULART June survey stated that they were not subject to VAT. By contrast, 45% stated that they had annual sales of less than €17,500. (The above estimate of 40.4% lies in between and seems conclusive in this context). 28% reported a turnover of between € 17,500 and € 50,000, and 28% also reported a turnover of over € 50,000. 7% from € 50.001,- to € 100.000,- (2 companies), 14% from € 101.000,- to € 250.000,- (4 companies). With 3% one company stated a turnover between € 250.001,- and € 500.000,- and more than € 500.000.

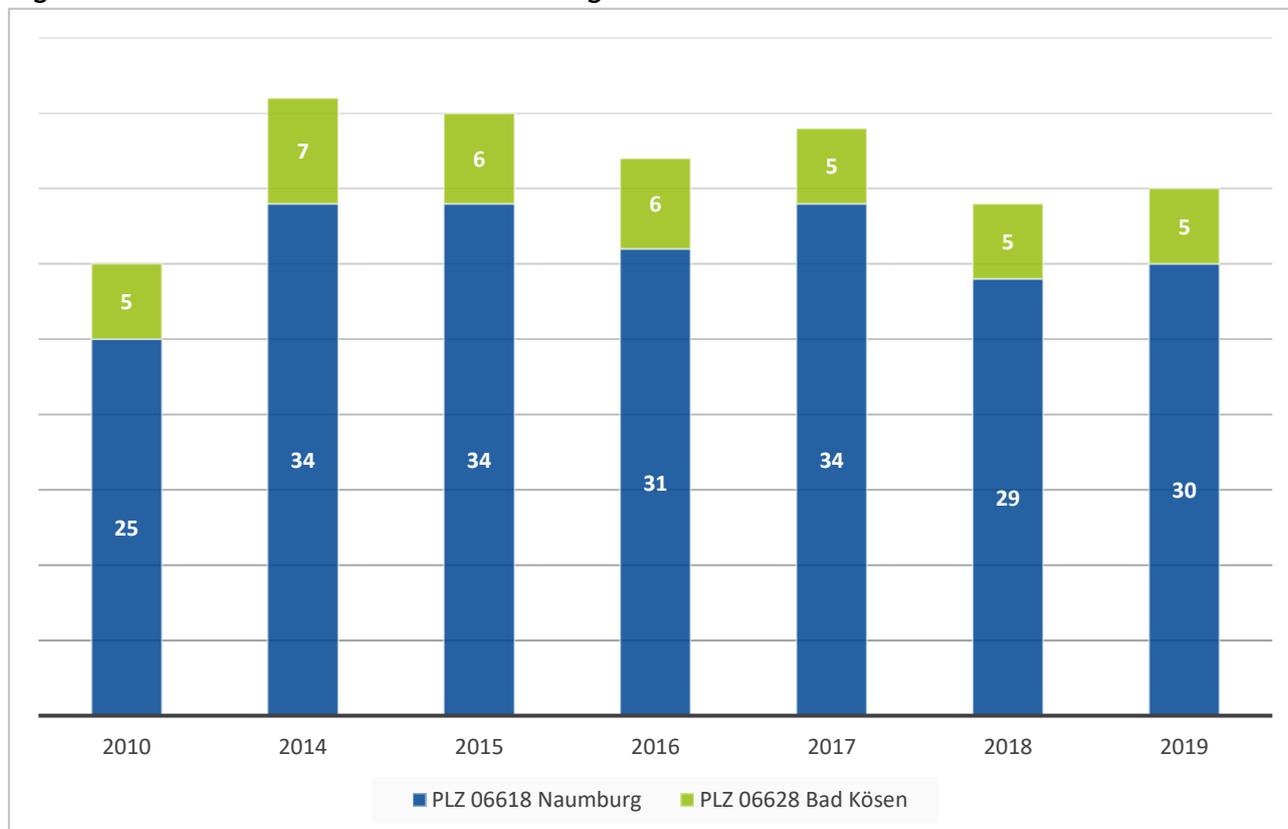
With 3%, one company each reported a turnover between € 250,001 and € 500,000 and more than € 500,000.

Development and Dynamics of Naumburg CCI

According to the Naumburg Economic Development Agency, the start-up dynamic in Naumburg is sluggish. In the German classic cultural industries, this is also reflected in the membership figures of the “Künstersozialkasse” (KSK), the national artists' social insurance fund.. Figure 5.3.1 shows the development in the four KSK sectors of visual and performing arts, music and word (authors, journalists, copywriters) as well as the total figures and their breakdown into Naumburg and Bad Kösen.



Figure 5.3.1.b: KSK-insured in Naumburg and Bad Kösen 2010 and from 2014 to 2019



Source: German artists' social insurance fund (Künstlersozialkasse, KSK), own presentation

While the number of KSK-insured persons increased by 11 to 40 between 2010 and 2014, it has since slowly but steadily declined to 35. This corresponds to a decrease of 14.6% since 2014. 14% of KSK-insured persons currently live in the district of Bad Kösen.

In the STIMULART June survey, 55% of companies said they had been in the market for more than 10 years. 28% said they had been in the market for more than 5 years. Only 17% have been in the market for 1 to 5 years and none for less than 12 months.²³ On the other hand, it can be assumed that in the last 5 years some companies have left the market or moved away, which is also indicated by the slight decrease in the number of KSK insured. Precise figures are not available. All in all, this indicates an overall stable situation, which is in line with the assessment by the Economic Development Agency. However, in this context stable also means less dynamic.

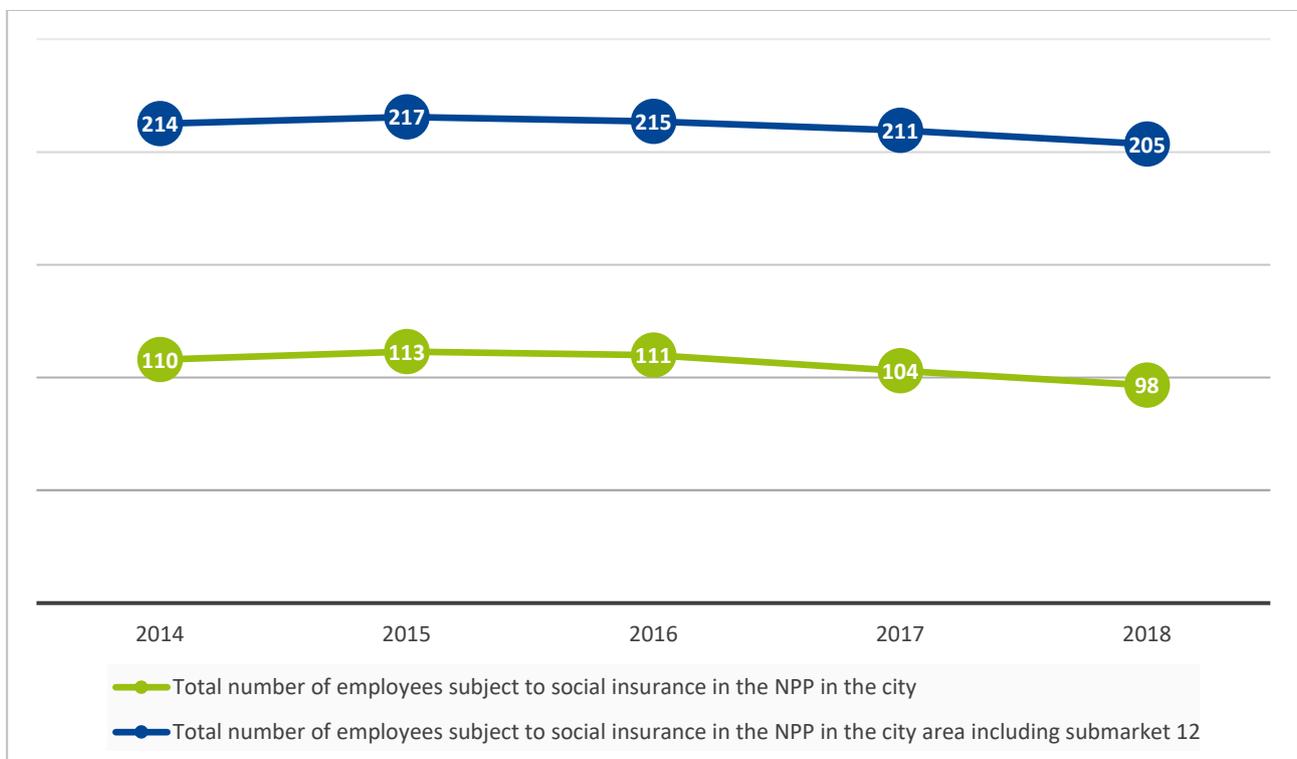
It is difficult to determine the exact number of people in paid work and also those subject to social security contributions. For reasons of data protection, the State Statistical Office is sometimes unable to publish the figures for employees subject to social insurance

²³ The percentages are based on 29 mentions, i.e. 29 of 38 participants in the survey answered this question.



contributions, the number of companies or even turnover at such a small-scale level. In other places, they are difficult to determine. This is particularly true for the 12th sub-sector. While individual creative crafts such as goldsmiths, blacksmiths or stonemasons can be clearly assigned, this must be assessed individually in the case of creative building crafts. In this case, it was possible to identify a number of companies that have been in the market for a long time and do not appear in the figures queried by the Employment Agency. Figure 5.3.17 makes the difference clear.

Figure 5.3.17: Comparison of total number of employees subject to social insurance contributions in the CCI 2014 to 2018 with and without submarket 12



Source: Employment statistics of the Employment Agency, own surveys, own surveys, own presentation

The green curve shows data according to a survey from the State Statistical Office of Saxony-Anhalt, whereby no figures could be determined or published for the 12th sub-sector "Other/creative crafts". The "Kösener Spielzeugmanufaktur" is also not included here. It is possible that the State Statistical Office has also assigned it to the 12th sub-sector and has anonymised the relevant data for data protection reasons.²⁴ The blue curve shows the difference in level when taking into account our own surveys of the design

²⁴ This reflects a problem of data retrieval from public institutions for the municipal level. If only a few companies are registered for a sub-market, further conclusions could be drawn about individual companies, when the data is published (e.g. turnover) the issuing authority is obliged not to disclose this data or to make it anonymous. This rarely or never occurs in the case of data queries at district or state level.



industry and creative crafts - an increase by a conservatively estimated 104 employees subject to social insurance contributions.²⁵ For the music industry, at least 3 additional employees have been added since 2017.

A more in-depth analysis of the creative craft appears to be useful here. This is explained in more detail in the chapter on the 12th sub-sector. Despite a lack of data over several years, the employment figures for the creative trades were assumed to be relatively constant in the above curve. The aim is to get an approximate impression of the relations. Exact figures from previous years are not available, but hardly anything has changed in this respect at Bauhütte Naumburg GmbH in recent years. Furthermore, one can recall essential findings from Chapter 1: From 2014 to 2018, there are relatively stable population figures, a moderate decline in the number of companies, slight increases in the service sector and stable and slightly increasing trade tax revenue in the construction industry from 2005 to 2015. The assumption of a relatively stable situation in the creative construction industry with slight growth should come very close to reality despite a partial shortage of skilled workers. It is likely that the number of people employed in the creative trades will increase even more with more intensive research.

Description of the CCI Submarkets

5.3.1 Music Industry

In the Naumburg music industry, a total of 32 enterprises and self-employed persons were recorded (including two double counts of people, who are also active in other sub-sectors of the CCI). These include musicians, composers, music teachers, music schools, event organisers, event managers, event and artist agencies, sound engineers, recording studios, solo entertainers, disc jockeys, instrument makers and online dealers of sound carriers in combination with merchandize production.

10 people from the music industry took part in the STIMULART June survey. 5 of them stated that they generate an annual turnover of less than € 17,500 and in all probability will not appear in the sales tax statistics. 3 participants stated an annual turnover between € 17,500 and € 50,000. Two were above that. When estimating and distributing turnover in the Naumburg music scene, the following must be taken into account: 16 self-employed persons/companies did not enter the formal register of the regional Chamber of Industry and Commerce, but they are listed there as members in the category of creative, artistic and entertainment activities offering services as DJ, in moderation and as mobile disco. These will mainly be small businesses with a further income and whose professional or creative level is difficult to assess across the board. Nevertheless, they can be counted as

²⁵ The figures for employees subject to social insurance contributions from the State Statistical Office, based on data from the Employment Agency, did not include employees subject to social insurance contributions for the 12th sub-sector, nor for the performing arts or the music sector.



part of the music industry as a whole. There are likely to be two overlaps with artists already mentioned, so that only 14 of them will be included in the overall census. These 14 have an impact on the estimated share of marginally self-employed (companies with less than € 17,500 annual turnover). This is estimated at 72% (23 out of 32 companies).

Often the creative actors have several financial pillars within the cultural and creative industries. Matthias Fiedelack, a maker of musical wind instruments, also organises the trade and distribution through his own retail shop. In this way, he has a larger share of the value chain, uses the full trade margin himself and can generate more turnover with each instrument sale. For freelancers, the combination of the professional musician with music lessons can be found several times, as with the duo Clarina with Irina Krümmeling and Claudia Wahlbuhl. Private lessons are also given by saxophonist and guitarist Jürgen Perl, who otherwise plays in various regional band projects, such as "The Nighthawk - Tribute to Tom Waits".

Recording studio owner Tino Epler of "Jostmusik" also offers services as a sound and stage technician. Musician "Niha Céta", whose civil name is Nicole Haushälter, is not only manager of the event location "Kunstwerk Turbinenhaus", but also cellist of "Other Day". The Gothic Ambience Band has existed for 25 years now. Together with band founder and colleague Sven Schünemann, Nicole Haushälter is also on the board of "eprox e.V. für alternative Kunst" an association for alternative arts. Music professor Prof. Dr. Jakob Ullmann is also a composer. Theatre actor Holger Vandrich plays in various bands and produces CDs of children's songs (see also 5.3.5 Performing arts). DJ Jan Wilda and colleague Sven (alias DJ Mac-Kee) are also club owners of "Sparte 13" together with Basti Schikor. Gerald Angermann's "Party-Life-Tour" cooperates with several restaurants and companies in the region, but also offers services as an event and artist agency. Riccardo Blüher offers event services under "Rock on Stage" (rental of sound and lighting equipment, bouncy castles, artist placement, purchase and sale of equipment) and performs as a musician with his cover band "Blue Life". He is also the initiator of the musicians' regular get-togethers (Musikerstammtisch).

The band scene is characterised by both professional and semi-professional bands. As the STIMULART-GAP analysis already emphasised, the level of education appears to be relatively high. This is certainly a result of the early musical education provided by the local music schools, such as the public "Heinrich van Veldecke" district music school, the adult education centre and the Naumburg Cathedral Singing School.

There are also private music schools, such as the "Clarina Music School" from the duo with the same name (see above). Naumburg musicians* also cooperate with the "FGS Music School", which offers lessons in Jena, Weimar, Apolda, Zeitz, Naumburg and Bad Kösen, but is based in Jena.

There are only very few professional, specialised bands that have national and even international reach or the potential to do so, such as "Other Day" with its experimental gothic ambience, in addition to the local market. The "Ensemble Montalbâne" represents



a completely different spectrum with medieval music and Gregorian chants. It is based at Goseck Castle, but is of national importance (see below).

During the STIMULART workshop in July 2020, it was pointed out several times that the band scene in the early 1990s and early 2000s was much more diverse and younger. Tino Epler from "Jostmusik", for example, mentions: people returning to Naumburg after a longer absence for education and career experiences miss the former music scene greatly.. Festivals such as the "Nine Naumburg Nights", the "Woodstock Festival" in 2019 and the "Friendship Festival" provide an insight into the needs of the audience and the potential of live concerts and events in the region. Despite a considerable number of events overall, there seems to be more demand here. This is also indicated by the rapid success of the "Kunstwerk Turbinenhaus" as a venue. Within two years, an impressive programme of around 100 events per year has been launched there, but it has also reached its spatial and organisational limits (see chapter 7: Local Good Practice Report). However, there is clearly a demand of this magnitude. The question arises as to which age group is attracted by the "Turbinenhaus" and also a Woodstock anniversary festival. What is on offer for a "young audience" in the under 25 age group? And which stage can be offered for young audiences? The "Kunstwerk Turbinenhaus", for example, tries to include local and regional bands in its programme, but must present a suitable mix that is financially viable and the management plans relatively far in advance.

Note on music labels in the region: With "Raumklang" (focus on early music) and "Talanton Records" (new and early music, world music, live recordings), two sophisticated CD labels can be found at Goseck Castle, where the musicians have a decisive influence on the production. The "montalbâne-Edition", for example, contains live recordings of the festival of the same name with a focus on medieval music. (The music ensemble of the same name has already been mentioned.) Although Goseck Castle is not part of the city area, the two companies should be mentioned because of their geographical proximity and their relevance to the "Saale-Unstrut Triangle" (Freyburg-Naumburg-Weißenfels).²⁶ They are not included in the STIMULART statistics, but belong to the Naumburg scene. This also applies to other artists of different genres and reflects Naumburg's function as a regional cultural centre.

Club "Sparte 13" - an atmospheric picture:

Main contents of an interview with Central German Broadcasting MDR.

With the club "Sparte 13" there is the only club for House and Techno in the region for seven years. (Only in Jena there is the "Casablanca", which would be comparable.) In a programme of the series "Clubperlen x" from 27.06.2018 "Sparte 13" was introduced in an interview by Kathi Groll.

²⁶ Sources: montalbane.de, asinamusic.com, violinforum.com/de/ute-lieschke-talanton-records-im-gespraech/



"Within a radius of just under 50 kilometres, they have no competition, but they also have hardly any target group. Nevertheless, for the past five years "Sparte 13" (Division 13) in Naumburg has been the only club for house and techno in the region. The managers Basti and Jan Ve and Booker Sven alias Mac-Kee from Naumburg keep the small club alive. Once a month a bigger act plays. The musicians have mostly never heard of section 13. Nevertheless, the club still runs, because the makers put their heart and soul into it" MDR's Radio Sputnik. ²⁷

According to the operators, the only competition in the region is actually the "Casablanca" in Jena. However, the audience of "Sparte 13" is rather mixed, from young people to the age group 40 to 50, with capacities ranging from 150 to about 180 visitors. The people usually come late to the club, ca. midnight onwards. It usually empties again in the morning around 5:00 am. Booker Sven was also a DJ in the past. Today he produces himself. Besides the club, however, there is also a "normal" bar from Wednesday to Monday from 6 p.m. to around midnight, which generates regular income, that "Sparte 13" needs to exist. The booking would hardly be possible without the good scene contacts and compromises on the part of the booked DJs. The guest artists also receive a full programme with pick-up and catering. If they stay one day longer, a guided tour or wine tasting can be added.

It is not easy to survive financially with the club, the programme and the festival. Nevertheless, there is no entrance fee for the "Friendship" festival. The city of Naumburg's support going well and there is a close cooperation for registrations, permits and the like. If problems arise, the operators say that they are looking for solutions together. The "Friendship Festival" is welcomed and wanted because nothing else happens here for a young audiences., Although, city officials build no obstacles for presenters who want to change the situation or initiate something new. In the beginning the festival took place with about 70 people on a ship on the river "Saale". Meanwhile it is at the "Gänsegries" on the banks of the Saale. At the "Friendship Festival" there is also a children's area, welcoming parents and families with small children to participate. For the team of the "Sparte13" the festival is a very clear "thank you" gesture to its loyal customers.

5.3.2 Book market

The book market is depressed in Naumburg. Only 8 companies and 4 employees subject to social insurance contributions could be assigned to this sub-branch. 4 companies took part in the STIMULART June survey, 2 of which stated that they had annual sales of less than € 17,500. One company had a turnover of between € 17,500 and € 50,000 and another company had a turnover of more than € 50,000.

²⁷ Source: mdr Radio Sputnik, sendung "clubperlen x" vom 27.06.2018, Interview mit Kathi Groll, Text zitiert von <https://soundcloud.com/kathigroll/clubperlen-x-naumburg-sendung-vom-27062018>



René Matthes' publishing house specialises in illustrated sagas and stories, mostly with regional historical references, for example to Naumburg, the Burgenland district or the Rhineland. The comics are sold via the company's own online shop, among other things. The aim here is to bring regional history to parents and children.

Photo author Birgit Mächler from Hassenhausen publishes children's books and captures contemplative landscape moments in texts and photos. She prints them in her own print shop, sells them mainly via her own online shop and is also present at regional markets such as "Advent in den Höfen" in Naumburg, the autumn market in "Schulpforte" or the "Stallweihnacht" in Hassenhausen. For her livelihood, she mixes activities from the book market, the design market and the creative craft sector.

Lars Schieweck is an author and composer. He mainly writes poems, is currently working on a novel and has published a guidebook for people with depression. He sells the publications in his own online shop, but also through Amazon and Thalia. The pensioner and leisure journalist Eberhard Kaufmann writes about regional history.

Stefan Rühlmann started writing stories as a side job. His novels take place in Naumburg, and touch on regional historical references. He publishes them himself and sells them both online via his own website and in his small gallery in the old town. During the COVID19 period he attracted attention with the episodic publication of children's stories with his character "Ralli Rabe". They are illustrated with drawings and are distributed both in analogue and digital form via Facebook. The positive response was used in cooperation with the city to create an action-bound-game for children in Naumburg in July 2020. This has increased the author's popularity.

Retiree Rolf Völkel is dedicated to writing adventure literature, biographies, memoirs and travel literature. He publishes them through a self-publishing company.

Two bookshops are located in Naumburg. Dagmar Nüssel has a wide range of literature in her "Gutenberg Bookshop", as well as e-books, films, audio media, toys and other items. Customers can find advice on site or order from her own online shop. "Buchhandlung Müller" focuses more on travel literature, school books and specialist literature. Jens Müller also runs a religious publishing house from here ("Edelstein Verlag" - publishing house of the International Missionary Society of Seventh Day Adventists).

A third bookshop at the station is also a lottery ticket office and belongs to a central group of companies, which operates numerous Deutsche Bahn service stores and is not centrally located in Naumburg.²⁸

²⁸ Here it is not clear whether the employees subject to social insurance contributions have been classified by the Employment Agency as employees in the book trade.



5.3.3 Art Market

In the art market, the STIMULART research covered 22 self-employed persons and companies and 3 employees subject to social insurance contributions,²⁹ who could also be employees who are part of or closely related to the public cultural sector for the visual arts.³⁰ As a public client for freelance artists and service providers from this sector, it plays just as important a role in the cultural and creative industries as it does in other sectors of the economy. As already mentioned in the STIMULART GAP analysis, local artists report relatively rare sales at comparatively low local prices. There are difficulties in finding gallery owners in larger cities and local galleries do not represent local artists. They could not sustain themselves on their artwork alone. At this time, locating in Naumburg can indeed become a disadvantage for visual artists. A survival strategy for galleries seems to be the combination of offering art and handicrafts with other products in their shops. In describing galleries, the term "galleries in the broader sense" has therefore already been introduced above. The traditional and cultural-historical Naumburg flair combined with cultural tourism can become a positive location factor for such combined offers, for antique shops or arts and crafts.

Of the 22 companies and self-employed persons in the visual arts surveyed, 8 took part in the survey on the Naumburg cultural and creative industries. All of them stated that they had an annual turnover of less than € 17,500. This also seems to support some assessments of the STIMULART GAP analysis. The aspiration level of artists tends to relate to the local market with a relatively low demand. Furthermore, it stresses the importance of combined income of cultural workers through permanent employment or additional self-employment. The painter Matthias Schöneburg, for example, confirmed after the STIMULART workshop in July that he also teaches painting and pictorial composition in addition to his artistic activities and has registered a craft trade. Before he studied painting in Mannheim, he had completed an apprenticeship as a carpenter and an education as a technician for monument conservation. At the same time, he is again an example of an artist who belongs to the Naumburg scene and is present with commitment, but who formally has his living and working place outside the city in Bad Bibra. This is further proof of Naumburg's function as a cultural centre in the Burgenland district.

²⁹ Source: Calculation by the Land Statistical Office of Saxony-Anhalt based on data from the Federal Employment Agency

³⁰ Museum shops etc. could also be included in the other sectors of the economy. However, the amended statistical guideline of the German WMK model (model of the Conference of Economics Ministers) also mentions museum shops etc. under the category of the art market. Source: Presentation by Michael Söndermann at the WMK on 8/9 June 2016, Hamburg. - From the perspective of the labour market, it would also be legitimate to include public employees in the art sector. In this way, the importance of public employers for culture and the cultural industry as such becomes clear and is also compatible with the UNESCO Statistical Framework and its Cultural Domains. However, this requires a separate consideration of the labour market, including the entire public and, where appropriate, non-profit sector.



5.3.4 Film Industry

No film companies are based in Naumburg. However, there is a Cineplex cinema with 5 auditoriums and 8 employees subject to social security contributions. However, as this is a company based in Wuppertal and Bad Hersfeld, it is not to be counted as a Naumburg company and is therefore only taken into account with regard to the cultural offer and the local labour market.

According to Rudolf Reulbach, managing director of the Cineplex cinema, in an interview with MZ on 29.01.2019³¹, the cinema had a visitor loss of 18% in 2018 compared to the previous year and welcomed a total of 108,130 guests. Due to the Football World Cup, this year all cinemas were affected in a similar way. (Accordingly, the number of visitors for 2017 was about 127,593). However, online offers such as the streaming services of Netflix & Co are generally intensifying the competitive situation for cinemas in general.

5.3.5 Broadcasting Industry

Unfortunately, companies in the broadcasting industry are not represented in Naumburg.

5.3.6 Market for Performing Arts

The STIMULART research identified 11 companies and self-employed persons in the field of performing arts. 4 of them took part in the June survey. Of these, one person stated that they had made less than € 17,500 in turnover in 2019, 2 were between € 17,500 and € 50,000 and one was over € 50,000.

The municipal theatre is of particular importance for the performing arts in Naumburg. Although it is a public theatre, it should nevertheless be mentioned at this point, as it plays a major role in the city and is part of its cultural self-image. With 14 employees subject to social insurance contributions, it is the smallest municipal theatre in Germany. (When counting the number of people insured and employed subject to social insurance contributions, however, they are initially left out for the performing arts sub-market). In the 2019 season the ensemble put on a total of 379 performances. Of these, 56 were educational events. The associated guest performances were mainly aimed at children and young people in the entire Burgenland district and Saxony-Anhalt. Most of the performances are so-called classroom plays, which are shown in primary and secondary schools and grammar schools. After the performance in the classroom, the play is followed by a follow-up by the theatre pedagogue at the Theater Naumburg. In terms of size and

³¹Source: MZ-Interview, retrieved by <https://www.mz-web.de/burgenlandkreis/cineplex-kino-in-naumburg-hoffnung-auf-kassenknueller-31953974> at September 2nd 2020



scope, this theatre meets a need that is otherwise often met by independent theatres, which often receive institutional or project-based public funding for this purpose. At the same time, however, this leaves little room for other theatres or freelancers to develop such a market in the Naumburg region.

The surprising exception is the "Vandrich. A house full of ideas". The former actor of the city theatre, Holger Vandrich, has built up a small private theatre with plenty of professional experience. On the ground floor of his apartment building he performs plays and holds readings for children and adults. Figure and shadow theatre and live music are also part of his repertoire. Holger Vandrich generates further income by renting out the theatre, among other things for company events. He is also active as a musician, plays in band formations such as "Steinmeister" and "Hocan", writes and publishes children's songs (CD "Glück muss sein"), presenting them under the same title in the children's song programme and is on the road in kindergartens, schools and private parties. According to his own statements, he performs between 70 and 80 performances per year, including guest performances. For 2017, for example, his website features 32 performances by Holger Vandrich in his own house.

Two dance schools are located in Naumburg. Naumburg-born Lutz Mokros addresses the entire region with his "Tanzschule Saale-Unstrut". According to his own statement, he is trying to follow the general rule of thumb that a successful dance school needs a catchment area of about 100,000 inhabitants. Lutz Mokros is also well-networked nationwide and cooperates on numerous levels, especially with the hotel "Alte Schmiede", where the courses take place. He also describes the good connections to schools and many associations and initiatives and their local festivities as essential. Furthermore, he has come through the COVID19 crisis relatively well so far due to his business model and also the development of new, digital offers (online dance classes for wedding couples). A more detailed description of the dance school can be found in the local good practice report in chapter 7 of this mapping.

With the Naumburg dance school "Tango Argentino", Hermi and Jochen Hilgenberg offer courses, workshops and private lessons. They have been enthusiastic tango dancers for 20 years and completed their teacher training at Estudio Sudamerica with Juan Dietrich Lange in Berlin. Both are already retired and continue to pursue their passion in this way.

Two other dance schools are also represented in Naumburg. The "ADTV Tanzschule Leichtfüßig", based in Erfurt, offers courses in Naumburg in addition to Arnstadt & Stadttilm, Bad Berka and Dachwig. The "ADTV Tanzschule Schulze", based in Gera, is represented in Gera, Zeitz and Naumburg with its offer for all age groups.

This strategy of ensembles and schools makes sense in rural areas. They spread their offer regionally to reach an economically profitable catchment area.



5.3.7 Design Industry Including Photography

27 companies and self-employed with a total of 45 employees subject to social insurance contributions were identified in the Naumburg design industry. Three of the companies are also active in other sub-sectors of the CCI or can be assigned to them (3 double counts).

Of outstanding importance is the "Kösener Spielzeug Manufaktur GmbH" in Bad Kösen.³² With currently 39 employees subject to social security contributions, the company has achieved a relatively stable annual turnover of around € 2.5 million in recent years. As a world market player, the company occupies a special position in the region, which is described in more detail at the end of this chapter.

The Naumburg design industry is otherwise very fragmented. Two of the self-employed persons surveyed can also be assigned to other sub-sectors of the CCI. This shows a phenomenon that is often found in the CCI, for example, when a designer can also be assigned to the advertising industry or to the fine arts or creative crafts. Among the companies covered are 9 photographers and representatives of jewellery design, fashion design, graphic design, web design, lighting design. 4 of them took part in the STIMULART June survey, of which only one person stated that they generate less than € 17,500 in sales per year. Another person stated that they will have generated between € 17,500 and € 50,000 in sales in 2019 and two of them reported annual sales of more than € 50,000. For industrial and interior design, as in the GAP analysis, no companies could be identified. There is also a local market for graphic design, web design and advertising design, mainly to private customers and SMEs.

Jewellery design serves local customers as well as tourists, with a corresponding emphasis on traditional and/or Naumburg motifs, which in some places makes it difficult to draw the line between design and creative craftsmanship. All in all, design and photography also predominantly meet local or tourism-related needs. The "cosmicwalkers" cover a very special field. Their event and light sculptures combine light and lighting design with elements of visual art, presented in cross-genre contexts such as the Mecklenburg Fusion Festival or the Kit Kat Club in Berlin. Kati Schuster and Kay Mälzer are often on the road for weeks or months with commissioned works at international festivals and events. Strictly speaking, they do not belong to the Naumburg CCI, because they are based in Wethau, next to the city border. They are not counted in the statistics as a company. However, due to their geographical proximity they are relevant to the Naumburg scene.

The photographers mentioned tend to offer photography as a creative service. There are a number of studios and freelancers whose portfolio consists mainly of wedding, family, children and portrait photography. Other shops combine photo service with the sale of

³²Toy manufacturing with the WZ classification 32.40.0 (H. v. dolls, doll clothing, accessories, toy animals) does not actually belong to the original classification in the WMK model of the NPP, but is also qualified as belonging to the industry by the IHK MD (Central Germany) in a survey of the NPP. In addition, there is a high proportion of artistic creation and design. The toys are handmade and presented in the form of collections, like a fashion label.



hardware. Here too there are exceptions, such as Maxi Sangerlaub, who has fashion, music, band and concert photography, gallery exhibitions and art work in her portfolio in addition to portrait and advertising photography. Overall, however, economic survival seems to be possible only in combination with standard services such as product and advertising photography. Furthermore, there are numerous autodidacts, who pursue their passion as a hobby or who want to turn it into a profession in a semi-professional way.

Innovation Between Design and Craftsmanship:

The "Kosener Spielzeug Manufaktur GmbH"

The "Kosener Spielzeug Manufaktur GmbH" (Kosener Toy Company GmbH) is the successor company of "Kathe Kruse Puppenwerkstatten" (Kathe Kruse Doll Workshops) and looks back on an impressive history. From 1912 onwards, the dolls were handmade by Kathe Kruse in Bad Kosen. Their artistic and lifelike designs had already become a trademark. As an entrepreneur, she made history by winning a lengthy copyright lawsuit against the Bing concern in 1925, which had advertised with cheap imitations of Kathe Kruse dolls. This was the first case in which a toy was granted artistic copyright protection in Germany.³³

In 1953 the company was converted into a state-owned enterprise, the "VEB Kosener Puppenwerkstatten". After reunification, the number of employees in Bad Kosen fell from 185 to 45 and the Schache family of entrepreneurs bought the company in 1992. Turnover was weak at first, but the idea of a young design graduate of the Burg Giebichenstein Art College to design and sew close-to-nature soft toys brought about the turnaround. This was unusual for the market and received its first award shortly after the start. Even after that there were further crisis situations with a lack of sales. According to Helmut Schache, the acquisition of a licence for the production of the children's channel character "Bernd das Brot" once saved the company's economic life. Detailed stuffed animals such as a bee, penguin or the cross-eyed opossum from the Leipzig zoo ensure today's turnover, which is estimated at about € 2.5 million annually. About 50% of this is achieved abroad. In addition, the company also operates the "Ringhotel Mutiger Ritter", which together with the manufactory represents a unique world of experience in Germany.³⁴

"We have always put design first in our work," emphasises Dr. Helmut Schache in a telephone interview in September 2020. In this respect, the company consistently pursues a quality strategy. He confirms the above mentioned sales figures as stable. However, the number of employees has fallen from 54 to currently 39 employees subject to social security contributions. He would like to increase to 50 employees, but cannot find the right specialists. There is a particular lack of seamstresses and he is currently trying to bring seamstresses from Vietnam to Bad Kosen and employ them here. This has already

³³ Source: https://de.wikipedia.org/wiki/K%C3%A4the_Kruse, accessed on 15 September 2020

³⁴ Sources: <https://www.koesener.de/unternehmen/>, <https://www.maz-online.de/Brandenburg/Vom-VEB-zur-Marktwirtschaft-Wie-Unternehmen-die-Wende-meisterten>, downloaded September 12th 2020



worked quite well for their "Ringhotel Mutiger Ritter". According to him, the Kösen toy manufacturer is the only company in Germany that trains toy manufacturers. However, young people often leave the region after three years of training. Therefore, he currently only takes on trainees who come from here. This increases the chance that they will stay after their training. In addition, it is important to keep a close eye on customer needs and to continue to develop the production process innovatively in order to be able to stand up to international competition. Chinese companies are the toughest competitors with their cheap products.

For example, Dr. Schache, a trained engineer, is working on supplementing manual production by using 3D design programs/production programs. The aim here is to use artificial intelligence to fulfil individual customer wishes in order to keep unique pieces produced in this way still affordable. Furthermore, the company has constantly tested new materials (e.g. new combinations of fillers to make the figures more mobile) or improved the construction of "the inner life" of the toys. However, such innovations are often not patentable. "We have often been copied," says Helmut Schache. The company is constantly conducting copyright and plagiarism lawsuits. However, the core of the company continues to focus on the characteristic design and handcrafted production, thus consistently continuing the philosophy of Käthe Kruse. A high value is placed on ecological materials. The company wants to produce CO²-neutral by 2025.

What is added is the challenge of integrating production processes that were previously carried out by highly specialised suppliers. However, some of these trades and their associated companies no longer exist, for example in the case of fabric printing for corrugated plush. Thus, the toy manufacturer is experimenting with new methods in fabric printing and laser cutting to maintain production with high aesthetic and quality standards. "The market landscape is changing catastrophically," explains Dr Schache. "Our products are mainly sold in small shops, more and more of which are disappearing. So those who are able to explain the special quality of our toys to our end customers are also disappearing. But we are still well placed in the "Manufactum" retail stores."

Once a year, a workshop with customers, sales partners and the "circle of friends" is held to receive feedback and develop new product ideas. In this respect, an innovative participation process takes place in which customers are involved in product development, also known in technical jargon as "prosuming". With such interactive innovation techniques, companies such as "Lego" have also been successful in crisis situations.

The company is constantly on the lookout for top designers* who meet high standards. Sometimes it takes two to three years to determine whether the designer fits the company. The design must follow the clear, recognisable product line. There are clear guidelines and limits to the artistic freedom of designers, which is not always free of conflict. On the other hand, one is very open to new design ideas from which new figures or series can be created. Successful examples are the existing fairy tale doll series or the new teddy bear collection. However, it is very difficult to find suitable designers who want



to live in the region permanently, even though there has been good cooperation with the “Burg Giebichenstein Art College“ in Halle for years. There are also individual projects with external designers or artists.

Most companies in the cultural and creative industries in the Saale-Unstrut region do not have comparable national and international market access. For this reason, entrepreneur Helmut Schache often lacks the right contacts for professional and content-related exchange on site. The exchange therefore takes place on a national and international level. However, he is curious about the developments that the newly founded “Design Academy Saaleck“ (DAS) could initiate. With regard to external service providers, the company has had its website made by an agency from Jena rather than by a designer from Naumburg. With regard to IT services, the requirements are also very specific and not available as an external service. Therefore, the company has hired its own people for IT.

All in all, the “Kösener Spielzeugmanufaktur“ got through the COVID19 crisis quite well, but still had to close down for eight weeks. As with many internationally operating companies, the distribution channels temporarily collapsed during this period“.³⁵

5.3.8 Architecture

There have been intensive urban development measures described above, with extensive restoration and redevelopment work since reunification. As a consequence, at times there were numerous architectural offices located in Naumburg in the past. Many of these redevelopment processes have been successfully completed. As a result, less public funding and private investment in urban development is flowing to Naumburg. The number of architectural offices has fallen again. The STIMULART-GAP analysis cites the reason for this is that companies’ relocated to other cities or that some architects retired.

According to the current research, 7 architectural companies or self-employed persons in the architectural industry were recorded. These have 7 employees subject to social insurance contributions, so there is a total number of 14 people in paid work who can be attributed to the cultural and creative industries. At first glance, the opinion could arise that the number must be even greater today. In addition to the Chamber of Architects data, the Naumburg’s Chamber of Industry and Commerce counts ca. 20 architecture and engineering offices, for example. Although these are more likely to be classified as engineering offices for technical implementation. The aesthetic component of the creative act, which is decisive for classification as a cultural and creative industry, is less pronounced here.³⁶

³⁵ Source: Telephon interview with Dr. Helmut Schache on September 15th 2020

³⁶ This becomes clear when the architectural offices are not only considered at the level of the WZ-2008 three-digit classification, but more deeply at the five or six-digit level.



Two restorers and 5 architectural offices are among the 7 companies in the architectural industry covered.

In a changing local and regional market with a tendency towards declining demand in the area of public contracts for urban renewal etc., the question arises at what level of demand the market will stabilise in the long term. At the same time, two architectural firms reported in the context of the GAP analysis that the demand from private customers for family houses and apartment buildings has been increasing for some years now. Therefore the entire new building planning with corresponding aesthetic design requirements is growing. In regards to the housing and property market already described, this is anything but surprising. Dealing with the situation constructively is likely to be a major challenge for both architectural firms and for creative crafts. It will also be a matter of implementing traditional knowledge and skills in a contemporary way in order to open up new markets or to set innovative market impulses.

A positive example is the "Strohballenchalet - Gesellschaft für nachhaltiges Bauen mbH" (Straw Bale Chalet - Society for Sustainable Building Company mbH). It specialises in environmentally-friendly construction methods, with the aim of rediscovering and using tried and tested materials and techniques, which are designed in their unique style. For this company, the assignment to architecture is not clear at first. In addition to the planning activities, the company also manufactures its own sustainable products (including straw-bale walls and rammed earth elements) and offers handicraft services, such as the installation and renovation of historical building elements. In this respect, the company operates the project "SC Naturhaus Manufaktur". Interior design and interior solutions are also part of their portfolio, which can be classified as interior design. All in all, a 360° solution is offered: a sustainable all-round carefree package for the customer. A higher turnover is generated per order, as a broad part of the value chain is covered. Managing director Thomas Koch has a Master of Science in Architecture, which makes the classification under architecture even more conclusive.

Other architectural firms also offer a relatively wide range of services. For example, Maurice Ihle's portfolio includes not only architecture (new construction, renovation, conversion and extension) but also interior design with interior fittings. Architectural office Binder undertakes project planning and supervision in public construction, monument preservation, renovation, residential and commercial construction, as well as interior design. Tränkner Architects have been working in Naumburg for over 20 years in the field of structural engineering, open-air facilities, as well as the preservation of historical monuments and historic buildings. They are also involved in the "Förderverein Turbinenhaus Naumburg e.V." (Turbinenhaus Sponsorship Association).

Only two architecture companies took part in the STIMULART survey in June, one of which will generate an annual turnover of between € 17,500 and € 50,000 in 2019. Unfortunately, the second company did not provide any information on this. Due to the good current



order situation, there seems to be little time for architectural firms to take part in surveys.

5.3.9 Press Market

In the press market, 3 companies and self-employed persons were counted. However, the evaluation of the Statistical State Office of Saxony-Anhalt based on data from the Federal Employment Agency lists 50 employees subject to social insurance contributions. This number has fallen by only 5 jobs since 2014 (with 55 employees). Possibly sales staff, delivery staff or other offers and services of press companies are included here.

The “Naumburger Tageblatt“ plays a central role here as part of the “Mitteldeutsche Zeitung“ (“Central Germany Newspaper“). The business model is essentially based on paid subscriptions and advertising. Information can of course be found on the “Mitteldeutsche Zeitung“ website and the complete issues are also available here as e-paper. The newspaper is available in Naumburg bookshops and also in newspaper kiosks, which use traditional, analogue business models and are of course distributed in other shops and kiosks.³⁷

Besides the “Naumburger Tageblatt“, the “Wochenspiegel“ (Weekly Newspaper) including “Super Sonntag“ (Super Sunday) is an important news medium. The publisher “Wochenspiegel-Verlags-Gesellschaft mbh“ is based in Halle, but maintains the office for the Burgenland district in Naumburg.

In addition to her work for the Naumburger Tageblatt, journalist Constanze Matthes runs the literature blog “zeichnenundzeiten.com“ and also conducts a reading group.

5.3.10 Advertising Market

The STIMULART research has so far identified 11 companies in the advertising industry in Naumburg. These are mostly advertising agencies. 5 employees subject to social insurance contributions were also identified whose level has not changed significantly since 2014. Four companies from the advertising market took part in the STIMULART June survey. All of them stated that their annual turnover in 2019 was over € 50,000.

As Naumburg is more of a residential, administrative and tourist town, the main customers are either the public sector or the mostly small local companies. Some agencies have a range of products and services customary in the industry, consisting of design, print, media

³⁷ The kiosks are often also lottery ticket offices (4 in Naumburg), post offices, tobacco shops and also sell drinks, sweets and the like. Therefore you are not counted as a CCI here. In the German model of the CCI this is only done if the kiosks are also museum shops.



and online services. The STIMULART-GAP analysis also identified several companies that only offer analogue products. Therefore traditional business models, partly outdated, were found, but innovative business models were absent here. The agencies apparently offer primarily standardised solutions for local customers in a manageable or saturated market.

The situation is different at “Warnt Kommunikation GmbH“, which, with several employees, works as a 360° agency with clients throughout Central Germany. The company also offers corporate design and strategic campaigns, among other things. In addition, Marcel Warnt runs the “Schwubbs” handicraft shop, a mixture of a creative specialist shop and a real “join-in shop” offering workshops, now combined with event services.

Other self-employed people combine marketing services with activities in other branches of the creative industries. Petra Kühling, for example, runs a marketing office in Naumburg. At the same time she is employed as editor at “Antenne Thüringen“ (a Thuringia radio station).

5.3.12 Creative Crafts and “Other“

According to data from the Chamber of Industry and Commerce, there are 11 companies in the Naumburg software sector with 15 employees subject to social insurance contributions, so that the number of people employed in this sector is likely to be 27 (one company with two owners). The number of employees subject to social insurance contributions has been stable since 2014 and has meanwhile increased to a maximum of 17 jobs before falling back to 15. 8 companies can be assigned to “Development and programming of internet presentations” and 3 to “Other software development”.

In this respect, the conclusion of the CAP analysis seems to be correct that there are no game developers in Naumburg and that there are some smaller companies in the market selling both hardware and IT network solutions. One company has carved out a niche for key accounts in the catering sector and offers software-hardware solutions for POS systems. The Kommunalfabrik in Bad Kösen develops software for local authorities. The existing companies mainly, but not exclusively, serve the regional needs for standardised solutions for the relatively small-scale regional economy. The majority of the companies mentioned probably do not consider themselves part of the cultural and creative industries. None of them took part in the STIMULART survey in June 2020.



5.3.12 Sonstige Branchen und Kreatives Handwerk

For other industries and creative trades, this mapping includes companies from the following trades: glass painters/glass refiners, photographers, ceramists, potters, goldsmiths, blacksmiths, painters and varnishers (interior decorators), carpenters, furniture restorers, stonemasons, companies specialising in the preservation and restoration of historical monuments, sign and illuminated advertising manufacturers and a bakery. For Naumburg, 27 companies have been identified so far, 3 of which are run by two owners/partners. The companies mentioned employ at least 65 employees subject to social security contributions. The actual number of employees should be even higher, but could not yet be determined in detail within the mapping. Of outstanding importance here is the "Bauhütte Naumburg GmbH", which employs an average of 35 persons subject to social security contributions and has an annual turnover of about € 2.5 million. Only four companies in the "Other companies" category took part in the STIMULART June survey. Two of them reported an annual turnover of less than €17,500, and two companies reported a turnover between €17,500 and €50,000. However, most of the creative building crafts enterprises are likely to have a turnover above this level.

At the time of the survey, the creative building trades had not yet been sufficiently taken into account in STIMULART's address. This was due to the fact that it is of less importance in other cities and had to be ascertained on site. Additionally, the assignment to the creative craftsmanship needs to be determined individually.

Demarcation of the Creative Craft

To record and define these, the Federal Ministry of Economics and Technology (BMWi) commissioned the study ("Crafts in the Cultural and Creative Industries"), which was published in 2011. It was prepared in cooperation with the Central Association of German Crafts.¹ On this basis, the "creative crafts" were also named as the 12th sector in Saxony-Anhalt or added to it. The German Confederation of Skilled Crafts hoped that this would provide innovative impetus to generate new markets for traditional crafts, some of which are threatened with extinction. Whether a craft branch or an individual enterprise can be attributed to the NPP in a particular case depends on the extent to which it is active in the following fields of activity:

1. restoration and conservation of cultural heritage
2. preservation of traditional cultural techniques
3. design / creation
4. building culture
5. arts and crafts / applied arts



6. musical instrument making

7. creative services

Companies that are part of these activities can be part of the CCI. Here too, the demarcation is often difficult. For example, restorers are considered to be part of architecture per se. Architectural companies sometimes also have craft services in their portfolio. Photographers are assigned to design or crafts, depending on their artistic-creative balance. In other trades, especially construction, an individual assessment must be made as to whether or not a craft enterprise can be classified in the cultural and creative industries.³⁸

In order to identify some creative craft enterprises for Naumburg, research was conducted via the internet and feedback was obtained from the Chamber of Crafts, the Chamber of Industry and Commerce, the Naumburg Wood Guild, the United Cathedral Founders and the city administration.

It is not possible to mention all the companies and persons recorded by name here, but several can be singled out.

Some crafts obviously belong to the CCI, but can sometimes be assigned to other NPP submarkets, such as the musical instrument maker Matthias Fiedelack (also to be assigned to the music industry) or goldsmith and jewellery designer Ulrike Ludewig (design). Master glassmakers Lutz Gärlich and Martina Gärlich can be just as clearly assigned to the creative craft as the potters Eva-Maria Pintz and Heidrun Wolf. The ceramists are Heike Minner, Marlies Thimann and Thomas Schulz and the goldsmiths Bernd Swiekatowski, Jens Guthmann and Michael and Thomas Bürg. After consultation with the Chamber of Crafts, the “Konditorei Block“ (Confectionery Block) () was also classified as a creative craft on account of its individually-designed wedding cakes, event cakes, chocolates and seasonal pastry specialities. Jan Brentle certainly represents a borderline case of creative craftsmanship. The geologist opened the pub “The Black House” and “The Met House” where he produces honey wine by hand according to his own recipes: tradition meets experimental creativity.

In the building trade, the blacksmiths Scheibe, Möbel Albrecht, Shapewood Steffen Kloß, stonemason Jürgen Krehan and the Bauhütte Naumburg are worthy of mention. Their main focus is on restoration. Depending on the season, between 25 and 50 employees work here (35 on an annual average). According to managing director Torsten Birke, the annual turnover is currently around € 2.5 million net.¹ The turnover figures have risen steadily over the past few years and he emphasises that one is also satisfied if things stagnate now.

³⁸ The system of the German WMK model distinguishes in this respect between branches of craft trades that definitely belong to the NPP, branches of craft trades of which only a part belongs to it, branches of craft trades of which only individual enterprises (in exceptional cases) belong to it and those that are by no means to be attributed to the NPP.



The company has a need for personnel, especially for young bricklayers. More young applicants would be desirable here. The stonemasons are more popular. This more creative job seems to attract more young people than bricklaying. The Bauhütte Naumburg provides training in both areas.

Due to the individual attribution to the NPP, it is not possible to determine the total number of employees and workers, let alone turnover, from existing statistics based on the sub-sector affiliation. With this characteristic, Naumburg is a special feature of the creative building trade. These are traditions that carry future potential. More detailed analyses and research should be considered here, especially in relation to the local cultural heritage. A survey or interviews specifically aimed at the creative crafts could provide revealing insights.

The role of the public authorities and Naumburg Cathedral for creative crafts

An analysis of the public procurement of the public authorities and the cathedral in Naumburg could allow further conclusions to be drawn about the creative building trade. In 2020, for example, the United Cathedral Founders have so far awarded contracts with a turnover volume of € 403,790.00 to the creative crafts (as of September 2020). 79% of this sum went to 6 Naumburg companies and self-employed persons. The largest volume of orders was placed with Bauhütte Naumburg.

According to Dr. Kunde, the director of the foundation, the tendency to cooperate will increase even more, as the Naumburg building projects are still ongoing. In the next few years, restoration and construction measures at Domplatz 5, 6, 20, 1 and 1a will be commissioned by craft businesses of the creative industries, among others. The foundation deliberately involves local businesses in the awarding procedures. It is welcomed if they can actively participate in the implementation of numerous projects at Naumburg Cathedral. In the future, the United Cathedral Founders would also like to work even more intensively with creative craft businesses in the field of merchandising.

The Role of the Cathedral as an Anchor Institution for Creative Crafts and the CCI as a whole

Naumburg Cathedral could be regarded as an anchor company (under public law), which plays an essential role for Naumburg. The regular award of contracts for the preservation of the cultural heritage to creative craftsmen creates a certain basic stability on the demand side. In combination with cultural tourism, further entrepreneurial opportunities and market chances are created in other economic and CCI sectors. Furthermore, the cathedral plays an important role as a venue and cooperation partner for cultural events and, for example, makes its cloister available for the stands of craftsmen during the Naumburg Master's Market.



It seems sensible to take a closer look at the interplay between cultural monuments and creative crafts in the region. This has probably long been done in other contexts, but not from the perspective of the NPPs. The question arises as to the overall trend in budget planning for cultural heritage and urban renewal in Naumburg and the surrounding area over the next few years. In the field of architecture, a reduction in the number of architectural firms was already evident when the urban redevelopment measures were largely completed. What prospects will there be for the craft sector, which is dedicated to preserving the cultural heritage? The Naumburg Cathedral founders and also the Bauhütte Naumburg estimate an increase in demand for the next few years. What is the longer-term perspective here?

In other words: How can traditional handicraft techniques and craftsmanship be used to create contemporary services and new product developments? These ideas are certainly not new and in this respect the establishment of the Design Academy Saaleck, which plays exactly such a field, makes sense. A networking of the Naumburg creative scene with the Design Academy Saaleck and cooperation in the sense of pilot projects seems quite logical in the long run. The first pilot programmes will start there this September.

Excursus: Cross-sector initiatives

Design Akademie Saaleck: The Saaleck Workshops (historically founded by the Bauhaus opponent and one of the leading architects of the Third Reich Paul Schultze Naumburg) have become the property of the Marzona Foundation. With the support of the federal and state governments, the Foundation is currently establishing the "Saaleck Design Academy for Arts and Crafts, Architecture and Global Community". Every six months, 16 up-and-coming designers, craftsmen and architects from all over the world are to be awarded a scholarship for individual and joint projects. The focus is on climate, sustainability and new technologies. Four scholarships are initially planned for the first pilot project. A first Walk+Talk Online Summit I took place here from 18-20 September 2020.

<https://die-das.de/>

5.10 Human capital and education

Already the CAP analysis attests Naumburg's healthy mix of public and public schools, from early childhood education to vocational training at secondary level. With the Landesschule Pforta and the CjD Christopherus Schools in Droyssig, there are two elite grammar schools in the city and region, respectively.



Musical Education

A number of activities and projects are dedicated to music education. They are carried out by youth centres, the "Kreismusikschule Heinrich-van-Veldeke", the Volkshochschule and the Evangelische Domsingschule St. Martin. The municipal library is very committed to motivating young people and families through suitable participation formats. The educational work of the municipal theatre should be mentioned here, as well as that of the independent theatre by Holger Vandrich. In addition, there is the work of the local private dance schools, as well as the work of freelance artists, some of whom work on a fee basis for existing private schools or public institutions. The infrastructure thus offers good opportunities for families.

Initial and Continuing Vocational Education and Training

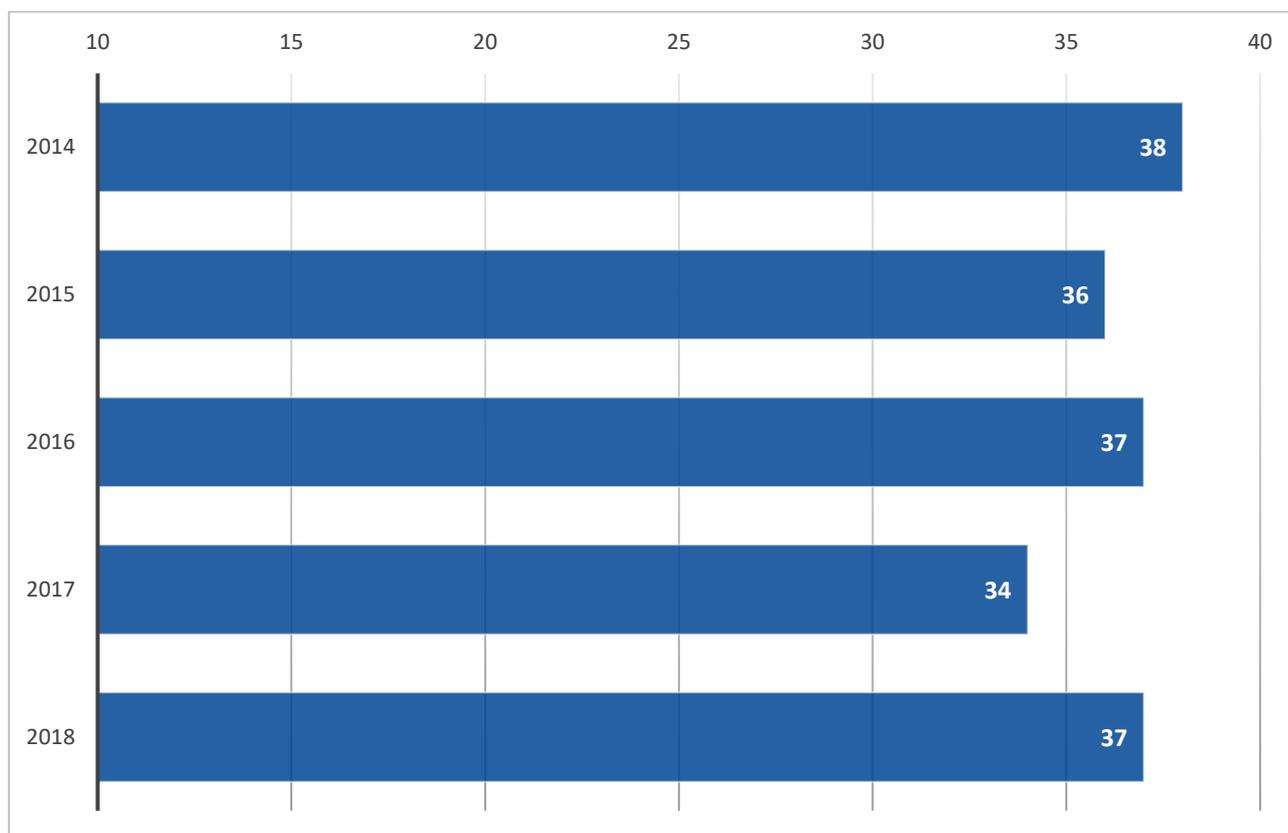
The supply of continuing vocational education and training is relatively weak and appears to be expandable. In addition to the "Berufsbildende Schulen Burgenlandkreis" (Vocational schools Burgenlandkreis), the "MBA medizinische Berufs-Akademie GmbH" (MBA Medical University of Cooperative Education GmbH - a private college) and the "GFBB Gesellschaft für berufliche Bildung mbH" (GFBB Society for vocational training company mbH) should be mentioned here. After secondary school, the opportunities for vocational training are limited. There is a lack of creative occupational fields in particular. As a result, it is difficult to keep young people between 18 and 35 years old in Naumburg.

As already mentioned in the CAP analysis, further education provision in the field of business and entrepreneurship seems to be almost non-existent. Obviously, there is a lack of an appreciable entrepreneurship programme for founders, with several founders from the creative industries expressly praising the support provided by the business development and city management. Accompanying this work with an improved range of offers could have a positive long-term effect on the local entrepreneurial and start-up culture, but only if the self-employed on site recognise their own needs and develop further in this respect.

Overall, the number of private companies in the education sector has remained stable at between 34 and 38 companies since 2014. At first glance, this number does not seem so small. Listed here are only legal entities with employees subject to social security contributions and/or a taxable turnover exceeding €17,500 per year from the statistical business register of the state of Saxony-Anhalt.



Figure 5.10.1: Number of private enterprises in the education sector



Source: State Statistical Office of Saxony-Anhalt, Statistical Business Register

Some of these private companies in the education sector are members of the Halle-Dessau Chamber of Commerce and Industry. However, there are currently only 9 registered educational companies listed there: a secondary school, a university of cooperative education/university of applied sciences/school of health care, a company for general political adult education, 3 companies for vocational adult education, one for computer training and 2 for conducting seminars. 19 other companies are registered with the Chamber of Industry and Commerce, but are not listed in the register. Therefore, these will mainly be small enterprises using the small business scheme and below the VAT threshold of 17.500,- € per year. 4 of them offer sports and leisure activities, 3 are schools for flying, boating, sailing etc., one is a driving school, 4 conduct seminars and 2 offer instruction/after-school tuition.

The only scientific institute in Naumburg is the Nietzsche Documentation Centre. The centre is run by the Friedrich Nietzsche Foundation. The main focus of its work is the maintenance and completion of the Nietzsche collection and its preparation for research. There are no scientific institutes with a greater proximity or greater intersections to business, innovation or other creative industries. In this context, the already-mentioned "Design Academy Saaleck" could provide valuable impulses for the region. The focus here



is on the relationship between design, the clearly pronounced arts and crafts and new innovative approaches to thinking and acting. With regard to the cultural and creative industries, the question arises as to where the interesting interfaces to other economic sectors lie. References to the tourism industry and wine culture are present. In this respect, the GAP analysis already referred to the possibility of locating vocational schools in Naumburg in the tourism industry or with reference to viticulture.

5.11 Openness, Tolerance, Trust

Proportion of Foreigners and Foreign Employees Subject to Social Security Contributions

According to the Federal Statistical Office, 21.2 million people in Germany had a migration background in 2019. This corresponds to 26% of the population.³⁹ Compared to the previous year, the figure increased by 2.1%. The proportion of foreigners in the national population was 11.2 million, which is 13.5% (12.2% for 2018). In Saxony-Anhalt, the proportion was 5.4% with 116,730 people (for 2018 4.9%)⁴⁰. In 2018 the figure for Naumburg was just under 4.6%, well below the federal average and also below the state average for Saxony-Anhalt.

The following figure provides an overview of the development from 2010 onwards in relation to EU and non-EU foreigners.

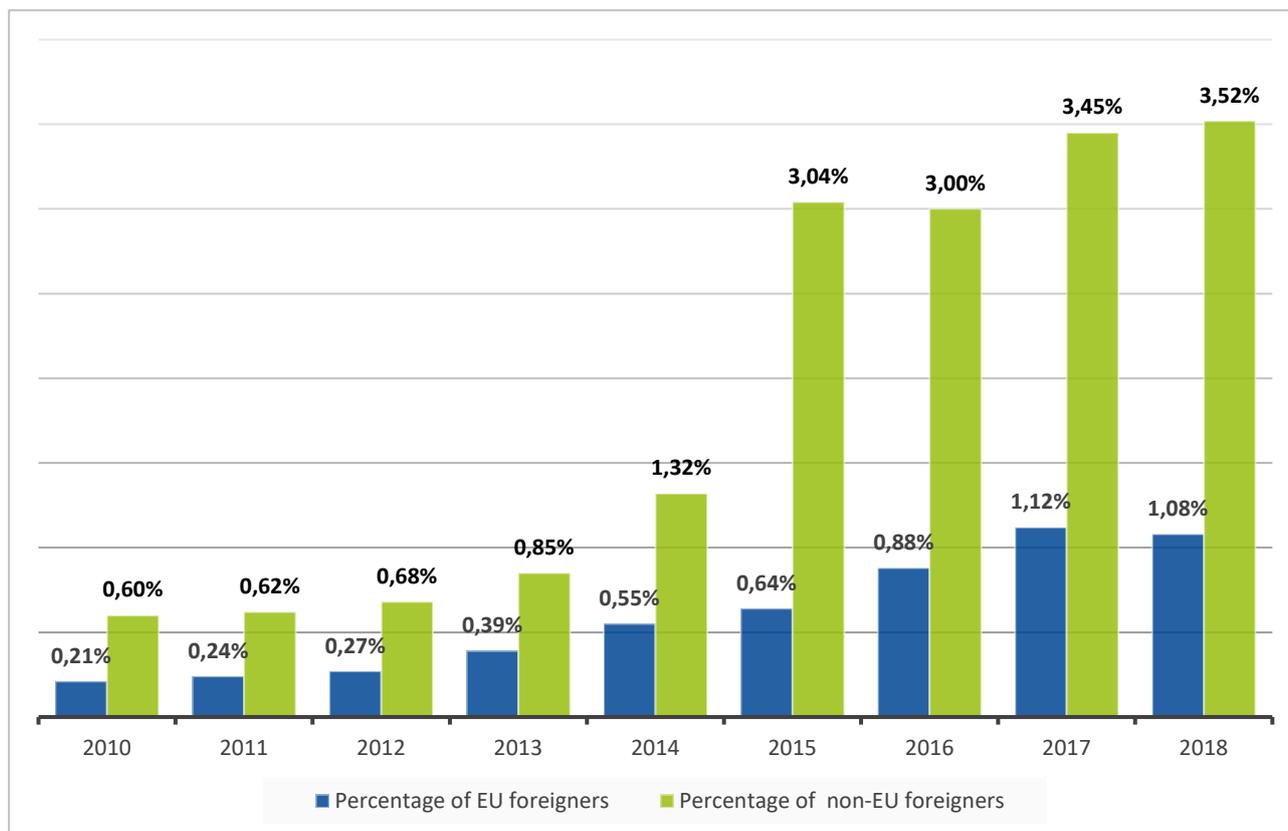
Figure 5.11.1-2 Share of EU and non-EU foreigners and share of foreign employees subject to social insurance contributions in the total number of employees subject to social insurance contributions

³⁹ Source: Retrieved from https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bevoelkerung/Migration-Integration/_inhalt.html, and <https://www.laenderdaten.de/europa/deutschland/bundeslaender/auslaenderanteil.aspx> on September 11, 2020

⁴⁰ Source: Data of the foreign central register as of December 31, .2019, retrieved from <https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bevoelkerung/Migration-Integration/Tabellen/auslaendische-bevoelkerung-bundeslaender.html> on September 11, 2020



Figure 5.11.1-2 Percentage of EU and non-EU foreigners and percentage of foreign employees subject to social insurance contributions in the total number of employees subject to social insurance contributions



Source: Municipality of Naumburg, citizens' office, age pyramid per year, own calculations

Since 2010, the share of EU foreigners in the total number of employees subject to social security contributions has increased from 0.21% (64 persons) to 1.12% (384 persons) in 2017, only to fall again slightly to 1.08% (365 persons). The share of non-EU foreigners rose continuously from 0.6% (178 persons) in 2010 to 3.52% (1190 persons) in 2018. The share of foreigners among employees subject to social insurance contributions rose in the same period from 0.61% in 2010 to 3.94% in 2018. For 2019, the share will rise further to 4.3%. Overall, it can be seen how the shares of SvB and the population shares are expected to initially increase strongly in 2015 as a result of the refugee crisis and then rise more slowly thereafter. This could speak for first successes in labour market integration.

Interculture and LGBT Institutions (Lesbian-Gay-Bisexual-Transgender Institutions)

Overall, many Naumburg citizens identify with their city to a high degree. Attachment to their homeland and a sense of tradition seem very pronounced. This is also reflected in the pronounced civic commitment of the registered associations.



Once a year the city takes part in the nationwide "Intercultural Weeks" and offers a corresponding programme. Here, for example, the programme flyers for 2018 and 2020 show a rather limited scope and variety. It is noticeable that hardly any foreign cultural associations or initiatives are mentioned here as partners or venues. In 2018, there was an open day at the "Islamisches Kulturzentrum Naumburg e.V." (Islamic Cultural Center Naumburg), but this association no longer exists. The venues are churches, the town hall, the municipal library, the adult education centre, the district sports association, the municipal park (intercultural picnic), the youth centres "Jugendzentrum FiGa" and the "Jugendzentrum Otto (Otto Center for Youth", where a theme day on Afghanistan took place in 2018, for example. A city tour to the stumbling stones is also mentioned as a programme item. (These stumbling stones are small tiles in the ground in memory of Jewish citizens killed during the Third Reich. They can be found in many German cities).

The impression arises that there seems to be few grass-roots initiatives for intercultural coexistence. The "One World Shop", which was located in Steinweg, is apparently no longer in existence. In 2015, at the time of the refugee crisis, an initiative called "Weltoffenes Naumburg" (Open-minded Naumburg) was formed to support refugees in Naumburg. This later gave rise to the "Integration Naumburg e. V.", which presumably mainly supports actions abroad (<https://www.facebook.com/integrationnaumburg/>).

Integrative work still seems to take place to a certain extent in church congregations, sports clubs and the youth centres "FiGa" and "Otto". The BeLK e.V. is also involved in individual projects for refugee and integration assistance (family mentors for refugee and refugee families, language mentors for integration and social mentors to help with dealing with authorities). However, the perception of such activities is very limited if they take place mainly in small circles and within the framework of very manageable cultural events. As a result positive aspects of intercultural work can hardly reach the so-called "educationally-deprived strata" of the local population.

The question arises to what extent intercultural activities with a higher visibility and a broad perception in the public space of Naumburg can be developed. They could also be coupled with existing event formats, e.g. with the world music programme of the "Nine Naumburg Nights". A UNESCO World Cultural Heritage city would be well advised to stage cultural diversity for a broad public also leading to good publicity.

There is the "Integration Network Burgenlandkreis", which also coordinates the "Intercultural Weeks" in Naumburg, Weißenfels, and Zeitz. Between 2016 and 2017 an integration concept was developed by the Integration and Immigration Office at that time. Apparently, intercultural work seems to be organised primarily at the district level.

LGP-structures are not visible in the city. However, the STIMULART-GAP analysis pointed out that there are gay couples who report that they can live their homosexuality openly here, which speaks for a certain open attitude in the city.



Dealing With Possible Anchor Points of the “Neuen Rechten“ (New Rights)

Openness and civic engagement seem to encounter partly populist ways of thinking and rather conservative world views. The STIMULART-GAP analysis already points this out. When a pub with the title "Lokal 18" opens in a central location in Naumburg with a logo in black, white and red with old German lettering, this is a clear statement of a right-wing extremist attitude. The right-wing publishing house "Antaios" and the "Institute for State Politics" are located only 20 km away in Schnellroda. The latter institute is considered the intellectual think tank of the "new right". In view of the cultural-historical misuse of the world-famous "Uta sculpture" in Naumburg Cathedral as a National Socialist ideal of beauty for women in the Third Reich, there is also the danger that the city will become an iconic place and increasingly a destination for populists and right-wing extremists. This would damage the reputation and the cause of a church building, especially a UNESCO World Heritage Site. This aspect is also highlighted in the GAP analysis.

The building of the "Design Akademie Saaleck" (dieDAS) also has a problematic history. During the Third Reich, the Nazi architect Paul-Schultze-Naumburg founded a school for artists and architects there, which concentrated on traditional values and styles - an antipole to what the National Socialists called "degenerate art". Schultze-Naumburg was a declared opponent of the Bauhaus school and a leading representative of National Socialist cultural policy. The Marzona Foundation deliberately chose this building as the location for the Saaleck Design Academy. Through transparency in open dealings with the past, the perception of this building is to be newly shaped by cosmopolitan and forward-looking projects and established as a new international institution.

With regard to the history of the location, the following statement can be found on the website of the Saaleck Design Academy: "The collective memory must never forget what was once spoken in the Saaleck workshops. For the Marzona Foundation and "dieDAS" , the choice to build this "uncomfortable monument" as a new place for free thought, design and discourse is a very conscious one. The former "Saalecker Werkstätten" will be transformed by the academy in terms of contemporary culture and dedicated to a productive and different kind of exchange: between the scholarship holders, partner institutions and companies, as well as a worldwide network of designers, craftsmen and architects, a place for broad thoughts and visions will be created. Diverse, interdisciplinary, open."⁴¹ An inspiring approach that could also have a regional impact in cooperation with local partners.

⁴¹Source: <https://die-das.de/>, retrieved on September 15, 2020

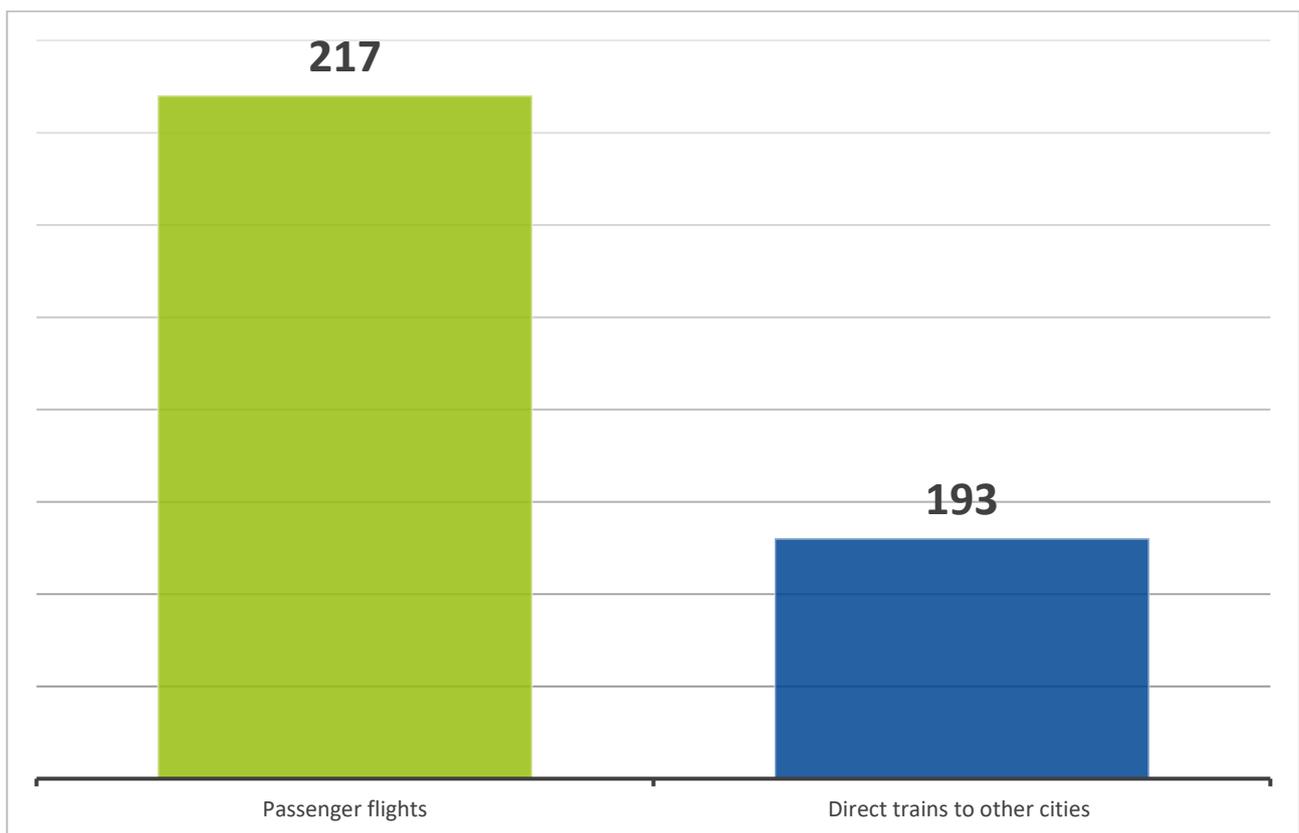


5.12 Infrastructure

Traffic Accessibility

Naumburg's transport accessibility can be classified as average. The nearest motorway junction to the A9 (junction Naumburg) is located at a distance of about 14 km (road kilometres). The federal roads B 87 (Weißenfels - Naumburg - Apolda), B 180 (Freyburg - Naumburg - A9) and B88 (Jena - Naumburg) provide regional connections. Naumburg has its own railway station with connections to Jena, Erfurt, Halle and Leipzig. The station's timetable recorded 191 train arrivals and 196 departures per day in May 2020 (an average of 193 trains to other cities).

Figure 5.12 Passenger flights (Leipzig-Halle Airport) and direct trains (Naumburg Central Station) to other cities per day



Source: Arrival and departure schedule Naumburg railway station in May 2020, Halle/Leipzig airport company <https://www.mdf-ag.com/unternehmen/flughafen-leipzig-halle-GmbH>

The nearest airport Halle/Leipzig is about 60 km away and can be reached by car in about 50 minutes and by train in 55 minutes. In 2018, the airport recorded a total of 79,218 passenger flight movements. This corresponds to 217 flights per day. Until 2019, the



number was steadily rising, but in the COVID19 year 2020 it fell sharply. However, this is not representative of the longer-term development.⁴²

Share of Green Infrastructure

Large parts of Naumburg belong to the geo-nature park Saale-Unstrut-Triasland. The Integrated Urban Development Concept (INSEK) designates 8 nature conservation areas for Naumburg.

- 1 LSG 0034 Saale
- 2 LSG 0055 Finne-Triasland
- 3 NSG 0128 Tote Täler
- 4 NSG 0136 Göttersitz
- 5 NSG 0198 Salme-Ilm-Platten near Bad Kösen
- 6 FFH 0193 Himmelreich near Bad Kösen
- 7 FFH 0195 Saalehänge near Tultewitz south of Bad Kösen
- 8 FFH 0216 Burg Saaleck

"The biotope endowment and the ecological capacity of the natural area are high, most of the protected areas are in good condition, and long-term conservation depends primarily on the avoidance of intensive disturbance, sufficient maintenance measures and continuous extensive management".⁴³

For the core city of Naumburg, the report refers to the chain of small green spaces with a promenade character along the Old Town Ring. They are characterised by a good quality of stay, connect the urban spaces and lead to smaller green squares and street spaces. Also worthy of mention here are the high-quality landscaped gardens. However, the surroundings of the main station appear less clearly designed. The transition and routing of the commercial areas on the outskirts of the town to the core town still needs to be optimised.

In Bad Kösen, the lower and upper spa gardens offer numerous open space elements. The surroundings of the new rehabilitation clinics are described by INSEK as still worthy of design. For a detailed consideration, please refer to the INSEK and the SWOT analysis prepared from it.

⁴² Source: Cf. Economic and Tourism Concept for the City of Naumburg, 2015, p. 15; Arrival and departure plan for Naumburg railway station in May 2020; <https://reiseauskunft.bahn.de>; Flughafengesellschaft Halle/Leipzig: <https://www.mdf-ag.com/unternehmen/flughafen-leipzig-halle-gmbh>

⁴³ Final Report Integrated Urban Development Concept Naumburg, Part a, p. 1100



The "Architektur- und Umwelthaus (AUH)" (House of Architecture and the Environment), is the location of various green activities conducted on a voluntary basis in the centre of Naumburg.

"It is understood as:

- an extracurricular learning place for school projects on the topic of building culture
- a learning cosmos for the youngest in the field of environment
- a place for further education courses on the subject of architecture and the environment
- a special leisure area
- a supra-regional exhibition and discussion area with focus on urban development / urban design
- an information centre and illustrative project on energy-saving construction
- a general meeting place for young and old"⁴⁴

The working group of architects and engineers of the "Naumburger Bürgerverein e.V." (Naumburg's Citizens Association) with the support of the "VDI-Bezirksgruppe Burgenlandkreis" is responsible for the content. The administration of the building was taken over by the "Naumburger Lebenshilfe" (Naumburg Living Assistance) . The "Verein Kunst in Naumburg e.V." (Art Association Naumburg) organises events with concerts, exhibitions and readings. The regional office for Saxony-Anhalt and Thuringia of the "Naturland - Association for Organic Farming e.V." is based here. The same applies to the "Naumburger Umweltladen e.V." (Naumburg Environmental Shop) with its "Naumburg Environmental School". The "Umweltladen" was founded in 1989 by committed environmentalists. "The primary goal was and is to provide insights into ecological interrelationships, to counteract environmental sins and to work for a city that meets the demands of a healthy environment and sustainable development to a high degree. The work of the "Naumburger Umweltladen e.V." is essentially shaped and supported by the ecology working group. In addition to fundamental ecological topics to be discussed, such as the use of alternative energies, waste avoidance and nature-oriented urban development, further focal points in terms of content result from current requests from citizens and regional particularities. The group meets every 4 weeks on the 2nd Tuesday of the month in the Architektur- und Umwelthaus (AUH) in Naumburg.“⁴⁵

⁴⁴ Source: Quoted from <http://auh-naumburg.de/>

⁴⁵ Source: Quoted from <http://naumburger-umweltladen.de/>, downloaded on September 4th 2020



Overall, the initial enthusiasm and dynamism in the "Architektur- und Umwelthaus" seems to have diminished to some extent. The question arises to what extent the existing activities can be combined with cultural and creative economy initiatives in the future.

In Naumburg, there are other cultural associations of ecological / green relevance. These are three garden associations ("Joachimsberg", "Saaleaue" and "Vorderberge"), the "Imkerverein Bad Kösen und Umgebung e.V." (Beekeeper Association of Bad Kösen and Surroundings) and also the "Freunde des Tierparks Bad Kösen" (Friends of the Bad Kösen Zoo). It can be assumed that the eight local heritage associations will include aspects of nature conservation in their activities, and the six associations from the field of child and youth welfare as well.

A creative industry connection is created on the one hand by the architecture offices that are geared towards ecological construction methods, such as the "Straw Bale Chalet" ("Strohballenchalet"), and on the other hand by eco-design. Susann Nielsen ("Filz und Form"/"Felt and Form"), for example, manufactures her products using the classic craft of wet felting. Yvette Kloß designs wooden vases with Naumburg motives.

From an economically entrepreneurial point of view, the "Gesellschaft für ökologische Sanierungs- und naturnahe Fremdenverkehrsinfrastrukturprojekte mbH" (GESA) ("Society for Ecological Redevelopment and Nature-oriented Tourism Infrastructure Projects mbH") is also mentioned in the inventory of the city of Naumburg. There is hardly any information about it on the internet. It is obviously an employment promotion company, which employs and qualifies unemployed and marginally employed persons in socially useful fields of activity and attempts to integrate them into the regular labour market.⁴⁶

Green energy: In the industrial park Steinkreuzweg there is a solar plant with an area of 63.000 m² and in the industrial park Fränkenau of 100.000 m².

Proportion of Private Households with Fast Internet

"Saxony-Anhalt is making further progress in broadband expansion and digitisation. According to the current Federal Broadband Atlas, 78.3% of households in the state had access to fast internet connections with download rates of at least 50 megabits per second at the end of 2019. This means that Saxony-Anhalt has surrendered the "red lantern" in a comparison of the federal states for the first time. For comparison: at the end of 2016, not even every second household (48.4%) in the state was able to use high-speed internet."⁴⁷

⁴⁶ Source: <https://www.unternehmen24.info/>, downloaded on September 4th 2020

⁴⁷ Source: Quoted from <https://breitband.sachsen-anhalt.de/>, Status on July 7th 2020, downloaded September 12th 2020

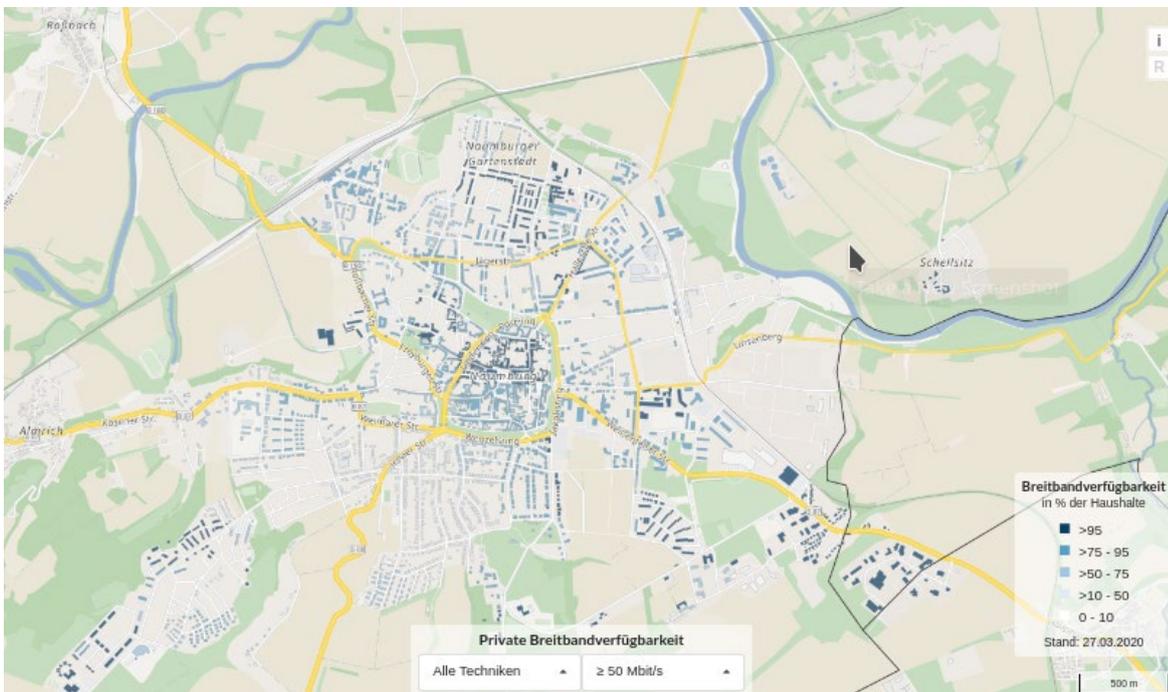


Percentage of households with fast internet. Comparison with the district and region of Halle/Saale:⁴⁸

Region	Availability Mbit / s in %					
	16 1000	30	50	100	200	
City of Naumburg (Saale)	71	66	64	59	56	11
Burgenlandkreis County	72	68	65	55	43	7
Region Halle / Saale	87	81	79	69	56	18

According to the Broadband Atlas of the Federal Ministry for Digital Infrastructure, only 11% of private households in Naumburg have an Internet connection of 1000 Mbit/s. 64% have "fast internet" from 50 Mbit/s. This puts Naumburg slightly below the average for the Burgenland district and well below the average for the Halle/Saale region.

Figure 5.13 broadband availability



Source: Bundesministerium für Verkehr und digitale Infrastruktur, Der Breitbandatlas, o. S., 2020, <https://www.bmvi.de/DE/Themen/Digitales/Breitbandausbau/Breitbandatlas-Karte/start.html>

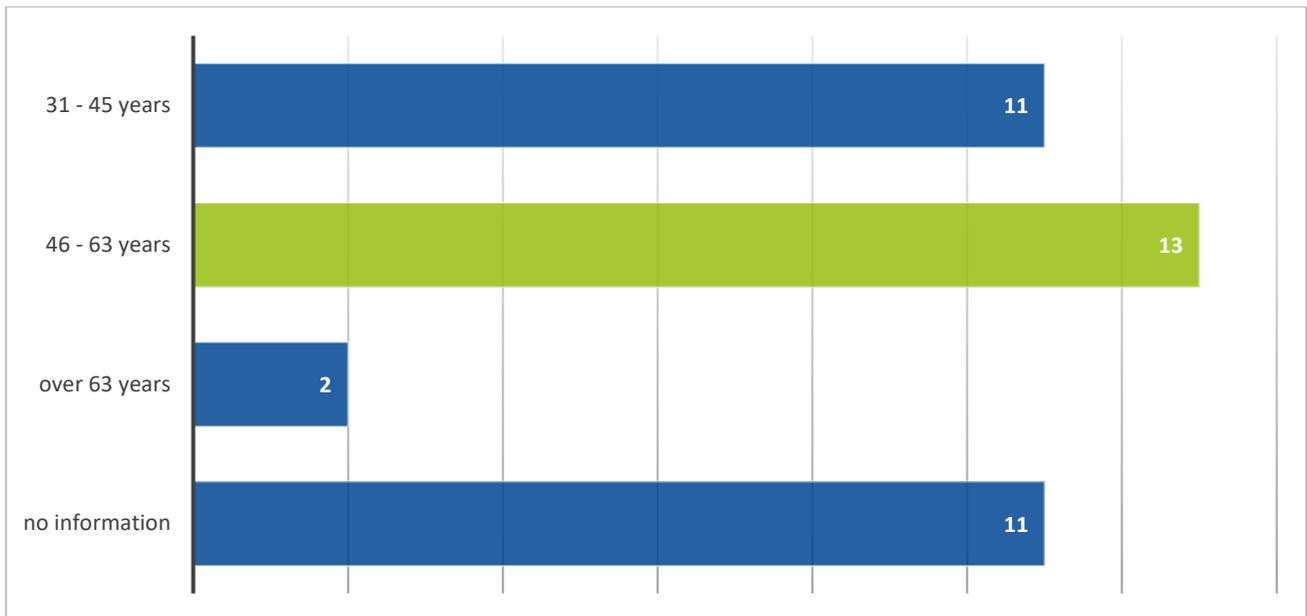
⁴⁸ Source: Bundesministerium für Verkehr und digitale Infrastruktur, Der Breitbandatlas, p., 2020, downloaded o. S. September 4th 2020 from <https://www.bmvi.de/DE/Themen/Digitales/Breitbandausbau/Breitbandatlas-Karte/start.html>



6. STIMULART Survey Evaluation of the Cultural and Creative Industries in Naumburg

6.1 Profile of the Cultural and Creative Industries in Naumburg

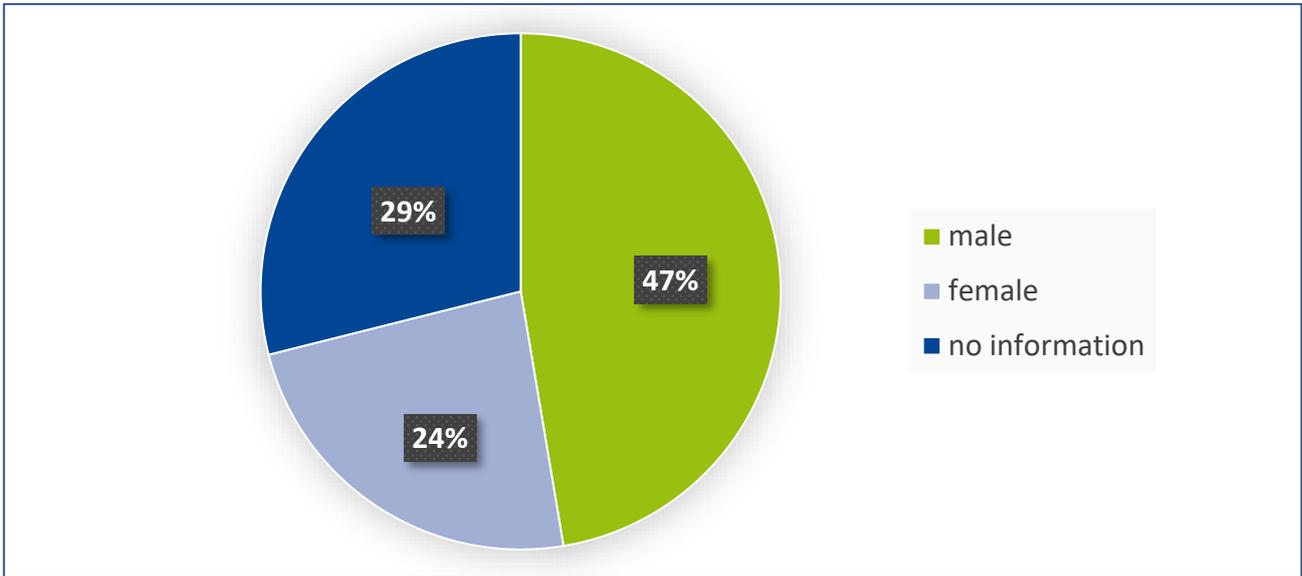
Figure 6.1: Age structure of respondents; 38 participants



40 people took part in the survey, 38 have agreed to the privacy policy and have supplied answers. A look at the age structure shows a clear trend in the range 46 - 63 years. Only 2 participants are over 63 years old.

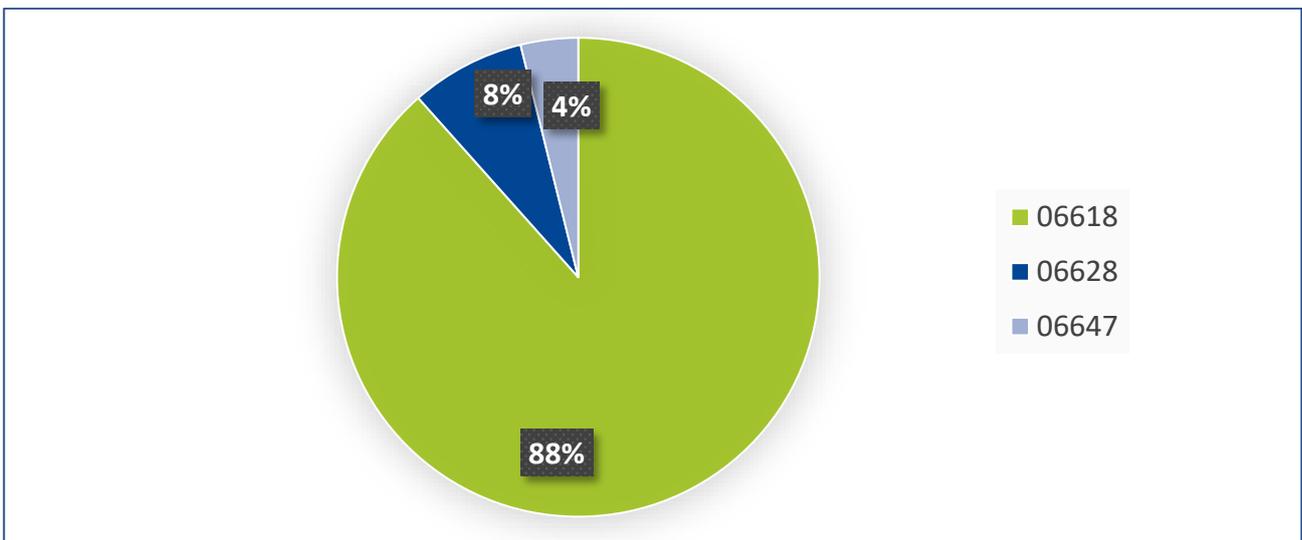


Figure 6.2: Gender of respondents; 38 participants



A total of 18 participants stated their gender as male, 9 participants as female. 11 respondents did not answer this question.

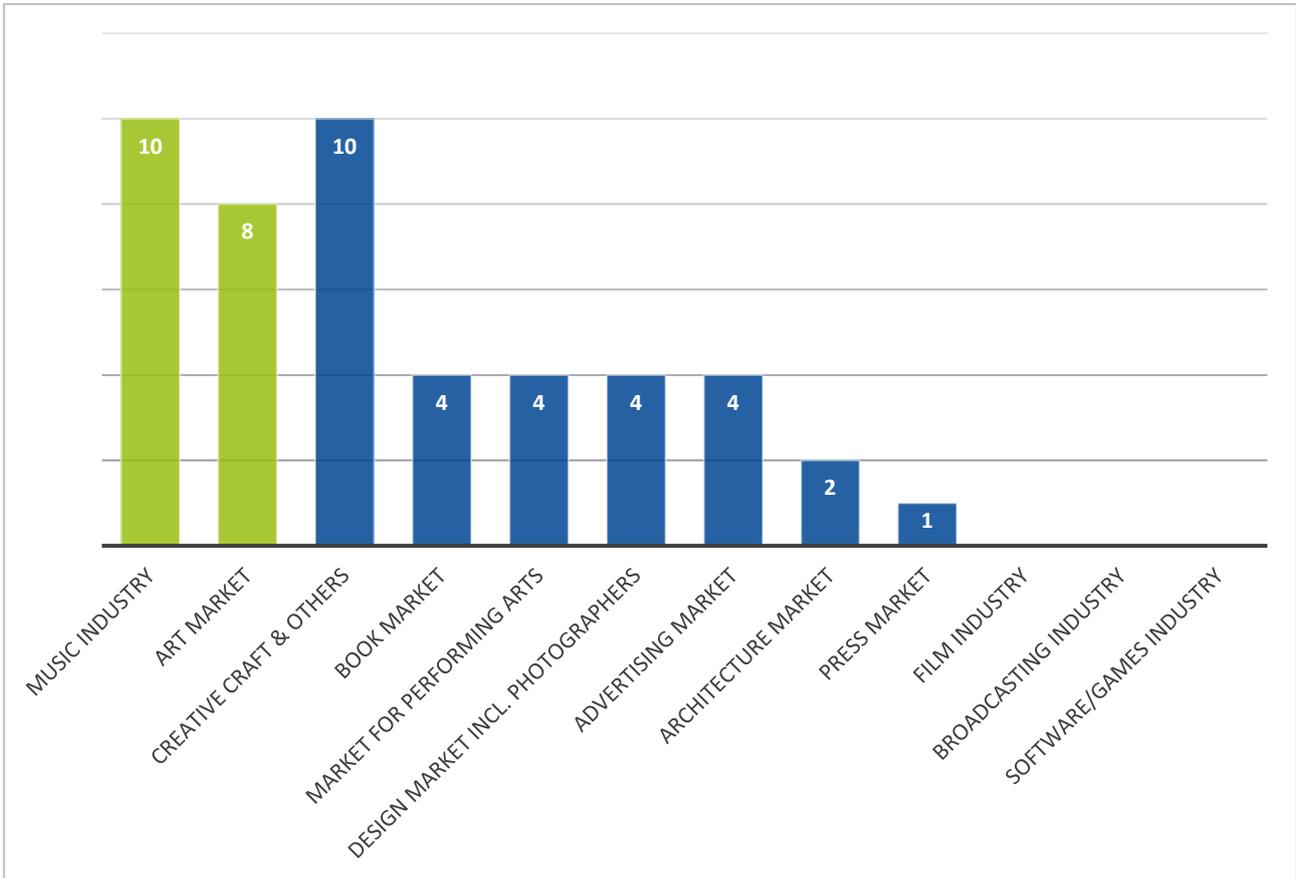
Figure 6.3: Respondents' postal code areas; 26 responses.



Most respondents (88%) assigned themselves to the postcode 06618, i.e. the city of Naumburg. A further 8%, i.e. 2 respondents, assigned the postcode 06628 and are thus located in the neighbouring Naumburg district of Bad Kösen. One participant (4%) of the survey gave the postal code 06647, which represents the VGEM Finn in the Burgenlandkreis.



Figure 6.4.1: NPP sectors; 47 entries (multiple selection possible)



Most of the participants in this survey are from the music industry (10), while many also come from the art market (8) and creative crafts (6). The other areas of the cultural and creative industries are not very well represented in this survey, with a maximum of 4 mentions.



Figure 6.4.2: NPP sectors per sub-market, players Survey and players total in comparison

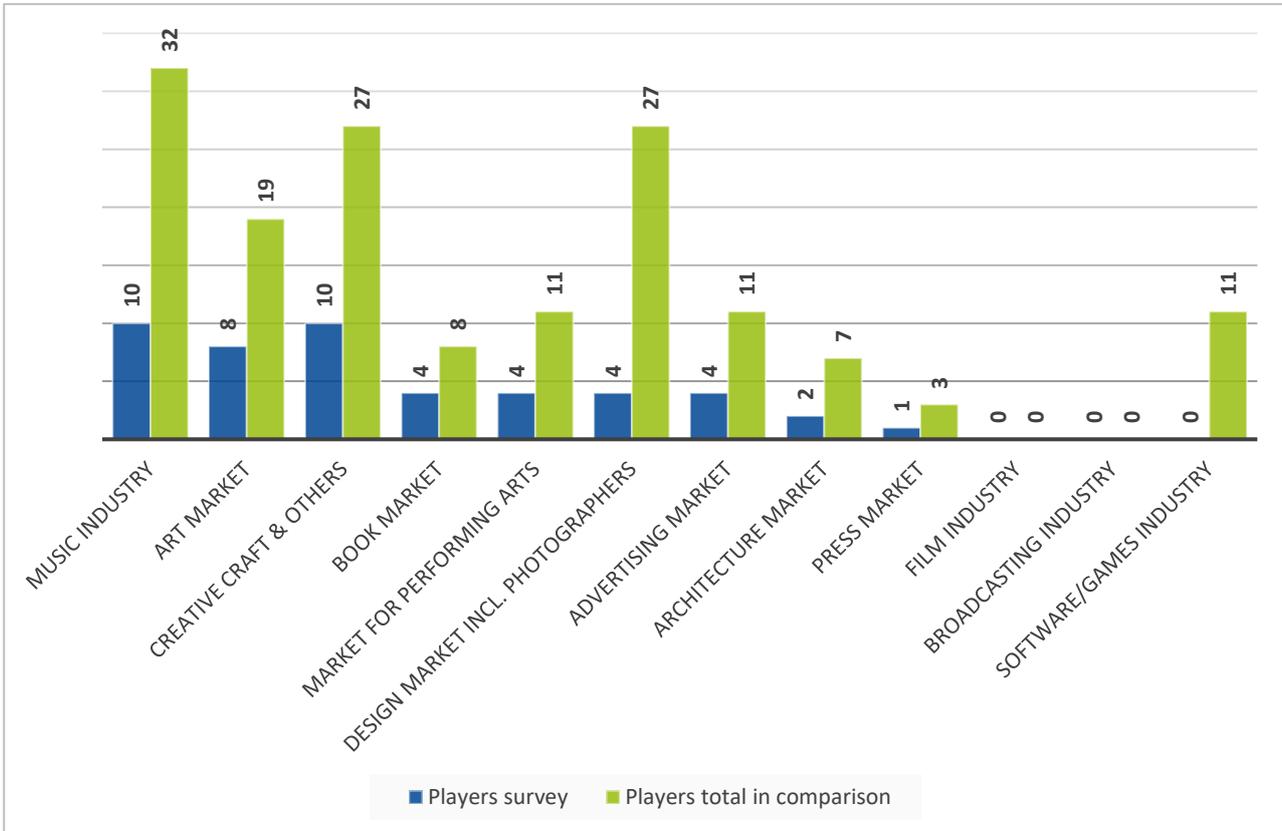
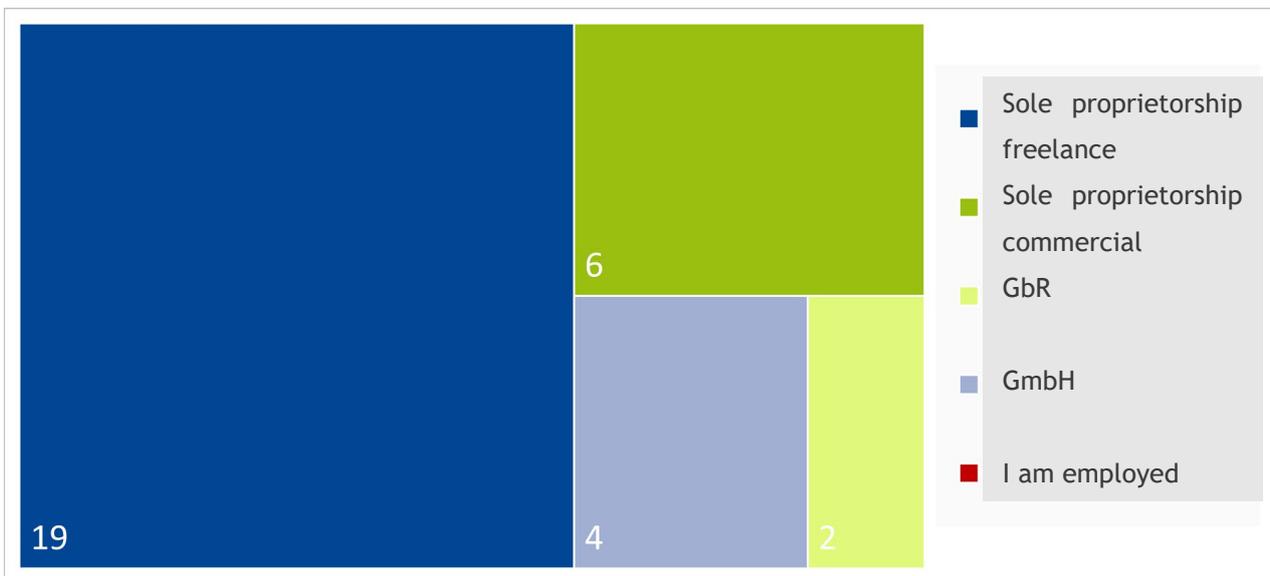


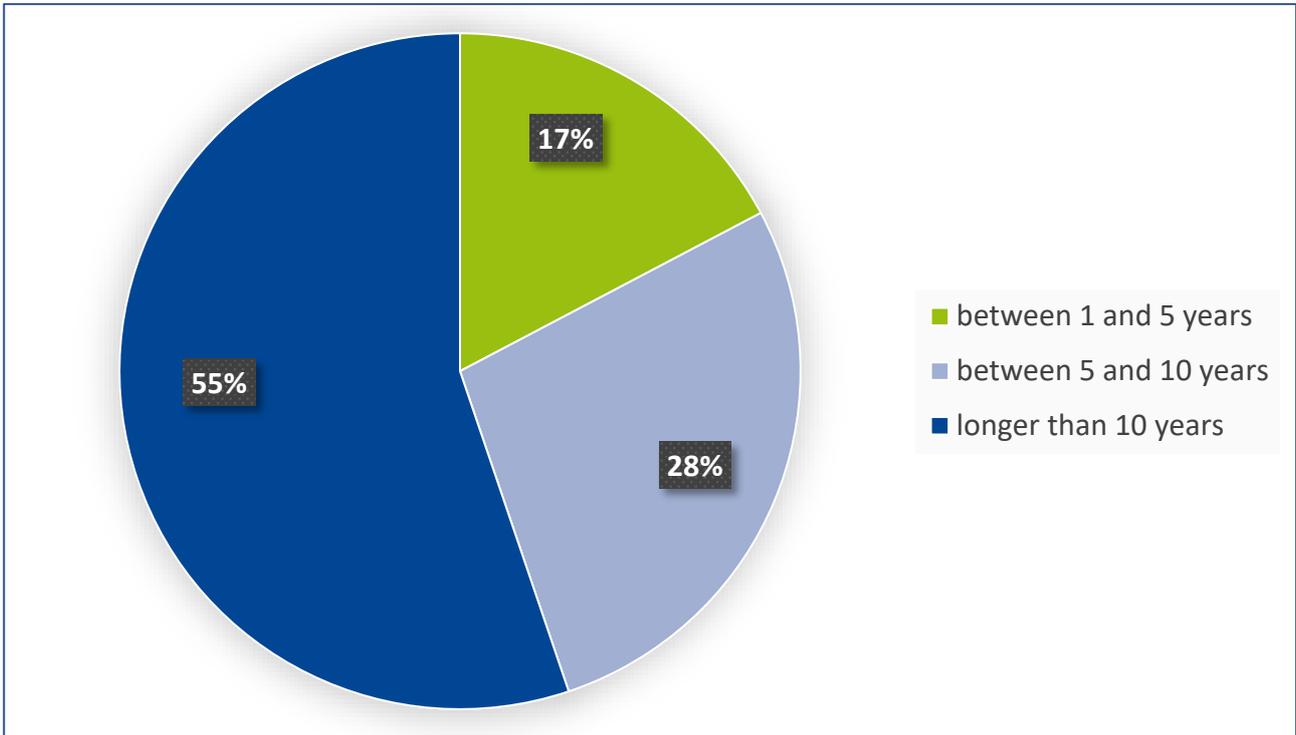
Figure 6.5: Legal form; multiple choice; 31 entries



With 19 mentions, the participants in this survey are most frequently in the self-employed sector. Another 6 participants stated that they manage a business. Only a small number are organised in companies: 4 participants as GmbH and 2 participants as GbR. Employees are not represented in this survey.

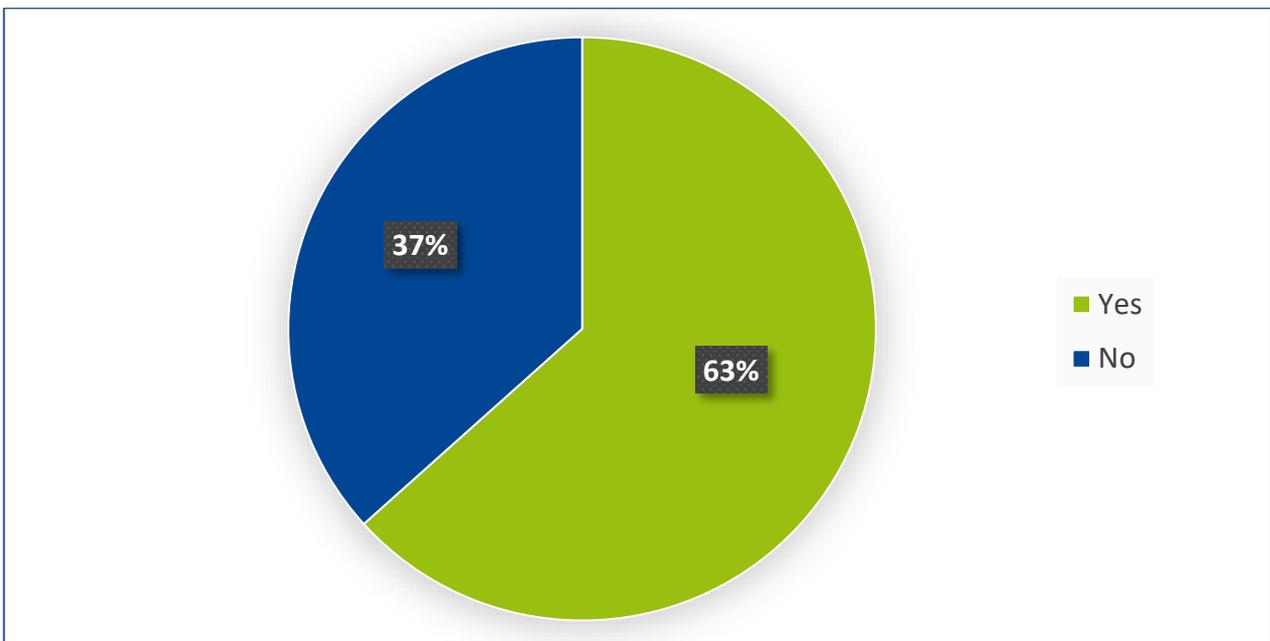


Figure 6.6: Time since enterprise foundation; 29 mentions



More than half of the creative companies surveyed have been in the market for more than 10 years. Only 17% of the companies were founded in the last 5 years.

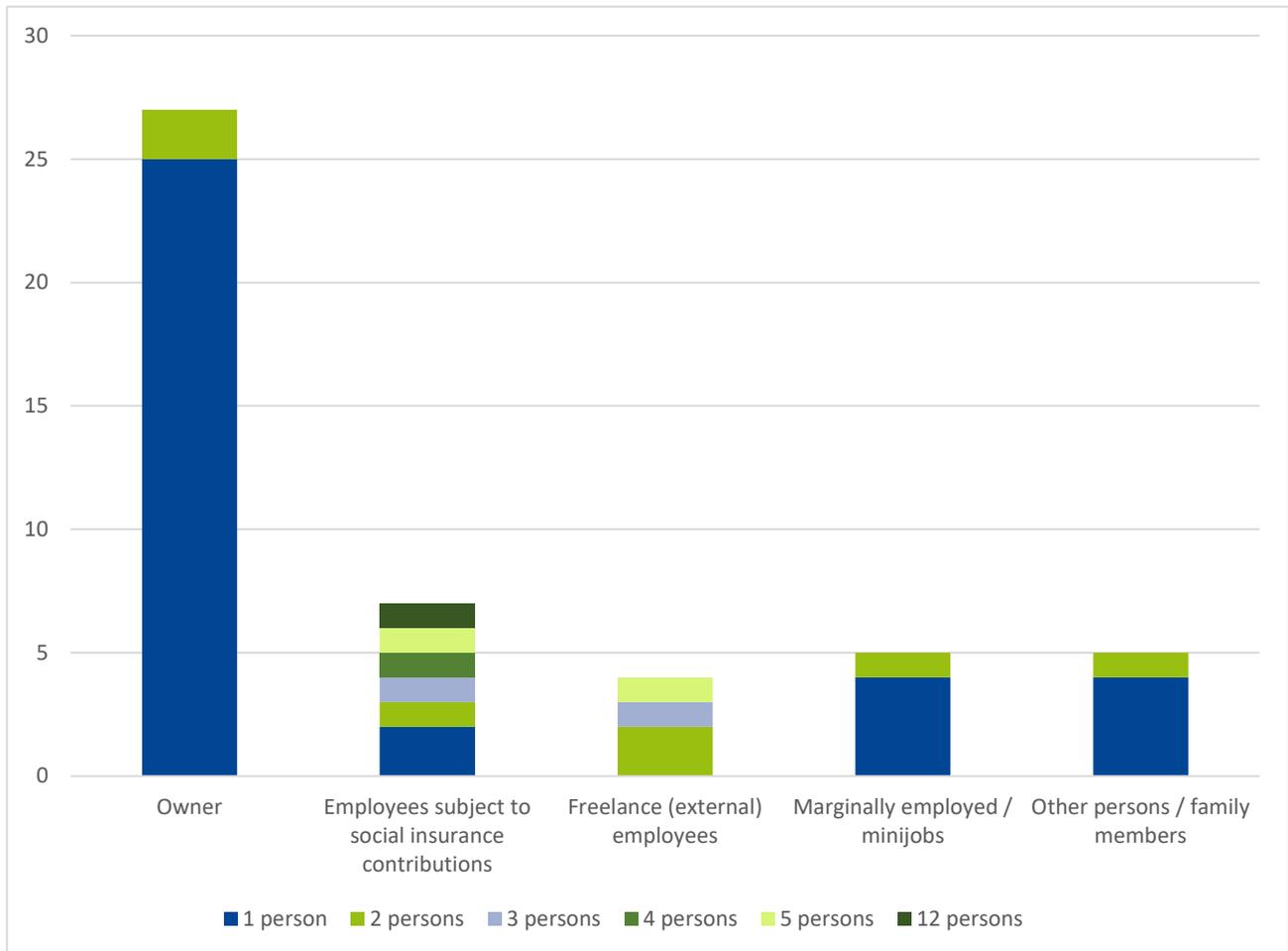
Figure 6.7: Value added tax obligation; 30 mentions



A majority of 63% of the companies participating in the survey are subject to VAT.



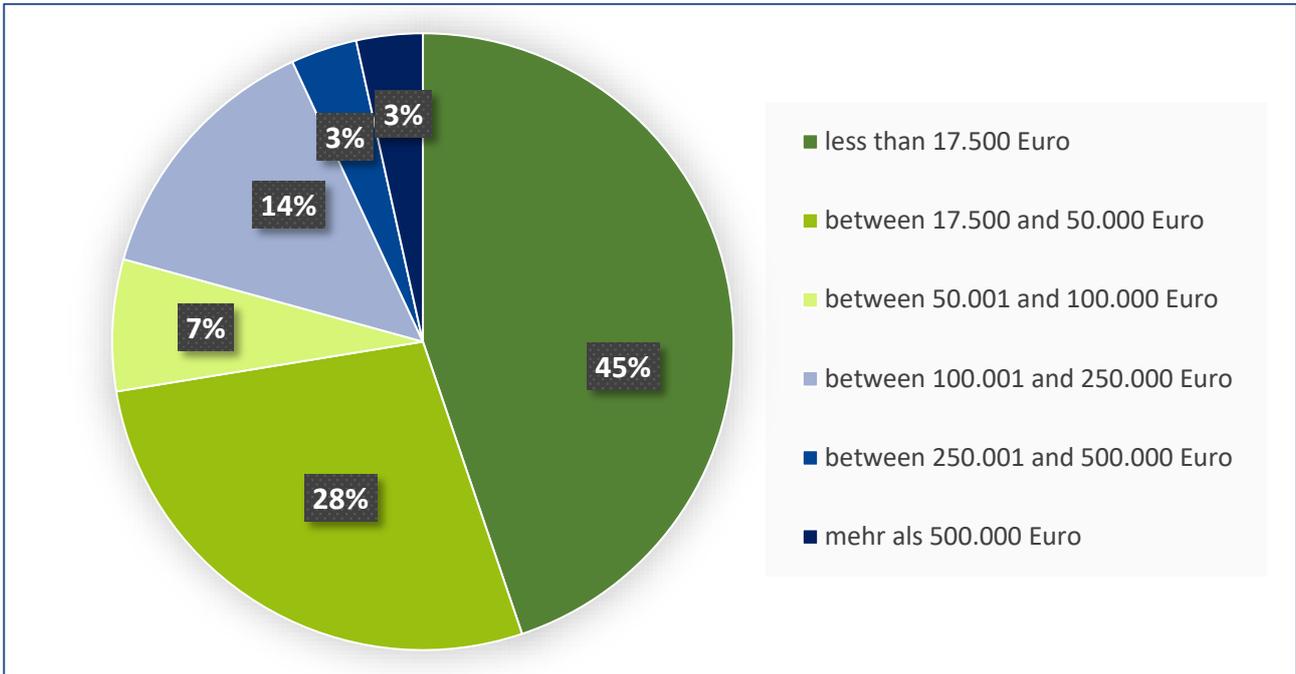
Figure 6.8: Persons employed in the enterprise; 27 mentions



Most of the companies surveyed are sole traders and have no employees or other staff. Only 7 companies employ employees subject to social insurance contributions, but these have up to 12 employees. External freelancers are regularly included by 4 companies surveyed, 5 companies employ mini-jobbers and another 5 companies receive help from friends and family.



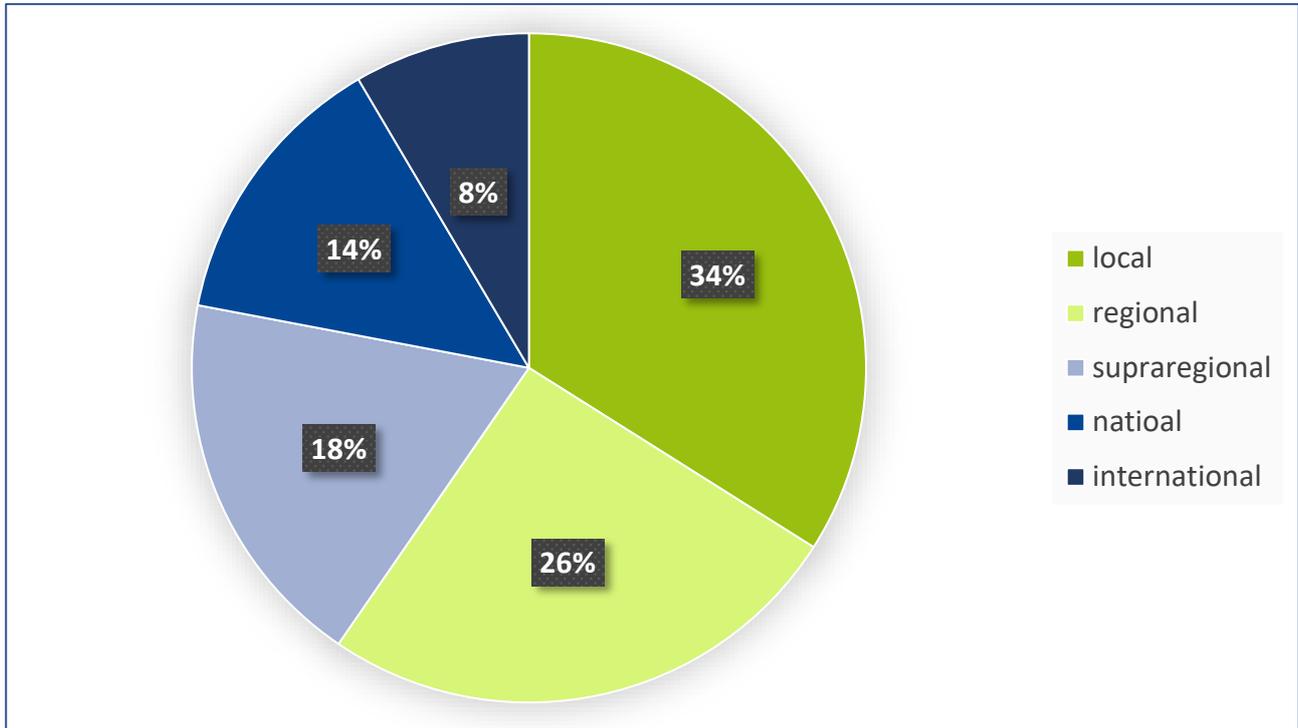
Figure 6.9: Annual turnover in 6 categories, 29 entries



Of the participating companies, almost half (45%) had an annual turnover of less than €17,500 in 2019. 28% had a turnover of between €17,500 and €50,000. While only 7% of respondents reported sales between €50,001 and €100,000, 14% had sales between €100,001 and €250,000. In each case, 3% of respondents stated that they had sales of more than €250,001 or more than €500,000.



Figure 6.10: Origin of clients and customers; figures in percent; 27 mentions

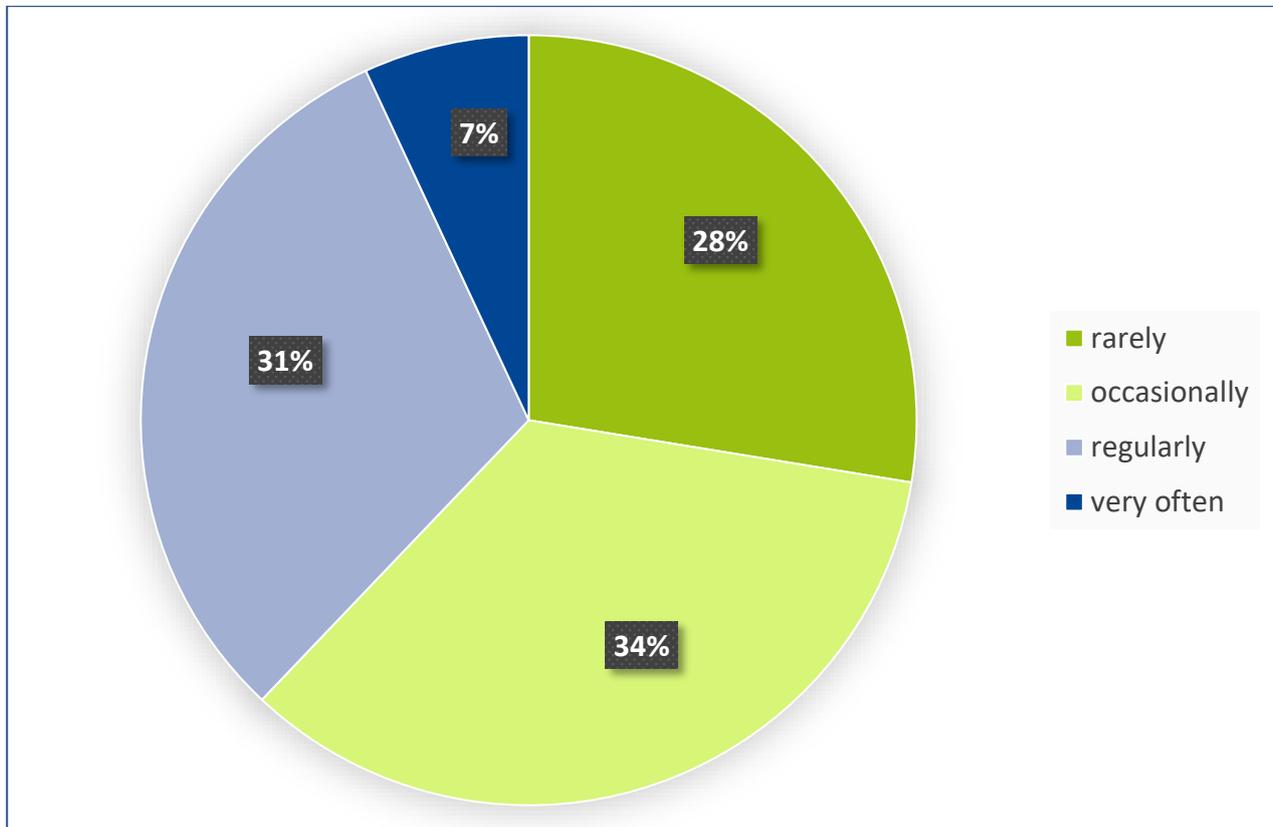


The majority of respondents' orders come from local and regional areas (60%). 32% are generated from supra-regional and national orders and only 8% of customers are classified as international.



6.2 Networking and Cooperation of Naumburg NPPs

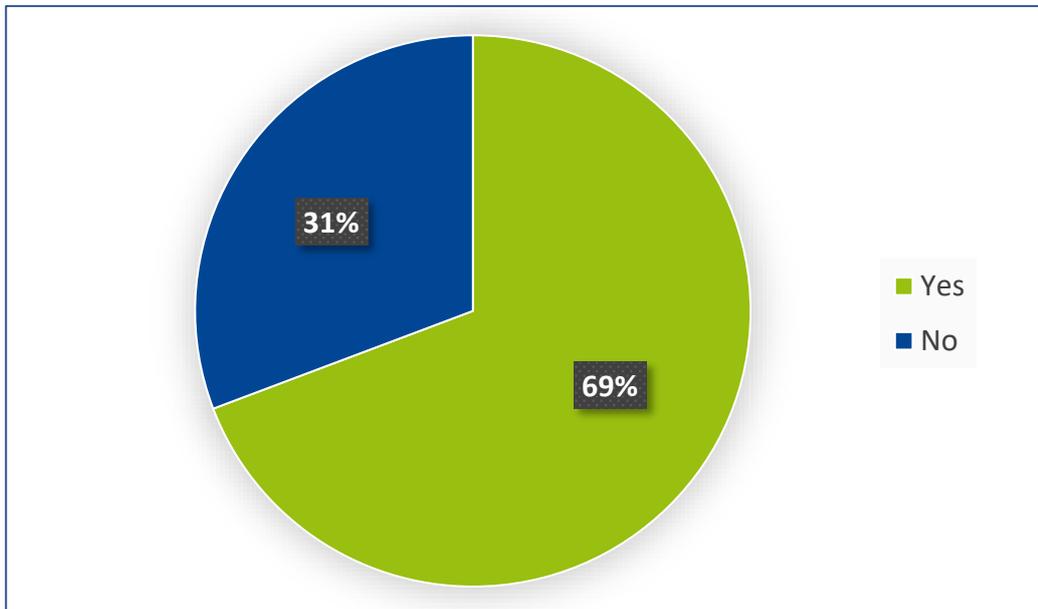
Figure 6.11: Frequency of networking with other companies in percent



Frequent cooperation between the individual creative and cultural enterprises in this survey occurs in only 7% of cases. Rare cooperation is reported by 28% of the companies surveyed. Networks of the cultural and creative industries in the Burgenlandkreis, in Saxony-Anhalt and throughout Germany are known to only 8 companies surveyed.



Figure 6.12: Willingness to get involved in networks; in percent

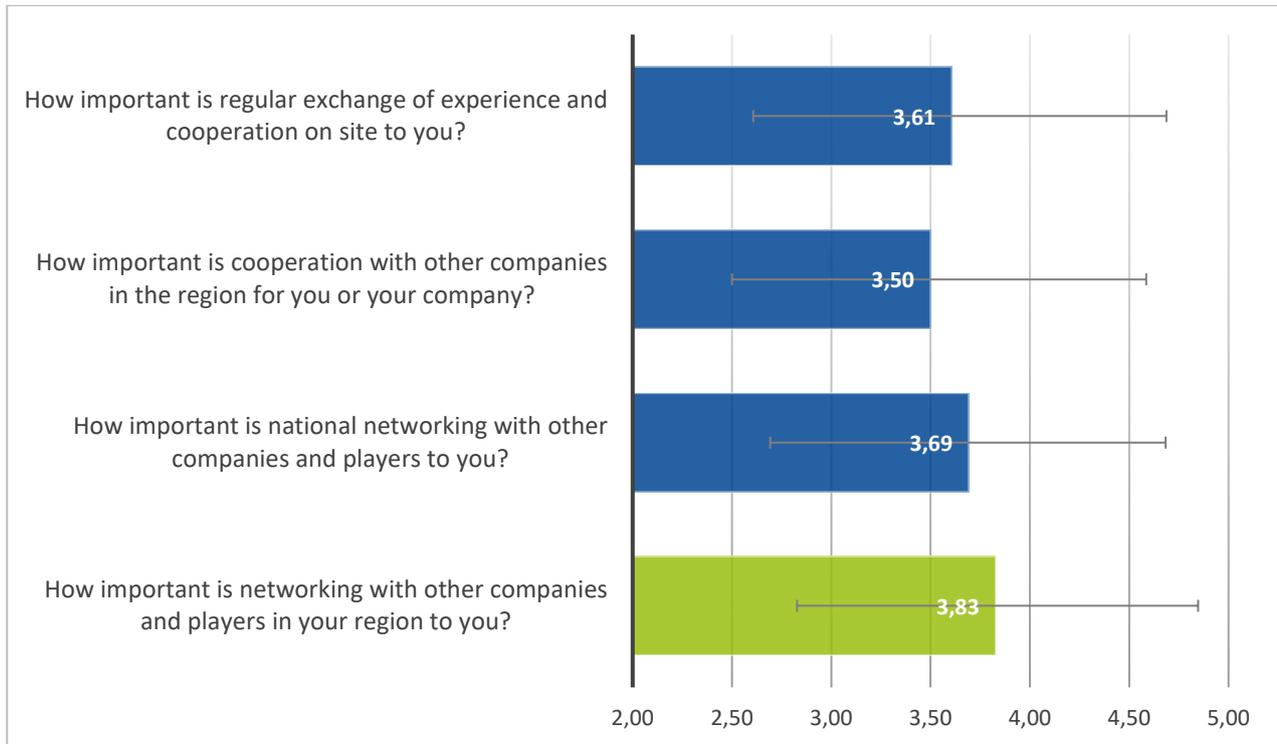


Engagement in a network of the cultural and creative industries is conceivable for many respondents (69%), 6 respondents are already actively involved in a network.

This demonstrates the high potential for networking and cooperation of creative and cultural workers in Naumburg]. At the moment, networking rarely takes place, but the interviewees signaled a willingness to get involved.



Figure 6.13: Comparison of the mean value of the scale (2=unimportant, 5=very important) including standard deviation without abstinence type.

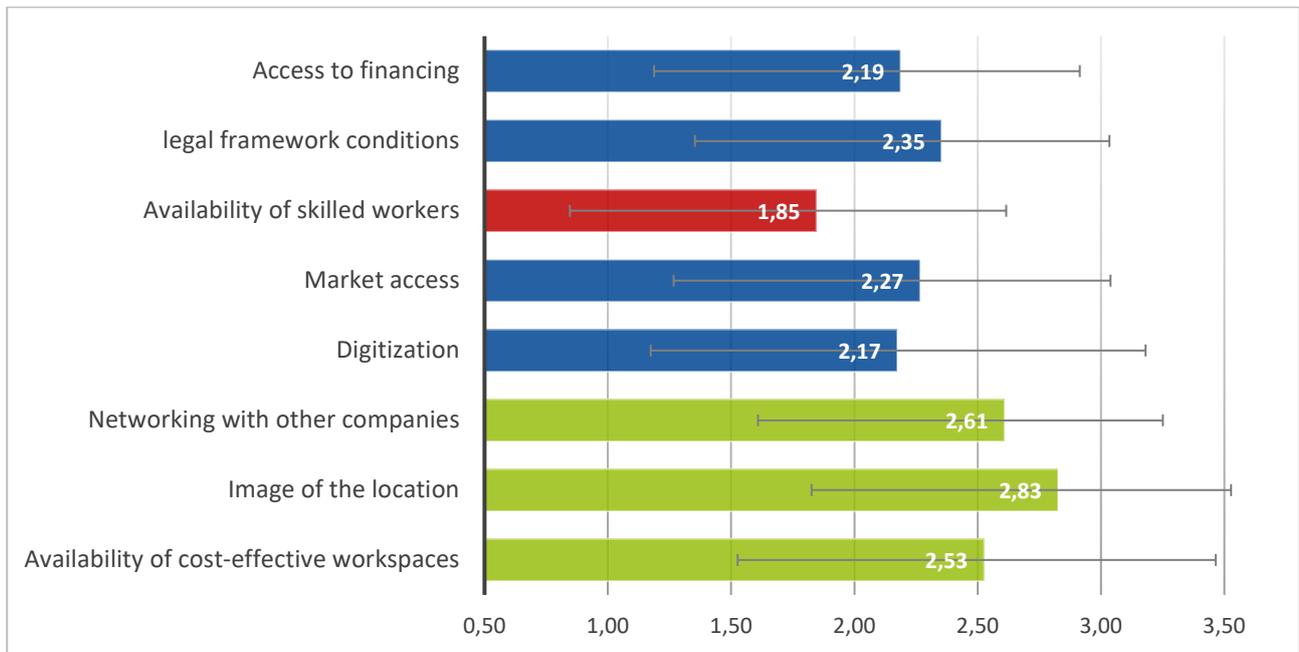


This tendency is also confirmed in the questions of networking and cooperation. All questions in this area were often answered as important or very important. The average value of 3.83 for networking with other companies within the region is particularly striking. A closer look at the conditions in the Naumburg region and the Burgenlandkreis can thus generate further insights.



6.3 The Naumburg Location as a Competitive Factor

Figure 6.14: Comparison of the mean value of the scale (1=bad, 4=very good) including standard deviation without abstentions



The general conditions in the city of Naumburg are rated rather positively by those surveyed. The image of the cathedral city on the river Saale was rated particularly positively. In addition, the weak values for networking with other companies and the availability of low-cost workspaces stand out in this survey. In contrast, the availability of skilled workers was rated as rather poor.



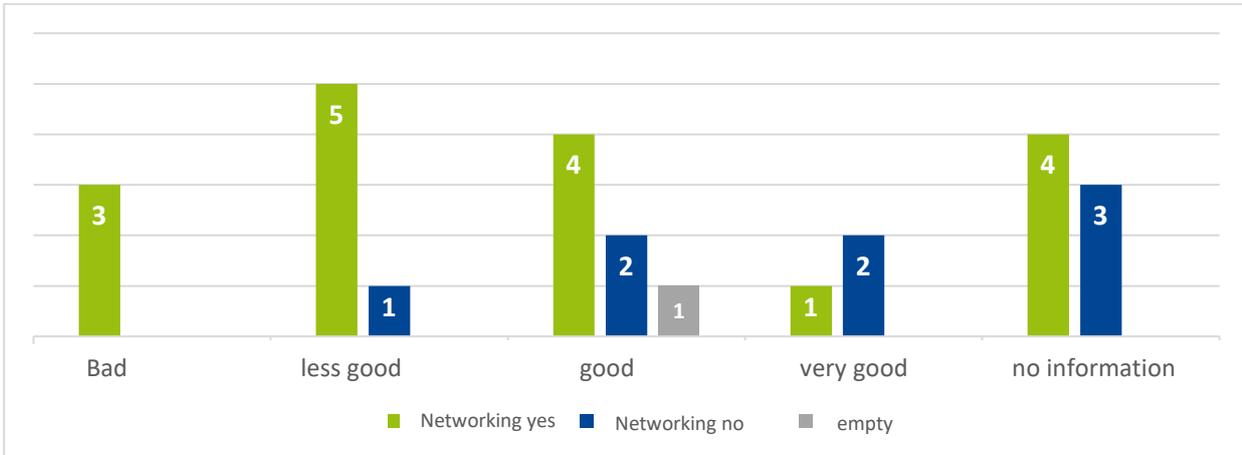
Figure 6.15: Comparison of mean values; assessment of framework conditions (scale 1=bad, 4=very good) of companies operating in NPPs for longer and shorter than 10 years



Companies that have been active in the cultural and creative industries for more than 10 years evaluate the existing framework conditions in Naumburg differently than companies that have been active for less than 10 years. It is particularly striking that networking and market access are rated much better by established companies. On the other hand, the framework conditions for the city image and the digitisation of shorter-established companies are rated better on average.

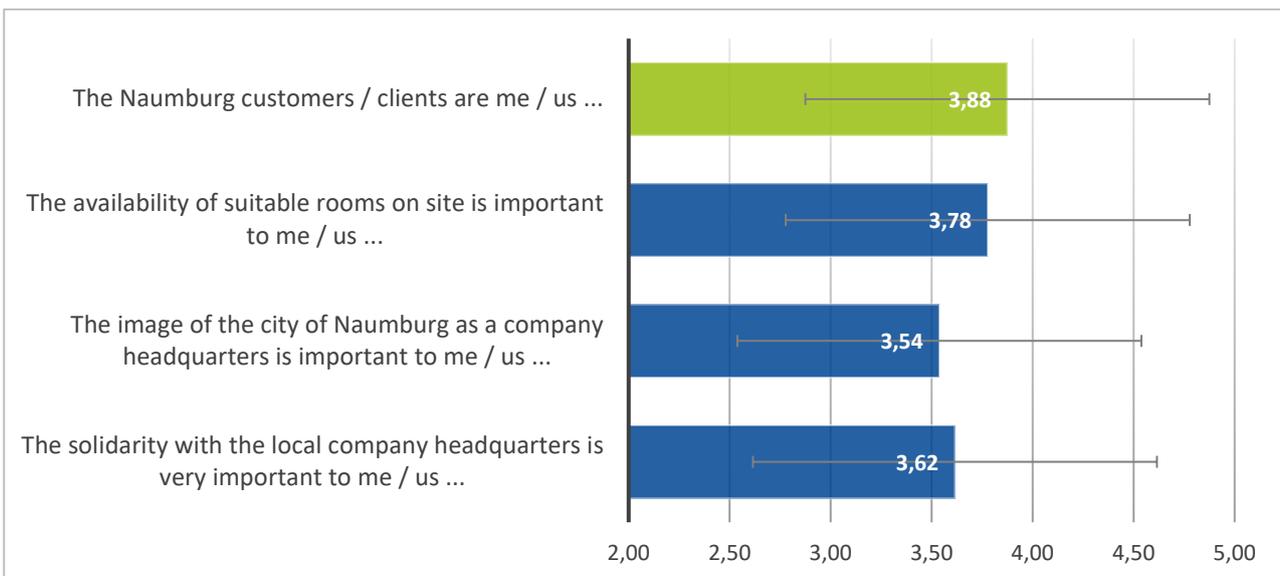


Figure 6.16: Crosstable Work spaces and willingness to cooperate; 26 participants



This cross tabulation examines the attitudes of the participants in this survey towards available, low-cost workspaces and whether there is at the same time a willingness to get involved. The graph shows that participants who consider the spatial situation to be poor or less good are more often willing to get involved within a regional network. A common commitment to low-cost spaces is therefore largely present. This is a starting point for future development measures for the cultural and creative industries in the city of Naumburg.

Figure 6.17: Comparison of the mean value of the scale (1=unimportant, 5=very important) including standard deviation without abstentions

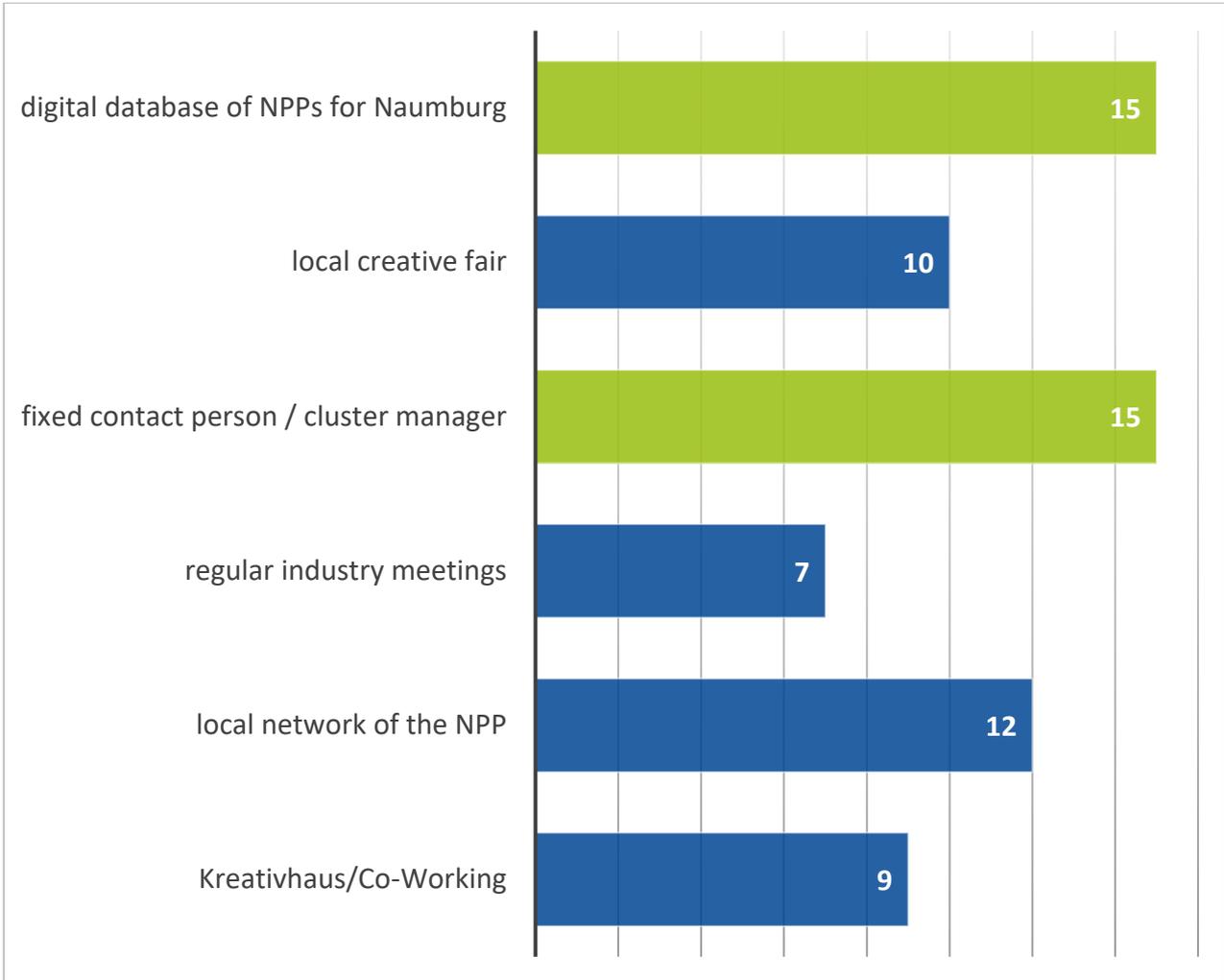


The city of Naumburg as the headquarters of the company is largely viewed positively. It is particularly noticeable how important Naumburg's customers and clients are to the interviewees. With regard to the company headquarters, the city image is considered to



be of medium importance, even though the image was often mentioned as a positive general condition.

Figure 6.18: desired infrastructure; multiple selection; 68 entries



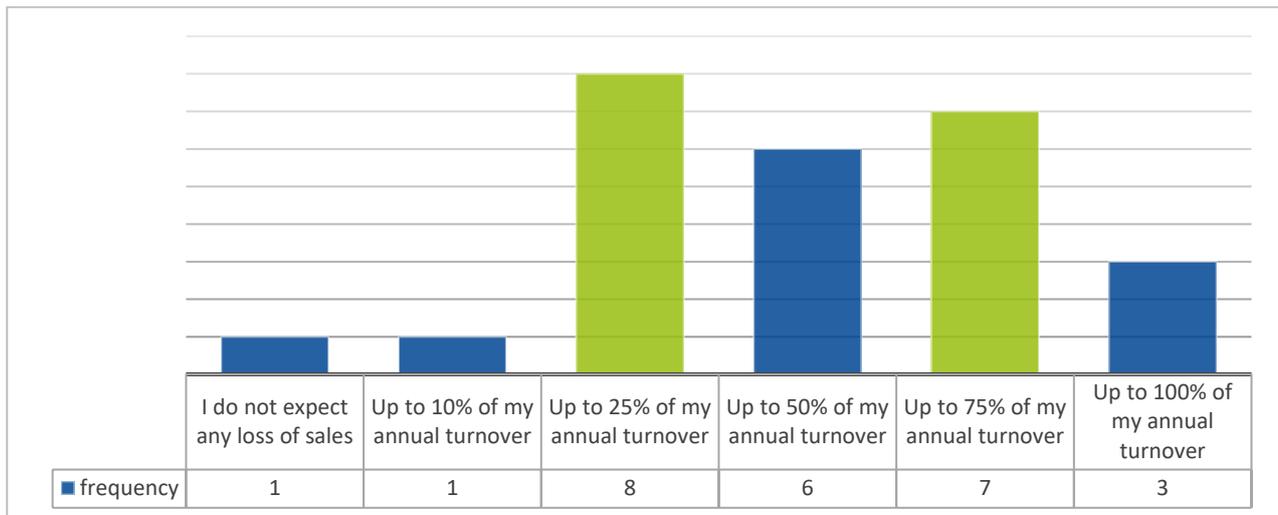
The respondents showed particular interest in a local, digital database for the cultural and creative industries as well as a fixed contact person for their concerns.



6.4 Effects of COVID-19 on the Naumburg CCI

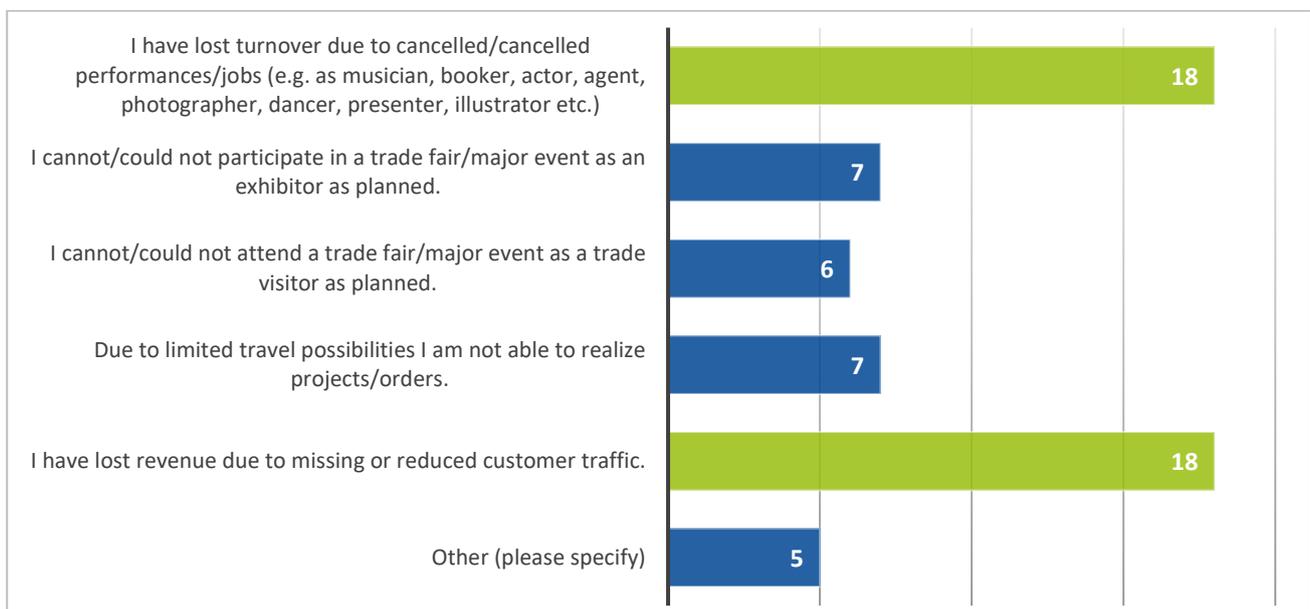
A total of 18 participants in this survey have or had sales losses due to COVID-19.

Figure 6.19: Sales losses due to COVID-19; single selection; 26 responses



Very different answers were given to the question of the extent of turnover loss. Most companies expect 25% loss of turnover (8 nominations) or 75% loss of turnover (7 nominations) for the year 2020.

Figure 6.20: Adverse effects of COVID-19; multiple selection; 43 mentions





The most important reason cited by 18 respondents was the lack or reduction of customer traffic. In the category "other", respondents mentioned numerous other reasons for the disruption:

- Lack of tourism
- Contact restrictions
- Worries of customers
- Planning uncertainties
- Prohibition to exercise
- Closed workshops for customers
- No public performances.



7. Local Good Practice Report

Three local good practices are presented below:

7.1 Dance School “Tanzschule Saale-Unstrut“: Analysis of the Interview with Lutz Mokros

7.2 The Ring Maker: Analysis of the Interview with Owner René Breite

7.3 Kunstwerk Turbinenhaus: Analysis of the Interview with Manager Nicole Haushälter



7.1 Tanzschule Saale-Unstrut: Analysis of the interview with Lutz Mokros

StimulART Local Good Practice (LGP) Benchmarking Template

1 Title: What is the name that best describes good practice in the city?

Tanzschule Saale-Unstrut, Lutz Mokros

2.) Author: *Christof Schreckenberger,*
Feldstärken GmbH for Naumburg

3.) Date: 01.07.2020

4.) Goal: *What is the goal of LGP?*

To establish a dance school, to convey the fun of social partner dancing to children, teenagers and adults; to have fun with the "community hobby"; as a native of Naumburg, to create an anchor within society with the dance school, which conveys cultural, social and societal values.

5.) Geographical reach *City /Region*

Burgenlandkreis, digital offers go further

6.) Choose one of the main objectives of StimulART as your preferred topic of local good practice

- improve the financial and organizational framework for NPP macro-environment in medium-sized CE cities X

X

7.) How would you classify the LGP?

b.) a good practice for partnership within the NPP and/or stakeholder involvement:

Please tick the box:

The cooperation with hotel "Alte Schmiede" creates a good win-win situation and consequently extends the offer for tourists staying several days. There is also a cooperation with the winegrowers' association. Cooperative events with a certain teaching / mediation character are to be expanded.

Multiple answers are possible and please underline the most characteristic category if

d.) a good practice for entrepreneurship in the NPP (with a feasible business model, long-lasting activity, growing X



possible.	<p><i>market):</i></p> <p><i>The orientation towards a "networked" Burgenland district is necessary and sensible. Normally, viable dance schools need a catchment area of 100,000 inhabitants.</i></p>
If not applicable, please add a separate category.	<hr/> <p><i>e.) A good practice for financial sustainability: X</i></p> <p><i>Flexibility creates financial sustainability, a broad approach to target groups (including schools) and the creation of digital offerings are further essential parts of the sustainable strategy. This also includes keeping fixed costs low, especially rental costs. Excessively high fixed costs could increase the economic pressure to such an extent that offers would have to be made that would be difficult to justify in terms of quality and pedagogy.</i></p>
	<hr/> <p><i>f.) a good practice for an innovation chain with a X</i> <i>successful (marketable) creative product:</i></p> <p><i>The online courses for wedding couples during the COVID-19 crisis are from the beginning not only thought as crisis management, but also as a new offer that can possibly scale in the long run. Cooperation contacts to media companies and understanding of digitalized business models are given.</i></p>
	<hr/> <p><i>i.) a good practice of a smart / creative adaptation of a X</i> <i>"good practice" that was invented elsewhere:</i></p> <p><i>Clever local cooperation and digitalized dance offerings were not reinvented here, but flexibly adapted to the given situation.</i></p>
8.) Rational/ Introduction	<hr/> <p>Context and starting point:</p> <p><i>Which problem is being addressed?</i></p> <p><i>To offer cultural activities in the sense of a common hobby for different age groups, or to close gaps in the range of cultural activities.</i></p>



What is the LGP trying to improve / further develop? And: What are tangible, concrete objectives during the implementation of the LGP?

To improve cultural leisure activities with social interaction. This is done through local cooperation, e.g. in cooperation with hotels, in order to increase the tourist clientele (weekend dance courses with overnight stay, if necessary guided tours, etc.).

What time frame is available for the implementation? (month and years of establishment / foundation; duration of implementation)

Several years to establish the school with several years of lead time before opening:

Three years of training, followed by professional dance experience in the media and TV sector.

2003 self-employed in Naumburg with small groups (survived from hand to mouth).

2005 founded Dance School Saale-Unstrut in Naumburg.

Step by step the turnover could be increased until the appearance of Corona. In the beginning Lutz Mokros lived from "hand to mouth".

Sales then grew over the years to a "low six-digit" sales figure for 2019.

9.) Main aspects of LGP:

What are the highlights of LGP?

How would you describe the unique distinguishing element of your LGP compared to other successful examples? In what way does your LGP offer added value that exceeds that of other existing LGPs, for example, so that potential users are convinced that the cost of implementation is rewarded by the added value? - In other words, that the benefits exceed the costs.

The main financial pillars are teaching and events. The participants want to apply and demonstrate what they have learned. Therefore the events form the second step of the value chain. Here a club*



principle is followed with predominantly non-public events. This is the USP compared to other dance schools that are not located here, but offer classes.

His old network of contacts to the music industry and corresponding agencies and colleagues enables Lutz Mokros to occasionally engage well-known names as highlights - in this sense active brand marketing is carried out.*

USP: No flat rate! No gym model. (See 12.)

- Step-by-step building of trust.
- Contact with schools and young people is essential. Their parents often register for courses after the debutante balls.
- Young people discover dance as a hobby. This can be the introduction to a three-level course program and the club system with the "youth dance circle". Here cliques can be formed in a positive sense, similar to clubs.

<p>10.) Actors and Stakeholders</p>	<p><i>Who are the beneficiaries or target group of the LGP? Who are the users of the LGP?</i></p> <p><i>Children, teenagers, adults, pensioners* who take part in dance courses, cooperation partners such as the hotel "Alte Schmiede" through combined offers.</i></p> <p><i>Quote Lutz Mokros: "The surprise is that Naumburg is dancing again". The Naumburgers have developed as a dance-loving audience. This is visible, for example, at the Cherry Festival. The tents provide areas where people want to "dance in pairs". For example, at the rowing ball or tennis ball, the organizers can hardly avoid integrating the dance school and offering dance with live music. The organizers approach the dance school here.</i></p> <p><i>Partly also interregional clientele from a radius of 30 km comes to the courses. This probably has to do with the developed reputation, the popularity and quality. The location (New Smithy) and the ambience of the city plays a role - e.g. the walk through the city and other leisure activities before or after the course.</i></p>
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<p>11.) Methodical</p>	<p><i>Which methodology was used to bring the original</i></p>
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approach

problem/opportunity to success - and eventually to LGP?

Provide a step-by-step description of effective mechanisms:

Which main activities were carried out?

Start with freelance dance activities with gathering of experience and network building, involvement of cooperation partners. Especially important: A good relationship with schools, especially with course participants in the 9th grade. Many parents of the students then book courses after the prom.*

When and where were the activities carried out?

Who were the key designers, implementers, sponsors and cooperation partners involved in the LGP? What were your roles? In which activities were you particularly involved?

A former trainer and mentor plays an important role. Local partners and first-time clients communicated well and recommended them. Word of mouth was crucial and Naumberg's city management also provided good support

Were there participatory processes?

If applicable, create a process flow diagram.

Here this is more of an exchange with important partners and in the network, with a great sensitivity to customer needs. First, a three-year training according to the standards of the German Dance Teachers Association (ADTV), directly after school, followed by working as choreographers, organizing workshops for other choreographers. For two years Lutz Mokros was a trainer. He choreographed shows for the Hot Banditos and worked for RTL II "The Dome". Here he developed numerous collaborations with agencies. The organization of stage shows for freelancers was one of them. The reorientation came after the collapse of the music market, when suddenly there were no more budgets available for dance shows in the music industry. But the contact network of

at that time still exists and is a valuable resource.

In 2003, Lutz Mokros set up his own business in Naumberg, where he initially worked with small groups and initially lived, as he says, "from hand to mouth".



In 2005 the foundation of the dance school Saale-Unstrut in Naumburg followed.

The clients' trust was built up gradually and stabilized by cooperation with several local partners (e.g. Hotel Neue Schmiede Naumburg, good contact to schools). The integration of an agent via past contacts in the media industry should push the online offer in the long run.

12.) *Which end products or services resulting from the activities could be delivered?*

Results & Impact

Education

Events

Digitalized online offer - dance lessons for couples, private lessons - here cooperation with an agent.

If applicable: What was the realized income / turnover from the LGP activities or sales?

Not specified.

Is there an associated business model?

Yes: RevenueSource is first of all the dance offer in couple dance. The courses can also be booked in the "club model", but not as a flat rate. Customers book 36 course hours within 12 months. This gives the dance school 12 months to grant or offer corresponding hour quotas, which you can then take within the club model. However, payment is made monthly in regular installments. This has made survival during Corona easier. Therefore only a small use of Corona support was necessary.

Can you describe long-term social, cultural and economic developments that the LGP helps to improve?

Goal: To create an anchor within society with the dance school, which conveys cultural, social, societal values.

Are the effects measured through monitoring and evaluation?

Economical: The dance school software COTAS contains specific controlling tools for the number of participants in courses, events, with ticketing, the origin of the participants with preparation of the data for the tax consultant including



various controlling tools (repeat bookings, course fluctuation...).

Are there key indicators for this?

Number and age of participants, especially in the club model; increasing cooperation with partners in the cultural and social life of the city.

13.) Assessment / Validation *Confirm the usefulness and effectiveness of the LGP for beneficiaries (whose needs the LGP addresses) as well as for experts (from a methodological or technical point of view).*

Have stakeholders or end users evaluated the LGP?

Online feedback

Describe the evaluation process, if there is one?

14.) Innovation *In what way, if any, has LGP used innovation to create a new problem description, to address challenges, to overcome obstacles or to find solutions?*

In what ways does the LGP contribute to innovation in the operating conditions of NPPs?

The online dance offers for couples in combination with analogous events should be mentioned here. The cooperation and generation of win-win situations with local partners on site (especially Hotel Neue Schmiede) and a good relationship with the schools are essential. Due to their specific pedagogical demands, young participants are only accepted from the 9th school class on - not earlier. In Mr. Mokros' opinion, this would not be responsible in couple dance. Win-win-options for tourism in the city are also available, and could be developed further.*

15.) Patent reference *Is there a patent associated with the LGP?*
No.

16.) Success factors & sustainability *What are the main factors that can be controlled by the actors and stakeholders that are necessary for the success of the LGP? (For example, a positive impact on the results of the*



implementation).

What are the elements that need to be implemented for the LGP to be institutionally, socially, economically and politically sustainable?

What institutional, social, economic and political conditions are necessary for the LGP to be a success? (Conditions = not under control of the actors or stakeholders).

A rule of thumb for dance schools in Germany: A catchment area of about 100,000 inhabitants is usually necessary for a dance school to survive. Therefore there is no limitation to Naumburg because the market is the Saale-Unstrut region (regional orientation).

A good cooperation with the local schools is essential. After the debutante ball, parents also come to book courses through the young people. This accounts for about 60% of adult bookings. In addition, the dance school even has waiting lists for various courses and has to do much less advertising.

Which organizational requirements must be met? How must a participating company, association/association or municipality be structured to implement the LGP? Which departments/responsibilities of such an organization are affected or affected by the LGP?

Prerequisites are professional training and, if possible, the occasional involvement of additional guest trainers with well-known names.

Suitable premises must be available (either our own or those of our local partners, such as a hotel whose dance hall is rented by the hour).

A suitable administration software is recommended. It is important to combine an analogous approach on site with a good internet presence, avoiding overpriced offers with unnecessary features. In this case, the scope of the administration software used is quite large and interfaces are suitable. In this case web designers underestimated or denied this,

that were requested for the design of web pages. They ignored the functional range of the existing management software and wanted to reprogram additional features whose function had



already been fulfilled. (The interviewer can confirm the positive experience with the COTAS software used here from his own experience). A suitable combination means efficiency for the dance school operator and convenience for the customers. It is also possible to book the courses via smartphone or book them by the hour.

A supra-regional network / contact network for the integration of supra-regional guest trainers as highlights and for communication of the digital offer is not necessary, but very helpful for brand development and also not so easy to build up by the competition.

17.) Challenges

Do you point out which obstacles had to be removed and how they could be removed? / What are the challenges users, stakeholders, partners and beneficiaries face when implementing the LGP? How could these challenges be met?

1. Personnel problem: The availability of good, professional dance teachers in rural areas is limited.

2. Good, suitable platforms, especially digital platforms and event calendars as communication partners. Here, one hopes for more options in the future through StimulART.

3. A competition problem when addressing young people: With the present pedagogical claim, there is a price problem and age problem. Competitors sometimes go in with offers that are too cheap or make offers from the 8th grade onward in order to get the young people's attention in advance. In the case of couple dance, Mr. Mokros believes that this is not pedagogically justifiable. Reaching the 9th school class and cooperation with the schools is essential. Mr. Mokros does not do this out of idealism.

His solution:

a) Sending written letters to parents, which in a few sentences represent the claim and also the consciousness of tradition of a couple dance school. At the same time the running costs are kept low. This reduces the cost pressure of high rental costs so that one does not have to make offers that one would not like to justify pedagogically.

b) Customer loyalty with young people: Young people discover dance as a hobby! For three years, there has been a three-tiered course system for young people, starting with the



beginner's course. There are also opportunities for young people to switch to the club system. There is now also a youth dance circle. Competitors of many years' standing have not yet managed to establish such a club system.

18.) Conditions / Restrictions *When you rely on the experience of LGP: What are the limits of LGP? What positive or negative side effects, or what unintended effects does the LGP cause?*

There are positive effects on the hotel's weekend offer. Dance courses or workshops are offered in a package with overnight stay. This has positive effects on tourism and other businesses in the city for weekend guests (shopping, gastronomy.)

How do the LGP and the practice of national/regional/EU programs fit together? (How is the fit?)

How do the established values, standards and opportunities/infrastructure of LGP and stakeholders, users and beneficiaries fit together?

Win-win-situations *concerning the hotel* industry, tourism but also institutions like schools can be generated.

Are there any known risks in implementing LGP?

Too high fixed costs (e.g. room rent or too many permanently employed dance teachers), competition that falls short of minimum educational requirements (minimum age).

19.) Costs *What are the total costs involved in implementing the LGP? How much time and personnel is required to implement the LGP?*

The leader and entrepreneur here is the professional dance teacher. Freelance dance instructors / course instructors are added on a fee basis.

If possible, please provide some cost efficiency indicators, also with regard to the added value (Benefits, see 13.)

20.) Reproducibility *What are the possibilities to spread the LGP further, to increase it, to scale it up in different settings?*



and scaling

a) Enlarging the catchment area.

b) Expansion of the exclusive online one-to-one lessons for couples.

c) Further digital offers (courses) would be tested step by step.

d) The attractiveness of the offer would lead to follow-up bookings of courses (meanwhile three-step system starting with the beginner course for young people). A youth dance circle has also been in existence for three years.

What are the conditions that should be met so that the LGP can be replicated / repeated? Which adaptations are likely to have to be made in new contexts?

Do you specify the requirements for replication / repetition of the LGP on a larger scale (regional, national, EU)?

Can the LGP be tested incrementally on a smaller pilot scale before a large scale implementation in a new environment?

The model was built organically step by step.

Likewise, step-by-step initiation and testing of collaboration with cooperation partners with limited risk per step. Building trust takes time.

21.) Conclusions *Explain the efficiency and usefulness of the LGP. Use anecdotal statements and storytelling or reports/evaluations to demonstrate the benefits and advantages of LGP for the target group.*

Why is LGP considered "good practice"? Please refer to the criteria of good practice described in the introduction.

What are the key messages and lessons learned from LGP for those who want to adopt the documented good practice?

What has worked well? What has facilitated or promoted it?

Word of mouth.

Feedback about the former coach (personal mentor, also national coach, whom Mr. Mokros has known since he was 9 years old. If necessary, he will bring you back down to earth).

Co-operation and/or spreading of the offer over the city management, especially Sylvia Kühl.

Good cooperation with the schools.



What did not work? Why did it not work? how were the difficulties overcome?

Appearances at fairs such as health fairs organized locally.

Does the LGP have review mechanisms in place to share progress and integrate new learning into the implementation process?

Network with dance teachers, mentor, dance teachers association.

22.) References: *What is the address of the people or projects that can be contacted if the reviewer of this form wishes to have even more insight into the LGP?*
 Contact details

23.) References: *If possible, where can the reviewer find the LGP directly on the Internet?*
 URL of the practice

Tanzschule Naumburg
www.tanzen-naumburg.de

24.) References: *If available, what are the websites of projects under which the LGP was identified and reproduced?*
 Related / associated website(s)

25.) References: *Are there any training materials, guidelines, training materials, fact sheets, etc. that can provide the reviewer with more information for better understanding, reproducing, scaling and/or implementing the LGP?*
 Related resources that have been developed

Online offers of LGP in this direction will increase. Although the existing offering was created during Corona, it pursues a long-term growth strategy.

26.) Search Keywords: *Try to formulate some search terms that can help to tag the LGP. - What could be used to tag the LGP?*

Tanzschule, Naumburg, tanzen naumburg, umo 360
 Social media leads to the website.



7.2 Die Ringmacher: Analysis of the interview with owner René Breite

StimulART Local Good Practice (LGP) Benchmarking Template

Title: What is the name that best describes good practice in the city?

Ring Maker:

- **René Breite**

2.) Autor: Christof Schreckenberger,
 Feldstärken GmbH for the city of Naumburg

3.) Date: July
 2,, 2020

4.) Goal: *What is the goal of LGP?*

To create an open workshop.

To take an ordinary means of payment - a coin - and transform it by hand into an absolute unique piece and accessory. This has become a store (online and on site in the old town)

To evoke emotions of nostalgia or personal memories that the customer associates with old coins and to convey this emotion with jewelry or an accessory.

Desire: In the future we can also offer do-it-yourself workshops.

5.) Geographic scope

Stadt/Region

Naumburg (Saale), Burgenlandkreis, Sachsen-Anhalt

6.) Choose one of the main objectives of StimulART as a preferred topic of local good practice

-cultural heritage to shape creative products and services in medium-sized cities by developing local, culture-based creativity and developing entrepreneurial and individual skills X

7.) How would you classify the LGP?

d.) a good practice for entrepreneurship in NPPs (with a feasible business model, long-lasting activity, growing market) X



Please tick the box:	i.) a good practice of a smart / creative adaptation of a "good practice" invented elsewhere	X
Multiple answers are possible and please underline the most characteristic category if possible.		
If not applicable, please add a separate category.		
8.) Rational/ Introduction	<p>Context and initial situation:</p> <p>Which problem is being addressed?</p> <p>Comparable products on the market offer poor quality. Many potential customers cannot afford unique pieces in the jewelry sector that also trigger personal memories or emotions.</p> <p>What is the LGP trying to improve / further develop? And: What are tangible, concrete objectives during the implementation of the LGP?</p> <p>High-performance, unique products with a personal memorable value for a broad target group. Quality at "affordable" prices, which are below conventional jewelry prices.</p> <p>What time frame is available for the implementation? (month and years of establishment / foundation; duration of implementation)</p> <p>Step-by-step implementation after surprising Facebook reactions and sales with the start of self-employment in 2014 with an online store, opening of the store in downtown Naumburg in 2018</p>	
9.) Main aspects of LGP:	<p><i>What are the milestones / the highlights of LGP?</i></p> <p>- The surprisingly large Facebook response and the</p>	



perception that the hobby could become a market opportunity. Professionalization and expansion in small steps.

- From Facebook likes and inquiries to the online store to small-scale self-employment and then to self-employment in 2014.

- Store opening in downtown Naumburg in 2018. Until then only online sales. But: René Breite could do it anywhere in the world, including the Maldives.

- Customer experiences and their stories are highlights. There are already numerous anecdotes here. Examples: The first ring that was sold went to a native of Naumburg, who lives in the USA. The newly married couple, whose name was Schilling and who received wedding rings from Austrian Schillingen, whose embossing date matched the customer's year of birth. The ring, which was made as a commissioned work from the five-mark piece that the customer's father carried in his trouser pocket when he died.

How would you describe the unique distinguishing element of your LGP compared to other successful examples? In what ways does your LGP offer an added value that exceeds that of other existing LGPs, for example, that potential users are convinced that the cost of implementation is rewarded by the added value? - In other words, that the benefits exceed the costs.

- Emotional (memory and nostalgia) combined with good quality: Memory - Nostalgia - Personal - Quality. (There are other online providers of coin rings, but not in this quality, e.g. via ebay).

- Not expensive, because the source material is not so expensive, as with other jewelry designs.

- Unique for little money compared to gold or silver jewelry.

10.)	Who are the beneficiaries or target group of the LGP?
Actors and Stakeholders	Who are the users of the LGP?
	- The client base is not regionally limited and consists



of many, even lower income groups. It is a special offer for the broad market. They may be rings, but they are not luxury goods in the sense of a high price segment.

- The city and its tourists benefit from this because the store looks attractive in the old town location of Naumburg. That fits in well here. But without the online business it would not be sustainable.

11.) Methodical approach

Which methodology was used to bring the original problem/opportunity to success - and finally to LGP?

Provide a step-by-step description of effective mechanisms:

Which main activities were carried out?

The wife's grandfather had a coin collection. The first rings were made from them. The trigger was a facebook post of the first ring (as a hobby experiment) with an enormous facebook response (after 6 hours 1.500 likes). The goal was actually not the sale. The first Naumburg Ring went to a native of Naumburg in the USA.

When and where were the activities carried out?

At first step by step from hobby to profession.

Then further training was done. It has been building up over the years. Via facebook it became more and more in addition to the main job subject to social insurance contributions. The transition to full independence was difficult.

Then further training in several other courses (not goldsmith).

Since 2014 self-employed.

Wife supports the design. Growth realized in small steps.

Doesn't want to expand the business too fast or too much. He goes in small steps and does not want to grow too much. If he does, then growth without loans and without too much burden.



Who were the key designers, implementers, sponsors and cooperation partners involved in the LGP? What were your roles? In which activities were you particularly involved?

The important people were mainly themselves ("We ourselves!") - René Breite and his wife. They worked day and night to become known. Online activities, went to many fairs, to city festivals in Buchholz or Görlitz. It was not about sales, but about attention and showing: "That's us! "You have to mix. Live and online." The advertising expenditure for Facebook alone amounts to 15,000 to 20,000 € per year.

Then there are the envious people who don't know what's behind it all ("die ham's ja"). Note on the Corona situation: But with Corona he has to see for himself - you can apply for social welfare, but it was not done. The Corona crisis has not yet put them in financial difficulties.

The wife supports her partly in design and especially in social media.

He does not compete with the jewelers in the city. Whether they see him as a competitor, he does not know.

Were there participatory processes?

There was a reaction to reactions in social media and consistent investments were made in them on several platforms.

At the same time, the company clearly distinguishes itself from other cheap online offers. That's why the name was changed from "Münzring" to "dieringmacher" to reduce the risk of confusion.

If applicable, they create a process flow diagram.

12.)
Results & Impact

Which end products or services resulting from the activities could be delivered?

Focus on the production of coin rings. Besides other rings and jewelry, engraving, custom-made products.

If applicable: What was the realized revenue / turnover from the LGP activities or sales?

Increasing turnover. Gradual growth via self-financing



without bank loans.

Is there an associated business model?

Yes. Online sales in combination with local store. However, sales are mainly via online store.

Do you describe long-term social, cultural and economic developments and improvements to which the LGP contributes?

The attractiveness of Naumburg's city center is enriched by a down-to-earth, but individual offer with a high degree of proximity.

Are the effects measured by monitoring and evaluation?

- Measurements of response in social media: reactions on Facebook. (Here there are customer reactions with stories and obviously good "social media storytelling").

For this, the online store must remain updated and maintained. Therefore a new, updated store will soon be created with a change of service provider. The current service provider "does not do anything". Adjustment requests, corrections and maintenance are not satisfactorily handled.

Are there key indicators for this?

- First of all, the numbers and success is determined by the advertising and the advertising figures. With more experience today, panic is less common when reaction figures collapse.

- Economic control is achieved through cooperation with the tax consultant via quarterly evaluations, etc.

13.)Assessment
/
ValidationBewer
tung /
Validation

Confirm the usefulness and effectiveness of the LGP for beneficiaries (whose needs the LGP addresses) as well as for experts (from a methodological or technical point of view).

Have stakeholders or end users evaluated the LGP?

Evaluations are made by reactions on social media, by the rush in front of the store. People who come in then buy relatively often. Numerous ratings can also be read from anecdotes / customer stories.



Do you describe the rating process, if there is one?

Feedback is given online, in the store, and through sales figures. This is also shown by the structure of the followers (approx. 36,000 on Facebook; approx. 18,000 on Instagram; "the Ringmachee" is also represented on Pinterest; René Breite's wife intensively uses social media).

14.) Innovation

In what way, if any, has LGP used innovation to create a new problem description, to address challenges, to overcome obstacles or to find solutions?

In what ways does the LGP contribute to innovation in the operating conditions of NPPs?

USPs are quality, personal remembrance, affordable customization - creating unique personalized products that many people can afford and that are sometimes appreciated by celebrities.

15.) Patent reference

Is there a patent associated with the LGP?

No. This was also examined by a lawyer right at the beginning. Also a design patent could not be protected. It was invented about two hundred years ago in the USA, when the population had to give away gold and silver coins (to get the gold and silver). There was the gap in the law that no jewelry had to be given away. From this the first coin chains were created.

16.) Success factors & sustainability

What are the main factors that can be controlled by the actors and stakeholders that are necessary for the success of the LGP?

(For example, a positive impact on the results of the implementation).

According to René Breite, nothing can really be controlled.

- Appropriate quality: What is important is the quality of the products as well as the continuous search and finding of interesting new motives to become even better. The appropriate quality level is important: Quote: "I sometimes see 100 errors, but the customer doesn't see them. You can



test individual things. Sometimes René Breite's wife does it to perfect things down to the last detail (e.g. with Corona). But you can't put a price on that. They are not in the low-cost segment - but the quality must be right.

- Good Internet presence. You can't survive with a local store with the range of products on offer. Storytelling via social media Facebook, Instagram, Pinterest is correspondingly important. It's not so easy to set up.

- The relationship with your partner, in this case your spouse and business partner, must be right and she must support it.

- Become more independent of the location of the company headquarters and the store through the online store.

What are the elements that must be implemented for the LGP to be institutionally, socially, economically and politically sustainable?

What institutional, social, economic and political conditions are necessary for the LGP to be a success? (Conditions = not under control of the actors or stakeholders).

Which organizational requirements must be met? How must a participating company, association/association or municipality be structured to implement the LGP? Which departments/areas of responsibility of such an organization are affected or affected by the LGP?

- Online reactions with building followers on social media are enormously important. This is a lot of work and should not be underestimated.

- Step-by-step development of the business.

- Building up sufficient reserves so that income tax and income tax prepayments can be made at the end of the first two years. ("This is breaking the backs of many people.")

17.) Challenges

Do you point out which obstacles had to be removed and how they could be removed? // What are the challenges users, stakeholders, partners and beneficiaries face when implementing the LGP? How could these challenges be met?



-
- The transition from being an employee subject to social security contributions to being self-employed was not easy.
 - The right decisions had to be made in dealing with online low-cost competition. This is why the company name was changed from "Münzring" to "dieringmacher".
 - Managing growth correctly: The first higher assessments for income tax with corresponding income tax prepayments caused the burdens to rise sharply. René Breite was glad that he was able to make these payments.

18.) Conditions / Restrictions / When you rely on the experience of LGP: What are the limits of LGP?

- It remains craftsmanship with a qualitative claim. René Breite time and work capacities limit what is feasible. He does not want any more employees. - "It will never become a mass product - never."
- In order to grow, he would have to hire people, but in his opinion, this is not worthwhile for him, also with regard to the specifications of the workplace (official requirements).
- From a technical or supply point of view, it is simply the ring sizes that set design limits. What can be produced from a coin is at least limited in size.
- An elementary risk with this business model is your own health.

What positive or negative side effects, or what unintended effects does the LGP cause?

- Reactions are 99% positive. Occasionally a coin collector complains that beautiful coins for rings are destroyed.
 - Unexpected public reactions online, first on Facebook - thus seizing the business opportunity for a market niche.
 - There must also be envious people: Just a few weeks after the store opened, customs appeared on suspicion of illegal employment. According to Mr. Breite, someone must have filed a complaint. "One does not know". But they found nothing. A tax audit also showed no objections.
-



How do the LGP and the practice of national/regional/EU programs fit together? (How is the fit?)

How do the established values, norms and opportunities/infrastructure of LGP and stakeholders, users and beneficiaries fit together?

Are there any known risks in the implementation of the LGP?

General business risk. Too high fixed costs, which were avoided (store opening only in 2018, no employees). Too high dependence on location. Greater independence from this can be achieved with the online store.

19.) Costs

What are the total costs involved in implementing the LGP?

How much time and personnel is required to implement the LGP?

Two people. The ring maker and one person for social media and advertising in general.

If possible, please provide some cost efficiency indicators, also in relation to the added value (Benefits(see 13.).

20.)
Reproducibility
and scaling

What are the possibilities to spread the LGP further, to increase it, to scale it up in different settings?

Training of own personnel with expansion of online trading. However, this is not desired here.

What are the conditions that should be met so that the LGP can be replicated / repeated? Which adaptations are likely to have to be made in new contexts?

Tip from the founder; do not copy 1 to 1. Rather find your own niche that fits your personality and then test it.

Do you specify the requirements for replication / repetition of the LGP on a larger scale (regional, national, EU)?

Can the LGP be tested incrementally on a smaller pilot scale before a large scale implementation in a new environment?



It has been structured like this: step by step.

21.) Conclusions *Explain the efficiency and usefulness of the LGP. Use anecdotal statements and storytelling or reports/expertises to demonstrate the benefits and advantages of LGP for the target group.*

René Breites wife uses social media in a very targeted way, keeps in touch and reacts to important feedback from celebrities and other multipliers who push the online game. Examples: Willi Herren (TV actor ["Lindenstraße"] , pop singer and reality celebrity posted: "Supercool Rings!) The team of a television series ("Alles was zählt") is Follower . 3 months ago the Munich cult landlord Hugo Bachmayer called. In the meantime he has three rings. Because celebrities wear the rings, more people and the media become aware.

Why is the LGP regarded as "good practice"? Please refer to the criteria of good practice described in the introduction.

What are the key messages and lessons learned from LGP for those who want to adopt the documented good practice?

What has worked well? What has facilitated or promoted it?

Online commerce and social media.

What did not work? Why did it not work? How were the difficulties overcome?

Does the LGP have review mechanisms in place to share progress and integrate new learning into the implementation process?

22.) References: *What is the address of the people or projects that can be contacted if the reviewer of this form wishes to have even more insight into the LGP?*
 Contact details

23.) References: *If possible, where can the appraiser find the LGP directly on the Internet?*
 URL of the practice

www.dieringmacher.de



24.) references: *If available, what are the websites of projects under which the LGP was identified and reproduced?*

Related /
associated
website(s)

dieringmacher.de

alte domain: muenzringe.de

25.) references: *Are there any training materials, guidelines, training materials, fact sheets, etc. that can provide the reviewer with more information for better understanding, reproducing, scaling and/or implementing the LGP?*

Related
resources that
have been
developed

No.

26.) Search *Try to formulate some search terms that can help to tag the LGP. - What could be used to tag the LGP?*

Keywords

Münzringe, Ringmacher



7.3 Turbinenhaus: Analyse des Interviews mit Managerin Nicole Haushälter

StimulART Local Good Practice (LGP) Benchmarking Template

1 Title: What is the name that best describes good practice in the city?

Kunstwerk Turbinenhaus,

Michaela und Thomas Burkhardt Turbinenhaus Naumburg GbR

Interview with venue manager Nicole Haushälter (since Oktober 2017)

2.) Autor: Christof Schreckenberger,
Feldstärken GmbH for the city of Naumburg

3.) Datum: July 27,
2020

4.) Goal *What is the goal of LGP?*

To offer a regular cultural program for the general public

5.) Geographical scope *City / Regionn*

Naumburg (Saale), Burgenlandkreis, Sachsen-Anhalt

6.) Choose one of the main objectives of StimulART as your preferred topic of local good practice

- Revitalize abandoned, little or no used infrastructure or urban sites that can be used again as venues or incubators for NPP activities. X

7.) How would you classify the LGP? b.) a good practice for partnership within the NPP and/or stakeholder involvement: X

Please tick the box:

Multiple answers are possible and please underline the most characteristic category if possible.

d.) a good practice for entrepreneurship within the NPP (with a feasible business model, long term operation, growing market):

g.) a good practice for event organization (with increasing numbers of visitors, e.g. festival)



If not applicable, please add a separate category.

j.) a good practice that shows how local actors creatively use local cultural resources

b.) a good practice for partnership within the NPP and/or stakeholder involvement: X

d.) a good practice for entrepreneurship within the NPP (with a feasible business model, long term operation, growing market):

g.) a good practice for event organization (with increasing numbers of visitors, e.g. festival)

j.) a good practice that shows how local actors creatively use local cultural resources

b.) a good practice for partnership within the NPP and/or stakeholder involvement: X

d.) a good practice for entrepreneurship within the NPP (with a feasible business model, long term operation, growing market):

g.) a good practice for event organization (with increasing numbers of visitors, e.g. festival)

j.) a good practice that shows how local actors creatively use local cultural resources

b.) a good practice for partnership within the NPP and/or stakeholder involvement: X

d.) a good practice for entrepreneurship within the NPP (with a feasible business model, long term operation, growing market):



g.) a good practice for event organization (with increasing numbers of visitors, e.g. festival)

j.) a good practice that shows how local actors creatively use local cultural resources

8.) Rational/
Introduction

Context and initial situation:

Which problem is being addressed?

The lack of venues for art, culture: The problem that is being helped to solve is the lack of suitable venues offering "culture for everyone", i.e. a wide-ranging, regular program. There is no town hall or comparable municipal event center.

What is the LGP trying to improve / further develop? And: What are the tangible, concrete objectives that will be achieved during the implementation of the LGP?

- Improvements in the current Naumburg cultural program by organizing concerts, comedy, cabaret, as well as events with choirs and theater associations. The presentation of amateur theater is difficult in that poor quality is more likely to be due to the Turbine House than to the club or ensemble in question. Associations also rent the theatre for themselves occasionally (e.g. the theater association from Zeitz), although the rental is not favorable. Slow periods are more likely to occur in summer.

- Art and culture can be experienced up close. (proximity of the guest artists, etc.).

What time frame is available for the realization? (month and years of establishment / foundation; duration of implementation)

Long breath for the development of artistically demanding niche programs, which would not be possible with the current booking.

9.) Main aspects
of LGP:

What are the milestones / highlights of the LGP?

How would you describe the unique distinguishing element of your LGP compared to other successful examples? In what way does your



LGP offer added value that exceeds that of other existing LGPs, for example, so that potential users are convinced that the cost of implementation is rewarded by the added value? - In other words, that the benefits exceed the costs.

- Quotes from Nicole Haushälter:

"We generate moments of happiness."

"We make art and culture come alive." ("Where can you chat afterwards with Hans-Werner Olm over a beer?")

- There are few comparable venues / organizers of this kind in Naumburg. The Rotkäppchen Sektkellerei has significantly higher spectator capacities in the event hall (atrium with 750 seats, smaller cellar theater with 160 seats.) However, it is not located directly in Naumburg. ("You don't have to drive all the way to Freyburg anymore.") The Kulturhaus in Weißenfels has already snatched away one or two artists for its program. Other organizers, however, do not have as long preliminary runs in their planning as the Turbinenhaus. At the moment, plans are already underway until the end of 2021.

- The Turbinenhaus is already the top dog in terms of size. The venue is still in its infancy, so the main goal is to make it financially viable. Various event concepts are being considered. At the moment it is not yet possible to do so much "artistically valuable" performances (not for our audiences), because the financial risk is still too high for that. It must be worth it.

<p>10.) Actors and Stakeholders</p>	<p><i>Who are the beneficiaries or target group of the LGP? Who are the users of the LGP?</i></p> <p><i>Beneficiaries: First of all the employees - 3 full-time employees, one part-time colleague, 2 persons as 450,- €- employees plus a freelance technician, who is booked as needed.</i></p> <p><i>The owners are a married doctor couple, who also have an ongoing medical practice.</i></p> <p><i>Broad cultural offer: "Culture for everyone".</i></p>
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<p>11.) Methodical</p>	<p><i>Which methodology was used to bring the original</i></p>
------------------------	--



approach

problem/opportunity to success - and eventually to LGP?

Provide a step-by-step description of effective mechanisms:

Which main activities were carried out?

- Two-year preparatory phase with planning and renovation of the building until opening.

- Impulse to buy the venue: the listed building was to be torn down and Michaela and Thomas Burkhardt did not want to allow that.

- A non-profit association was founded early in 2015.

- Local companies / sponsors saw it as "their baby" and supported it.

- Start with a program for a broad public.

- Intensive advertising activities in which print media still play a major role in Naumburg. This also increases the planning lead times. Added program items that later appear only online are often not noticed at all. The newspaper is also very important in short-term reporting. An astonishing number of people rely on print products and media.

- Personal contact and customer orientation is particularly important in Naumburg (e.g. for efforts to make reservations or alternative bookings possible, there is decided feedback and word gets around).

When and where were the activities carried out?

The founding couple is very well-known, as is the venue. It was immediately well-received by the Naumburg population, but many citizens still do not know it or have not been guests yet. Meanwhile the spectators often get their tickets very early in the advance sales.

- Results: Now about 100 events per year.

- In 2015 the reconstruction started.

- April 2017 was the opening.

- 2018: 105 events (89 events without the Stadttheater. There was a cooperation, i.e. 16 performances of the theater).



- 2019: 92 events

Formats:

- Secure Formats:

- Night shift (Disco event for people over 30/40 years old
- very popular, Cash-Cow with box office tickets and
advance sales)

- Rudelsingen (Germany-wide sing-along format)

- Irish evening

- Everything that has to do with "cabaret man and woman"

- Risk formats:

- Well-known artists with high fees

- Starting formats:

Formats that you stick with to develop, even if they can't become "cash cows", e.g.: Naumburg Bluesnight (cooperation with the "Pass Over Blues Quartet" from Potsdam, who are very well-connected there and bring "special guests" on tour). Goal: To do this soon, alternating with bands from the region.

Most important goal: That the venue is financially viable. - "We are on a good way to achieve this. It surprised the founders that it went so quickly after all. They expected a longer period of time for it.

Who were the key designers, implementers, sponsors and cooperation partners involved in the LGP? What were your roles? In which activities were you particularly involved?

- The founding couple took the initiative with great commitment and willingness to take risks.

- The city was important in terms of the necessary permits (less so in the case of funding). Non-monetary support (the city's Steinway wing is in the Turbine House - impresses and delights the artists). The city also books the space for events.

- Cooperation with the Burgenlandkreis takes place relatively often for smaller art/cultural projects. The district books and the Turbinenhaus are a bit of financial help.

- The support association is still important in generating donations and sponsors.



- The cooperation with the Municipal Theater 2018/19 was especially important in the initial phase in order to have more bookings and to attract a culturally interested theater audience to the venue for the first time.

Were there participatory processes?

The foundation and involvement of a support association.

If applicable, create a process flow diagram.

12.)
Results & Impact

Which end products or services resulting from the activities could be delivered?

If applicable: What was the realized revenue / turnover from the LGP activities or sales?

Is there an associated business model?

Based on ticket sales, hospitality revenues and room rentals.

Do you describe long-term social, cultural and economic developments and improvements to which the LGP contributes?

Are the impacts measured through monitoring and evaluation?

- A survey box was installed for our one-year anniversary. (What they like, which formats they prefer, how old they are). Often the feedback was: "I like the ambience".

- "Kunstwerk Turbinenhaus" is present on Facebook and other social media.

- There are Google analyses.

- The reaction of the audience directly after the event is especially important. That's why after the event there is still an employee at the entrance. The people then also want to give feedback. Example reactions after dance events. "Yes for us there was nothing for so long!"

- The Corona questionnaires yielded good follow-up analyses: It was found that audiences do come regionally/supra-regionally because they obviously appreciate a very



"personal"/non-anonymous concert experience. (Audience also comes from Bad Bibra, Roßbach, etc.). This is a geographically further spread than expected.

The lasting challenge is to reach those who do not (yet) come or perhaps have only been there once. The locals sometimes lack a central point of contact to find out what's going on that day.

Are there key indicators for this?

13.) Assessment / Validation *Confirm the usefulness and effectiveness of the LGP for beneficiaries (whose needs are addressed by the LGP) as well as for experts (from a methodological or technical point of view).*

Have stakeholders or end users evaluated the LGP?

See point 12.

If there is one, describe the evaluation process?

14.) Innovation *In what way, if any, has LGP used innovation to create a new problem description, to address challenges, to overcome obstacles or to find solutions?*

In what ways does the LGP contribute to innovation in the operating conditions of NPPs?

In Naumburg itself: Offering event formats that were not offered here before.

15.) Patent reference *Is there a patent associated with the LGP?*
No.

16.) Success factors & sustainability *What are the main factors that can be controlled by the actors and stakeholders that are necessary for the success of the LGP? (For example, a positive impact on the results of the implementation).*

- Personal approach and service to the client, e.g.: "We are not a faceless "eventim-switch" - e.g: "My father is hard of hearing. Can we maybe sit in front?" - It's about "very close consultation" and about making everything possible for the visitors.



-
- Reliability and predictability (also due to our long planning run-up)
 - Quality level
 - A sustainable mixture of secure success formats with other offers.
 - Good management with revenue and cost control.

Not controllable is the possible emergence of competition, corona or the weather. Too much heat in summer can be a problem because there is no air conditioning.

What are the elements that must be implemented for the LGP to be institutionally, socially, economically and politically sustainable?

What institutional, social, economic and political conditions are necessary for the LGP to be a success? (Conditions = not under control of the actors or stakeholders).

Local support by the city, in the sense that cooperation takes place and does not put obstacles in the way.

What organizational conditions must be met? How must a participating company, association/association or municipality be structured to implement the LGP? Which departments/areas of responsibility of such an organization are affected by the LGP?

17.) Challenges

Do you point out which obstacles had to be removed and how they could be removed? // What are the challenges users, stakeholders, partners and beneficiaries face when implementing the LGP? How could these challenges be met?

- Reaching younger audiences through new formats (e.g. poetry slams)
- Present more concerts in the program.

18.) Conditions / Limitationss

When you rely on the experience of LGP: What are the limits of LGP?

Currently (without Corona) there is a limit to the possible number of events - there are limits to the available dates and



organization:

- *Limits in what can still be adequately controlled and managed, e.g. with press work and possibly additional activities if the advance sales do not go well.*
- *Personnel planning and employee capacities set limits: If the same staff works until 11 p.m. at night and has to prepare the hall for the next event early again the next morning, then this limits the capacities accordingly. It is a process of balancing: How much revenue and how many more events are necessary to compensate for the additional costs with more personnel?*
- *Even with more events, the catchment area does not grow.*
- *In the initial phase, ticket sales/ticketing was improvised a lot, e.g. with manual lists: "You almost count yourself dead". The higher the number, the more necessary a professional software is to process it.*
- *The space capacities are limited, especially in the pre-Christmas period, when the company bookings come in.*

What positive or negative side effects, or what unintended effects does the LGP cause?

The operators hope to increase the overall attractiveness of Naumburg with this offer, or to increase the feeling among Naumburgers that they live in an attractive city.

- *From time to time, tourists also show up. But the location does not act as a magnet for tourists from outside, who would then stay overnight in Naumburg.*
- *Participation culture is surprisingly well received, also with seeing and being seen, example: pack singing.*
- *Informal lectures are well received.*
- *The Naumburgers are going out a bit more again. The younger ones like to give tickets to their parents. Many obviously trust the quality standard in the Turbine House.*
- *From individual pubs in the city it can be heard that they are still well frequented after the end of the performances later in the evening.*

How do the LGP and the practice of national/regional/EU programs fit together? (How is the fit?)

There were collaborations and coordinations/promotions in



the context of the EU-Leader-Program. The "Kunstwerk Turbinenhaus" is also gladly presented there as a positive example.

How do the established values, standards and opportunities/infrastructure of LGP and stakeholders, users and beneficiaries fit together?

Are there any known risks in implementing LGP?

- Weather risks for hall events in summer*
- Unforeseeable overlaps with competing events*
- Lack of reliability of suppliers*
- Lack of suitable hotels (for artists and spectators)*
- Bad relationship with the press and/or local politics*
- Unsuitable personnel*
- A narrow-minded audience.*
- An aging audience*
- Opening of new, comparable venues.*
- More pandemics could not be absorbed in the same way again. Nicole Haushälter says: "It is a great fortune that the owners still have an ongoing medical practice in the background."*

19.) Costs

What are the total costs involved in implementing the LGP?

That is what the founding couple would have to say. However, such information is handled rather cautiously.

How much time and personnel is required to implement the LGP?

Two years for the conversion phase. After that, the Turbine House was quickly accepted positively by the public. There was a real need for this cultural offer.

If possible, please provide some cost efficiency indicators, also in terms of added value (Benefits(see 13.).

20.)
Reproducibility

What are the possibilities to spread the LGP further, to



and scalability

increase it, to scale it up in different settings?

- Premises and dates are limited. In the summer, it might be possible to make better use of the location, possibly in cooperation with local clubs, or to rent it out at more favorable conditions in the summer.

- The development of the reading area has just begun. More offerings / permanent fixtures for a young audience could be poetry slams, also in combination with workshops.

- In addition, more young standup comedians could be booked to rejuvenate the audience or appeal to the age group up to mid-20s. Otherwise, the average age of the audience is more likely to be in their mid-40's. We would like to revitalize ourselves in this area.

- Music runs rather difficult in the house, although there is relatively little going on in terms of concert technology. Here it is important to stay on the ball.

- A desire/a goal is to develop co-operation and networks, for example contacts to the network in Halle concerning poetry slams. This could be combined with suitable workshops, for example in cooperation with the city's high school. (In Naumburg probably "Everybody does his/her own thing").

- Under certain circumstances there might be interest in cooperation with organizers.

- A wish for the city would be: A single point of contact for locals and tourists where it is clearly recognizable which events are taking place on the day in question (e.g. a large current board in front of the tourist information: "Today in Naumburg: Theater ... / cinema ... / concerts ...). The desire for a uniform calendar of events is also a constant theme here.

What are the conditions that should be met so that the LGP can be replicated / repeated? Which adaptations are likely to have to be made in new contexts?

Personal and sufficient financial commitment of the founders met a real cultural need on site.

Do you specify the requirements for replication / repetition of the LGP on a larger scale (regional, national, EU)?

Can the LGP be tested incrementally on a smaller pilot scale before



a large scale implementation in a new environment?

The catchment area was not analyzed in advance. In this case the question did not arise. - Possibly one could by individual test events or a small festival the needs and the popularity.

21.) Conclusions *Explain the efficiency and usefulness of the LGP. Use anecdotal statements and storytelling or reports/expertises to demonstrate the benefits and advantages of LGP for the target group.*

Why is LGP regarded as "good practice"? Refer to the criteria of good practice described in the introduction.

What are the key messages and lessons learned from LGP for those who want to adopt the documented good practice?

What has worked well? What has facilitated or promoted it?

The citizens of Naumburg quickly accepted the place positively. Cooperation with the municipal theater in the beginning was good.

What did not work? Why did it not work? How were the difficulties overcome?

Comedy and cabaret for a mid-40s audience, formats such as "Rudelsingen", disco for people over 30/40 years old.

Does the LGP have review mechanisms to share progress and integrate new learning into the implementation process?

*Analysis of the number of events, spectator numbers, income from ticket sales, gastronomy/beverage sales (beverage consumption per visitor*in) etc., rentals.*

22.) References: *What is the address of the people or projects that can be contacted if the reviewer of this form wishes to have even more insight into the LGP?*

23.) Referenzen: *If possible, where can the reviewer find the LGP directly on the*



URL of the *internet?*
practice

24.) references: *If available, what are the websites of projects under which the LGP was identified and reproduced?*
Related / *https://turbinenhaus.info/ - the new website has been further*
associated *improved and optimized for google.*
website(s)

25.) references: *Are there any training materials, guidelines, training materials, fact sheets, etc. that can provide the reviewer with more information for better understanding, reproducing, scaling and/or implementing the LGP?*
Related
resources that *.*
have been
developed

26.) Search key *Try to formulate some search terms that can help to tag the LGP. -*
words *What could be used to tag the LGP?*
.



8. Conclusions

The corona restrictions have made the research and analysis work for this mapping considerably more difficult. More stakeholder workshops on qualitative needs analysis would have been useful. Instead, a STIMULART survey was conducted in June, followed by numerous individual telephone interviews. A comparison with the results of the stakeholder analysis has shown that these can be confirmed to a considerable extent. The depth of knowledge achieved thus confirms the chosen methodology.

8.1 Networking and visibility

8.1.1 Networking within the CCI

Cooperation, networking and qualification on the basis of concrete pilot projects

In the STIMULART June survey, around three-quarters of companies said that networking and cooperation with other companies in the region was "important" to "very important" to them, as was the regular exchange of experience on the ground. In contrast, only about 44% stated that they "regularly" or "very often" cooperate with other CCI companies. This confirms the results of previous workshops. 72% of the respondents (23 persons) stated that they would like to become involved in a network for the cultural and creative industries. That is 23 people who could be supported, for example, in setting up an association. This would be one way of providing a formal framework for continuous, self-directed network activities by Naumburg's creative people.

The STIMULART workshop in July also showed that the actors want to work on concrete projects and are reluctant to meet solely for the sake of networking. In this respect, it is important to link networking with projects, to generate concrete added value for the participants and to impart entrepreneurial and/or creative skills in the ongoing project by means of "training on the job". This can contribute to an increase in the level of aspiration in creative-artistic, as well as entrepreneurial terms.

Improve Networking and Increase Visibility Through New Formats of Events and Presentations

A "pop-up festival" as an image-building measure for the Naumburg CCI and as a possible innovative component of Naumburg's public image is an already identified pilot project. The experiment temporarily creates a heightened perception and forms a concrete goal that the creative people can work towards. Within this framework, the resonance of customers and the public can be tested, as well as the quality and effects of the associated cooperation and network activities.

Regional or supra-regional cooperation with the perspective of Central Germany can be included. In addition, new event formats that could also tour the region can be tested. Examples from the region would be the "Kreativsalon Halle" (Creative Salon Halle) or regulars' table formats such as the "DonnersTHAK", or the series "Gemeinsam



durch die Krise" (Together through the Crisis) motivated by COVID-19 for regaining entrepreneurial action skills in Thuringia. West German examples include the "Club Dialogue" in Bremen, the "Creative Stage Ruhr" or the "Salon des Createurs" in the Ruhr area, and in rural areas the "Creative Showroom" in East Westphalia or the cross-border format "How I Met My Idea" in Aachen and the German-speaking community of Belgium.

Further network activities can be carried out through cooperation with organisers and creative locations in the region and nationwide, e.g. through the network "Creative Locations Central Germany" (see also "Spaces and Location") or with regard to projects of national relevance such as "Kreativland Transfer" (Creative Land Transfer).

8.1.2 Networking beyond the CCI

Digital platform for the CCI with links to other sectors

An internet platform to present Naumburg CCI was suggested several times during the STIMULART workshops and confirmed in the STIMULART June survey. It would seem sensible to link it to event programmes and activities for social media communication in the context of other sectors and overarching themes such as tourism, public cultural offerings, wine culture or sustainability. The website <https://www.kreative-in-naumburg.de/>, which was originally created in response to the COVID-19 crisis is a positive impulse. A similarly good start is the "Naumburger Unikate" (Unique Naumburgers). The "inka+" platform (<https://www.inka.plus>) is currently the subject of critical discussion, as it has not been continuously maintained in the meantime and was temporarily unavailable. It is recommended that the requirements and potential added value of such a platform be analysed in more detail in the upcoming STIMULART workshops. The willingness and mobilisation of the Naumburg creative community to actively and continuously participate in such a platform is essential for success.

A digital Naumburg platform's first stage should consider revising the current events calendar.. This can be accessed on the website www.naumburg.de (homepage right column), which hosts the event calendar from Saale-Unstrut tourism. In this context, it is important to clarify why the instrument is not used to a greater extent by local venues and organisers. Reference was made several times to a complicated process of registration and setting up events in the calendar. However, the Naumburg events are also set manually by municipal employees when they are sent by email. But this service is only used to a very limited extent. In addition, it should be possible to export and evaluate the data entered in order to carry out regular monitoring by the city administration staff. The expected added value for the CCI and regional tourism seems essential.

Networking and cooperation opportunities with viticulture and tourism

Cooperation with successful initiatives in viticulture and tourism can be initiated or expanded. In combination with the tourism concept "Saale-Unstrut - Land of Stone and Wine" or the winegrowers' initiative "Breitengrad 51" there should be further win-win options.



On the one hand, the short distances and direct contacts on site can be used here. On the other hand, other examples from central Germany and beyond could provide valuable impulses, such as the cross-industry series "kreativgelöst" (Creatively Solved) in Thuringia. The information exchange via associations and industry CCI networks with the viticulture associations and tourism sectors also appears worthwhile here. (Example: In November 2019, the German Tourism Association awarded the cooperation between KREATIVES SACHSEN and the Landestourismusverband Sachsen e.V. with the special prize of the German Tourism Award). Proof that possible starting points can be found by venturing into new experiments. Business development agencies, chambers of commerce and industry and chambers of crafts in the region could flank these activities.

Another aspect is the possible cooperation between NPPs and the healthcare industry. This applies both to the resident clinic in Naumburg and to the competencies and potential of the spa clinics in Bad Kösen.

International visibility

At the international level, the network of UNESCO World Heritage Cities (OWHC, <https://www.ovpm.org>) should also provide good starting points to integrate the cultural and creative industries. At the same time, it is important not to remain too much in a culture of remembrance. Tourism can also celebrate a decidedly vibrant contemporary culture and the economic strength of its cultural and creative fields. Again the question arises: to which extent can concrete pilot projects of international cooperation be initiated.



8.2 Rooms and location

8.2.1 Location of networking in Naumburg

Only 32 % of the STIMULART survey participants described the availability of rooms as "good" or "very good". A cross-analysis also revealed that a particularly large number of participants who rated the availability of spaces as poor would like to become involved in a cultural and creative industries network. This underlines the importance of establishing a CCI centre to provide a home for Naumburg's cultural and creative industries to gather and grow. An additional benefit of a location, will be the increased visibility of Naumburg's CCI. The associated pilot project for the establishment of a "creative house" was already identified in previous workshops and in the GAP analysis.

Such a location could be the new headquarters of Naumburg's artists* and CCI companies. A place in Naumburg where CCI can be bundled: everything from the exchange of experiences and peer-to-peer learning at eye level, associated events and an interface to other creative locations.

The STIMULART-GAP analysis also recommends the creation of a clubhouse for the numerous voluntary associations in Naumburg. This might make it possible to better coordinate the pronounced civic commitment. At this point, it should be remembered that intercultural club work in Naumburg appears underrepresented at first glance. The work of the "Integration in Naumburg e.V." is praiseworthy, but it mainly supports activities abroad. The "BeLK e.V." has also carried out refugee aid projects in recent years. Here the CCI could provide impulses for the development of intercultural interactive event formats - in the sense of a "participatory culture", which appeals to the wider population.

Furthermore, the GAP analysis recommends greater spatial use of existing capacities such as in the Nietzsche Documentation Centre.

8.2.2 Networking with Other Creative Locations Combined With Cluster Management

Networks of creative locations in the region have already been established that could be joined. For example, the "Kreativorte Mitteldeutschland" (Creative Places Central Germany) project links partners in Saxony-Anhalt, Saxony and Thuringia. The venue "Kunstwerk Turbinenhaus" (Artwork Turbine House) can also play a key role here in the context of cultural events. The "Design Akademie Saaleck" should be considered as a creative location for professionalisation with international claim.

The exchange of information and cooperation with other CCI networks, in particular, with the Creative Industries of Saxony-Anhalt e.V. (KWSA), can be made more efficient through such localisations. This also applies to cooperation with other networks and funding institutions such as KREATIVES SACHSEN or the Thuringian Agency for the Creative Industries.

A cluster management for the Naumburg or Burgenlandkreis CCI should be installed that can communicate and plan efficiently with a manageable number of partners through "short official channels". This helps to avoid overburdening Naumburg's



creative minds and the respective management of these "creative locations" with too many network activities. The results of the STIMULART June survey clearly confirmed this need.

As a result, there would be other central contacts for the Naumburg NPPs besides the municipality.

8.3 Professionalisation

8.3.1 Qualification and Raising the Level of Standards

The CCI in Naumburg is very small-scale, with many of the players generating their income from several sources. Constantly coordinating and harmonising these sources of income is a challenging task to be respected at all costs. Programmes that motivate the creative workers without overburdening them with additional organisational tasks should be a priority.

Together with the cultural and creative entrepreneurs*, a qualification programme should be developed which can include both entrepreneurial and professional training in a similar vein to "master classes". For the latter, cooperation with associations or institutions in the respective sub-sectors is recommended. Several examples are the design industry (Design Akademie Saalek or one of the numerous design associations), the Saxony-Anhalt State Centre for Independent Theatre, the "Association of Independent Music Entrepreneurs" (VUT) or the "Federal Association of Visual Artists" (BBK). In the CAP analysis, this was also referred to as raising the level of ambition in order to become more competitive nationally and internationally. This has proved successful in the Central German region in the programmes of "Creative Saxony" and the "Thuringian Agency for the Creative Industries" (THAK), as well as in the further training activities of the KWSA in Saxony-Anhalt.

For entrepreneurial qualification, the STIMULART pilot projects offer the possibility of practical and action-oriented "training on the job". The projects teach application methods, which can also be used in other projects and contexts.

An additional benefit would be "peer-to-peer learning" whereby an intensive exchange of experiences at eye level takes place. This could be easily coordinated with existing offers of the established cultural and economic promotion. These projects have a laboratory character that is open-ended and experimental. From the onset, all actors and stakeholders should be informed of this creative approach to avoid misunderstandings. In this way, the pressure to succeed can be reduced on a practical and political level and an open communication and error culture can be established.

In connection with the design industry and artistic craftsmanship, explicit possibilities for cooperation with the "Design Akademie Saalek" should be explored.



8.3.2 Settlement of Training Centres Outside the CCI

The GAP analysis recommends to establish a higher education institution, such as a College of Applied Sciences, focusing on specialist areas that correspond to Naumburg's potential. These could include tourism and gastronomy as two examples. As a consequence, more young people would consider staying in Naumburg to continue their higher education. Another consideration could be to set up a Naumburg campus of an already well-established and respected university here. This would broaden the entire environment of vocational qualification in Naumburg. An additional aspect lies in the establishment and expansion of further education offers in the healthcare industry.

8.4 Communication

Improve Communication Between Creatives and Stakeholders

It seems important to improve allround communication within the CCI itself, as well as between city administration and other stakeholders in public cultural and economic promotion. Misunderstandings are partly due to the fact that the actors involved still do not draw a clear distinction between business promotion and public cultural promotion. Where appropriate, regular reference should be made here to the German three-sector model of CCI, which helps to clarify the distinction. This model also highlights the interdependencies between cultural and economic promotion. Otherwise, structurally-induced conflicts may again be projected onto individuals, which blocks constructive approaches to solutions. In this way, discussions and conflicts can be brought back more quickly to a factual level. The objective is two-fold: 1) increase mutual understanding of artistic and creative entrepreneurship; 2) increase mutual understanding of administrative logic. As with all pilot projects, attention should be focused on increasing mutual understanding. This will have a positive effect on organisational change processes in a public administration.

Furthermore, it seems necessary to work out the requirements of artistic entrepreneurship individually with the participating artists. Those who see their work mainly as part of a public cultural mandate sometimes underestimate the fact that they nevertheless act as independent entrepreneurs in a wholly or partly publicly financed market. This is regardless of whether they see it that way themselves or not. Although the public market is sometimes subject to different rules than in the private sector, it can still be considered a market.

8.5 In-depth Analysis of the Naumburg CCI

8.5.1 In-depth analysis of the creative crafts in Naumburg

The qualitative and quantitative analysis shows a particular strength of the creative craftsmanship in Naumburg. The "Naumburger Unikat" (<http://naumburg-unikat.de/>) and the project "Handgemacht Saale-Unstrut" (Hand made Saale-Unstrut, <https://www.saale-unstrut-tourismus.de/handgemacht/>) are good approaches to



branding. In addition to the clearly defined creative trades, individual research must be carried out to determine which businesses, especially in the building crafts, can still be classified as creative crafts. This requires an individual case analysis. The public sector and the non-profit operators of cultural monuments play a stabilising role here as employers and clients. Consider these examples: arts and crafts, creative crafts and as cooperation partners for events. In the context of future-oriented strategy development, it makes sense to conduct more research and to try to present these relationships more clearly in quantitative terms.

8.5.2 Opportunities Through Naumburg Cathedral as an Anchor Institution

Naumburg Cathedral is not only a cultural and tourist attraction. The Naumburg Cathedral benefactors (Naumburger Domstifter) also play an important role as employers and clients, especially for the creative crafts. The cathedral also functions as a venue for events and opens up possibilities for cultural and creative services and products. It is important to take a closer look at these relationships. In the end, international success will also depend on the extent to which Naumburg takes advantage of the opportunity offered by the UNESCO World Cultural Heritage Site to signal its cosmopolitanism and cultural diversity. The title here also implies an obligation. It could also be about testing new forms of staging the cathedral.

8.5.3 Analysing the future role of the "World Cultural Heritage Site Saale-Unstrut e.V."

The STIMULART-GAP analysis already points out that a division of labour in the development of world cultural heritage between independent institutions requires organisational capacities.

Specifically, this also raises the question of the future role of the "Saale-Unstrut World Cultural Heritage Site". The association's website shows that the scientific advisory board consists of historians (for subjects such as settlement, medieval, art), archaeologists, building researchers, architects and a geo-ecologist. The focus is initially on "culture of remembrance", which of course has its justification. The question is: Would the association like to build more bridges to a future-oriented, "living" culture that reflects cosmopolitanism and cultural diversity as promoted by UNESCO? It seems reasonable to integrate the CCI competencies., If necessary, this should include the scientific advisory board to further develop the association's work in a lively and future-oriented manner.

8.5.4 Extended Separate Analysis of the CCI Labour Market, Including the Public and Non-profit sectors

Many strengths of the Naumburg CCI arise from the interplay of cultural heritage and scenic attractiveness with diverse civic involvement, awareness of tradition, attachment to the homeland and the activities of the diverse, mostly small-scale companies in the cultural and creative industries.



In a separate analysis of the labour market, it is important to include both privately-funded and publicly-funded culture as well as the socio-culture. This would make the best use of entrepreneurship and employment opportunities and acknowledge the role of the public and non-profit sectors as employers. At the same time, it brings us closer to the "Framework of Cultural Statistics" (FCS) of UNESCO. The UNESCO statistics define cultural domains, which include not only the CCI, but also publicly-funded cultural offerings (museums, libraries, etc.). It also includes tourism and sport as so-called "related domains". The clear presentation of these relationships should be of essential interest for Naumburg's strategic city development. The findings will make Naumburg more comparable with other UNESCO World Heritage cities. In addition, unique selling propositions can be negotiated and better communicated. Since the systematics specified by the University of Regensburg (RUNI systematics) also include the employees of the public municipal administration (and thus also of the cultural administration), the analysis should be easily extendable.

8.5.5 Challenges for the City Administration

The first challenge here is to take the needs of the CCI seriously and to further develop new approaches and impulses in joint projects in participatory co-operation. Administrative logic and administrative thinking on the one hand and cultural and creative-economic ways of thinking and acting on the other hand very quickly lead to misunderstandings on both sides. These should be clarified quickly and the processes moderated in a constructive and appreciative manner. Flexibility is required on all sides. The process needs to take place in manageable steps. For this reason, a resource-oriented approach is pursued, which does not overburden those involved despite all the pressure to act. Within the framework of the pilot projects, flexible planning and control methods are to be applied, which also have the potential to contribute to coping with the COVID-19 effects - for the benefit of the creative entrepreneurs, for the benefit of the employees in the city administration and for the benefit of Naumburg.

In this way, methods that have been successfully tested and practised in the context of digitisation in the CCI can be incorporated into the work of the municipal administration. If desired, these can also be first steps towards an agile organisational development within the city administration. In this respect, the city of Naumburg can be congratulated for participating in a project like STIMULART, which opens up such opportunities. The will to change and develop was clearly communicated by the city administration. A truly positive signal is the announcement to increase the economic development department's personnel, so that the local CCI will have an additional or designated contact person in the future.



8.6 Transition to Culture-led Strategy Development

The aim will be to develop a balanced strategy between the actors involved from culture, the cultural and creative industries, the public sector and, last but not least, the citizens of Naumburg.

In practical implementation, concrete cooperation is needed between cultural and creative entrepreneurs*, the city administration, and other stakeholders from the business community and public cultural and business development. The RUNI methodology developed by the University of Regensburg proposes the joint implementation of concrete pilot projects. To this end, the entrepreneurial logic of action "Effectuation" is to be combined with the aforementioned RUNI methodology in the initial phase of the pilot projects. Effectuation is suitable for use in uncertain or difficult-to-predict conditions, which is the case with the current COVID-19 crisis.

The aim is to start joint action with tangible projects, to discover new opportunities and to further develop the tried and tested. The experimental approach, the laboratory character of the projects, must be clearly communicated from the very beginning in order to take away the fear of possible failures and to be able to practice an open culture of error. The projects of the "Kreativhaus", the "Popup Festival" and other networking activities will be the starting point. It takes courage, openness and transparency on all sides.