



STRATEGY PAPER

Strategy paper for the culture-led urban
development of Naumburg's Cultural and
Creative Industries

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COMMISSIONED BY:
Naumburg (Saale) Municipality
Project manager: Anne Brummack

CREATED BY:
FELDSTÄRKEN
Company for the Promotion
of Creative Branches Ltd
Thieboldsgasse 15
50676 Cologne

AUTHOR:
Christof Schreckenber (Dipl.-Kfm.)



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1. INITIAL SITUATION

This paper aims to present and prioritise the strategic objectives and measures for Naumburg's Cultural and Creative Industries (CCI) that have been developed in the participatory process of the EU-INTERREG project StimulART together with numerous stakeholders. The theoretical framework for this process was developed by the University of Regensburg for the StimulART project. It is dynamic in nature. However, the question arises to what extent it can actually represent the current corona dynamics. Therefore, findings from current studies on the cultural and creative industries (CCI) and regional and urban planning are included. Their relevance for Naumburg is examined.

1.1 Objectives of the strategy process

The strategy building methodology of the University of Regensburg describes the objective as follows:

“The purpose of this framework for strategy building processes in the partner cities is to support the PP to achieve the project main objective: “STIMULART’S main objective is to ENHANCE CCI IN MID-SIZE CE CITIES strengthening higher added value production & services and creating new opportunities for qualified professionals, through tailored capacity building, strategy & know-how development, thus IMPROVING CAPACITIES OF ALL SHS FOR THE SUSTAINABLE USE OF CULTURAL HERITAGE/RESOURCES.”

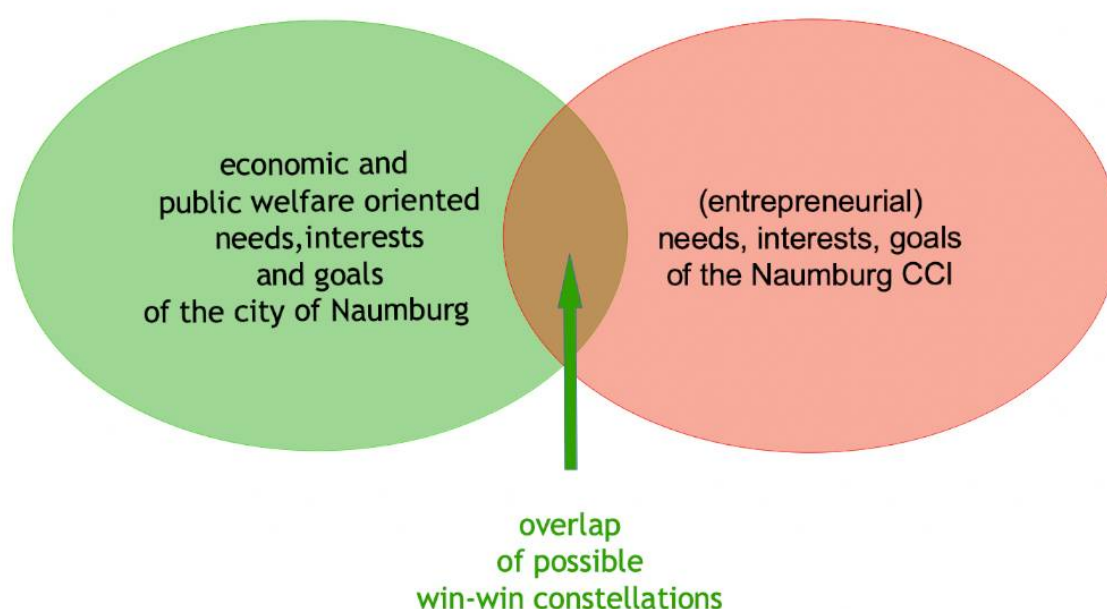
The Project Partners are called to develop a ‘tailored’, site-specific and smart specialisation strategy for their local CCI sector by concerted efforts of all stakeholders “to identify, develop and apply both UNEXPLOITED HUMAN/INSTITUTIONAL CREATIVE CAPACITIES and the obvious source of creativity: LOCAL CULTURE, as well as other assets such as vacant urban infrastructure.”¹

¹ Dr. Olaf Kranz - RUNI 2020 a) p. 3



The first step is to link the entrepreneurial needs, interests and goals of Naumburg CCI in a meaningful way with the economic and public welfare needs of the Naumburg municipality. Clearly identified win-win constellations are a good prerequisite for sustainable effects of the formulated goals and measures, which ideally can also generate a positive leverage effect for other areas that are of interest for municipal and regional development.

FIG. 1.1: WIN-WIN CONSTELLATIONS FOR THE TOWN AND CCI



Source: Own representation

The current high economic, social, cultural and ecological dynamics can influence the expected win-win constellations in the short term. The results of the StimulART planning process should therefore not be interpreted as rigid long-term goals and measures. Instead, it is advisable to view them as objectives that are to be checked for coherence at regular intervals and adjusted if necessary. Extensive adjustments would have to be renegotiated and decided upon at the municipal level. Concrete goals and measures are set for an initially relatively short period of time, success indicators are determined and targets are monitored. In the medium and long term, they can be fine-tuned, flexibly adjusted or, if necessary, completely changed after the completion of individual project cycles. The prerequisite for this is a transparent, constructive and continuous exchange between the stakeholders



involved. This reflects the character of a pilot project or prototype development with an experimental character, in which new ways are tried out and corrections can be made quickly in the sense of "trial and error".



1.2 The initial situation for small and medium-sized towns in rural regions in rural regions

Certain generally formulated needs of the cultural and creative industries (CCI) often apply: higher visibility, adequate access to financing and funding, suitable office and work spaces or better networking opportunities. Existing in-depth analyses, however, focus primarily on metropolises and agglomeration areas. The resulting recommendations for action cannot be universally valid. Thus, individual context-specific research and participatory measures at eye level are needed to create suitable solutions that are tailor-made for regions and municipalities beyond metropolitan areas.

Mapping the CCI, is one of the biggest challenges, especially in rural areas and small and medium-sized cities. Often, statistical data at this local level is missing or cannot be shared or published by the relevant authorities due to the Data Protection Act. This requires an intensive CCI mapping process that also includes creatives and citizens at the grassroots level. In this way, micro-enterprises, freelancers and the self-employed can also be mapped. Especially in small and medium-sized cities, there is often a relatively high proportion of freelancers and micro-enterprises that offer their products and services mainly to the local or regional market. Many of them live on hybrid incomes and can be classified as marginally self-employed whose CCI turnover is not covered by regular VAT statistics.

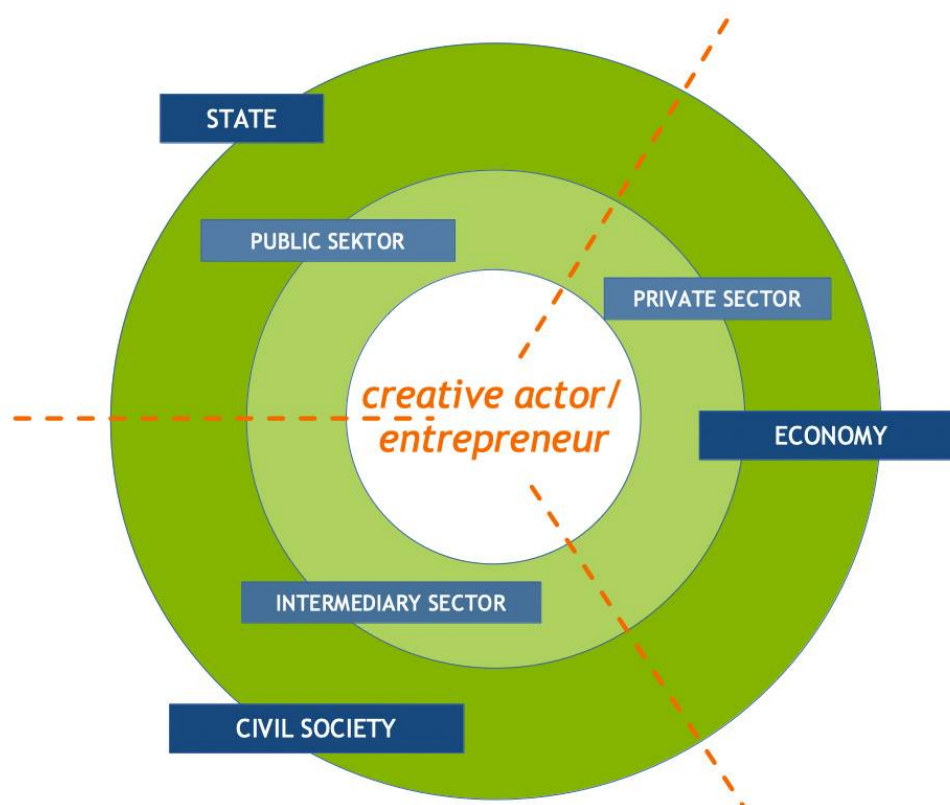
Many of the creatives are intrinsically motivated, i.e. they are not looking for the optimal market opportunity, but shape their art, creative products or services out of an inner drive that is often related to a societal interest and social engagement. In this way, they make valuable contributions to civil society through socio-cultural and social activities. Unfortunately, their economic and social contributions often remain under the official radar. Capturing these contributions can draw a more complete picture of local and regional attractiveness. The reasons why creative professionals choose a medium-sized city or a small town can also shed light on new aspects of specific local attractiveness. Cheap real estate or rents, direct personal contacts and a sense of community can be examples. In addition, online information and communication create new opportunities for decentralised work and location choices. They reinforce these developments and thus increase the individual quality



of life.²

A general tendency is recognisable: the more rural and smaller the area under consideration, the more important it is to take a holistic approach. The interplay of publicly funded culture, the private sector and the non-profit sector must be considered in detail under these conditions. In addition, voluntary engagement tends to play a more important role in smaller communities than in larger cities. Further research, investigation, discussion and policy recommendations are needed in this field. In practice, it is useful to recall the German CCI's three-sector model in order to limit potential conflicts and eliminate misunderstandings.

FIG. 1.2. THE THREE-SECTOR MODEL ACCORDING TO WECKERLE/SOENDERMANN



Source: Own representation based on: German Bundestag 2007, p. 344, Cultural Industries Report Switzerland 2003, Zurich University of the Arts

² cf. Gnad, Ebert, Kunzmann 2016, p. 201



The three-sector model aims to capture differences and interdependencies of the sectors state, economy and civil society. According to its authors, it is applicable throughout Europe. A major advantage is seen in the fact that the cultural sector is considered as a whole. At the same time, the model is intended to make distinctions, dependencies and interactions visible.

It also fulfills a protective function for public cultural funding. By combining all cultural sectors, politicians should not be given arguments to possibly withdraw from public cultural funding. The budgets for the public cultural sector should remain the result of cultural policy decision-making processes that are made within the framework of the state's public cultural mandate.

The **official definition** of the **cultural and creative industries** in **Germany** is as follows:

"The cultural and creative industries are the market economy part of the cultural sector. All enterprises and economic activities of the profit sector are assigned here. The remaining two non-market sub-sectors - the public and the intermediary sector - include all non-profit institutions and activities that are not geared towards commercial goals." ³

In another part of the definition, it is pointed out that the German CCI term covers activities that are predominantly profit-making. One speaks here of "predominantly" and not of "exclusively". Certain vagueness has been deliberately left here. The focus of the CCI is thus in the right third of Figure 1.2. However, the dividing lines of the sectors are deliberately dashed. The distinction in the sectors is just as important as their permeability and interactions.⁴

A typical example of interactions and overlaps between the three areas is when, for example, a musician has several sources of income in different sectors. Sometimes he receives fees for his commercial band performances. Then he is in the private sector. If he regularly receives a fee for music lessons at a registered association, he is active in the civil society sector. Perhaps he also conducts a choir on a voluntary basis. Certain choirs can only continue if the

³ BMWi, 2009, p.21

⁴ The three-sector model is explained in more detail in chapter 6.1.



members pay the leader at least an expense allowance or minimal fee. If, in the meantime, the musician is employed by a public theatre or orchestra on a social security basis, he belongs to the public cultural sector.

A freelance actress can work mainly in the private sector with film or cabaret engagements. However, if she performs her solo play mainly for public clients, such as cultural offices, she is operating as a freelance artist in a publicly financed market. Public cultural institutions can also be an important stabilising factor in the income of creative businesses, such as a museum that regularly commissions a design agency, a print shop or photographers, for example for a new catalogue, advertising posters, the creation and maintenance of its website and social media. Naumburg Cathedral plays a very important role as a customer for creative crafts, among other things.

Individual artists and creatives often have to "juggle" their activities and income between the three areas, which in itself is an entrepreneurial challenge that should not be underestimated.



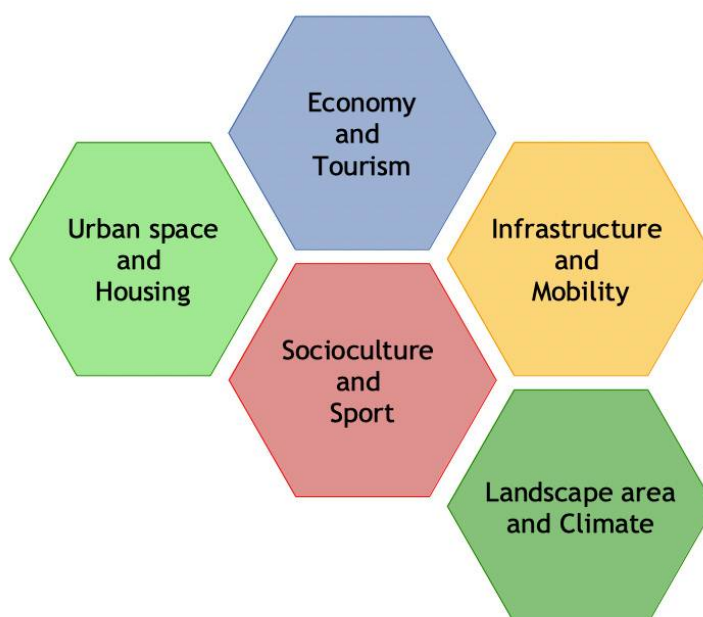
1.3 Naumburg's specific initial situation

The current Integrated Urban Development Plan of the City of Naumburg (IUDP, final report dated March 2020) defines the following thematic areas:

1. urban space and housing
2. economy and tourism
3. infrastructure and mobility
4. socio-culture and sport
5. landscape and climate⁵

Numerous interfaces, cooperation potentials and win-win constellations with the Naumburg CCI should be identifiable here.

FIG. 1.3: THEMATIC FIELDS OF THE IUDP NAUMBURG



Source: Own representation / cf. IUDP Naumburg 2016, p. 42

⁵ cf. Town of Naumburg 2016, p. 42



However, when assigning the objectives and measures for the Naumburg CCI, we refer more to the "relevant objectives" and "urban development objectives" defined in the Naumburg Integrated Urban Development Plan (IUDP):

Relevant goals according to the IUDP Naumburg with relevance for the CCI are:

- Economic development: Supporting the settlement of innovative companies with an intensive and comprehensive exchange of local economic actors
- Professional tourist management with centralised core tasks for marketing the region nationally and internationally
- Inner-city retail trade and services as well as gastronomy and the hotel industry develop a magnet function in their totality - regionally integrated with city centre management of inner-city life
- Good networking of the diverse, distinctive mosaic of tourism, cultural and educational offers - well networked, signposted, widely marketed ⁶

In the thematic field of economy and tourism, *"the following urban development goals are derived: The aim is to create the spatial conditions for the small-scale economic structure in the areas of trade, crafts, services and spa facilities through measures to secure and develop the location and to support its marketing.*

The retail trade should be characterised as the "marketplace of Naumburg (Saale)" by a broad mix of sectors. It is necessary to establish frequency drivers in the city centre, to optimise parking facilities and to actively manage vacancies.

Tourism is to be developed as an economic focus by promoting the creation of a uniform tourism infrastructure, networking with cultural offerings and strengthening the unique selling points. This also includes strengthening winegrowing and improved marketing opportunities." ⁷

In the area of socio-culture, *"the following urban development goals are derived: (...)* Free spaces for cultural activities are to be strengthened and, in particular, the

⁶ c.f. Town of Naumburg 2016, Teil C, p. 8 ff.

⁷ Town of Naumburg 2016, Teil C, p. 8



possibilities for a long-term theatre offer are to be created".⁸

A general trend can be seen in the fact that a greater awareness of the interactions between CCI, economic promotion, urban development, public cultural promotion and a functioning social fabric is developing at municipal levels. This speaks in favour of defining CCI as a cross-sectoral task within Naumburg's municipal administration as well. The three-sector model with its interdependencies can actually provide valuable guidance for this purpose.⁹

1.3.1 Effects of the corona dynamics

Furthermore, current developments must be taken into account that could not yet be forecast in the IUDP of 2016.

1. Changed initial situation due to the Corona pandemic and severe weather/climate events affecting the StimulART processes.
On the one hand, the CCI, like many other economic sectors, is strongly affected. On the other hand, the CCI itself can act as a stimulus, thus contributing to the diversity and diversification of the local economy, which can increase its resilience to external shocks. Current international research findings in regional and urban planning focus on this aspect. A paradigm shift has already been emerging here for several years, away from a focus on "efficiency" towards a focus on "resilience".¹⁰ The events mentioned above are accelerating this development.
2. It became clear to the StimulART project team very quickly after the outbreak of the pandemic that first steps had to be taken immediately to improve the digital presence of the Naumburg CCI. In order to respond quickly to these acute Corona needs, the website *Kreative in Naumburg* / *Creatives in Naumburg* was set up.¹¹ It contains portraits of creative makers and links to the websites of the StimulART project and the Naumburg Art

⁸ Town of Naumburg 2016, Teil C, p. 10

⁹ This aspect is taken up again in chapter 6.1

¹⁰ The paradigm shift towards resilience is explained in more detail in chapter 6.4.

¹¹ <https://www.kreative-in-naumburg.de/>



Fair.

3. The pandemic not only made the exchange with and among the Naumburg creatives more difficult, but at times led to a breakdown in communication. This turned out to be particularly problematic because quite a few connections between the CCI and the project activities still proved to be in great need of explanation.
4. The StimulART project team reacted to this by switching to digital workshop and communication offers. Many of Naumburg's creatives have little internet affinity. In part, there were also problems with bad internet connections which hampered participation. There were hardly any reactions to the digital offers. They were only taken up by a very manageable number of creatives.



2. KEY FINDINGS OF THE STRATEGY PROCESS

2.1. Identified strategic goals for the Naumburg CCI

The dialogue of the StimulART project team with stakeholders, especially network representatives and multipliers, took place from the beginning of the project. This revealed needs that were confirmed by the further stakeholder workshops of the strategy development and also by the pilot project. The effects of the pandemic partly required the short-term adaptation of measures and timelines. However, the general strategic goals were not significantly affected. The planned measures, intermediate objectives and their timelines were affected more strongly. This includes fast and flexible administrative action with clearly defined contact persons in the administration. The general need to take resilience factors more into account in long-term planning, on the other hand, is one of the general lessons learned from the pandemic with implications for long-term strategy.¹²

Overall, the findings from the StimulART participation process, the GAP analysis, the mapping and the joint evaluations of the StimulART project partners led to the following **six strategic goals for the Naumburg CCI**:

- 1. Create, expand and intensify CCI networks and bundle activities.**
- 2. Increase CCI visibility (as a precondition for market access)**
- 3. Locate CCI: create or develop spaces for CCI**
- 4. Professionalise CCI (entrepreneurially)**
- 5. Improve efficient, appreciative interaction of public administration with local and regional stakeholders (at eye level)**
- 6. Align activities and projects for the CCI regionally**

The objectives are closely interwoven. They must therefore be tackled simultaneously to ensure the best possible impact. For example, the interplay of visibility, localisation and professionalisation creates improved opportunities for regional and supra-regional cooperation and market development.

¹² These relationships are explained in more detail in chapter 6.4.



2.2 Key findings of the StimulART project partners on the regional orientation of CCI measures and projects

In the mutual exchange between the StimulART project partners, a very central insight emerged: Possible comparable follow-up projects should not be located at the municipal level, but at the regional level. The reasons for this are as follows:

1. It has been shown that an EU project of this nature can put a great strain on the capacities of small and medium-sized municipalities and overstrain them in terms of administrative work. On the other hand, some of the European partner cities have already successfully implemented several EU projects. After the experience and routine gained now, the implementation of an EU project could be much easier in the future.
2. Certain measures for networking and bundling activities for CCI in more rural regions only make sense at the regional level in order to reach a sufficiently large target group of CCI actors. In the future, an EU project could also be considered at regional level in combination with participating cities in this region.

Example of a sensible regional orientation: Introduction of cluster management

For a municipality of this size, the financing of such a full-time position would be difficult to justify in budgetary terms. On the other hand, it seems more realistic to assign limited personnel capacities of existing positions in the economic development and/or the culture department to this task. This would mean that there would be municipal contact persons for the local scene on the one hand and for a superordinate, coordinating office on the level of a county or administrative district on the other. There is a greater need for this here, and it is much easier to justify politically.

In this way, Naumburg can benefit from a cluster management for the CCI without having to fully finance such a position. The establishment of this position can be integrated as a measure in a future regional project with state, federal or EU funding. At least in the start-up phase, it would thus be co-financed by funding.



2.3 Further central findings from the GAP analysis and the mapping on Naumburg as a cultural and creative city

The StimulART mapping for the Town of Naumburg has already included conclusions from the StimulART GAP analysis. The following is an overview of the most important conclusions and recommendations for action. The detailed explanations would go beyond the scope of this paper. They can be read in the StimulART mapping.¹³

1. Promote networking within the CCI

- 1 a) Cooperation, networking and qualification through concrete pilot projects
- 1 b) Improve networking and increase visibility through new formats of events and presentations

2 Improve networking beyond the CCI

- 2 a) Create / extend a digital platform for the CCI with links to other sectors
- 2 b) Expand networking and cooperation opportunities with vineyard culture and tourism
- 2 c) Increase international visibility via the network of UNESCO World Heritage Cities
 - link World Heritage with living contemporary culture

3 Spaces and location

- 3 a) Locate networking in Naumburg - linking the establishment of a creative house and networking with each other
- 3 b) Network with other creative locations in Central Germany combined with a (regional) cluster management for the CCI

4. Professionalisation

- 4 a) Qualification and raising the level of standards
- 4 b) Establishing training centres beyond the CCI

5 Communication

- 5 a) Improve communication between the creatives and with the stakeholders

¹³ cf. Town of Naumburg, 2020, pp. 123 ff.



6 In-depth analysis of the Naumburg CCI

- 6 a) Carry out in-depth analysis of the creative craft sector in Naumburg
- 6 b) Exploit opportunities through Naumburg Cathedral as an anchor institution
- 6 c) Analyse the future role of the "World Heritage Society Saale-Unstrut" /
"Weltkulturerbe Saale-Unstrut e.V."
- 6 d) Extend a separate analysis of the labour market of the CCI including the public
and non-profit sector
- 6 e) Accept challenges for the municipal administration



3. REALITY CHECK LOCAL AND REGIONAL: POSSIBLE PILOT PROJECTS IN COMPARISON WITH STRATEGIC OBJECTIVES FOR THE NAUMBURG CCI AND RUNI SYSTEMATICS

As next steps to promote the CCI, three future pilot projects with concrete measures are hereby recommended, which are aligned with the strategic goals for the Naumburg CCI and municipal urban planning. They can also be seen as different modules of a funding programme.

The priority is to move swiftly into action with manageable, affordable steps in order to leave the paralysing influence of the pandemic behind as quickly as possible. This is linked to the hope that concrete results will also lead to a sense of achievement.

The presentation and overall coordination of the three pilot projects is first done in a keyword-like tabular overview followed by explanations in continuous text. In fact, the individual projects and measures are strongly interwoven. They respond to a fundamental realisation of all StimulART project partners: In all partner cities, the conclusion is that Interreg Europe projects of this kind should be located at regional rather than municipal level. This increases the number of CCI actors addressed and should increase efficiency through a controlled bundling of regional activities.



PILOT PROJEKCTS 3.1. - 3.3.:

- **3.1. CCI LOCATION AND NETWORK**

The first pilot project focuses on proposals for regional coordination, bundling and cooperation of network activities, especially events, which are targeted step by step from the municipal level via the Burgenland district to the innovation region of Central Germany.

- **3.2. CCI PROFESSION REGIONAL**

The second pilot project focuses on professionalisation and the bundling of all activities in a regional project.

- **3.3. CCI AMPLIFIER OF CULTURE**

Pilot project 3 highlights the role of publicly funded culture in the overall context.



3.1. Pilot project 1: LOCATION AND NETWORK

<p align="center">Specific strategic objective at the level of the integrated urban development plan (IUDP)</p> <p>1. support the settlement of innovative enterprises with an intensive and comprehensive exchange of local economic actors. => Measures to secure the location of the small-scale economic structure for trade, crafts, services and the spa industry.</p> <p>2. professionalise tourist management with centralised core tasks for marketing the region nationally and internationally => Develop tourism as an economic focus, create a uniform tourism infrastructure, network cultural offerings, strengthen unique selling points, including winegrowing and improved marketing opportunities.</p> <p>3. inner-city retail trade, services, gastronomy and the hotel sector together develop a magnetic function - regionally integrated with city centre management of inner-city life. => Retail as "Naumburg market place" with a broad mix of sectors, with the establishment of frequency drivers and active vacancy management.</p> <p>4. good networking of the varied, distinctive mosaic of tourism, cultural and educational offers</p>					
<p align="center">Corresponding strategic objective in the urban development plan for the CCI sector</p> <p>1. create, expand, intensify CCI networks and bundle activities. 2. increase CCI visibility (create market access) 3. locate CCI: create and develop spaces for CCI 4. professionalise CCI (entrepreneurially) 5. improve efficient, appreciative interaction of public administration with local and regional stakeholders (at eye level) 6. orientate activities and projects for the CCI regionally</p>					
<p align="center">Intervention field 1 Locate CCI in Naumburg</p>		<p align="center">Intervention field 2 Test and expand event formats</p>		<p align="center">Intervention field 3 Develop a regional project vision, bundle measures, cluster CCI</p>	
<p>Measures 1.1 Founding a creative house, support of "Kunstwerk Turbinenhaus"</p>	<p>Measures 1.2 Perpetuate the Creative House</p>	<p>Measures 2.1 CCI events Burgenland County (short term)</p>	<p>Measures 2.2 CCI events Burgenland County (mid-term)</p>	<p>Measures 3.1 Extend CCI event cooperation institutionally to Middle-Germany</p>	<p>Measures 3.2 Cooperating with creative places in the region of Middle-Germany</p>
<p>Involved partners: Municipality, founders of the NB CCI: Creative House: Support the founding of an association to run a creative house in Naumburg (founding issues, statutes, members, economic concept) After the founding of the association, contracting an interim use with the „GWG housing association“ for temporary use of the building at special conditions Process of finding partners and sponsors with cooperation agreements, if necessary anchor tenants, e.g. with winegrowers' cooperatives, shop for local/regional arts & crafts & design products, artists' studios / producer gallery</p>	<p>Involved partners: Municipality, founders of the Naumburg CCI, Naumburg creatives: Municipality supports the development of a location for permanent use by the Naumburg Creative House Association: Exploration of vacancies on the railway station site with proximity to the future municipal theatre, support for the further development of the economic concept on the basis of the experience gained from Measures 1.1.</p>	<p>Involved partners: Burgenland County - BLC (incl. structural change unit), Chambers of Commerce and Crafts, municipal economic development agencies, Saale-Unsrut tourism, cultural institutions (if applicable), CCI, BLC¹⁴ Administration: a) Short-term: Participation of the local scene in local/regional regulars' tables on specific topics (for exchange, knowledge transfer, identification of relevant regional topics and needs, include musicians' regulars' table) with creative locations in a)Naumburg (Kunstwerk Turbinenhaus, Kreativhaus Naumburg, dieDAS-Design Academy) b) Zeitz (Nudelfabrik, Zeitz Art House, Posa Monastery) c) Weißenfels (Kulturhaus)</p>	<p>Involved partners: BLC (incl. structural change unit), Chambers of Commerce and Crafts, municipal economic development agencies, Saale-Unsrut tourism, cultural institutions, CCI, cultural management BLC: Short-medium term: Low-threshold larger networking events, e.g. with pitches in the "Pecha Kucha" format initially as a roadshow in BLC (at "creative locations" in Naumburg, Zeitz, Saaleck, Weißenfels), cooperation with the KWSA is recommended, possibly with the format of the "Kreativsalon Halle". Evaluate findings as the basis for a CCI regional funding project (cf. pilot 5.2, measure 3.1)</p>	<p>Mid-term: Partners from measure 2.2 with expansion to the level of Middle-Germany: Integration of CREATIVE SAXONY and THAK (RKW Thuringia), Chambers of Commerce and Crafts, if necessary also cultural institutions / cultural management BLC Related actions: Explore interfaces of further regional interests, e.g. in intensifying and coordinating regional tourism cooperation. Further options: a) Application for a three-year pilot project with regionally based CCI network events b) Embedding the events in a larger regional project (cf. pilot project 5.2, Measure 3.1)</p>	<p>Partners from measure 2.2 with expansion to the level of Middle-Germany: Integration of CREATIVE SAXONY and THAK (RKW Thuringia), Chambers of Commerce and Crafts, if necessary also cultural institutions / cultural management BLC, creative spaces in Middle-Germany Event-cooperation Central Germany with creative places: a)Naumburg (Kunstwerk Turbinenhaus, Creative House Naumburg, dieDAS-Design Academy Saaleck) b) Zeitz (Zeitz noodle factory, Posa monastery) c) Weißenfels (Kulturhaus) with further venues and network partners as cooperation or innovation locations</p>

¹⁴ Abbreviations: - BLC: Burgenland County / Burgenlandkreis - NB: Naumburg



Measures 1.1 Founding a creative house, support of “Kunstwerk Turbinenhaus“	Measures 1.2 Perpetuate the Creative House	Measures 2.1 CCI events Burgenland County (short term)	Measures 2.2 CCI events Burgenland County (mid-term)	Measures 3.1 Extend CCI event cooperation institutionally to Middle-Germany	Measures 3.2 Cooperating with creative places in the region of Middle-Germany
<p>Optional project funding for socio-cultural projects with support in applying for third-party funding in the start-up phase.</p> <p>Kunstwerk Turbinenhaus: Network partner / cooperation venue locally and regionally</p> <p>Event cooperation with Nietzsche Centre and City Theatre</p>		<p>Take up impulses from the BLC event of 15.9.20, cf. pilot project 5.2 Measures 1.2)</p> <p>Focus on content for Naumburg and Saale-Unstrut: Increasing the attractiveness of the inner city of Naumburg, tourism, UNESCO World Heritage region with points of contact: Wine culture, product design, event management</p> <p>Support Pop-up Festival no. 2 with existing resources (infrastructure, staff), financially via regional project</p> <p>Naumburg Art Fair Ensure continuity, sharpen profile, use synergies with PoP-Up Festival</p>	<p>Regional CCI event with festival or trade fair character and, if applicable, supporting programme, inspired by “Werkschau-Made in Sachsen” by CREATIVE SAXONY https://www.kreatives-sachsen.de/werkschau-2021/ or as Pop-Up Festival regional in coop. with KWSA (possibly CREATIVE SAXONY and/or THAK Thuringia) as CCI platform</p>	<p>Challenge for Naumburg: CCI / Communicate creativity and diversity in Naumburg’s profile as a residential city, cultural city, tourist city beyond the region</p> <p>Show cosmopolitanism</p>	<p>Pop-Up Festival, Naumburg Art Fair, Integrate new events, e.g. in the context of wine culture or “arts and crafts and design”.</p> <p>Establish exchange relationships and consolidate them through pilot actions.</p> <p>Explore interfaces of further regional interests, e.g. regional tourism cooperation, proposals for better coordination at Central German level.</p> <p>Objective: Representation of the CCI Naumburg in CCI event formats for Central Germany (comparable to a CCI Central Germany regional conference or CCI exhibition / WERKSCHAU)</p>
Indicators for Outcome Measure 1.1	Indicators for Outcome Measure 1.2	Indicators for Outcome Measure 2.1	Indicators for Outcome Measure 2.2	Indicators for Outcome Measure 3.1	Indicators for Outcome Measure 3.2
<p>Meetings and their participants with Minutes of results</p> <p>Foundation of the association / statutes</p> <p>Economic Concept- Business plan Creative House</p> <p>Kunstwerk Turbinenhaus: Cooperation measures, participation in cooperation projects or event networks (with number of events)</p>	<p>Decision on cooperation/ scheduled agreement on use of the building (interim use)</p> <p>Concept for the change of use of a suitable property at the railway station for permanent use as a creative house, perspective for the start / usage by the association from 2025 onwards</p>	<p>Regulars’ tables at several locations (low-threshold, low costs, probably affordable from the partners’ own funds)</p> <p>Number of events, audience and participants, Press and social media response</p> <p>Division of responsibilities and participation</p> <p>Adopted start-up budget incl. advertising budget</p> <p>Coordinated PR (planning, measures, response)</p>	<p>Number of events, audience and participant numbers, press and social media response, the successful co-financing itself (from on-board funds or through initial district/state grants).</p> <p>Division of responsibilities and participation including funding</p> <p>Completed event planning, timely implementation</p> <p>Coordinated PR (planning, measures, response)</p>	<p>Completion of cooperation agreements and, if applicable funding applications for transnational cooperation in Middle-Germany</p>	<p>Number of Events , audience and participant numbers, Press and social media response, The successful co-financing itself (from on-board funds or through initial district/state grants)</p> <p>Pilot events and pilot measures and their resonance</p>



The overview of pilot project 3.1 initially shows a strong correspondence with the objectives of the IUDP Naumburg and the strategic objectives in the StimulART development plan for the Naumburg CCI sector. These are suggestions without any claim to completeness. In addition, other sequences may result from the respective state of knowledge. A conclusive timetable can only be clarified after consultation with the stakeholders involved.

Intervention field 1 deals with the location of the CCI in Naumburg. On the one hand, it is important to strengthen the existing role of the *Kunstwerk Turbinenhaus* as a venue for events and cooperation. Furthermore, it is a question of using the successful impulses of the *Pop-Up Festival - Naumburg kreativ*. The processes of founding an association and developing a business model for the *Creative House* for the Naumburg CCI should be supported. Parts of the former *FreiZi youth centre* could be used as an interim creative house for the Naumburg CCI.¹⁵ The precondition for this is to found an association with a corresponding financing concept.

On this basis, the *Naumburg Housing Association GWG* could make parts of the building available at special conditions. The duration of use would probably be two to three years. For the period after that, an empty building near the railway station is being considered for use for an indefinite period. This is a proposal from the Lord Mayor. The city administration would like to support this project. The creation of a sustainable business model by the association is a precondition for long-term use, which will probably be non-profit oriented. A small group of stakeholders in the Naumburg CCI would like to found an association for this purpose or take over an existing association as a supporting structure. Two people in particular are driving the process forward: the artist Anna Eckert and the photographer Martina Kiepe. They work on the concept of a socio-cultural centre. The financing will probably include membership fees, donations, rental income, sponsoring as well as project and event income. For these reasons, public project funding is also likely to play a role in the financing plan.

A new location for Naumburg's municipal theatre is also to be established near the station. This corresponds to an appropriate use of vacant space in the inner city area with the character of a creative quarter. In this respect, a permanent perspective can arise from an

¹⁵ cf. the results of the third StimulART workshop, chapter 5.1 and in the appendix under A.1.1.



interim use.

Intervention field 2 lifts proposals for CCI event formats from the local to the regional level of the Burgenland County (BLC). In view of tight public budgets due to the pandemic, small-scale, low-threshold event formats that require few financial resources are initially proposed here (Measures 2.1).

Regulars' table formats for the regional CCI could be a good start. They could be organised alternately with different thematic focuses in Naumburg, Weißenfels and Zeitz. This might lead to a practical exchange of ideas (in a peer-to-peer format) or there could be short impulse lectures on creative business and/or entrepreneurial topics. Existing regulars' table formats, such as the Naumburg Musicians' Regulars' Table, can of course be integrated. If different public cooperation partners are involved, this can probably be integrated into their current programme and financed from on-board funds.

The partners can be the municipal economic development agencies, the Chamber of Industry and Commerce (IHK), the Chamber of Crafts (HWK), *Saale-Unstrut-Tourism* and, if necessary, cultural institutions or the cultural management of the Burgenland County / District. The aim is to start quickly with manageable measures during the (hopefully ending) Corona crisis. In this way, various CCI topics can be taken up quickly and the cooperation of the various institutional partners and administrative levels can be established. The feedback and findings from the first measures can flow directly into the planning of further event formats that are somewhat larger in scale. For example, a so-called "Pecha Kucha format" could be sent on tour through the Burgenland County. These are low-threshold networking events with a very informal and entertaining character.

Regional CCI entrepreneurs, KArtists, projects or initiatives present themselves on a stage in a tightly limited time frame in a "pitch format" (often 5 to 7 minutes). Successful formats of this kind can be found nationwide. The KWSA format is very successful in Halle. It is the creative salon. This could, for example, be held in cooperation with the KWSA, the regional scene and the institutional partners at several locations. This would also provide a link to the state level. One foreign creative enterprise from Saxony-Anhalt could also present itself at each event. This radius could be expanded if the geographical radius of the organiser



cooperations is extended under Intervention field 3, Measure 3.1. Over time, individual larger event formats can be added or organised in cooperation with regional or national partners in the format of a festival or a trade fair. For example, the Naumburg Pop-Up Festival could be held on a regional level. Under Measures 2.2, the following is introduced as a good practice to inspire: *Werkschau - Made in Sachsen* ¹⁶.

The idea behind this is that experiments with new event formats can initially be carried out in small steps with very limited financial risk, which is moreover spread over several shoulders.

In other words: Dare to do something new, plan extremely down-to-earth and be able to react quickly to new findings.

At the same time, regional cooperation at the administrative level and between the CCI actors and networks can be established. With the resulting empirical values and first documented "success stories", a coherent regional project for the CCI in the Burgenland County can probably be designed in a relatively short time. It can be embedded in current activities and the funding backdrop of the *Innovation Region Middle-Germany*. A resulting concept for a regional pilot project should be convincing after successful implementation of Measures 2.1 to 2.2 and provide good arguments for funding commitments. This could be state, federal or EU funding. Funding priorities could be, for example, structural change, innovation, sustainability or thematically oriented to funding for the tourism industry, inner city attractiveness, basic social and cultural services and the like. The implementation of the proposed measures should reveal to which extent a cluster management for the CCI is really needed - at district level. Outcomes will also reflect how this position should be tailored. It could initially be financed through the aforementioned pilot project.

The cities of Weißenfels and Zeitz have different framework conditions and probably also a higher economic and social pressure to suffer. At the same time, however, this generates new approaches to solutions and initiatives in which a younger CCI scene also sees both entrepreneurial and community-oriented opportunities. The project *Kreativorte Mitteldeutschland* ¹⁷ focuses on creative places for regional and supraregional networking.

¹⁶ <https://www.kreatives-sachsen.de/werkschau-2021/>

¹⁷ <https://kreativorte-mitteldeutschland.de/>



There, activities of the CCI, culture, socio-culture or also social, sustainable or cross-sector innovations are bundled and create visibility for the CCI. In the context of the project, they are seen as anchor points that are directly linked to each other. It is about mutual exchange of opinions and knowledge, cooperation, event and professionalisation measures. The project is jointly organised by [KREATIVWIRTSCHAFT SACHSEN-ANHALT E.V.](#) (KWSA) , CREATIVE SAXONY / [KREATIVES SACHSEN](#) and the Thuringian Agency for Creative Industries / [Thüringer Agentur für Kreativwirtschaft](#) (THAK).¹⁸

The KWSA was involved in the Naumburg StimulART activities from the very beginning, especially in the creation of the CCI mapping and in the context of continuing workshops. The *Kreativorte Mitteldeutschland* project was also presented early on in this context. Representatives of CREATIVE SAXONY were in Naumburg as part of the Pop-Up Festival. The *Innovation Region Middle-Germany* / [Innovationsregion Mitteldeutschland](#) covers Saxony, Saxony-Anhalt and Thuringia (consisting of the districts of *Altenburger Land*, *Saalekreis*, *Halle Saale*, *Mansfeld-Südharz*, *Anhalt-Bitterfeld*, *Nordsachsen*, *Leipzig*, *City of Leipzig* and the *Burgenlandkreis*). In June 2021, two new studies were announced on the website of the Innovation Region Central Germany.¹⁹ One deals with the craft sector as a factor for the future. The other deals with places of cooperation and innovation. The *Creative Sites Middle-Germany Project* / *Kreativorte Mitteldeutschland* is obviously considered an essential starting point for further activities. In this network, the *Kunstwerk Turbinenhaus* is already listed as a Naumburg location. In Zeitz it is the *Nudelfabrik* and the *Posa Monastery*, as well as the *Open Lab* in Altenburg.

The aforementioned locations should play a key role in the regional CCI networking under Measures 2.2 to 3.2. Furthermore, the integration of *dieDAS* (*Design Academy Saaleck*) and the *Kulturhaus* in Weißenfels should be considered. From this bottom-up perspective, it should be possible to apply for funds within programmes for the *Innovation Region of Middle-Germany* and structural change.

¹⁸ *KREATIVES SACHSEN* is, on the one hand, the Saxony Association for Cultural and Creative Industries e.V. On the other hand there is *The Saxon Centre for Cultural and Creative Industries*. This is a project which is run by the association and they are funded by the Saxon State Ministry for Economic Affairs, Labour and Transport to execute the project. The funding project, or the *Saxon Centre of the CCI*, is often referred to as *CREATIVE SAXONY* for short, which sometimes leads to confusion. It is a unique constellation for Germany. Since the industry association itself is entrusted with the implementation, it has an enormously high level of credibility in the CCI and a great closeness to the grassroots, see <https://www.kreatives-sachsen.de/>. The *Thüringer Agentur für Kreativwirtschaft* (THAK) is a project based in Erfurt and supported by RKW Thuringia, <https://thueringen-kreativ.de/thak/>.

¹⁹ <https://www.mitteldeutschland.com/de/studien-zur-aufwertung-laendlicher-raeume-im-mitteldeutschen-revier-gestartet/>



Coordination with network activities of the publicly funded cultural sector at district level should also take place. In coordination with the *cultural management of the Burgenland county/district*, targeted events can be integrated if there is a CCI connection (e.g. art exhibitions with sales options for artists, travelling exhibitions, readings, etc.).²⁰ The getting to know event / workshop in *Moritzburg Castle / Moritzburg* on 15.09.2020 should be continued. The cultural manager of the Burgenland district had invited people to this CCI event. It could be followed up promptly at district level.

Impulses from the region could refresh the Naumburg CCI. Many of the local actors are in an upper age group . Many of them are extremely sceptical about new, entrepreneurial networking, communication and qualification offers. However, the Naumburg Pop-Up Festival showed that this ice can be broken quickly if the scene is involved in a practical, tangible and appreciative way. The experimental programme items of the students of the Merseburg University of Applied Sciences met with a consistently positive response, both from the Naumburg creatives and the audience. In order to perpetuate such curiosity and willingness to take action, more frequent exchange and networking activities with concrete added value for participants are needed. A sustainable momentum of its own could develop over time.

²⁰ Further explanations can be found in the pilot project CCI AMPLIFIER OF CULTURE in chapter 3.3



3.2. Pilot project 2: CCI PROFESSION REGIONAL

<p>Specific strategic objective at the level of the integrated urban development plan (IUDP)</p> <p>2. professionalise tourist management with centralised core tasks for marketing the region nationally and internationally => Develop tourism as an economic focus, create a uniform tourism infrastructure, network cultural offerings, strengthen unique selling points, including winegrowing and improved marketing opportunities => Retail as "Naumburg market place" with a broad mix of sectors, with the establishment of frequency drivers and active vacancy management. 4. good networking of the varied, distinctive mosaic of tourism, cultural and educational offers</p>					
<p>Corresponding strategic objective in the urban development plan for the CCI sector</p> <p>1. create, expand, intensify CCI networks and bundle activities. 2. increase CCI visibility (create market access) 4. professionalise CCI (entrepreneurially) 5. improve efficient, appreciative interaction of public administration with local and regional stakeholders (at eye level) 6. orientate activities and projects for the CCI regionally</p>					
<p>Intervention field 1 Improve framework conditions for CCI, bundle and channel regional activities</p>		<p>Intervention field 2 Test and expand event formats</p>		<p>Intervention field 3 Develop a regional project vision, bundle measures, cluster CCI</p>	
<p>Measures 1.1 Regionaler Ideenaustausch (öffentlicher) Förderinstitutionen</p>	<p>Measures 1.2 Stakeholder Workshop CCI Regional (Burgenlandkreis/BLK)</p>	<p>Measures 2.1 Results-oriented professionalisation</p>	<p>Measures 2.2 Professionalisation for politics and administration</p>	<p>Measures 3.1 Project concept for regional CCI - Bundling of activities</p>	<p>Measures 3.2 Funding applications for three-year CCI project</p>
<p>Involved partners: Burgenland County - BLC²¹ (incl. structural change unit), Chambers of Commerce and Crafts, municipal economic development agencies, Saale-Unstrut tourism, UNESCO World Heritage Association Saale-Unstrut:</p> <p>Take up impulses from the StimulART workshop for administrative staff on 6 July 2020.</p> <p>Explore further interfaces of regional interests and use existing ones (e.g. regional tourism cooperation, design) as a source of impulses.</p>	<p>Exchange process of (public) CCI sponsors with regional CCI scenes (BLC): Optional survey on current needs, Coordination and regional communication prior to qualification offers or regional alignment of StimulART findings.</p> <p>Take up impulses from the CCI training and get-to-know event of the BLC in the „Moritzburg“ on 15.9.2020.</p> <p>Explore interfaces of further regional interests such as tourism cooperation, CCI focal points of participating municipalities: Develop project funding in the area of structural change BLK/Mitteldeutschland - integrate Measures in project application pilot project 5.1 if necessary.</p>	<p>Coordination of professionalisation offers (if there is a corresponding need) between the partners involved in Naumburg, Zeitz, Weißenburg, Saaleck:</p> <p>Seminars/workshops/pilot projects with "training-on-the-job approach", peer group learning, etc. (didactic and catalytic approaches)</p> <p>Possible focus: Design & Design Thinking as Impulse generator in arts and crafts, creative crafts and product design (e.g. for creative carpenters and traditional crafts),</p> <p>Topic: Design and design thinking: Coupling CCI Zeitz and dieDAS-Design Academy Saaleck</p>	<p>Professionalisation with reference to the administrative structure of Naumburg Municipality (NB): Revise the allocation of fields of responsibility, job descriptions, naming a central contact person for the CCI, reduce hierarchies, examine introduction of agile organisational principles, precise division of tasks, regular interdepartmental coordination.</p> <p>Regional level:</p> <ul style="list-style-type: none"> · Exchange of experience and knowledge · Workshops on innovative working and planning methods of the CCI (e.g. design thinking, etc.) · Best practices for good (regional) administrative cooperation in CCI · Challenge of CCI as a cross-sectional task in administration 	<p>Evaluate findings of the regional measures</p> <p>Develop regional CCI project step by step: Integrate evaluations and embed them into a regional funding application concept</p> <p>Examine the introduction of a cluster management for the CCI at district level Burgenlandkreis</p> <p>Integrate tourism aspects into CCI regional project as Naumburg / Saale-Unstrut focal point</p>	<p>Finalise grant application Grant period: 2023 to 2026</p> <p>Optional funding content:</p> <p>Bundle and promote regional CCI activities in professionalisation, networking, visibility and market access.</p> <p>Position for Cluster manager Create/plan for a cluster manager position</p> <p>Location: Create / define centre with rooms for regional CCI</p> <p>Innovation / pilot project measures for Naumburg in the focus areas of social innovation, tourism and wine culture, Wine culture with interfaces to UNESCO World Heritage (incl. cultural diversity / interculture)</p>
<p>Measures 1.1 Regionaler Ideenaustausch</p>	<p>Measures 1.2 Stakeholder Workshop CCI Regional</p>	<p>Measures 2.1 Results-oriented professionalisation</p>	<p>Measures 2.2 Professionalisation for politics and</p>	<p>Measures 3.1 Project concept for regional CCI -</p>	<p>Measures 3.2 Funding applications for three-year CCI</p>

²¹ Abbreviations: - BLC: Burgenland County / Burgenlandkreis - NB: Naumburg



(öffentlicher) Förderinstitutionen	(Burgenlandkreis/BLK)		administration	Bundling of activities	project
			<ul style="list-style-type: none"> · Ideas workshops on regional CCI (visions, CCI areas of strength of individual municipalities with delimitations, synergies / win-win potentials, opportunities for cooperation). · Impulses from the workshops 6.7.20 in NB²² and 15.9.20 Moritz-Burg Castle <p>Regional project beyond CCI: COMMUNICATION & PR Saale-Unstrut / BLC with integration of regional and possibly supra-regional design competence</p>		
Erfolgsindikatoren Maßnahme 1.1	Erfolgsindikatoren Maßnahme 1.2	Erfolgsindikatoren Maßnahme 2.1	Erfolgsindikatoren Maßnahme 2.2	Erfolgsindikatoren Maßnahme 3.1	Erfolgsindikatoren Maßnahme 3.2
Meetings and their participants Result protocol as basis for extended stakeholder workshop	Cooperation resolution Division of responsibilities and participation Adopted start-up budget Schedule for regular meetings, roadshow if necessary	Three regulars' tables in Naumburg, Zeitz, Weißenfels (low-threshold, low costs, probably affordable from the partners' own funds)	Number of events , audience and participant numbers, press and social media response The successful co-funding itself (from on-board funds or through initial district/state grants)	Completion of cooperation agreements and funding applications, application approval e.g. for three-year pilot project with regional CCI networking events: - Professionalisation workshops - Establishment of a cluster management	Rechtzeitige Fertigstellung der Förderanträge Antragspartner und Antragsvolumen Resonanz und Genehmigung des Förderantrags Pilot-Veranstaltungen und Pilot-Measures und deren Resonanz

Pilot project 3.2 is also relatively broad and covers a large scope of StimulART goals, goals of the Naumburg IUDP and the strategic goals for the Naumburg CCI. The step from the municipal to the regional level is also recommended at this point. The corresponding development of a new regional project for the CCI in the *Burgenlandkreis* is recommended. The proposed measures from pilot project 1 and pilot project 3 could possibly be merged into such an overall project - as project modules with associated funding applications. Intervention field 1 covers the improvement of the framework conditions of the CCI. Regional activities are bundled and channelled.

²² Abbreviations: - BLC: Burgenland County / Burgenlandkreis - NB: Naumburg



Measures 1.1 include the regional exchange of ideas of (public) funding institutions for the CCI with the inclusion of public culture and certain interfaces, such as Saale-Unstrut Tourism and its *UNESCO World Heritage Association* as well as the Chamber of Industry and Commerce, Chamber of Crafts and, of course, the municipal economic development agencies. The list is not exhaustive at this point. Further partners could be added. The first step is regional coordination, exchange of information and definition of guidelines for cooperation. Another important issue is to determine the available resources of the respective partners and to define their individual scope of participation, before the concrete measures are developed. This includes decision making about the corresponding division of labour.

Measures 1.2 will involve stakeholders in CCI and probably also in culture. CCI associations and other education providers could also play a role. The KWSA is an essential interface for recommending suitable content and speakers. In its function as an umbrella organisation, it is in contact at the state level with the individual CCI sector associations (e.g. design associations, associations of the book trade, music industry, film industry, software & games, etc.), among others. For certain questions, it is also possible to contact KREATIVES SACHSEN and RKW Thuringia (perspective Middle-Germany).

The corresponding meetings initially serve as an exchange format at the level of the Burgenland county/district in order to reflect the respective needs of the CCI on site, especially in the towns of Naumburg, Weißenfels and Zeitz. The aim is also to explore the willingness of all actors to cooperate in a regional project for the Burgenland county and with the perspective of the *Innovation Region Middle-Germany*. The needs of the CCI are discussed and it is clarified whether there should still be surveys or networking events to determine them in Weißenfels and Zeitz. Another option would be to link such events to concrete topics and problems that the CCI in the region can contribute to solving.

This brings us to Intervention field 2, Outcome-based Professionalisation. Measures 2.1 refer to professionalisation measures for CCI actors. They are resource-oriented and focus on good communication, appropriate channelling of information and bundling of measures of professionalisation.

The focus is predominantly on practice-oriented entrepreneurial continuing education and thus on business promotion. They should include both didactic and catalytic aspects.



- Didactic aspects: Imparting specialised knowledge, know-how, information as well as technical advice and, if necessary, assessments by experts.
- Catalytic aspects: Activation of self-control mechanisms, which helps CCI entrepreneurs to use their own competences to open up new perspectives and concrete action steps for themselves.²³

Peer-to-peer formats can also be effective: CCI entrepreneurs exchange experiences with each other or discuss examples of good practice (possibly within the framework of moderated workshops) or in the sense of collegial consultation.

Appreciative interaction at eye level is a must at this point. When pilot projects for problem-solving arise, professionalisation measures could be linked to them in the sense of "training-on-the-job" and thus achieve a double added value: Qualification on the way to problem solving.

The following questions should be asked for such pilot projects:

What does the project need?

What knowledge do the participants lack to advance the project?

Pilot projects for cross-sectoral innovation can also contribute to efficient training as well as to mutual sectoral understanding among the participants.

From Naumburg's point of view, the focus should be on the development of sustainable tourism in combination with wine culture and cultural heritage. In addition, solutions should be found for the areas of vocational training, lack of skilled workers, youth and interculture, quality of living and quality of life with effects on the external perception and image of Naumburg and the region. The aim would be to create opportunities and scope for the (partly unconventional) development of solutions. Each of them could become a source for innovative entrepreneurial action.²⁴

Such an offer must meet with a suitable demand, openness and appreciation by the creative

²³ cf. Grüner, Konrad (Hrsg.) 2011, p. 92

²⁴ cf. Chapter 6.2.1.: Concept of the „Open Region“



practitioners. Many actors in Naumburg's CCI belong to an upper age group. As already noted in Naumburg's GAP analysis and StimulART mapping, cultural and creative entrepreneurship is relatively low compared to other places. On the other hand, not every artist can be turned into a cultural entrepreneur. This must be respected. In particular, there are so far only a few creative people locally who can and want to seize the challenges of the digital transformation as an opportunity. Naumburg's historical and picturesque character has probably not made this necessary to any great extent. In part, this is a generational issue. One finding of StimulART Naumburg is that the qualification measures offered so far have been little appreciated by significant parts of the Naumburg scene. Due to partly unrealistic expectations of the StimulART project, they were even discredited by individuals in the summer of 2021. Lack of communication possibilities during the pandemic made the situation more difficult. In fact, a large part of the independent scene felt little appreciated by the municipality and also missed clear and unambiguous contact persons for their concerns in the public administration. This was partly clarified in the run-up to and during the *Pop-Up Festival*. The Lord Mayor and the town administration are trying to improve this relationship.

As a consequence, however, it is clearly advisable not to focus future professionalisation offers on Naumburg, but to also offer them at district level for an altogether larger and more diverse target group. In Zeitz, for example, there is obviously also a "younger" CCI scene that is dedicated to other areas and innovation potentials of CCI. The measures can then also be advertised regionally and coordinated with cooperation partners in the region. In this way, duplications in the offers can be avoided and an efficient sequence in terms of content and timing can be ensured.

A concrete time sequence for certain further education topics and individual measures should deliberately not be given here. The content and timing should be based on a concrete survey of the needs in the regional CCI scene as well as on the given resources of the (institutional) partners and networks involved. The first step should therefore be a survey or enquiry of the CCI needs, which should be compared with the given further education resources.



Basic questions:

- Which professionalisation measures can be integrated into the partners' current programme? (They could be financed from existing budgets/on-board funds).
- Where are additional activities needed?
- Which measures seem particularly promising?
- Where are there options for third-party funding, for example through state, federal or EU funds?

The measures mentioned under 2.1 are examples and can be extended.

Measures 2.2 deal with the further training of employees of (public) administrations by CCI actors. Examples of this would be the teaching of cultural and creative economy methods for flexible planning (design thinking, effectuation, business model canvas for institutions and projects, etc.).²⁵ The KWSA would also like to become active in this field.

Charles Landry, the spiritual father of the Creative City concept, should be quoted here: *"The standardised rules, hierarchies and procedures of a bureaucracy were designed to be positive, or at least efficient and fair. Bureaucracies were developed to solve problems of their time and so reflect the culture of their age. These cultures were more deferential, more top-down and hierarchical, more expert driven and less emotionally intelligent. (...) Today, by contrast, we need a form of elastic planning that is strategically principled and tactically flexible."*²⁶

Especially with regard to flexible planning, there is extensive experience in the CCI, which is reflected in the methods mentioned above.

An admin training in Chemnitz, Saxony, in July 2021 can be mentioned as a good practice example for the further training of employees of a city administration. It took place in cooperation with CREATIVE SAXONY within the framework of the EU project InduCCI and was part of the preparatory measures for *Chemnitz - European Capital of Culture 2025*.

²⁵ cf. Christof Schreckenberger, 2021, pp. 29 ff.

²⁶ Landry, Charles & Caust, Margie, 2017, p. 8. Charles Landry is a world-renowned urban planner and CCI networker. Among other things, he is famous for his *Creative City* concept. The current quote is from the book *Creative Bureaucracy* and he is the president of the identically named festival, which takes place annually in Berlin.



Another future step could be professionalisation measures in the area of cross-innovation. For cooperation with other economic sectors, however, more experience in regional cooperation and the identification of possible exciting interfaces and innovation projects is probably needed first.

A closer look at the concept of an Open Region (see Chapter 4.2)²⁷ or at the establishment of innovation networks (Chapter 4.3)²⁸ can provide further ideas.

Intervention field 3 deals with the development of a regional project vision and bundling of measures for the regional CCI. As a result of Measures 3.1 and 3.2, funding applications for a three-year project are envisaged. This could be targeted regional funding, state, federal or EU funding. This could also finance the introduction of a regional cluster management for the CCI at the level of the Burgenland district. With the implementation of the proposed Measures 1.1 to 2.2 (and also Measures 1.1 to 2.2 under Pilot Project 5.1), the demand and the corresponding design of such a position should become obvious.

Another option is to expand the project activities or position them as part of the *Innovation Region of Middle-Germany* with access to suitable funding programmes for structural change, which has already been discussed under Pilot Project 5.1.

Overarching project on communication and PR Saale-Unstrut beyond the CCI

This aspect is mentioned in Measures 2.2 and should be addressed separately here. A lot has already been done in the area of tourism in Saale-Unstrut. In relation to the CCI, this includes in particular the project *Handmade Saale-Unstrut*. Cultural tourism, sustainable tourism in combination with UNESCO World Heritage and wine culture obviously offer the greatest innovation potential for the economic development of Naumburg with related interfaces to the CCI. The associated brand development is being successfully pursued. However, there seem to be weaknesses in the system of regional communication and central promotion of the rich cultural and cultural-creative-economic offer in the region.

The StimulART research for the creation of the mapping already revealed glaring gaps in the Town of Naumburg's calendar of events, which is also created and maintained by *Saale-*

²⁷ IRS, Leibniz Institute for Regional Development and Structural Planning 2015

²⁸ A. Morisson & M. Pattinson, 2020. Innovation Networks - Policy Brief



Unstrut-Tourism / Saale-Unstrut-Tourismus e.V. as part of a cooperation. Some of the gaps in the calendar of events are obviously due to the unwillingness of regional CCI actors and organisers to post their events here or to send them available to the Town of Naumburg's Cultural Department by e-mail on time. On the other hand, the efficiency and quality of the existing content management system, including the system architecture and associated workflows, must be examined.

An empirical value in this regard: When trying to record as many cultural events as possible in the StimulARt mapping via the events calendar, events had to be counted by hand using printed pdf files and assign them to different categories. The technical service provider did not respond at all for weeks to the request whether this data could not be read out and filtered from the existing system under certain criteria. The enquiries were made through the cultural affairs department of the Town of Naumburg. Regardless of what the technical system can or cannot do: there was not even a reaction. Conclusion: Even a roughly complete recording and evaluation does not work.

How can good monitoring of the regional cultural offer be implemented under these conditions? Who is responsible? Do those responsible want to accept this as a sustainable state of affairs?

If the economic development of the Saale-Unstrut region relies so heavily on tourism in the context of culture and UNESCO World Heritage, urgent improvements should be made. From this perspective, it seems advisable to put the entire content management system to the test. Corresponding financial investments should probably be worthwhile. A digital platform for the regional CCI could be integrated if such an overarching measure at the level of Saale-Unstrut Tourism or Burgenland district is implemented.



3.3 Pilot project 3: CCI AMPLIFIER OF CULTURE

<p align="center">Spezifisches strategisches Ziel auf der Ebene des Integrierten Städtebaulichen Entwicklungskonzepts</p> <p>2. Professionelles Touristenmanagement mit zentralisierten Kernaufgaben zur Vermarktung der Region national und international => Tourismus als Wirtschaftsschwerpunkt ausbauen, Schaffung einer einheitlichen touristischen Infrastruktur, Vernetzung der kulturellen Angebote, Stärkung der Alleinstellungsmerkmale inkl. Weinanbau u. verbesserte Vermarktungsmöglichkeiten => Einzelhandels als „Marktplatz Naumburg“ mit breitem Branchenmix bei Ansiedlung von Frequenzbringern und aktivem Leerstandsmanagement</p> <p>4. Gute Vernetzung des vielseitig, ausgeprägten Mosaiks an Tourismus-, Kultur- und Bildungsangeboten</p>					
<p align="center">Entsprechendes strategisches Ziel im städtischen Entwicklungsplan für den CCI-Sektor</p> <p>1. CCI-Netzwerke schaffen, erweitern, intensivieren und Aktivitäten bündeln 2. CCI-Sichtbarkeit erhöhen (Marktzugänge schaffen) 5. Effizientes, wertschätzendes Zusammenspiel der öffentlichen Verwaltung mit lokalen und regionalen Stakeholdern verbessern (auf Augenhöhe) 6. Aktivitäten und Projekte für die CCI regional ausrichten</p>					
Intervention field 1 Expand basic funding, strengthen Naumburg's cultural scene	Intervention field 2 Strengthen Naumburg's independent cultural scene		Intervention field 3 Living UNSECO World Heritage Region "World Heritage in the Now and Tomorrow"		Intervention field 4 Cooperation between CCI, the public and the non-profit cultural sector
Measures 1.1 Expanding existing financial leeway	Measures 2.1 Socioculture incl. youth culture	Measures 2.2 Tapping more existing resources for the independent scene	Measures 3.1 Cultural diversity and interculture in Naumburg and the BLC	Measures 3.2 Inspiring cultural heritage for the future of the region	Measures 4.1 Cooperation between Naumburg Cathedral, the municipal theatre and the independent scene
<p>Establishment of a new cultural fund or foundation for activities of the independent scene, including socio-culture.</p> <p>Budget generated by donations from citizens and companies, fundraising activities.</p> <p>Goal: Enable new projects, secure existing projects, create/improve starting position for third-party funding acquisition</p>	<p>Project Promotion Measures Socioculture with minimum fees for participating artists and creatives</p> <p>e.g.: Sociocultural projects of a <i>Kreativ-hausse Naumburg e.V.</i>, <i>BeLK e.V.</i> (continuity and quality of voluntary work could be ensured) with integration of sustainable and ecological themes</p>	<p>Open up more public spaces or vacancies for activities of the independent scene. (e.g. for rehearsals, performances, temporary exhibitions)</p> <p>Improve coordination of PR for cultural events at regional level</p>	<p>Town of Naumburg, Culture and tourism departments (SG41 and SG81), BLC²⁹ cultural management, BLC migration agency/integration, CCI cluster management in the BLC, if applicable.</p> <p>Supplementing existing events with new programme items (e.g. as part of the "Nine Naumburg Nights")</p> <p>Publicising interculture (to participate): Cooperation with follow-up measures of the EU Interreg project "Arrival Regions" of the BLC, e.g. project "Aufleben" (e.g. creative youth camps with formats of intercultural encounter and exchange, cf. experience values of the 24-hour camp at the Pop-Up Festival) with integration of sustainable and ecological topics</p>	<p>Town of Naumburg, Culture and Tourism departments (SG41 and SG81), BLC Cultural Management, Saale-Unstrut Tourism, BLC Migration Agency/Integration, World Heritage Association Saale-Unstrut.</p> <p>Integration, World Heritage Association Saale-Unstrut, Vereinigte Dombau-Stifter zu Merseburg & Naumburg & Kollegiatstift Zeitz, Kreativhaus NB (other creative places in the BLC), CCI in NB and BLC, possibly CCI cluster management in the BLC.</p> <p>Projects and events in the sense of a UNESCO understanding of culture at regional level (with or without inclusion of Naumburg Cathedral) with integration of sustainable and ecological topics</p>	<p>Town of Naumburg, Culture and Tourism (SG41 and SG81), World Heritage Association Saale-Unstrut, United Cathedral Donors, CCI NB</p> <p>Use the Naumburg Town Theatre for CCI events in the foyer.</p> <p>Explore ideas together and test them in small pilot events.</p> <p>Explore and, if necessary, develop new cooperations with Naumburg Cathedral.</p> <p>Use synergies, integration into current programmes (and their budgets), third-party funding for participation of the independent scene / creative people from NB or the BLC.</p>

²⁹ Abbreviations: - BLC: Burgenland County / Burgenlandkreis - NB: Naumburg



Indicators for Outcome Measure 1.1	Indicators for Outcome Measure 2.1	Indicators for Outcome Measure 2.2	Indicators for Outcome Measure 3.1	Indicators for Outcome Measure 3.2	Indicators for Outcome Measure 4.1
Documentation of the approach to possible sponsors Meeting with representatives of possible participating companies, institutions and multipliers (list of participants, minutes of meeting) Statutes of a founded association / foundation Sums of initial donations / start-up budget	Measures planning, pilot projects (number, scope, objectives) Number and volume of funding applications Ratio of municipal funding to acquisition of third-party funding Projects actually carried out with financing share for project promoters and fee share for artistic/cultural/creative services	List of available rooms Schedule/occupancy plan with quotas for occupancy, e.g. by public institutions (e.g. municipal theatre, possibly schools, youth clubs) with a quota for the Naumburg independent scene and CCI. A central contact person for the allocation in the town administration	Number of participants (contributors, funding institutions and cooperation partners) Number of events, number of participants and audience PR response Total budget, share of third-party funds acquired, revenues	Number of participants (contributors, funding institutions and cooperation partners) Number of events, number of participants and audience PR response Total budget, share of third-party funds acquired, revenues	Start with small activities, slowly growing, partly fundable from current budgets Number of events, number of participants and audience PR response Total budget, share of third-party funds acquired, revenues

Actually, public funding of culture is not part of the CCI's field of activity. However, in many rural communities and also in Naumburg, the publicly funded sector forms an important basis for related activities of artists and creatives.

Pilot project 3 thus deals with the Naumburg interfaces of the CCI to the publicly funded cultural sector.³⁰ The associated goal is to increase the efficiency of public cultural funding while guaranteeing minimum fees or expense allowances for artists and creative workers in the non-profit sector. (They often act as self-employed in a publicly funded market). To this end, it is necessary that Naumburg artists, non-profit cultural initiatives or associations receive municipal funding (subsidies) at least on a project basis. This does not have to involve large sums of money. However, it increases the chances of acquiring third-party funding if the municipality makes at least a small contribution. In view of the very tight budget situation caused by the pandemic, Measures 1.1. proposes the establishment of a new fund, which would be financed from private and commercial sources, i.e. mainly from donations from citizens and companies. A certain share of the funding from the city could help to categorise this as municipal funding if necessary. Perhaps Naumburg's often praised civic engagement can also help here.

Main goal of the fund: Providing basic funding that supports socio-cultural projects in

³⁰ Background and interrelationships are explained in Chapter 6.1 *CCI as a cross-cutting task: General recommendations for action from the perspective of the three-sector model.*



particular, many of which are also linked to voluntary commitment. There seems to be a need for action in the youth sector and interculture. Among other things, this was confirmed by reactions during the Pop-Up Festival.

The *BeLK e.V.* (registered charity for voluntary engagement in the Burgenland district) obviously does good work in many areas, as do other Naumburg associations. However, if there are no minimum fees or expense allowances for certain tasks, it seems questionable whether such an association can provide the existing continuity and quality of voluntary work in the long run. Experience shows that many artists and creatives offer courses, workshops or lessons in a non-profit environment. If a creative house is founded as a socio-cultural centre within the framework of pilot project 5.1, such basic project funding could increase the chances of receiving third-party funding. The possibility to apply for project funding at the Town of Naumburg already exists. However, the funds available seem to be very limited. Moreover, as voluntary services of the town, they can be reduced or cancelled in difficult budgetary situations. A German town treasurer is even legally obliged to do this in the case of a corresponding financial crisis.

Measures 2.1 refer to existing resources that could be better used for the independent scene. On the one hand, this concerns the development of vacant spaces for activities of the independent scene (e.g. for rehearsals, performances, temporary exhibitions). Another aspect could be better coordination of and support for advertising measures at regional level. It would make sense to have a clearly named contact person in the city administration.

Intervention field 2 refers to a *lively UNESCO World Heritage region*, a "*World Heritage in the now and tomorrow*". Here again, the regional level of the Burgenland district is addressed. As mentioned earlier, the title of a *UNESCO World Heritage Site* is both prestige and obligation in the sense of a broad concept of culture according to the *UNESCO Declaration on Cultural Diversity*. If xenophobic tendencies increase and thus also form a correspondingly negative image in the external perception, this is not only morally reprehensible. It can also become an **achilles heel for regional tourism**. The following question should be asked: **What will attract tourists to Naumburg in 2030 or 2040? What attracts them here? What deters them?** The answer could suggest that it is worthwhile if cultural openness and tolerance are cultivated and lived in Naumburg. In other words, it should be worth investing in these areas in the long run. This should generate a corresponding return on investment in the form of



income from tourism and demand from local citizens. In order to create the desired effects, public perception is important. Events that appeal to a broad audience can be envisaged. You can start with small events and dock them onto existing events and programmes, e.g. the *Nine Naumburg Nights / Neun Naumburger Nächte*.

The migration agency of the Burgenland district has been running the Interreg project *Arrival Regions* at the same time as StimulART. The project also ends in March 2022. *Arrival Regions* also suffered from the Corona conditions and could not carry out many activities as planned. Therefore, the follow-up project *Aufleben (Living Up)* including youth camps was approved by the district as a follow-up measure. There are connecting factors here. First of all, the experiences and evaluations of the camp *Do It Yourself - 24 Hours in the Park* at the *Naumburg Pop-Up Festival* can be compared with those of the youth camp. Naumburg artists or creative people could give workshops. Ecological topics and sustainability can also be included. You can start with very manageable activities and give them the chance to grow organically.

Measures 3.2 then propose further events that can take on larger formats in cooperation with the regional *UNESCO World Heritage Association Saale-Unstrut* and *Naumburg Cathedral*. The aim would be to relate World Heritage to issues in the "*Here and Now*" or to issues for the future. Incentives and approaches can be diverse and corresponding creative approaches are left to the participating young people of different cultural backgrounds or to the participating artists and performers.

Under Measures 4.1 propose the cooperation of the municipal theatre with artists and active members from the regional independent scene and CCI. This promises positive impulses for the artistic level and an increased audience response, while at the same time offering a low-threshold cultural programme for the general public. It would bundle regional resources and at the same time increase the chances of project-related third-party funding. The willingness to cooperate of the Naumburg Cathedral Foundations and the Saale-Unstrut World Heritage Association would be a precondition for this. This requires an open mind of their members, staff and committees to enable modern, contemporary and playful approaches to the Saale-Unstrut cultural heritage.



3.4 Note on the seismograph function of the planned measures

In their interplay all aforementioned measures fulfil a **seismograph function**. They can serve as a source for existing or emerging needs of the CCI and specifically map regional conditions and trends. This corresponds to a flexible system that is also compatible with the existing StimulART methodology. New topics, cooperation and innovation potentials can be quickly identified. This can be as much about non-profit concerns as it is about cooperation with science or industrial companies in other sectors. Besides regional events and training courses, new formats to connect different economic sectors and branches could be tested like speed dating, fireside chats or hackathons for specific problem solving. In this way, interfaces with possible win-win constellations, for example with tourism, can be identified and used. CCI connected to regional cooperation could function as an impulse generator for further positioning and image building of the Town of Naumburg.

The challenge is to transform these into fair win-win situations that generate real added value for the Town of Naumburg and at the same time represent adequate earning opportunities for the CCI.



4. METHODOLOGY USED AND ITS RELATION TO PRACTICE

4.1 A meta-perspective

From a meta-perspective, findings from different sources are to be compared with those of the StimulART process.

These are the StimulART project objectives³¹ according to the EU Interreg funding application, findings from the Naumburg IUDP and the identified needs for the Naumburg CCI in the context of possible win-win constellations. These elements form components of the StimulART methodology developed by the University of Regensburg (RUNI). It combines cultural and creative economic findings with the system for integrated urban development of the German Association of Cities and Towns as well as with aspects of Design Thinking.³²

Increasing dynamics of the economic, social and ecological framework conditions with rising planning risks require more flexibility in urban development. This realisation was already the status quo before the pandemic. Corona, however, has accelerated and strengthened these processes. This could not have been foreseen when the StimulART methodology was created by the University of Regensburg. For this reason, the recommendations for action of current

³¹ The main objectives of StimulART include strengthening CCI production and services with higher added value and creating new opportunities for skilled professionals through tailored capacity building, strategy and know-how development. This will also enhance the capacity of all stakeholders for the sustainable use of cultural heritage/resources, see also chapter 1.1.

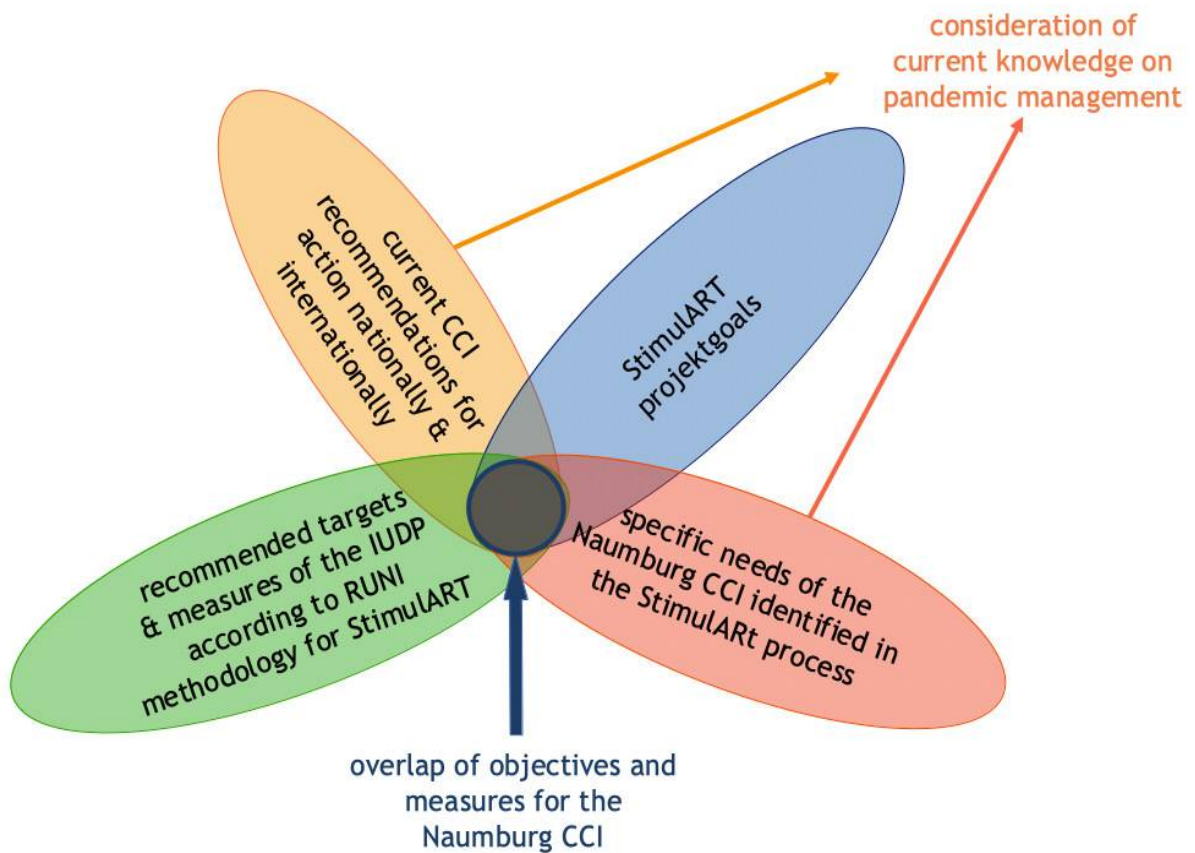
³² In **design thinking**, design principles and methods are applied to other problems. It is about how one would approach and design this problem solution from a designer's point of view. Thus, it is an open-ended, experimental design process in the sense of prototype development. The prototypes are improved and refined step by step in the working process, in repetitive loops. The best solution is approached step by step. In the last 10 years, design thinking has become increasingly important in the context of innovation processes, even in large industrial companies. "*Design thinking is a special approach for dealing with complex problems. The underlying procedure is based on the work of designers and architects. Design thinking is at the same time a method, a set of principles, a special mindset and a process with a multitude of supporting tools. The essential characteristic is the focussed user orientation.*"

<https://wirtschaftslexikon.gabler.de/definition/design-thinking-54120>



national and international studies are included which take corona experience into account.³³

FIG. 4.1: OVERLAPS OF DIFFERENT SOURCES TO DETERMINE TARGETS AND MEASURES FOR THE NAUMBURG CCI



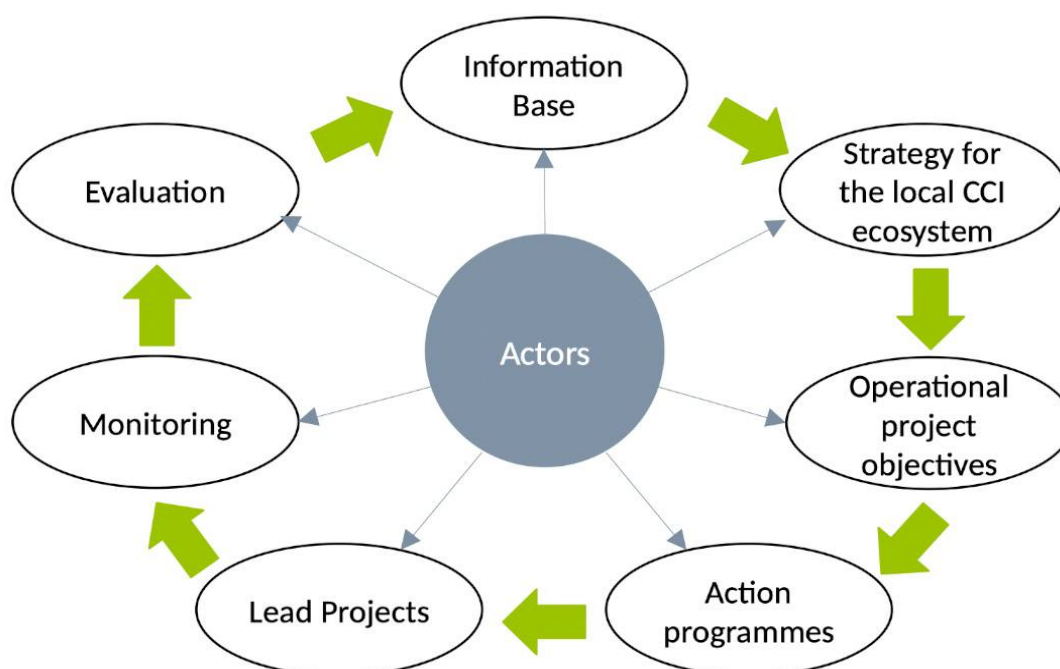
³³ These are discussed in more detail in chapter 6



4.2 The StimulART methodology for strategy development created by the University of Regensburg (RUNI)

The StimulART methodology is based on a flexible planning cycle. At regular intervals, the information situation is analysed, new goals are determined or adjusted, the corresponding measures are decided upon, which are monitored over time, and the findings of the monitoring flow into the next planning period, whereupon the process is repeated. With increasing dynamics in society and the economy, flexible thinking and action, including the corresponding adjustments of goals, measures and strategies, are indispensable. Figure 2.2 shows such an iterative planning cycle of urban development planning related to local cultural and creative economy ecosystems.³⁴

FIG. 4.2: STRATEGIC CONTROL CIRCUIT IN URBAN DEVELOPMENT PLANNING AND MANAGEMENT



Source: Presentation Dr. Olaf Kranz, RUNI, 3rd StimulART Partner Meeting, 30.06.2020

³⁴ The term "ecosystem" is increasingly used in this context at national and international level and is found in related EU funding programmes. Here, the focus is strongly on the so-called innovation ecosystems.



If the surrounding dynamics are high, either planning cycles have to become shorter and shorter or certain adjustments of targets and measures have to be made within the current cycle.

The stakeholders at the centre were initially involved in StimulART through stakeholder workshops and steering group meetings. They are essentially relevant local partners. These include representatives of the local CCI scene (self-employed people and representatives of CCI companies, or networks/associations), representatives of the city administration, *Naumburg Innenstadtverein e.V.*, representatives of local politics (mayor, members of the municipal council).

Evaluations of the workshops and the steering group meetings are incorporated into the strategy development. The findings from the pilot project carried out, the *Pop-Up Festival - Naumburg kreativ* are added to this.

According to this understanding strategic urban development planning and management is interpreted as an open process that is repeatedly adapted and corrected along the way. In this way, the cycle describes a repetitive routine. There is no defined starting or ending point. It can be continued after the StimulART project has been completed.

From a pragmatic point of view, a strategic control loop could be embedded in the concrete planning process of the city administration per budget year. This would then also include monitoring and evaluation of pilot projects as the basis for the corresponding budget decisions.

According to this understanding, the respective evaluation of the pilot projects includes

- *“the readjustment of the information base with regard to missing data, more suitable data and indicators,*
- *the review if the vision, city profile, and strategic objectives are still up-to-date and legitimate and if the integration between the IUDP and the sectoral strategy for CCI is still valid,*
- *to check if the concrete measures in specific intervention fields are still up-to-date*

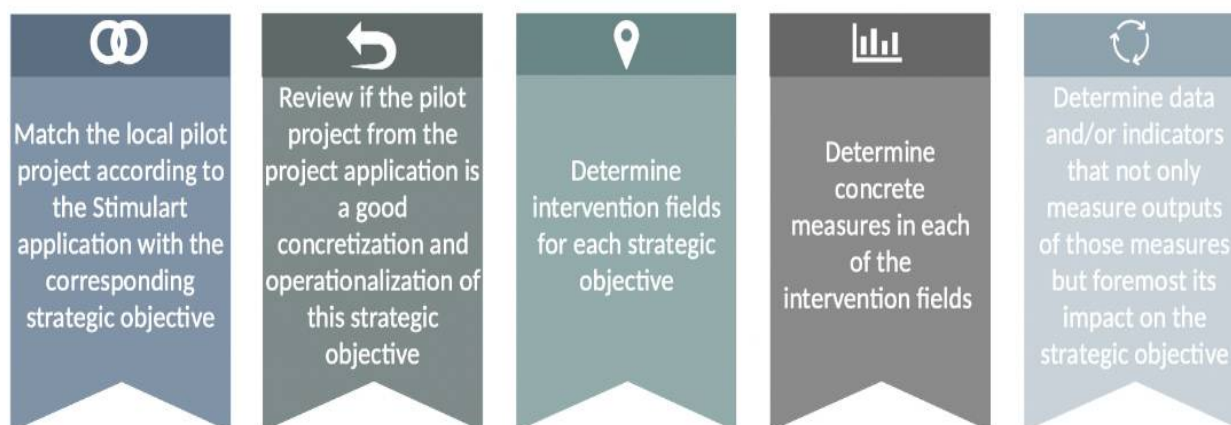


and legitimate or if new intervention fields and corresponding measures have to be derived from the strategic objectives aligned with the IUDP (because a new best practice has become known, for example),

- *to rethink action programmes at the level of the implementation of lead projects if needed, or to create action programmes for new lead projects,*
- *to determine new lead projects also in terms of its priority,*
- *to review data and indicators and control procedures.“³⁵*

Furthermore, an update of the uncertainty/risk profiling per project should be part of it. The higher the uncertainty or risk, the faster and more flexibly is needed to react. The higher the degree of uncertainty, the more important it is to define not only the project goals, measures and success indicators, but also the scope for action of the participants and the rules of cooperation that go with it. Not least, the pandemic reflects how strongly the demands for flexibility and speed in administrative action have increased.

FIG. 4.2.1: OPERATIONAL PROJECT OBJECTIVES: INTERVENTION FIELDS, MEASURES, INDICATORS



Source: Presentation Dr. Olaf Kranz, 3rd StimulART Partner Meeting, 30.06.2020

³⁵ Dr. Olaf Kranz - RUNI 2020, p. 24



Linking scientific findings from the federal level and the international level with joint findings of the StimulART partners

The StimulART methodology combines well-founded findings from the cultural and creative industries with a current state of research in urban and spatial planning from the German Association of Cities (Leipzig Charter) and the European city network EUROCITIES. However, such a high corona dynamic could not have been foreseen when the methodology was created. This is one reason why we include regional and spatial planning approaches that take into account recent findings of the pandemic or have already given the aspect of resilience a higher priority beforehand. We discuss their relevance for Naumburg. Furthermore, in retrospect, the StimulART project partners agree that an EU project of this nature is very demanding on the capacities of small and medium-sized municipalities and sometimes overstretches them in terms of administrative effort.³⁶ For the reasons mentioned above, the inclusion of the regional perspective is highly relevant for Naumburg's strategy development.

If future Interreg activities funded by the EU are envisaged, funding options via the Burgenlandkreis or the *Innovation Region of Middle-Germany* open up interesting perspectives.

Use of a broad, holistic concept of innovation

At the international and national level, there have been calls for years to open up the concept of innovation.³⁷ In this strategy paper, we want to use a holistic concept of innovation, which was currently defined within the framework of the Interreg Central Europe project "InduCCI".

³⁶ See also chapter 3.5

³⁷ In 2013, for example, the Bavarian Parliament discussed opening up the concept of innovation in order to better tailor existing funding instruments, including start-up funding, to the needs of creative professionals. See also: VbW - Interessenvereinigung der bayerischen Wirtschaft, 2021, p.11



Holistic definition of innovation:

”Developing new methods, ideas or products and establish them in a market, society, culture or ecosystem, creating monetary profit and/or economic benefit / public welfare. This includes the further development of existing methods or products (e.g. technical innovation, services related to methods or products).“ ³⁸

This also allows for a better understanding of social innovation and thus the contributions that the Naumburg CCI could make to solving social problems. The transitions between publicly funded socio-culture and social innovation can sometimes be fluid. Here, in addition to a broad concept of innovation, the use of a broad, holistic concept of culture is recommended, as it is used, among other things, in the context of contemporary cultural development planning.

Use of a broad, holistic concept of culture

This includes high culture as well as so-called broad culture and cultural participation with participation processes of different social groups. The characteristic features of a society are included as well as the individual's personal development possibilities. Socio-cultural aspects with low-threshold offers are thus part of this.

In cultural policy discourse in Germany, it is customary to use the UNESCO concept of culture as a starting point, in accordance with the 2001 Declaration on Cultural Diversity.

³⁸ Christof Schreckenberger, 2021, p. 9;

The reason for creating this definition was that the concept of innovation at the international level is still very much shaped by technology. This includes the internationally best-known definition of the OECD (OECD Oslo Manual). As a result, innovation promotion programmes developed on this basis also focus too strongly on technological innovation. This is strongly criticised internationally, especially in the context of sustainability and the need for social innovations, for example, to socially manage the consequences of digital change or pandemic effects. In order to take these aspects into account, this definition was created in the "Transnational Policy Paper" of the Interreg project "InduCCI", taking into account current international studies, the findings of other current EU projects and in consultation with eight project partners from seven countries (Austria, Belgium, Czech Republic, Italy, Slovenia, Poland and Germany). This corresponds to the current state of international scientific discussion in the field of cultural and creative industries.



UNESCO's concept of culture - Declaration on Cultural Diversity:

The UNESCO reaffirms *"that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs"*.³⁹

Added to this is Naumburg's role as a UNESCO World Heritage Town. Such a title is not only a figurehead, but also an obligation. Therefore, it makes all the more sense to start from a cultural understanding of the UNESCO Universal Declaration on Cultural Diversity.

This also requires a practised openness to the world and tolerance.

³⁹ Wissenschaftliche Dienste des Deutschen Bundestages 2004, UNESCO 2001



5. OTHER FINDINGS OF THE STRATEGY PROCESS IN DETAIL

5.1. Findings from the stakeholder workshops

The 3rd and 4th StimulART workshops were dedicated to the strategy development and the pilot project of StimulART. By relevant stakeholders and actors we mean persons or companies belonging to the cultural and creative industries as well as relevant cooperation partners and institutions including the public administration and their representatives. The essence of the collected findings has been incorporated into the further planning of StimulART measures and into the strategic recommendations.

5.1.1. Workshop results from the 3rd stakeholder workshop held on 29.10.2020 on the identified core themes of Creative House Naumburg, digital platform, local network

The most important results of the StimulART mapping were presented by Christof Schreckenber (FELDSTÄRKEN GmbH) at the beginning of the workshop. This was followed by a methodical introduction to the entrepreneurial logic of action "Effectuation". Appropriate Effectuation exercises were then used to collect and prioritise intermediate goals, measures and concrete actions, starting from guardrail planning. The participants came from the Naumburg CCI as well as from the Naumburg town administration (business development, cultural affairs) and from the BeLK e.V. (Bürgerlich engagiert im Landkreis, a registered charity for voluntary engagement). The Lord Mayor took part personally at times, but had to leave the workshop from midday due to urgent meetings in the city administration regarding the tightening of the Corona requirements.



The participants divided into three working groups on the core topics. The topics were :

1. A creative house for the Naumburg CCI
2. A digital platform for the Naumburg CCI.
3. Local network/interest representation of the Naumburg CCI.

The individual working groups were accompanied and moderated by coaches Maxi Blunck, Danne Hoffman and Sarah Melzer. Christof Schreckenber g coordinated the process and switched between the individual workshops to be available to answer questions about methodology and strategy development.

At the end, each workshop group presented a short overview of their results and put them up for discussion.

The detailed documentation of the workshop results can be found in the appendix under A.1.

5.1.2. Findings from the 4th stakeholder workshop on 16.07.2021

The participants of the event came from the Naumburg CCI scene as well as from the city administration, among others from the areas of culture, business development, city planning and city marketing.

At the beginning, a current overview of the status of StimulART was given. Christof Schreckenber g explained some aspects of the strategy process and reminded in particular of the relevance of the three-sector model. Due to the reaction of some actors from Naumburg's cultural scene, it seemed necessary to draw attention once again to the differences between public cultural promotion and economic promotion for cultural and creative industries. This was necessary because some Naumburg artists criticised the project out of an expectation that corresponds to a demand for public cultural funding. However, the project was never designed for this. It cannot and must not fulfil such demands. This was addressed in workshops and discussions at the beginning of StimulART. Due to the time delays and difficult communication conditions caused by the pandemic, this had to be clearly recalled once again.



Festival manager Katja Berger then explained the status of the festival planning with concrete programme points, which were further planned together in the following workshop. Furthermore, students from the *Merseburg University of Applied Sciences*, led by Sandra Plessing, presented their project ideas for the festival for discussion. In doing so, they solicited fellow campaigners and cooperation partners.

Workshop 1: Needs assessment - reflection and adjustment of the needs in relation to the strategy development process

In the beginning a very critical discourse developed regarding the expectations of the festival in relation to a longer-term strategy for Naumburg's cultural and creative industries. A deep-seated, long-nurtured frustration about a lack of appreciation of the actors of the independent scene by the city administration was revealed. This frustration and unresolved conflicts erupted in the course of StimulART. As mentioned above, communicative misunderstandings and attitudes of a part of Naumburg's creative scene towards the StimulART project revealed themselves once again, which the project itself cannot fulfil - and which it was never designed to do. Fortunately, it was possible to steer this discourse in a constructive direction during and after the event. A number of discussions were held, in which the Lord Mayor also participated constructively. Through concrete joint cooperation before, during and after the festival, a turn for the positive was achieved. Visibility, appreciation and a sense of community during the festival were central to this.

Workshop 2: Concrete preparation and joint planning of individual programme items of the festival

During the workshop led by festival manager Katja Berger practical questions and concrete preparatory measures discussed very constructively. It was about concrete feedback, own ideas for implementation, distribution of tasks and level of input. Who could and wanted to contribute what, when and how to the festival?

The concrete measures proposed by the students of the *Merseburg University of Applied Sciences* were taken up here. Some of them reacted very positively, for example the idea of the art machine or the *Jam Session - Improvisation in Sound and Colour*.



5.2. Impact and findings of the pilot project "Pop-Up Festival: Naumburg kreativ" ⁴⁰

The term "pop-up" initially characterises something that suddenly appears and disappears again. Pop-up formats allow to try something out for a certain period of time with limited financial resources. Creative entrepreneurs often use term to test the potential of a new business idea on the spot. The overview presented here with goals, findings and evaluation of the festival comes from the StimulART success study prepared for this purpose.⁴¹

5.2.1 Overview of the festival activities

In the ten days from 17 to 26 September, 25 festival contributions were offered. Despite the diversity of the events, there were only a few overlaps. Conservatively estimated, a total of about 1,600 visitors took advantage of these offers.⁴²

16 artists presented their work as part of the exhibition *Inspirationsraum Leerstand*. Naumburg's music industry was represented by four bands with 17 musicians in the cathedral garden. In addition, Holger Vandrich (freelance actor, musician, owner and operator of the stage and venue "*Haus voller Ideen*") gave a family concert at this location. Six musicians and three painters interacted at the *Jam Session - Improvisations in Sound and Colour* in the "*Kunstwerk Turbinenhaus*" and the duo *Wahlverwandt* played at the exhibition opening. In cooperation with author Stefan Rühlmann and the city library, a multimedia scavenger hunt or action bound through Naumburg's cultural and creative scene was created. Unfortunately, Naumburg's artisans were only represented to a relatively small extent. In future, it will be important to offer better incentives with appropriately advertised programme segments.

⁴⁰ In order to give the reader a quick overview without first having to refer to the separate success study of the Pop-Up Festival, the essential aspects and evaluations are taken directly from the study at this point.

⁴¹ Town of Naumburg, 2021. *ERFOLGSSTUDIE: STIMULART - POP-UP FESTIVAL NAUMBURG (SAALE)*

⁴² Not counting the *market of regional products, the weekly crafts market, shopping at home, the concerts on the market square, the guided tours Skyscrapers of the Middle Ages and Between Plague and Cholera: Naumburg in the Mirror of its Epidemics.*



The seven festival contributions initiated by the students of Merseburg University of Applied Sciences stood out for their particularly experimental and interactive character. These were *Improvisation in Sound and Colour - Jam Session*, *Speed Dating*, *Ethnographic Explorations*, *a Scavenger Hunt through Naumburg's cultural and creative scene / Action Bound*, *the Art Vending Machine*, *Do it Yourself - 24 Hours in the Park* and *a Video and Sound Installation*.

Suggestions for exchange and dialogue between citizens, creative people, the mayor and the administration found their prelude with *Citizenship in Demand*. The exchange meeting for a sustainably active creative scene also shed light on supra-regional opportunities and aspects of the local CCI. Two of the formats already mentioned were organised by the students of *Merseburg University of Applied Sciences*: *The Speed Dating* and *the 24-hour Camp in the city park* (see below). These formats playfully encouraged contact and constructive-critical dialogue on Naumburg's future issues.

Naumburg artisans were hardly represented during the *Pop-Up Festival*. However, the *Market of Regional Products* at Marienplatz, which took place in cooperation with *handmade Saale-Unstrut*, offered them a platform. Other events were added, such as the video projections, or façade mappings, by the *Vision Salienz Jena collective* on the façade of the festival centre, the former "*Freizi*". On 25 September, this was rounded off by a dance evening by the *Saale-Unstrut Dance School* with *Lutz Mokros*.

Several cooperations helped to connect the festival with other Naumburg institutions and activities in order to open it up to a wider audience. First of all, the exhibition "*Inspirationsraum Leerstand*" was welcomed by the *GWG Naumburg Housing Association*, a subsidiary of the city. This made it possible to use the building, including extensive preparation and follow-up time. Special cathedral tours could be integrated into the programme, as well as the craftsmen's weekly market and the *Heimat-Shoppen* days. Two already planned concerts in the cultural pavilion on the market square with three bands on 17 and 18 September were also included in the overall programme. The cooperation with the *Saaleck workshops (dieDAS Design Academy Saaleck)* resulted in a guided tour and a pottery workshop with Marten Herman Andersen. The municipal theatre was involved with a public rehearsal and added additional performances of the production "*Dracula*" to its programme. In addition, there was cooperation with the *Friedrich-Bödecker-Kreis in Sachsen-Anhalt e. V.*



Thus, in the context of the *International Reading Festival 'Interlese'*, the reading *Mein Name ist Judith* by Martin Horváth could be integrated - musically accompanied by Claudia Wahlbuhl. Also included in the programme was the nature and landscape tour *Urflüstern - Kraftplätze an Saale und Unstrut* with the authors Nikola Hollmann and Andrea Slavik in cooperation with the municipal library.

Many visitors were surprised by the variety and quality of the festival, which can be considered well-attended overall. One exception was the market of regional products. The response of the few participating Naumburg artisans was correspondingly disappointed. Separate, specific advertising measures beyond the festival advertising would have been necessary at this point.

5.2.2 Goals of the Pop-Up Festival contributing to the STIMULART goals:

1. Increase the visibility of the CCI in Naumburg and the region
2. Show the potential of artists and creative people
3. Improve networking of the CCI in Naumburg
4. Improve market access / income opportunities
5. Create options for cooperation, initiate cooperation
6. Improve interaction between city administration and CCI
7. Test vacancies for their (cost-effective) usability for the CCI (former "Freizi")
8. Try out new event formats

5.2.3 Achievement of the festival's goals

First of all, it should be pointed out that a very small project team of three people and two interns put together a remarkable festival under the difficult conditions of the pandemic. This was only possible thanks to the great commitment of the participating artists and creatives in cooperation with the city administration and other stakeholders. Various



stakeholders from the CCI, the public administration, the educational and social sector to voluntary structures were involved. The budget planning was adhered to. The performance of the project team can be rated very positively overall.

5.2.3.1. Visibility

Based on quantitative measurements of press response in print and according to online media, the *Pop-Up Festival NAUMBURG KREATIV* was able to increase the perception of the CCI in Naumburg. The supra-regional perception has so far been less successful, although a not inconsiderable proportion of visitors from outside Naumburg could be identified, at least in the context of the exhibition. Surveys of the creatives involved, the city administration and the visitors gave a very positive overall picture.

The aspect of diversity was emphasised again and again in relation to the festival programme, the exhibits, as well as the artists and creatives involved. This was very surprising for many visitors.

As a suggestion for the future: More advertising and public relations work was often desired. The tight time frame with low staffing and a relatively tight overall budget contributed to the fact that press and public relations work could not take place on a longer and broader scale. Online communication was described as good by those involved.

5.2.3.2. Highlighting the potential of artists and creatives

The *Pop-Up Festival* offered artists and creatives from Naumburg and the region a podium in the middle of the city. After a pandemic year without a presence, this was particularly good for all those involved. The audience also felt the abstinence and appreciated the free offers. Both the participating artists and the visitors appreciated the opportunities to talk to each other during the exhibition. They particularly emphasised the aspect of diversity of the festival programme, but also the large number of participating artists and creatives, their



works and their quality. The artists emphasised the great interest of visitors in the presentations and their works.

The various formats such as exhibitions, concerts, readings, theatre, cinema, jam sessions, inauguration of the Art Vending Machine, but also thematic dialogues with artists, creative people, interested citizens, the mayor and city administration staff as well as external experts offered forums to show the work and wishes of the creatives in different ways.

However, the artists and creatives also perceived each other differently during the exhibition, performances and discussions.

5.2.3.3. Networking

The networking and cooperation of the CCI actors could be improved. Now it is important to continuously develop these impulses of the festival. The cooperation with the city administration has worked relatively well under the conditions mentioned.

Positive impulses: The feedback from the Naumburg artists and creatives involved shows how important it is to them that their work is appreciated by visitors and representatives of the city of Naumburg. Many had participated in the festival sceptically and with low expectations. But the great response at the festival opening broke the spell. In the conversations with those involved, a clear, positive change was noticeable. The constructive interaction among the participating artists and creatives was emphasised by them several times.

5.2.3.4. Improve market access / revenue opportunities

The exhibition also generated some sales, but on a very manageable scale. In order to establish itself as a sales platform, a continuous continuation of the festival (annual or biennial) combined with target group-specific advertising and networking activities is needed.



A strong distinction from the Naumburg Art Fair should be maintained so that the formats compete as little as possible and instead complement each other in a meaningful way. According to statements by participating artists, the Naumburg Po-Up Festival appeals to a broader clientele and in part to a different audience and has "a different colour".

5.2.3.5. Creating new options for cooperation / initiating cooperations

The diversity of the programme also indicates the breadth of cooperation partners that have been approached. In addition to the Naumburg CCI, this includes the city administration, the GWG Wohnungsgesellschaft Naumburg, Naumburg Innenstadtverein, Merseburg University of Applied Sciences, dieDAS/Design Akademie Saaleck, city library, Kunstwerk Turbinenhaus, Nietzsche Documentation Centre, Naumburg Theatre, Café Zille, Architektur- und Umwelthaus, Naumburg Töpfermuseum, BeLK e. V. and the Domgymnasium secondary school. The cooperation with the Musicians' regulars' table / Musikerstammtisch e.V. and the Steinmeister Band proved to be crucial for the involvement of the Naumburg music scene. The support of the United Cathedral Foundations of Merseburg and Naumburg and the Kollegiatstift Zeitz made the concerts in the cathedral garden and special guided tours possible.

Concerning the network development for the Naumburg CCI, it was important to involve Kreativwirtschaft Sachsen-Anhalt e.V. (KWSA), Creative Saxony / Kreatives Sachsen, neuland gewinnen e.V. and also the Cologne KulturPatent. This enables multi-layered networking and the continuation of impulses that have arisen for the local NPP beyond Naumburg in the context of increased visibility, network expansion and professionalisation (with university connection) as well as for localisation in the interaction with socio-culture and voluntary commitment in Naumburg itself.

A continuation of the cooperation in the sense of the cultural and tourist offer of the UNESCO World Heritage city and region is desirable. Unfortunately, the festival could only be linked to other economic sectors to a relatively small extent. Here, too, restrictions were imposed by the pandemic, which led to the festival being scheduled for September - the time of the grape harvest.



In a new edition of the festival, a date outside the grape harvest would therefore be advisable. This would allow for more intensive cooperation with winegrowers and winegrowers' associations, in combination with tourism activities.

5.2.3.6. Improve Interaction between the municipal administration and the CCI

Discussions with the city administration during and after the festival show that it is also considered a success here. The feedback on the press and publicity is mixed. Among other things, the variety and quality of the exhibits in the exhibition, the varied programme and the relaxed, open atmosphere were rated as positive.

The concrete planning could only start late. There were considerable problems in finding a suitable property. This turned out to be more difficult than expected. The fact that several venues were then chosen was part of the risk management during the ongoing pandemic. In addition, changes in measures for the festival could only be approved by the EU relatively late.

Nevertheless, several experimental event formats that required increased planning, including official approvals, could also be successfully implemented (e.g. Kunstautomat or 24-hour camp in the city park). The festival team and the city administration recommend longer planning horizons with regular preparatory meetings for future festivals. At the same time, many of those involved in the festival programme, both the CCI and students from Merseburg University of Applied Sciences, would like to see a clearer designation of contact persons and responsible persons within the city administration. A clear assignment of responsibilities and processes was also desired in the interviews with city administration employees.

At this point, there are definitely references to press and public relations work. These should also be seen in the context of an overarching challenge for the city of Naumburg and the Burgenlandkreis, or Saale-Unstrut Tourism. It should be examined to what extent the exchange of information (both the work processes and the data infrastructure) can be optimised in order to channel information flows in a meaningful way. The aim would be to



communicate the diversity of events and cultural and creative activities in the region in a manageable way and to spread them widely. The diversity described could then play a stronger role in the regional tourism industry.

5.2.3.7. Test vacancies for their (cost-effective) usability for the CCI

The cooperation of the city administration and GWG Wohnungsgesellschaft Naumburg with Naumburg's cultural and creative workers, coordinated and moderated by the STIMULART Pop-Up Festival team has enabled the use of the vacant space in the former "Freizi", Heinrich-von-Stephan-Platz 1.

The exhibition "Inspirationsraum Leerstand" was positively evaluated and considered a success by all sides, both on the part of the many visitors and on the part of the creatives and organisers.

At the end of the festival, some of the creatives initiated the founding of an association with the aim of a sustainable use of the building by the Naumburg CCI. The creation of a utilisation and economic concept is on its way. The group is in contact with the mayor and the city administration: a very positive development. The aim is to win further supporters in and around Naumburg.

In retrospect, the number of venues for the festival is problematic with such a shortage of personnel. This was seen and discussed early on. Due to the lack of planning due to the pandemic, it was nevertheless decided to have a larger number of venues with outdoor activities in order to still be able to hold a minimum number of events in case of increased Corona requirements. On the other hand, this has increased the overall perception and revealed some potentials. The triad of venues between "Kreativhaus"/"Freizi", Marientor and Stadtpark certainly has potential.

Young people in particular have reacted positively to the events in the city park. This could be the starting point for future formats in order to appeal more strongly to young people.



Considering the organisational effort, a stronger spatial focus of the festival would be recommended in the future. An exhibition is well suited as an anchor point. Student contributions should be limited to two or three projects because of the relatively high effort involved.

5.2.3.8. Try out new event formats

The seven programme points which were planned and implemented by the students of Merseburg University of Applied Sciences, are particularly worth mentioning here. They proved to be very important for the open, playful approach of the festival: the students had an unbiased view of the city and were thus able to act freely. In addition, many of Naumburg's artists and creatives were so busy with the preparations for the exhibition or performances that they had too little time to create new, experimental formats. Several of them, however, were very open to participating in the student contributions: For example, five of them participated in the art automat project and two in the jam session / improvisation in sound and colour in the Kunstwerk Turbinenhaus. Do it yourself - 24 hours city in the park interactively asked the citizens for ideas, wishes and visions for Naumburg's future while the speed dating in the Marientor aimed at the dialogue between creatives, administration and private business.



6. REALITY CHECK NATIONAL AND INTERNATIONAL: COMPARISON WITH CURRENT RECOMMENDATIONS FOR ACTION

At first glance, it may seem surprising why the following approaches are presented with their recommendations for action. First of all, the three-sector model is important for the adequate classification of the CCI topic of and its differences from traditional public cultural funding. In addition, it can provide important insights into how the administration deals with the topic when CCI is treated as a cross-cutting issue. Readers can quickly recall these aspects with chapter 4.1.

Chapters 6.2 to 6.4 contain international empirical values of the Corona crisis. Individual aspects of this are already included in the broad-based StimulART methodology of the University of Regensburg, but not in the pandemic-related urgency.

Such a high Corona dynamic could not have been foreseen when the methodology was created. This is one reason why we include current approaches and findings from regional and spatial planning and discuss their relevance for Naumburg. This serves to position the strategic goals and measures in current international trends. These are partly mega-trends and partly sustainable strategy and action recommendations. Further reasons for including these approaches are based on the findings of the StimulART project partners, which have already been briefly explained in Chapter 3.4.



Current international trends in regional and urban planning

The following mega-trends are currently determining the discussion in the field of regional and urban planning at international and especially European level:

1. From globalisation to glocalisation with strong orientation towards Sustainable Development Goals (SDGs)
2. From value chains to value networks
3. From technological innovation to innovation ecosystems (including social innovation)
4. From cluster strategy to process-oriented strategy with action orientation
5. From a focus on efficiency to a focus on resilience

An ongoing task is to deepen the awareness of CCI as a cross-cutting task in the administrative sector. Therefore, we first shed light on the relevance of the federal government's three-sector model for Naumburg.



6.1. CCI as a cross-sectoral task: General recommendations for action from the perspective of the German three-sector model

The three-sector model is part of the German definition of the culture and creative industries. To this day, however, misunderstandings and confusion repeatedly arise in the interpretation of the three sectors, which is why we would like to explicitly present the model again at this point. It is necessary to take a brief look at the history of German cultural industry statistics.

Excursus on German cultural industry statistics with reference to the three-sector model

Early reports at the federal state level, at least until 2007, showed both statistical-quantitative and content-qualitative differences in the concept of cultural industries.

With regard to the statistical-quantitative inconsistency, even today the sources of cultural statistics are usually *"the microcensus of the Federal Statistical Office, the employment statistics of the Federal Employment Agency (often supplemented by the data of the Artists' Social Insurance Fund/ "Künstlersozialkasse") as well as the turnover tax statistics of the Federal Statistical Office. These official statistics have several weaknesses, [.....]. To fill the gaps in statistical coverage, supplementary - non-official statistics - from professional associations and interest groups are often used. It is obvious that the quantitative statements of the cultural industries reports depend on the extent to which and the way in which the statistical sources have been used and combined with each other."* ⁴³

With regard to the lack of uniformity in terms of content and quality, the *Enquete Commission on Culture in Germany* of the German parliament / *Bundestag* particularly emphasised the way public and private sponsorship are dealt with. The majority of the studies available until then had separated the two. However, the complex relationships and

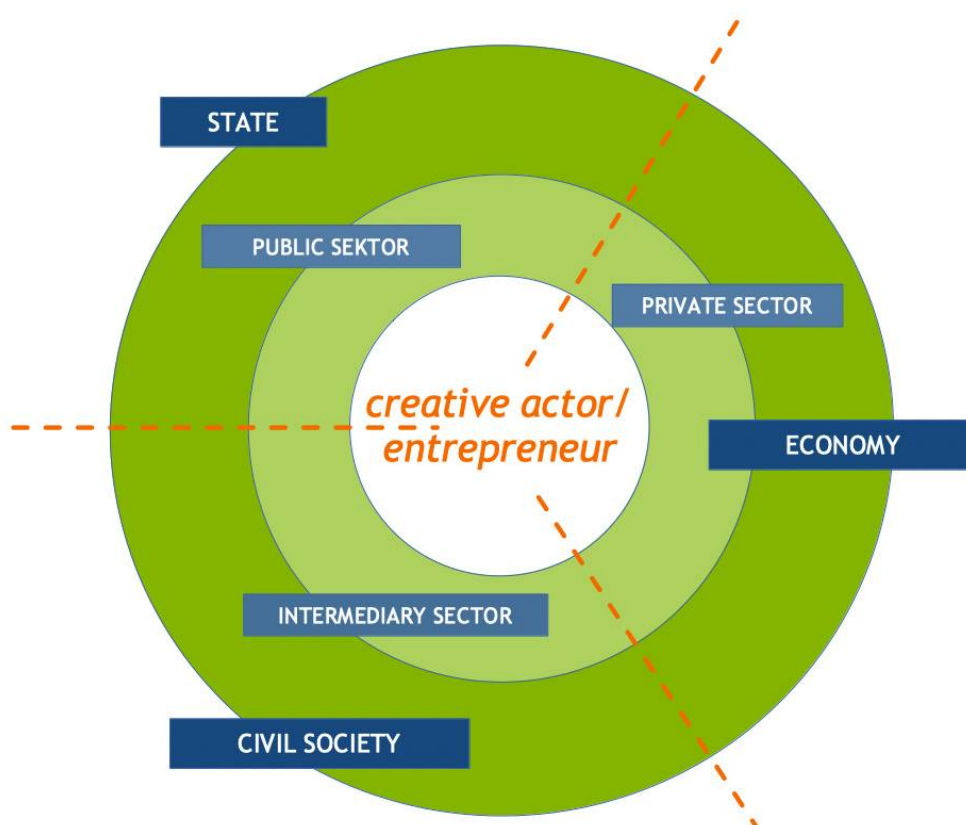
⁴³ Deutscher Bundestag 2007, p. 343



interdependencies between the two areas remain unclear.

The Commission recommended a separation of consideration, but with a clear awareness of the interdependencies between public and private sector sponsorship.⁴⁴ To clarify this, the Commission recommended the use of the three-sector model by Söndermann / Weckerle already developed for the Swiss Cultural Industries Report 2003.

FIG. 6.2.1. THE THREE-SECTOR MODEL ACCORDING TO WECKERLE/SÖNDERMANN



Source: Own representation based on: German Bundestag 2007, p. 344, Cultural Industries Report Switzerland 2003, Zurich University of the Arts

The three-sector model aims to capture differences and interdependencies of the sectors state, economy and civil society and is, according to its authors, applicable throughout Europe.

⁴⁴ cf. Deutscher Bundestag 2007, p. 343/344



A major advantage is seen in the fact that the cultural sector is considered as a whole. At the same time, the model is intended to make distinctions, dependencies and interactions visible. There is also a protective function for public cultural funding behind this. By combining all cultural sectors, politicians should not be given arguments to possibly withdraw from public cultural funding. The budgets for the public cultural sector should remain the result of cultural policy decision-making processes that are made within the framework of the state's public cultural mandate.

"The cultural and creative industries are the market economy part of the cultural sector. All enterprises and economic activities of the profit sector are assigned here. The remaining two non-market sub-sectors - the public and intermediate sectors - include all non-profit institutions and activities that are not geared towards commercial goals." ⁴⁵

A study commissioned by the Federal Commissioner for Culture and the Media in 2012 aimed to deepen this analysis. Here the sectors are described as follows:

"Publicly funded cultural sector:

Traditionally, this sector includes cultural institutions, programmes and projects under the responsibility of the municipalities, the federal states and the federal government in various organisational forms (as an office, as a public-law institution, foundation or limited liability company), which are essentially financed by taxes and levies from the state. In addition to public funding and the public-law organisational structure, the characteristics of this sector are its non-profit and non-commercial orientation as well as its commitment to a public cultural mandate. This can be traced back to the goals of the state, state laws and local constitutions. In addition, concepts such as safeguarding the provision of cultural services of general interest or basic cultural services play a certain role because they involve a social consensus. The focus is on a predominantly qualitatively demanding and diverse cultural offer as well as the safeguarding of cultural heritage. The publicly funded cultural sector can also include public broadcasting and, to a certain extent, the Christian churches, since both, with a certain special status, are financed by legally defined levies/taxes. The culture-related education and training sector is also largely publicly funded." ⁴⁶ Political

⁴⁵ BMWi, 2009, p.21

⁴⁶ BKM 2012, p. 3



responsibility in this sector is thus clearly assigned to cultural policy.

FIG. 6.2.2. CULTURAL SECTORS AND WORKERS IN CULTURAL PROFESSIONS



Source: BKM 2012, p. 4

Intermediary cultural sector:

"This cultural sector includes, among other things, cultural institutions such as studios, socio-cultural centres, civic institutions and cultural programmes under private law (predominantly associations, foundations, gGmbHs), which are located between the markets of the cultural and creative industries and public services of general interest. The organisations of this "third sector" are predominantly financed by their own funds, public subsidies, the commitment of patrons and self-generated income. In addition, voluntary



work plays a major role in many organisations of the intermediate sector. The corporate actors of the intermediary sector are thus characterised by a financing mix that requires very demanding management, because both the rules of the market, public funding law and those of a non-profit organisation have to be taken into account. In this context, one also speaks of "hybrid organisations". As non-profit organisations, they act in accordance with their own objectives and tasks, which are recognised as charitable, and are often subsidiarily supported by the state. They are represented in all areas of culture, but especially in the socio-cultural field and in popular culture." ⁴⁷

Private cultural sector:

"This cultural sector encompasses the commercial and market-oriented cultural and creative industries, such as the art market, the music industry and the design industry. This cross-sectoral industry with its eleven submarkets includes artists, designers, as well as large, medium, small and micro enterprises and self-employed persons. These are also supported selectively, for example within the framework of programmes for business start-ups or through the provision of micro-credits. Today, the sector defines itself above all through an understanding of creativity oriented towards art and culture. (...) Across the sub-market structure, a distinction can be made within the private cultural sector between visitor- or education-oriented cultural institutions (e.g. cinemas, art galleries, private music schools), other value-creation-relevant areas of the cultural industry or the creative industries and the awarding of prizes." ⁴⁸

Cultural and creative industries as a cross-sectional task in the city administration

Chapter 1 already pointed out that it is particularly important to include the interactions between private, public and intermediate sectors in rural regions, with small and medium-sized towns. The interfaces between the sectors are usually more pronounced. Volunteer work in particular has an even higher status here. This includes volunteering as well as emerging issue-related networks of enthusiasts. This leads to integrative challenges within

⁴⁷ BKM 2012, p. 3

⁴⁸ BKM 2012, p. 3/4



the city administration. Metropolitan cities, such as the state capital of Munich, have had good experiences in defining CCI as a cross-sectional task within their city administration and better coordinating activities in economic development, urban development and public cultural promotion.

The experiences of StimulART and the *Naumburg Pop-Up Festival - Naumburg kreativ* point in the same direction. This includes a more precise definition of the areas of work and responsibility within the city administration with clearly defined contact persons for external enquiries, for example by citizens and stakeholders of the CCI. At the same time, for future festival planning, all participants wanted earlier interdepartmental coordination with regular meetings (monthly, about six months in advance).



6.2. Creating opportunities: Current recommendations for action from the perspective of innovation-oriented regional research

In order to justify Naumburg's claim to be an innovation location, a concept is to be outlined here that follows the guiding principle of innovation-oriented regional planning. Naumburg itself is not an industrial location. In this respect, the use of a broad concept of innovation is particularly important in order to include, for example, social innovations. These can be innovative services that increase the quality of life of the citizens or promote the attractiveness of the city centre.

6.2.1 The concept of the "Open Region"

The *Leibniz Institute's "Open Region concept"* is based on years of research and summarises the results of several studies.

The conceptual starting point for *Open Region* was a change of perspective in research. *Porter's cluster concept* was very successful internationally, but can no longer sufficiently take into account the current dynamics, which is why process research has greater relevance here.⁴⁹

First of all, the process of the emergence of an idea up to its implementation is placed in the centre and the question is asked: What spatial references exist within innovation processes?

The main results of this realignment can be summarised as follows:

1. **Innovations are mobile**, i.e. ideas move as they unfold their effect. They are not bound to the place of their origin. Innovation processes often cross territorial boundaries of regions and nations over time.
2. **Innovations are multilocal**, e.g. in the course of innovation processes it is common

⁴⁹ cf. Boris Braun 2019 p. 15



for work on different areas of an innovation to take place in different places at the same time.

3. Innovations can use both **close and distant relationships** to their advantage. Multi-layered relationships characterised by the simultaneity of closeness and distance are typical (example: cooperating professional colleagues working for different companies are close to each other professionally but distant organisationally).

This leads to the following conclusion:

Regions can no longer be understood as permanent constructs that limit innovation relations, which in turn is expressed in regional economic clusters.

Rather, they can be understood as

- starting points,
- transit stations and
- (temporary) end points

of mobile, multilocal processes.

Behind this is also the demand not only to focus on the innovative capacity of companies and organisations, but also to place greater emphasis on the innovative talents and abilities of individuals. *"The main thing here is to mobilise expertise (spatially) and then anchor it in the region. From this perspective, the migration of young, well-educated people from a region is not fundamentally problematic. If it is possible to win back these people, who are then even better educated due to their experience abroad, this can be of considerable value for the local economy (brain circulation instead of brain drain). Accordingly, regions should not primarily try to prevent the emigration of young, well-educated people, but rather promote the mobility of these population groups. Further proposals for an "Open Region" concern measures to promote local entrepreneurship and the establishment of open creative laboratories, but also, for example, support for the exchange of personnel between companies and between companies and public institutions".*⁵⁰

This approach can open up further exciting perspectives in the discussion with stakeholders in the Burgenland district (innovation networks, innovators, supporters).

⁵⁰ Boris Braun, 2019, p. 18



Likewise, the understanding of the role of regional politicians is constructively questioned in this way. They will still be obliged to follow municipal and regional interests in their competence and thinking. So far, one criterion for success has been the settlement of new industries or companies that act as suppliers for other companies located in the region and thus promote the regional formation of clusters, which overall increases efficiency and fosters innovation. But what does it mean for innovation locations when this spatial relationship diminishes? What constitutes successful regional policy in this case?

It could focus on the creation and use of new opportunities for innovation: How to create more opportunities to start innovation processes or to be involved in individual phases of innovation processes. This points to a regional environment that allows free space or scope for experimentation at different levels, such as in the aforementioned open creative labs. However, these can also be central places that combine cultural offerings and social offerings, in the sense of a socio-cultural centre or a "laboratory for social innovation". In certain phases of new projects and experiments, a shelter is needed for protected experimentation and trusting exchange. In other phases, there is a need for openness in order to capture reactions to the work done / the interim results and possibly develop this further with a larger circle of participants, which is currently also often referred to as "co-creation".

So this is also about the alternation or interplay between opening and closing, cooperation and temporary closure, whereby the concept of the open region also transfers this idea to a higher level.

*"With the term "Open Region", we name proactive political measures to reshape the dialectic of territoriality, which results from the interplay of opening and closing and focuses on the systematic creation and exploitation of opportunities for innovation. These measures aim to strengthen the innovative capacity of regional actors and innovation-driven regional developments."*⁵¹

"The systematic creation and exploitation of opportunities for innovation are essential. Under this guiding principle, measures pursue the goal of strengthening the innovative

⁵¹ IRS, Leibniz Institute for Regional Development and Structural Planning 2015, p. 2



capacity of regional actors (including social actors outside companies, research and development institutions and administrations) and regional development. The mission statement recognises the diversification of innovation logics (see e.g. von Hippel 2005, Müller/Ibert 2014) and takes into account not only their monetary but also non-monetary values (Nickerson, et al. 2007, Pike 2009). Financial goals and incentives can serve as an incentive for innovation, but intrinsic, non-monetary motives are always involved in every innovation, if not even decisive. Accordingly, innovation policy must also address the ideational content of innovations. At the same time, the boundary between technological and social innovation becomes more permeable this way." ⁵²

The conclusions for Naumburg and the Burgenlandkreis from this approach are initially of a long-term strategic nature. In turn, they do not only refer to Naumburg itself, but pose questions about positioning and interaction within the region.

⁵² IRS, Leibniz Institute for Regional Development and Structural Planning 2015, p. 10



6.3. Successful establishment and expansion of networks: Current recommendations for action from the EU perspective

A policy brief of the European Regional Development Fund from September 2020 identifies the following recommendations for action regarding the establishment and expansion of regional networks:

1. *"Use Social Network Analysis (SNA) to map network interactions.*
2. *Structure innovation networks around societal challenges.*
3. *Create information systems for innovation networks.*
4. *Build innovation infrastructure to promote informal networking opportunities.*
5. *Create formal innovation networks around S3 priorities (smart specialisation: Smart, Specialised, Strategic)".*⁵³

These recommendations for action also point to the direction of future EU funding programmes in the field of regional development, which are usually echoed in federal and state funding programmes.

An opportunity for the municipality could be the involvement of lay and enthusiast networks. Civic engagement is very important in Naumburg. This is also about the interfaces between social innovation (with the participation of the CCI) and voluntary engagement.⁵⁴

⁵³ A. Morisson & M. p. Pattinson, 2020, p. 11-14

⁵⁴ This aspect is taken up in chapter 3.3 of the pilot project CCI AMPLIFIER OF CULTURE



6.4. Increasing resilience: Current recommendations for action from the perspective of European regional research

For some years now, the topic of resilience has gained importance in the international discourse, which has clearly intensified with the Corona impacts.

The Bertelsmann Foundation (2020), with reference to ESPON⁵⁵ research findings, defines several success factors of resilient regions.⁵⁶ The authors use the term resilience here according to the OECD definition as the ability of an economy to reduce vulnerabilities, withstand shocks and recover quickly.

They emphasise very generally the importance of

- economic diversity (through horizontal diversification)
- high skill levels of the workforce
- high innovation capacity and
- good governance

This includes current study findings by the Bertelsmann Foundation and the European Observation Network for Territorial Development and Cohesion (ESPON), which focus on the resilience of European regions and were partly developed during the Corona crisis. These in turn correspond with the recommendations of the German Association of Cities already mentioned, which are echoed at European level in the Eurocities network and the new Leipzig Charter.⁵⁷

⁵⁵ ESPON 2014;

The acronym ESPON stands for the European Observatory Network on Territorial Development and Cohesion. It is a European funded programme under the European Territorial Cooperation Objective of the European Union's Cohesion Policy. It is co-financed by the European Regional Development Fund - Interreg.

⁵⁶ Bertelsmann Stiftung, Natascha Hainbach 2020 b; ESPON 2014

⁵⁷ The New Leipzig Charter - The transformative power of cities for the common good, 2020



APPENDIX:

A.1. DOCUMENTATION OF THE 3RD AND 4TH STAKEHOLDER WORKSHOPS WITH TARGET CATEGORISATION

A.1.1 Findings of the 3rd stakeholder workshop of 29.10.2020 on the identified core topics of Creative House Naumburg, digital platform, local network

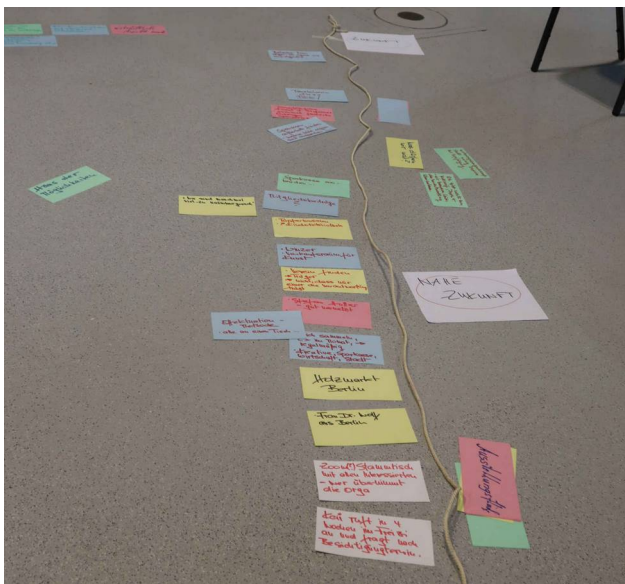


Photo: Ch. Schreckenberg, Feldstärken GmbH



A very constructive discussion in the working group led to very concrete next steps for action with tasks assigned to individual workshop participants in the near future:

- Kay Mälzer: Contacting the GWG about an appointment to visit the former "FreiZi" (in 4 weeks).
- There is to be a Zoom regulars' table meeting for the next steps (organisation not yet clear).
- Dr. Birgit Wolff from Berlin is to be involved.
- Martina Kiepe: Contact the network project "Holzmarkt" to ask for experience values.
- Stefan Rühlmann: Inquiry at a creative house project in Halle an der Saale as to how such a project can be started.
- Anke Fritsche: Collect and address / write an e-mail to various contact persons and multipliers in the city (creative people, savings bank, city administration).
- All participants/stakeholders are to be brought together at one table using the effectuation method.
- Matthias Schöneburg contacts Stefan Hutter, who is well networked.

Other tasks for the near future:

- Find or found an association that acts as a sponsor and does not require a single person to bear the responsibility.
- Offer winegrowers / winegrowers' cooperatives a sales room in the house
- involve the pottery museum and children's library / approach them as possible partners
- Set membership fees? (Addendum: We are sometimes much too "Naumburgish".)
- Involve the savings bank

in the future:

- Finding sponsors outside
- Dance teacher for the "FreiZi"
- the operator can say: "I am an agency".

What are we not allowed to do? / Restrictions:

- *GWG housing association* only provides a few properties.
- There is nothing for free: "We need people who take responsibility".



What do we not want / "NO GOs":

- no political statements
- that all ideas come to nothing because the initial hurdles are too high
- to be tied to a sponsor who then has a say in the content.

To develop a vision for the *Kreativhaus*, the group started from the following guiding principle:

*"If you want to build a ship,
don't drum up men to get wood, assign tasks and divide the work,
but teach them, the men, the longing for the wide, endless sea."*

The following aspects were assigned to the level of vision:

The *Creative House* is

- a place where people flock to spend their free time
- for art lovers and ordinary people
- free exhibition space with changing exhibitions
- an adventure park, similar to *Rudelsburg*, *Goseck*, *Naumburg Cathedral*, etc.
- Economic aspects must be taken into account

The only realistic perspective for a long-term or interim use was the former youth centre "*Freizi*", which later became the festival centre of the *Pop-Up Festival*. The central points were to win over further supporters from the Naumburg CCI scene, to further develop the economic concept of a *Creative House* and to approach the *GWG Housing Association Naumburg* as the owner of the property. Despite the positive results of the workshop and site visits with the *GWG* as well as a site visit to the *Posa Monastery* in Zeitz, the group process stalled. Not enough people participated in the further planning. It also became clear that the process needs more time and practical experience with pilot measures for the use of the property. If there were to be a sense of achievement here, this could generate new motivation on the part of the creatives and clarify realistic cooperation possibilities with the *GWG*. This led to the StimulART team's assessment that the *Creative House* as a pilot project within StimulART would take too much time to implement. The use of the building as a centre and central exhibition space for the *Pop-Up Festival* seemed a more realistic and necessary interim step. This assessment was later to prove accurate.

A.1.2. Findings from the 4th stakeholder workshop on 16.07.2021

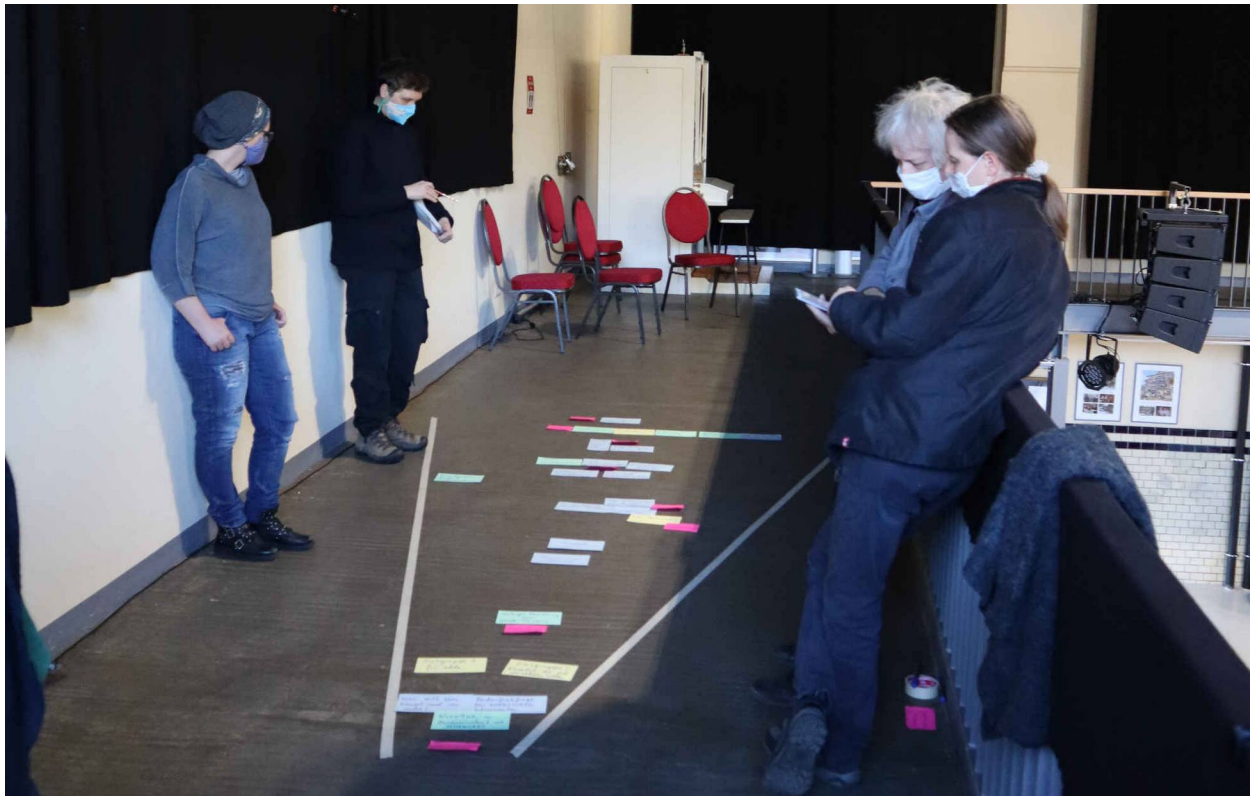


Photo: Ch. Schreckenber, Feldstärken GmbH

The participants in the workshop on the digital platform first asked themselves the following initial questions:

- What should the platform be able to do and what should it not be able to do?
- How will it be financed?
- How will it be maintained?
- What should it be able to do?
- Which target groups should it address?

Afterwards, the scope of services with target group assignment was mainly discussed. The participants mainly distinguished between functions that should be accessible to all users (the general public) and those that are only accessible to CCI stakeholders, for example a forum



for joint exchange in combination with a newsletter that would be exclusively intended for CCI colleagues. Another topic was the establishment of an events calendar including links to existing events calendars. The wish was expressed that online and offline meetings should complement each other and that there should be improved cooperation with the press on certain topics.

Identified goals to which the internet platform can contribute:

- Improved order situation
- public visibility
- image building for Naumburg as a creative location
- intersectoral cooperation
- good traffic
- good project cooperation between actors and other companies
- it must also be wanted / that people are committed to it

Next target action:

- A survey, but its planning and implementation should be followed up by three to four people on a voluntary basis

What the participants do not want / DO'NTs:

- Do not only argue in monetary terms, you also have to do something for it yourself
- No blames / don't blame each other for anything
- No more visit cards on the internet / not only a static website with portraits of the creatives, but more (mutual exchange, etc.)

Unfortunately, there were no web developers among the workshop participants who could have taken on this topic.

Overall, it can be said that a considerable part of Naumburg's CCI is not very Internet-savvy. In addition, many artists and creative people only earn a partial income from their CCI activities and are dependent on other financial pillars. The workshop already revealed the difficulty of providing permanent support, even though Anna Eckert agreed to do so. The website created as part of StimulART „[Kreative in Naumburg - MacherInnen und Ideen in](#)



[Naumburg](https://www.kreative-in-naumburg.de/)⁵⁸ could be a suitable starting point for this. The static website can initially serve as a business card for the creatives and be linked to social media activities. In addition, a forum or blog could be added if necessary.

However, the question arises whether constant interaction with users and communities in social media is actually desired and affordable by the majority of creative people in Naumburg. In the long run, it might make more sense to integrate the "*Creatives in Naumburg*" page into an overarching system of platform and social media at regional level, for example at the level of *Saale-Unstrut Tourism*. Perhaps StimulART project partner *Amberg* can serve as inspiration at this point. Because of Corona, the city had made significant digital efforts to create better digital marketing opportunities for the local economy. Among other things, this included an "*Amberg Blog*". The CCI is supposed to be integrated here, which could improve networking with other industries at the same time. A similar approach could be taken for the Naumburg CCI with embedding at regional level.

⁵⁸ <https://www.kreative-in-naumburg.de/>



A.1.3. Findings from the workshop on the topic of "local network/advocacy of the Naumburg CCI"

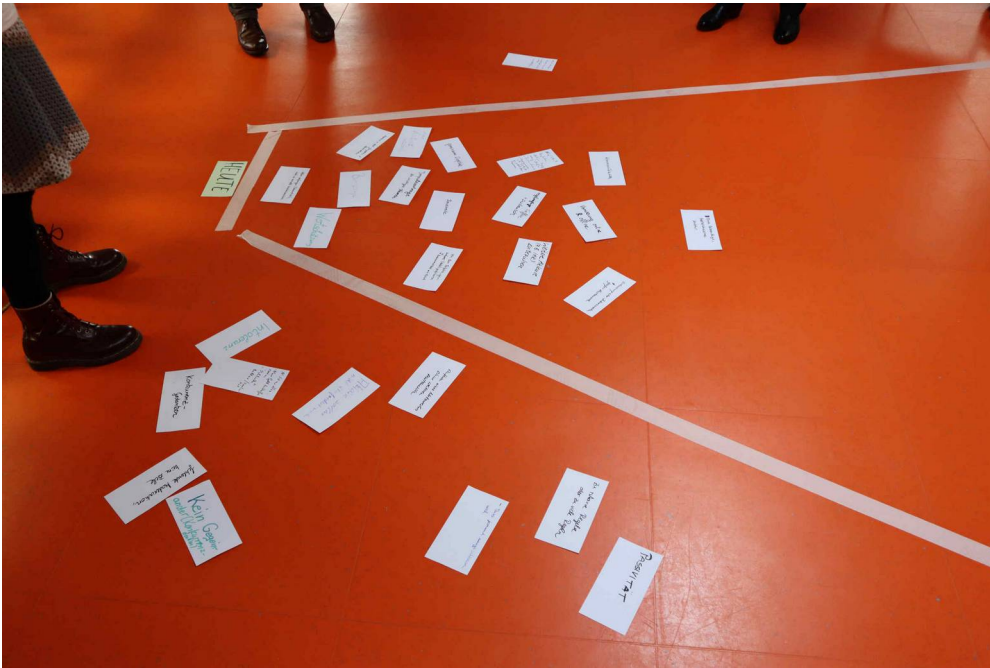


Photo: Ch. Schreckenberger, Feldstärken GmbH

First of all, the following initial question was asked here:

What is the purpose of the local network?

- as a representation of the interests of the creative people
- to establish Naumburg as a place for creative people
- to network the CCI with other economic sectors / classic economy
- to promote the self-image of creative people (e.g. that carpenters can also be part of the CCI, even though they don't know it)
- to be a contact for the local network, whether online or offline



Furthermore, objectives and ideas for low-threshold formats of networking events were collected and sorted according to time feasibility. The objectives included among others

- the achievement of a wide range,
- appreciation,
- creating synergies and new contacts
- regular exchange, communication in a lively, low-hierarchical structure

The Measures agreed to start small, with a bar camp (at the beginning).

- a bar camp (at the beginning)
- Regulars' table formats
- keynote speeches on important topics
- joint projects (*pop-up festival* as an annual event?)
- regular meetings and exchange
- expansion of contacts for integration or cooperation (e.g. IHK, HWK)
- creating opportunities for process support
- creating places for encounters
- Participation and organisation of participation, e.g. in political processes

The goals and measures were collected and bundled as DO's and DON'Ts:

DO's: Which measures and goals should be tackled?

- Find a person responsible for coordination
- Clarify the framework conditions (How often do they meet? Space? Supply? Time?)
- Ensure regular exchange among each other
- Cooperation with the outside world
- Determine needs (survey and clarification internally and externally: What do we need the network for?)
- Clarification of self-image
- Make the network known (e.g. through small films, advertising, social media, regional projects, cooperation with volunteers, recurring events)



DON'Ts:

- Passivity (building a network without further exchange)
- Overstraining the actors
- Lack of moderation, no achievement of goals (no regulars' table mentality, where there are no concrete goals)
- intolerance (exclusion of certain people or groups)
- competitive spirit (acting with each other and not against each other)
- too rigid or too many rules
- being only a fundraiser (as a city)
- acting too politically in the network

Next steps would be proposals for solutions to the DON'Ts mentioned.

Another not insignificant aspect was discussed: Astonishment was expressed that within the framework of creative crafts in Naumburg, the building trade could also play a role, which many crafts enterprises are probably not even aware of.

(Quote: "*Carpenters can also belong to the CCI.*") This could open up further options for networking. However, this question could not be dealt with further during the workshop.



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A.4. ABBREVIATION LIST

BeLK e.V.	Civically engaged in the Burgenland County/District - registered charity
BLC	Burgenland County / District
BMWi	Bundesministerium für Wirtschaft und Energie / Federal Ministry for Economic Affairs and Energy
CCI	Culture and Creative Industries
ESPON	European Observatory Network on Territorial Development and Cohesion
e.V.	eingetragener Verein / registered charity
HWK	Handwerkskammer / chamber of crafts
IHK	Industrie- und Handelskammer / chamber of industry and commerce
IUDP	Integrated Urban Development Plan
CCI	Cultural and Creative Industries
NB	Naumburg
RUNI	University of Regensburg
UNPD	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization