



SUCCESS STUDY: STIMULART - POP-UP FESTIVAL NAUMBURG (SAALE)

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STIMULART - Pop-Up Festival Naumburg

Feldstärken - Gesellschaft zur
Förderung kreativer Branchen mbH

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INTRODUCTION

The Interreg CENTRAL EUROPE project STIMULART is implementing measures to promote cultural and creative industries in five small and medium-sized European towns in rural areas from 2019 to March 2022. To this end, the city of Naumburg implemented, among other things, the pop-up festival "NAUMBURG KREATIV" - a pilot project.

The success study presented here documents and evaluates the planning and implementation process of the pop-up festival "NAUMBURG KREATIV", which was presented to the public from 17 to 26 September 2021. On the one hand, the success study is to provide information about the impact of the festival on site in Naumburg and the meaningfulness of establishing it as a regular event. On the other hand, it will give recommendations on the adaptability of the format in other European cities of comparable size and with similar framework conditions.

Suggestions and findings will be processed and will also be incorporated into the strategy paper for Naumburg's cultural and creative industries, which is being developed within the framework of STIMULART.

For the success study, in addition to quantitative surveys, feedback forms from visitors were included, as well as surveys and interviews with the audience, the participating artists and creatives, and the students of Merseburg University of Applied Media and Cultural Studies, who contributed seven innovative event formats. In addition, there are factual reports by the festival management and the project team as well as related interviews with the project team and other stakeholders, especially from the city administration. This success study was prepared in regular consultation with the project team.

1. KEY FINDINGS

WHY POP-UP? AN EXPLANATION OF TERMS

The term "pop-up" initially characterises something that suddenly appears and disappears again. Pop-up formats make it possible to try something out for a certain period of time with limited financial resources. Creative entrepreneurs often use them to test the potential of a new business idea on site. Pop-up shops" / "pop-up stores" are particularly well known. These shops are only open for a limited period of time. Temporary vacancies in city centres are often used for this purpose. The idea here is not to run something continuously that is known to work, but to test something that might work. This approach also reflects the basic experimental understanding of the festival and the STIMULART project as a whole, whose activities were severely curtailed by the Corona crisis.

1.1 A QUICK OVERVIEW

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

16 artists presented their work at the exhibition *Inspirationsraum Leerstand / Inspiration Space Emptiness*. 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 / action bound* was created through Naumburg's cultural and creative scene. 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.

The seven festival contributions initiated by the students of the Merseburg University of Applied Sciences stood out by 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*.

¹ Not counting the market of regional products, the weekly craftsmen's market, Heimat Shoppen, 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*.

Suggestions for exchange and dialogue between citizens, creatives, the mayor and the administration started with *Bürgerschaft gefragt /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 already mentioned formats of the students of the Merseburg University of Applied Sciences, the *speed dating* and the *24-hour camp in the city park* (see below), playfully stimulated the establishment of contacts and constructive-critical dialogue on Naumburg's future topics.

Naumburg artisans were hardly represented during the Pop-Up Festival. However, the market of regional products at *Marienplatz*, which took place in cooperation with *handgemacht Saale.Unstrut /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 link the festival with other Naumburg institutions and activities in order to open it up to a wider audience. Initially, the exhibition *Inspirationsraum Leerstand* met with interest from *GWG Wohnungsgesellschaft Naumburg*, a subsidiary of the city. It enabled the use of 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 concerts already planned in the culture pavilion on the market square with three bands on 17 and 18 September were also included in the overall programme. The cooperation with the *dieDAS Design Academy Saaleck* workshops 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*.

The programme also included 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 was 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 here.

1.2 OBJECTIVES

STIMULART-Objectives:

The main objective of STIMULART is to promote cultural and creative industries (CCIs) in medium-sized cities in Europe by strengthening higher value-added production and services and creating new opportunities for skilled professionals. This will be done through tailor-made capacity building, strategy and know-how development to enhance the capacities of all stakeholders for the sustainable use of cultural heritage/resources.

Project partners are called upon to develop a "tailor-made", site-specific and smart specialisation strategy for their local cultural and creative industries sector by making concerted efforts of all stakeholders "to identify, develop and apply both UNEMPLOYED HUMAN/ INSTITUTIONAL CREATIVE CAPACITIES and the obvious source of creativity. LOCAL CULTURE, as well as other assets such as vacant urban infrastructure." (Source: STIMULART Project Application Framework)²

Objectives of the Pop-Up Festival that contribute to the STIMULART OBJECTIVES:

1. increase the visibility of the CCI in Naumburg and the region
2. show the potential of artists and creatives
3. improve networking of the actors in Naumburg
4. improve market access / income opportunities
5. create cooperation options, initiate cooperations
6. improve the interaction between the city administration and the CCI
7. test vacancies for their (cost-effective) usability for the CCI (former "Freizi")
8. try out new event formats

² STIMULART Project Application Framework - Dr. Olaf Kranz, Universität Regensburg, STIMULART Strategy Building Methodology for Cultural-led Development of Small and Medium Sized Cities, 03 2020, p. 3

1.3 ACHIEVEMENT OF OBJECTIVES

1.3.1 VISIBILITY

Based on quantitative measurements of the 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 considerable 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 within the festival programme, the exhibits and the participating artists and creatives was emphasised again and again. 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.

1.3.2 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 the diversity of the festival programme, but also the large number of participating artists and creatives, their works and their quality. The artists emphasise 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.

1.3.3 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.

1.3.4 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*".

1.3.5 CREATING 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 Töpfereimuseum*, *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 *KulturPaten*. 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.

1.3.6 IMPROVE THE INTERACTION BETWEEN THE CITY 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.

1.3.7 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*", *Morientor* and *Stadtspark* 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.

1.3.8 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.

1.4 OVERALL PERFORMANCE OF THE ORGANISING TEAM

A very small project team of three people and two interns put together a remarkable festival under the difficult conditions of the pandemic. This would not have been possible without the great voluntary 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 and even voluntary structures were involved, as described above. The budget planning was adhered to. This performance of the project team can be rated very positively overall.

2. METHODOLOGY

The applied methodology of the success study is divided into two areas:

Quantitative recording:

- Recording of the number of events
- Recording of the number of spectators at the festival / events (as far as possible, partly estimates)
- Press and public relations: number of newspaper articles, other media reports on radio and social media (e.g. Facebook posts, number of followers, etc.)
- Budget compliance: target/actual comparison of budget figures with actual costs

Qualitative recording:

- Enquiry of participating artists and creative people before the festival by e-mail
- Evaluation of feedback forms from visitors to the "Inspirationsraum Leerstand" exhibition
- Snapshots in the form of feedback/quotes, in particular from participating creatives, the public, lecturers and professors at the university and also from the mayor during the festival.
- Participant observations at the majority of the events
- Structured interviews after the festival with creative people (six), city administration staff (three: departments of culture, business development, urban development & building) and with students from Merseburg University of Applied Sciences (four interviews with four teams, a total of ten students) during and after the festival.
- Evaluation interviews with the members of the project team (three) and a lecturer from Merseburg University of Applied Sciences.
- Final report by the festival management
- Findings from two workshops with participating creatives and other stakeholders beforehand on 16.07.2021 and afterwards on 19.11.2021 (with presentation of interim results of the success study of the Pop-Up Festival followed by discussions on the chances of continuing the festival as well as presentation and discussion on the planning status of the centre for the Naumburg CCI in the former "Freizi" and the founding of the association to run it)

The combination of quantitative and qualitative data usually requires increased time in the preparation of the material to ensure transparency of the data basis and its comparability. The focus in this case is on the qualitative analysis. Considering different perspectives should contribute to generating a diverse picture of the Naumburg Pop-Up Festival - as multi-layered as possible. This is part of the applied research strategy, also known as triangulation.

3. EVALUATION

3.1 REACTIONS OF THE ARTISTS AND PARTICIPATING ACTORS

3.1.1 REACTIONS OF THE PARTICIPATING ACTORS OF NAUMBURG'S CULTURAL AND CREATIVE INDUSTRIES (CCI)

Workshop in advance: Reflection of a critical basic attitude towards STIMULART

Festival manager Katja Berger dealt with practical questions and concrete preparatory measures during the workshop in a very constructive way. Some proposed measures put forward by the students from Merseburg University of Applied Sciences, also led to a very positive response for example the idea of an Art Vending Machine.

It was much more critical when it came to expectations of the festival in terms of a longer-term strategy for Naumburg's CCI. A deep-seated, long-nurtured frustration became apparent about lacking appreciation by the city administration is felt by a part of Naumburg's creative scene. Frustration and unresolved conflicts erupted in the course of STIMULART. Once again, communicative misunderstandings and an attitude were revealed, which the project itself cannot fulfil and which it was never designed to do.

In retrospect, this also seems to go back to the communication and expectation management of the project in its initial phase. The difference between cultural and creative economy issues in comparison to public cultural funding and the notion of "noble culture" may not have been completely clarified. On the other hand, there might have been no willingness among some creative actors to accept a cultural-economic perspective at all. As already mentioned, some actors felt that their artistic, creative and socio-cultural commitment was not valued enough by the city of Naumburg.

Already in summer 2020, this potential for conflict and a resistance to the project broke out within a workshop. It was difficult to counter this in the course of the pandemic, as many offers could only take place online. Informal discussions were hardly possible. A momentum of its own emerged that seemingly cast many activities of the project team and the project in a negative light. Online workshops and meetings, partly led by *Kreativwirtschaft Sachsen-Anhalt e.V.* (KWSA) and *Feldstärken*, were also scheduled to maintain the flow of communication. Unfortunately, there was only a small response in the creative scene. The attitude of many creatives towards STIMULART was extremely critical before the festival. Also, the development opportunities described in the STIMULART GAP analysis and mapping were probably hardly perceived until then.

On the one hand, the expectations were extremely sceptical and destructive. On the other hand, a new dialogue between the creative scene and the city administration emerged from this, including clear signals from the new mayor. In this way, the conflict could at least be steered in a constructive direction before the festival began.

E-mail query in advance

An email query about expectations in the run-up to the festival resulted in only a narrow response. In total, there was feedback from seven people in six e-mails. The expectations of the festival sounded rather low. They referred to getting to know each other more intensively, to improved networking, increased visibility and the associated hope for diverse encounters, but also to the great potential for Naumburg's culture.

The following aspects were essentially named as success factors:

- Fun factor, turnover achieved, network expansion
- new concepts, ideas and people
- hope for the network and promotional effectiveness of the festival
- high number of visitors, participation of regional artists and bands, increased acceptance of the music and art scene in the city administration of Naumburg, more possibilities and support of regional events with spaces, locations and their acceptance in the future
- family support, intelligence of opportunities, passion, openness, luck
- a permanently active cultural life, for example recognisable in the emergence of a creative house.

The degree of recognition of the Pop-Up Festival was rated rather low. More advertising was desired. Meetings and contacts in the run-up were rated as not relevant. People had not participated in previous actions or upstream activities were rated as unhelpful. Only one voice described them as very helpful.

Feedback during and after the festival

At the beginning of the festival, the artists involved in the exhibition "Inspirationsraum Leerstand" were in a much more positive mood. Individual participants confirmed how relieved they were to finally be able to exhibit in a larger context again and to receive feedback from colleagues and the public. There were no great expectations, but it was quite a lot of effort. Nevertheless, they naturally wished for sales, commissions and that the general conditions would improve, for example through more exhibition spaces, that the "*Schlösschen*" would also be open to artists in the future or that expense allowances would be paid for exhibitions in the town hall.

Some interview quotes illustrate the expectations and impressions of the festival:

"I was amazed at the response and also sold something. (...) There were new contacts. But it is not yet clear whether this will carry on."

"Unfortunately, I didn't sell anything. But conversations got going, including sales talks. There were fears about the threshold (...) It's not the audience that usually comes to the art fair. Hardly any of my "art lovers" were there. They were new people for me, which is also positive."

"I felt well looked after. (...) a praise to Katja, Eva and Nicola for the organisation."

"Yes, my expectations have already been fulfilled, but I had hoped for more response from beyond the region. The visitors came mainly from the Naumburg area. There was too little national advertising. (...) It was mainly old contacts and visitor conversations."

"The festival was successful. We also sold something afterwards. A few good connections came out of it. (...) PR and advertising were missing. Could have been better."

"It was really cool and cute. And I also met new people."

„Ich habe mir nicht viel darunter vorgestellt und hatte wenig Erwartungen. (...) In dem Moment, als es losging, war ich extrem begeistert.“

"I didn't imagine much about it and had few expectations. (...) The moment it started, I was extremely excited."

An appreciative and collegial way of dealing with each other could be observed. This also referred to the inclusive activities of *Michael R. Dyroff*. He presented a selection of pictures from his creative courses at *Kunsthaus Lukas*. *"The way my people from the Kunsthaus were treated, that's inclusion in action - a sign that it works and it's not "pity stuff"."*

There were many conversations with the visitors and an exchange between the creatives involved. Ideas and possibilities for new collaborations arose. Furthermore, there was repeated feedback that the usual Naumburg audience, culturally enthusiastic middle-class people, was only weakly represented.

In retrospect, the festival was also described in interviews as "refreshing, inspiring, valuable, chaotic, curious, cheerful, surprisingly positive, interesting in a positive sense" with much new and good cohesion.

This is a positive starting point for improving inner-city and regional relations. Nevertheless, almost all artists and creatives expressed the wish for more publicity for the festival and complained that it was not perceived well enough in Naumburg and the region.

A very cautious optimism was also expressed during the workshop on 19.11.2021 at the *Nietzsche Documentation Centre*. After presenting and discussing the interim status of this evaluation, the chances of a new edition of the festival were discussed, also in the event that the city cannot contribute any financial subsidies in the future. In addition, *Martina Kiepe* and *Anna Eckert* presented and discussed the current status of their proposal for a *Creative Centre*, located in the former *"Freizi"*. This included basic features of utilisation and an economic concept. A non-profit association is in the process of being founded.

Both can be seen as positive results of the festival and of STIMULART in general.

3.1.2 REACTIONS OF THE STUDENTS AND LECTURERS OF THE MERSEBURG UNIVERSITY OF APPLIED SCIENCES

The students of the Merseburg University of Applied Sciences were involved in the planning and realisation of seven formats:

"Improvisation in Sound and Colour"

"Speed Dating"

"Ethnographic Explorations"

"Scavenger Hunt"

"Art Vending Machine"

"Do it yourself - 24 hours city in the park"

"Video and Sound Installation"

In addition, one team dealt with the topic of public relations. The students created the festival flyer and prepared and published articles for the social media channels. The focus was especially on presenting the events before the festival and daily during the festival. The flyer corresponded to a contemporary design and picked up on the colour scheme of STIMULART. However, the lack of clarity was often criticised, due to a uniform and clear overview of dates. The festival management had also criticised this in the design phase, but did not push enough for a change.

On the part of the university, lecturer Sandra Plessing supervised most projects and activities, including the coordination with the festival team. In addition, the audio project was supervised by Kai Köhler-Terz, the film project by Frank Venske and the ethnographic explorations by Prof. Dr. Stefan Meißner.

Interviews with the student teams took place partly during the Pop-Up Festival and partly afterwards in the form of online debriefings via zoom. There was relatively continuous contact with Sandra Plessing before, during and after the festival. She was the most approachable and acted as an important communication and coordination channel. On the one hand, the student activities relieved the pressure on the STIMULART project team, but on the other hand they also increased the need for coordination. According to the festival management, the large number of student projects had already taken on too much. In fact, the students would have liked faster and more direct feedback from the project management on several occasions. This has occasionally led to delays in the processes. Conversely, the festival organisation team would have liked earlier and better prepared information from the students, especially for press and public relations work.

The students described the cooperation with the city administration largely as very good or good. At some points, the location planning was difficult (e.g. for the Art Vending Machine) with regard to clarifying the right contact persons and processes within the city administration. Earlier planning with earlier contact to the city administration would have been more effective. City administration staff actually shared this opinion. Late interaction was partly due to the uncertainties and necessary planning corrections in context of the pandemic.

Overall, the students' contributions can be considered of high quality. They enriched the festival with innovative formats and new perspectives, especially for the younger audience. This also deserves special recognition insofar as the festival took place during the semester break. Such

commitment on the part of the students cannot be taken for granted. In part, the organisation via the university projects also made the processes more complicated for the city administration, the festival team and the participating artists. Overall, the result is very positive.

Another positive aspect is that the *Art Vending Machine / Kunstautomat* and the *Scavenger Hunt / Action Bound* will continue beyond the festival.

Feedback from the students on selected programme points

Team Kunstautomat / Art Vending Machine

The three students who planned and implemented the project, *Laura Streuber*, *Amélie Fromm* and *Ann-Luise Schmidt*, were initially grateful that Naumburg artists approached them and were willing to participate. *Angelika Kunze*, *Ulrike Hilgenberg*, *Anne Eckert*, *Sabine Ebert* and *Matthias Schöneburg* are represented with small "works of art for your pocket".

Artists from the twin city of Aachen have also provided works for the art vending machine. The students described the cooperation with the city administration as laborious, especially with regard to the choice of location, as several aspects had to be taken into account and several departments had to be contacted, including the Department for the Protection of Historical Monuments. It took them some time to find the right contact persons and to understand the processes. To some extent, this can also be seen as a valuable part of the learning process for the students.

The cooperation with the STIMULART team and the support from *Sylvia Köhl* from the City Management were positively highlighted. They felt well looked after by their lecturer and also well supported in their communication with the festival. What surprised them was that the festival was quite long (10 days), presented such a great variety and that their project was described in a radio interview.

They found the damage to the art vending machine through vandalism annoying. Therefore a change of location could be considered or even, as already mentioned, the addition of an open bookcase in graffiti design to the vending machine in order to establish the location as a public cultural place in the city.

Improvisation in Sound and Colour / Jam Session

The *Turbinenhaus* (stage technology) pointed out that the students of Merseburg University of Applied Sciences, who planned the event and supervised its realisation, still had a lot to learn. Actually this is the purpose of such a project.

In the online debriefing, the students were very grateful for the good cooperation with *Kunstwerk Turbinenhaus*. There were a number of practical tips and also reminders of what to think about in the technical planning but also in the organisation. The students recognised great learning effects for themselves with a beautiful result.

The three interviewees, Franziska Pilz, Alice Leblanc and David Leutkart pointed out one outstanding experience: The curiosity of the participating artists and their interaction.

Do it yourself - 24 Hours City in the Park

During a discussion at the end of the camp on Sunday afternoon, the students emphasised that the overall atmosphere was "super". Apart from the explicitly declared night-time rest, there had been a constant stream of visitors (until midnight).

The conversations at the "living room table" under the pavilion's tarpaulin were intended to create a good atmosphere for discussion. This concept obviously worked. There were many constructive ideas for the future of the city. A paper shredder was set up, intended for frustration dumping. A written notice hung on top of it: "Here you can dispose of everything that you think should disappear forever". According to the students, however, the shredder was hardly used. A recycling bin was placed next to it for ideas or projects, which deserve a second chance.

A special experience was a conversation with three 18-year-olds who would have liked to open a night kiosk in the park, also as a meeting place. They asked the question: "How can we do something like that ourselves?"

Individual comments and ideas could be written on text sheets and cards. They were laminated hung on a clothesline. Some comments wished that the offer for young people in Naumburg would be increased. One example: "In general, I wish there was more for young people in Naumburg. (...) Naumburg is boring! The entire city feels like it was made for old people. In my opinion, that's also the reason why there's so much nonsense going on here. Live more colourful and wilder!" (The mentioned "nonsense" probably also refers to vandalism, as it has happened to the newly installed art vending machine).

The cooperation with the city administration was described as very friendly and constructive. For the future, they would like to see the idea and format of the camp in Naumburg developed further.

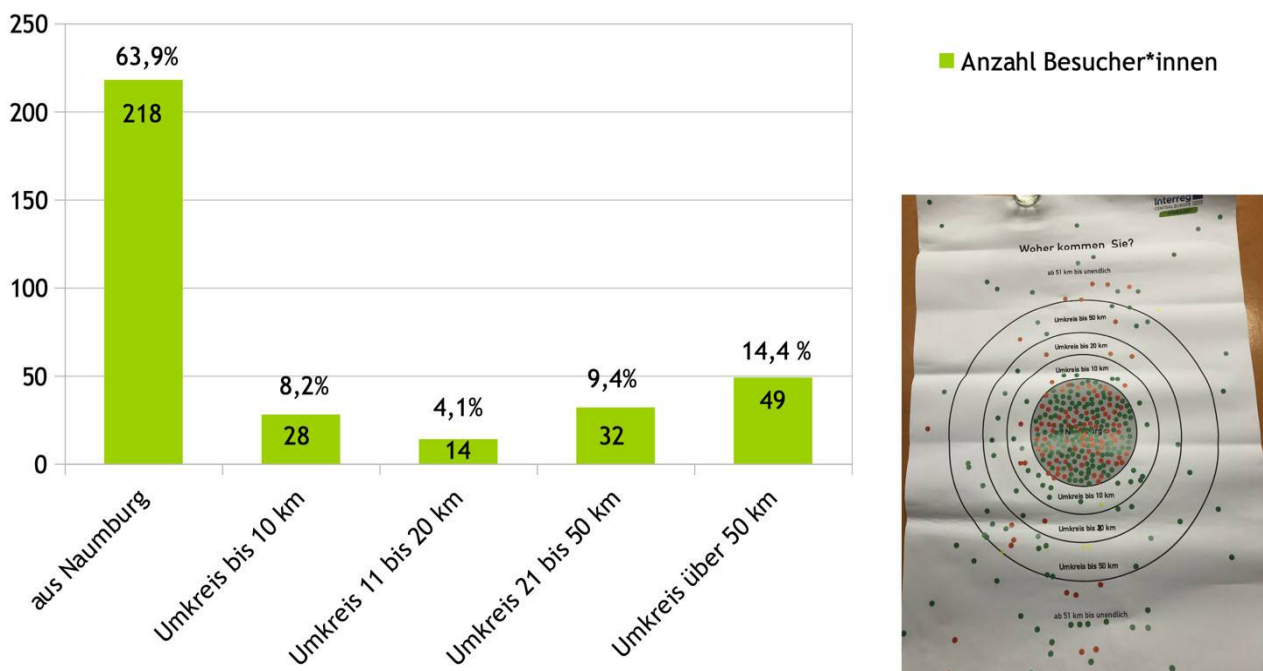
Prof. Dr. Stefan Meißner, who supervised the media projects, was also on site at the end of the 24-hour camp on Sunday afternoon and praised the cooperation with the very accommodating organisational team of the festival. Because of Corona, they started activities on site very late, but then everything worked out well. According to his assessment, and that of a colleague who was present, the camp succeeded in creating spaces for conversations. The people's need for communication was obvious. Apparently, some citizens of Naumburg also had an ambivalent feeling about the city park, which discouraged them from simply coming to the park and seeing what was happening there.

3.2 REACTIONS OF THE VISITORS / THE PUBLIC

Visitor numbers and reactions to the exhibition "Inspirationsraum Leerstand" (Empty Space for Inspiration)

A total of 449 visitors were counted during the exhibition (including the opening). On the large circle chart next to the entrance, 341 of them left dots indicating the distance to their place of residence.

Figure 3.1.2: Origin of the Visitors



49 visitors travelled more than 50 km (14.4%)

32 visitors travelled between 21 and 50 km (8.2%)

14 visitors travelled between 11 and 20 km (4.1%)

28 visitors came from the Naumburg area up to 10 km (8,2%)

218 visitors came from Naumburg itself (63.9%)

Exactly 100 visitors filled out the feedback forms at the exit. Here we also asked where the visitors came from and how far they had travelled.

Obviously, visitors who came to the exhibition from a greater distance were much more "diligent" in filling out the questionnaires. Thus, 23 out of 100 completed questionnaires indicated a journey of more than 50 km, which corresponds to a share of 23%.

In the course of the exhibition, many-sided, also surprising conversations arose, for example with two expert visitors from Munich, who came to the exhibition on personal invitation and are currently considering moving to Naumburg.

Astonishment was repeatedly expressed about the diversity of the artworks and the Naumburg scene. Here, 57 mentions in the free text fields of the 100 completed feedback forms referred to the aspect of the diversity of the exhibits and the participating artists. Others praised the size and the open form of the exhibition design. The revitalisation of the empty rooms was also rated positively, as were the atmosphere and the opportunities to talk to the artists, although one voice also spoke of a fear of thresholds when dealing with the artists.

When asked about suggestions for improvement, a lot of praise was also expressed. Potential for improvement was also pointed out, e.g. with regard to music or background music in the exhibition rooms, audio examples for explanation, the desire for fewer stairs (accessibility), more installations and outdoor installations, more modernity, greater involvement of art teachers and visitors, more advertising and visibility in the city, clearer festival flyers, national advertising, additional café opening hours and a stronger presence of the artists on weekdays, a continuous continuation, more regular exhibitions like this one or permanent exhibitions with changing works. The positive comments clearly outweighed the negative ones and many of the feedback forms contained various smileys, hearts, a shining star or small sketches at the end as an expression of sympathy. There were several quotes like *"great action"*, *"keep it up"*, *"keep it up"*, *"thank you! very interesting"*, *"simply beautiful"* and *"It was something different here in Naumburg for once."* Some voices also referred to the festival as a whole. A detailed list of the comments in the free text fields of the 100 completed feedback forms can be found in the appendix. Individual conversations with visitors during the exhibition reflected similar feedback.

3.3 PERFORMANCE OF THE PROJECT TEAM

Organisational challenges:

Despite the large number of events, there were only a few overlaps in the festival programme. Also due to the pandemic, the number of planned venues was increased in order to be able to hold at least outdoor events in case of increased Corona requirements. The team was generally understaffed for this. The Pop-Up Festival was planned and implemented with only three people and two interns. Demographically, the age group between 18 and 28 is underrepresented in Naumburg. There was a lack of young people who could have been involved in the festival as interns or volunteers. The commitment of students from the graduating class of the *Domgymnasium* and *Belk e.V.*, who ran the festival café at the weekends, deserves positive mention. In this context, the students from Merseburg have also been an added value.

Certain organisational decisions were made at too short notice, partly due to the pandemic, according to the festival management as well as city administration staff.

These were, for example:

- Registration process/ticketing.
- The lack of an early interdepartmental *jour fixe* with the city administration on a monthly basis: Four to six months before the festival, such meetings should have been started in order to exchange ideas and opinions on the programme, marketing and concrete implementation plans (e.g. on aspects of monument protection etc.).
- Lack of attention with too little capacity for press and public relations work - also long-term in the run-up to the festival. Print materials such as flyers and posters for individual programme items appear to be useful in retrospect. (More on this under 3.5)

Overall, the project and festival team deserve big compliments.

The planning and implementation took place under difficult conditions. The bureaucratic effort alone to implement the festival, i.e. to name and approve it as a pilot project, led to a considerable amount of extra bureaucracy, which also caused some of the delays mentioned. The implementation under pandemic conditions was an additional complication. At the same time, some of Naumburg's artists and creative scene had unrealistic expectations of the project, which led to a destructive attitude that was also communicated in the background. The change in project management has aggravated the situation, as well as the transitional period until the new project management was appointed. During this time, Nicola Rouette-Lauer took on several functions, including being the main communal contact person for the completion of the mapping and for the planning and implementation of the STIMULART workshops. Despite the difficulties and pandemic conditions already described above, a stronger presence of the STIMULART project management on site with more direct exchange would have been necessary from March 2021 until the start of the festival. This refers to the creative scene as well as to contact with city administration employees, for example from the cultural office or the business development department. This assessment is based on conversations with various actors in the Naumburg CCI, as well as with employees of the city administration and the festival management.

With regard to many topics and regions, it is often pointed out that the pandemic has acted like a magnifying glass or burning glass, revealing weak points and thereby also igniting conflicts. The interaction with STIMULART revealed existing potential for conflict between Naumburg's independent creative scene and the city administration. Disappointed expectations had a considerable negative effect on the motivation and willingness to participate of Naumburg's creative scene. The result for the festival team can certainly be described as a cruel test for the nerves.

However, the STIMULART Stakeholder Workshop in July 2021 was able to address and clarify some points of criticism once again, so that the willingness to participate in the Pop-Up Festival increased again. Among other things, festival director Katja Berger succeeded in involving a number of Naumburg's creative and cultural workers in the festival in a motivating way. A sense of appreciation for the artists and creatives involved has set positive impulses, as well as an improved, solidary exchange among them. The conflict described above can also be seen positively in this context. A constructive dialogue has begun with the essential participation of Mayor Armin Müller. This could lead to projects with future prospects in the final phase of STIMULART. The good response to the Pop-Up Festival so far contributes to this. This can also be seen as an important result of the STIMULART project as a whole. The fact that Anne Brummack, a native of Naumburg, was appointed as the new STIMULART project manager in November 2021 has met with a positive response from the administration and the creative scene.

Financial challenges:

The STIMULART project budget appears to be extremely tightly calculated by German standards. According to statements by the city administration, the festival budget was kept despite the great diversity of the programme and the given framework conditions. It was even slightly undercut at € 25,158.

This includes the expenses for rent / use of rooms (festival centre, cathedral garden, *Kunstwerk Turbinenhaus*, *House of Ideas / Holger Vandrigh*), use of equipment, WLAN in the festival centre, facebook campaign (Transmedial), logo development, costs for flyers / brochures / posters / billposting etc., advertisement / supplement *Wochenspiegel*, stages and seating (*Domgarten*), event technology, security, cleaning, toilets, electricity / building power, catering, equipment in the festival centre (tests, café etc.), expenses for artists' supplies/equipment, expenses/travel costs for the Merseburg University, expense allowances for the cultural actors and interns involved, fees for workshop speakers and other fees. The personnel costs of the festival team (apart from allowances for the interns) and other administrative costs of the city administration are not included here.

3.4 PRESS AND PUBLIC RELATIONS

10,000 flyers were distributed and 50 posters were put up on advertising pillars (four in Naumburg, 21 in Weißenfels and five in Zeitz between 3 and 23 September). There were also A1 and A3 posters for display in shops and for display stands.

16 press reports appeared in the print media on 25 August / 31 August / 15 September / 16 September / 20 September / 21 September (two articles) / 22 September / 23 September / 24 September / 25 September (two articles), 28 September / 29 September (two articles) and on 25 November 2021. The latter article also referred to the interim status of the evaluation results of the Pop-Up Festival and the discussions at the STIMULART workshop on 19.11.2021.

In addition, there was a critical letter to the editor on 30.09. in relation to the 24-hour camp in the city park with the title "*Plastic film: Does it have to be?*".

There were also four publications in the official gazette. With a circulation of 20,000, it appears every fortnight and is delivered to every household. Articles appeared in the following issues:

Issue 16 / Publication date 16.07.2021 (Introduction of Katja Berger as festival manager and outlook on the festival)

Issue 19 / Publication date 27.08.2021

Issue 20 / publication date 10.09.2021

Issue 22 / publication date 08.10.2021 ("Positive balance")

The MDR (Central German Broadcasting) conducted an interview at the *24-hour camp* and with the Mayor for radio. On the city's website, the press releases were placed on the homepage under the heading "News".

The Instagram account recorded 62 posts. 56 of them were made during the festival, six afterwards. The Facebook page [naumburg.kreative](#) lists 89 festival posts, 136 people like the page and 174 people have subscribed to it.

According to the festival team, the vast majority of posts reached about 100 people. Some posts, shared for example by the inner city association, mostly had a reach of around 200 people. The big positive exception was the post on the opening of the festival. After being shared four times, it reached 3,700 people and generated 222 interactions. Overall, social media was seen more as an information tool. There was hardly any exchange and questions were asked very rarely.

For each programme item, an event was also created on Facebook. However, there was hardly any response to this either. By far the most responses (38) were to the "Concerts on the Market Square" event, which is in any case advertised on social networks by the Kulturpavillon Naumburg. Otherwise, the responses to the events were in the single digits.

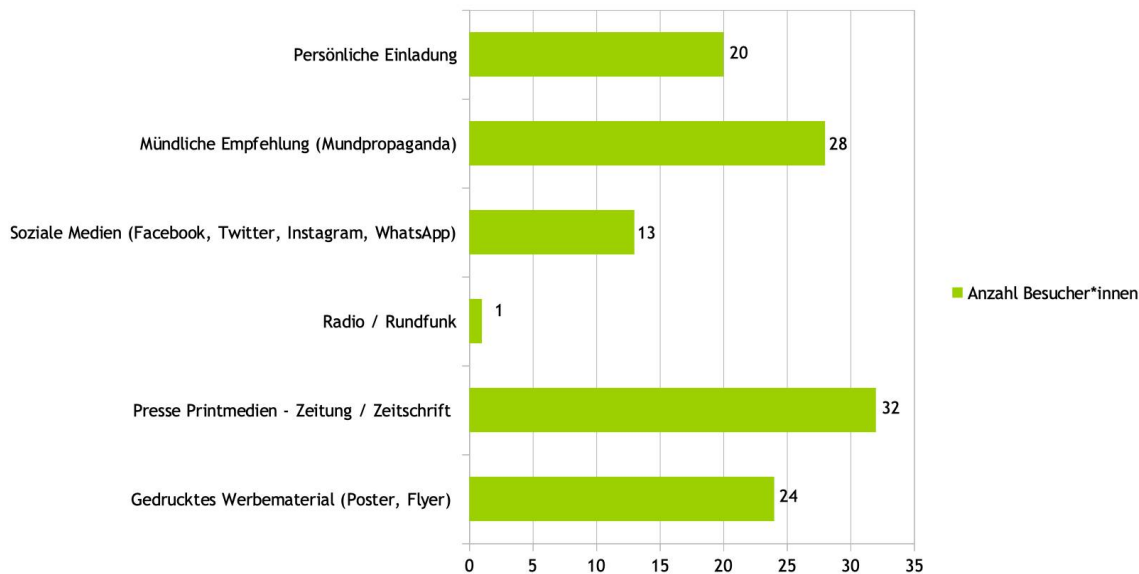
On Instagram, a relatively high total of 140 subscribers could be determined. The festival team had expected fewer. In order to facilitate processes in the future, it would make sense to select or design press photos and motifs also with regard to the necessary formatting for Facebook and Instagram, for example.

Overall, the festival was communicated very well in the social media channels.

The 100 completed feedback forms of the exhibition "Inspirationsraum Leerstand" ask how the visitors became aware of the festival.

Figure 3.5 shows the results.

Figure 3.5: How did you find out about the Pop-Up Festival?



Note: Multiple answers were possible

The special feature is that exactly 100 feedback forms were filled out. The absolute numbers therefore also correspond to the percentages. With 13% social media only played a minor role. More decisive were print media and printed advertising material with a combined 56%, followed by personal invitations and verbal recommendations with a total of 48%. This corresponds to the habits of a city with rather older citizens.

Almost all participating artists and creatives would like to see better advertising and coverage, some of it specific to the event. This is especially true for the market of regional products.

Conclusions:

- More attention should be paid to press and public relations work in the future, possibly with increased capacities.
- The large number of events with very diverse target groups was a great challenge, but also an opportunity through individual PR for individual programme items of the festival. Print materials such as flyers and posters for individual programme items seem to make sense. Likewise, stronger advertising via (independent) radios.
- Although the social media were well looked after, they only played a minor role. However, if one wants to address younger target groups to a greater extent in the future, these channels will remain relevant.
- Further question: To what extent can the exchange of information (both the work processes and the data infrastructure) between the municipality, the district and *Saale-Unstrut Tourism* be optimised in order to channel information flows in a meaningful way (cf. chapter 1.3.5). An ongoing topic is the calendar of events. It would be highly desirable if more regional organisers used this tool by entering their events there or at least informing the municipal culture department by e-mail.

Naumburg's diversity, much praised at the festival, can also play a role in the tourism economy. The challenge is to make it more tangible and visible in the future.

3.5 FURTHER COOPERATIONS

Cooperation with the City Theatre

In an initial preliminary discussion with artistic director *Stefan Neugebauer* and dramaturge *Claus Becker*, they were quite open to cooperation. Initially, an open-air performance of the piece *Elling* was offered. Afterwards, however, it was decided to hold additional performances of the play *Dracula* and to offer an open rehearsal. Audience numbers for the *Dracula* performances were below the normal average and six guests turned up for the open rehearsal on Saturday morning.

During the *Citizenship in Demand/ Buergerschaft (ge)fragt* event, the dramaturge offered the theatre's foyer as a third place for social dialogue in the future. This is a signal for a city where there is a lack of free public spaces.

Cooperation with *dieDAS - Design Academy Saaleck*

The cooperation at the pottery workshop and a tour of the Saaleck workshops are a good start. It is necessary to get used to each other after this first warm up. The fully booked tour is evidence of the great curiosity and interest in the work of the Design Academy on the part of the people of Naumburg.

Naumburg's creative scene can benefit from the exchange with the international designers, for whom the foundation offers temporary working residencies, just as the international designers can receive inspiration from the regional artists. A win-win situation that should be expanded in the future.

Cooperation with *handmade.Saale-Unstrut / handgemacht.Saale-Unstrut*

Unfortunately, the participating artisans had negative experiences at the festival. The exhibitors at the *Market of Regional Products* expressed strong criticism. The Polish artisans no longer wanted to come to Naumburg in the future and one of the Naumburg exhibitors emphasised to the festival management that he only wanted to participate in the future with show crafts for a set performance fee. There was annoyance about the lack of event-specific advertising for the market. Lost trust will have to be rebuilt bit by bit.

Cooperation with winegrowers' initiatives

A cooperation with the winegrowers or winegrowers' cooperatives and initiatives failed mainly because of the grape harvest. A different scheduling of the festival is needed in case of a new edition.

Potential future cooperation partners

Additional potential cooperation partners for the future include the *Naumburger Tageblatt*, companies in the private sector (for example the cinema / *Cineplex Naumburg*), the *Halle-Dessau Chamber of Industry and Commerce*, as well as formal and informal network initiatives (e.g. *Kreative Deutschland* or corresponding networks from the region).

Other municipal institutions could be more closely involved, such as the Naumburg museums and the tourist information office. Other local initiatives and associations such as the *Cultural Academy / Kulturakademie* are also relevant, as well as approaching youth work organisations.

4. RELEVANT RECOMMENDATIONS FOR THE ADAPTABILITY OF THE FORMAT IN SMALL AND MEDIUM-SIZED CENTRAL EUROPEAN CITIES IN RURAL REGIONS

- 4.1 Explain and communicate the pop-up approach clearly and early on: What does pop-up mean? Why is it successful in other places? Describe the experimental open approach with an invitation to participate.
- 4.2 Involve the local administration in regular interdepartmental meetings at an early stage. A lead time of six months is recommended. The interdepartmental presentation of the project/festival itself should take place earlier. It is recommended to give high priority to press and public relations work from the beginning, with appropriate capacities (cf. 4.11.b).
- 4.3 Present interactive experimental event formats in the programme. If necessary, involve external actors or projects in cooperation with universities in the region. Due to the relatively high organisational effort, start with a few selected formats. At the same time, these formats offer special content for communication via social media with an appeal to young target groups.
- 4.4 Organise programme points for exchange and networking between CCI and other business sectors (e.g. speed dating) with the participation of or in cooperation with municipal business development and urban planning, relevant chambers of commerce and industry, other representatives of public cultural and business development and CCI associations.
- 4.5 Try out new places to revitalise (public) space and to play with vacant spaces in order to lower barriers and test locations for their suitability as event or production locations for CCI.
- 4.6 When approaching the actors, go out into the area: Address cultural and creative practitioners throughout the region and not just limited to one's own municipality.
- 4.7. Pursue the principle of voluntariness: Present those actors who want to participate. Let the audience decide on success or failure and do not curate. The criterion for participation should be that the participants come from the CCI.
- 4.8 The core of the programme should be the CCI. Nevertheless, involve non-profit partners from culture, socio-culture, education and other voluntary initiatives as well as "enthusiast networks". Here lies innovative potential for cooperation with social, cultural or ecological added value.
- 4.9 Take on a platform function for regional diversity in order to give visibility to local and regional actors and to put hidden potentials in the spotlight.

4.10 Geographically bundle the festival venues to facilitate coordination and to create a sensed revival of the selected area among the visitors.

4.11 Bring in impulses from outside:

- Involve regional and national network partners in interactive events.
- Present artists/creative practitioners with a high degree of professionalism in the sense of programme attractiveness, but also as creative and entrepreneurial inspiration for local and regional actors and enable exchange of experience (e.g. successful artists and creative entrepreneurs from abroad who were born in the municipality/region).

4.12 Low-threshold and partly free offers are important in order to address a really broad and less culturally affine audience. Nevertheless, a very clear signal is needed: **creative work is not for free. It must be valued.**

Artistic and creative contributions to the festival must either be **fairly rewarded or good framework conditions** must be in place **to generate income** for those involved. The public sector should set a good example and make this clear.

ANHANG

- A 1. INDIVIDUAL PROGRAMME POINTS OF THE POP-UP FESTIVAL
- A 2. FEEDBACK SHEET FOR VISITORS TO THE EXHIBITION "INSPRATION LEERSTAND"
- A 3. INFORMATION IN THE FREE-TEXT FIELDS OF THE FEEDBACK FORMS FOR VISITORS TO THE EXHIBITION EXHIBITION "INSPRATION LEERSTAND"
- A 4. QUESTIONNAIRE FOR THE E-MAIL SURVEY OF THE PARTICIPATING ARTISTS PRIOR TO THE FESTIVAL
- A.5. QUESTIONNAIRE FOR THE STRUCTURED TELEPHONE INTERVIEWS WITH THE PARTICIPATING ARTISTS / CREATIVES AFTER THE POP-UP FESTIVAL
- A.6 LIST OF QUESTIONS FOR THE STRUCTURED INTERVIEWS WITH CITY ADMINISTRATION STAFF AFTER THE FESTIVAL

A.1 INDIVIDUAL PROGRAMME POINTS

In the following, 19 programme items are presented in detail. Other programme items are listed, but not presented separately, as they were very small-scale or were organised by cooperation partners. These are the *Creative Breakfast*, the *Ethnographic Exploration in the Marienator*, the Hike *Urflüstern - Kraftplätze ans Saale und Unstrut*, the Tower Tour *Skyscrapers of the Middle Ages* or *Between Plague and Cholera: Naumburg in the Mirror of its Epidemics*, the *Cinema in Motion* as part of the *24h Camp in the City Park*, the *Horváth Reading* as part of the *Interlese Series* and the *Concerts on the Market Square* on 17 and 18 September.

A.1.1 BÜRGERSCHAFT (GE)FRAGT (PRE-EVENT)

15. September 2021, 19.30 Uhr

About 50 guests attended

"Bürgerschaft (ge)fragt" is a format which *BeLK e.V.* (<http://belk-blk.de/>) developed a long time ago. The main aim is to involve citizens in certain topics (e.g. urban ecology) and to awaken voluntary commitment. The project management of STIMULART approached the *BeLK e.V.* and suggested that the topic of culture be addressed in Naumburg's civil society through this format. Questionnaire campaigns took place on 26.05.21 in Naumburg and on 11.06.21 in Bad Koesen. The questionnaires were evaluated and discussed at the cooperation event "*Bürgerschaft (ge)fragt*" (*Citizenship in Demand*) by STIMULART and *BeLK e.V.* on 17.06.21 at the *Nietzsche Documentation Centre*. Possible voluntary support of creatives by the voluntary sector was also discussed. The event on 16.09.2021 ("pre-event") was a continuation. Claudia Bleier from *Kulturpaten Köln* (*Cultural Patrons Cologne*) joined online to present this model. It has worked well in Cologne for years and came about through a cooperation between the *City of Cologne*, the *Cologne Volunteer Agency* and the *Cologne Chamber of Industry and Commerce*. In addition, the newly elected Lord Mayor, *Armin Müller*, presented his cultural policy positions and answered questions from the regional cultural and creative scene.

A.1.2 EXHIBITION *INSPIRATIONSRAUM LEERSTAND* / *INSPIRATION SPACE EMPTINESS*

17 - 26 September 2021

A total of 449 visitors were counted.

54 people came to the opening of the festival and the exhibition on Friday, 17 September at 4.30 pm.

The Lord Mayor, the project management and the festival management gave the welcoming speeches, musically accompanied by the duo *Wahlverwandt*. The relaxed atmosphere in the courtyard of the festival centre allowed for an informal get-together over wine and water.

Tour through the exhibition *Inspirationsraum Leerstand* in the Festival Centre, the former "Freizi".

Snapshots during the exhibition by Dr Birgit Wolf

Spaces for art as well as conversations about art, but also space to produce art, are offered by the empty house at Heinrich-von-Stephan-Platz 1 for ten days in September 2021. Artists from Naumburg and the surrounding area present their works on two floors and get into conversation about art and culture with interested people as well as with each other. After the months of lockdown, it is a festival of the arts for everyone: The tour reflects their diversity.

Michael R. Dyroff's landscape paintings have something mystical about them. The colouring lends his acrylic paintings impressive moods, as in the series "*Fire, Water, Earth, Air*". His forest pieces glow in the colouring of summer or autumn: a play of colours like in front of the door.

The creative courses at *Kunsthaus Lukas* in *Buttstädt* are led by Michael R. Dyroff. *Kunsthaus Lukas* opens opportunities for artistic expression for people with and without disabilities. A selection of acrylic and watercolour paintings by Uli Kubin, Steffen Ruge and Michelle Heckel are on display.

Martina Kiepe is a photographer. She shows her series in two rooms. In one, she deals with age and beauty, the grace of decay. She stages wilting flowers and rotting fruit and vegetables, in colour of course. A chair invites us to linger. The other series is a thoughtful work about "understanding and not understanding": people pose behind a pane of glass, quirky portraits in black and white can be seen.

The festival encouraged *Alexander Klemps* from the town *Markranstaedt* to show his photographic work in public again after twenty years. Among other things, he is exhibiting two series of black-and-white photographs. The pictures are small-format and their interplay creates an effect: Intimate closeness and vast landscapes are the themes.

Anna Eckert loves experimenting with existing materials and colour. Her current favourite colour seems to be black: She paints over pictures from past times, prints motifs and aphorisms on book pages or tears up papers and arranges them into new objects. Her space presents a treasure trove of possibilities for sustainable creation.

Two share a room: *Anita Wolff's* landscapes and interiors meet Matthias Schöneburg's compositions and thematic works. *Anita Wolff* has developed her mastery in watercolour painting. She captures moments, colourful and light. Large-format oil paintings complement her oeuvre. Matthias Schöneburg, on the other hand, constructs compositions or devotes himself to themes, viewing them from different angles. Cycles such as "*Work Gloves*", large-format charcoal drawings on paper, or the series "*Deformations*" bear witness to this.

Cardboard-mâché figures spring from *Eva Kindler's* imagination: mostly these are women, proud and perky. Each one has something special: a hat, a necklace, a tie. And sometimes the world of children greets them: sculptures like "*Big King*", "*Bad Dog*" or "*Child with Horse*" tell about this.

In between, music resounds: *Thilo Viehrig* builds and plays historical instruments. Appropriately, he plays works of early music and can tell stories about composers and works. A different cosmos opens up for the audience. It is continued on the information boards in the hallway, which lead to the *Gothic House* in Burgheßler, the centre for early music not far from Naumburg.

HEIMATKIOSK / HOMELAND KIOSK is the label of *Marko Kurth*. The graphic artist, who has recently started working in Bad Koesen, surprises with a Naumburg series: cheeky word games on paper and refreshing colour games on canvas convey a fresh view of the city on the Saale.

Berlin-born *Thomas Wieduwilt* works in Schönburg. His works can be seen twice: In the pop-up store Lou, one discovers, among other things, Naumburg's Uta on a midnight blue background. In his exhibition, the artist presents photo paintings and acrylic paintings on canvas, sometimes abstract, sometimes surreal, sometimes tone-in-tone or brightly coloured.

The signatures of *Angelika Kunze's* works are very different: she arranges materials, varies formats, composes and experiments: this is how abstract and realistic visual worlds are created. But her works are united by one preference: She uses natural colours, to which gold tones often lend a shine

Like the tentacles of an octopus, two huge objects by the Naumburg artist duo *Cosmicwalkers* tower on the lawn in front of the festival centre and glow at night: they demonstrate to passers-by: Something is different here right now! The Naumburg artist duo has been creating light objects for decades. Two room-sized installations show them in the dark: neon objects in black light create a beautiful space of their own and large and small octopuses in spectral colours emerge from the ground: an underwater world?

Sabine Ebert-Hoyer occupies two rooms. She dedicates one to the subject of vacancies. In the middle, an old typewriter stands on a table, the empty sheet is inviting you to type your thoughts: Her own or those of the people whose portraits hang on the walls. In the other room, the designer, who studied at the Burg in Halle, presents a cross-section of her work: realistic portraits of Naumburg residents, surreal depictions, playful landscape paintings in acrylic or imaginative graphics.

After decades, *Ulrike Hilgenberg* moved back to her hometown in the summer. Away from home, she professionalised her love of language and refined it with methods from the fields of theatre, dance, music and art. In-between art: playful motifs and colourful pictures, experimental ways on paper and canvas, in pocket format or large format, usually punctuated with words. With numerous actions, she invites the guests to paint along: portraits are created from the wrist.

Pop-Up Store Lou is the branch of *LOU - Kunst & Muse Shop* during the festival period. Here, as there, Claudia Lange sells art by artists from the region as well as handicrafts and curiosities from past decades. The cosy space, together with the café run by the pupils of the Domgymnasium, who sell homemade cakes and fresh coffee, provides the central location of the festival centre for a chat and a break.

Artists, professionals and amateurs united, they are visible in the middle of the city for ten days: a common power centre has grown. The diversity is surprising: photography, painting, graphics,

sculptures, graffiti, arts and crafts, installations and music. Together they present their works, receive feedback, inspire themselves and others, spin ideas and urgently wish for an art house for all: this is the void of Naumburg's art and culture scene, in a city that has a lot of vacancies.

A.1.3 DER KUNSTAUTOMAT / THE ART VENDING MACHINE - NAUMBURG ART FOR YOUR POCKET

Ceremonial opening on 19 September 2021, 4.00 p.m.

About 30 visitors stopped by

Art from Naumburg and the twin city of Aachen for your pocket can be "pulled" from this vending machine. Three of the regional artists involved were present at the inauguration.

Unfortunately, slight damage to the vending machine due to vandalism was already evident at the opening. Corresponding concerns about the location had indeed been expressed in advance by the students. The intention here is to aesthetically "loosen up" and enhance the location at the edge of *Heinrich-von-Stephan-Platz* by adding a bookcase with graffiti elements, thus mitigating the potential for aggression through vandalism. Another option would be to relocate the site. In addition, *Marko Kurth* says that the design will be updated and painted once again.

A.1.4 IMPROVISATION IN SOUND AND COLOUR / JAM SESSION

19 September 2021, 7 p.m. at Kunstwerk Turbinenhaus

with six musicians and three painters

The event attracted 36 visitors, including a significant number of participating artists from the Pop-Up Festival.

The number of visitors was acceptable for such an experimental programme, but more audience would have been desirable and also possible under Corona conditions.

The scheduling on Sunday evening was unfortunate, because otherwise more professional and semi-professional musicians from the Naumburg scene would probably have visited the event or even actively participated in the jam session.

The improvisation concept worked. The artistic-musical tension was maintained throughout the evening in the three-part improvisation. The participating artists and the audience were very positive. Continuation and further development of the artistic approach are desired.

Suggestions for the future:

The participating visual artists and musicians were very motivated to further develop the event format. A new "niche format" could be created for the *Turbinenhaus* programme.

However, future dates should be set on weekdays so that especially professional and semi-professional musicians who are interested in the format as performers and spectators could participate.

A.1.5 POTTERY WORKSHOP WITH MARTEN HERMA ANDERSEN

21.01.2021, 10.00 a.m. to 2.00 p.m. at AUH Architektur- und Umwelthaus.

Six people participated in the workshop.

After an initial eight registrations, there were three cancellations. Then another participant from the Architektur- und Umwelthaus (AUH) joined the workshop. She pointed out that she could take away valuable ideas for her own professional work. The workshop was organised in cooperation with *dieDAS / Design Academy Saaleck*. It was actually designed for professional potters. The festival management had relied on the recommendations of Design Akademie Saaleck concerning the lecturers and the content of the workshop. The professionalism of the potters living in the region was probably underestimated, because many of them did not feel addressed. They had already mastered the techniques announced for the workshop. The design academy near Naumburg is also in its start-up phase. Regular exchanges should create a fit between qualification offers and needs in the future.

Potential participants were therefore approached at short notice via the further education department of the *Zeitz Adult Education Centre*. When asked towards the end of the workshop, some participants described the offer as good, but too short.

The principle of combining different colours in practice with the corresponding surface treatment including sanding techniques was new to the majority of the participants. Instructor, Herma Andersen, had adjusted to the concrete needs of the participants and varied the content. The atmosphere was good and several people then took part in an a real expert guided tour of the Naumburg pottery museum by Christian Wolff.

A.1.6 dieDAS /SAALECK WORKSHOP TOUR

23 September 2021, 3 p.m. to 5 p.m.

About 17 people joined.

The guided tour was fully booked. The tour provided an understanding of *Paul Schultze-Naumburg's* garden and house as an important work of reform architecture and horticultural art. *Paul Schultze-Naumburg* was part of the Nazi racial ideology. This was critically examined. In addition to the history of the building, architect Dorte Mandrup therefore also presented current plans for dealing with this "uncomfortable monument".

In addition to the (dark) building history of the site, current plans by architect *Dorte Mandrup* were presented for dealing with this uncomfortable monument.

A.1.7 EXCHANGE MEETINGS FOR A SUSTAINABLY ACTIVE CREATIVE SCENE

23 September 2021, 16.00, Café Zille

13 participants

in cooperation with *neuland gewinnen e.V. - Neulandgewinner - Inventing the Future Locally*

At the exchange workshop, examples from Zeitz and Straßfurth were presented first. Christian Rost (Kreatives Sachsen, Leipzig) and Nikoline Kruse from *neuland gewinnen*

e.V. provided external impulses. Other participants included the mayor, city administration staff, Naumburg artists, creative people and interested citizens.

A.1.8 SPEED DATING

24 September 2021 4.00 p.m. to 6.30 p.m. at the Marienort.

14 guests, nine of them took part in the discussions at five tables.

Many of the people already knew each other. Nevertheless, there was positive feedback and intensive conversations. According to the students who organised the speed dating, it was not easy to finish the individual rounds of talks and keep to the schedule, because the exchange was quite intense.

According to the students, the cooperation with the festival went well. On the part of the festival management and city administration, however, they would have liked direct feedback and not exclusively via lecturer Sandra Plessing.

Suggestions for the future:

Approximately 50 e-mails were sent to other optional dialogue partners, also from the private sector. However, there was obviously not enough coordination with the city administration. According to their own statement, the festival team would have liked to act as a supporter and mediator. A more diversified group of dialogue partners should be possible in the future.

A.1.9 CONCERT LIVE IN THE NAUMBURG CATHEDRAL GARDEN / DOMGARTEN

24 September from 7.00 p.m. to 11.00 p.m.

approx. 300 visitors

in cooperation with the Musikerstammtisch e.V. and the Steinmeister Band with the kind support of the Vereinigte Domstifter zu Merseburg und Naumburg and the Kollegiatstifts Zeitz.

These four hours with four Naumburg bands reflected the diversity and liveliness of Naumburg's music scene from songwriting to world music to rock music. According to *Riccardo Blüher* of *Musikerstammtisch e.V. (Musician's regulars' table)*, the artists and musicians of the bands *Leuchtreklame*, *Steinmeisterband*, *Nachspielzeit* and *B-87* gave consistently positive feedback. The "older" bands also went down well with young people, which surprised them positively. The audience was altogether quite mixed with different interests. Only about 150 tickets had been issued, but a lot more audience came and were let in. The estimates of the festival management and members of the *Musician's regulars' table* are around 300 people.

A.1.10 OPEN REHEARSAL THEATRE NAUMBURG

25 September 2021 in the Great Council Cellar Hall at 11.00 a.m.
six people attended.

The invitation was to rehearse the play *The Bear and the Proposal of Marriage*.
Two one-act plays for laughs by Anton Chekhov.

A.1.11 CITY THEATRE: DRACULA

17/18/19/21/22/23/24/25 September in the large Ratskeller hall
405 visitors

A spooky evening for the whole family. Additional performances were included in the programme, integrated into the festival programme and communicated accordingly. At this point, however, there were no further references to the Pop-Up Festival. According to the city theatre, the number of spectators at the additional performances was significantly lower than the usual average. It is not possible to say to what extent this can be attributed to the pandemic or to what extent audiences were generated through the Pop-Up Festival.

A.1.12 DO IT YOURSELF - 24 HOURS CITY IN THE PARK / 24 STUNDEN STADT IM PARK

25 - 26 September 2021

approx. 100 visitors in total

25 September 2021 12.00, Opening with approx. 100 guests consisting of interested citizens, students, representatives of the university and city administration

The temporary summer residence invited visitors to linger. Drinks were also provided. The various interactive events all had topical references to the city. About 100 people got involved in these formats within the 24 hours. The results of the "theatrical survey" were handed over to the Lord Mayor at the end. Everything revolved around the following initial question: What do the citizens want from a future city of Naumburg?

Part of the event was also "Cinema in Motion" / "Kino in Bewegung", an initiative by teachers and (former) students of the *Leipzig Art Academy*. The project aims to create a cultural dialogue between urban and rural areas through direct encounters. According to the students, this programme item was also well received by the audience. Overall, the city park as a venue was thus brought into focus.

Suggestion for the future: The location proved to be suitable, especially for younger / youthful audiences. In a city where the average age is 49.1 years, this target group should be explicitly considered in the future and more events should be planned in the city park. The triad of locations between "*Kreativhaus*" / "*Freizi*", *Marientor* and *Stadtpark* has potential.

A.1.13 FAÇADE MAPPINGS BY VISION SALIENZ (JENA)

18 and 25 September 2021

About 20 spectators on 18 September, about 140 spectators in combination with the dance evening on 25 September (see A.1.18).

Facade and forecourt of the *Festival Centre*, former “*Freizi*” at Heinrich-von-Stephan-Platz

On 18.09. the artist *Koretex* showed his visuals entitled “*Vector Art's*” and on 25.09. duo *Mandulis* presented the projection “*Nois3*” on site. Together they belong to “*Vision Salienz*” from Jena. The projections were well received and, especially on 25 September, according to the exhibiting artists from Naumburg, also increased the influx of visitors to the festival centre between 10 pm and 11 pm.

A.1.14 ETHNOGRAPHIC EXPLORATIONS IN THE MARIENTOR

25 September 2021, 5.00 p.m. to 7.00 p.m.

17 participants joined.

These explorations consisted of various student presentations that were created as part of the seminar “*Ethnography in Naumburg*” in the summer semester 2021 of the Master's programme in Applied Media and Cultural Studies. The presentations included small ethnographic sketches, intercultural and collective garden scenes, wine bars, local markets, open parking spaces and physical food spaces. The majority of participants came from the university environment. In this respect, the exploration had the character of a university-internal event.

A.1.15 CONCERT WITH HOLGER VANDRICH

26 September 2021 in the Naumburg Cathedral Garden at 3:00 p.m.

About 70 listeners were present.

The Naumburg singer-songwriter's participatory concert was aimed at young and old alike and invited people to sing and dance together. At the same time, the audience was invited to give a name to the singer-songwriter's soon-to-be-released second CD.

A.1.16 MARKT DER REGIONALEN PRODUKTE

25. und 26. September 2021, am Marienplatz von 11.00 bis 19.00 Uhr

Ingesamt geringe Publikumsresonanz, bei den Zuschauer:innenzahlen nicht mitgezählt

A.1.17 ARTISAN WEEKLY MARKET IN THE CITY CENTRE

25 September 2021, at the market place from 08.00 to 18.00 hrs.

Overall low audience response, not counted in the audience:inside figures

A.1.18 DANCE EVENING WITH SAALE-UNSTRUT DANCE SCHOOL AND LUTZ MOKROS

25 September 2021, 7.00 p.m. to 10.00 p.m.

About 140 participants / spectators took part.

Open Air Dance Evening in front of the Festival Centre, the former Freizi at Heinrich-von-Stephan-Platz.

This open dance evening took place parallel to the façade mapping. The cooperation with the Saale-Unstrut Dance School proved to be very uncomplicated and professional. Lutz Mokros also showed himself open to future dance activities in the building, e.g. at Christmas time.

A.1.19 ARTSURPRISE

26 September 2021, from 11.00 a.m.

About 15 people were present.

Special surprises, ideas and offers from the artists involved in the exhibition *Inspirationsraum Leerstand*.

A related auction of the painting created during the “*Improvisation in Sound and Colour / Jam Session*“ and other (smaller) exhibits by the participating artists were postponed until the afternoon. There was hardly any audience. Nevertheless, the auction resulted in a sum of 455 €, which was donated to the civic association. They will use it to finance projects with children and young people. The handover took place on 26.11.2021.

A 2. FEEDBACK SHEET FOR VISITORS THE EXHIBITION „INSPIRATIONSRaum LEERSTAND“



Where are you from?

- from the city of Naumburg
- from a radius of up to 10 km
- from a radius of up to 20 km
- from a radius of up to 50 km
- from a radius of over 50 km

How did you hear about the Pop-Up Festival NAUMBURG KREATIV?

- Printed promotional material (posters, flyers)
- press print media - newspaper / magazine
- radio / broadcast
- social media (Facebook, Twitter, Instagram, WhatsApp)
- verbal recommendation (word of mouth)
- Personal invitation

Other::

What did you like?

What surprised you?

What can we improve?

And what else?

A 3. INFORMATION IN THE FREE TEXT FIELDS OF THE FEEDBACK FORMS FOR VISITORS OF THE EXHIBITION "INSPIRATIONSRaum LEERSTAND"

Other:

A friend's appointment,
I'm here with Caro for cake
because of indi (poster)
Bake sale
by "Lou" Engelgasse, Claudia Lange
The Lebenshilfe thanks for the beautiful art - keep up the good work
Advertising banner -> Internet
Mama
Cooperation in planning

What did you like?

The house is brought to life by diverse artists
yes: 3 times
everything: 10 times
everything and the food
Variety: 8 times
Variety of exhibits/art: 3 times
Variety of the artistic group
The great variety and depth
the varied exhibits
the colourful mixture
Number of artists
Many artists
24-hour camp, city and park
the paintings by Matthias Schöneburg
Music and art
The whole concept
the exhibition in general
the exhibition itself
the diversity in the works and working methods. -
The diversity of the regional artists: 4 times
Concretely: cat with man on chicken; cockroaches on cork
The diversity of actions and the diversity of impressions and inspirations.
Open for all the artists with their ways & views & techniques => free
a lot
Video
Modern art in Naumburg
expr. cubist painting
"Ready is the varnish", Angelika Kunze et al.
The staircase at the end.
Direct contact with the artist (exchange of ideas)
The exhibition
That so many artists were represented

The atmosphere that a bit of life is coming back into these buildings.
That some of the artists were on site.
Finally something is happening in Naumburg!
Everything in its own way
Many different works of art!
You can get to know many artists.
The varied techniques and explanations, very friendly artists.
Super!
the artists & their works
the variety in the exhibits
The location
Space installation with co-design offers
Different artists of different directions
It's nice when the building is used in this way
Individual works
very nice
the building
Creative workshop (offer to do it yourself)
Paintings by the artists
The open form (different artists and genres etc.)
especially cosmic walkers
Use of existing structures, size, design
many rooms
Opportunities to talk / enter into conversation with artists: II
Talks with artists and visitors
Premises
diversity of art - mixture of regional and national
the installation
participatory action
Cosmic Walkers
Graffiti
Tour
All interesting and thought-provoking.
Painting and ceramics

What has surprised you?

yes: 2 times
the variety: 12 times
the variety
the diversity is great
the diversity of our (local) artists: 3 times
the diversity
the variety of artworks/exhibits
that there are so many different artists in the city/surrounding area
some of the paintings
the intensity
liveliness of the scene
I was surprised that a small town like Naumburg puts so much on its feet!
vegan cake: 2 times
to find so much creativity in Naumburg.
That so many creative people in Naumburg can get so much going! Great action!

All: 6 times
large building
those interested in art
Music and painting
The room with the blue/purple light, to see what all was bright and "glows"
That this is taking place in Naumburg.
Colour games black light
Life in a dead house.
The house is wonderfully suited for such an exhibition.
The idea and design.
Few visitors
Quality of the objects and design possibilities
Size of the exhibition
Large number of visitors
The building
Use of the existing building structure-artists need new halls(?) of opportunity
"Welcoming" concerts
How many artists there are in our area.
How many artists are from the region
How many artists live and present themselves in Naumburg.
local possibilities
to meet well-known local artists
That the spaces hardly play a role.
old well-known art
That it was so big
size of the exhibition
Opportunities for visitors to "get creative" themselves.
There was coffee and cake
the paintings by Mrs. Ebert-Hoyer and the paintings by Angelika Kunze - very nice
such different art forms in one exhibition.
The café
Comic installation
the pictures from Kunsthaus
That there was more on offer than I thought.
Mr Gartoff (music band)
the personal presence of many artists

What can we improve?

Design further follow-up exhibitions.
Beautify corridors.
Website.
I received the information about the event only very late
national advertising.
Music?
Music!
Stay visible!
Give people space for this kind of thing!
Keep it up!
That's a good question. Keep doing it!
Always use for people interested in art, workshops children etc. ...

Advertising
Not much.
Clearer flyers
Like to do it again
Maybe office hours for the artists or something. One felt a bit observed.
Not so many artists at once! Seems oppressive.
More modernity
nothing (as a symbol)
Premises
More advertising in the city.
Inform schools and let art teachers - students be creative.
Be present more often
more publicity!! for this event
longer time
Schools for art and creative lessons
Possibly audio examples for explanation
Café opening also on weekdays
nothing: 2 times
Continuous continuation
Offer more such actions in the country! Present different genres.
Fan articles
Regular exhibitions like here or permanent exhibitions with changing works.
More art and outdoor installations in front of the building.
Maintain
More installations
It was almost impossible to find out from afar where it is, when it is, how to get there
(directions) - more insight in advance.
More publicity (more propaganda)
More information on design techniques, material, possibly further exhibitions (in the future).
Collection of ideas from visitors for future similar events.
Some music
Have the artists present their pictures every hour in turn ("guided tour")
Everything - no, kidding - is SchnuPe to me.
More visibility in the city
small explanations
fewer stairs - accessibility
Acoustics - music? - interactions
Everything done right; the city should pave the way more for culture.
Place exhibition venue in the middle of the city

What else?

Great action.
Hopefully to a next time.
Thank you for the wonderfully inspiring insight!
Thank you so much for the insight.
Thank you so much! For using space that should be preserved!
Thank you! Good luck and strength for more such good projects.
It was nice to see the house alive.
I liked it very much.
Very interesting.

I am thrilled!!! This should become something lasting!
everything great
Thank you very much for the great exhibition!
Inspirationsraum Leerstand: Empty space remains? And inspiration...
Thank you very much! It's a great idea!
Nice idea (with smiley)
Use house for several events.
Keep it up: 3 times
It was great! Please definitely again
Very successful
Use this house for art more often.
The talks with the artists are very stimulating and informative - very good
Thank you!
Thank you for the project
Wonderful opportunity to make local artists known, to network.
Too many empty rooms
Please be more artistic
Map of home desirable
One is always so much in awe of the artists and yet so many questions on one's lips - lower the
fear threshold of approaching them please!
more of this
keep it up, please
Keep up the good work!
Thank you!!!
all good
This calls for a repeat performance.
How will the object be used after the exhibition?
Goodbye!
This creative art deserves better spaces.
Please keep up the good work! Thank you
Thanks for the Orga
Good idea
I would like to see more
It was something different here in Naumburg.
Everything was great, come again!
Extension of the arts.
Possibility also for smaller artists.
Very interesting, even without artistic skills.
Simply beautiful. Thank you!
A house for the arts and culture.
Very interesting.

A 4. QUESTIONNAIRE FOR THE E-MAIL SURVEY OF PARTICIPANTS ARTISTS BEFORE THE FESTIVAL

1. Why do you participate in the Pop-Up Festival?

2. In retrospect, what would you consider to be your success?

3. How do you rate the popularity of the Pop-Up Festival in the media, in the region?
in the region?
Your rating on a scale from 1 (very low) to 5 (very high): ...

- 4) What effect did the contacts and encounters prior to the Pop-Up Festival have on your
company/professional activity?

5. how high do you estimate your effort for the festival?

5. a) Time expenditure:
Your rating on a scale from 1 (very low) to 5 (very high) : ...

5. b) Personnel effort:
Your rating on a scale from 1 (very low) to 5 (very high) : ...

5. c) Financial effort:
Your rating on a scale from 1 (very low) to 5 (very high) : ...

6. What is missing?

7. What else?

A.5 LIST OF QUESTIONS FOR THE STRUCTURED TELEPHONE INTERVIEWS WITH THE PARTICIPATING ARTISTS/CREATIVES AFTER THE POP-UP FESTIVAL

Have your expectations been fulfilled?

Yes/ No/ Maybe

If yes: Specifically?

If no: Why not? Open question

How satisfied are you with the participation?

Scale

How do you rate the presence of the Pop-Up Festival in the media, in the region?

Scale

How many new contacts were you able to make?

Number

How satisfied are you with the number?

Scale

What do you hope to achieve in the future?

Open question

What was missing?

Open question

What surprised you?

Open question

Looking back, how would you describe the Pop-Up Festival?

Name two adjectives.

For the Naumburg Pop-Up Festival in the future I would like to see ...

Open question

A.6 LIST OF QUESTIONS FOR THE STRUCTURED INTERVIEWS WITH CITY ADMINISTRATION STAFF AFTER THE FESTIVAL

From your perspective, what effect did the Pop-Up Festival have in Naumburg, in the region?

Open question

Was the Pop-Up Festival a success?

Yes/Maybe/No

What effect did it have on Naumburg's cultural and creative industries?

Open question

How do you rate the presence of the Pop-Up Festival in the media and in the region?

Scale

To what extent did the Pop-Up Festival contribute to strengthening and networking the cultural and creative scene?

Scale or open question

What would you recommend to the actors next time?

Open question

What surprised you?

Open question

Looking back, how would you describe the Pop-Up Festival?

Name two adjectives.

For the Naumburg Pop-Up Festival in the future I would like to see ...

Open question