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ECOC2025

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CHEMNTZ HEINZ



GEO ANDRESEN/AGENCE FRANCE PRESSE — GETTY IMAGES

Protest in Chemnitz, Germany, on Thursday. More demonstrations by nationalist groups are planned for Saturday.

## Trump In Tablo Inspired

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By JIM RUT  
and MAGGIE I

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## OF TARIFF S, FOR NOW

### Concessions, Auto Levies

by Jack Ewing, Ana  
otoko Rich.

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## Mob Protests in Germany Show Vigor of Far Right

By KATRIN BENNHOLD

CHEMNITZ, Germany — Waving German flags, with some flashing Nazi salutes, the angry mob made its way through the streets, chasing after dark-skinned bystanders as police officers, vastly outnumbered, were too afraid to intervene.

A Syrian refugee and father of two, Anas al-Nahlawie, watched horrified from a friend's fourth-floor balcony. They were hunting in packs for immigrants just like him, he said. "Like wolves."

For a few perilous hours over two days this week, the mob owned the streets of Chemnitz, where anger exploded after word

### Stabbing Death Pushes Hatred of Immigrants Into the Streets

spread that an Iraqi and a Syrian asylum seeker were suspected in a knife attack that killed a German man early Sunday.

Chemnitz, a city of some 250,000 in eastern Germany, has a history of neo-Nazi protests. Usually they draw a few hundred from the fringes of society — and far larger counter-demonstrations, city officials say. The crowd this time was 8,000-strong. Led by

several hundred identifiable neo-Nazis, it appeared to be joined by thousands of ordinary citizens. More marches are planned Saturday.

The city had never seen anything like this — and, to some degree, neither had post-World War II Germany. The rampage now stands as a high-water mark in the outpouring of anti-immigrant hatred that has swelled as Germany struggles to absorb the nearly one million asylum seekers who arrived in the country after Chancellor Angela Merkel decided to open the borders in 2015.

That decision sharply divided Germany, with critics soon argu-

Continued on Page A8

flashing Nazi salutes, the angry

Local Sites

## Germany

# Thousands turn out for Chemnitz anti-racism rock concert

Angela Merkel calls on Germans to mobilise against hate following a wave of neo-Nazi demonstrations

Jess Smee in Berlin

Mon 3 Sep 2018 18.45 BST



701



▲ 'We're not a far-right city', say locals as thousands attend anti-racism concert in Chemnitz - video

Tens of thousands of people have flocked to an anti-racism concert in Chemnitz which aims to drown out recent far-right protests and violence in the eastern German city.

Under the banner #wirsindmehr ('There are more of us'), city authorities estimated that as many as 50,000 people had come out to challenge a wave of far-right and neo-Nazi demonstrations since a Syrian and an Iraqi were suspects in a fatal stabbing more than a week ago.

After a minute's silence for the German Cuban victim, identified as Daniel H, speakers addressed a crowd that bobbed with anti-racism placards. "If only there was this much solidarity every day - and not just in Chemnitz, but across the country," said Rola Saleh of a Chemnitz youth group.

Originally to be held near a towering Karl Marx sculpture in Chemnitz, the event was moved to make space for a larger crowd. Organisers were expecting more than 20,000, but that had been far exceeded by early evening, with police saying that 5,000 people had arrived for the concert by trains from Leipzig, the Saxony region's biggest city, alone.

Earlier on Monday, the chancellor, Angela Merkel, had urged Germans to mobilise against hate. "These people who march and are prone to violence - some have also shamelessly shown their closeness to Nazism - they stand neither for Chemnitz nor for Saxony overall, nor are they 'the people'," said her spokesman, Steffen Seibert.

Even before the first chord was played, the lineup caused a stir. The general secretary of Merkel's Christian Democratic Union Annegret Kramp-Karrenbauer, criticised the national president, Frank-Walter Steinmeier, for supporting the open-air concert. She told Die Welt she was irked by the inclusion of Feine Sahne Fischfilet, a controversial rock band known for its far-left lyrics which refer to street violence and hurling stones at police.



**Fear in Chemnitz: I'm used to neo-Nazis, but not my neighbour mixing with them in broad daylight**

➔ [Read more](#)

# EUROPEAN CAPITAL OF CULTURE CHEMNITZ 2025 CANDIDATE FINAL BIDBOOK

0.1 *Has the concept of the programme described for the ECoC year changed between the pre-selection and the selection stage? If yes, please describe the new concept and explain the reasons for the change.*

Chemnitz is a European city that has changed its name twice in the last century. In 1953 the socialists renamed it Karl-Marx-Stadt, and in 1990 we citizens reclaimed its true name. The European political disruptions of this era have left their mark on all of us. Yes, we, the people, love the Chemnitz from then and from now, and many of us have also loved Karl-Marx-Stadt.

Even though some of us feel displaced by the past, our experience of going through these ruptures unites us. We are migrants of European history, who have seized the chance and cultivated an enduring spirit of growth and respectability. Often overlooked, Chemnitz is the unseen.

In every story there is a point at which there is no going back. In Chemnitz there have been at least two in recent times: The end of the GDR, which turned us into an Eastern European city in a Western European country. And the recent protest in August 2018, when those that felt unseen and intimidated by the constant changes joined radical forces, while those who were unconcerned watched. In between the ruptures, many people related to each other as they reinvented and created communities, but the feeling of self-efficacy is still buried.

With this bid we aim to bring Europeans together through a culture of making, with Chemnitz as its hub. Through people's passions, imagination and gratitude, we cultivate European values and grow self-efficacy critical to our societies. Our goal is to have Europeans reconnect with one another and thus create a loving European community, where sharing is caring. From ruptures to relations. From unseen to European.

Chemnitz is a place where the democratic culture of the last thirty years is visibly under pressure. Many were hurt by the brutality and the speed of change. The pain was overlooked, unseen. Chemnitz not only shares this fate with Eastern European cities, it is also an extreme example of an industrial society in transition. The **'silent middle'**, people who have either withdrawn from political debate or never entered it, evolved and grew. The resulting problems have distressed many cities all over Europe, including Chemnitz. The circumstances intensified through the challenges Europeans face: climate change and the demographic shift, as well as the social consequences of the COVID-19 pandemic and the economic recession following in its wake.

## European Makers of Democracy

We believe that digitalisation is key to easing the impacts of the combined crises. Consequently, it is at the heart of our programme for the Chemnitz European Capital of Culture 2025, which aims to unite people through and in a culture of making. Living through different political and economic systems and the constant changes they have demanded has made name- and placelessness formative experience. Therefore, we focus on strengthening and developing people's self-efficacy.

Our goal is to enlarge the role of civic society by zooming in on the European maker, who is, in our eyes, anyone who creates something, be it small or big, improvised or planned, grown or tasteful, ambitious or delicate. These European makers not only promote the integration of our urban society with their imagination and down-to-earth-mindset, they also negotiate European citizenship by reaching out and relating to each other. By sharing democratic values of respect, solidarity and tolerance, they map out unseen visions, paths and futures. They are our **European makers of democracy**.

The place where makers meet is our grid called **maker-space.eu**. Through COVID-19 we all had to learn how we can work, study, live and love remotely. It is not the meeting space that is important, but the connections and results it provides. At maker-space.eu we use today's most innovative digital tools to integrate analogue and digital parts of our events, programmes and activities into one hybrid experience that people can access anywhere.

In our artistic programme, places, people, connections and the maker's energy are represented by four fields, which are as follows:

The **Eastern State of Mind** revolves around the cultural forces of an Eastern European upbringing. It shows how pragmatism and solidarity, as well as a fragile self-image have been expressed in art and design and how people's maker mentality shapes their lives and those of their neighbours today.

**Generous Neighbours** picks up the thread and brings together people living next door to each other over their mutual, everyday passions of baking, sports, yarns, theatre or cars. It reaches out to the lonely, silent and unseen, creating a shared environment where democratic values blossom.

**Makers<sup>2</sup>** is the logical extension. It connects makers who have different passions but a shared mind-set of curiosity, courage and flexibility. Their potential for making, sharing, and creating builds connections in the city, the region and Europe.

**It's Moving!** displays the outcome of these connections in the region. It is a full blast of events and activities close to people's hearts: mining traditions, cross-border hiking trails full of art and moving stories of migration and spirituality.

With our programme Chemnitz2025, we stimulate the emergence of more inclusive community of care, respect and understanding created and shaped by all our **European makers of democracy**.

*the unseen  
(and the) beauty*



1 CONTRIBUTION TO THE LONG-TERM STRATEGY ————— embrace the silent middle building new connections



1.1 Describe any changes to the cultural strategy since the preselection stage, and the role of the ECoC pre-selection in these changes, if relevant. Indicate specifically which priorities of this strategy the European Capital of Culture action intends to contribute to, and how.

August 2018 with its right-wing populism, a European issue of our times, made us realise the need to focus on what is known as the 'silent middle'. Just as Covid-19 has, events have influenced the implementation of our cultural strategy: We developed a holistic approach to merge analogue and digital realities. We are involving the region and our Czech neighbours in cultural programming and CCI development. And we are reinterpreting both our socialist and industrial heritage through the unifying perspective of European makers. All these approaches come together in four strategic ECoC goals to strengthen people's self-efficacy as democratic citizens and their sense of belonging to Chemnitz, the region and Europe.

Chemnitz' cultural strategy from 2018 to 2030, entitled "Making Space for Culture", was adopted on 30 January 2019 and has not changed since then. Its agile design, however, has allowed us to adapt the implementation plan to the recent challenges: Right-wing populism has brought frustration, insecurity, and impotence into the focus of attention in many European societies, while the coronavirus is challenging the resiliency of communities all over the world. At the same time, we have become aware of our limitations that hinder us from addressing these issues adequately: We have insufficient digital awareness, we need more collaboration in cross-sector partnerships, and we lack efficient ways of reaching out to the distressed population with our cultural policy. Therefore, the ECoC bidding process has set in motion a process for building structural capacity in four areas:

1. Shift in **digitalisation** to overcome the analogue-digital divide
2. Implement the cultural strategy's priorities with a stronger focus on **strengthening the democratic civil society**
3. Strengthen networks between the **city and the region** for a culture-led joint development
4. Work in local and international **partnerships** as a powerful tool for innovation, professionalisation and resource management

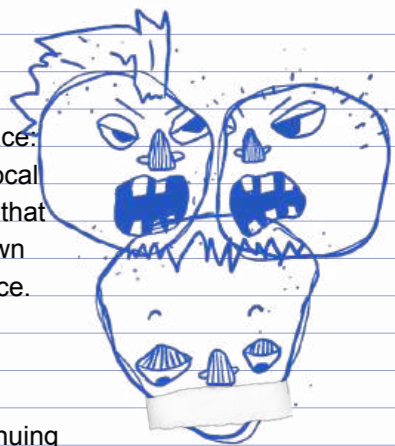
**The digital shift to a hybrid identity**

In the summer of 2018, we saw disturbing images of our city go around the world and we immediately witnessed how quickly communities organised to express their opinions. In spring 2020 the pandemic accelerated personalised, expanded use of the internet to facilitate the production of culture and participation in it, both locally and in Europe. We have started an overarching digitalisation process for the cultural sector, including a digital map of cultural sites, an interactive interconnected platform and a special fund for digital pilot projects. With the ECoC, we go several steps further and develop maker-space.eu as the identity of our project — but really creating an authentic European makerspace with Chemnitz as its basis. It gathers professional and amateur communities around creative processes, while integrating analogue and digital into one shared reality.

Legacy

**Promoting democratic values**

Making space for experimentation is one of the cultural strategy's guiding principles. By creating room for evolution, we enable citizens and creatives to design and invent the Chemnitz of the future through art and creativity — a key feature of resilience. The ECoC bid acts as a catalyst for this process by revealing new ways of using this developing space: Promoting a maker culture is at the core of our ECoC bid — unleashing the potential of local pragmatism and inventiveness, imagination and passion, to promote change. We realise that it is especially necessary to involve the **'silent middle'**, people who have mostly withdrawn from political discourse and participation or who never participated in them in the first place.



**A strong city needs a strong region and vice versa**

All along the peripheries of Europe, municipalities are heavily affected by the loss of population, ageing communities, loneliness, and social exclusion. We are therefore continuing to strengthen and expand our networks in the Chemnitz region, where some one million inhabitants will be served by the new rail infrastructure known as the Chemnitz Model. We are connecting 24 municipalities and 3 satellite cities in the **Chemnitz Cultural Region**, making it a pilot region for culture-led regional development. An assessment of potential carried out by the urban development department in May 2020 and the regional conference of the 27 mayors, held on 8 July 2020, have placed the strategic focus on collaboration through **thematic partnerships** in cultural programming. These form the basis for the future **Regional Culture Strategy 2030**.

Governmental Model

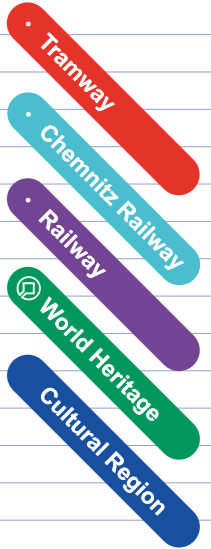
In the short term, we bring cultural activities from the city to the countryside and vice versa - imagine such as Fête de la Musique in regional churches, the poetry and literature festival Leselust in the nature of the Ore Mountains, or the European research project about the Jewish Mendelssohn family. In the medium term, peer learning on CCI development is stimulated in decommissioned train stations and industrial brown fields, which are converted into platforms. In the long term, we unite the cultural region through a sustainable concept for cultural and creative maker tourism. Through the art route Purple Path we connect the southern area and the cross-border Ore Mountain region (a UNESCO World Heritage Site) with the northern area, which supports processing industries and trade. Projects such as MBA (Makers, Business & Arts) promote cross-sector collaboration between CCIs and the traditional crafts, textile industries, the social sector or the automotive industry, thus creating new jobs in CCIs located in rural areas. Regular meetings with experts from Europe will be held in the region for **experience exchange, project planning and capacity building**, e.g. in the areas of fundraising, networking, revitalisation of derelict land, citizen participation, digitalisation, or how to deal with right-wing populism and violence. **Cross-border collaboration** will be enhanced with new partners and themes: In the Chemnitz Cultural Region, 14 municipalities are already active in people-to-people projects with EU funding, and they maintain long-standing connections via volunteer fire brigades, schools, sports and music associations. We strengthen the Chemnitz Cultural Region with new relationships, since our ECoC coverage goes beyond the cultural region, stretching further into the cross-border region across a 150 km radius to our twin city Ústí nad Labem and onwards to Pilsen and Prague. On the German side, it includes the entire state of Saxony, as well as cities such as Leipzig, Dresden and Thuringian Weimar, along with rural regions that have undergone similar experiences.

Legacy

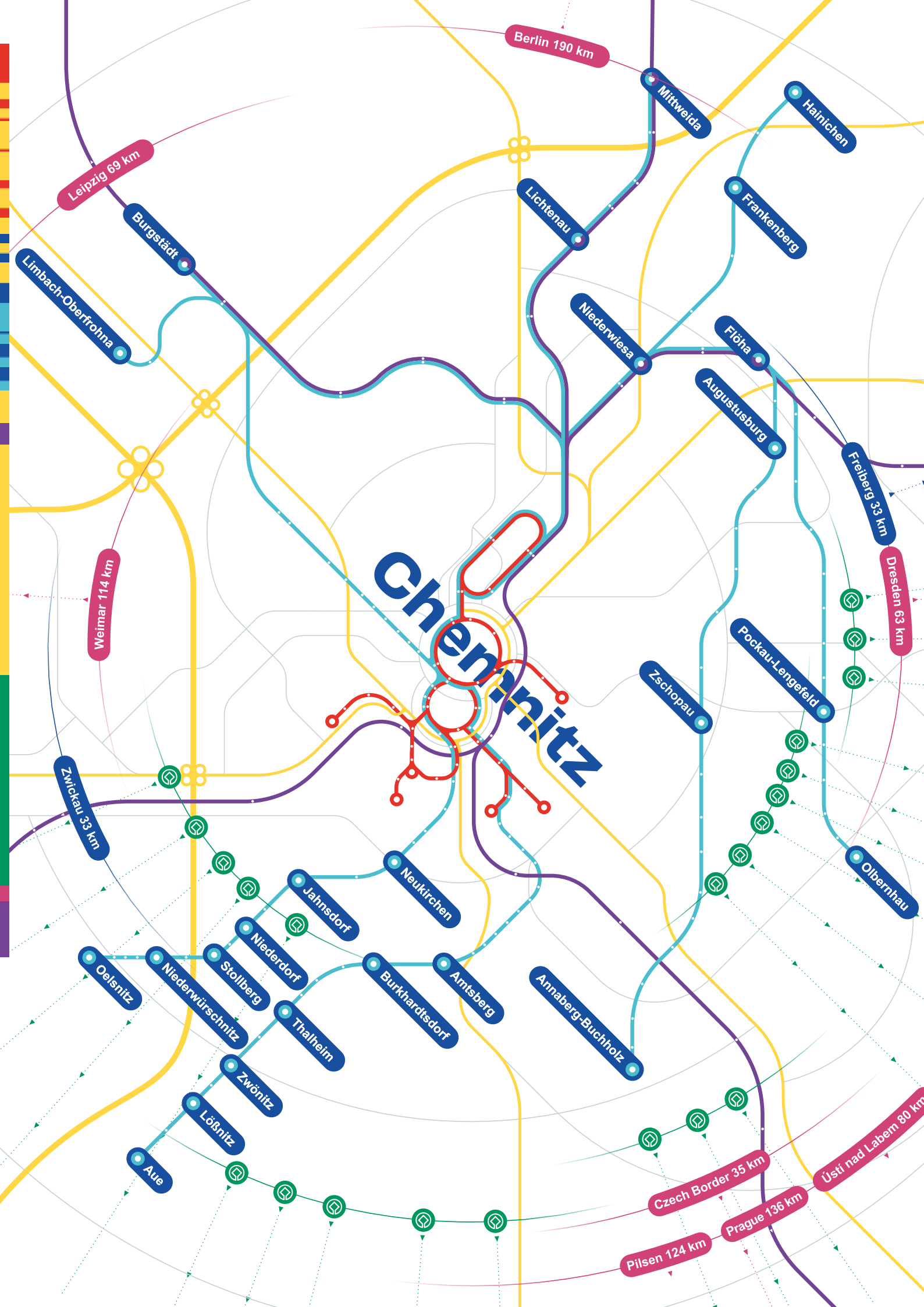
**Working in partnerships contributes to sustainable urban and regional development and positions the Chemnitz Cultural Region internationally.**

Industrial cultural heritage, the GDR legacy, and traditional crafts are unique sources for CCIs and artistic dialogue. They fuel local identity and position the city and region in the European cultural landscape. Their potential is unlocked by cross-sector collaboration. Professional CCI network management facilitates the inclusion of international partners as an integral part of strong local partnerships.

Legacy





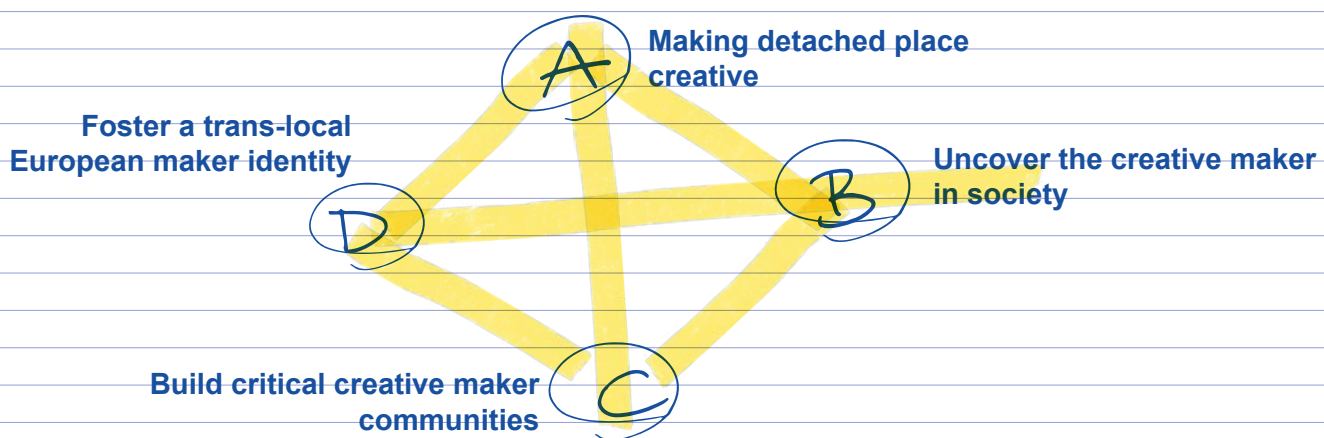


## ECoC as catalyst for a stronger impact of the cultural strategy

The strategic ECoC goals and four areas of capacity building are considered in the implementation planning of the cultural strategy. As a first milestone, a new funding guideline for art and culture has marked our new approach since June 2020. The measures implemented will improve access to funding and increase financial stability, which in turn will stimulate experimental and low-threshold formats, open processes, or work in new partnerships.

In recent months, the application process has also influenced the overall urban development. The **Chemnitz Strategy** takes up the urban topics of the cultural strategy — digitalisation, smart city, development of the CCIs, cultural education and art in public space — in a broader context. By promoting creativity, diversity, heritage and the right to culture as core elements for sustainable development, the cultural strategy also contributes to the goals of the UNESCO 2030 Agenda for Sustainable Development.

## Four strategic ECoC goals bridge the gap between physical and social urban development through culture



Like the people in many other traditionally industrial regions of Europe, the people of Chemnitz have historically been knowledgeable, resourceful, and hands-on pragmatics. But over the last decade in particular, many of these people have withdrawn from social life, keeping to themselves in their homes, garages, allotment gardens and digital rooms. The members of the **'silent middle'** perceive the radicalisation of their children's classmates' families, neighbours and acquaintances and yet refrain from taking a stand, feeling lost and powerless. But dissenting opinions, even if we do not agree with them, are everyone's responsibility, since frustration, mistrust and loneliness break out in ways that oppose the values of a democratic society: the degradation of others, hate speech, even violence. These phenomena are also part of today's Europe.

Many spaces in the city have become places that offer no attributes of a shared social identity. On the contrary, people remain anonymous in these **detached places**, which themselves have no significance. The perception is subjective, though. For older people or young families these places may have a different meaning than to recently arrived citizens, teens or artists. We address those detached places in the city that currently feel uncomfortable for some of us. Our aim is to change the place or the perception of it through hands-on creativity rooted in the European industrial and socialist past as extraordinary makers. We appeal to **self-efficacy** – the believe in oneself and the capacity to truly act upon that for the greater good – as way to break free from passivity and impotence.

To further stimulate a **more active role for citizens in a democratic society**, we bring creative Europeans, local entrepreneurs, amateur Trabi mechanics, fashion designers, and international fab lab co-workers together in the shared joy of making. In the **intersectional maker communities** connected with our projects we are cultivating democratic attitudes through **peer learning, co-creating and dialogue**. With increased open-mindedness and empathy, we (re-)build community around positive **trans-local European maker** identities.

## A Making detached place creative

**Capacities fostered:** spatial bonding, social compassion, problem-solving skills, courage

### A.1 Regain the social function of public space

As is the case with many Eastern European cities, Chemnitz' infrastructure has suffered major disruptions and shifts in the last 75 years. The inner city was hit hard during WWII and was afterwards re-imagined by the socialists according to their ideals of homogeneity and spaciousness. In many other places, modern buildings erected since the 1990s tell the story of the spirit of a new beginning after the peaceful revolution in 1989, while yet other places remain to be reinvented. Through collective creativity, we reinvent places that currently feel insignificant, unsafe or colourless. Central to our goal is the use of detached places, such as stations or parks, where different people meet on a daily basis but generally do not interact, and our intervention sites like City on the River. We activate the potential for connection at these places through cultural events and artistic interventions. In this way, we give people opportunities and tools to creatively modify their surroundings and situations. The creative undertakings experiment with interactions between both hands-on and transmedia techniques and are based on a shared understanding that everyone's contribution is equally valuable.

### A.2 Promote the development of new physical and digital hubs

Some of these reimagined, repurposed places will be turned into new physical hubs that remain as the legacy of the ECoC, along with our **maker-space.eu**.

Legacy

#### Example of Implementation

In **PRESENCES** citizens and artists are invited to Do-It-Together-Urbanism, involving public art, to rediscover the river as a park and an interactive place to enjoy.

In **FRITZ 51**, artistic residencies critically reflect on today's negative perception of socialist housing blocks in the Fritz Heckert area, in formats ranging from photography or performance to discussions with current and former inhabitants

#### Link to Cultural Strategy Priorities

The concept for **Art in Public Space** (2022) will be enhanced through the public space actively fostering social and spatial connections. It focusses on experimental cultural mediation in collaboration with international partners. An Art Commission composed of citizens, artists, politicians, the culture and urban planning department and the CWE- Economic Development Corporation Chemnitz will be set up for participatory political governance.

## B Uncover the creative maker in society

**Capacities fostered:** empathy, open-mindedness, self-efficacy, digital literacy

### B.1 Explore one's own creativity

To us, everyone is a maker: some cook, some knit, some build houses, some draw plans, some write code, some remodel their cars, some paint, some sing. Everyone creates something, but some people do not yet perceive themselves as makers, while others no longer trust their inner artists. By showcasing interesting examples with low-threshold, join-in formats and fun culture, we invite people to (re)discover the joy of making things for themselves and for others.

### B.2 Explore creativity with others and in partnerships

We promote new, empowering ways for the individual to relate to others and to the environment. We believe that everybody can teach something. By participating in the making of something and understanding that it is valuable, people recognise their own role and potential for shaping the world. This especially applies to those from the 'silent middle'. We promote greater self-efficacy and celebrate lived creativity as a distinctive characteristic to drive change on local and European level.

Example of Implementation

Link to Cultural Strategy Priorities

Until 2025, we open **3000 Garages** as a hidden maker's universe in Chemnitz, the region and Europe, and invite artists and architects to explore new functions for, and expressions of, these places for creative making and learning.

The **Garage of the Autodidacts** tells the story of self-empowering, non-academic production reflecting the city's entrepreneurial spirit and character. It opens a year-round artistic education and communication program. In **MBA** (Makers, Business & Arts) we bring CCI in the city and the region together with other sectors.

**Cultural education** (2023) is given a stronger focus as a key tool to promote participation in society. It gains relevance as part of building democratic societies and stronger networks that link local players through open digital platforms.

Entrepreneurship is encouraged, especially in the field of **CCIs** that benefit from professional networking and management. The results of cross-sector, interregional and international partnerships will lead to an **Academy of Experimental Arts** (2027) as a hub of art, science and technology.



**Build critical creative maker communities**

**Capacities fostered: critical reflection, emotional intelligence, hospitality, holistic thinking**

**C.1 Foster intergroup relations**

In our hybrid maker communities people learn, experiment and experience together. Part of this creative process involves listening, negotiating, agreement and compromise, all of which stimulate democratic values. Integral to our cultural programme is that Europeans who get creative together have different backgrounds. Their group conversations display the different ways we observe the world and the habits we have developed to move through it. Negotiating approaches and solutions offer new, valuable perspectives that benefit everyone. In this sense, diversity turns out to be an asset. It generates a variety of learning experiences through positive exposures that transcend the categories of nationality, gender, skin colour, mobility or the like.

**C.2 Increase cultural participation and artistic collaborations with other sectors**

To promote widespread cultural participation, we work intersectionally on many levels: free-spirited approaches stimulate institutional ones, small-scale artists will work with commercial players; we mix face-to-face formats with digital techniques, cultural agents join experienced international artists in experimental formats. Our aim is to use culture and art as mediators to create new intergenerational, interdisciplinary and cross-cultural communities that bond over the joy of making. In the last years we have experienced that through this creative process new (and surprising) partnerships evolve — in the city, in the region, with our Polish and Czech neighbours, and across Europe.

Example of Implementation

Link to Cultural Strategy Priorities

In the **European Workshop of Culture and Democracy** we invite artists, social scientists and public administration staff to workshops, training sessions and experimental projects to jointly investigate new approaches to participative art and cultural social work.

**The exhibition Mining: A Story of Love and Greed** shows Chemnitz, the Ore Mountains, and the cross-border region as the centre of a pre-modern mining network, while the participative landscape theatre **Seven Villages** takes up the histories of local heroes.

Apart from professionalisation and internationalisation, the concept of **festivals and large-scale events** (2023) is developed to incorporate features that stimulate democratic togetherness, including decentralised and innovative locations, representations of diversity, and artistic residencies to bring in new perspectives.

The concept behind **museums, collections, archives and memorial** (2024) is based on equal partnerships that include the independent artistic scene, CCIs and research institutes. It promotes creative communities with a strong focus on cultural heritage and European cooperation.



## Foster a trans-local European maker identity

**Capacities fostered:** self-confidence, social dignity, community bonding, communication skills

### D.1 Explore the shared European industrial cultural heritage in the context of digitalisation processes

We live in Central Europe with Western European minds and Eastern European soul. Following the peaceful revolution of 1989 and German reunification, many of us unconsciously turned our backs on Eastern Europe as an integral part of our identity, fracturing local identity and provoking low collective self-esteem. Despite this, we recognise the importance of a collective identity for social cohesion and democratic resiliency. Therefore, we build bridges, not only between people, different neighbourhoods and the surrounding rural areas, but also across national borders to the Czech side of the Ore Mountain and other Central European regions.

### D.2 Dialogue on the legacy of the socialist state shaping today's Central European societies

This means also exploring and valuing the characteristics that connect us to Eastern Europe but have been overlooked or downplayed. In particular, they include the skill to creatively deal with uncertainty, something that is indeed an essential part of our maker mentality. The current image of Chemnitz will be updated to a European, internationally connected city of makers booming with cross-sector innovation, especially in the field of CCI's.

#### Example of Implementation

#### Link to Cultural Strategy Priorities

The decentralised multimedia exhibition **European Manchesters** explores the maker as a producer in over 25 European industrial cities then and now, illustrating the process of constructing European identity from the perspective of industrialisation.

In the programme **postfuturistic european modernism**, European art and design students innovate in product and object design based on everyday objects from the GDR and model flats.

The exhibition **Monumental Art is Not Enough** rediscovers from a European perspective the legacy of the city as a laboratory for urban planning in the GDR.

The area of **industrial culture** benefits from the development of a network of urban, regional and European stakeholders involved in preserving our industrial heritage and stimulating creativity in industrial spaces in a way that goes beyond the tried and tested formats.

The ECoC draws the attention of Europe to the legacy of the GDR era in the fields of design, architecture, urban planning and everyday culture. Collaborations with Eastern Europe will be continued in the **Documentation Centre for Social Realism and Collectivism and its Art Movement** (2028).

1.2 *Have your intentions in terms of the long-term impact of the European Capital of Culture action on the city changed since pre-selection? If yes, please describe the changes or further impact foreseen.*

Our long-term focus is on establishing a maker's culture in trans-local communities that share a passion for creativity. It will increase cultural vibrancy, improve the city's and region's international image, and promote a sense of belonging locally, regionally and Europe-wide. Maker-space.eu is its virtual base and a European legacy.

We have interviewed people in the city about what are the biggest problems in the city. The answers coincide with the issues raised in the participative processes of urban planning or the citizens' platforms in the different neighbourhoods: too few (cultural) events, poor image of the city, security and crime, inclusion of foreigners, lack of self-esteem and visible reticence

# 1 CONTRIBUTION TO THE LONG-TERM STRATEGY

of the citizenry, too few bicycle paths or the bad condition of existing ones, unfavourable bus connections and no long-distance train connection, too many construction sites, and roads in disrepair.

## The aim of ECoC in Chemnitz is to fill the gap between physical and social urban development with culture

In the long term, from 2026 to 2030 and beyond, we aim for the following impacts: Activated self-efficacy, greater openness towards diversity and creative interventions in public space will change the way Chemnitzers and Europeans alike perceive the city. Trust in others and more optimism are stimulated through joint learning and production in diverse maker communities. A trans-local, hybrid maker culture reflects a new cultural vibrancy in the city and the region, radiating an attractive image for creative professionals and tourists. Cross-sector collaboration, internationalisation and new partnerships enhance the culture-led development within the Chemnitz Cultural Region. Cross-border collaboration with our Czech neighbours and Central Eastern Europe promotes a stronger sense of local and European belonging. With maker-space.eu we will have made a major shift in digitalisation.



Long-term impact

Impact area

Sample impact indicators 2026-2030 with related thematic indicators of culture in the UNESCO 2030 Agenda for Sustainable Development

ECoC implementation

### Cultivation of democratic togetherness/social cohesion

**Active role of citizen in society**

25% more participative interventions and cultural projects in public space <sup>1, 3, 5, 12, 16, 17, 18, 19, 20, 21, 22</sup>  
 Greater self-initiative to improve city environment <sup>5, 12, 18, 19, 21, 22</sup>  
 More citizens engage in citizens' platforms and associations and as volunteers in the artistic sector <sup>16, 18, 20, 21, 22</sup>  
 70% of citizens feel that urban development corresponds to their needs <sup>5, 12, 18, 19, 20, 21, 22</sup>

Generous Neighbours, Makers<sup>2</sup> Chemnitz Cultural Region

A, B, C, D

**New strategies to face racism**

Cultural mediation and exchange formats integrated into 70% of the activities of cultural organisations and associations <sup>4, 5, 12, 13, 16, 17, 18, 20, 21</sup>  
 Cross-cultural and intergroup activities and programming increased by 25% <sup>12, 13, 14, 15, 18, 20, 21</sup>  
 300 requests are made every year to the European Workshop for Culture and Democracy to complement political education with cultural and artistic formats from the city, region and cross-border area <sup>4, 5, 12, 16, 17, 18</sup>  
 Increased media skills, especially among 14-20 year olds <sup>12, 16, 18</sup>  
 35% more citizens feel more competent to deal with diversity <sup>14, 18</sup>

Generous Neighbours, Eastern State of Mind, Makers<sup>2</sup>, It's Moving! Chemnitz Cultural Region

A, B, C, D

**Social optimism and generalized trust**

30% more citizens believe that the city's future development will be positive <sup>18</sup>  
 Interpersonal trust will have increased by 5% in 2026 and 10% by 2030 <sup>18</sup>  
 Daily racist language decreases by 25% in the city, region and cross-border area <sup>14, 18</sup>

Makers<sup>2</sup>, It's Moving!, Eastern State of Mind

A, B, C

## Maker culture ecosystem / cultural vibrancy

<b>Cultural participation</b>	30% more citizens define themselves as creative and 20% belong to at least 2 maker communities <sup>16, 17, 18, 19, 20, 21</sup> Audience increases by 35% in 60% of participating cultural sector organisations <sup>16, 18</sup> Associations and citizens' platforms increase members by 20% <sup>20, 21</sup> 25% greater mobility from the city to the region and vice versa for cultural activities <sup>2, 3, 5, 18</sup>	Generous Neighbours, Makers <sup>2</sup> , It's Moving, Eastern State of Mind Communication Outreach Chemnitz Cultural region <b>A, B, C, D</b>
<b>Innovative creative spaces and practices</b>	Open-endedness and the need for continued learning and exchange are considered natural elements of work in the cultural sector <sup>17, 18</sup> Cultural organisations embrace innovative formats, especially from the digital field, experimental art and interdisciplinary work <sup>2, 4, 5, 7, 18</sup>	Makers <sup>2</sup> , Eastern State of Mind Intervention areas Chemnitz Cultural Region <b>A, C</b>
<b>Creative economy</b>	Artistic production and cultural offerings in rural areas increase by 25% <sup>3, 5, 6, 7, 8, 10</sup> 450 new CCI enterprises in CCIs in the city, region and cross-border area <sup>6, 7, 8</sup>	Makers <sup>2</sup> , It's Moving!, Eastern State of Mind Chemnitz Cultural Region <b>A, B, C, D</b>
<b>New forms of collaboration</b>	70% of involved CCIs and cultural sector agents have established cross-sector professional contacts <sup>4, 5, 7, 8</sup> Trust, reciprocity, and transparency have increased in enterprises within the value chain <sup>6, 7, 8, 10</sup>	Makers <sup>2</sup> Chemnitz Cultural Region <b>C, D</b>
<b>Internationalisation</b>	20% of the cultural projects in our region are co-financed with international and EU funding <sup>11, 17</sup> Increased number of international and cross-border collaborations, including non-profit cultural and educational sectors <sup>4, 5, 8</sup>	Makers <sup>2</sup> , Eastern State of Mind, It's Moving! International contact point, capacity building Chemnitz Cultural Region
<b>Digitalisation</b>	80% of cultural organisations and professionals work with their digital identity <sup>4, 8, 17, 20, 21</sup> 100,000 inhabitants and 6000 of Chemnitz diaspora are actively involved in shaping the city via maker-space.eu <sup>4, 8, 10, 12, 18, 21, 22</sup>	Maker-space.eu Capacity building

## Trans-local European belonging

<b>Perception of city and region as attractive</b>	70% of Chemnitz inhabitants have a more positive image of their city in 2027 <sup>18</sup> 25% more students at the University of Chemnitz consider staying in the region if they can find a job <sup>7, 18</sup>	It's Moving!, Eastern State of Mind Chemnitz Cultural Region <b>A, D</b>
<b>Self-esteem as Europeans</b>	65% of citizens feel that Chemnitz and region have a relevant role in European history and present <sup>14, 18</sup> Greater knowledge about other Europeans, especially our Czech neighbours <sup>14, 18</sup>	Eastern State of Mind, It's Moving! Chemnitz Cultural Region <b>D</b>

## Image, Tourism and Demography

<b>New attractive image as creative makers' city and region</b>	Shift in (social) media representation to positive news reports and creative critical reactions <sup>18</sup> Chemnitz established as attractive location to build career in creative professions <sup>7, 8, 16, 17</sup> More new qualified professionals attracted to the countryside as residents <sup>7, 8, 18</sup>	Makers <sup>2</sup> It's Moving! Intervention areas Chemnitz Cultural Region <b>A, C, D</b>
<b>Cultural, creative and maker tourism</b>	Noticeable increase in experiences and events for creative tourists <sup>2, 3, 4, 5, 6, 7, 8, 12</sup> 4% sustainable annual increase in visitor spending in the city and region (2024-2030) <sup>6, 7, 8, 9, 10</sup> Chemnitz appears in digital forums consulted by international creative tourists <sup>6, 20</sup>	It's Moving!, Eastern State of Mind Chemnitz Cultural Region <b>A, D</b>

# 1 CONTRIBUTION TO THE LONG-TERM STRATEGY

1.3 Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation.

We establish a research and audit cluster to guide our ECoC implementation process and deliver the ECoC evaluation. It informs policy making and stimulates academic debates beyond Chemnitz2025. A large part of the ECoC legacy is the digital splash Chemnitz2025 makes in Europe. Additionally, the attention of Europe and Europeans who participate in our cultural debates spread the word about Chemnitz2025. It establishes new ways to communicate with and relate to each other in hybrid, holistic, analogue–digital realities.

## Definition of success with key indicators

Via an established maker culture in the medium term, social cohesion and democratic values shall be reinforced in the long term. The ECoC will be a successful driver for this process by 2025:

Indicators of culture in the UNESCO 2030 Agenda for Sustainable Development	Success Indicators
3/4/5/8/12/15/16/17/18/19/20/21	• 350,000 European makers have connected to another maker via maker-space.eu
4/5/7/8/11/12/14/17/20/21	• We have opened 2500 private and public creative spaces for civic participation and created 30 new ones
5/8/11/16/17/19/20/21/22	• The Micro-Projects Fund, the Experimental fund and European Open Call have received 20,000 applications in 5 years
2/4/5/6/7/9/10/11/12/14/17/18/21/22	• In the European Workshop for Culture and Democracy, we have received 100,000 visitors, 1000 workshops participants and 1000 experts
14/18	• 60% of the citizenry feel that the city is more open to embrace diversity
18	• A culture of dialogue has been established
2/4/5/6/7/8/9/11/12/13/14/16/17/20/21	• 50% of the population have participated in the hybrid (analogue-digital) ECoC programme
4/9/12/17/20/21	• 75% of involved cultural agents have implemented new artistic and mediation concepts for audience development and address different and more mixed target groups
12/17	• 80% of participating amateurs, artists, cultural professionals, cultural organisations and public administration have tried something new, say they have learned something, or have participated in professionalisation activities
12/16/17	• CCIs, cultural sector organisations and public administration have established new cross-sector partnerships and continue knowledge transfer and best-practice exchange, amongst others in the field of democratisation
7/8/12	• Professional CCI network management has been established
17/18	• 200 joint projects have taken place in the Chemnitz Cultural Region and the cross-border region, promoting an enhanced local identity
12/14/17/18	• 80% of cultural programmes have international partners; 35% of project partners came from Eastern Europe and 25% came from the cross-border region
6/7/8/9/10	• 2.4 million on-the-spot-visitors attended the cultural programmes between 2023 and 2026; 80 million visited maker-space.eu
2/5/6/7/8/9/10/17	• Creative and maker tourism has been introduced in the region and grown by 25% annually between 2024 and 2026
6/7/8/11	• Each euro invested has yielded at least 3 euros in return
6/12	• The city has a more positive image, both at home and abroad



**The Evaluation and Monitoring partnership** and the related research programme will be coordinated from within the ECoC team with a designated job position from 2021 through to 2026/27. Our **key partner** for evaluation is the Institute of Sociology at the Faculty of Behavioural and Social Sciences at the **Chemnitz University of Technology**. In its Methods Competence Centre it clusters expertise on quantitative and qualitative research methods, including social media analysis and web scraping techniques. It is supported by other research centres and consultancies such as the Hochschule Zittau, the FOG Institute for Market and Social Research, as well as international experts, such as the European evaluation consultant Valentina Montalto and Professor Pier Luigi Sacco.

### **Baseline data and data collection**

A first overview has shown that data is partially available in fields like tourism, visitor numbers and demography. Overall data, especially in the region, is lacking for topics like CCIs, cultural participation by target groups or citizens' well-being. Our evaluation experts will collaborate with artists, researchers and ICT professionals to help us create a participative environment for data collection and analyses that fosters learning and interdisciplinary work in different partnerships.

As a first step, we involve cultural players, public administration and the statistical departments from the city and region to contribute data from ongoing data collection. We then work with our key partners from the cultural programme as well as others, such as the CWE- Economic Development Corporation Chemnitz, the municipal event centre C3 or groups from the UNESCO World Heritage Region Erzgebirge/ Krušnohoří Mining Region to include new data sets in areas like audience clustering, digital participation and CCI development. In collaboration with the urban development department, we enhance already established yearly citizen surveys with qualitative and citizen science methods like storytelling or focus group discussions. Data will also be gathered in our makerspaces, where discussing indicators, collecting data and reflecting on audience development will form an integral part of all our projects. We establish projects that introduce citizens to innovative, participative and fun **data collection** methods, which we incorporate into our monitoring and evaluation processes, for example via mobile app survey, gamification or interactive tools such as digital slingshots. To collect data in fields of particular relevance for our bid and the long-term city development, such as feelings of security, optimism or belonging, we will establish in cooperation with Chemnitz University of Technology a lasting, polyvalent, longitudinal, trend data collection structure for the city and Chemnitz Cultural Region, the **Chemnitz Monitor**. This yearly representative cross-sectional survey, which is mainly financed by the city of Chemnitz, remains as valuable legacy of the Chemnitz2025 bid.

For setting up our indicators, our references are the ECoC evaluation guidelines and, amongst others, the UN culture indicators of the UNESCO 2030 Agenda for Sustainable Development, the Cultural and Creative Cities Monitor, the OECD indicators for resilient cities, the ECoC Policy Group research framework (2010), and the good practices of many other ECoC evaluations.

## **Objectives and Milestones**

### **2021, Set up**

- Evaluation partnership and stakeholder group
- Research programme structure
- Monitoring system
- Longitudinal survey structures

### **2022, Get started**

- Participative indicator design
- Ex-ante evaluation design
- Chemnitz Monitor and Saxon Panel first surveys
- Request inclusion of new data sets
- Research projects development

### **2022/23, 1<sup>st</sup> ex-ante evaluation**

- Surveys
- Data collection
- Dissemination

### **2024, 2<sup>nd</sup> ex-ante evaluation**

- Surveys
- Data collection
- ESA conference
- Dissemination

### **2025, The big year!**

- Evaluation short-term impacts
- Data collection
- Dissemination
- Research programme conference

### **2026, 1<sup>st</sup> ex-post evaluation**

- Evaluation mid-term impacts
- Data collection
- Dissemination

### **2030, 2<sup>nd</sup> ex-post evaluation**

- Evaluation long-term impacts
- Data collection
- Dissemination

*monitoring yearly report*

## Research programme

We invite research centres and individual researchers to join a research cluster that will contribute valuable insights for the development of our project, such as the local dynamics of maker's attitudes, identity construction, social cohesion and regional development. It will cumulate in an international conference in 2025.

At the Chemnitz University of Technology, we further involve the Institute for European Studies and invite researchers and students to contribute their work. To complement local expertise and promote international research projects, collaborations are being sought in the region and internationally with the University of Coventry (UK), which becomes a natural partner after it included Chemnitz in its study on anti-migrant activism; the Leibniz Institute for Regional Geography Leipzig and the Bauhaus University Weimar, which are already working on studies examining identity and the future of jobs in post-industrial Saxony; and the university of our Czech twin city Ústí nad Labem, Jan Evangelista Purkyně University, as well as the Charles University of Prague, which will add cross-border perspectives on maker ecosystems and right-wing populism. Via the European Sociological Association we are already in contact with other international researchers across Europe interested in contributing; ESA Research Network 21 plans to hold its midterm conference in Chemnitz in 2024. We further plan to organise conferences of scientific associations and networks, as well as conferences held by the Methods Competence Centre in Chemnitz.

Academic work in and on the local context will be promoted by the establishment of a long-term, empirical database for the region, which has been lacking to date. Via the Institute of Sociology at Chemnitz University of Technology, and in collaboration with the Dresden University of Technology and the University of Leipzig, we set up a Saxony-wide panel — a longitudinal survey programme across Saxony with alternating core topics.

## Dissemination

First, the basics: We lay out all information regarding evaluation in a transparent way and publish it regularly on the Chemnitz2025 website. In 2026, the results of the ex-ante (2023/4) and ex-post evaluations (2025/6) will be presented in a public event attended by the main stakeholders and partners. Regular working sessions will be held with culture department staff to integrate evaluation results into the process of implementing the cultural strategy and aligning long-term impact analysis. Workshops with strategic partners in the Chemnitz Cultural Region and others, such as CWE- Economic Development Corporation Chemnitz, Creative Saxony, and other city departments will promote dialogue and capacity building and also inform their actions. Academic publications and conferences will complement the dissemination of evaluation and research results internationally.

Legacy



Second, the fun: During the ECoC we present selected data, results and interesting content on digital billboards across the city. We also plan to issue a publication after the ECoC year, filled with personal stories collected online and offline and enriched with the latest evaluation results. Of course, we will also produce a range of other publications for different target groups during and after the year-long event.

Third, the interactive: Our digital makerspace is a project revolving around anonymised data collection and analysis. Both prepared data and statistical analyses will be made available to other makers to play with, and to try out new ways of visualising data, e. g. through collective, ad-hoc light installations. In this way, monitoring, evaluation and dissemination actually become part of the cultural programme and are filled with the **joy of making**.

2 CULTURAL AND ARTISTIC CONTENT ————— through their passion for making



## 2 CULTURAL AND ARTISTIC CONTENT

2.1 Describe in detail the artistic vision and the strategy for the cultural programme of the year outlined at pre-selection stage, explaining any changes brought in since pre-selection.

In the artistic vision we imagine an inventive process of discovery, moving from detachment to attachment, from indifference to making a difference, leading out of the reclusiveness of the digital bubble into a world of multidimensional connections through the 4 flagships, 12 programmes and 20 projects of our artistic maker programme. All unite people around the joy of making and connect them with one another building a network of skills and competences, capacities and trust.

Historically, we people from Chemnitz have been pragmatic and visionary makers in a Central European context. We have always pursued bold visions, which were realised over the centuries in our regional mining activities, our traditionally strong textile industry, our past as the 'Saxon Manchester' of Central Eastern Europe, and with the city's standing as an industrious, bustling town during the GDR era and the years after the peaceful revolution in 1989. Chemnitz was seductive — until it was not. Recently, in August 2018 radical protesters repurposed the inner-city space to proclaim their resentments, broadcasting them to the world through social networks. Based on the feedback received by the ECoC jury, we have moved these events and the social ruptures they represent to the heart of our application [as laid out in 1.1]. We have also taken the advice to revise our artistic vision.

Societal and political changes have marked the recent past of Chemnitz and Central Europe. These periods of uncertainty have deeply affected our society, our mental space and our cultural behaviour. Placelessness has turned into a formative experience for many people. Now, the coronavirus pandemic, the resulting economic recession, the demographic shift and climate change are all crises that deeply affect us. But like many people in the former Eastern bloc, we have lived through several crises in which normality was suspended and have, over time, developed skills and strategies to deal with uncertainty. These experiences have also taught us the meaning of freedom, solidarity and basic human rights, values that can only blossom in a setting in which we share responsibility for shaping our lives according to democratic principles. An essential part of these principles is to take everyone, including those that feel left out, and involve them in the process of finding pragmatic solutions and establishing an all-encompassing form of coexistence. With our cultural programme, we aim to overcome the feelings of loss, detachment and alienation shared by many. The program originates out of detached places, where people pass by one another without ever interacting. These are often places of transit, places that make one feel uncomfortable, places where fear and contempt reign. Through artistic interventions and cultural events, we attract citizens to these places, allowing them to connect with each other, create communities and turn these locations into environments filled with creativity and the joy of making.

We accomplish this by tapping into the historical spirit of makers. Starting from the digital maker interface maker-space.eu, and working together with our European partners, we use detached places to put a positive spin on uncertainty and restore people's sense of self-efficacy through the shared culture of making. We foster partnerships and encourage constructive dialogue to develop new skills in conflict resolution and responsibility sharing. Otherwise, the complexity of the current crises and the dynamics between them could cumulate in renewed brutalities. Over the next five years we are turning Chemnitz into a giant workshop where the maker culture sparks the healing powers of self-efficacy in each and every member of the community. Through the inventiveness and the pragmatism of European makers, we reimagine and rediscover detached places in order to come closer together and find new meaning and a shared European perspective.

Where will all of this lead? The answer is: We do not know. We do not know what Chemnitz post-2025 will look like because it is not ours to know. It is the citizens of Chemnitz who will remake the city, who will shape it via ideas, initiatives and projects through 2025. In this year they themselves will invent the framework, lay down the foundations and build up the trust necessary to reclaim the city as their own and position it as a hub of European makers. We show people that democratic processes are opportunities to shape the world on one's own terms. People from Chemnitz exchange ideas with European makers, who introduce new concepts but also bring home approaches on how to get people to thrive together. We encourage people to reach out to one another, build communities and foster connections to people, no matter where they are from or what they look like. We want people not only to know, but also to feel that their neighbours, both next door and all over Europe, care about them, that the 'European Community' is not an empty phrase but truly a union of people who can rely on each other. It will be Chemnitz — the citizens' remake! Chemnitz the unseen transforms through the shared power of makers and creation into Chemnitz, the European.

2.2 Describe the structure of the cultural programme, including the range and diversity of the activities and the main events that will mark the year.

Our artistic programme is developed along the guidelines of the 4 programme lines Generous Neighbours, Eastern State of Mind, Makers<sup>2</sup> and It's Moving! Each one focuses on a different area and theme. They are all located within the grid of our maker-space.eu and come with an extensive capacity building programme.

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### maker-space.eu

The central idea behind our maker-space.eu is, it is not virtual space that matters, but the interaction itself. COVID-19 has shown us that true digital participation means people work remotely from home, access their desktops and work with a team on shared digital documents and projects. They meet, connect and interact with each other and later, they do not remember which of these interactions were analogue or digital. In this holistic, hybrid mindset, digital or virtually does not make a difference. This is the spirit of maker-space.eu: there is no analogue-digital divide; there are people who create things together.

On maker-space.eu the most innovative digital tools of today come together. We use smart home technology, where people can connect to their dishwashers and refrigerators. We film in 360 degrees to offer virtual reality experiences of our city. We have people take part in plays as augmented reality installations. We have geolocation-triggered, multimedia podcasts and v-logs. We have friendly chat bots and competing robots. We certainly live stream, chat and comment. Maker-space.eu is our biggest event space. It connects Chemnitz with the region, Europe and the rest of the world. Here, makers participate, create, build and discuss. They remotely initiate artworks and are moved by artworks, no matter where they are.





Capacity Building

EUROPEAN WORKSHOP FOR CULTURE AND DEMOCRACY

Academy of Autodidacts \* Festival Ateliers \*  
Soft Skills Academy \* Change Maker \* Digital Galore! \*  
Open European Process \* Heddquarters Hub

Eastern State of Mind

Generous Neighbours

<b>3KG</b> 3000 Garages 		<b>2</b> Flagship <b>TCG</b> Treasure Chest Garage	<b>3</b> <b>RE:U</b> Ostrale - Re:Use	<b>18</b> Flagship <b>PAT</b> The Parade of the Apple Trees 		<b>19</b> <b>R2.3</b> Realisms of 1920s and 1930s in Europe	<b>20</b> <b>GEN</b> Spaces of Generosity		
<b>7</b> <b>MOG</b> Modern Gaze		<b>5</b> <b>GOA</b> Garage of Autodidacts	<b>6</b> <b>MNG</b> MAN GA RAGE	<b>22</b> <b>KMS</b> KosmosEUROPE		<b>23</b> <b>EVC</b> Evolution Chemnitz	<b>24</b> <b>DIA</b> Dialogue Fields		
<b>12</b> <b>DSN</b> DESIGN / Made to Last		<b>8</b> <b>EEM</b> postfuturistic eastern european modernism	<b>9</b> <b>F51</b> FRITZ 51	<b>10</b> <b>MA</b> Monumental Art is Not Enough	<b>11</b> <b>OAS</b> Object and Space	<b>25</b> <b>SOT</b> Ship of Tolerance	<b>26</b> <b>NST</b> NONSTOP EUROPE 3025	<b>27</b> <b>SHR</b> Stefan Heym Residency	
<b>13</b> <b>ABL</b> Anyway the Bus Has Left		<b>14</b> <b>EC</b> Electric Campfire	<b>15</b> <b>T-25</b> 20:25 to 2025	<b>1</b> <b>OP</b> Opening	<b>39</b> Flagship <b>PUP</b> Purple Path 				
<b>16</b> <b>EWR</b> Eastern Wheels Rally		<b>17</b> <b>ETP</b> European Tele-Plateaus		<b>It's Moving!</b>					
<b>28</b> Flagship <b>MBA</b> Makers, Business & Arts MBA 25 		<b>29</b> <b>YUC</b> YEAR OF URBAN POPULAR CULTURE	<b>30</b> <b>HK</b> Hallenkunst	<b>40</b> <b>MTN</b> Everything Comes from the Mountain	<b>41</b> <b>WFH</b> A Tribute to the Women from Hohneck	<b>42</b> <b>TBG</b> The Beaming Glory of Uranium and Art	<b>43</b> <b>TMH</b> Dedicated to My Hands	<b>44</b> <b>EMG</b> European Maker Gallery	<b>45</b> <b>CEL</b> Celebrate! Brassed Off
<b>33</b> <b>RES</b> Re-Splash	<b>34</b> <b>AUT</b> The Autodidacts	<b>31</b> <b>DMD</b> DANCE   MODERN   DANCE	<b>32</b> <b>IB</b> ibug	<b>46</b> <b>MIN</b> Mining: A Story of Love and Greed	<b>47</b> <b>PRY</b> Prayers and Angels	<b>48</b> <b>PRS</b> PRESENCES	<b>49</b> <b>MOV</b> Moving Sounds - Concertina & Bandoneon	<b>50</b> <b>IIR</b> Inspections in the Region	
<b>36</b> <b>DAT</b> YOUR DATA IS BEING MINED	<b>37</b> <b>EMC</b> European Manchesters	<b>35</b> <b>FHV</b> Founder's Heaven	<b>38</b> <b>TMG</b> Thinking Marx Globally	<b>51</b> <b>SGF</b> (Sub)Urban Gaming Festival	<b>52</b> <b>HUT</b> Hutfestival.eu	<b>53</b> <b>3RD</b> Third Generation Suitcase	<b>54</b> <b>EPR</b> European Peace Ride		

Makers 2

It's Moving!



# European Workshop for Culture and Democracy

The European Workshop for Culture and Democracy hosts our capacity building program for cultural actors, called the Academy of Autodidacts. The workshop is our main physical hub from where we organise makerspaces, connecting people and spreading democratic values. It also hosts an international research, awareness and cultural education centre on right-wing extremism and violence, which plays a crucial part in coming to terms with Chemnitz history in a European context. In 2025 the formerly mobile art exhibition, **Open European Process**, will be established permanently in the foyer of the European Workshop for Democracy and Culture and the headquarters of ECoC will be temporarily housed in the building.

## **Academy of Autodidacts**

From 2021 onwards we will develop the methods and instruments necessary to implement our artistic programme. We especially need new strategies for including our key target group: the 'silent middle'. We are designing these strategies in an open-ended process with artists, cultural actors, social workers, teachers, people from all sorts of initiatives and associations, and administrative staff and entrepreneurs from various European locations. The idea is to learn from each other, adapt best practice examples to local conditions and experiment with new settings and innovative methods. Our premise is that critical creative makers are learning peer-to-peer on a level playing field. The instruments and methods developed can then be used in other European cities struggling with similar groups of people who withdraw from political and cultural participation. In 2021 we start training the trainers, passing on the new methods, instruments and strategies to those makers who will be staging events, performances, exhibitions, et cetera, as part of our artistic programme.

Lead: Chemnitz2025

Timing: 2021-2025

## Festival Ateliers

A tailor-made programme for cultural professionals in the Wrocław-Pilsen-Chemnitz triangle will bring further professionalisation to Chemnitz, and also involve cultural professionals from our twin city, Ústí nad Labem. The programme includes a festival reading, a format for an intense three-day programme of training and reflection, and Ateliers for Arts and Production Management. We will also invite cultural professionals from the Middle East and North Africa (MENA) region, propelling peer-to-peer learning beyond the region of central Europe and strengthening intercultural dialogue. Opportunities for a 10-day-long placement in one of the European Festival Association's international member festivals will be a further asset for the participants. In 2025 the future of festivals will be shaped in Chemnitz during the week-long, global Atelier for Young Festival Managers.

**International Partners:** The Festival Academy (BE), WRO Biennial (PL), Moving Station (CZ), Anna Lindh Foundation (EG), POCHEN Biennial (Chemnitz)  
**Timing:** 2021 - 2025

## Soft Skills Academy

With a series of analogue and digital hybrid workshops, we are establishing a forum for the exchange of knowledge and experience, as well as for co-inventing ideas, among cultural workers from different European cities. We will invite cultural practitioners, and social scientists, as well as members of the city administration to jointly discuss on [maker-space.eu](http://maker-space.eu) as well as in Chemnitz, addressing topics such as public space, participatory art and new forms of cultural-social work in the neighbourhoods. In a series of workshops European cultural professionals will share their knowledge on how to best engage in local communities while transforming and adding extra value to public space. In this European exchange new insights can be gained about, for example, forum theatre, democratic facilitation techniques in participatory theatre and mediation techniques for creative cooperation. New connections are formed, not only among the different players in the cultural sector and the city administration, but also throughout Europe, so that everyone learns from and inspires one another.

**International Partners:** EFETSA – European Federation of Street Art (SI), Prime Cut Productions (UK), Kamchátka (ES), Teatri Oda (XK), Kud Ljud (SI), Eléctrico28 (AT/ES), Money for Free (ES), Ana Monro Theatre (SI), Neue Auftraggeber (DE)  
**Timing:** 2021-2022

## Change Maker

We are expanding the experience and knowledge gained during the Soft Skills Academy. Change makers will move forward to open new spaces in the neighbourhoods, such as garages, pocket parks or homes. The quality of the neighbourhoods is enriched through the involvement of arts, while the inhabitants also become activists for culture by becoming performers in window theatres in their living rooms or by becoming actors in public art interventions. While running errands or grocery shopping, citizens witness these interventions and become actors or the audience they never expected to be. This way, we lay the groundwork for cultural participation from people who have not yet been involved. The Change Maker programme is led by European artists and the citizens of Chemnitz.

**International Partners:** EFETSA – European Federation of Street Art (SI), Prime Cut Productions (UK), Kamchátka (ES), Teatri Oda (XK), Kud Ljud (SI), Eléctrico28 (AT/ES), Money for Free (ES), Ana Monro Theatre (SI), Neue Auftraggeber (DE)  
**Timing:** 2023-2024

## Digital Galore!

Together with code-writers, program developers, game designers, internet activists and digital transmedia artists, Chemnitz2025 is developing this brand-new workshop which will, after 2025, also be offered in other ECoC cities. The workshops connect cultural outreach with digital instruments. The programme teams up artists, cultural actors, administrative staff and any interested makers with different digital native local digital creators to develop strategies for expanding their artistic ideas into the digital realm. Through design thinking sprints, lean canvas methods and agile design, they translate artistic concepts into holistic, hybrid ideas. Central to Digital Galore! is that digital is not just an add-on to analogue, but an integrated component where people create experiences they would not be able to have in a purely analogue setting. Makers also learn about accessing close-knit digital communities through messenger apps and performing virtual marketing on contemporary social media platforms.

**International Partners:** Engage (GB), G12Hub (RS), WRO Biennial (PL), dgtl fmnm collective (DE)  
**Timing:** 2022-2024

## Open European Process

There have been different terror organisations throughout Europe, such as those on the island of Ireland and in the Basque country, and they all had similar devastating effects on people's everyday lives. Germany had the right-wing terrorist organisations, the National Socialist Underground (NSU), which is the focus of the mixed-media exhibition *Open European Process*. The NSU killed ten

**Lead:** ASA-FF  
**International Partners:** Forensic Architecture Institute – University of London (UK), Veszprém-Balaton 2023 (HU), Novi Sad 2021 (RS), Goethe Institute Brussels (BE)

## 2 CULTURAL AND ARTISTIC CONTENT

people at random between 2000 and 2007, carried out three bombings attacks and at least 15 robberies. In 2011, the NSU was discovered. Only one member was incarcerated; the trial lasted five years and revealed massive shortcomings in the investigations, while uncovering the subtle racism still widespread in German society today. In the early 2000s the NSU hid in Chemnitz and Zwickau.

*Open European Process* is curated by documenta's Ayşe Güleç and film artist Lazlo Weber. It opens in May 2021 and travels through Europe from 2022 onwards. It sheds light on the history of racism and right-wing terror in Germany. Based on the stories of the guest and contract workers who were invited to West Germany starting in the 1950s, it aims at resolving the narrative of West Germany as a land open to immigration, versus East Germany as a Nazi stronghold. Right-wing extremism, right-wing populism and racism is an all-German problem. However, Chemnitz has been known for far-right activities since the 1990s, and continues to be a place for successful far-right mobilisation even today.

The exhibition challenges the common perpetrator-victim roles, using deeply immersive audio and film installations and a multilingual chat bot for messenger services (like WhatsApp and Telegram), which communicate with the visitor in a personal manner, focusing on the perspective of the victim. To promote empathy, individuals are drawn into the histories of these crimes, which are committed not only against migrants but really against humanity as well. Visitors cease to be passive consumers of media reports that supposedly have nothing to do with them and become witnesses of right-wing violence. The NSU crimes then become a matter of personal emotion, arousing and appealing to each individual's sense of social responsibility.

### Headquarters Hub

Other levels in the **European Workshop for Culture and Democracy** will be used as headquarters for different makers before, during and after the event to manage their activities. Another remaining legacy will be the research, awareness and cultural education space dedicated to right-wing extremism. It especially addresses teachers, police officers, journalists and administrative workers, to train them how to get in touch with those who are about to drift into right-wing violence and who often connect in the digital realm.

In 2022 the **Build Peace Conference** is organised from here, bringing together 300 practitioners, activists, artists and technologists from around the world. It defines new pathways for building peace, focusing on enhancing citizen participation in peace, using technology and creativity as critical tools, entry points and framework.

In 2025, creative domino makers come together for the largest **domino game** in town, with thousands of breeze blocks creating a moving sculpture that meanders through the city for miles. For a team to succeed, it must work from its organisational space in the European Workshop for Democracy to bring together hundreds of volunteers and thousands of spectators. Other events organised in or from this space are **De-Fence**, where fences in allotment gardens are torn down; for **Come Eat at My Table** people from Chemnitz open their doors and invite strangers for intercultural conversation over dinner. In 2025 it will host the **European School Theatre Week** and a youth project called New Makers in Democracy. Also, close cooperation is envisaged with the Kassberg Prison Education and Memorial Site, which served as the central collection point for the FRG ransoming of political prisoners of the GDR. The European Workshop for Culture and Democracy will have a budget of 2,345,000 euro and will remain as a legacy of the ECoC.

**Local Partners:** DOMiD – Documentation Centre and Museum of Migration in Germany (DE), Mitat Özdemir & Ulf Aminde / Herkesin Meydani – Memorial Keupstraße (DE), Jena Culture (DE), Actors for Human Rights Germany (DE), Alliance for Democracy and Tolerance for the Region of Zwickau (DE), SUPPORT - Counselling for People Affected by Right-Wing Violence (Chemnitz), Cultural Office Saxony (Chemnitz), History Workshop Chemnitz and Zwickau (Chemnitz)

**Lead:** City of Chemnitz, ASA-FF (Chemnitz), Saxon State Ministry for Social Affairs and Society

**International Partners:** European Endowment for Democracy (BE), UNESCO ECCAR – Network of the European Coalition of Cities against Racism (EU)

**Local Partners:** Bethe Foundation (DE), Amadeu Antonio Foundation (DE), Democracy Alive! (DE), Ministry of Social Affairs Free State of Saxony, LAP Chemnitz

**International Partner:** How to Build Up, Inc. (US)

**Local Partners:** Federal Agency for Civic Engagement (DE), Komplex (Chemnitz), Klub Solitaer (Chemnitz), Chemnitz University of Technology / Institute of Sociology (Chemnitz)





On 18 January 2025 we invite Europeans to celebrate the joy of making in a large-scale, real-life, digital event. Moving from the railway station along the Street of the Nations and past the Karl Marx monument, to the market square, visitors are welcome to explore a cultural mile of curiosity, surprise, wonder and fun. At the same time, we connect Europeans on maker-space.eu through our holistic inaugural festivities. People who participate digitally can use a Tinder-like maker's app to match with people on the cultural mile and be personally escorted through the opening experience. Our festivities will also be programmed into our Chemnitz Minecraft skin, where people from the physical event can submit their comments. This will allow people to experience the joy of making in a hybrid way.

In the park at the Congress Centre in the middle of the mile, music, sound and light makers create a disco, where not only people, but also robots, both small and large, can show off their moves. The Congress Centre will host a collection of maker tools, from brushes to code-writers, which visitors can try out. Children and adults from near and far can also play a giant interactive Tetris game projected onto the Congress Hotel tower and featuring images of Chemnitzers in all their diversity. All this and more will be the result of a three-stage expansion process that begins in 2023 and will feature yearly unveilings of the latest accomplishments. The project will be developed by local and European talent and offer broad-based access for greater citizen involvement.

When the sun goes down, European makers get up: before the big evening show starts, a carefully curated maker's parade with AR and digital performance elements will move through the city. From Hartmann's old locomotive factory to the unique Ore Mountain miner's parades, from knitters to holograms — all are part of the procession and bring new European stories to life. The entire event can also be viewed digitally on live, 360-degree video. The parade finishes at the Karl Marx monument, where, seconds before the spectacle starts, the head of Karl Marx will suddenly fade into darkness: A beam of light inaugurates the ECoC year by illuminating, in every language spoken in the city, the words: **Makers of Europe, Unite!**

**Lead:** C3 Congress Centre, Chemnitz2025  
**International Partners:** CTM Festival of Adventurous Music and Arts, Remco Schuurbijs (NL), Norbert Tako (RO), Playmodes (ES), Cell Phone Disco (NL/SK), 3dsense (CZ), INITI Playground (CZ),  
**Local Partners:** Municipal Event Centre C3, hutfestival.eu (Chemnitz), Theater Chemnitz (Chemnitz), German Museum of Games (Chemnitz), heritage and folklore associations Chemnitz Culture Region and their twin cities, Chemnitz and Ore Mountain Association of CCI (Chemnitz), choirs and makerspaces from former ECoCs  
**Location:** City Centre, cultural mile and 5 Boulevards  
**Timing:** 1.Q 2025

**4** **RE:U**  
Ostrale – Re:Use

**6** **MNG**  
MAN|GA|RAGE

**7** **MOG**  
Modern Gaze

**13** **ABL**  
Anyway the Bus Has Left

**10** **MA**  
Monumental Art is Not Enough

**11** **OAS**  
Object and Space

**12** **DSN**  
DESIGN / Made to Last

**15** **T-25**  
20:25 to 2025

**16** **EWR**  
Eastern Wheels Rally

**8** **EEM**  
postfuturistic eastern european modernism

**14** **EC**  
Electric Campfire

**9** **F51**  
FRITZ 51

**17** **ETP**  
European Tele-Plateaus

**2** **3KG**  
3000 Garages

**5** **GOA**  
Garage of Autodidacts

**3** **TCG**  
Treasure Chest Garage

local artists

shortcut

title

# Eastern State of Mind

Located in Central Europe, Chemnitz is either an Eastern city in the West or a Western city deep in the East, depending on your point of view. ‘East’ is not just a geographic compass direction, it is also a cultural imprint in people's biographies. It has shaped the city, its politics, architecture and art. It has formed people's pragmatic, do-it-yourself, maker mentality and unshakable honesty and the way that they stick together in times of need, yet it has also shaped their fragile and vulnerable self-image. Eastern State of Mind harks back to the maker mentality and people's sense of community. It tells personal stories of creativity — be it professional, improvised, artistic or all of the above — and underscores the extraordinary aspects of life mirrored in the apartment blocks, everyday objects and industrial design of the East. Eastern State of Mind strengthens people's sense of achievement and pride by rediscovering the places where people silently tinker and DIY: We turn Chemnitz into a huge ‘makerspace’, with 3000 garages serving as individual workstations for personal interaction. They connect the citizens of Chemnitz to one another and open the minds and hearts of the people. We reveal secrets, extract memories, tell stories — all about the extraordinary Eastern State of Mind.

# 3000 GARAGES

2



Flagship



**3KG** 3000 garages will be open as individual, yet interconnected makerspaces in 2025. To help people get there, we will start mapping the garages in the city and the cultural region in 2021. Starting in 2022, garage owners and residents will join with European artists to turn the garages into lively places for encounter and culture. To highlight this campaign, the residents of the neighbourhoods are invited to create their own micro-festivals in their garages, based on the model of the Manchester International Festival. We want to realise four different garage projects in 2025.

## **TCG** For **Treasure Chest Garage – A Theatre of Found Objects,**

garage owners in Eastern Europe open the doors to their private, mysterious realm. The Chemnitz Puppet Theatre retells the life stories of the garage owners, based on the objects found in the garages that relate to their owners. The project will thus produce not only a collection of valuable, forgotten, loved and repressed objects, but also elicit a variety of stories, passions and secrets. Using these objects as their starting point, puppeteers, artists and garage owners will jointly develop a puppet theatre production to be performed on the stage of a mobile garage. In this way, they open up new ways of understanding memory and establish new narratives of identity. An Instagram account is used to collect photos of the objects, to tell their and their owners' stories and to include them in a virtual game where players have to find objects in a garage and then match them to stories they heard during the game.

Lead: Chemnitz2025

Lead: Puppet Theatre Chemnitz  
**International Partners:** Continuo Theatre (CZ)  
**Local Partners:** Das Helmi Theatre Berlin (DE), district managements and garage cooperatives (Chemnitz)  
**Location:** Garages in Chemnitz  
**Timing:** 3.Q 2024 - 1.Q 2025 Research, conception and development / 3.Q 2025 Presentation

**RE:U** In times of changing European mobility and a booming sharing economy, the garage as a private parking space is almost outdated. More than that, garages are often seen as belonging to the antiquated world of men from the 20<sup>th</sup> century. **Out of Ostrale – Re:Use** destroys these categories by injecting diversity on many levels — gender, age, culture — to move the garage forward into the future. The Dresden-based OSTRALE Centre for Contemporary Art invites European artists to deal intensively with new-use options and to work in month-long stints to redefine 100 garages at different locations in the region. Their work is open-ended: they may develop new international snack kitchens, generate new production and business models or design sound and space installations. Or their work could give birth to pop-up stores, yoga studios, or secret bars. Whatever the intervention, all garages will be digitally connected with each other through maker-space.eu. In addition, 100 makers in garages from other European countries are asked to team up digitally with the new spaces through interactive video walls, so makers can discuss new ideas with

Lead: Ostrale e.V.  
**International Partners:** Syowia Kyambi (KE), Toni Sant (UK), Valletta (MT), Patricija Gilyte (LT), Krisztián Kukla (HU), Ivana Meštrović & Nataša Bodrožić (HR), Jana Rinchenbachova (CZ), Slobodne Veze / Loose Associations (HR), Art Quarter Budapest (HU), VSI Kaunas 2022 (LT), JINÁKRAJINA State Academy of Arts and Crafts (PL), OP ENHEIM (PL)  
**Local Partners:** Free State of Saxony, district managements, garage cooperatives, local art associations in Chemnitz and the Culture Region  
**Location:** Garages in Chemnitz and the Chemnitz Cultural Region  
**Timing:** 2. - 3.Q 2025

## 2 CULTURAL AND ARTISTIC CONTENT

each other. New acquaintances will also be made, as local residents welcome tourists to their garages after they have been converted into tiny apartments by European architecture students. A digital vote will be organised on Instagram to let the maker community decide which designs will be implemented.

**GOA The Garage of Autodidacts** is a design and art school for young, enthusiastic, self-taught people that aims to establish a new teaching method throughout Europe, following the example of the Bauhaus. The Bauhaus is a European movement. It started in Weimar, but Bauhaus buildings have been erected all over the world, in Dessau, Brno, Barcelona, Tel Aviv, Lincoln, et cetera. Based on the Bauhaus idea, students in Chemnitz will live and receive instruction in 'master garages'. For this purpose, residents, architects and other stakeholders will collaborate to convert an empty garage settlement into a campus. In 2024 the POCHEN Multimedia Biennial will take place there. Afterwards, the Autodidactic Garage will open as a year-round art education programme. Depending on their interests and skills, the students can complete a digital or on-campus three-year course in areas such as materials and tools, colour and composition, or cultural management; the teachers themselves are also self-taught. In collaboration with the Bauhaus University and the international Marianne Brandt Award, dedicated to the famous daughter of the city, this project aims to promote and spotlight autodidacts, their abilities and the importance of their art.

**Lead:** POCHEN Multimedia Biennial  
**International Partners:** Pixelpoint International Festival of Contemporary Art Practices (SI), Garage Redesign (EE), Garage48 (EE)  
**Local Partners:** Bauhaus University Weimar (DE), district managements (Chemnitz)  
**Location:** Garages in Chemnitz  
**Timing:** 2.Q 2023 International Symposium / 1-4.Q 2024 Preparation of the garages / 1.- 4.Q 2025 Presentation

**MNG For MAN|GA|RAGE**, a garage in Chemnitz becomes a (physical and digital) paradise for European comics and manga fans and the international cosplay scene. On maker-space.eu they can join in a virtual steam punk-themed, multiplayer adventure where they get lost in a garage settlement and have to make crucial, yet controversial moral decisions along the way. In real life, dreary garage settlements in Chemnitz are transformed into magical parallel worlds, an extraordinary adventure playground for large-scale, live action role playing and a photo backdrop for cosplayers highlighting regional European differences in style, content and humour. At the same time, international comic book publishers and cartoonists will introduce themselves in different garages and invite people for talks and workshops.

**Lead:** Kraftwerk e.V., Chemnitz2025  
**International Partners:** Europe Comics (EU), Ville Pirinen (FI), Pauli Kallio (FI), Tommi Musturi (FI), 9th Dimension (BA), Tampere 2026 (FI), David Füleki (DE)  
**Location:** Garages in Chemnitz  
**Timing:** 2.Q 2025

### Programme

#### MOG Modern Gaze

A certain aesthetic, or rather non-aesthetic, is part of the perception of Eastern Europe: brutalist architecture, prefabricated housing developments, functional design and unshakable pragmatism. 'Socialist Modernist' architecture has long been an aesthetic type on Instagram. Eastern modernity is not only about the architecture and art of Eastern Europe, but also about everyday life. Together with Wrocław 2016 and the Architecture Biennial Tbilisi, Chemnitz2025 has founded an interdisciplinary residency project called **AIR MODERNISM** to look at Eastern modernism from different perspectives and test its future suitability. The first residency will be in Wrocław in 2020. In 2021 it moves to Tbilisi and in 2022 to Nova Gorica. In 2023 the residency comes to Chemnitz, where a symposium will also take place. In 2025 AIR MODERNISM again resides in Chemnitz.

**Lead :** Chemnitz2025, Chemnitz Art Collections

**International Partners:** Culture Zone Wrocław (PL), Tbilisi Architecture Biennial (GE), Go! 2025 Nova Gorica (SI), UNESCO Creative Cities Network – Design City St. Etienne (FR), UNESCO Creative Cities Network – Design City Montreal (CA), University of Pilsen, Ladislav Sutnar Faculty for Design and Art (CZ), Go! 2025 Nova Gorica (SI)

\* **EEM** Eastern Europe's cellars and attics, kitchens and garages still contain many everyday objects: relics from a long-forgotten empire. As part of Chemnitz2025, the **postfuturistic eastern european modernism** project will reveal possible adaptations of these everyday objects to satisfy current needs and priorities. From 2021 to 2025, the project will be developed and

**Lead:** Klub Solitaer  
**International Partners:** University of Art and Design Linz (AT), University of Applied Art Vienna (AT), Piran 2025 (SI), Novi Sad 2021 (RS), Delta Lab (HR), Plovdiv 2019 (BG)  
**Local Partners:** Faculty of Applied Arts, University of Applied Sciences Zwickau (DE)

implemented in three stages. It starts with a Europe-wide interactive search for valuable and historical objects, in which we ask: What makes these objects valuable? The second step is to have design and art students from Europe develop, modify and mend the collected objects. This will result in utopian, new developments, but also in real and tangible product innovations. In 2025 these post-futuristic objects are displayed in a model apartment, in garages and in a curated exhibition that will subsequently tour Europe. Accompanying this project will be a digital exhibition showing what the Internet might look like today if it were based on Eastern European Modernist designs and ideas: What would an online shop look like? What would a search engine prioritise? How would a social media platform work?

\* **F51** The apartment block is not only an Eastern bloc affair but also a product of classic modernism. In 2025 many large housing estates will turn 50 years old, not just in Chemnitz but all over Europe. **FRITZ 51** is named after the Fritz Heckert area, which is such an estate. It will use its 50<sup>th</sup> anniversary as an opportunity to dedicate a project to this topic. What is the next step in the development of these exuberant settlements? Together with residents of 10 European housing complexes in cities like Paris, Naples, Vienna, Łódź and London, we negotiate their future. Local collectives of creative artists, contemporary eyewitnesses (engineers, architects, city planners), residents and initiatives working in various formats and using different methods (photography, text, video, performance, discussion, tours, exhibitions, research projects) will ask: What have you never dared to imagine? Together, on maker-space.eu, they will design the CHEM CITY (think SIM CITY with prefabricated housing) of the future. The results are presented in 2025 at a festival-like conference in the Fritz Heckert area of Chemnitz.

\* **MA** For **Monumental Art is Not Enough**, the curator Stefan Rusu invites European artists to deal intensively with the architectural heritage of the GDR and to present their results in the public space. The aim is to turn the public spaces of the city into an exhibition on GDR architecture. Experimental approaches, such as sound art, transmedia or design, will draw attention to iconic buildings, corners, parks and squares that are rarely used. The resulting open-air exhibition will be explored by inhabitants using an interactive itinerary (pocket-size map), where each intervention will serve as an aesthetic island within a neighbourhood, courtyard or housing project. It connects makers in an appreciation of the new meaning inscribed into the public space and GDR monumental art. The exhibition will be supported by a concert series headed by the Dresdner Sinfoniker and their European partners, who will perform in surprising places, such as on the roofs of housing estates. These concerts will, of course, be streamed live. The event will also have an app that brings public socialist art to life, as sculptures tell their stories, mosaics begin to dance and monuments start to talk.

**OAS Object and Space**, a three-month exhibition at the Chemnitz Art Collections, gives an overview of modernism in architecture and design in Eastern Europe starting in the 1950s. Citizens will get in touch with their own or their parents' pasts in the Central European context through Soviet design, industrial buildings in Kharkiv, Polish posters, Yugoslav museum buildings or Czechoslovak commercial art. Topics will include architecture, urban space, memorials and monuments, landscape, product design, interiors, working environments, communications media and building-related art of the former Eastern bloc countries and Yugoslavia, with a special focus on GDR modernism. People will be able to send in digital scans of old family photos, in which the object featured in the exhibition (or objects similar to them) play a

**Location:** Chemnitz Sonnenberg, Digital  
**Timing:** 2.Q 2023 - 3.Q 2024 Research, conception, collection of goods / 1.- 4.Q 2024 Students work on new designs, exhibitions of the collection in European partner cities / 2.- 4.Q 2025 Presentation

**Lead:** Institute for Eastern European Modernism  
**International Partners:** DOCOMOMO (international), Stavros Stavrides (GR), communitism / Natassa Dourida (GR), Stealth unlimited (RS), Edi Rama (AL), dérive - Journal for Urban Research (AT), transparadiso (AT), Renaud Epstein (FR), Art Host Community Building (AT),  
**Local Partners:** ICOMOS (DE), DOCOMOMO (DE), Christoph Schäfer/Margit Czenki (DE), Anri Sala (DE/AL), Pia Lanzinger (DE), Maren Harnack (DE)  
**Timing:** 3.Q 2022 - 2. Q 2023 Research, conception, networking, set up of local groups / 3.Q 2023 - 4. Q 2024 City visits and set up the project spaces / 2.Q 2025 Festival in Chemnitz

**Lead:** Chemnitz2025, Stefan Rusu (PK)  
**International Partners:** Nonument Group (EU) Observatorium (NL), KSAK - Centre for Contemporary Art (MD), Transit (RO), Alevtina Kakhidze (UA), Ioana Vreme Moser (RO), Vahram Aghasyan (AM), Nikusha Chkhaidze (GE), Druța Veaceslav (MD), Marina Napruskina (BY), Cristian Muresan (RO), Rashad Alakbarov (AZ), Yerbosin Meldibekov (KZ), Fernando Sánchez Castillo (ES), Ahmet Ogut (TR), Joanna Rajkowska (PL), David Cotterrell (UK), Martin Zet (CZ), Superdudace (NL/BR)  
**Local Partners:** Institute for Eastern European Modernism, Artist Association Chemnitz, Art for Chemnitz  
**Location:** Public spaces in Chemnitz  
**Timing:** 1. - 4.Q 2024 Research, conception, City visits / 2. - 3.Q 2025 Presentation

**Lead:** Chemnitz Art Collections, Chemnitz Museum of Industry, New Saxon Gallery  
**International Partners:** Design Museum Helsinki (FI), Design Museum Denmark (DK), Design Museum (BE), Museum of Applied Arts Iparművészeti Múzeum (HU), Moscow Design Museum (RU), Poster Museum at Wilanów (PL), Museum of Modern Art (US), Museum of Contemporary Art Belgrade (RS), Museum of Decorative Arts and Design (LV), European Architectural History Network (UK), Centre for Central European Architecture (CZ), Slovak Design Centre (SK), National Technical Museum Prague (CZ), Kiosk – Platform for Contemporary Art (RS)

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major role. These photos will be shown on maker-space.eu, a public billboard in Chemnitz and on social media accounts.

In 2025, a new permanent exhibition dedicated to industrial and product design and called simply **DESIGN** will open at the Saxon Museum of Industry. As its first (analogue and digital) special exhibition, titled **Made to Last**, the museum shows industrial and product design from the GDR (East Germany) and the ČSSR (Czechoslovakia) from 1950 to 1990. According to the UN report on sustainability, the founding father of the concept of sustainability actually came from Chemnitz. Back in the 18<sup>th</sup> century, Hans Carl von Carlowitz thought about how to manage forest clearance and developed ideas about global, sustainable development. In times of climate change, hardly any topic is more important, and Europeans need to talk about ideas and concepts that will secure our future. The exhibition reflects on the principles of sustainability and openness as practised by designers in the East and focuses on the Chemnitz-based designer Karl Clauss Dietel. The goods of everyday culture in the East were made according to two essential principles: the design had to sell well in the West and the products should last forever. Due to permanent shortages, the principle of sustainability was essential. Many GDR products were (almost) unbreakable and could be repaired by anyone — they are still used in kitchens, toolboxes, on the streets — including the makers in our interactive exhibition. A poll will be conducted on maker-space.eu, asking which products from the GDR era are missed most today, the aim being to get them back in production in one of the garage makerspaces.

**Local Partners:** Archive of Burg Giebichenstein University of Art and Design Halle (DE), Grassi Museum of Applied Arts Leipzig (DE), Documentation Centre of GDR Everyday Culture (DE), Industrial Design Collection (DE), Photography Collection, SLUB Dresden (DE), Mütter Archive (DE), Art Photography Collection, Collection Moritzburg (DE), Cottbus Arts Collections (DE), The Design Museum (DE), Foundation for Industrial and Everyday Culture (DE), Bauhaus Foundation Dessau (DE), Weißensee Academy of Art Berlin (DE), Werkbund Archive - Museum of Things (DE), House of German History (Berlin), Vitra Design Museum (DE), Island Poel (DE) Saxon Economic Archive (Chemnitz)  
**Location:** Chemnitz Art Collections, Chemnitz Museum of Industry, New Saxon Gallery  
**Timing:** 4.Q 2024 - 1.Q 2026

### Further projects

#### ABL Anyway the Bus Has Left

One of Europe's aims is to be the most competitive labour market in the world, not only in terms of cost, but also in terms of conditions. The future of work is marked by growing solidarity, less repetition and more creativity. The changing nature and importance of work is relevant not only in the self-proclaimed workers' town of Chemnitz, but throughout Europe. *Anyway the Bus Has Left* sheds light on various aspects of working life: the structures of socialism, the peaceful revolution followed by the feeling of no longer being needed, digitisation, the development of the service sector, the status of women at work and the realities experienced by guest workers and immigrants.

How do people get to work? Of course, as before, with the bus — it has not yet left completely, but takes the audience on a tour of the city that deals with the history and future of work. On the journey in an old IKARUS bus, amateur and professional actors perform a mixture of promotional trip, sightseeing tour and work show. Part of the performance is an app with the bus schedule. At each stop, when visitors point their smartphone or tablet at the factory, a worker in the building will appear on screen to tell his or her story. The stops will also feature videos or sound and space installations, singing choirs, fights breaking out, dancers circling powerful machines or one-on-one talks with immigrant workers.

#### EC Electric Campfire

The two-day Electric Campfire is a festival of European electronic music and performance held by and with artists who see themselves as part of the electronic scene and the digital world. In 2005 the festival blazed for the first time ever in Chemnitz, hometown of AG Geige, who played an important role on the East German avant-garde scene. It was here that, following German reunification, raster-noton was founded, one of the most important record labels

**Lead:** Gabi Reinhardt, Komplex Theatre  
**International Partners:** Anrey Palash / Kultura Medialna (UA),  
**Local Partners:** Association of the Vietnamese HA NAM MINH in the Federal Republic of Germany (Chemnitz), Hungarian Culture Association in the Region of Chemnitz (Chemnitz), Association of New Labour (Chemnitz), Chemnitz University of Technology, Institute of Psychology (Chemnitz), smac – State Museum of Archeology Chemnitz (Chemnitz)  
**Location:** Komplex Theatre, authentic places in Chemnitz: Old factories and brownfields  
**Timing:** 1. - 4.Q 2024 Research, conception, gain trust and work with the participants / 3.Q 2025 Presentation



for experimental electronic music. The festival plans to work with international stars of electronic music such as Björk, Marcel Dettmann, Daft Punk, Modeselektor and New Order. After previous stops in Rome, St. Petersburg and Dresden, it moved to Vladivostok and Pesaro. To celebrate its 20<sup>th</sup> anniversary, the Electric Campfire is finally returning to Chemnitz in 2025. Its line-up is larger than ever, mirroring current trends and developments in the electronic music scene in Europe; not only live acts, concerts, DJ sets and performances, but also different formats, like workshops on how to compose tracks with open-source programmes on any computer or citizen-journalists interviewing artists live on stage.

**Lead:** raster-media, Chemnitz2025  
**International Partners:** Sonàr Festival (ES), Today'sArt Festival (NL), Gamma Festival (RU)  
**Local Partners:** CTM Berlin – Festival for Adventurous Music and Art (DE), CWE, Goodlive Company, Atomino  
**Location:** Special place in Chemnitz or in the cultural region  
**Timing:** 3.Q 2025

### T-25 European Open Call for 20:25 to 2025

In 1999 the Chemnitz record label raster-noton, today named simply raster, released a monthly CD project called 20' to 2000. It became the first digital audio medium ever to be purchased by the Museum of Modern Art in New York City. Almost 25 years later, as part of the ECoC, raster-media will be starting another musical series called 20:25 to 2025 with a European open call. This is aimed particularly at a young and not yet established generation of European artists. The objective is to present bold, new and radical concepts in electronic music and associated genres. At the same time, 20:25 to 2025 will create a public archive and inventory of the current generation of artists and their styles. Plans are to include all geographical regions of Europe, regardless of whether or not they are part of the EU. A creative collective will design an efficient packaging solution that compiles all 25 issues.

**Lead:** raster-media, Chemnitz2025  
**International Partners:** Different digital art & music platforms, The Wire, Sonàr Festival (ES), Today'sArt Festival (NL), Gamma Festival (RU)  
**Local Partners:** Atomino, Transit, weltecho, Spinnerei  
**Location:** Different clubs and festivals in Chemnitz and Europe.  
**Timing:** 04. 2021 - 2025 Conception, open call, realization / 3.Q 2024 - 3.Q 2025 Presentation with a final and huge presentation at electric campfire 2025

### EWR Eastern Wheels Rally

Eastern European cars, such as the Lada, Skoda, Trabant, Ikarus and Wartburg, often eke out an existence as relics collecting dust in garages or museums. The Eastern Wheels Rally will get them out of hibernation and welcome them to Chemnitz in 2025. The tour invites fans of Eastern European classic cars for a weekend that will turn Chemnitz into the largest open-air garage in Central Europe. The destinations for the rally are the car museums in the region.

**Lead:** Chemnitz Opera, Tram Museum Chemnitz, Chemnitz2025  
**International Partners:** Operas in the Tauber cities Linz, Prague, London, Oldtimer Clubs from Central and Eastern Europe  
**Local Partners:** Railway Museum (Chemnitz), Tramway Museum (Chemnitz), Vehicle Museum (Chemnitz), Days of Jewish Culture (Chemnitz), Motorbike Museum (Augustsburg), Zschopau, Time-Work-City Museum (Frankenberg), August Horch Museum (Zwickau), Theatre Zwickau (Zwickau), Museum of Transport (Dresden)  
**Location:** Garage Campus (Chemnitz), places in the city and the region  
**Timing:** 2.Q 2025

The rally unites people two ways: through music and the love of cars. In the months running up to the rally the favourite songs of garage owners, new and used car dealers and car mechanics from Chemnitz and the region are collected through a digital call and put into a playlist. A garage choir performs the hits at the rally accompanied by the Robert Schumann Philharmonic. As part of the weekend's programme, a music theatre piece about the life of Richard Tauber will also be premiered. The tenor from Linz was a dazzling star of the opera world, a public favourite with a fondness for unusual cars. He made his debut at the Chemnitz Opera, where his father worked as general manager before they were both expelled by the Nazis in 1930. So, their story also tells the story of Jewish life in Chemnitz — a story whose relevance today is as strong as ever.

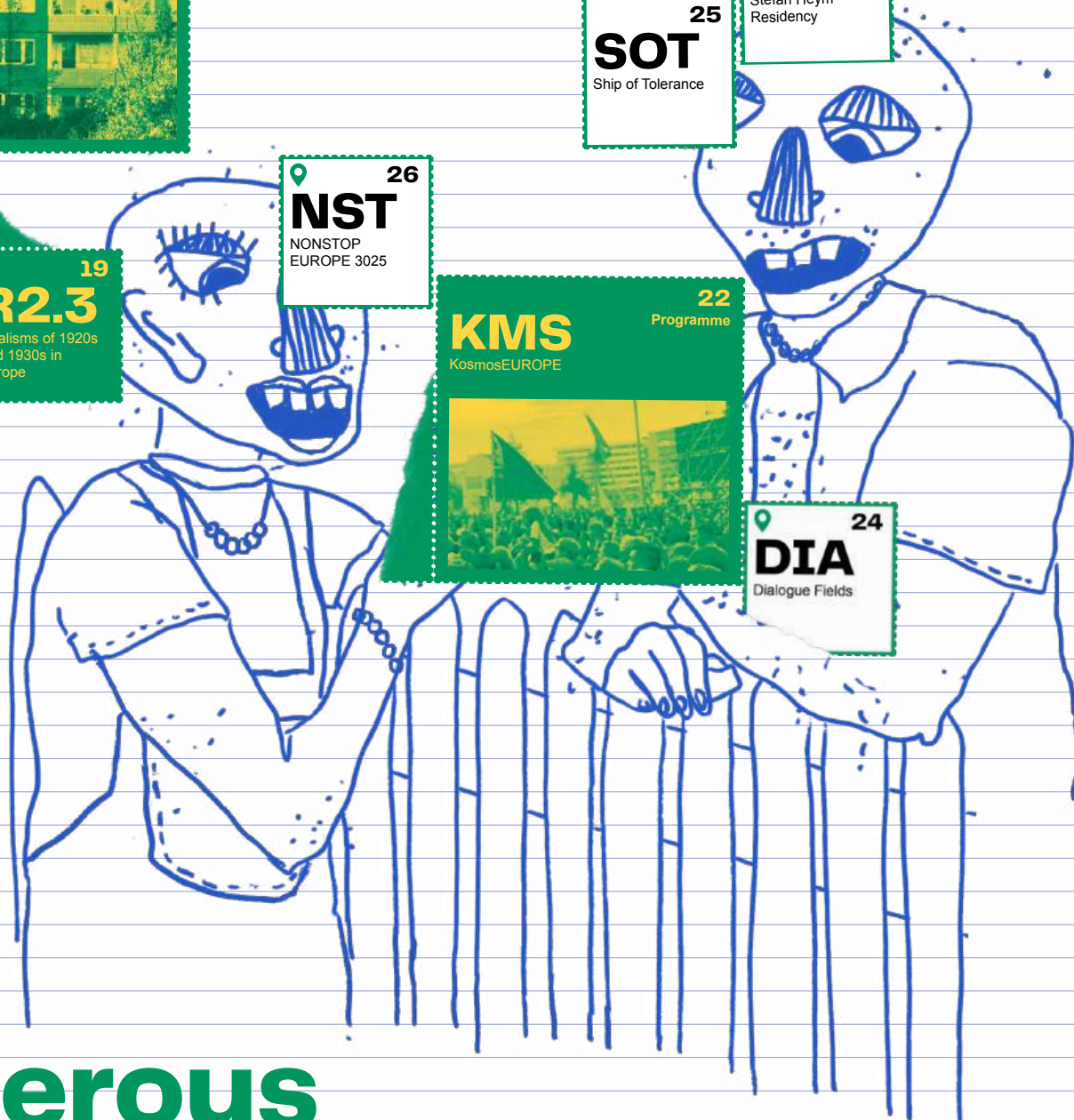
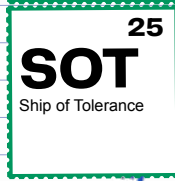
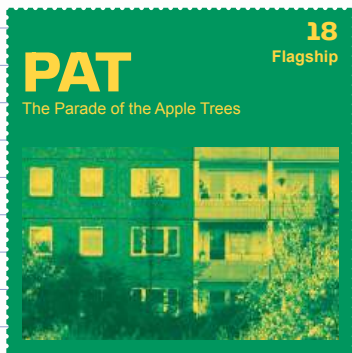
**Lead:** Trans-Media-Academy Hellerau (DE), Klaus Nicolai, Thomas Dumke, Tramway Museum Chemnitz, Chemnitz2025  
**International Partners:** METABODY/Reverso (ES)

**Local Partners:** Wisp Collective (DE), Chemnitz University of Technology (Chemnitz), Office for Contemporary Dance (Chemnitz), Academy of Fine Arts Dresden (DE), ZKM – Center for Art and Media Karlsruhe (DE)  
**Location:** Garage Campus (Chemnitz) permanent

**Timing:** 3.Q 2022 - 2. Q 2023 Conception, Networking / 3.Q 2023 - 2. Q 2024 Build up and set up technology / 3.Q 2024 - 4.Q 2025 start operation, workshops, presentations / 02.Q 2025 temporary in mobile domes in ECoC city of Slovenia 2025, Tampere, Mulhouse and in the cultural region

### ETP Transnational Encounters - European Tele-Plateaus

The city's former tram depot is transformed into the so-called Garage Campus that will examine the future of mobility. There, media artist and developer Klaus Nicolai from the Dresden Trans-Media-Academy will install the European Tele-Plateaus — a translocal but sensitive type of communication that works via movement, sensors, cameras and sound. People can dance and play together by simultaneously creating images, sounds or lighting effects. They are connected to one another via a server and corresponding network technologies. But the art itself is created through physical movement with no additional interfaces.



# Generous Neighbours

Europe's open-border policy has turned us all into neighbours. Our own home is usually our very intimate makerspace: Here, we can follow our passions. We bake and repair, do crossword puzzles and make music. But then there is the maker next door. Who also makes music, just not the music we like. Who also likes sports, just not our team. Our neighbours are the very people with whom we can practice the democratic values of respect and tolerance, as well as solidarity in bad times. This is what the Generous Neighbours project is about. It brings makers together on their doorsteps over their shared passions, be it apple pie, sports, music theatre or writing. It reaches out to the lonely and silent and publicly talks about taking a stand for them, for minorities and for the values that hold our democratic society together.



# THE PARADE OF THE APPLE TREES

Flagship



**PAT** The European idea of open borders also needs open people — this often starts with the neighbourhood. This is the place where the Parade of Apple Trees is set — not just in one neighbourhood, but in many all over the city. It consists of 2000 different varieties of European apple, 4000 trees altogether, and will be supported by the Europom organisation of apple lovers. The trees will run in double file through Chemnitz across different parts of the city. Property owners and residents act as sponsors for the apple trees, taking responsibility for their maintenance and opening their properties to visitors and neighbours once a month to chat with international guests and host small-scale cultural events like concerts and readings. Artists from different countries will create an art trail called WE PARAPOM, which runs parallel to the apple trees. In this way, the Parade of Apple Trees will work to overcome property boundaries and reduce social barriers.

In Go Apple Go, an interactive gaming app based on Pokémon Go, players will not only collect different apple species in augmented reality but will also get educational information concerning sustainability, resources and migration. It is a fun little game, in which you can also win free admission to Chemnitz2025 events or free food there.

On the analogue side, the Parade of Apple Trees will begin with the Apple Blossom Festival in the spring of 2025. We open the art trail with a celebration of the great taste of apple. We will therefore invite makers to bake their favourite apple pies, professional chefs to present their best apple recipes and the Slow Food movement to discuss a more sustainable food culture.

Over the course of the year, further art projects and urban interventions deal with the diverse topics that the apple tree as a symbol can inspire. They address not only the migration of apples across Europe, but also the immigrants

**Lead:** Chemnitz2025, Barbara Holub (AT)  
**International Partners:** transparadiso (AT), Michael Koleček / Jan-Evangelista-Purkyně-University, Faculty of Arts (CZ), Tiffany Chung (VN/US), Samson Young (HK), House of Arts Vienna (AT), Go! 2025 Nova Gorica (SI), Arche Noah (AT), Quarter of Cider (AT), University of Applied Arts Vienna (AT), ICARDA – International Centre for Agricultural Research in the Dry Areas (SY), Europom (BE), superflex (DK), Elena Anosova (RU), Christine and Irene Hohenbüchler (T/DE), Anna Jermolajeva (AT/RU), Pia Lanzinger (DE), Kristina Leko (HR/DE), Midori Mitamura (JP), Myvillages (UK/NL/DE), Olga Neuwirth (AT), Isa Rosenberger (AT), orizzontale (IT), Gabriele Sturm (AT), Marlene Streeruwitz (AT), Katerina Seda (CZ), Susan Philipsz (UK), Philippe Rekacewicz (SN), Suzanne Lacy (US), Heather and Ivan Morrison (UK), Institute for Contemporary Art Yerevan (AM), Jonas Dahlberg (SE),  
**Local Partners:** Association of German Pomologists (DE), Georg Winter (DE), KM Karlsruhe (DE), Georg Winter and students / University of Fine Arts Saar (DE), Folke Köbberling and students / Braunschweig, University of Technology (DE), Martin Krenn and students / Braunschweig University of Art (DE), Kristina Leko and students / Berlin University of Arts (DE), weltecho (Chemnitz), City of Chemnitz, Mareike Hornof (Chemnitz), NABU – Nature and Biodiversity Conservation Union Chemnitz (Chemnitz), School for the Blind of SFZ (Chemnitz)  
**Location:** Chemnitz parks, private Gardens, public spaces, Wirkbau  
**Timing:** 1. -2. Q 2021 planting trees  
 3.Q 2023 - 2. Q 2024 Build up and set up technology / 3.Q 2024 - 4.Q 2025 start

## 2 CULTURAL AND ARTISTIC CONTENT

making their way to Europe. They question the EU norms that apples have to comply with to end up in a supermarket and the norms people have to follow to be accepted into certain parts of society.

A permanent installation at the Chemnitz main station shows the modern trade and transport routes of European apples and food in general and describe the consequences for our environment and the exploitative conditions of people working in the agricultural industry.

### Programme

#### R2.3 Realisms of the 1920s and 1930s in Europe

Economic crisis, the shift to the right, climate change, the coronavirus pandemic: Where is Europe heading? The current mood strongly reminds some of the times of the Spanish flu and the interwar years from 1920 to 1929. In this period the Realist art movement made its way through Europe and even reached the United States. The exhibition titled *European Realities* will pay homage to this movement with a particular focus on paintings. It tells of the poverty, hunger and misery suffered by citizens, families and neighbours, track the modernisation of industry, and include stories of economic upswing and cultural prosperity, scientific and technical progress, the big city and night life, emancipation and diversity.

Never before has this European art epoch been presented on such a large scale. Major works by the likes of Giorgio de Chirico, Pablo Picasso, Edward Hopper, Grant Wood, Otto Dix, Edward Burra, Salvador Dalí and Tamara de Lempicka will be shown, but there will also be pieces that capture by artists from northern, eastern and southern European countries that capture the zeitgeist of the 1920s and 1930s. Together with other museums, the exhibition will collaborate on an open database that aims to compile all Realist artworks from around the globe.

The exhibition concerns itself with the current situation in Europe, in which nationalist tendencies are picking up again and Europe has to deal with new crises. As part of *European Realities*, digital makers are invited to create artworks that reinterpret the current zeitgeist in terms of Realism. Additionally, partners like The Progressive Centre, a Berlin think-tank on qualitative debating, stage events in which European experts from the political, social, cultural and business sectors are available for 25 minutes of face-to-face table talks and for a digital dialogue with local and European citizens on various subjects. The events take place not only at the Museum Gunzenhauser, but also in important buildings from the 1920s and 1930s in Chemnitz: music in the municipal baths, films in the historical high-rise car park, theatre at the former airport in the Fritz Heckert residential area, literature in the former Schocken department store.

#### GEN Spaces of Generosity

Seven percent of the people in Europe are heavily affected by loneliness, others are struggling with addiction — many suffer both fates. They live in anonymity, isolated from one another. Spaces of Generosity aims to connect a multitude of different people to create common spaces. In this project public servants work alongside data scientists to mine public data and establish where people might be in denial of their problems. In these areas the project will then contact people who serve their community, such as social workers, clergy(wo)men, postal workers, supermarket clerks or even dog owners, to identify physical spaces

**Lead:** Museum Gunzenhauser  
**International Partners:** Museum of Art Den Haag (NL), M. K. Čiurlionis National Museum of Art (LT), Kumu Art Museum (EE), Moderna Galerija – National Museum of Modern Art (HR), Sofia City Art Gallery (BG), Engage (UK), ICOM - International Council of Museums (FR), MART Rovereto (IT), National Gallery Sofia (BG), Hungarian National Gallery (HU), National Gallery Prague (CZ), Latvian National Museum of Art (LV), National Museum Warsaw (PL), Centre Pompidou (FR), Tate Modern (UK), Stedelijk Museum Amsterdam (NL), Museum of Art Basel (CH), Museum of Modern Art New York City (US), Metropolitan Museum of Art (US),  
**Local Partners:** The Progressive Centre Berlin  
**Location:** Museum Gunzenhauser, public spaces  
**Timing:** 2.Q2023 Symposium „National Realism Movements in Europe“, start to set up the digital database / 2.- 3.Q 2025 Exhibition



**Lead:** Department of Social Services, City of Chemnitz  
**International Partners:** Iza Rutkowska (PL), Patricia Kaersenhout (NL), Atelier 3 Architects (BG) People in Need (CZ), Batumi Backyard Stories (BY), M3 – Ressources for Culture (RO)  
**Local Partners:** Saxon State Ministry for Social Affairs and Social Cohesion (DE), District Pilots (Chemnitz), Association New Labour (Chemnitz), Curb Lobby (Chemnitz), Volunteer

suitable for getting in touch with people close to their front doors. Telephone boxes with different gadgets will then be installed there: phones and digital devices serve to connect strangers in different places. An app shows where these places are and, if preferred, enable anonymous interaction, matching people by their maker interests (think Tinder for makers) and encouraging them to get in touch. Spaces of Generosity wants to demonstrate to those who are isolated, lonely and silent that they are not alone. In each location, tandems of young and old will shoot 'pocket movies' to tell their story. Elderly folks can bring recipes to trade with food bloggers. A cooperation with the project Come and Eat at My Table is being considered, with the aim of organising shared monthly meals. Spaces of Generosity is an open-ended process engaging the people of Chemnitz while leaving them plenty of space to explore their own creativity.

### ESO European Sports Open

Chemnitz is full of sports enthusiasts, especially when it comes to basketball and football. In 2025 Chemnitz will host an international tournament that combines **European popular sports, culture and the arts**. Showcasing the power of diversity, teams of regional and international players are connected digitally and internationally during the build-up to the event. The Berlin art collective Inges Idee, or Maider Lopez from San Sebastian, start by involving teams like the basket ball club Niners and the CFC football club as well as citizens from Chemnitz, the region, cross-border and other European partner clubs in projects that create new challenges for the participating athletes: redesigning equipment and devices, creating new disciplines such as football golf or bicycle basketball, or putting a hedge in the football arena that separates the field in two and then breaks through the stadium boundaries and out into the city. Athletes and artists explore new ways of playing sports under different conditions.

The sport clubs of Chemnitz organise events that stimulate encounters between age groups, cultures, and disciplines, **including e-sports teams** from the region. There will also be a team of robots from different research facilities that will be remotely controlled by makers from all over Europe. Starting in 2021 the various pilot projects will come together each year for a weekend full of intensive sport, lifestyle celebration and fun culture in Chemnitz. In 2025 the big international competition takes place according to the rules agreed upon by the teams, with events held at different locations all across Chemnitz, the region and the digital realm and with the support of well-known sports personalities.

### KMS KosmosEUROPE - A celebration of democracy.

In 2018 and 2019 the protest movement tagged **#wirsindmehr** (we are more) and its follow-up **#wirbleibenmehr** (we stay more) mobilised more than 100,000 music fans and protesters for a peaceful culture and protest festival against right-wing extremist violence in Chemnitz. The KosmosEUROPE festival involves citizens whose access to education and culture is restricted by geographical and financial disadvantages, by establishing free admission formats in outlying districts to encourage people to take part in the festival. The **music and culture programme** will be the main attraction, with popular domestic and internationally established artists ensuring a large media reach and a boost to cultural tourism. It will feature an **inclusive, gender balanced and multifaceted festival programme**. The live music stages are accompanied by several different formats for presenting spoken word events, literature, art exhibitions and sporting events.

Centre (Chemnitz), Citizens' Initiative Chemnitz City (Chemnitz), district managers (Chemnitz), local housing companies (Chemnitz), Theater Chemnitz (Chemnitz), Chemnitz Band Bureau (Chemnitz)

**Location:** All over the city and neighbourhoods, European Workshop for Culture and Democracy  
**Timing:** 3.Q 2024 - 2.Q 2026

**Lead:** Municipal Event Centre C3; Chemnitz Sports Association

**International Partners:** European Week of Sports "Be Active" (BE), Maider Lopez (ES)

**Local Partners:** City Sports Association (Chemnitz), Sports teams from the Chemnitz Culture Region, City of Chemnitz

**Location:** Sports facilities, Sports Forum, culture mile

**Timing:** 01-03.Q 2024 Networking and open call / 2.- 3.Q 2025 Presentation



**Lead:** CWE- Economic Development Corporation Chemnitz

**International Partners:** Nouvelle Prague (CZ), Boiler Room (UK), POC21 Innovation Community (FR/DE), Daniel Zibblatt/ Harvard University (USA), Manchester International Festival (UK), spotify (US), quendra multimedia (XK), Coincidencies (ES), Urban Gorillas (ZY), Stichting Rotterdamse Dakendagen (NL), City of Antwerp (BE), Urban Scale Interventions (UK), Faro 2027 (PT), CRIC Festival (MK), quendra multimedia (XK), Onassis Stegi (GR), Bandits-Mages (FR)

**Local Partners:** simply.agency (DE), Keychange (DE), Arte (DE/FR), Budde Talent

## 2 CULTURAL AND ARTISTIC CONTENT

The newly founded **Kosmos sports club** unites refugees with local football and basketball fans who challenge professional sport teams like the NINERS Chemnitz and CFC Chemnitz football club.

The choice of **venues** may include the opera house, museums, the university and music clubs, as well as **abandoned spaces**, especially for events organised in cooperation with the European Creative Rooftop Network. In 2025 a special rooftop edition of KosmosEUROPE will take place. Selected parts of the festival's programme are presented on city roofs.

A **Music Talent Exchange Programme**, to be initiated in cooperation with the Reeperbahn Festival and Nouvelle Prague, will organise local residencies for Eastern European talent and support cross-border creative exchange. Stressing the music industry's social responsibility, the programme includes special **digital and analogue conference formats** designed in collaboration with re:publica and Tincon. These will focus on issues relating to the traumatic effects of racist and anti-Semitic terror in Europe, hate speech in social media, freedom of the press and the challenge of homophobic and sexist ideology. All programme formats will be mirrored in the festival's online offerings and include both live video and on-demand content.

Agency (DE), Reeperbahn Festival (DE), re:publica Berlin (DE), TINCON - digital youth culture (DE), local art galleries, shops, department stores, cultural associations, sport associations, social associations, music clubs, music schools and many more

**Location:** Cultural mile, city centre Chemnitz

**Timing:** 3.Q 2025

### Further projects

#### **EVC Evolution Chemnitz**

Chemnitz has been infiltrated by right-wing structures for decades — but the city is not alone in Europe. Cities like Dortmund, Verona or Lviv are also struggling with right-wing structures, and right-wing movements are on the rise in Poland, Austria, Hungary, France and the Netherlands. Evolution Chemnitz examines the history of extreme right-wing structures and the resistance to them in the Chemnitz region and in Central and Eastern Europe. It invites curators, artists, authors and researchers to deal with the topic. The aim is to draw parallels between Chemnitz and other cities and regions, to build connections and learn from each other. Semi-public and private locations that are associated with political issues (e.g., a gym where, in 1919, a workers' revolt reading took place) are used as platforms. Shopping centres, parking lots, gyms, police stations and hairdressing salons turn into stages for discourse and open new ways of dealing with history. Performances, concerts, readings and discussions will, in this way, take place at the heart of everyday life in Chemnitz. On the digital side, there will be a GPS-triggered audio tour available to download on a multitude of devices. When people approach certain places, they will be told the story behind that place and the meaning it has for democracy.

**Lead:** Henrike Naumann (DE), Chemnitz Art Collections

**International Partners:** EUNIC - EU National Institutes for Culture (EU), Krisztina Hunya / Off-Biennial Budapest (HU), Sebastian Cichocki / Museum of Modern Art Warsaw (PL)

**Local Partners:** NSU-Tribunal (DE), Migrantifa (DE), Gunda-Werner-Institute (DE), Werdau Against Racism Initiative

**Location:** Museum Gunzenhauser

**Timing:** 4.Q 2025

#### **DIA Dialogue Fields**

Dialogue Fields is a project set in the Sonnenberg neighbourhood of Chemnitz that stages artistic interventions in parts of the urban public space that have, to some extent, been forgotten or neglected. Visions and ideas for these places are developed, exposing weak points and opening up discussion about the problems of city life and neighbourhood community. In 2025 Dialogue Fields wants to move away from its home location and tour through Chemnitz and the region. For this purpose, it will invite two European artists from different disciplines to come to Chemnitz for a six-week residence and will do so several times during the year. These artists will then develop artistic interventions in the urban space and simultaneously examine a topic of current relevance from different perspectives. They will generate an exchange with the audience and



**Lead:** Klub Solitaer

**International Partners:** Žilina 2026 (SK), IZOLYATSIA – Platform for Cultural Initiatives (UA), Art Prospect (GE)

**Location:** Different neighbourhoods in Chemnitz

**Timing:** 3.Q 2025

deliberately create tensions which will be documented and played out on social media as well. There everyone will be free to suggest their own ideas and visions for the public places.

### **SOT Ship of Tolerance**

Younger Europeans are becoming ever more transient, living and travelling across borders, participating in school exchanges, ERASMUS, WWOOF or other volunteer programmes. The Ship of Tolerance spreads the ideas of diversity by connecting the youth of different continents, cultures, and identities through the language of art. The ship's sails are stitched together from fabrics creatively handled by hundreds of local schoolchildren from different ethnic and social backgrounds. By participating in the creation of this ship, children will learn about respecting different cultures and ideas, while appreciating how they differ from their own. Children will not only participate through their schools and kindergartens, they will also be able to design a fabric online together with others.

In 2025 the ship will 'sail' to Chemnitz. During its stay in the city, the Table of Tolerance will be built, where every week women and men from different local communities are invited to come and talk to one another. One weekend a month will be designated the Weekend of Tolerance, when international foods will be sold on the main street, children's concerts held and different things produced especially for this event.

### **NST NONSTOP EUROPE 2025**

NONSTOP EUROPA is a multilingual festival for international drama students that wants to initiate a discourse and create encounters with theatre productions at the European level. In the ECoC year, NONSTOP EUROPA deals with contemporary theatre writing from Central and Eastern Europe and uses it to create a vision for Europe in 3025. For this purpose, a joint narrative will initially be created in cooperation with the theatres of two of Chemnitz' twin cities, Tampere and Volgograd. Together, citizens write a play about the future of Europe through a digital platform in cities like Ljubljana, Timișoara, Vienna or Manchester will also physically contribute their ideas in a series of workshops held for mutual exchange and as an open field for experimentation. Finally, a session of the European Parliament is staged in a theatrical intervention. In discussion with experts from politics and business, the democratic structures of Europe is explored and participative formats developed and incorporated into the vision of Europe 3025.

### **SHR Stefan Heym Residency**

Just like the people of Chemnitz and Eastern Europe, Stefan Heym is a migrant of history. He was a Jewish writer and journalist who had to flee Nazi Germany. Returning later to East Germany as a full-fledged communist, he did not shy away from criticising the dictatorial system. The Stefan Heym residency for critical and politically persecuted writers starts in 2022. For a period of up to six months, the Stefan Heym residency offers a safe space for international writers, journalists, poets, bloggers and twitterheads to work. Every week, a selection of their writings will be shown on different billboards across the city, reaching out to the 'silent middle'. Citizens can comment on them using a QR code and send messages directly to the authors. The writers also take over the official Instagram, Facebook or Twitter accounts of the city of Chemnitz for a certain period of time, during which they can relate their personal stories and share their thoughts, impressions or diaries. The overall aim for Chemnitz is to become part of the International City of Refugees Network (ICORN) and to give shelter to writers for a period of two years.

**Lead:** Days of Jewish Culture

**International Partners:**

Ilya & Emilia Kabakov Foundation (US),  
**Local Partners:** Saxon Education Agency  
(Chemnitz), Saxon Refugee Council (Chemnitz)

**Location:** Chemnitz Schlossteich

**Timing:** 2.-3.Q 2025

**International Partners:** Academy of Arts  
(BA), Tampere Theatre (FI), Volgograd New  
Experimental Theatre (RU), Drama School  
Vienna (AT), Anton Bruckner Private University  
(AT), Academy of Arts and Culture Osjek (HR),  
Faculty of Music and Theatre at the West  
University of Timișoara (RO), Manchester  
School of Theatre (UK), Zurich University of the  
Arts (CH), Academy of Theatre, Radio, Film and  
Television Ljubljana (SI)

**Local Partners:** Centre for Performing Arts  
(Chemnitz), Fritz Theatre (Chemnitz), Komplex  
Theatre (Chemnitz), Eduard von Winterstein  
- Theatre ( Annaberg-Buchholz), Theatre  
Zwickau (Zwickau), ( Freiberg)

**Location:** Fritz Theatre (Chemnitz), Komplex  
Theatre (Chemnitz), Eduard von Winterstein  
- Theatre ( Annaberg-Buchholz), Theatre  
Zwickau (Zwickau), Middle Saxon Theatre  
(Freiberg)

**Timing:** 2.Q 2025

**Lead:** International Stefan Heym Association

**International Partners:** ICORN - International  
Cities of Refuge Network (NO)

**Local Partners:** PEN Germany (DE), city of  
Chemnitz

**Location:** Schlossbergmuseum, city History  
museum Chemnitz

30  
**HK**  
Hallenkunst

35  
**FHV**  
Founder's Heaven

36  
**DAT**  
YOUR DATA IS BEING MINED

37  
**EMC**  
European Manchesters

28  
**MBA**  
Makers, Business & Arts  
MBA 25



34  
**AUT**  
The Autodidacts

38  
**TMG**  
Thinking Marx Globally

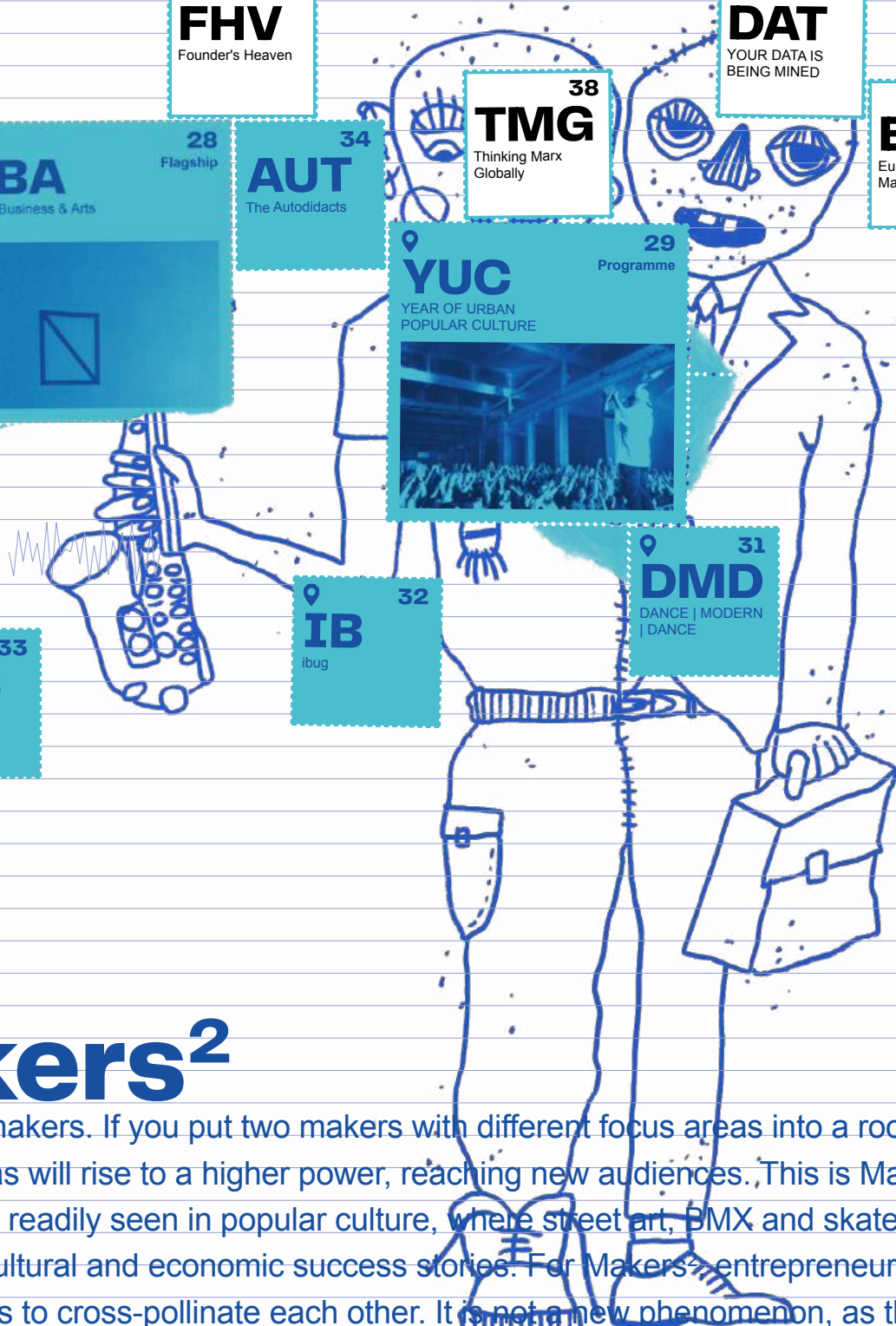
29  
**YUC**  
YEAR OF URBAN POPULAR CULTURE



33  
**RES**  
Re-Splash

32  
**IB**  
ibug

31  
**DMD**  
DANCE | MODERN | DANCE



# Makers<sup>2</sup>

Europe unites makers. If you put two makers with different focus areas into a room, their energy and ideas will rise to a higher power, reaching new audiences. This is Makers<sup>2</sup>! Such synergy is readily seen in popular culture, where street art, BMX and skateboarding have become cultural and economic success stories. For Makers<sup>2</sup> entrepreneurs and artists join forces to cross-pollinate each other. It is not a new phenomenon, as the exhibitions on autodidacts and the show European Manchesters will demonstrate, while Thinking Marx Globally and Your Data is Being Mined will take critical and reflective positions towards the economisation of culture and life. However, enterprises need new, out-of-the-box ideas to stay on track, and artists need access to materials, contacts and business strategies. The European programme **MBA (Makers, Business & Arts)** brings these groups together. What they have in common is that they identify with what they do and make; they are courageous, flexible and open-minded. It is exactly those qualities that we aim to foster with our artistic programme. Makers<sup>2</sup> cumulates the exponentially increased potential of citizens for making, sharing and creating by building connections to one another and to Europe.



# MAKERS, BUSINESS & ARTS MBA 25

28

Flagship

**MBA** Businesses in the globalised world need relevant ideas to navigate and steer through the clouds of complexity on the way to a sustainable future. These ideas are the assets of the future makers, who take things into their own hands. MBA25 brings together these different artistic and entrepreneurial creators of culture and allows them to meet on equal terms: Europeans from the cultural and creative industry, emerging and established business owners, students and professional partners. Such collaborations function as the source and secret power that drives creation.

In our CCI programme, known as MBA Region, the aim is to develop a web of specific centres at railway station ateliers that will combine practical research, experimentation and international exchange. This will stimulate the many small and medium-sized businesses in both the countryside and the city (as well as the people of the 'silent middle' who work there) to establish new connections on the digital and technological levels. Specifically, this means embracing emerging tech approaches in industry and combining them with art, culture, DIY and the maker movement. MBA25 is the continuation of the Interreg InduCCI project, which took the first steps in bringing together creative people with businesses in rural areas. Six maker hubs in Chemnitz and the region will be set up by 2025.

The three strands of MBA25 include:

## 1 Capacity programme for local businesses:

Businesses and artists solve business problems together through art and creativity. They develop a digital transformation process without knowing beforehand how the final product will look. The collaboration can serve as a therapeutic tool for improving motor skills, an impulse to revise working conditions or to redesign the visual identity of a new brand; it might lead to a solution to boost drivers' attention, improve orientation on city streets or secure more efficient planning. The new audiences that these companies gain in the creative and cultural sector will make the companies more attractive to the

**Lead:** Chemnitz2025

**International Partners:** Materahub (IT), Destination Makers (IT), iambassador (NL), Inmedia (ES), VIATGES EXPERIENCES (ES), University of Rijeka / Faculty of Economy (HR), CIKE - Creative Industry Košice (SK), Connectiones Improbables Bilbao (ES), Tillt (SE), Waag Technology & Society (NL), P.Porto (PT), Ars Electronica Futurelab (AT), Tabacco Factory Linz (AT), Prusa Lab (CZ), Makerversity (UK), Grand Garage (AT), DIY-ARTLAB (HR), Kontejner (HR), Vulca Network (EU), NOD Makerspace (RO)

**Local Partners:** Humboldt University Berlin (DE), city of Gelsenkirchen (DE), Age of Artists (DE), Saxon Association of Cultural and Creative Industries (DE), FUNKEN Academy Chemnitz (DE), city of Augustusburg, city of Limbach- Oberfrohna, city of Freiberg, city of Mittweida, city of Annaberg-Buchholz, CWE-Economic Development Corporation Chemnitz, Fraunhofer Institutes Chemnitz, Chamber of Commerce and Industry Chemnitz, Saxon Industry Association 1822, Creative Chemnitz association, University of Technology Chemnitz, tourism association of the ore mountain.

**Location:** Die Stadtwirtschaft and revitalized Industrial buildings and station buildings in the Cultural region

**Timing:** 3.Q 2021- 4.Q 2022 Conception / 3.Q 2023 - 3.Q 2024 setting up the technical and administrative interior / 4.Q 2024 Start operating

## 2 CULTURAL AND ARTISTIC CONTENT

younger generation. Organised exhibitions showcase quality products that are unique on the market and therefore attract interesting content for PR and wide media coverage.

2.

### Makerspace, Research and Exchange Centre

New capacities will be built in Maker CCI through cross-sectoral collaborations with AVM companies, i.e., those using modern technology: 3D printing, CNC machines, digitalisation, robotics, biotechnology, nanotechnology, new materials and so on. Technology companies benefit from the project, thanks to the new ideas brought in by creatives. They, in turn, will be able to enrich their experience by working with new technologies and materials that they would not normally have access to.

Our maker hubs will be the connecting entities, each consisting of three floors: On the ground floor we will set up makerspaces and workshops for different trades, which will be available for experiments and prototyping. This experimentation room will be equipped with the latest technologies (AI, AR), which designers, artists, scientists and companies can use to develop new projects. On the first floor we will do research on textiles and digitalisation, for instance, and the resulting new applications and designs (intelligent textiles). We reserve the upper floor for international symposia and conferences, and as an analogue space for meetings and exchange, to complement the digital network. And we will bundle the latest research in collaboration with research institutes (e.g., STFI – Saxon Textile Research Institute).

3.

### Maker/creative tourism

Maker tourism shifts the perspective from simple sightseeing to sparking raw emotion in travellers during their visit. It seeks to give people a transformative experience. Rather than just getting people to visit certain sights, we are looking for ways for travellers to tap directly into the cultural heritage of a place and to meaningfully interact with inhabitants. This allows tourists to learn the stories behind what they see, do, eat or photograph, and enables connections with locals, thus turning guests into more or less temporary citizens. A public part of the maker hubs is reserved for maker tourism. Guests become part of the community for a period of time by staying in the buildings and using the same cafeteria as the artists, makers and other members of the centre. This programme will collaborate with the city of Prague, which is looking to diversify tourism by sending maker-type tourists to destinations within a three-hour reach. Plans are to have a bus run between Chemnitz and Prague airport to accommodate such visitors. Collaborations with cities that have similar interests are currently being developed.



## Programme

### YUC Year Of Urban Popular Culture

Young European urban life takes place on the street, in backyards, (skate) parks and on football pitches. A diverse subculture has emerged in these places over the decades. Graffiti, murals, breakdancing, skateboarding, BMX and rap are all part of urban life today. Over time, urban culture has turned from underground culture into a business. Street art can be seen at art fairs and skateboarding is now an Olympic discipline.

**Lead:** Chemnitz2025

**Local Partners:**

Saxon Policy Development Network (DE), Education for Sustainable (DE), Band Bureau Chemnitz (Chemnitz), European Art Community (Chemnitz)

\*

**HK** Throughout the year 2025, we celebrate urban popular culture. In spring, the trade fair **Hallenkunst** not only presents top-class urban art from all over the world but also connects professionals with amateurs to exchange ideas and unite in the joy of making. Successful artists like the Parisian photographer and street artist JR will invite young people from Chemnitz and northern Bohemia to attend joint workshops. A mural trail will become an open-air gallery running through Chemnitz and the region. The murals, to be created by international artists between 2020 and 2025, will bring large-format artwork into the public space, and an app will allow visitors to learn more about the artists and their works.

**Lead:** Red Tower Productions

**International Partners:** Rooftop (SK), All Caps Collective (HU), Ruttkowski;68 Gallery (FR), PlusDesign Gallery (IT), Brain Damage Gallery (PL), House of Children and Youth (CZ),

**Local Partners:** Children's Association Chemnitz (Chemnitz), C3-Congress Centre (Chemnitz)

**Location:** Chemnitz Exhibition Centre, C3-Congress Centre, public spaces

**Timing:** 2.Q 2025



\* **DMD** We will be breaking genre boundaries by creating a remix of urban, contemporary and classic. The **DANCE | MODERN | DANCE** festival celebrates the diversity of contemporary dance in public spaces. The focus is on disciplines like breakdancing, popping, logging, crumping and even BMX. Under the motto 'Stronger together', a Euro-regional youth project takes in young people from the region and neighbouring countries to rediscover their passion for breaking and street dance. A workshop programme will be offered, so that international dancers and choreographers can meet and exchange ideas with local residents, bikers and breakers of all ages.

Professional dancers develop tutorials for TikTok, Twitch and Youtube, and we hold a virtual dance battle on TikTok. In the long term, an international dance centre is to be built by 2030, which will also accommodate the German breakdance team and offer living quarters and training facilities.

\* **IB** Poppy, contemporary, dazzling, courageous and international: **ibug** combines regional industrial history with the international street art scene.

'ibug' is a German abbreviation for industrial wasteland redesign through urban art in rural areas. Since 2006 the art festival has been re-imagining industrial wastelands in western Saxony with brightly coloured street art. The visual and performing arts, design, music, literature and film create exciting breaks in the fallow landscape and the history of often-crumbling factories. The wasteland is shown in a new light, something that may even help to find new investors or potential uses. Between 2021 and 2025, the ibug festival will cross the entire region once before returning to Chemnitz. On the digital front, makers will create art on their smartphones and tablets and add them to a feed that integrates them into physical performances and installations.

\* **RES** A lively hip-hop scene has been growing in Chemnitz since the 1990s, and in 2006 splash! was founded here — to this day, it remains one of the most popular hip-hop festivals in Europe. It no longer takes place in Chemnitz but is still organised by a Chemnitz-based crew. With a four-part concert series called Re-Splash, we will celebrate hip-hop as culture. In cooperation with Club Atomino, the people behind the Am Kopp concert series and the (H)ARTbeat Festival will organise a series of concerts with regional and (inter)national acts. The audience will play their part in the acts by uploading sounds recorded on their smartphones to a database used by an experimental AI to write a new song during each concert. The events will be curated by successful Chemnitz musicians and DJs like Trettmann, KUMMER or DJ Terzea and take place at the Heckert housing estate, Lake Rabenstein and on the parking deck of Sachsenallee in the Sonnenberg neighbourhood.

### **AUT The Autodidacts**

The exhibition series titled *The Autodidacts* shows that partnerships between entrepreneurs and artists are not a new trend. Without autodidacts, the European art world would only be half as exciting. They are, moreover, noticeably strong in the Chemnitz art and culture scene. With their do-it-yourself and maker mentality, they have had a decisive influence on the prosperity of our region. This has resulted in a certain openness, if not spiritual affinity, towards non-academic and autodidactic artists. The Chemnitz Art Collections will dedicate a large series of exhibitions to such artists, including Frida Kahlo, Henry van de Velde and Edvard Munch.

Feminist, communist, autodidact: **Frida Kahlo's** eventful life and work is still fascinating today. Born in Coyoacán, Mexico City, Kahlo is one of the great autodidacts of Latin American art. She inspires many people to dream; she is extremely popular, an icon of feminism and a figure of identification, especially

**Lead:** Theatre Chemnitz  
**International Partners:** Norrlandsoperaan (SE), PTL Dance Theatre (SI), MD Tampere (FI), Company Chameleon (UK), Vertigo Dance Company (IL), Cie le Grand Jeté (FR), Cie Alexandra N'Possee (FR), Cie Retourament (FR), Cie Accorrap (FR), Tanec Praha Festival (CZ), Sofia Underground (BG), Cie ATEKA / Abdoulaye Trésor Konaté (FR), Aly Karambé (ML), Daouda Keita (ML), Yaron Shamir (IL), Arkadi Zaides (PS), MAQAMAT / Omar Rajeh (LB), Cie Linga / Marco Cantalupo & Katarzyna Gdaniec (CH)

**Local Partners:** Office for Contemporary Dance (Chemnitz)

**Location:** Opera house, Kraftwerk, weltecho, Spinnerei, youth clubs, public spaces

**Timing:** 2.Q 2025

**Lead:** ibug e.V.

**International Partners:**

M.U.Ro. Museum (IT), Helen Bur (UK), SHOK-1 (UK), Luca Di Maggio (IT), Adriano Bohra/ Robolito (BR), Galo Galvani (BR), Said Dokins (MX), Wartin Pantois (CA), Diana Kogan (IL), Krista Burger (NL), Erin Holly (UK), Arthur-Louis Ignoré (FR), Jo¥ (UK), Dima Fatum (UA), Spidertag (ES)



**Lead:** Chemnitz Art Collections

**Location:** Chemnitz Art Collections

**International Partners:** Galería Arvil (MX), Juan Rafael Coronel Rivera (MX), María Rodríguez de Reyero Collection (US), Museo de Arte del Tlaxcala (MX), Museo Dolores Olmedo Patino (MX), Gretchen and John Berggruen Collection (US), Eva Alejandra Matiz Collection (MX), Álvarez Bravo Urbajtel Collection (FR), Carlos Pellicer Collection (ES), Cristina Kahlo Collection (Mx), Galería López Quiroga (Mx)

**Timing:** 3.Q 2025- 1.Q 2026

## 2 CULTURAL AND ARTISTIC CONTENT

for young women. We are showing some of her work for the first time on European soil and developing a variety of digital communication formats and offerings that are interactive and specially designed for social media such as Instagram and TikTok (or whatever will be en vogue in 2025).

Henry van de Velde was an avowed European. He was also, incidentally, one of the most formative artists of his time. He made Art Nouveau famous in Europe and was one of the most important representatives of this new style. In Chemnitz, van de Velde carried out his first, ground-breaking architectural work in Germany: the Villa Esche. The exhibition **Festivals of Life and Art. International Art Nouveau** is dedicated to the broad spectrum of his work and that of other well-known protagonists of Art Nouveau. It illustrates the phenomenon of Art Nouveau in its full opulence and places Chemnitz on the European Art Nouveau map, among Brussels and Prague, Paris and Riga.

**International Partners:** Hortamuseum Brussels (BE), Museum of Ixelles (BE), Nordenfjeldske Kunstindustrimuseum, Trondheim (NO), Art & History Museum (BE), Iparművészeti Museum (HU), Victoria & Albert Museum (UK), Muzeum Mazowieckie in Płocku (PL), Réseau Art Nouveau Network (BE), Bröhan Museum (DE)  
**Time:** 3.Q 2024- 1.Q 2025

Along with Vincent van Gogh, **Edvard Munch** is one of the most famous European painters of the avant-garde. His work, too, has a connection to the city of Chemnitz, for it was here, at van der Velde's suggestion, that he worked as portraitist for the Esche family. 120 years after Munch's first visit to the city, his works will return as part of a large-scale exhibition. It aims to bring Munch and his work closer to younger generations in particular. In 2023 an international conference will examine the exhibition from a scholarly perspective. Various formats such as an app, a podcast about the places Munch visited in Germany and a graphic novel are also in the making.

**International Partners:** Munch-Museet Oslo (NO), Nationalmuseet for art, architecture and design, Oslo (NO), Bergen art-museum - Collection Rasmus Meyer (NO); Stockholm (Thielska Galleriet) National Gallery Prague(CZ), SMK - Statens Museum for Kunst (DK), House of Art Zürich (Estate of Esche Family), Brücke-Museum (DE), Städel Museum (DE), Museum Folkwang (DE), Kunsthalle Bremen (DE), Nationen Gallery Berlin (DE), Nationalgalerie Berlin (DE)  
**Timing:** 1.Q 2025- 3.Q 2025

Throughout the three exhibitions visitors can interact with an artificial intelligence component and learn from these masters and makers. Think of a friendly robot with the face of a painting that blends the styles of Kahlo, van de Velde and Munch. At the end of the exhibition, the experimental AI will produce its own piece of art, though this, of course, will actually be the work of all the people who have interacted with the AI. In addition, the **CC AIR** artist-in-residence programme plans to target self-taught people and include not only the fine arts but also music, film and literature. The artists will work in a self-taught, self-determined, self-confident and self-effective manner. Nevertheless, the focus of the work is on issues relevant to the city of Chemnitz and Europe. The residency is scheduled for three months twice a year starting in 2021, with the participants being selected by an international jury. They will reside in the former family home of Karl Schmidt-Rottluff, one of the founding members of expressionist artist group Die Brücke.

**International Partners:** Galería Arvil (MX), Juan Rafael Coronel Rivera (MX), María Rodríguez de Reoyo Collection (US), Museo de Arte del Tlaxcala (MX), Museo Dolores Olmedo Patino (MX), Gretchen and John Berggruen Collection (US), Eva Alejandra Matiz Collection (MX), Álvarez Bravo Urbajtel Collection (FR), Carlos Pellicer Collection (ES), Cristina Kahlo Collection (Mx), Galería López Quiroga (Mx)  
**Timing:** 3.Q 2025- 1.Q 2026

**Lead:** Chemnitz Art Collections  
**Partner:** EMAP/EMARE - European Media Art Platform / European Media Artists in Residence (EU)

### Further projects

#### **FHV Founder's Heaven**

Founder's Heaven awakens the European entrepreneurial spirit of Chemnitz. The idea is to get the city's makers, who often putter and tinker in serendipity and secret, more professionalised by 2025 and inspired by the energy of founders and start-ups. The project is particularly aimed at young people, marginalised groups such as refugees, creative people and the solo self-employed. It teaches these inspiring makers the basics of entrepreneurship and seeks to strengthen the self-confidence of creators, promoting social enterprise in the city, highlighting the artistic and creative crafts in the region and providing help in digitally marketing their skills in Europe. A virtual garage on maker-space.eu allows digital makers to participate in the programme. Through empowerment, education and the development of capacities, the city's makers and self-taught creatives become passionate founders who draw strength from their artistic and creative potential and develop their own products or services.

**Lead:** ASA-FF  
**International Partners:** Drosos Association (CH)  
**Local Partners:** Lead Academy (DE), CWE-Economic Development Corporation Chemnitz, SACCI – Saxon Association of Cultural and Creative Industries (DE), Lead Academy (DE), Start-up Network Saxeed TU Chemnitz (Chemnitz), University of Applied Science Mittweida.  
**Location:** An open space in the city centre of Chemnitz  
**Timing:** 2022 - 2026

## **DAT Your Data Is Being Mined – The Invisible Fabric Of Chemnitz**

Data is the new currency. Anything that appears to be free online is paid for by the data companies extract from the individual using the freebie. However, Europe has one of the best data protection laws in the world, shielding individuals from the power of companies. 2.5 trillion bytes of data are created every minute. Every tweet, every meal order, every internet search and every email is part of a data-driven, urban organism. In the years 2021 to 2023, the multimedia artist Michael Saup will mine the data of Chemnitz and the region and make it possible to see the invisible amounts of this commodity. Together with numerous partners from business, society and science, he will dig for raw data from air and traffic, from factories and gardens collected through sensors. Like a goldsmith, Saup processes the raw material into digital works of art — sound, movement, light and film, which will be incorporated into a performance by the Slovenian artist group Laibach. For this purpose, augmented reality animations are being installed on a large scale. The digital works, in the form of films, AR and VR, can be accessed with smartphones via QR codes, which can be found as landmarks in various places in the city and region. The codes are made of flowers, grasses and bushes, planted in squares in accessible places and are as transitory as nature itself.

**Lead:** Michael Saup, Chemnitz2025

**International Partners:** Laibach (SI), Marko Košnik & Urška Škerl/Egon March Institute (SI), Maša Jazbec Mikkel (SI), Ingeborg Fülepp/Center for Innovative Media (HR), Ars Electronica (AT), Dietmar Offenhuber/Northeastern University (US), AIT – Austrian Institute of Technology (AT)

**Local Partners:** ZKM – Center for Art and Media Karlsruhe (DE), Atelier le Balto (DE) Chemnitz University of Technology (Chemnitz), eins energie (Chemnitz), local makers

**Location:** Chemnitz, different neighbourhoods  
**Timing:** 2023 - 2024 Research and set up Network of sensor technology and collecting data / 1.Q 2025 Gestaltung QR Codes / 2.-4. Q 2025 Presentation

## **EMC European Manchester**

Manchester is a European synonym for industrialisation and its importance to the economy, everyday life and landscape of Europe. Chemnitz is known as the 'Saxon Manchester'. But what exactly does that mean? What criteria can be used to compare a city or region with the original Manchester? The special exhibition European Manchesters - Hotspots of Industrial Culture looks at this development on a European scale. As the title suggests, the exhibition features European hotspots of industrial development: their history, development and situation today, as well as their upheavals and struggles in the 21<sup>st</sup> century. Individual stories are presented in cooperation with media artists in the museum, as well as authentic locations and at the RAW - Festival during the Days of Industrial Culture.

**Lead:** Chemnitz Museum of Industry

**International Partners:** Athens Digital Arts Festival (GR), Node Festival (IT), Signal Festival Prague (CZ), Zimoun (CH), Nonotak Studio (FR), Jam Factory Art Center (UA), Pangenerator (PL),

**Local Partners:** Carsten Nicolai (Dresden University of Fine Arts), Robert Seidel (DE), Chemnitz University of Technology, Faculty of Humanities (Chemnitz), POCHEN Multimedia Biennial (Chemnitz), weltecho (Chemnitz)

**Location:** Chemnitz Museum of Industry, RAW Festival, public spaces

**Timing:** 2.Q 2023 international conference „Industrial Cities“ / 2.-4. Q 2025 Exhibition

Over one hundred companies in the region open their doors to invite children and young people to discover and try out all the machines and robots. The cities are also virtually connected with each other, so people can explore important industrial complexes in Manchester, Mulhouse, Łódź and Lille and vice versa, from Chemnitz.

## **TMG Thinking Marx Globally**

The sheer size of the European market allows for the development of new variations of the traditional work-for-money system of exchange. The thoughts and ideas of Karl Marx are increasingly gaining popularity among the youth of Europe. Thinking Marx Globally is an experimental festival curated by Sabine Maria Schmidt that will highlight radical new economic ideas and visions. It invites artists, theorists, designers, communicators and chroniclers, science fiction writers, data journalists, and entrepreneurs, micro and nano researchers, geologists, pedestrians and explorers to explore the central economic themes of the future. They create works of art, films, texts, blogs, homepages, graphics, hackathons, hacking projects and outdoor activities and will focus on four main themes: the economy, digitalisation, ecology and democracy. For the two-week festival, new artistic methods of (digital) cultural hacking are developed that penetrate the system, question it and make it tangible. Thinking Marx Globally is not about the cultural-historical and economic analysis of capitalism described by Marx, but about current and future-oriented visions that are at the same time experimental, artistic, literary, digital and fantastic.

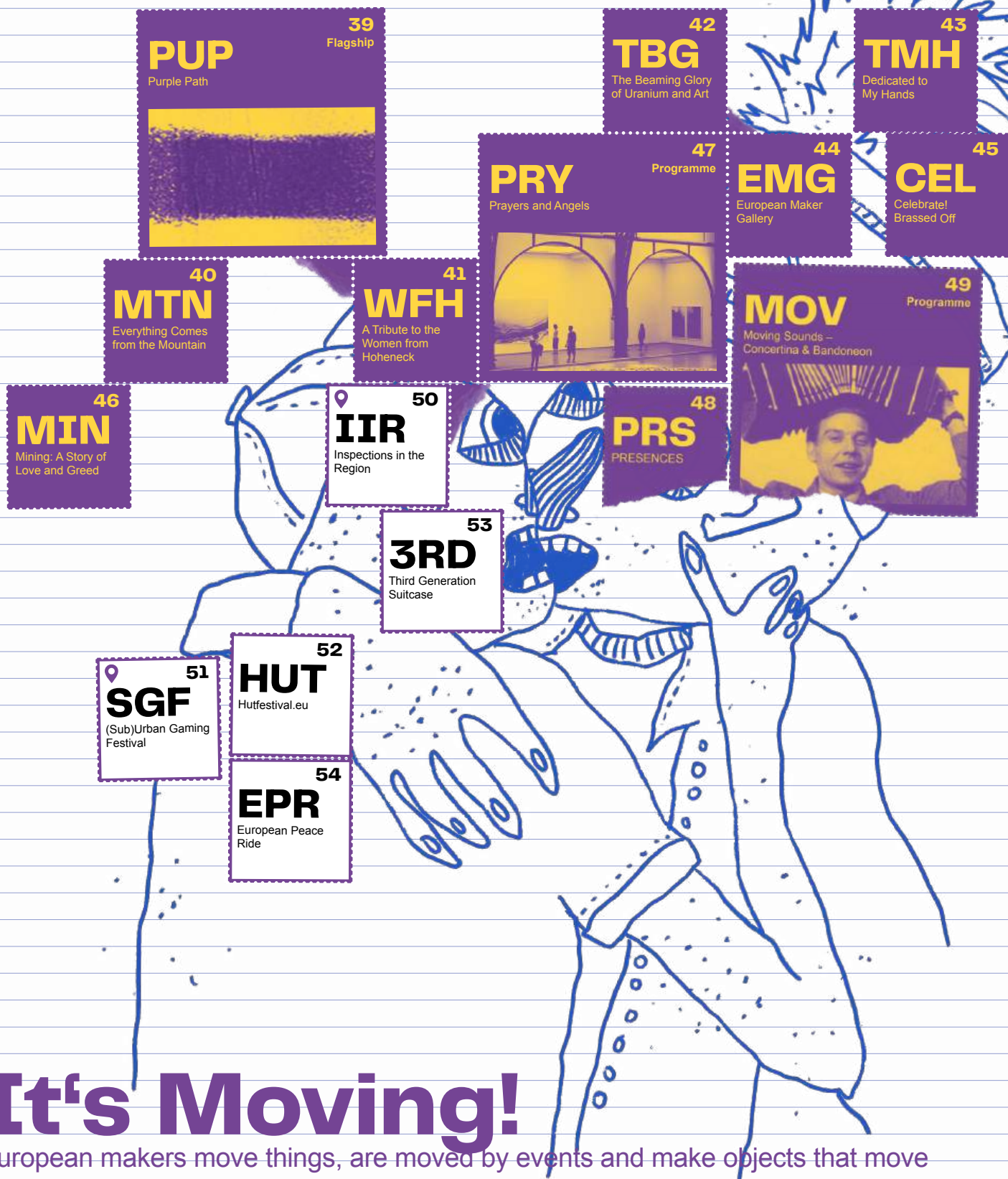
**Lead:** Chemnitz Art Collections, New Saxon Gallery

**International Partners:** Goldsmith College (UK), DiEM25 (EU), HeK – Haus der elektronischen Künste (CH), Ars Electronica (AT), Garage48 (EE), Code for All Network (EU)

**Local Partners:** Haus of World Cultures (DE), Federal Agency for Civic Engagement (DE), Rosa Luxembourg Foundation (DE), Chaos Computer Club (DE)

**Location:** Chemnitz Art Collections, New Saxon Gallery, public space

**Timing:** 2.-3. Q 2025



# It's Moving!

European makers move things, are moved by events and make objects that move others. It's Moving! takes us out into the nearby region, where people take pride in their traditions of mining and industrial production. An art trail winds its way through the Ore Mountains; from across the border in Pilsen cyclists will set off on a race through the Saxon-Bohemian frontier to Chemnitz. The event celebrates the joy of playfulness in augmented reality games that get people to explore their surroundings. We commemorate female prisoners and examine the contents of suitcases carried by Jews who were forced to move through Europe. Controversial contemporary art interventions will move people in a way that is different from a religious experience or spiritual awakening. All of this is moving!



**PUP** The **Purple Path** – European Art and Maker Trail forms the backbone of the ECoC in 2025 in the region, with young and international artists presenting their works — some temporarily, some permanently — at 28 locations along the path. The path will make its way through the heart of Central Europe and connects the entire region around Chemnitz. From the Schlossberg Museum, built on the ground where the city of Chemnitz was founded, the path passes through Limbach-Oberfrohna to the UNESCO World Heritage cities of Annaberg-Buchholz and Schneeberg to Augustusburg, and then on to Freiberg and Mittweida and from there back to Chemnitz.

Lead: Chemnitz2025, Chemnitz Art Collections

Hiking trails in Germany are marked in yellow, red, blue and black, depending on the degree of difficulty. We are establishing a new trail colour to represent art and entertainment on a European level. The Purple Path meanders through the Ore Mountains, criss-crossing the region's past, present and future. It reflects the history of workers, follows the mining nature trails and brings them 'above ground'. It narrates ancient legends from the Ore Mountains and at the same time points out the impacts of the climate emergency. Along the way, makers can use their smartphones to collect climate data, which feeds the Your Data is Being Mined project. Other makers help to plant new forest and create permaculture and sustainable gardens in Augustusburg. In addition, recycled material from old industrial plants is used by makers and artists to build a large greenhouse, based on plans by Berlin-based architects J. Mayer, in Augustusburg.



**MTN** **Everything Comes from the Mountain** is a sustainable art course. Based on the shared European mining traditions of the Ore Mountains, makers participating in the sustainable art course unearth valuable raw materials such as silver, bronze, cobalt and aluminium, as well as clay, stones, water and wood, and turn them into art in a European context. In collaboration with curators, the respective municipalities and the Chemnitz Art Collections, a

**Artists:** Uli Aigner (AT), Alice Aycock (US), Claudia Comte (CH), Tony Cragg (UK), Jose Dávila (MX), Leiko Ikemura (JP), Alicja Kwade (PL), Sigalit Landau (IL), Gabriela Oberkofler (IT), Bettina Pousttchi (DE/ IR), Maruša Sagadin (SI), Leunora Salihu (RK), Sean Scully (IE), Monika Sosnowska (PL), Tatiana Trouvet (IT), Hoda Tawakol (UK/EG), James Turrell (US)Axel Anklam (DE), Via Lewandowsky (DE), Carsten Nicolai (DE), Olaf Nicolai (DE), Karolin Schwab (DE), Christiane Wittig (DE), Christina Doll (DE), Corina Gertz (DE/CN), Friedrich Kunath (DE), Timo Nasser (DE), Dominik Meindel, Rotmilan (DE)

## 2 CULTURAL AND ARTISTIC CONTENT

sustainable sculpture and art course will be created by a variety of makers in and from 17 villages. For example, the *Ganzfeld*, by the American artist James Turrell, is being built inside a former coal mine in Oelsnitz. The sculptures are to be installed as early as 2023 and 2024 and will be accompanied by a website and an app that will facilitate promotion.

In addition to the sustainable art course, we will be creating temporary interventions all over the region including in the Czech cross-border region. Working with makers from the Ore Mountains and the Academy of Fine Arts in Wrocław, the artist and ceramist Young-Jae Lee will be making thousands of vessels out of clay and porcelain.

**WfH** For the project **A Tribute to the Women of Hoheneck!**, these objects will not only commemorate the women imprisoned at Hoheneck but all makers of democracy incarcerated in Central Europe up to the 1990s. Hoheneck Castle near Stollberg looks back on an eventful history. In the 17<sup>th</sup> century it was a women's prison; after 1945 it was run by the Soviets as an internment camp and in the 1950s it became a central detention facility for female political prisoners. Until its closure, 1800 political prisoners, the women of Hoheneck, were held here. The porcelain and clay vessels will be installed in the former prison yard and filled daily with water in a meditative ritual that will be streamed live. In addition, a specially composed piece by the Ukrainian cellist and composer Emilia Viktoria Lomakova will be played at regular intervals.

**TBG** **The Beaming Glory of Uranium and Art** is a project dedicated to the Wismut mining company, which, until 1990, was the largest uranium producer in Europe and the fourth largest in the world. It was founded in 1946 by the Soviet Union, and by 1953 it employed 132,000 workers. These people saw themselves as fighters for peace in the arms race between the USSR and the USA, but at the same time, tens of thousands of them were contaminated by uranium. This permanent threat gave rise to certain privileges: the supply of food and culture was better for the Wismut employees than in the rest of the GDR. Among other things, a collection of artworks was compiled there that is still a subject of controversial discussion today. It contains 4028 works, including 260 paintings, some by well-known artists such as Bernhard Heisig or Wolfgang Mattheuer, whose works were branded as 'state-commissioned art' and therefore neglected. The exhibition in Aue, titled *The Core of Commissioned Art*, is dedicated to precisely this topic. On the accompanying Instagram account people are invited each day to state whether or not they think a work was a piece of state-commissioned art, the aim being to spotlight the ambivalence of this category. In Bad Schlema, photographs and films from the Wismut collection and current works on mining are shown, such as Andreas Mühe's photographs of people contaminated in the Chernobyl nuclear plant accident.

Digitally, people can listen to an audio documentary reconstructing the accident from old news reports. Anastasia Koroshilova's documentation of the fate of former Wismut workers is featured, as are Till Brönner's portraits of people from the former industrial region around Duisburg and Essen. The exhibitions are accompanied by a virtual reality mine that simulates what work was like underground and gives the makers of today a feeling for how it must have been.

**TMH** In 2024 lace makers from all over Europe will meet in Annaberg-Buchholz, where their work will be included in the exhibition **Dedicated to My Hands**. In the old Annaberg-Buchholz Public Bath and in public space, international artists and local makers reflect on the role of hand-crafted and

**International Partners:** ARKEN Museum for Modern Art (DK), Bodø 2024 (NO)  
**Local Partners:** Wim Wenders Road Movies (DE), State Art Collections Dresden (DE), Esche Museum Limbach-Oberfrohna (DE), Kunstkeller Annaberg e.V. (Annaberg-Buchholz), Rico Wrzal, Fels – Free Protestant School Centre (Chemnitz), Art Associations and Mayors of the participating Cities of the Chemnitz region  
**Timing:** 1. Q 2023 - 4. Q 2024 Realisation from 1. Q 2025 Presentation

**International Partners:** Academy of Fine Arts Wrocław (PL), Young-Jae Lee (KR/DE), Emilia Viktoria Lomakova (UA), Werkstatt Margarethenhöhe (DE), Zeche Zollverein (DE)  
**Local Partners:** city of Stollberg (Chemnitz), pottery ateliers in the Chemnitz Culture Region  
**Location:** Former Women Prison Hoheneck Castle, Stollberg  
**Timing:** 1.- 3Q 2025

**Artists:** Anastasia Khoroshilova (DE/RU), Andreas Mühe (DE)  
**Local Partners:** Wismut GmbH (DE), Brost Foundation (DE), Museum At the cathedral Würzburg (DE), City of Aue  
**Location:** Museums in Aue and Bad Schlema  
**Timing:** 2.- 4. Q 2025

industrially manufactured textiles in the visual arts. Together, they record tutorials on lace-making for publication on maker-space.eu.

Makers will work together to found the **KunstKlub2025** (or "ArtClub2025") in participating municipalities. The supporting programmes are developed in cooperation with local art clubs, European artists, designers, musicians, craftspeople, activists and local educational initiatives. For the **European Maker Gallery**, the photographers Julia Scorna and Oliver Mark travel together with KunstKlub members to the participating cities in the region and to their European partner cities. There, portraits of makers will be created and then shown in an open-air gallery on windows, walls and house façades in all of the cities, as well as in a virtual gallery in 2025. On maker-space.eu people are able to play a virtual concentration game where the aim is not to find matching pairs of faces but to match the face to the activity, event or artwork that person was involved in.

**CEL** For **CELEBRATE**, the home stadium of the Erzgebirge Aue football club — beloved in Aue, despised in Chemnitz — will become a concert arena when internationally renowned jazz trumpeter Till Brönner plays alongside brass and miners' bands from the Ore Mountains, Poland, the Czech Republic and the UK. This will, of course, be streamed live.

**Partners:** City of Aue (DE), FC Erzgebirge Aue (DE), Till Brönner (DE), brass bands for the Czech Republic, Poland and Great Britain  
**Location:** Footballstadium FC Erzgebirge Aue, Aue  
**Timing:** 2.Q 2025

All information about the artists and their works, biking and hiking trails and other tourist highlights will be packed into an app and sweetened with some GEOCACHING candy in 2025.

## Programme

### **MIN** Mining: A Story of Love and Greed

The Purple Path is accompanied by a supporting programme that deals with mining in the Ore Mountains and in Europe, and its often-difficult history. It will be about hard work, power and passion, industrialisation and the search for a common identity. The focus is on an interactive and cross-border theatre project that includes people from the region and neighbouring Bohemia.

**Lead:** Chemnitz2025

At smac, the State Museum of Archaeology in Chemnitz, an international exhibition examines mining as a profession and a culture, as a science and an industry caught between love and greed. The exhibits revolve primarily around the technology, wealth and ruthlessness of mining. At the centre of the exhibition there will be an escape room, where randomly composed teams of makers have to overcome their greed and power struggles and practice miner's solidarity in order to free themselves. On the digital side, the exhibition simulates the changes in landscape produced by mining, a three-dimensional project that reconstructs archaeological mining sites and their attached settlements and castles.

**Lead:** smac-State Museum of Archeology Chemnitz

**International Partners:** Institute of Archaeology Eötvös Loránd University Budapest (HU), Institute of Archaeology of the Czech Academy of Science (CZ), Natural History Museum Vienna (AT), Celtic Museum Hallein (AT), Archaeology Museum Varna (BG), Archaeology Museums in the Czech Republic

**Local Partners:** German Archaeology Institute (DE), German Mining Museum Bochum (DE), Mining Museum Oelsnitz (DE), Natural History Museum Chemnitz (Chemnitz), Chemnitz Museum of Industry (Chemnitz), MiBerz (Chemnitz), Wismut GmbH (Chemnitz), UNESCO Montanregion World Heritage Site (Chemnitz), Miners' Association of the Chemnitz Culture Region, Agricola Grammar School (Chemnitz)

**Location:** smac, Mining Museums and authentic mining locations of Saxon Czech Ore Mountains

**Timing:** 3.Q 2025 - 1.Q 2026

Moving in the footsteps of Hans Carl von Carlowitz, founder of the sustainability principle, and Georgius Agricola, founding father of mineralogy, the **Underground Theatre** travels through European history, looking beyond the boundaries of the municipality to focus on a far-sighted view of the world. Together with local, regional and digitally participating makers, it develops a play dealing with major European issues such as the history of mining and industrialisation, sustainability, technology transfer and the idea of a better life.

The participative theatre project **7 Villages – Theatre in the Region** tells the story of this European region of mining and industrialisation from the perspective of individual villages in Saxony and Bohemia. Since the project

**Lead:** Miriam Tscholl (director, State Theatre Dresden), Chemnitz Drama Theatre, Chemnitz Puppet Theatre, Municipal Event Centre C3

## 2 CULTURAL AND ARTISTIC CONTENT

aims to bring people together across borders, there will be an app that teams up Czech and German makers to help them learn each other's language within a digital learning environment, with the other maker serving as a mentor. Together German and Czech amateur actors, musicians, miners' bands and other creatives work together with professional theatre makers. They will not only create large dolls, sets and costumes in their garages and hobby workshops, they will also develop a play to be performed in public places in the seven villages. The productions will be integrated into a large landscape theatre performance and presented on four weekends on various stages in different locations. The makers will also be part of the **Chemnitz Mining Parade**, in which European miners from countries such as Portugal, France, Albania, Spain and Great Britain will participate for the first time in 2025.

### PRY Prayers & Angels

Prayers & Angels will tell about the faith and life of various religious communities in the region and in Europe: Jews, Muslims, Christians, Baha'i and Sikhs — what connects them, what do they have in common with the people of the Ore Mountains and their traditions? The project invites artists, authors, theologians and activists to exchange ideas and engage with the faith communities. It narrates a shared story of destruction, loss, migration, passion and empathy, in which a variety of people participate. The focus will be on the connecting elements of angels, prayers, language, pilgrimage and art. The posters, photos, sounds, videos, ceramics, installations and poetry produced will be presented on maker-space.eu, in kebab shops, shisha bars, parking garages, supermarkets, shopping centres and gyms, but also in churches, the Chemnitz synagogue, the mosque and the temple.

In the project known as *Passion*, 18 artists will create 'altar covers' in churches that supported the peace movement during the revolution of 1989. Photo and video artist Donata Wenders focusses on the role of the hands in praying and working. To do this, she visits crafts(wo)men in their workshops in the Ore Mountains and films Sikhs, Baha'is, Jews and Catholics during prayer. The footage will be combined to form a large video installation for some locations, and there will be adaptations for smaller sites. During the ECOC year, a parallel digital installation will be created by makers filming themselves and their hands during prayer or other activities they perceive to be spiritual.

The European Mountain Sermon brings together thinkers, philosophers, scientists and theologians, as well as six female authors from Eastern Europe to the region to work as resident writers in the participating municipalities. In a weekly consultation hour, citizens of the municipality can meet the poets and talk to them about the issues close to their hearts. The poets will turn these conversations into poems, which will be posted on the notice board at city hall and published in the local newspaper and on social media.

During Prayers & Angels, the Saxon stretch of the European Camino de Santiago is turned into a moving homage to art featuring mobile pilgrim cells, tiny houses and sustainable organic gardens. For the first time, the religious communities will invite people to take part in ecumenical pilgrimages on the Camino de Santiago as part of a peace campaign in 2023. In addition to the Purple Path in 2025, it showcases contemporary art in four churches in the region: inside church walls, in wild bee meadows and at the 'European Speakers' Corner' visitors will be able to view works by Marina Abramović, Georg Baselitz, Agnes Martin, Daniel Buren and Alfredo Jaar.

**Local Partners:** Agricola Research Center Chemnitz, Georg Agricola Society for the History of Technology and Industrial Culture e.V., Saxon Hans-Carl-von-Carlowitz-Society e.V., City History Museum Chemnitz, smac, tourism association of the Ore Mountain, local history clubs, local fire brigade club, local schools, local social associations  
**Location:** Marketplaces, open air stages in the region, Chemnitz playhouse  
**Timing:** 3.Q 2023-4.Q 2024 Research, networking, development of drama / 2.2025 - 1.Q 2026 Production and presentation

**Lead:** Chemnitz2025

**Artists:** Marina Abramović (RS), Daniel Buren (FR), Alfredo Jaar (CL), Ernesto Saboia de Albuquerque Neto (BR), Agnes Bernice Martin (US), Nam June Paik (KR), Sean Scully (IE), Richard Long (UK), Axel Anklam (DE), Donata Wenders (DE), Christina Doll (DE), Michael Morgner (DE), Regina Baierl (DE), Georg Baselitz (DE)

**Local Partners:** Cultural Office of the German Protestant Church – EKD (DE), Academy of Fine Arts Berlin (DE), Reiner and Elisabeth Kunze Foundation (DE), Faculty of Applied Arts, University of Applied Sciences Zwickau (DE), Wildspitze Foundation (DE), Augustusburg Castle (DE), Organic Farm Gebrüder Bochmann Adorf (DE), Circles – Art and Culture in Dialogue with the Religions (DE), Froehlich Collection (DE), Dieter Rosenkranz Collection (DE), Sabine Herrmann, Klaus Killisch, Reinfurth Architekten (DE), Heiner Wemhöner Collection (DE), Buchholz Gallery Berlin (DE), Procovita.e.v. (DE), Ellen Ueberschär (DE), Protestant Church of Saxony/ Deans Annaberg, Chemnitz, Freiberg, Schneeberg (Chemnitz/DE), Roman-Catholic Church Chemnitz (Chemnitz), Castle Church Chemnitz (Chemnitz), St. Jakob Church (Chemnitz), Jewish Community Chemnitz (Chemnitz), Mosque Chemnitz (Chemnitz), Shik Tempel Chemnitz (Chemnitz), Baha'i Community Chemnitz (Chemnitz)

**Location:** All over the region  
**Timing:** 3.Q 2024 - 1.Q 2026





## PRS PRESENCES

Europe faces many issues that are difficult to address, especially now with COVID-19 and the economic recession it has brought, not to mention all the questions concerning costs to bear versus lives to save. PRESENCES is the first international public art project in Chemnitz to address topics and issues associated with pain and in so doing bring new perspectives into the public space. It is taking place for the first time in 2020. Karl Marx's intestine invites you to linger in the park, an exhibition is auctioning off Antifa items and donating the money to anti-fascist projects, an old Skoda is sunk in the castle pond to symbolize the end of the automobile as we know it. The pedestrian underpass at Chemnitz main station is illuminated in purple — the colour of the city's arch-enemy football team. With provocation and humour, PRESENCES fosters painful public debate and discussion. In 2023 the interventions will deal with spaces and transformations, with climate change and biodiversity, and they will make use of the intervention areas on the river. In the ECoC year, Florian Matzner's team of curators takes on movements and migrations, as well as the topics of demography, loneliness and addiction. Digitally, PRESENCES reworks the city of Chemnitz' public space on chemnitz.de. Controversial pages will be added, without it being obvious that they are artistic interventions intended to foster digital dialogue.

## MOV Moving Sounds - Concertina & Bandoneon

Like its predecessor, the concertina, the bandoneon has been almost completely forgotten in Central Europe. But its history is not only closely linked to that of European immigrants in North and South America, but also to the history of the Ore Mountains. The hand stop instrument was invented in Chemnitz and produced by the thousands in the Ore Mountains — and without the bandoneon, the Argentine tango would only sound half as wistful today. The bandoneon is an ideal instrument for self-taught people. One does not need much musical skill or a lot of money to play it, and yet it offers the full range of a piano. It was an instrument for all social classes and a staple item in almost every household in the region and in Bohemia and Poland.

In the run up to 2025 and beyond, Moving Sounds gets children and young people in particular excited about the bandoneon and its predecessor, the concertina. Regional music schools are working together with schools and associations to develop universal and practical digital teaching formats, with the intention of making the instrument popular again outside of Chemnitz. They offer international, interactive summer courses for young players from European partner music schools, support instrument makers in the region with production and provide rental instruments. Together with the Saxon Mozart Society, a series of concerts and festivals will be organised to feature the bandoneon and its European relatives, such as the *bayan*, played by their Polish, Czech and Ukrainian partners.

**Lead:** Florian Matzner, Chemnitz Art Collections, Chemnitz2025

**Artists (2020):** Anetta Mona Chişa & Lucia Tkáčová (CZ/SK), Shilpa Gupta (IN), Patricia Kaersenhout (NL), Ooze Architects & Marjetica Potrč (NL), Lydia Ourahmane (DZ), Roman Signer (CH), Anna Witt (DE), Tobias Zielony (DE), ZONA D (DE), atelier le balto (DE), Nadja Buttendorf (DE), Else Gabriel (DE), Peng! Collective (DE), Mischa Kuball (DE), Philip Metz (DE), Henrike Naumann (DE), Olaf Nicolai (DE)

**Location:** Public spaces Chemnitz  
**Timing:** 3.- 4.Q 2023 / 3.- 4 Q 2025



**Lead:** Saxon Mozart Society, Chemnitz Municipal Music School

**International Partners:** Tango Alchemie (CZ), Municipal Music Schools of the twin cities of Chemnitz, Codarts Rotterdam (NL), Youth Art School Chomutov (CZ)

**Local Partners:** Jürgen Karthe, Orchester Tango Carambolage (Dresden), Rudolstadt festival for roots, folk and world music (DE), City History Museum Chemnitz (Chemnitz)

**Location:** Different venues and music schools in Chemnitz and the cultural region

**Timing:** 1.Q 2025 Start workshops and develop digital formats for Beginners / 1.-4.Q 2025 Networking with music schools in twin cities / 1.Q 2021 – 4.Q 2024 Special concert series during the Mozart festivals / 2.Q 2025 Industrial Tango& BandoneonFestival

## Further projects

## IIR Inspections in the Region

As population continues to drain from the countryside all over Europe, many artists are retreating to the empty places left behind to find inspiration, while many others are choosing rural living to celebrate the slow life. In an attempt to bring these trends together, the Begehungen festival now has its sights on the countryside around Chemnitz. Initially an art festival aimed at making forgotten places in Chemnitz accessible again, the festival will be venturing out to smaller cities in the area between 2022 and 2024. In 2025 Begehungen

**Lead:** Begehungen

**International Partners:** PROFORMA Festival (UK), Švicarija Creative Centre (SI),

**Local Partners:** Galerie Hinten (Chemnitz), Chemnitz Arts Collections (Chemnitz), Arthur e.V. (Chemnitz), Atomino (Chemnitz)

**Location & Timing:** 2023-2024 Locations in the Region / 3.Q 2025 Chemnitz, City on the River

## 2 CULTURAL AND ARTISTIC CONTENT

(‘inspections’ or ‘walkthroughs’) will be back in Chemnitz, using the spaces reserved for the City on the River project. In collaboration with citizens, artists will briefly fill abandoned buildings and squares with life and retell their stories through art, performances, readings and concerts. The event's location changes every year; sites have included a brewery, a community of allotment gardens, a prefabricated building and a prison. Since the COVID-19 travel restrictions came into effect, the Begehungen festival has introduced a remote residency programme in which international artists are teamed up with locals, who then function as their eyes and ears. The remote residency is associated with the VR project SocialSTAGE at the Chemnitz University of Technology.

### SGF (Sub)Urban Gaming Festival

Fun team-building events and playful design thinking are the latest approaches to keeping the European labour market creative. The (Sub)Urban Gaming Festival lets people reconnect to their inner child. It combines sightseeing with Pokèmon Go events and takes makers on augmented scavenger hunts along hiking trails in the Ore Mountains. In an interactive podcast the city becomes an escape room. Striking Ore Mountain landscapes will be illuminated with LEDs, with an app available for controlling light and colour. The (Sub)Urban Gaming Festival combines game design and the art of participation in between the analogue and digital worlds. Together with makers and coders from creative industries, history associations and museums, the city of Chemnitz and the region are converted into a giant playground with fun and games for everyone.

**Lead:** German Museum of Games, Chemnitz2025

**International Partners:** Zurich University of Arts, department of Game design (CH), Plovdiv 2019, Department of Game Design (PL)

**Local Partners:** Saxon Museum of Industry (DE), Chemnitz Museum of Industry (Chemnitz), German Museum of Games (Chemnitz), University Mittweida (Chemnitz), Chemnitz University of Technology (Chemnitz)

**Timing:** 4.Q 2023 - 3.Q 2024 Research, conception and development / 1.Q 2025 Festival & Presentation

### HUT Hutfestival.eu

Artists from all 28 European countries will participate in the four-day Hutfestival (‘hat festival’), a celebration of fun music and circus artists, with buskers, magicians, clowns, street vendors and good food from all over Europe transforming the region's town centres into places of discovery and amazement. At this festival, hats are not only used to collect money as they pass through the rows of spectators, they are actually also seen on the heads of those spectators. Here, the audience is invited to appear with a hat and become creative makers themselves. A digital fashion competition will be held for this purpose, where users can submit their DIY hat creations and vote on them. Starting in 2020, the hat festival will no longer only take place in downtown Chemnitz, but around the region, as well. An artist residency is planned for the first time in 2025. Here, international artists will use waste materials from their home countries to create sustainable decorations for the long festival weekend.

**Lead:** C3 Congress Centre

**International Partners:** La Strada (AT) Shiva Grings (IRL), Andrej Tomse (SLO), Bojan Ristić Brass Band (SRB), Acrobàcia Mìnima (E), Blaas of Glory (NL), International circus and street artists, circus networks such as Cirkobalkana (RS), BuskerBus International Street Art Festival Poland (PL)

**Local Partners:** Chemnitz Theatre, Art Associations in the participating cities in the Cultural region

**Location:** Chemnitz cultural mile, 25 Places in Cultural region, Helmnot Theatre Chemnitz (DE), men in blech (DE), Christoph Engels local artists, local shops

**Timing:** 2.-3.Q 2025

### 3RD The Third-generation Suitcase

The suitcase has been a constant companion of Jewish people in Europe. No wonder, given that Jews were repeatedly expelled, barred from working and not allowed to settle down. The suitcase accompanied them on emigrant ships to New York or Shanghai and on forced marches to deportation trains.

The Third-generation Suitcase Post-Holocaust. A Picture Atlas for Mittweida & Cie addresses this story of migration and exile. Based on the model of the Mnemosyne Picture Atlas by the Jewish art historian Aby Moritz Warburg, it presents 63 installations, each mirroring an episode or a story about Jewish people in the region and Eastern Europe. They include topics such as the subcamp of the Flossenbürg concentration camp in Mittweida, the first Schocken department store in Oelsnitz, as well as an episode about the father of Stefan Heym.

The third-generation suitcase will be shown in many cities in the region in 2025, starting in Mittweida. This will be preceded by a ‘third-generation meeting’ in

**Lead:** City of Mittweida, Chemnitz2025, Deborah Feldmann, Benjamin Reich, Alexander Ochs, Dr. Jürgen Nitsche, Mittweida; **Artists:** Hadas Tapouchi (IL/DE), Shlomo Pozner (IL/DE), Emmanuel Bornstein (FR/DE), Roey Victoria Heifetz (IL/DE), Navot Miller (IL/DE), Zohar Fraiman (IL/DE), Ariel Reichman (ZA/DE), Shira Wachsmann (IL/DE), Amir Fattal (IL/DE), Erez Israeli (IL/DE), Sahar Zukerman (UK/IL/DE), Frédéric Brenner (FR), Noam Brusilovsky (IL/DE) Olaf Kühnemann (IL/DE), Ella Ponizovsky Bergelson (DE), Pavel Feinstein (RU), Moshe Sakal (IL), Dory Manor (IL), Omri Ben-Yehuda (IL), Yael Ronen (IL), Tal Alon (DE), Mati Shemoelof (DE), Rebecca Blady (DE), Marta Ansilewska-Lehnstaedt (DE), Tehila Darmon (DE), Lana Lux (DE), Adi Liraz (DE), Max Czollek (DE), Daniel Laufer (DE), Alexander Iskin (DE), Noga Bruckstein (IL/DE), Yury Kharchenko (DE), Tomer Dotan-Dreyfus (DE), Dekel Peretz (DE), Yossi Bartal (DE)

Mittweida in 2024, to which around 40 artists, activists and intellectuals will be invited. A podcast tells listeners about Jewish life in the region, not only as it was in the past, but also as it is today.

### **EPR European Peace Ride**

The International Peace Ride was an amateur cycling race through the former Eastern bloc countries, mostly between Berlin, Warsaw and Prague. It was established in 1948 to counter the tensions of the post-war years. In 2025 the Ride will be revived to mark two anniversaries: 80 years since the end of World War II and 40 years since the launch of the European Capital of Culture programme. At the same time, the Peace Ride 2025 will celebrate the bicycle culture that is historically rooted in the region, while also looking ahead to the mobility of the future. The race starts in Pilsen, which was liberated by American troops on 6 May 1945, and runs for two days and 170 kilometres through the Saxon-Bohemian border region to Chemnitz. Cyclists will travel through the corridor where American and Soviet troops first met in the spring of 1945. Along the route, they will encounter a diverse programme offered by makers, associations, administrations and local artists. Municipalities and cities will take on partnerships with teams from former and future cultural capitals and create places to host the cyclists in the spirit of mutual exchange. Using an app that matches guests with hosts, private individuals in the region can provide free beds for international guests and, by so doing, get to know people from all over Europe.

**Local Partners:** State Association of Saxony of the Jewish Communities, Days of Jewish Culture (Chemnitz), Jewish community Chemnitz, city administrations and museums participating cities in the cultural region  
**Location:** Museum "Alte Pfarrhäuser", Mittweida; museums and spaces at the participating cities in the cultural region  
**Timing:** 1.Q 2025 - 1.Q 2026

**Lead:** Chemnitz Sports Federation, Chemnitz2025  
**International Partners:** DEPO2015 (CZ), Liberation Festival, City of Pilsen (CZ), Czech cycling association CSC (CZ)  
**Local Partners:** Cyklistika/velongerie e.V. (DE), UNESCO Montanregion World Heritage Site (DE), Ore Mountains Tourism Association (DE), Saxonian Cycling Federation (Chemnitz), Chemnitz Police Sports Club (Chemnitz), Cycling Club Chemnitz (Chemnitz), German Bicycle Club Chemnitz (Chemnitz)  
**Location:** DEPOT2015 Pilsen (CZ), Sports Forum Chemnitz (DE)  
**Timing:** 3.Q 2024 - Call for bikers in the former ECoC cities / Start in Pilsen May, 7 2025 / Big celebration on May 9, 2025

### *2.3 How will the events and activities that will constitute the cultural program for the year be chosen?*

Our strategy has two components: All our events and activities address and activate our key target group, the 'silent middle' in Europe. Simultaneously, they rethink Chemnitz' unique history, experiences and traditions in a contemporary context. Every project, event and activity has been evaluated according to seven criteria. Some met all of them at first sight. Others did not, but were clearly very strong. They were given immediate priority and asked to develop the concepts further within an agreed timeframe.

1. Do makers feel addressed by the project?
2. Does the project have a holistic approach with strong digital and analog activities?
3. Is a detached space part of or altered by the project?
4. Does the event or activity take place in an area frequented by the 'silent middle'?
5. Are there at least one local and one European initiative each, institutions or associations collaborating on eye level for the project?
6. Can the project get integrated in or connected with any European networks?
7. Does the project have a lasting impact on the city and region?

A new team takes over in 2021 and deepens the development of all project outlines along the line of this bid book. By the summer of 2023, they will publish a **new call** for proposals, also internationally, and pilots with key partners will be done. We **reserve resources** for surprising additions, artistically excellent ideas that need to happen and the stunning concept that arrives last minute. We built in 20 percent flexibility, in case of changes to the cultural programme on the way towards 2025.

### *2.4 How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?*

To create new cultural expressions and innovative artworks, makers use our local or regional traditional craft heritage as the basis for their contemporary hybrid works. Currently, this happens under the radar; for example, traditional wood carvers create puppets for Walt Disney. Often the work is open-ended. It is set up within a participatory framework, which expand the space for unexpected results and surprising outcomes, while still being bound to the traditions through the involvement of local makers.

## 2 CULTURAL AND ARTISTIC CONTENT

On an individual level, Treasure Chest Garage uses cultural objects found in garages to reimagine the life of the garage owner somewhere between Central European history and individual desires. Regarding historic industrial spaces, MBA turns former factories and decommissioned train stations into creative hubs, relating back to the strength of industrialisation and merging it with the digital, hybrid ideas for tomorrow's world. Relating to socialist heritage, postfuturistic eastern european modernism, which revolves around the period from 1950 to 1990, establishes a model apartment in a normal dwelling in a residential neighbourhood. To connect a diverse range of people, all of our activities involve strong digital elements from maker-space.eu, as well as analogue, playful concepts, to bring together different age groups over debates about how to transform the cultural heritage of the past into a maker's world of the future.

*2.5 How has the city involved local artists and cultural organisations in the conception and implementation of the cultural programme? Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.*

To make sure the concept and implementation of the programme is shaped by local cultural actors, we developed a technique in which people met to join energies in constructive debates and conceptual workshops. The resulting ideas were subsequently picked up by different local artists and organisations to enrich, expand and shape it according to their imagination, inspiration and visions. In this way, our programme was continuously developed and adjusted. During the three-year process, we moved toward increasing specificity, and once reached, began work on pilots. Our strategy is to keep on doing so. As part of the capacity building process, some creatives are teamed up with partners from outside the region. For others, opportunities to grow are facilitated in peer projects in other European cities. Depending on progress made, different curators, artists and producers are involved in the next steps. A crucial element of this strategy is that, especially in 2022 and 2023, international peers are invited to work alongside the production teams, multiplying energies that lead to artistic excellence. This snowball effect has been used widely in the organisation of large sporting events. In Chemnitz it was used by the #wirsindmehr movement.

And it works: After pre-selection, we asked the cultural actors, artists, clubs, event spaces and cultural institutions in Chemnitz and all 28 participating municipalities in the region to submit project proposals. In February and March 2020, after clustering their ideas we invited them and some international artists to creative workshops to further develop their visions and concepts. Due to the COVID-19 pandemic, the last workshop was held digitally. Many of these concepts are now part of our artistic programme. To make sure even more local artists and cultural organisations get involved, we established the Academy of Autodidacts, our capacity building programme.

- POCHEN Multimedia Biennial participates in 2018 and 2019 in the Lab for European Project Making with Rijeka 2020 and Timișoara 2021 and organised a symposium with multimedia festivals from Athens, Modena and Wrocław in 2019.
- The international public art event PRESENCES was initiated through this process and for the first time took place in 2020 with works of local and regional artists such as Irini Mavromatidou, Frank Maibier, Osmar Osten, Anatoli Budjko and Mica Kempe. It was realised as a joint venture of local associations, including weltecho, Spinnerei and Klub Solitaer.
- For ibug2018, 120 artists from 40 countries gathered in Chemnitz for a weekend of street art. Together with local artists, they spotlighted an old microprocessor factory. As a legacy, Ukrainian artist Dimafato realised with local artists a huge mural in the city centre.



### 3 EUROPEAN DIMENSION

#### 3.1 Elaborate on the scope and quality of the activities:

- Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens
- Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes
- Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships
- Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish

We believe that uniting Europe around the joy of making will help Europeans to overcome the social divisions that separate us. It will enable Europeans to contribute to, and learn from, the process Saxony is currently going through. In situ, it leads to new perspectives for the citizens and visitors of Chemnitz and its cross-border region. We are confident that learning from and with European cities and makers is the only option when it comes to stabilising our communities and Europe.

Our vision is to unite Europeans around the joy of making, no matter where they are or what they make, as long as it serves the common good. By learning from and with each other and by sharing their experience and knowledge, European makers reach out to one another and profit from the wealth of diversity that defines Europe. Exploring ideas, sharing passions, arguing, debating and compromising: these activities are all part of the co-creation and co-invention process that works to share and spread democratic values. In 2025 European makers will not only create in the context of the ECoC, they will also build new ties for establishing new relationships between Europeans and strengthening those that already exist. This is our vision of how growing together can work in Europe, the cross-border region, and in the city itself.

International artists will contribute to the programme by bringing in their skills and energies, especially in terms of promoting digitalisation and building a hybrid European identity. Examples include Tiffany Chung, who works with both analogue and digital media to examine the influence of migration on the European identity, or Prime Cut Productions from the UK, who creatively address the theme of democratisation. We will also further deepen cross-border relationships with our neighbours to the East in the next years, for example, at the Out of Ostrale exhibition *Re:Use*, which reimagines the garage space for different genders, age groups and cultures, or the European Peace Ride that leads from Pilsen through the border region of Bohemia to Saxony and Chemnitz.

The ideas and concepts for activating the 'silent middle' to think creatively and critically radiate from Chemnitz2025 to the rest of Europe, where they can be used to accommodate the lonely, the elderly and the disillusioned. Our programme is aimed at developing strategies to deal with the tough times to come for all of us Europeans. We are here to prove that we can face our fears and pain with humility and dignity by building close connections and opening up new perspectives. We are building capacities within European citizens to create European resilience, which will benefit each and every one of us.

We have structured our programme around the capacities traits [1.1] needed to overcome social divisions and to reveal new perspectives for our citizens, our city and Europe. Translated into the European dimension, these capacities are mirrored in our programme as follows:

#### Capacities: spatial bonding and self-confidence

#### European impact: Promote European self-awareness

As an Eastern European city in a Western European country, we are on the forefront of contemporary European self-awareness. We are promoting this new hybrid identity through **postfuturistic eastern european modernism**, a project that will explore everyday objects from the Eastern European sphere and have design students develop them further to suit current needs and ideas.

#### Event

Presences

KosmosEUROPE - A celebration of democracy

postfuturistic eastern european modernism

#### Feature

Rethinks historical spaces from the GDR era and repositions them in today's European context

Uses the flat roofs of Soviet modernist architecture as today's cultural spaces

Adapts everyday objects from the Eastern European sphere to current needs.

#### Capacities: open-mindedness and courage

#### European impact: Advocates for the wealth of diversity

We embrace the force of diversity that Europe represents. We further stimulate it by attracting people from a variety of European communities to unite over the joy of making. In the **European Sports Open**, people will be brought together in pan-European teams competing in disciplines still being invented. The teams will profit from the European values of acceptance and respect, creating a communal European spirit.

#### Event

The Parade of the Apple Trees

HutFestival.eu

European Sports Open

#### Sphere of joy

Biodiversity and the shared passion for making European styles of apple pies

Circus and street arts from 28 European countries

Pan-European teams compete in a series of games that experiment with rules

#### Capacities: social compassion and self-efficacy

#### European impact: Fosters dialogue among European citizens

Through the joy of making, we are not only activating the 'silent middle' but also appealing to other marginalised groups whose ranks are growing all over Europe, such as the elderly, the lonely and the addicted. **Spaces of Generosity** invites them to participate and to enter intercultural dialogue and, in the long term, aims to reconcile them to their role as citizens of a democratic Europe.

#### Event

Spaces of Generosity

The Parade of the Apple Tree

Come Eat at My Table

#### Encounter

Intersectional, low-threshold neighbourhood intervention to create communal spaces

Citizens adopt an apple tree and invite the public to come for a chat

Chemnitzers open their homes to a mix of randomly selected international dinner guests



**Capacities: critical reflection and emotional intelligence**

**European impact: European resilience**

Contentious incidents and uncomfortable disputes need a setting in which mutual recognition, trust and the belief in a shared future exist. **Ayşe Güleç** will address the painful issues of right-wing terrorism to develop a culture of reconciliation and understanding for a resilient future.

**Artist**

- Ayşe Güleç
- Anastasia Koroshilova
- Michael Koleček

**Sphere of joy**

- Right-wing terrorism and police blindness
- Labour conditions in uranium mining
- Expulsion of minorities in post-WWII era

**Capacities: holistic thinking and digital literacy**

**European impact: Hybrid European identity**

Digitalisation offers an abundance of possibilities, in particular for a hybrid European identity that leaves the outdated analogue-digital divide behind. Our state-of-the-art involvement is mirrored in many transmedia productions such as **Anyway the Bus Has Left**, which integrates former workers into a contemporary performance as digital installations.

**Artist**

- Anyway the Bus Has Left
- Hotspots of Industrial Culture in Europe
- (Sub)Urban Gaming Festival

**Hybrid aspect**

- Former workers depicted as augmented reality actors in a performance about European working conditions
- European post-industrial cities are virtually connected to explore common characteristics and ways to tackle the future
- European history turns into digital games played in spaces in the municipalities of the region

**Capacities: social dignity and hospitality**

**European impact: Amazing European Grace**

The European Union is relatively young, even though the history of its inhabitants has been interwoven for centuries. We are using this unique chance to shape the future, not in terms of nations but in terms of European pride and dignity, for instance, in the **Eastern Wheels Rally**, where vintage cars of Eastern European make meet to celebrate their beauty and endurance.

**Event**

- Eastern Wheels Rally
- FRITZ 51
- Concertina & Bandeon

**Object of pride**

- Reinventing Eastern European narratives around everything on wheels
- European lifestyles and community life in industrialised apartment blocks
- Connecting Europeans over the melancholic sound of tango instruments

**Capacities: communal bonding and problem-solving skills**

**European impact: Co-creating European history**

Chemnitz is a city in the midst of transforming into a post-industrial economy, just like Manchester and Brno. As we move into the future, we are establishing new ways to view this

### 3 EUROPEAN DIMENSION

and other aspects of cultural heritage through the means of co-creation and co-realisation.

MBA connects traditional business owners from the region with artists, the aim being to develop management approaches that can be adapted throughout Europe.

#### Event

MBA – Makers, Business & Arts

Evolution Chemnitz

Purple Path

#### Co\_creation

Established businesses and European artists join forces to build a future through creative ideas

Interventions by European artists on racism and right-wing terror, set up at gyms, hairdressers, etc. to reach the 'silent middle'

A hiking path connecting the values of the cross-border Ore Mountains with topics of sustainability

#### **Capacities: empathy and communication skills**

#### **European impact: Link European communities**

Central to Europe is the idea of partnerships. Expertise, innovation and inspiration travel along these networks as different makers create connections among European communities.

**EMARE** is a platform that supports us in setting up the AIR Autodidacts, a programme for self-taught artists in the field of visual and media arts. We can build on the experience and knowledge of Dominika Kluszczyk, who will help to find pioneers from across Europe.

#### International Networks & Platforms

UNESCO Network of the European Coalition of Cities against Racism

EMAP/EMARE – European Media Artist Platform/  
European Media Artist in Residence

Anna Lindh Foundation

#### Skills & Talents

Sharing successful strategies to counter extremism in the European Workshop for Culture and Democracy

Selection of self-taught artists without formal education to become AIR Autodidacts

Establishing contacts to cultural professionals in the MENA region for The Festival Academy

#### 3.2 *Can you explain in detail your strategy to attract the interest of a broad European and international public?*

Our strategy to attract a wide international audience is made up of three strands. Maker-space.eu is our digital event space, which will be part of every project, activity or event. Through it, 80 million people will be able to participate. In Chemnitz and the region, we expect 1.6 million people driven by their curiosity and our unique concept of a new form of sustainable travel: maker tourism. We estimate 800,000 visitors from the European arts community, who will be attracted by highlights and gems.

Maker-space.eu is the virtual interface for European makers. It is the digital realm where European makers come together and connect. It is being integrated into all the processes and preparations running up to ECoC 2025 and will be our number one event space during the year. Through it we aim to reach 80 million Europeans.

Maker-space.eu is much more than just a platform for exchanging ideas; it is also a space to interact. Think of the tools that Europeans established during the COVID-19 lockdowns to work from home or stay in touch with their loved ones, and how these tools became an essential part of people's everyday lives. These tools of communication, connection and collaboration will come together in maker-space.eu. This is our holistic approach to the analogue-digital divide.



Our programme is built around the premise that participation is possible through many different channels. In *Anyway the Bus Has Left*, makers perform a play about the past and future of work in an old IKARUS bus, which takes the audience to different factories. There, former workers participate in the play as augmented reality figures accessible through the maker-space.eu app. The Chemnitz-based electronic music record label Raster-Noton produced the first digital audio medium to be purchased by the Museum of Modern Art in New York. In 20:25 to 2025 the label raster-media is calling on European artists wherever they are to establish a digital inventory of current electronic music subgenres that can continue to be used by other makers. Between 2021 and 2023 multimedia artist Michael Saup will collect raw data from air, traffic, factories, gardens and the like. He will transform the data into an audio-visual installation that will be performed by the Slovenian music group Laibach.

### **European maker tourism to discover cultural heritage**

For Europeans who would like to attend in person, we are developing a new and sustainable form of creative tourism, which we call 'maker tourism'. Compared to traditional cultural tourism, maker tourism does not focus on upscale museums and classical music but on fun, low-threshold cultural activities centred on the joy of making with no fancy wear or education required. We estimate that such activities will attract 1.6 million people.

In times of turbulence, such as now, with the COVID-19 pandemic, added value is needed to motivate people to travel, and maker tourism has what it takes. Our programme features events that target travellers and their desire for unique and authentic experiences with locals, including woodworking, DJing or sustainable textile printing. So, instead of focusing on consumption, visitors can engage with the local community and discover local heritage, while at the same time unlocking their creative potential. In this way, the maker events will serve as a gateway to exploring the Chemnitz2025 programme. We are, moreover, developing a special academy and programme of events to encourage people to be part of the makerspaces. This programme also extends to the surrounding region, where we are transforming six former train stations into hosts for makerspaces. Our maker tourism programme will offer different modules that can be chosen independently and booked online, like a holiday package.

### **Exceptional European makers for the arts community**

For members of the European arts community, we have scheduled a number of highlights to attract their attention. The *European Realities* exhibition, to be held at the renowned Gunzenhauser Museum, will present Grant Wood's highly praised painting *American Gothic* — which has never before left the American continent — as well as the extraordinary works of Polish painter Tamara de Lempicka. The spotlight will also be on the Norwegian expressionist and autodidact Edvard Munch, an artistic maker who once did a residency in Chemnitz. We estimate that 800,000 European art lovers will visit Chemnitz.

### **3.3 Describe the links developed or to be developed between your cultural programme and the cultural programme of other cities holding the European Capital of Culture**

Close cooperation with designated ECoCs and ECoC candidates 2026 and 2027 is scheduled en route to 2025, as well as integrating the knowledge gained from the 2024 ECoCs. We are in intensive contact with — and have been constantly learning from — experts, curators and others working on the legacy of Marseille–Provence 2013, Pilsen 2015, Wrocław 2016, Leeuwarden–Friesland 2018, Plovdiv 2019 and Galway 2020, as well as with the people making the preparations for Timișoara 2021 and Ljubljana 2025.

#### Slovenia 2025 meets Chemnitz2025

We have agreed with Nova Gorica and Piran to establish a fund for partnership projects, with each city contributing a fixed budget of €150,000. In 2022, the projects to be awarded funding will be chosen by an interdisciplinary panel. Ptuj is also very open to this idea. Our Slovenian ECoC colleagues will be invited to take part in capacity building activities starting in 2021. Specific areas of cooperation have already been defined:

- The Soft Skills Academy is being set up with the support of our twin city Ljubljana and will involve players such as the KUD Ljud and the Ana Monro Theatre. Reacting to restrictions on mobility due to the COVID-19 pandemic, Ljubljana's Švicarija Creative Centre and Chemnitz's art and culture festival *Begehungen* co-created a remote residency programme in 2020 that will be repeated annually. Each city sets up a cultural embassy in the other city in 2025.
- Go! 2025 Nova Gorica and Chemnitz2025 will jointly explore biodiversity, exchange apple seeds and connect the citizen-led seed library called Store Room with the Parade of the Apple Trees. For the 3000 Garages project, the POCHEN and Pixxelpoint festivals will use garages as the stage for media-artistic interventions. They have decided to co-create and co-curate the programme for their festivals in 2025. From 2021 on, Go! 2025 Nova Gorica will partner in our residency cycle, known as AIR Modernism, which we initiated with Wrocław 2016.
- Shedding light on our joint cultural heritage, we are collaborating with Piran 2025 in the programme called postfuturistic eastern european modernism to collect everyday objects from the socialist period. For Piran's platform, called The Big Picture, a Chemnitz-based poetry slammer will contribute a performance about climate change.

#### Fostering dialogue and co-creation with ECoCs and ECoC candidates

En route to 2025, cooperation with the designated ECoCs and the candidates for 2026 is also envisaged. In 3000 Garage, we will integrate the experience of Tartu 2024 and the Tartu Men's Shed project, which will examine ways to make a difference in easing potential loneliness among elderly men. Bodø 2024, with its Project 67, is invited to be part of the Purple Path and to contribute a mobile exhibition container featuring artwork for digital treasure hunters with the support of EEA and Norway Grants. Bad Ischl - Salzkammergut 2024 will share the insights gained from its European Youth Games to benefit our European Sports Open.

Dance companies from Tampere-Region 2026 and Chemnitz2025 will co-produce and perform together throughout Europe, bringing contemporary dance on the theme of 'welcoming culture' to trains and train stations. Trnava 2026 will connect to our MBA project and maker-space. eu development and with Žilina 2026 we have agreed to cooperate for the AIR programme Dialogue Fields. With the Finnish ECoC for 2026 we plan to develop a collaboration project on comic culture for our MAN|GA|RAGE. The theme of identity construction will be the focus of a joint project with our Slovak ECoC partner. Our *Open European Process* exhibition will make a stop in Novi Sad in 2022, followed by a visit in 2023 to Veszprém-Balaton. We will also exchange productions for their Festival of Dialogue – Free Republic of Balaton. Rijeka 2020's DeltaLab will contribute its knowledge as an educational partner to postfuturistic eastern european modernism and Plovdiv 2019 will activate its citizens for this project.

Close collaboration has been initiated with Faro 2027: we are partnering in the successful Creative Europe large-scale cooperation application known as R-EU-FTOP 2021-2024. We responded jointly to the COVID-19 pandemic with the Faro-led artistic platform called Europe at Home, of which we are one of the 14 ECoC and ECoC candidate founding members.

And we start immediately: Donostia-San Sebastián 2016, Pilsen 2015, Timișoara 2021, Chemnitz2025 and the European Network on Cultural Management and Policy (Encatc) are teaming up at the European Week of the Cities and Regions in October 2022. In the digital workshop session Culture Beyond Borders we provide best-practice instruments for cross-border cooperation and for overcoming the borders in our minds due to the pandemic.

To open the 40<sup>th</sup> ECoC anniversary, we will throw a big party along the lines of what Pilsen did to celebrate 30 years of ECoC, and invite citizens and choirs from all former ECoCs to celebrate with us and Europe. All cities will be asked to bring seeds of apple trees from their regions to be planted for a tasty fifty years' of ECoC celebrations





4.1 Explain in detail how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year.

Throughout the bidding process, we have focused on the creative energy of our citizens. In participatory, citizen-led processes, a diverse range of local people have been involved in the choice and development of core infrastructure used as spaces for interaction during the year. Our strategy is to relate to the 'silent middle' through these newly established informal relationships and work according to the principle that openness is open-mindedness.

Increasing isolation is a trend in many European cities. Over 64,000 people live alone in Chemnitz. One of the many consequences is the greater tendency to use the Internet; sometimes social interaction takes place almost exclusively online. The lack of face-to-face communication and supportive social networks can make people more vulnerable to fake news and anti-democratic bubbles. While this might be only one piece of the puzzle, this fact makes us realise that in the digital era, many citizens are in need of more diverse real-life and digital connections.

To invite the 'silent middle' in particular into our creative maker communities, we begin the participative processes by meeting people where they are, physically, digitally, or in terms of interest. In citizens' platforms, neighbours, associations, initiatives and local actors debate and develop urban development projects for their neighbourhoods and negotiate them on an equal footing with the city administration. The platforms, which also offer a communal budget, are a new approach to a citizen-led process for shaping society and for capacity building among the citizenry. Citizens have chosen 14 public spaces to be developed through our project Public Places, in accordance to the needs and wishes of the citizens: a new park with mobile graffiti walls and intergenerational sporting opportunities on a current brownfield in the Gablenz district or repurposing a decommissioned train station as civic centre in Hilbersdorf. The best: this new self-directed approach to civic participation enjoys tremendous support from the city of Chemnitz. Each of the 4 city departments is now equipped with a position for citizen participation.

Since 2019, the competition Nimm Platz! ('take space' or 'have a seat') has been looking for ideas to revive abandoned and underused places. 20 projects have received funding after winning open, online polls. And of course, we have also continued the successful micro-projects programme that provides unbureaucratic funding for creative projects on short notice. Eligible ideas open up citizens to art, culture and European themes. They only need to demonstrate that they can be integrated in an original way into everyday life and spaces. Since its 1<sup>st</sup> edition in autumn 2017, 265 proposals have been submitted. So far, a jury composed of cultural agents and citizens has approved funding for 63 of these proposals, which range from the city's first bicycle concert, Culture on the Move, to the Club of Living Stories, where people can be 'borrowed' at the library to tell their personal stories.

Our conversations focused on two main topics: project ideas for the candidacy and the main issues to tackle. With students from the Chemnitz University of Technology, we had 3 creative 'Playground' sessions to discuss their ideas for Chemnitz2025. The Network for Youth and Culture compiled a catalogue of 50 project ideas for the ECoC Programme, while the Friends of Chemnitz Association initiated Picnic2025 to discuss, advise and support project ideas in a relaxed atmosphere. We invited members from approximately 150 civic associations to articulate their needs for the

city. In order to include people who are not organised in any way, we went out and asked 10,000 people on the streets of Chemnitz about the city's most pressing problems.

These different approaches combined attracted approximately 30,000 participants. A main insight from our calls and conversations is that people have a fundamental desire to establish safe spaces to meet in the public realm, where they can talk with one another. People want to be met where they are, to stimulate a fair and equitable debate and to feel heard and needed. We also realised that it requires not only courage to talk about the issues that are generating bad news, but also new techniques to get people to open up to dialogue in the first place. Therefore, discussion formats that unite different perspectives and promote a culture of dialogue are firmly rooted in the European Workshop for Culture and Democracy. We also learned that, in the digital sphere, we have to do more than to just contact people — to make the step to real-life participation, active involvement and even (co-)ownership of the projects are required. For communication, we have found out that the power of solidarity through personal contact also works in hybrid, digital-analogue constellations (first contacts in the digital, work in the analogue).

Based on our insights, all of the projects in the cultural programme — co-created by local people through micro-project ideas, associations, interviews and digital conversations — are guided by the following four principles:

- Building trust by putting people in charge as co-creators
- Re-using, re-imagining and re-interpreting space
- Organising cultural events and artistic interventions at both physical and digital sites, where many different people pass through on a daily or weekly basis
- Promoting dialogue among different perspectives, people and formats

In the implementation of the ECoC year, citizens have the chance to participate digitally, via our engaging cultural programme, constant open calls, and in situ artistic interventions. We place special emphasis on building creative communities around projects and also at our intervention sites, where we focus first on how people want to use the space and what their needs are. For example, the community around City on the River started off with the basic idea of being able to get out and dip into refreshing water!

4.2 How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers and the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.

All events are inclusive and accessible. Special needs are catered with particular attention and solutions are developed which are of greater comfort for everyone using analogue and digital tools. Our volunteer strategy engages citizens, especially the young and the elderly, based on their interests and maker skills. We work closely with the region to ensure wider rural and cross-border participation.

**Diversity, accessibility and inclusive programming**

We genuinely believe that labelling people is part of the problem. Labels create boundaries and segregated areas. By categorising people, we fail to see them as equals. Our aim is to unite people through the joy of making, and such unity can only be achieved by overcoming traditional exclusion zones.

We will organise a year full of experiences for everyone involved. To identify barriers that might inhibit new residents, the physically impaired and differently abled, people of different age groups or financially marginalised people from participating in our culture of making, we will ask different partners, such as the inclusion officer in city administration, and affected citizens for recommendations. But instead of creating solutions solely for small groups, we want to implement solutions that benefit everyone: The audio description for the visually impaired, for example, will also be available through our app. We produce them in a way that will be especially attractive to teens who have grown up on podcasts and blogs. There will be movies without sound, aimed not at the deaf but at all audiences, and wheelchair basketball matches where everyone is more than welcome to join in. A markedly inclusive project is the 2025 special edition of the 'European Dream Concert', a major music event that combines the creative talent and the sensitivity of people with and without handicaps. Both professional and amateurs from Europe, region municipalities and twin cities are invited.

### Volunteer programme

For us, volunteers are makers with special skills. Many of them just do not know about their creative power or do not admit it to themselves. Therefore, we ask first and foremost about the skills of each person, about hobbies, wishes and ideas. We are looking for people and capacities that represent diversity and new perspectives; we are looking for the experienced elderly, for people with different cultural backgrounds, those with physical and social disabilities, hipsters, young people, children and tinkerers. In our capacity building programme, they are students and teachers at the same time. Our volunteers will not only work as volunteers welcoming guests or providing security services, but also as makers in the project development teams.

To organise the programme, we connect with associations and organisations that already have volunteers and reach people who are socially marginalised through social welfare associations, such as the VdK Sachsen, the AWO or the Tafel, and the Network for Youth and Culture. We also invite experts and European partners; for example, the organisation *clovekvtsisni* ('People in Need') in Prague has experience with young people on the social fringe and in working on extremism and radicalism. In our project *Kulturlotsinnen* ('female culture pilots'), in which young women from migrant backgrounds show their neighbourhoods and everyday life, we work with the international New Faces at Festivals.

### Potentiating digital and regional cultural participation

We have learned from the projects and discussions in our social networks that digital participation is part of lived experience. The physical (IRL) and the digital (URL) are not separate spheres, but rather two parts of a hybrid activity that need to be brought into alignment to create a seamless cultural experience. We are experimenting further with various small-scale interventions to exploit the full potential of our maker-space.eu.

Within the wider region, extended talks have been underway since 2017. A survey conducted with cultural actors from the 27 municipalities was followed by qualitative interviews. Currently, we are further exploring dialogue with the region under the slogan 'Cake, not cookies', to inform and encourage debate about the detailed implementation of ECoC in the region, and to connect cultural actors for intraregional events and projects. Cultural participation in the rural areas and increasing audience mobility between Chemnitz and the Chemnitz Cultural Region are key topics for best-practice exchange and capacity building.



It's all about them 😊



### 4.3 Explain in detail your strategy for audience development, and in particular the link with education and the participation of schools.

We focus on attracting a sustainable audience via European creative tourism and highly participative activities in the wider region. With schools we work on intergenerational, inclusive and media skills projects.

Our strategy for audience development covers two main categories of people: those at home and those who roam. The 'homies' are people from Chemnitz and the wider region who are familiar with the city and the area. 'Roamies' are those who travel to Chemnitz solely to experience the ECoC. A majority of them might know Chemnitz only from the news of August 2018, or possibly not at all. We will organise special focus events in other European maker regions, where we find people interested in creative tourism that allows them to experience their creative potential by participating in cultural activities.

To reach out to the people from Chemnitz and the wider region who are familiar with the city and the area, we use the snowball as a tool. They may live in a local suburb or hail from across the Czech border. People that take part in the ECoC programme become multipliers for us through word-of-mouth. They talk to their friends, neighbours and colleagues. In this way, the spark spreads further and eventually ignites curiosity and creativity in other people, who also want to participate.

Not everything about the ECoC will appeal to everyone, but by getting the word out to a wider range of people, we can increase the chances that the targeted niche groups will indeed get involved. We complement this strategy with interventions at places where people meet but rarely interact, such as train stations, streets, parks and the like. We are planning fun cultural interventions at these places aimed at introducing people to the ECoC programme and encouraging them to be a part of the activities throughout the year. With concrete projects, we involve people in everyday locations: at work (in collaboration with our sponsors), in online forums or sports clubs. One outstanding example is our 3000 Garages project, where ordinary people open their garages and workshops. This multi-generational project triggers a strain of curiosity in all of us.

#### **Collaboration with schools**

Even though our projects are intersectional and multi-generational, we do have special collaborations with schools. In My Chemnitz2040, children discussed the relevance of different urban places to them and suggested changes to be implemented.

With several schools, we have established a multi-generational, hybrid playground where adults can learn how to do things the digital way, e.g., copying Chemnitz's famous bust of Karl Marx into Minecraft, while a model of it is being built using locally crowdsourced Legos in real life.

For teenagers we are designing school projects in the internet of things. Our smartphone can talk to our fridge and to the washing machine. In highly experimental projects we work with this interconnectivity. Using either Calliope minis or Raspberry Pis and their respective modules, we invite European hackers to support teens in pursuing any ideas they come up with, such as getting the school bell to play the most listened-to Spotify song of the day or other similar ideas. The goal is to get the students to take a critical view of digital technology and how it shapes their lives and values.

5 MANAGEMENT ————— in a transparent manner



## 5 MANAGEMENT

### 5E Finance

5E.1 Operating budget for the title year

5E.1.1 Income to cover operating expenditure

5E.1.1 Please confirm or update the budget figures using the tables below. Explain any differences with regards to pre-selection.

Since the pre-selection phase, the total operating budget has been adjusted to cover the 2017-2027 time frame. Phase I planning called for an operating budget of €60,230,000. Due to the cost increase seen during the application phase we are now reckoning with operating costs totalling €60,780,000.

Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
60,780,000	55,280,000	91.95	5,500,000	9.05

The total operating budget for the 2025 title year is estimated at €25,550,000.

### Income from the public sector

5E.1.2 What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Income from the public sector to cover operating expenditure	in euros	in %
National government	24,500,000	45.56
Free State of Saxony	10,800,000	20.08
City of Chemnitz	10,780,000	20.04
Region	6,200,000	11.53
EU (with exception of the Melina Mercouri Prize)	1,500,000	2.79
Other	-	-
<b>Total income</b>	<b>53,780,000</b>	<b>98.64</b>
		<b>100.00</b>

The breakdown of income from the public sector has been adjusted in line with the jury's recommendations. Further details are provided in the response to the next question.

It should further be noted that the distribution of the yearly tranches has been changed for 2026 and 2027 in Bid Book II. In Bid Book I, a total of €884,000 had been budgeted for 2026 and 2027. These allocations have been greatly increased in the second phase of the bid, with €2,300,000 now earmarked for 2026 and €2,050,000 for 2027.

5E.1.3 Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

### City of Chemnitz

When it approved entering the race for the ECoC title in January 2017, the Chemnitz City Council allocated 1.2 million euros for the application phase (2017 to 2020). In the resolutions adopted in March 2019 and July 2020, the City Council confirmed that, should Chemnitz win the title, the operating expenditure for the 2017-2027 time frame would amount to a total of €60,780,000. The city of Chemnitz will bear €10,780,000 of this total.

### Free State of Saxony

On 21 May 2019, the Saxon state government approved a measure that would provide €20,000,000 in financial support if the title is won. Of this amount, €10,000,000 are earmarked for operating expenditure.

The Free State of Saxony has made an additional €800,000 available to the city of Chemnitz for the application phase from 2018 to 2020.

On 30 June 2020, the Cabinet of the Saxon state government, which normally convenes in the state capital of Dresden, gathered in Chemnitz for a special meeting. The strategy papers discussed here concerning support for Chemnitz during the application process reconfirmed the state's commitment to the city in terms of financial, structural and organisational assistance should the title go to Chemnitz.

If the title is taken by a competing city, the Free State of Saxony has held out the prospect of €10,000,000 in back-up support. These funds are intended to help sustainable projects cover both operating and capital expenses so that they can survive regardless of whether or not the title is won.

### National government

With the mediation of the German Federal Cultural Foundation, Chemnitz will apply to Germany's national government for assistance in covering operating expenditure. Taking the Jury's commentary into account, the amount to be applied for has been set at €24,500,000.

5E.1.4 What is your fund-raising strategy to seek financial support from Union programmes/funds to cover operating expenditure?

The funding strategy of Chemnitz2025 has four interconnected strands: (1) capacity building, especially in cross-border cooperation and transnational funding schemes (2) building on structural funds for cultural innovation and social cohesion (3) developing and applying for sustainable and well-integrated funding and lastly (4) partnerships with organisations already working in European consortia and building new partnerships. The training programme is intensified from 2021 onwards. Currently, we have 5 EU-funded projects running, we have applied to 2 more and another 2 applications are in preparation.

### 1. Capacity building

One important objective of Chemnitz2025 is to increase the number of EU applications by cultural professionals, institutions and NGOs from Chemnitz. Comprehensive training on application processes, building budgets, as well as evaluation and monitoring of EU funding is thus offered through regular workshops within our capacity building program 'Academy of Autodidacts'.

In particular, specific application training sessions are made available for the INTERREG cross-border cooperation program SN-CZ: Ahoj sousede. Hallo Nachbar, which will be reissued for the period 2021-2027. With the expected increase in applications focusing on cultural tourism, cultural heritage, cultural education, and life-long learning, the ties between people in the region of Chemnitz and their Czech neighbours — which also includes the UNESCO World Heritage Region Erzgebirge/ Krušnohoří Mining Region — is further strengthened and regional integration is also supported. This is certainly subject to the provision and content of the cross-border cooperation programme which is in the programming phase these days. Training sessions for the new Rights and Value Programme are offered, encouraging active citizens of Chemnitz to connect with European peers and with citizens from our twin cities, such as Mulhouse or Łódź, for setting up projects on joint cultural heritage and European diversity. Being an active member of the EURO CITIES



network and its culture forum, we are using these channels to support our citizens in finding potential European partners. Moreover, we train schools and educational institutes in the newly established accreditation process of **Erasmus+** for mobility projects. We will also focus on training our cultural sector to apply for **Creative Europe**, especially the sub-programs MEDIA and CULTURE. Training sessions are planned in cooperation with the different specialised programme desks.

## 2. Structural funds for cultural innovation and social cohesion

In the upcoming funding period (2021–2027) Chemnitz is once again expected to be listed as a transition region. **ERDF** and **ESF+** funds will thus be used to develop the CCIs, social infrastructure, the local economy and the training socially disadvantaged people in urban neighbourhoods in basic and key skills. A district manager for the CCIs will again be hired after this position proved successful in the last funding period. Both funds will also be used to support initiatives in the field of maker tourism and digital tourism. Taking culture and tourism in the region to a new level, applications for **ERDF**, respectively **LEADER** funds, are being investigated. Chemnitz2025 is, for example, expecting to gain support for training the staff for our project of decommissioned train stations, which are converted into platforms for creative production.

## 3. Sustainable and well-integrated funding

Upon winning the title, a funding team composed of people from the programme, finance, and administration sections of Chemnitz2025 will be established to prepare two-year funding plans. We resort to staff with considerable experience in the application and management of EU funding and strong networks, especially in connection with the Czech Republic and Poland. The team works closely with the different departments of the city administration, where specialised officers will be appointed and trained for EU applications. By working jointly with the affiliated municipal companies such as C3 – Congress Centre or the CWE- Economic Development Corporation Chemnitz, access to EU funds is assured, even in cases where Chemnitz2025 might not be eligible due to its status as a limited company.

## 4. Partnerships

Chemnitz2025 establishes partnerships with organisations and institutions already working in European consortia, shares experience and trains others in what works and does not work in terms of impact and process. Important themes are digital competencies, civic engagement, maker tourism, and innovative models to engage actively in the public space. A first exchange for this reason was undertaken with Pilsen, for instance, in the summer of 2020, while an exchange with Łódź is scheduled for October 2020.

Chemnitz2025 also takes up the responsibility of identifying innovative and future topics and to connect with European peers in order to establish a European dialogue especially around democracy and its lived values. With the experience in ongoing projects, we expect to lead consortia from 2022. The European programmes we aim for in particular are **INTERREG**, **Creative Europe**, **European Urban Initiative**, **Erasmus+**, **Digital Europe**, **Horizon Europe**, as well as **Neighbourhood, Development and International Cooperation**. This includes projects such as the exchange between the Maker Fairs of Ústí nad Labem, Prague and Chemnitz, supporting training for the CCIs in the digital transformation of business models or the exchange on joint cultural heritage in the field of Modernism.

## 5 MANAGEMENT

Considering the priorities of the current European Commission, funds have recently been accessed and funding applications are planned as shown in the following table:

### Operative funding

Programme & Sub-Programme	Subject	Project	Status & Partners
<b>Single Market, Innovation and Digital</b>			
<b>Horizon 2020</b> Marie Skłodowska-Curie Actions: Innovative Training Networks	Creative and collaborative space making in rural and peripheral areas and their integration as development tools in local and regional policies to open up new opportunities for socio-economic development	Coral – Exploring the Impact of Collaborative Workspaces in Rural and Peripheral Areas in the EU	<b>Funded; Duration: 01/2021 - 12/2024</b> <i>Amongst others: Panteion University of Social and Political Sciences (GR), SACCI – Saxon Association of Cultural and Creative Industries (DE), Politecnico di Milano (IT), Otelo (AT), Leibniz Institute for Regional Geography (DE), European Creative Hubs Network (GR)</i>
<b>Horizon 2020</b> Research and Innovation Action: Greening the Economy in Line with the Sustainable Development Goals (SDGs)	Urban ecosystems, industrial wastelands and degraded areas are rehabilitated with the help of so-called nature-based solutions, focusing on the restoration of ecosystem functions to create liveable, resilient and integrative cities.	INTERLACE - International Cooperation to Restore and Connect Urban Environments in Latin America and Europe	<b>Funded; Duration: 09/2020 - 08/2024</b> <i>Amongst others: Krakow Metropolis (PL), city of Cornella (ES), city of Portoviejo (EC), San Jose (CR), city of Chemnitz</i>
<b>Cohesion and Values</b>			
<b>Creative Europe</b> Culture: Large Scale Cooperation Projects	Establishing a European Rooftop Network, making sustainable and innovative use of rooftops.	European Creative Rooftop Network – R-EU-FTOP	<b>Funded; Duration: 09/2020 - 08/2024</b> <i>Faro 2027 (PT), Coincides (ES), Urban Gorillas (CY), Stichting Rotterdamse Dakendagen (NL), city of Antwerp (BE), Urban Scale Interventions (GB)</i>
<b>Neighbourhood, Development and International Cooperation</b>	Establishment of a European network on Modernism; the interdisciplinary project includes residencies, research and civic participation.	Modern Gaze / Air Modernism	<b>Application to be submitted in 2021</b> <i>Tbilisi Architecture Biennial (GE), Culture Zone Wrocław (PL), Go! 2025 Nova Gorica (SI), Chemnitz2025</i>
<b>ERDF</b> Urban Integrated Development	Support of a district manager CCI for start-ups and young entrepreneurs in the districts and CCI Hub 'Die Stadtwirtschaft'	District Manager Creative Industries	<b>Planned for funding 2021-2027</b> <i>City of Chemnitz, Chemnitz Association of Cultural and Creative Industries</i>
<b>INTERREG</b> VB Central Europe	Shaping strategies to promote the CCIs in industrial regions and enhancing the awareness among public administrators for the sector and establishment new value creation chains	InduCCI – Cultural and Creative Industries in Traditional Industrial Regions as Drivers for Transformation in Economy and Society	<b>Funded; Duration: 04/2019 - 12/2021</b> <i>CWE- Economic Development Corporation Chemnitz (DE), Regional Development Agency Bielsko-Biała (PL), Padova Chamber of Commerce, Industry, Crafts and Agriculture (IT), Micro Region Sokolov-East (CZ), Creative Region Linz and Upper Austria (AT)</i>
<b>Europe for Citizens</b> Networks of Towns 2020	Production of community theatre on current political matters, capacity building for engaged artists in an international workshop, and exchange on public policy making on local and European level	VOXcity	<b>Application submitted</b> <b>Duration: 06/2021 - 05/2023</b> <i>Amongst others: ZID Theatre Amsterdam (NL), BRAMA Teatre (PL), city of Gmina (PL), Novi Sad 2021 (RS), POD Theater Belgrade (RS), Associazione Teatro Pottlach (IT), ASAFF e. V. (DE), Chemnitz2025</i>
<b>Erasmus+</b> Strategic Partnerships	Recreating "children's natural curiosity" via scientific culture and citizen science activities while also combating anti-intellectualism challenges at local and European level	EXPLORE – Creative Explorations of Scientific Culture and Citizen Science Against Anti-Intellectualism	<b>Application planned in 10/2020</b> <b>Duration: 24 months</b> <i>Cēsis 2027 (LV), Faro 2027 (PT), Chemnitz2025</i>

## Natural Resources and Environment

<b>LIFE</b> Environment	Chemnitz2025 will diminish use of toxic substances in merchandise, events such as maker workshops and art works	ToxFree Towns – ToxFree Chemnitz2025	<b>Concept submitted</b> <b>Duration: 09/2021 - 08/2026</b> Amongst others: Baltic Environment Forum Germany (DE), St. Pauli Football Club (DE), Global 2000 (AT), Chemnitz2025
<b>URBACT III</b> Transfer Network	Alternative use concepts give new meaning to unused old buildings and space found in European cities	Att/BAU	<b>Funded; Duration: 04/2018 - 06/2021</b> Rybnik (PL), Vilafranca del Penedès (ES), Seraing (BE), Turin Metropolitan Region (IT), Constanța (RO), Riga (LV), city of Chemnitz

5E.1.5 According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

Source of income for operating expenditure	2020 (in euros)	2021 (in euros)	2022 (in euros)	2023 (in euros)	2024 (in euros)	2025 (in euros)
EU	0	0	150,000	2,050,000	350,000	450,000
National government	0	500,000	500,000	2,500,000	6,750,000	13,000,000
Free State of Saxony	600,000	1,000,000	1,000,000	1,000,000	1,500,000	4,500,000
City of Chemnitz	1,130,000	800,000	1,800,000	1,300,000	1,900,000	1,800,000
Region	0	0	100,000	100,000	2,500,000	3,000,000
Sponsors	0	0	300,000	500,000	1,000,000	1,500,000
Other (ticketing)	0	0	0	200,000	300,000	1,300,000

A total of €1,050,000 was spent to cover the operating costs for Phase I of the application (2017 to 2019). For the post-title year phase — in 2026 and 2027 — a further €4,350,000 are planned for the operating budget.

## Income from the private sector

5E.1.6 What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Every maker can be a sponsor. Our fundraising strategy for private sponsors is based on the mutual passion for creation that is shared by entrepreneurs and artists. 90% of all companies in Chemnitz have fewer than 10 employees. Most of these companies are owner-managed, small and medium-sized enterprises working in the fields of manufacturing and business-related services. On average, they achieve annual sales of approximately €500,000. Our strategy aims at connecting these companies with artists and cultural actors, not only for the purpose of sponsoring projects, workshops and events in exchange for logo placement or the like, but also with the intention of creating partnerships that can build and expand capacities on both ends. Artists spark the creative potential in entrepreneurs, who in return can build artists' capacities in the fields of marketing, sales and trade.

We are fostering the development of a cultural mindset within companies, focusing primarily on recently founded enterprises and start-ups. Our idea is to win them as patrons for projects that relate to their own activities and in this way help them to strengthen their profile in terms of corporate social responsibility.

We believe that co-branding and the digital formats found on maker-space.eu will be key to achieving these goals. Such micro-sponsoring strategies have been implemented before in other Chemnitz-based projects, including the Chemnitz Attracts! campaign started in 2008 and the Chemnitz City initiative.

# 5 MANAGEMENT

## Multilevel strategy

In order to properly cater to the various interests of companies, a multilevel strategy is needed that scales the benefits awarded to companies based on how much they can afford to invest.

### Logo partner - €500 p.a.

In this category the sponsoring company can integrate the ECoC logo in its websites along with links to chemnitz2025.de. Contributions posted by a company having a link to the Capital of Culture (#chemnitz2025) from Facebook or Instagram are shared, thus expanding the company's reach.

TARGET  
500,000 €  
1,000 companies

### Ambassador - €1,000 p.a.

This level requires the intrinsic motivation of management. Chemnitz2025 provides the information on the process, advertising material and corporate design (adapted to the respective company) and promotes the sponsor as an Ambassador.

TARGET  
250,000 €  
250 companies

### Merch distributor €1,000 p.a.

A decentralised approach to warehousing is planned for the distribution of promotional items. Companies and institutions can report their requirements and will then be referred to nearby storage locations. Companies in this category will also have the opportunity to become listed merchandise producers, authorising them to create promotional material for Chemnitz2025.

TARGET  
50,000 €  
50 companies

### Advertising partner - €2,000 p.a.

This category represents a more exclusive circle that is subject to certain eligibility requirements and must be maintained separately. These sponsors support advertising communication and are provided with banners, flags, beach flags and decals for company vehicles.

TARGET  
300,000 €  
150 companies

### Klub2025 member €10,000 p.a.

The most exclusive form of entrepreneurial commitment is the KLUB2025. Companies who join this group can set up their own ECoC projects and develop them exclusively for customers and employees. Indirect sector exclusivity is ensured with no more than two companies per sector represented. Only the members of this category are permitted to bear the KLUB2025 logo.

TARGET  
500,000 €  
50 companies

### Hosting, not sponsoring €10,000 - €50,000

Classical sponsoring has its limits. So, we will also offer companies the option of a) hosting their own products (product placement) or b) presenting their products in public spaces or c) packing and distributing their own packages for guests. Option b, the hosting of spaces (indoor or out), in particular grants companies the freedom and opportunity to set their own focus and position themselves as experts in the given field.

TARGET  
250,000 €  
P. EVENT  
10 companies per event

## 5E.2 Operating expenditures:

### 5E.2.1 Please provide a breakdown of the operating expenditures

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion & marketing (in euros)	Promotion & marketing (in %)	Wages, overhead & administration (in euros)	Wages, overhead & administration (in %)	Other (in euros)	Other (in %)	Total operating expenditure
38,330,000	63.06	8,400,000	13.82	11,200,000	18.43	2,850,000	4.69	60,780,000

The Other category includes the costs for evaluation (€500,000), research work (€750,000) and reserves (€1,600,000).

## 5E.2.2 Planned timetable for spending operating expenditure:

	Programme (in euros)	Programme (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other (in euros)	Other (in %)
2020	1,430,000	2.39	300,000	0.50	0.00	0.00	0.00	0.00
2021	800,000	1.34	500,000	0.84	850,000	1.42	150,000	0.25
2022	1,700,000	2.85	500,000	0.84	1,350,000	2.26	300,000	0.50
2023	4,700,000	7.87	500,000	0.84	1,700,000	2.85	750,000	1.26
2024	7,750,000	12.98	3,000,000	5.02	3,050,000	5.11	500,000	0.84
2025	18,410,000	30.82	3,140,000	5.26	3,050,000	5.11	950,000	1.59
2026	1,300,000	2.18	200,000	0.33	700,000	1.17	100,000	0.17
2027	1,350,000	2.26	100,000	0.17	500,000	0.84	100,000	0.17

This table shows the operating expenditure for the period 2020 to 2027. To this must be added the operational expenditure for the 2017 to 2019 time frame, which totalled €1,050,000 and was used to cover programme costs and marketing operations.

## 5E.3 Budget for capital expenditure

### 5E.3.1 What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

Income from the public sector to cover capital expenditure	in euros	in %
National Government	0.00	0.00
Free State of Saxony	10,000	32.79
City of Chemnitz	20,500	67.21
Region	0.00	0.00
EU (with exception of the Melina Mercouri Prize)	0.00	0.00
Other	0.00	0.00
<b>Total income</b>	<b>30,500</b>	<b>100.00</b>

### 5E.3.2 Have the public finance authorities (city, region, state) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

#### City of Chemnitz

In the resolutions adopted in March 2019 and July 2020, the City Council confirmed that, should Chemnitz win the title, the capital expenditure would amount to a total of €30,500,000. The city of Chemnitz will bear €20,500,000 of this total. Initial measures were already begun during the application process.

#### Free State of Saxony

On 21 May 2019, the Saxon state government approved a measure that would provide €20,000,000 in financial support if the title is won. Of this amount, €10,000,000 are earmarked for capital expenditure.

On 30 June 2020, the Cabinet of the Saxon state government, which normally convenes in the state capital of Dresden, gathered in Chemnitz for a special meeting. The strategy papers discussed here concerning support for Chemnitz during the application process reconfirmed the state's commitment to the city in terms of financial, structural and organisational assistance should the title go to Chemnitz.

#### National government

Federal government assistance for the European Capital of Culture project is limited to operating expenditure only. Capital investments will be negotiated separately with the German government within the context of other assistance programmes.

## 5E.3.3 What is your fundraising strategy to seek financial support from Union programmes/ funds to cover capital expenditure?

Chemnitz has wide-reaching experience in working with cohesion funds, on which it will rely in seeking support from EU programmes to cover capital expenditure. It has been a transition region for more than two decades: The city started to make use of the URBAN programme in 1994. Consequently, resources received from European Structural Funds have had a crucial impact on the city's integrated urban development.

Chemnitz is expected to be once more listed as a transition region in the upcoming funding period 2021-2027. We allocate structural funds as an investment for the intervention sites to guarantee the continuation of this development. It is planned to apply ERDF funds to allow for barrier-free access for the Garage Campus, for example, and to redevelop the CCIs Hub 'Die STADTWIRTSCHAFT' in an energy-efficient way and to increase the quality of public space in neighbourhoods. During the application process we have already made use of ERDF funds, e.g., for our citizen-led projects from Nimm Platz! which improved the atmosphere of different spots throughout the city. In addition, renaturation and biodiversity projects, as well as the development of a community meeting and cultural education facility in connection to city at the River are planned. Taking the finalisation of the Saxon operative programme into consideration, we are also expecting to be able to invest into infrastructure dedicated explicitly to culture and creative tourism.

Additionally, it is planned to use ERDF funds to support activities related to public art, such as the art parkour *Presences*. The biennial installs permanent art works along the river Chemnitz in 2023. Correspondingly, funds of the EAFRD and also of 'SN-CZ: Ahoj soused. Hallo Nachbar' are sought in order to support the realisation and installation of the art parkour *Purple Path*, which passes through the Ore Mountains into the border region of the Czech Republic.

To boost the green transition of Chemnitz and to enhance its resilience, Chemnitz2025 makes use of the opportunities offered by InvestEU or programs from the Green Deal for the development of sustainable infrastructure. The funds are allocated towards cycling and walking paths for the intervention sites City on the River and Garage Campus and towards building up strategic investment facilities such as the CCI's hub 'Die STADTWIRTSCHAFT'.

Finally, Chemnitz2025 will very likely seek support in connection with combating the consequences of the corona pandemic via Next Generation EU and its instruments such as REACT-EU.

## 5E.3.4 According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

Source of income for capital expenditure	2020	2021	2022	2023	2024	2025
EU	0.00	0.00	0.00	0.00	0.00	0.00
National government	0.00	0.00	0.00	0.00	0.00	0.00
Free State of Saxony	0.00	2,000,000	2,000,000	2,000,000	2,500,000	1,500,000
City of Chemnitz	3,897,000	3,214,000	3,334,000	2,548,000	2,544,000	1,340,000
Region	0.00	0.00	0.00	0.00	0.00	0.00
Sponsors	0.00	0.00	0.00	0.00	0.00	0.00
Other	0.00	0.00	0.00	0.00	0.00	0.00

5E.3.5 If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

Infrastructure	in euros	Remarks	Description
City on the River with Railway Bend	10,000,000	City of Chemnitz and the Free State of Saxony	The City on the River concept seeks to steer our focus to other key locations and to create an attractive network of outdoor spaces along the Chemnitz river and its tributaries, which people can use for relaxation and recreation. The aim is to create places of encounter, exploration and discovery.
Public Space & Public Places	6,000,000	City of Chemnitz and the Free State of Saxony	Remodelling of selected city squares by 2025 to serve as stages for artistic performances and productions in the 2025 events programme.
Places of Renewal – New Uses, New Partnerships: Hartmann Factory Tramway Depot Stadtwirtschaft	4,000,000	City of Chemnitz and the Free State of Saxony and PPP projects	Upgrading abandoned factory buildings, commercial courtyards or empty residential buildings for use as art studios, creative courtyards and event venues or as workplaces for start-up companies, creative industries, businesses or Industry 4.0 enterprises
<b>Infrastructure for events:</b>			
Cultural Quarter	2,000,000	City of Chemnitz and the Free State of Saxony	Urban development project for the coming 20 to 30 years, combining cultural, residential and workspaces -> gradual development of area into a lively, mixed-use city district
The Sports Forum	3,500,000	City of Chemnitz and the Free State of Saxony	Creation of event spaces with sports history documentation centre and active sports centre
Playhouse	5,000,000	City of Chemnitz	Infrastructure upgrade, ECoC event space

## 5F.1 Organisational structure

5F.1.1 What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

In accordance with the Chemnitz City Council resolution of July 2020, Chemnitz2025 will be organised under German law as a *Gesellschaft mit beschränkter Haftung* or GmbH, a corporation form which is roughly equivalent with the private limited company in the UK.

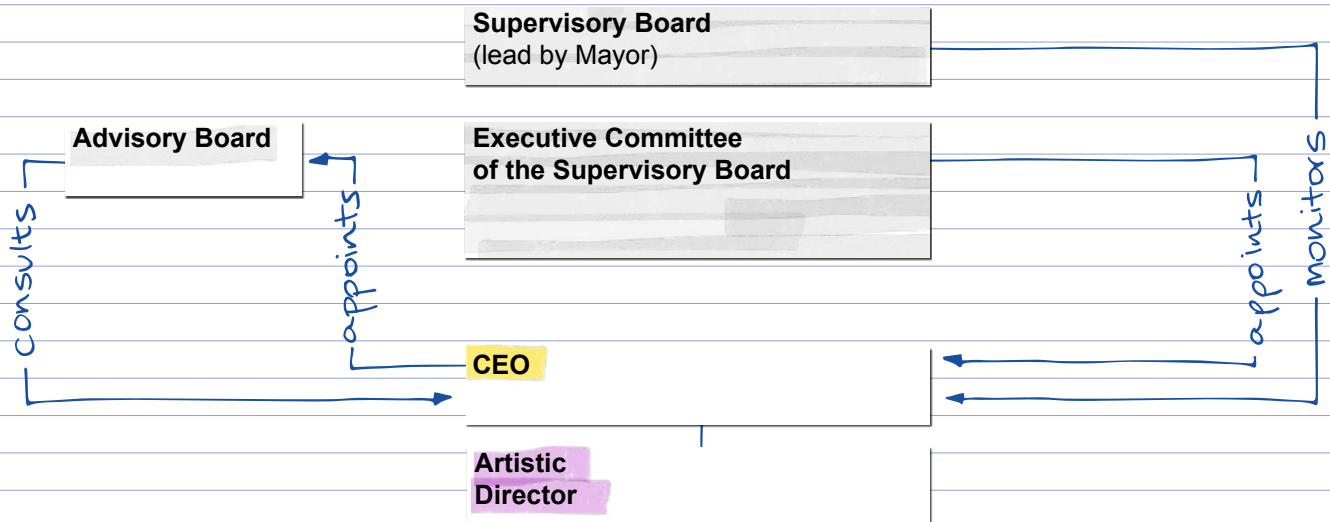
Preparations are currently underway to establish this municipal GmbH. If the title is awarded to Chemnitz in October, the City Council will then be able to pass the necessary resolutions and the approval of the legal supervisory authority can be obtained. We currently expect that the city-owned limited will be founded and ready to start work in the 2<sup>nd</sup> quarter of 2021.

By law, the shareholder meeting of the city-owned company is manifested in the city mayor alone, whose job it is to oversee the work of the company's general director. This position is endowed with wide-ranging powers by the company's articles of association.

In the first few months following the award of the title and the founding the Chemnitz2025 GmbH, an interim general director with subject matter expertise will be appointed. She or he will then work with the mayor to select the permanent general director.

## 5 MANAGEMENT

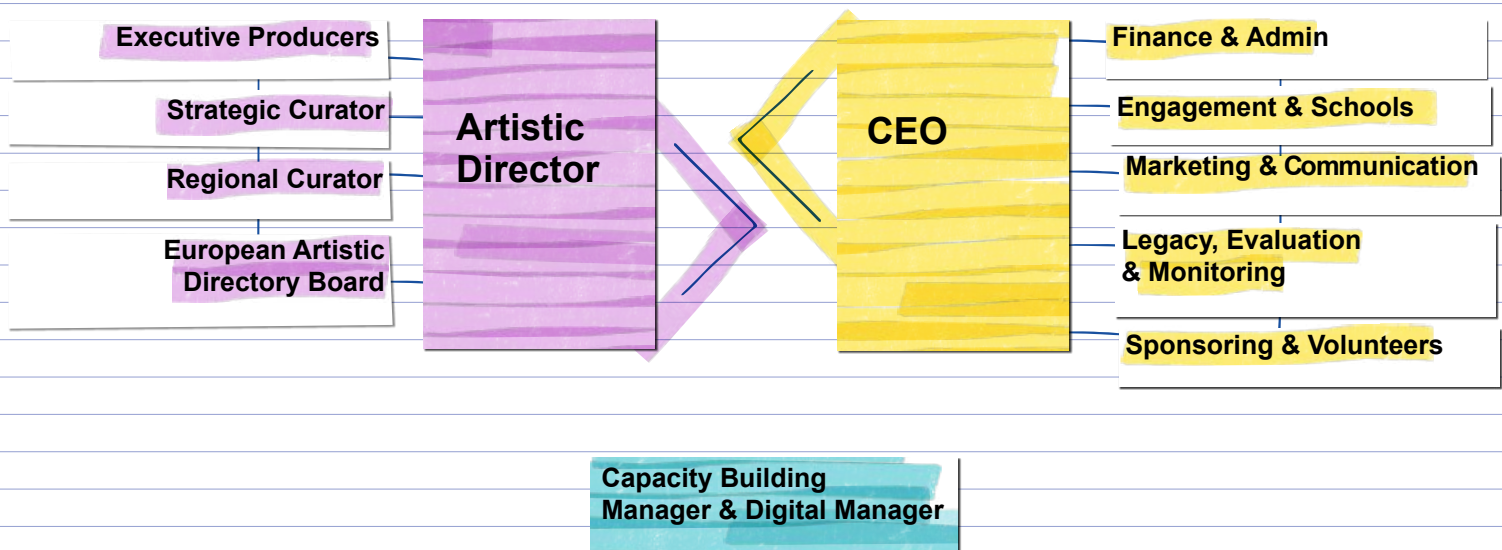
The following structure is planned for the municipal GmbH:



The company's supervisory board will act as the steering committee for Chemnitz2025 GmbH and work to oversee and advise management. This board will consist of five members, one each representing the Chemnitz City Council, the region, the City of Chemnitz and the Free State of Saxony, the German Federal Government and the business sector. The job of the supervisory board is to ensure that the artistic director and the team of curators are able to act freely and independently within their budget constraints. The supervisory board will convene every six months.

The executive committee of the supervisory board will be made up of four members: the city mayor, one business community representative, one representative for the region and one international representative with ECoC expertise. This committee will meet every six weeks and will oversee the day-to-day operations of Chemnitz2025 GmbH.

The following organisational structure is planned for the municipal GmbH:



The company will be launched in 2021 with an initial staff of three to four employees and an interim general director. It will then grow in the subsequent years until its workforce reaches as many as 50 or 60 employees in 2024 and 2025.

The general director and the artistic director will form the core of the company.



*5F.1.2 How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?*

Responsibility will lie with the ECoC Team until the application process is brought to completion or until the end of 2020.

If Chemnitz is awarded the title, a new staff unit will be established in the mayor's office, effective 1 January 2021. This staff unit will consist of two to four individuals and will report directly to the mayor.

The current ECoC Team will continue to offer support to the staff unit until the end of the second quarter of 2021 or until the unit is fully up and running and has access to all required knowledge and information.

The staff unit will support the work of the GmbH from within the city administration.

The support of the different divisions of the Chemnitz city administration will furthermore be ensured through the involvement of the heads of all administrative departments (Department 1 for human resources, finance and organisation; Department 3 for legal, safety and environmental protection; Department 5 for education, youth, social work, culture, sport and health; and Department 6 for urban development and construction).

The next step will then be to consider the establishment of a new administrative department. This would give administration-level support and oversight responsibility for the ECoC project to an independent organisational unit. The final decision on this matter will be made by the newly elected mayor by mid-2021.

The responsibility for and overall governance of the project will be executed jointly by the city mayor (as sole shareholder in the shareholder meeting) and the general director of Chemnitz2025 GmbH.

*5F.1.3 How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the European Capital of Culture project?*

On the administrative side of the structure (i.e. within the Chemnitz city administration), a staff unit will be established, and the positions filled with staff having sufficient ECoC project and/or project management experience.

These may include Chemnitz city employees (such as current members of the application team) as well as external applicants with relevant subject matter expertise.

Recruitment responsibility will lie with the mayor of Chemnitz.

At Chemnitz2025 GmbH the general director will be responsible for filling the staff positions.

The post of artistic director will be the first to be filled, followed by the positions on the curatorial team and the management roles.

All of the posts to be filled will be subject to a formal recruitment procedure and the vacancies will be advertised internationally.

# 5 MANAGEMENT

5F.1.4 How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

As described above, a staff unit will exist within the Chemnitz city administration that reports directly to the mayor and that will work together with the heads of all administrative departments. These will then act as the liaisons to the respective authorities. The new staff unit will serve as the single point of contact for all matters of concern to Chemnitz2025 GmbH (and hence also for the artistic team). It will strive to efficiently address these concerns and provide support as the representative of the city of Chemnitz.

5F.1.5 According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

The appointment of both the general director and the artistic director will take place in 2021.

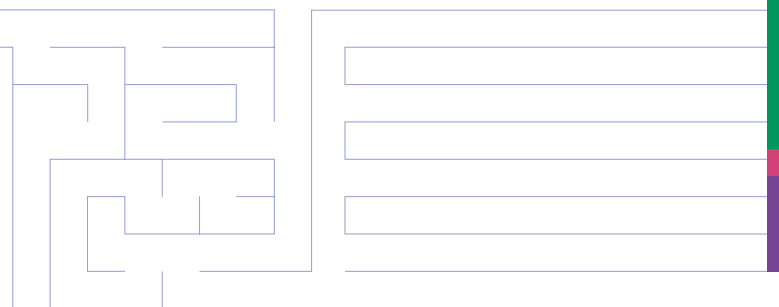
As stated above, the interim general director will at first work with the mayor to select and appoint the permanent general director. The post will be advertised internationally in the first half of 2021. The company will be looking for a general director who can draw on a proven international network and who has the required management experience, leadership and communication skills, and the ability to work conceptually and think strategically.

Further essential prerequisites include experience in the planning and realisation of complex projects with an international scope as well as business-fluent English and German skills. He/she must be a visionary, an inspiring personality and an outstanding facilitator and negotiator.

The general director bears overall accountability for the project within Chemnitz2025 GmbH's area of responsibility. He/she enjoys a great deal of freedom, acts independently of the Chemnitz city administration, can veto the appointment or dismissal of the artistic director and appoints the advisory council that will provide advice and support to management.

Beyond this, the general director will primarily be responsible for running the inner workings of the company and acting as the liaison to city officials. Further duties will include:

- Planning and governance
- Human resource development
- Legal issues (focus on labour law) and contracts
- Budgeting and financial planning
- Controlling
- Requesting quotations and tenders
- Acquisition of third-party funding
- Acquisition of sponsorship funds



The artistic director will be appointed by the company's general director during the second half of 2021. The requirements profile for this post has already been described. The position will also be advertised internationally. The following criteria have been defined for this post: artistic and cultural skills; proven international record of successful large-scale artistic projects; an extensive network across the artistic community; knowledge and understanding of the local and regional cultural landscape; academic and practical experience in the field of culture management.

The artistic director will act as the *primus inter pares*, seeing herself/himself as an initiator and catalyst for regional, national and international project proposals in coordination with the curatorial team. She/he will steer programme development and act as a moderator in the planned curatorial team.

The company will be employing a great number of people on a full-time, part-time and voluntary basis. It will be seeking to recruit people hailing from different nations, offering different skills and belonging to different gender, age and religious groups. It will welcome individuals from the creative sectors but also from the fields of administration, controlling and marketing. And all the better if they bring with them a network of local, regional and international contacts.

## 5G.1 Contingency planning

5G.1.1 *Have you carried out/planned a risk assessment exercise?  
What are your planned mitigating measures?*

Yes, the ECoC team has identified and evaluated various risks.

### Participation

#### Problem

Lack of engagement by local population and cultural workers, especially young people  
Indifference, non-acceptance, lack of active participation in art and culture by local population, low self-esteem in the population

#### Solution

Involvement in projects and programmes — promoting and strengthening volunteering, micro-projects, going to places where people are  
build-up activities that allow people to participate in different and increasing levels  
Raising awareness of the cultural strategy and the strengths Chemnitz offers  
Use the experiences of people with special needs to contribute to a more interesting event for everyone  
Collaboration with local heroes and Youtubers, TikTokers and other influencers to target the young  
Cooperation with clubs, schools, sports groups, youth centres, senior citizen facilities, etc.  
1% of ECoC budget for youth

### Image

#### Problem

Negative headlines from Chemnitz — Chemnitz has been struggling to counter its negative image since August 2018

#### Solution

Digital campaigns around maker activities that matter to the 'silent middle'  
Capacity building programs with experiences from international, relevant peer cities  
Communication Campaigns in Czech, Polish and Russian language  
Encourage digital participation: every one is a media maker  
Creating diverse and inclusive team administration, security services and the like  
Encourage tourism through cultural experiences and events

### Security

#### Problem

Another demonstration similar to 2018's and security problems

#### Solution

New level of cooperation with police forces, training of security forces in our European Workshop for Culture and Democracy to raise awareness of radical tendencies  
Development of early warning mechanisms with security acceptance areas and civic networks  
Training citizen and volunteer-based awareness teams  
Local action plan for tolerance and democracy against violence, right-wing extremism and xenophobia

# 5 MANAGEMENT

## Finances

### Problem

Difficulties with various funding programmes/Finding suitable funding programmes  
Applications cannot be submitted by a limited company (GmbH)  
Insufficient cooperation between cultural managers and creatives to get project proposals up to the required level, lack of engaged artists

Cultural sector organisations, professionals, artists, etc., have trouble committing to actions in the cultural programme because of delicate financial situation

### Solution

Early research, file applications through other municipal institutions and partner organisations such as associations and clubs  
Capacity building for the cultural sector in alignment with cultural programme  
Careful selection/training of programme managers, required skills for international work — balance between 'insiders' and 'outsiders'

A special municipal program 'Stay visible and audible in the crisis' with a total budget of 250,000 € was adopted in April 2020 to mitigate the effects of the pandemic. Special focus will be placed on providing stability and involvement of multiple actors in the ramp-up years.

## Expect the unexpected (COVID-19 and other black swans)

### Problem

Planned events, projects and campaigns cannot take place or only to a very limited extent  
Funding commitments reduced — by federal and state government, sponsors

### Solution

maker-space.eu as digital event hub, priority on digital communication enlarges flexibility and relevance  
Funding from other sources and changes to project content, greater involvement of population and local cultural players, early and targeted project controlling  
Weakened finances in the cultural sector (due to restrictions related to the pandemic in coming years)  
many flexible, small-scale and open-air events in the programme  
best-practice exchange in cultural sector organisations how to mitigate effects of possible restrictions, safe costs, find shared solutions

## Setting up the limited company (GmbH) and filling the posts

### Problem

Finding suitable staff; unexpected fluctuation  
Resigning

### Solution

Point out attractive offerings in Chemnitz, involvement of region, contract design, international calls and involvement of experts in recruitment, organise recruitment where preferred candidates can be invited  
conduct interviews well in advance, offer salaries that reflect qualifications

## Region

### Problem

Ensuring the participation of the cultural region

### Solution

Capacity building — development of governance model; first step is a regional coordinator  
maintain communication: regular updates, invitations

## Demography

### Problem

The generation gap could result in a programme of 50 % for elderly people, because they have better access to resources and decision makers

Socially disadvantaged people and the elderly have to less access to the digital programme of the ECoC 2025

### Solution

1% of the ECoC programme budget is allotted to young people for own projects and events; there is confidence in them and their decisions are respected; 25% of the team is under 30 years old

All public cultural institutions have easy open access to the Internet; example of best-practice: Bib(liotheks)Lab(or)-C(hemnitz) — platform in the public library, which is created to enable social negotiation and action processes

5H.1 Marketing and communication

5H.1.1 Could your artistic programme be summed up by a slogan?

C the Unseen



5H.1.2 What is the city's intended marketing and communication strategy for the European Capital of Culture year, in particular with regard to the media strategy and the mobilisation of large audiences? This includes the use of digital communication channels.

- Please describe the partnerships planned or established with media with a view to ensuring wide coverage of the event.
- How will you mobilise your own citizens as communicators of the year to the outside world?

Our media-maker strategy is based on European makers. They gain meaningful experience in the events, projects and activities of our artistic programme, and share moments on social media, thus becoming our first disseminators. We focus on omnipresent, open mobile marketing that reaches a wide and diverse audience. We are fostering both through specifically targeted, creative marketing that generates opportunities to make experience, outcomes and content go viral.

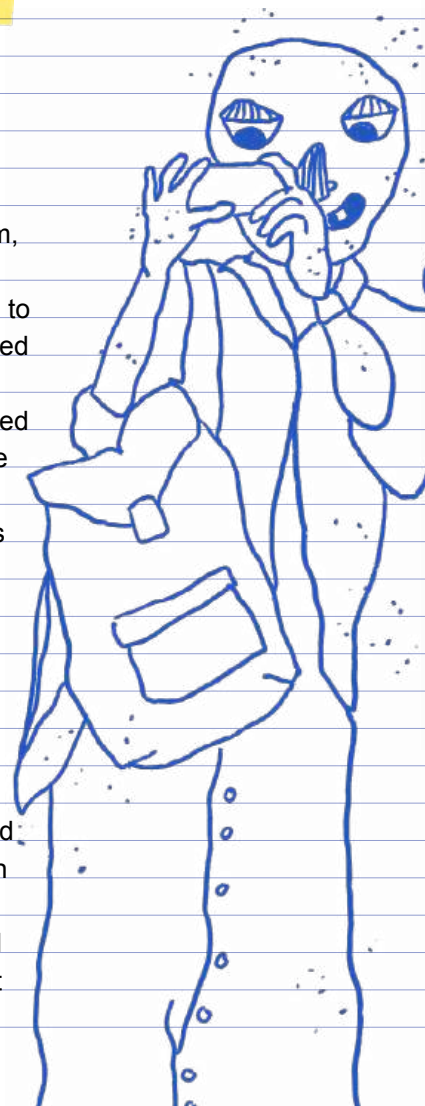
## You are a Media Maker

Our media strategy and bid are based on the concept of the **European Maker**. During the ECoC year, we unite people around the joy of making and we will get as many different people as possible involved in the making of content. Our strategy is to make the cultural programme itself serve as a communications tool by creating the framework for meaningful experiences and special moments that people want to share. These moments can be photographed, filmed and recorded and disseminated through social networks. The first disseminators, the creators, are the people who make the difference, especially when it comes to the local population in the city and the region. They are the heart of our **Media Makers Strategy**. For they will design, create and spread the message of the European Maker, talk about what they have made and invite other people to participate. We will use people's connections to reach out to a wide audience and generate mass media effects.

This is good stuff  
for my podcast  
on Spotify

We applied this strategy well during the Chemnitz city anniversary celebrations in 2018. More than 180 citizen-led projects supported the festivities and spread the word about them, despite the marches staged by right-wing extremists in August 2018. After these events, residents initiated the **#wirsindmehr** (we are more) movement, proving that the city is able to mobilize a mass international movement. 65,000 people attended a spontaneously organised concert in the city. The hashtag **#wirsindmehr** generated the unprecedented number of 79,132,218 views on twitter alone. On a local scale, InspireKids is an open space that started in an old circus wagon with a diverse range of changing activities. It has spread through the social networks and triggered discussions about poverty. InspireKids now supports many children, employing only volunteers in a well-equipped centre. More than 50% of these kids live below the poverty line.

What all these examples have in common is that they address issues that are close to people's hearts. New issues were brought to the surface in extensive research. We asked 10,000 citizens on the street about the problems in the city that need solving. The lack of public events (one of our answers: Hutfestival.eu) and the poor image of the city worries most respondents, followed by xenophobia (our answer: **#wirsindmehr**). Many people are also concerned about traffic issues like poor train, rail and bus connections, the number and condition of bike paths, and the large number of construction sites. In July, the Bertelsmann Stiftung published a study on child poverty in Germany. In Saxony, child poverty is highest in Chemnitz. Nearly 20% of children live below the poverty line. In the coming years we will be integrating these issues into cultural events and artistic interventions and in this way get people's attention. Culture is the flywheel that helps to solve the problems.



## Open mobile marketing

Our main tool to further foster media effects is the smartphone. Participation begins with this device. Motivating people to get information, to visit the city or an exhibition, to register for an event or to experience the event is something that happens via smartphones or other digital gadgets. This is known as Open Mobile Marketing. **Open Mobile Marketing** is aimed at reaching all kinds of different target audiences via their smartphones, tablets or other digital platforms, such as websites, e-mail, social media and apps to which target audiences are constantly connected. We will be **OmniPresent**. Widely and constantly present: widespread!

To ensure that we get in touch with the 'silent middle,' we develop an ECoC25 app that will also function as a mediator between citizens and city departments. It will address topics that people care about, in order to bring them together to discuss points of contention in the city. The maker community will respond with its ideas for fixing these problems and invite people into the **Makerspaces** to help further develop these solutions.

We're here for  
the TikTok  
dance contest

I heard it on  
the radio

Oh and I saw it  
in the  
newspaper

I read it on  
Facebook

There was an  
article on  
Buzzfeed



**WHY  
ARE YOU HERE?**

## 5 MANAGEMENT

While people are using the websites, social media and the apps, an advanced (CRM) database will collect all the data available through surveys, hashtags, Q-codes, device tracking and geolocation and make it available to our communications team. We will then run it through an analysis, with the aim of creating messages tailored to each individual or stakeholder group. We offer people messages about topics they care about and they share these messages with others. Communication through authentic connections is key. We establish these connections through:

- Citizens, including the 'silent middle'
- Volunteers
- Creative partners and the cultural scene
- Tourists and visitors
- Businesses, foundations, business sector organisations
- Schools, universities and research institutes
- Local, regional, national and international media
- EU partners, political and administrative authorities
- Specific, issue-orientated stakeholder groups, such as tram fans, model train and robot makers, bonsai communities and companies in need of young talent
- Key groups where these messages resonate

Our key values are engaging, digital, flexible and creative, with the goal of producing meaningful and relevant content for a diverse audience.

### **Digital event strategy**

Our OmniPresent digital strategy has now been further intensified after learning from the experience of Rijeka and Galway, who started their cultural programmes in January 2020 with many ideas and great ambitions before being slammed by the coronavirus pandemic. Never before have European Capitals of Culture had to struggle with such adverse circumstances: cancelled events, visitors staying away and major budget problems. We are responding to the risk posed by unexpected occurrences by designing the year in a way that the entire event can be followed physically, as well as digitally, through 360-degree video and augmented reality experiences, podcasts, vlogs and livestreams on maker-space.eu, the heart of our cultural programme. To hit the mainstream, we plan to establish partnerships with future hot Youtubers, Instagrammers, TikTokers and leading influencers.

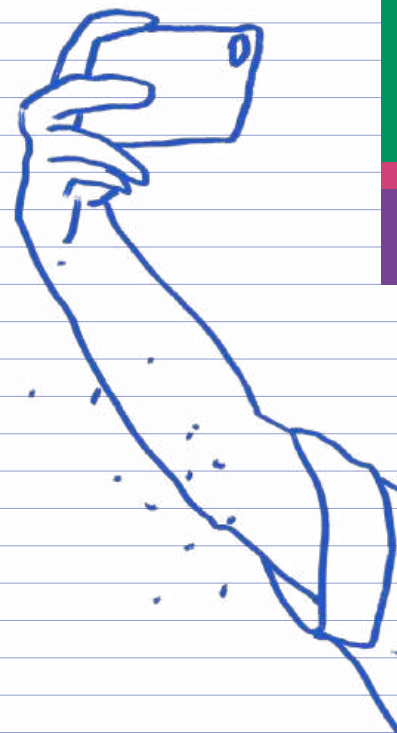
### **Highly targeted, creative marketing**

We will deploy strategies in guerrilla tactics for highly targeted creative marketing. We plan to create our own profiles on etsy, ebay and other platforms where makers market their goods and to offer our own version of products with a twist. These might include fortune cookies that only reveal old household tricks (how to get blood out of clothes) and instructions on how to make COVID-19 masks. All such goods will be branded with 'maker-space.eu' and developed to be spread as fun gimmicks, especially through messenger services like WhatsApp, Telegram, Viber or Signal.

### **Traditional media and marketing**

We will invite international journalists to take part in the events. Additionally, we will offer specially customised trips for Instagrammers, Youtubers and TikTokers. Our aim will be to partner with those platforms that boast the broadest audience. We will stage virtual events with gamers, such as reconstructing the Karl Marx monument in Minecraft, with the work spread among their 10k+ followers. Locally and nationally we have, or are planning to have, partnerships with:

- Print – Freie Presse, Deutsche Presse Agentur
- Television – MDR, Sachsenfernsehen
- Radio – Radio Chemnitz, MDR Sachsen





## Our objectives:

- To communicate the concept of the European maker, with its democratic values and the Chemnitz2025 programme, to a local, regional and European audience and to obtain the greatest possible presence and participation for our cultural programme
- To raise awareness of important issues, problems and urgent matters close to people's hearts
- To enhance people's perception of Chemnitz and boost the attractiveness of the city
- To highlight the image of an Eastern European city in a Western European country and to strengthen the ties and connections between different European identities

## Budget

A 15% share of our budget has been earmarked for communications. Working with direct techniques, a CRM system, data intelligence tools, publishing tools, etc., is expensive and requires a large investment. But once they are up and running, these tools can produce cost savings because the bulk of communications will then be digital, taking place through e-mail, the website, newsletters, social media and apps. The cost of this type of communication pales in comparison to non-digital communication and these savings are recurring. We also intend to manage costs by initiating single issue campaigns. These campaigns are 80% cheaper because they generate a lot of free publicity and achieve a large audience on social media without having to pay for it.

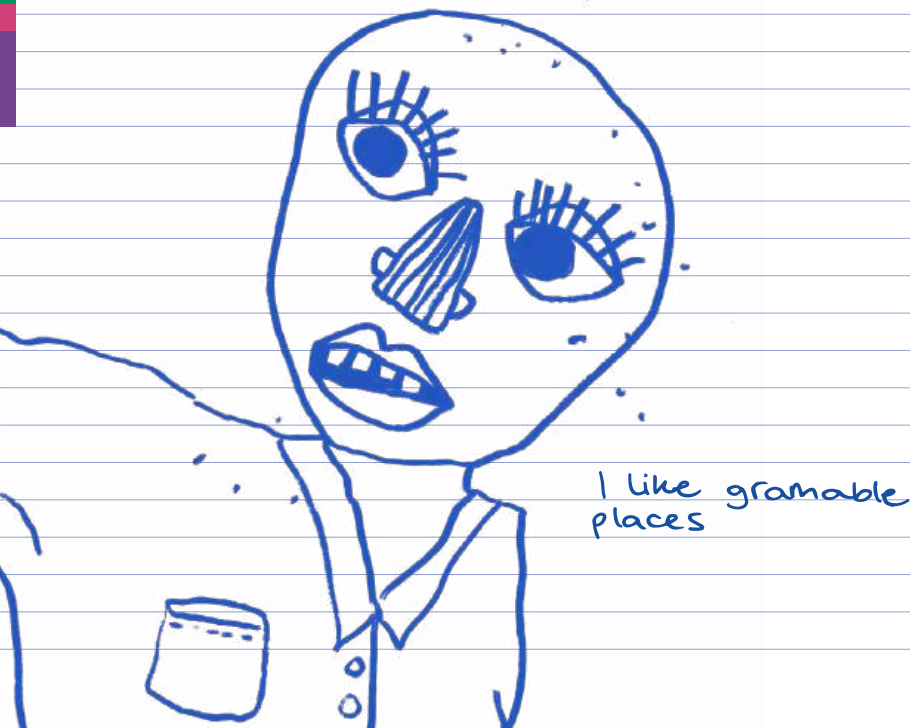
5H.1.3 *How does the city plan to highlight that the European Capital of Culture is an action of the European Union?*

Our cultural programme embraces the values that lie at the heart of the European Union — democracy, respect, dignity, diversity, cooperation and sharing. We will emphasize the role that Europe plays in incorporating these values in people's everyday activities.

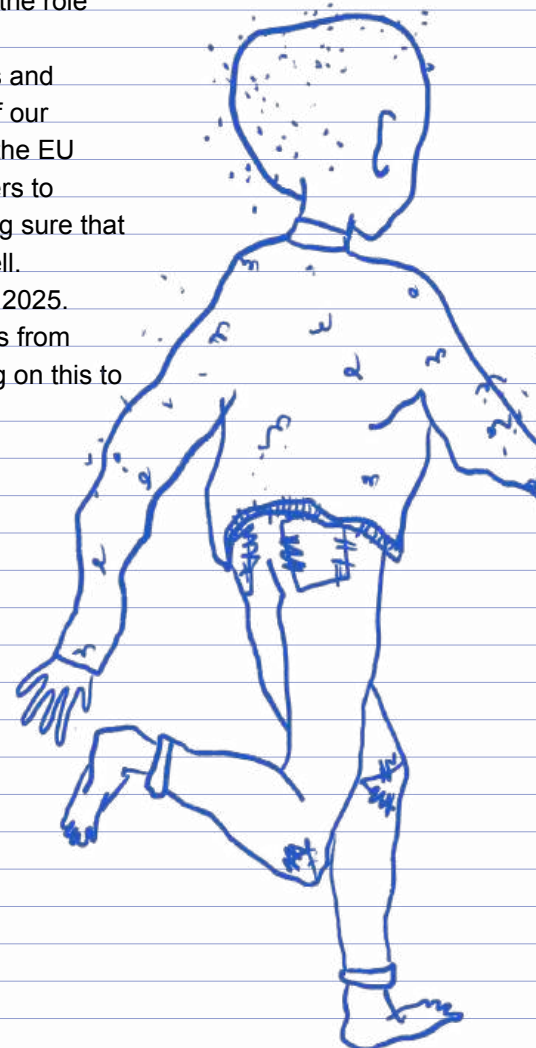
From the beginning, we are highlighting how the European Union supports projects and fosters connections between ourselves and our neighbours both near and far. All of our printed and digital material, main ads, media images and media releases will bear the EU visual elements alongside the Chemnitz2025 logo. We have asked all of our partners to feature the ECoC action when communicating about Chemnitz2025. We are making sure that wherever Chemnitz2025 is mentioned, the European Union will be promoted as well.

Representatives of the European Union will be invited to Chemnitz every year until 2025. During the year itself they will be guests of honour at many events. Representatives from Chemnitz will also be showcasing our cultural programme in Brussels and reporting on this to local media in a press conference after their return.

I'm outta here ...  
# GDPR



I like gramable places



# 5 MANAGEMENT

## Marketing and communication agenda

Milestones	2021		2022		2023		2024	
	Q1&2	Q3&4	Q1&2	Q3&4	Q1&2	Q3&4	Q1&2	Q3&4
<b>Strategy planning</b>								
Definition of core concepts, key strategies, success indicators and monitoring	X				X			
Meta-analysis and field research of relevant data for marketing and communications		X			X	X		
<b>Team</b>								
Compiling the team: marketers, communications staff, sponsor recruiters and data analysts		X	X					X
Organisation of workshops in cooperation with communication managers from other ECoCs and organisations having extensive experience in dealing creatively with data, such as charities	X							
Workshops with artists, musicians, writers, marketers on promoting the Chemnitz2025 brand and their project(s) inside their own networks					X	X		
<b>Implement a data driven infrastructure</b>								
Implement a CRM system and connect the CRM system to all kinds of tools, such as the website and data generating plug-ins, newsletter tool, social media, ticketing, QR code generator software, data intelligence centre, etc.	X	X						
Roll out fully integrated marketing funnel		X						
Define requirements for the visitor information and ticketing concept				X				
Implement ticketing system								X
Marketing budget and activity monitoring system	X							
<b>Programme planning</b>								
Shortlist and timetable of main programmes and projects					X			
Programme book one (shortlist of 80% of projects)						X		
Internal programme project final							X	
<b>Programme book two (final list of projects)</b>								X
<b>Marketing Activity Planning</b>								
Exploratory talks with national tourism organisations and travel operators (including at the ITB in Berlin), national media partners and other partners				X	X	X	X	X
Media cooperation negotiations according to the final programme shortlist, including with selected European media outlets and Eurovision, as well as regional media						X	X	X
Packages for project promoters, entrepreneurs travelling abroad			X					
Exploratory talks with tripadvisor.com, booking.com, airbnb.com and others					X	X		
Exploratory talks with European cultural centres working on Chemnitz2025 themes				X	X	X	X	X
Marketing budget and activity concept final (incl. info, ticketing, communication logistics, programme communication)						X		
<b>Marketing &amp; Communications planning</b>								
Press conference (preview)	X		X	X	X	X	X	X
Launch public campaigns in Saxony, Germany and cross-border					X	X	X	X
Launch digital mystery trail						X	X	X
Start collaborations with Instagrammers, Youtubers, TikTokers and other Influencers							X	X
Launch products for highly targeted creative marketing to go viral						X	X	X
Advertising plan final (physical and digital)								X
National and international journalists visit Chemnitz							X	X
Launch merchandising (physical and digital)								X
Launch the cultural programme								X
Regional distribution of the cultural programme and key projects in collaboration with our media partners								X
Digital, real-time cultural programme and key projects list available on the website and apps								X
Open Visitor Information Centre								X
<b>Sponsoring</b>								
Launch Business Club 2025 (sponsoring)					X	X		
Negotiations with potential private sponsors	X	X	X	X	X	X	X	X

6 CAPACITY TO DELIVER

with maker workshops all over the city and the transnational region



6.1 Please supply evidence of the continuous political support and commitment from the relevant authorities.

## City of Chemnitz

The city of Chemnitz has received strong political support for its ECoC application from the very beginning: The announcement of the idea in the summer of 2016 was followed in January 2017 by the City Council mandate to apply for the title ECoC 2025 and the provision of 1.2 million euros in funding. It was the month of August 2018 in particular that made the need for the bid even more obvious. In March 2019 the budget for the period up to 2027 was granted in full after in-depth talks. This decision defined the basic content of the application and confirmed the planned organisational structure for the ECoC. Following this, a cultural concept and an artistic vision were laid out. After pre-selection, both of these focused on Europe and August 2018. In a further detailed decision, the newly constituted City Council in July 2020 confirmed its support for this focused ECoC 2025 bid. Ruling and opposition representatives from the committees for culture, for social affairs and sports, for urban development and for transport, are directly involved in the application, as members of the ECoC 2025 steering committee. Additionally, City Council representatives join together with experts from institutions, the independent art scene, civic groups and social activation associations to make up the advisory board for the artistic programme. The process is supported by the Friends of Chemnitz2025 association.

In the last years, Chemnitz has repeatedly turned public space into maker spaces and has proven its capacity to organise large-scale public events. The city of Chemnitz hosted the German Music Fest 2013, for instance, which brought together thousands of musicians from marching bands, the U20 European Basketball Championship in 2018, and the #wearemore solidarity event following the August 2018 events, which mobilised more than 65,000 people. Currently, Chemnitz2025 is realising the art parkour PRESENCES. Comprehensive volunteer programs were set up for all of these events.

## Support of the region

Collaborations in culture and regional development are formulated. As described in [1.2] the surrounding 27 municipalities stand behind Chemnitz in its bid for the ECoC 2025 title and do so both concretely and strategically. At a regional council meeting in November 2018, the municipalities jointly declared their support for the Chemnitz' bid and in June 2020 they expanded their joint financial contribution to 6.2 million euros in the presence of the Federal Government Commissioner for the Eastern States of Germany. The framework for the development of the cultural programme for both the Chemnitz Cultural Region and for the cross-border region was conceptualised. A special focus was set on regional CCIs, cooperation with the Czech Republic, infrastructure and cultural tourism.

## Support of the Free State of Saxony

The Free State of Saxony proclaimed its support on 24 September 2018, earmarking 800,000 euros for the candidacy between 2018 and 2020. Since pre-selection, this support has been strengthened and deepened. It is clear just how important the bid is for Saxony's standing in the region and the world. One crucial step was the inclusion of the ECoC bid in a state strategy paper adopted in June 2020. It backs CCIs development and job creation, establishes and further develops tourism logistics (especially on the regional level), focuses on monument and cultural heritage preservation and supports the increase of spatial density over the long term by tapping into several federal and state programmes, particularly those relating to Poland and the Czech Republic. Through Chemnitz and the region, the Free State of Saxony is also applying for the

ECoC 2025. Winning the title is essential, so that Chemnitz can serve as a beacon to Europe, and in particular Eastern Europe, illuminating the cultural experience of all Saxony. In the external cabinet session held in Chemnitz on 30 June 2020, the state government approved financial support totalling 20 million euros. The sum of 10 million euros was approved for plan B, in case the bid is not successful.

6.2 Please detail the state of play of the foreseen infrastructure projects detailed at pre-selection stage, including the planned timetable for the works. Please clarify the links with the European Capital of Culture project.

The support secured by the local, state and federal governments will promote urban development, including the listed infrastructure projects and event areas, the comprehensive digitisation process, interregional and cross-border cooperation, the development of CCIs, international sustainable cultural (maker) tourism, and the preservation of industrial heritage. The selection of intervention sites supports our 'culture of making' approach and takes the four ECoC objectives, the EU themes and the UNESCO 2030 Agenda for Sustainable Development objectives sustainably in consideration.

## City on the River

City on the River is an infrastructure project that was voted top priority in a town meeting with citizens in November 2018. It revives five areas along the Chemnitz river: the confluence of the rivers, the old public river bath, an embankment, the Chemnitz railway bend and the meadows. They will be connected by an innovative textile strap that is currently being developed by our makers. These five areas open the river to the public and are additional places to get in touch with the 'silent middle', especially those people who do not trust their inner artists yet.

For example, the old railway bend was supposed to have been demolished by the owner, Deutsche Bahn AG, but citizens lobbied to keep it. It became a symbol of civic engagement. A citizens' association was founded, which is involved in the ECoC 2025 programme development.



## European Workshop for Culture and Democracy

The former Hartmann factory, situated at the Chemnitz River, used to be a place where locomotives were produced. In cooperation with the Chemnitz University of Technology and Forum Recht in Leipzig, and with financial support from the Free State of Saxony, it will be upgraded to a European Workshop for Culture and Democracy and host the Head Office of ECoC 2025. It will also be the first central contact point and modern reception desk for the guests of the ECoC 2025.

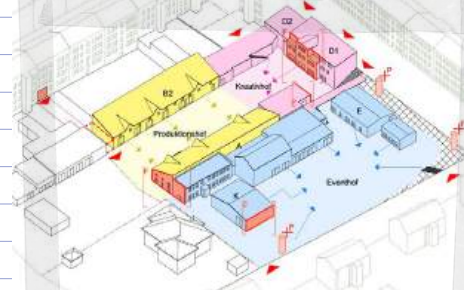


Starting in 2022 the building will become home to our international capacity building programme for artists and other makers, and will be known as the Academy of Autodidacts. This academy will provide a platform for the development, exchange and testing of democracy-boosting tools, particularly tools based on cultural intervention. In this old factory, people will be able to acquire the skills needed to build connections to local communities. During the title year itself, it will also host the Open European Process exhibition and the NSU Archive. The workshops bring together the European Makers of Democracy and invite artists and experts from all over Europe to develop and exchange new educational tools and better-practice examples of achieving unity through the joy of making.

## Former recycling plant: Die STADTWIRTSCHAFT

On the grounds of a former recycling plant erected in 1923 in the working-class suburb of Sonnenberg, we are creating a cultural incubator called 'Die Stadtwirtschaft' ('the urban economy'). It is there that creativity can begin. Central to its concept is the interaction of different creative communities to form a social biotope of critical European makers, not only physically, but also through digital maker spaces.

On a property covering 12,000 square metres, five buildings are linked together by three courtyards. Each courtyard will focus on a certain maker activity — creative experiments, productive ventures and performance events — with each surrounded by workshop spaces. They will incorporate a range of activities: band rehearsal studios, creative spaces for writers, exhibition halls, workshops for young people, coaching seminars, seminar rooms, neighbourhood meeting rooms and other kinds of maker spaces. The details as to which spaces will take on which functions, and where these will overlap, are being discussed as part of our participatory planning processes, in which architects collect citizens' suggestions and integrate them in several stages into one overall plan to be approved by the group. In municipal workshops, users work with the city to develop models for operation and branding, and design flexible equipment for the courtyards and guidance systems, joint projects and networks. One building is already being used as an experimental laboratory by creative pioneers seeking to fathom different interests, explore needs and test ideas.



A portion of this funding is earmarked for makers in the local area, so that they can create their own fund, Kiezeuro ('neighbourhood euro') to support new projects to be realised in the neighbourhood.

Between now and 2025, new spaces and buildings will be renovated step-by-step and put to use. The property will be used as an event space in 2025, our aim being to experiment with further ways to bring together people and turn their ideas into realities. By 2025, the makers using the courtyards and workshops will establish an operating body for the self-management of the property as the city transfers more and more autonomy to the makers at each stage of the process. By 2030, we aim to close the perimeter block development with new buildings and transfer full ownership and management to the makers.

## Former tramway depot Kappel: GARAGE CAMPUS

The former tramway depot in the Kappel district is an ensemble of seven buildings erected in the 20<sup>th</sup> century. It is currently being used by an association of citizen volunteers as a tram museum.

Until 2025 the former tramway depot will be transformed into a place where citizens of the region negotiate their identity through issues close to their hearts: the previous wheels and cotton yarns, the future digitalisation and communities. We invite them to think and connect across regional borders. Therefore, we will cooperate with cities like Pilsen, Linz, Brno, Wrocław, Berlin, Halle and Regensburg.

Digitalisation is already shaping an integral part of the transnational identity in Central Europe. Through its established cooperations, Chemnitz is an excellent location for an advanced future lab, where makers and experts explore future technologies together. Cultural and artistic skills and attitudes are essential. That is why they should be revisited, cultivated and celebrated as a quality fundament for local identity, arts and crafts of making. The textile industry played an essential role in Chemnitz and the regional industrialisation process. New textile methods in combination with new technologies will be further elaborated in cooperation with Textile Research in Saxony. Digital technologies and new media often do not easily combine with the technologies the maker products are based on. Therefore, digital transformation and cultivation of the maker skills and activities will help to strengthen the local identity of the whole subculture of the wider region.

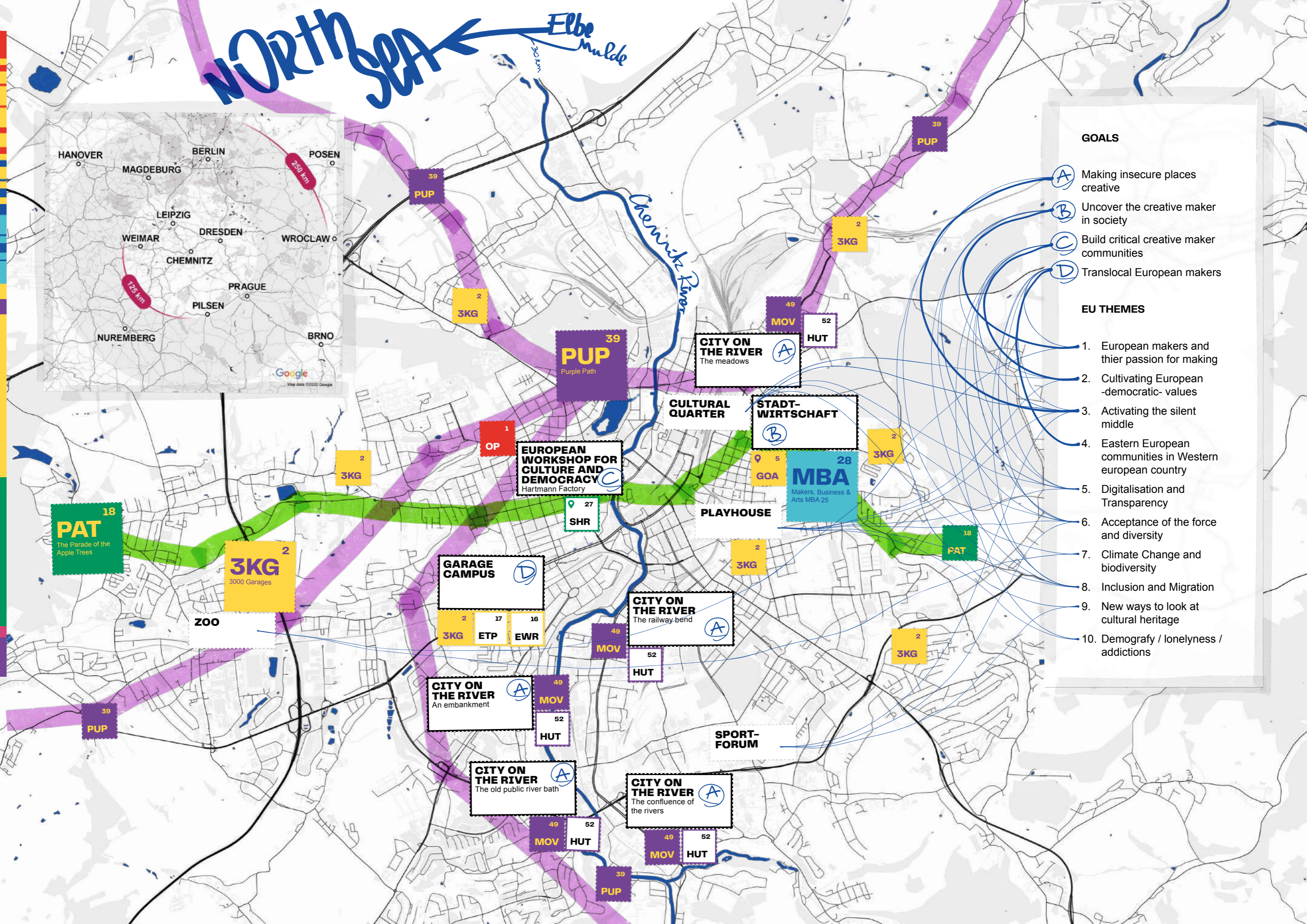
In times of separation, this centre seeks digital ways to bring people together and connect them through their emotions. We want to research and create digital technologies that add up to the already functional and passionate maker scene. This will attract not only locals, but also integrate regional partners with similar cultural background, history and challenges.

The young talents and makers of 'Die Stadtwirtschaft' will bring in their competencies and will be involved in the development of the newest technologies. We want to build a hybrid makerspace, that is, not only for craftspeople, but also for hand-brain coordination. A campus for sensor technology, where servers, geolocations, moods, hand-eye-body coordination, light sounds or smell experiments can be tested. A place where makers and mentors can meet and create their future together. Transnational Encounters – European Tele-Plateaus [2.1] will explore the question of where the journey of a contemporary maker is heading in times of digitalisation.

Several other infrastructure projects which were laid out during pre-selection have been turned into cultural spaces to be used during the ECoC 2025 year. It includes the cultural quarter connecting the inner city and the Brühl district, the Sports Forum, with its historical sports culture documentation archive, and the renovation and the playhouse used by different theatre companies in the city and the Frogonauten project (about diversity and frogs) in the zoo.



NORTH SEA ← Elbe mulde



**GOALS**

- (A) Making insecure places creative
- (B) Uncover the creative maker in society
- (C) Build critical creative maker communities
- (D) Translocal European makers

**EU THEMES**

1. European makers and their passion for making
2. Cultivating European -democratic- values
3. Activating the silent middle
4. Eastern European communities in Western european country
5. Digitalisation and Transparency
6. Acceptance of the force and diversity
7. Climate Change and biodiversity
8. Inclusion and Migration
9. New ways to look at cultural heritage
10. Demography / loneliness / addictions

## Applicant

**City of Chemnitz represented by the Mayor Barbara Ludwig,  
Markt 1, 09111 Chemnitz**

### Steering Group

Sven Bader, Klaus Bartl, Gunnar Bertram, Julia Bombien, Ralph Burghart, Frédéric Bußmann, Börries Butenop, Ferenc Csák, Christoph Dittrich, Egmont Elschner, Jens Kieselstein, Thomas Lehmann, Lisa Lotze, Barbara Ludwig, Frank Müller, Almut Patt, Gabi Reinhardt, Miko Runkel, Micaela Schönherr, Michael Stötzer, Gerd Strohmeier, Sven Schulze, Manuela Tschök-Engelhardt, Sören Uhle, Katja Uhlemann, Frank Wagner

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Friends of Chemnitz2025  
Klub 2025

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Bikini Kommando: Nina Kummer, Ulrike Schell, Ernesto Uhlmann

*Big thanks to all the people who opened and celebrated their garages for and with us, helped arrange the scenes and were being our models.*

### Photo Credits

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Screen Printing: Spangeltangel, Chemnitz

### Binding and Manufacturing

Dipl. Designer Cornelia Ahnert, Buchbinderei Heinz Meyer GmbH, Lichtenau

### Fabric Design and Manufacturing for the Clipboard Spine

Dipl. Designer (FH) Ute Schmidt & Prof. Jörg Steinbach – Faculty of Applied Arts Schneeberg / West Saxon University of Applied Sciences of Zwickau

### Links

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*Special thanks to our citizens, to everyone who has supported our bid over the last four years and contributed to the production of this Bid Book and is not mentioned.*



KULTUR  
BEUTEL

home is  
where the  
lulatsch is

LIKE IT  
ROUGH

BAD KOPP  
GOOD KOPP

bc. of  
Käse Maik

haha cheesy  
maik

I AM THE  
BIGGEST  
NINERS  
FAN

NATURE!

the  
SUN  
SEEK

LIKE HIKING IN THE  
MOUNTAINS  
#nearre mo

THAT'S OUR  
GAY PRIDE  
TOWER

GOT A  
JOB HERE

Cheap parking

hauptsache  
europa!!

RAVE AND RIDE WITH THE  
TECHNO

BUS

i am  
a melancholic  
anonymous



I  
LOVE  
KRAUT

