

Manual

Chemnitz2025

Strategic Basis
for a European Capital of Culture
of Makers



Foreword

I. WHY CHEMNITZ2025?

- Why be a European Capital of Culture? Our vision
- Geographical focus and European dimension
- Long-term effects
- C the Unseen - European Makers of Democracy

II. CHEMNITZ2025 - HOW?

Timeline

Cultural programme

- Culture Strategy
- Operating principle: 3 As
- Project development criteria: 5 Cs
- Topics and projects
- Infrastructure projects and event venues
- Citizen participation
- Visitors and creative tourism
- Risk management

Communication

- Target groups and key strategies
- Expectation management

Administrative structure and collaboration

- Chemnitz2025 GmbH
- Chemnitz city administration
- Supervisory Board
- Region

Partners and stakeholders

- Skills development programme
- International relations

Budget and financing

- Overall budget planning
- Public funding
- Fundraising

Documentation, learning process and sustainability

- Evaluation
- Monitoring
- Capital of Culture legacy

FOREWORD

Chemnitz will be European Capital of Culture in 2025. Our city and region will receive an extraordinary degree of attention. It is highly likely to be the biggest event the city and region will ever organise.

The path to the title year is an urban development process that sustainably changes the city in all its aspects and the urban society in its diversity and totality. In the coming years, a programme of over 65 major international projects and hundreds of small initiatives will be created, which is intended to be as inviting for citizens of the city of Chemnitz, Central Saxony and the Ore Mountains, as it is guests from around the globe. The greater the success, the stronger the effect of the “European Capital of Culture” title in its function as an investment in the future of Chemnitz and the surrounding region. Even if the city is (seemingly) the focal point, this process is inconceivable without the region. Growing closer together through the field of culture is the driving force for a common future.

Having mastered the European Capital of Culture organisational challenge means more than successful event organisation. New collaborative structures will have emerged in the cultural sector and relationships with other sectors of society will have been established. Because after all, what is left once the big party is over? Above all, the issues we have jointly raised, what we have learned together and, through out combined forces, have set in motion for the future after 2025. There have been countless individuals who have contributed to the success of the Capital of Culture project from the very beginning – and they have done so through joint effort. The successful application process has shown just how well this can work.

European Capital of Culture means taking advantage of the international attention and always including the concept of Europe in going forward. Not losing sight of the common goal and fulfilling the bidbook requirements as if they were a de facto contract with the European Commission will be indispensable in the implementation phase as well. It is with great pleasure that we anticipate this incredibly exciting task.

This manual sets out all the basic strategic planning and production principles that have emerged from the bidbook. They are intended to serve as guidelines for activating potential to all Capital of Culture makers: first and foremost the GmbH, but also all the other and very different creative fellow project participants on this fascinating journey. The manual introduces those concepts and key aspects that are essential for short and long-term success of the joint Capital of Culture project. It establishes a framework for formulating project goals and provides us with a means of tracing successes and potential failures. It thus supports important decision-making processes and lays the foundations for monitoring and evaluation processes. The manual also constitutes the starting point for the many documents yet to come, which further develop and build granularity of the key Capital of Culture project implementation aspects from this strategic bidbook context.

I. WHY CHEMNITZ2025?

Why be a European Capital of Culture? Our vision

Quo vadis Chemnitz? As early as the decision to bid for “European Capital of Culture”, it was clear that the interesting thing about this title is not organising a major European event, but boosting urban development characterised by international networking and visibility. The title in this case serves not only to accelerate but also to deepen the process: the preparation period spanning several years joins valuable internal and external forces, establishes new relationships and, above all, creates space for dialogue across former boundaries of all types.



The challenges we in Chemnitz and Saxony face we also share with many regions in Europe. For this reason, Chemnitz is representative of other European cities whose development potential was impeded by upheavals of contemporary history – cities along the Iron Curtain ideological border whose identity was lastingly fractured and which are familiar with the pain of emigration and permanent competition with a better 'Somewhere else'. The Capital of Culture wants to rediscover the healthy pride of a large European city and ingrain it in the self-confidence of its population. This includes using art and culture to adopt new perspectives on the rapid development of the post-reunification period and to reposition Chemnitz all the way into the European border region. Of equal importance is again involving citizens more actively in shaping their surroundings, thus creating opportunities for exchange, dialogue and innovation.

The demonstrations that took place right in the middle of the application process in August 2018 reminded us – and the world – of our democracy's fragility. At the same time, however, it also became clear what potential, how much energy and desire for change there, is in the population. This is precisely what inspires the Capital of Culture: promoting commitment, bundling initiatives, making people's voices heard, entering into dialogue and tackling issues together. This is a project for each and every inhabitant. Chemnitz2025 is a warm invitation to the people of the city, the region and Europe to shape the future together.

Geographical focus and European dimension

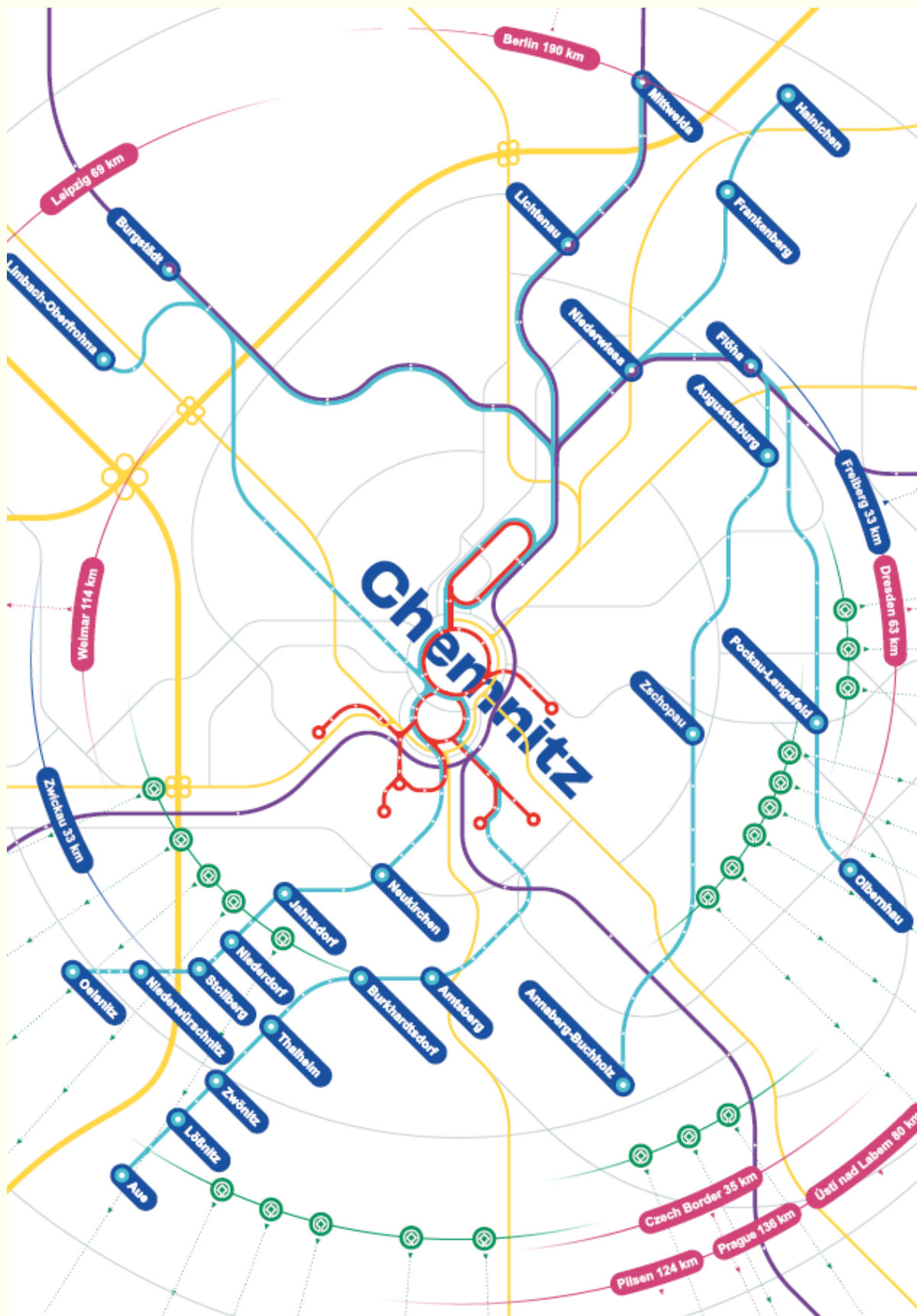
During the period of industrialisation, the symbiosis between the city and the surrounding region contributed significantly to the city's growth. Even today, personal and work relationships, consumer behaviour and leisure activities establish a permanent exchange between the city and the surrounding countryside. At the same time, the cities and municipalities within a 50 km-diameter of Chemnitz, the "Gateway to the Ore Mountains", reflect different cultural identities in the traditions of mining and arts and crafts in the UNESCO World Heritage Site Erzgebirge (Ore Mountains) region, as well as in textile production in the flat, northern region of Central Saxony. To unlock this wealth of cultural heritage, of shared history and the present as an opportunity for tourism, among other things, more is needed than better transport links provided by the Chemnitz Model.

The European Capital of Culture project is an ideal opportunity to enrich and strengthen the bond between the city and its surrounding area in terms of art and culture. The some 30 cities and municipalities of the cultural region with their cultural actors are therefore strategic partners of the Capital of Culture. Collaboration is intended to range from exchange of experience and realisation of joint projects at the intersections of culture, art, science, business and tourism to a common cultural strategy 2030.

Learning from and with each other as equals is the foundation on which common visions of the future are created. Chemnitz as the urban core of a decentralised network of creative places that mix, increase the effect of and globally network the skills of local artisans, designers, tinkerers and IT specialists. Know-how, dexterity, research and innovation are resituating the region in the "periphery of Central Europe" between Leipzig, Dresden, Lubin, Prague, Pilsen, Regensburg, Weimar and Erfurt. In the process, we are discovering many parallels, of which we were previously unaware, to cities and regions with similar histories, current problems and/or expertise.

Embracing the perspective of the cultural region enables a very pragmatic discovery of the project's European dimension right at one's own doorstep. Connections to our Czech neighbours already exist in many places. Expanding these relationships and consciously directing our gaze even further towards Eastern Europe inspire us to take up new engagement with the region's recent history and present. Let us look more closely, for instance, at the exciting situation we have with an Eastern European city in a Western European country! This perspective yields us serendipitous inspiration in finding answers to pressing local and global questions on social and economic sustainability and a new approach to our own identity. Because what has long connected us with the Eastern

European mindset is our maker way of thinking, which links us with maker movements all around Europe and the world. This foundation will serve to turn Chemnitz into a European hub: the “hub of European makers”.



C the Unseen - European Makers of Democracy

A narrative was developed with the bidbook that charts the path to this envisioned future. The “C the Unseen - European Makers of Democracy” narrative is a response to the question of how cultural and civic participation can strengthen social cohesion. The key element is activation of as many people as possible to become “makers” – creative and self-effective individuals who contribute their skills and knowledge to shaping their social environment. This quality common to all of us often lies hidden, like many things about Chemnitz and the region that are only revealed and tapped for oneself upon closer inspection.

The makers then become European makers of democracy when they learn together with others, produce and care about things, and, in so doing, treat each other with respect and perceive otherness as enrichment. Taking this step requires trust in others as well as in one's own abilities. Historical upheavals and the fast-moving complexity of the modern world create uncertainty. As a result, many people focus on their private sphere, avoid taking a public stance, and keep to themselves. What is referred to as Chemnitz' “silent middle” is a European-wide, even international, phenomenon.

Chemnitz2025 is an appeal to all makers, but also and in particular to this “silent middle”, to (re)discover and share with others their own deep-seated creativity and potential. Relying on one's own strength and inner forces to shape common surroundings is a joy, and helps to break down prejudices.

The bid narrative provides the common thread for implementation of the Chemnitz2025 Capital of Culture project. Its main purposes are to create coherence between different cultural programme activities and ensure that the focus results in achievement of the greatest possible intended impact – both short and long-term. The carefully curated cultural programme, the digitalisation and internationalisation objectives and the approaches to self-efficacy and maker communities are core elements that create the necessary enabling space for the desired transformations.

Long-term effects

The intended long-term effects of Chemnitz2025 span far beyond the field of culture. Intended as a catalyst for urban development, the Capital of Culture title is also envisaged to deliver a deliberate impact extending into the social and economic dimensions. Spheres of influence are often inextricably linked with one another. Capital of Culture activities must be in dialogue with all long-term urban development strategies – not only the Culture Strategy, but also other social, economic and regional development strategies in order to have maximum impact. Increased cooperation between different policy areas and across sectors is thus indispensable for sustainability of the title.

Cultivating democratic togetherness

Citizens, particularly of the “silent middle”, are more socially engaged, and, in maker communities, overcome social, political and cultural boundaries by learning and creating things together and assuming a positive view of the future.

Maker culture ecosystem

More people are defining themselves as creative makers, gaining new interest in cultural activities and sharing ideas in creative centres. The creative economy is receiving new impetus from other sectors and vice versa, with the entire cultural sector benefitting from new forms of collaboration, international networking and digital advances.

Trans-local European sense of belonging

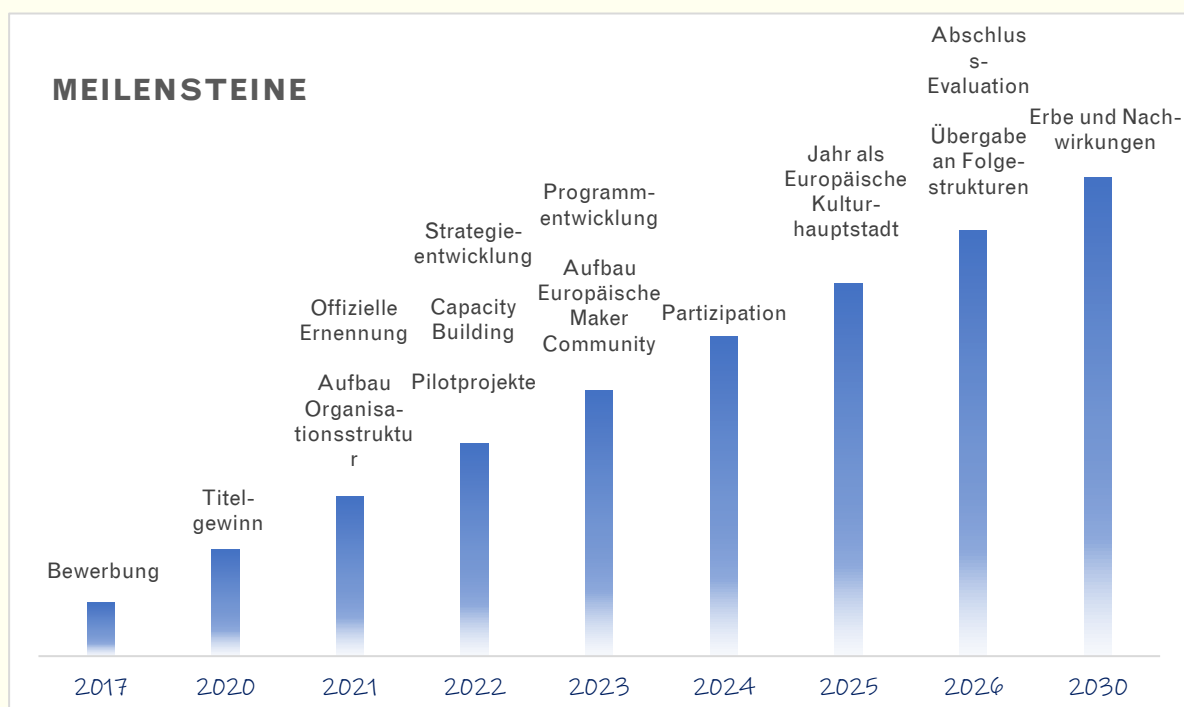
Area residents are gaining a new perspective on their local identity – one that is becoming more attractive and significant in the context of European history and future development. The community of European makers offers a new possibility for identification.

Image, tourism and demography

The new image of a creative post-industrial maker and tech city attracts creative minds to visit and even remain in the region.

II. CHEMNITZ2025 - HOW?

Timeline



[Milestones; Bid; Winning the title; Establishing organisational structure; Official naming; Pilot projects; Capacity-building; Creating European maker community; Strategy development; Programme development; Participation; European Capital of Culture year; Transition to follow-on structures; Final evaluation; Legacy and after-effects]

Cultural programme

Culture Strategy

One basic requirement for the Capital of Culture title is to have already adopted and then to implement a cultural strategy. The reasoning behind this is that parallel development and implementation of the cultural strategy and the status as Capital of Culture ensure that the manner in which the Capital of Culture functions is geared to the sector's needs and supports sectoral development in the long term.

The slogan of Chemnitz' Culture Strategy is "Creating Space for Culture". This focal point particularly advances the European Capital of Culture title in public art, international events and creative hubs for cultural and creative industries' development. Not only professional development of cultural actors and administration in international and digital strategies but also forming new types of partnerships beyond the urban cultural realm and opening up new areas of action that goes hand in hand increase the effect of this process.

Operating principle: 3 As

The following operating principle serves as the basis for the project work:



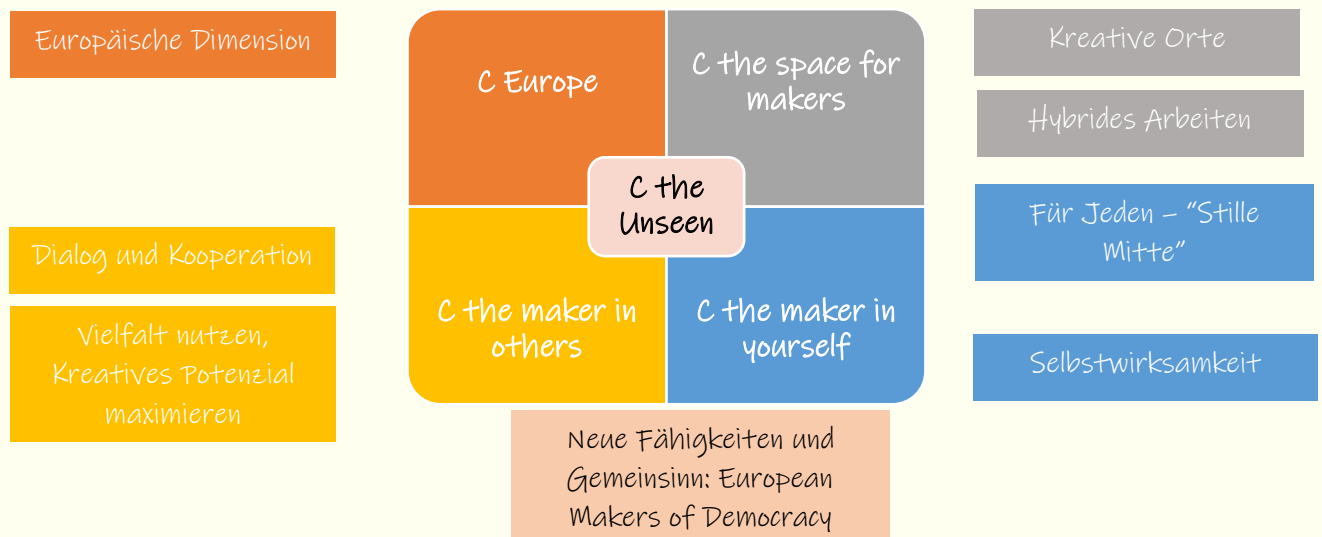
AWARENESS – PERCEPTION is about bringing that which is unseen, hidden or unnoticed into view (inner makers, creative processes, unattractive and dull places). All those places that give makers space for their creative processes receive particular attention.

ACCEPTANCE means that strength lies in diversity. The key to better mutual understanding lies in accepting others' creative potential and the realisation that we accomplish more together than alone.

Contacts quickly fizzle out if they are not united by a common goal. **ACTION** refers both to activation of partnerships through joint creative projects as well as activation of knowledge, which increases the effect of creativity and promotes a culture of dialogue.

Project development criteria: 5 Cs

What criteria do we apply to development and selection of projects? We have summarised the programme development priorities according to 5 criteria based on the bidbook's strategic objectives and project indicators to serve as a communication tool.



[European dimension; Dialogue and cooperation; Using diversity, maximising creative potential; New skills and a sense of community: European Makers of Democracy; Creative spaces; Hybrid working; For everyone – "silent middle" ; Self-efficacy]

C Europe – perceiving Europe

Our top priority as European Capital of Culture is to establish new relationships to Europe through our cultural programme. For this to work, each project must seek sustainable cooperation with other Europeans – whether they are artists, producers, makers, creative minds or company founders. Institutions, associations and individuals must work together as peers in order for each project to combine at least one local and one European initiative. Existing contacts are exploited as much as possible. New partnerships with European actors and networks are established where there are no contacts already in place. We pay particular attention to expanding cross-border cooperation with our Czech neighbours and to addressing local issues from a Central-Eastern European perspective.

Related long-term effects with KPIs from the bidbook

More international co-financing of and cross-border cooperation in culture

80% of cultural projects have international project participation; 35% of project partners came from Eastern Europe and 25% from the cross-border area

The number of international and cross-border cooperations has increased, also in non-profit cultural and educational sectors

In 2026, 20% of cultural projects in our region will be co-financed by international and EU funds

European identity

Better knowledge of other Europeans, in particular of our Czech neighbours

65% of citizens are of the opinion that Chemnitz and the region play an important role in European history and present

350,000 European makers have entered into contact with one another via *maker-space.eu*

C the maker in yourself – discovering the maker within

For us, the premise of self-efficacy means that each individual can play a part in the success of the European Capital of Culture. We want to appeal to the inner creative maker, call for creative collaboration with others and develop each and everyone's awareness that they are part of a large creative community. This requires more than just using and adapting currently available, mostly hybrid, tools. It requires taking on a new attitude towards spontaneous growth (bottom-up) initiatives, plans and ideas as well. To this end we must remain responsive and accessible at all times.

Related long-term effects with KPIs from the bidbook

Citizen participation in the cultural programme

50% of the population participated in the analogue or digital "European Capital of Culture" programme

The relevant public has increased by 35% in 60% of participating cultural sector organisations

Associations and citizen platforms increase their membership by 20%

Activation of the "silent middle"

75% of participating cultural actors have implemented new artistic and mediation concepts for developing the public and are addressing new and more mixed target groups

Cultural mediation and exchange formats are integrated into 70% of the activities of cultural organisations and associations

70% of citizens find that urban development meets their needs

Promotion of a sense of belonging to a creative maker community

30% more citizens define themselves as creative and 20% belong to at least 2 maker communities

100,000 inhabitants and 6,000 of those who have moved away from Chemnitz are actively

C the maker in everyone – tapping the maker that lies within others

You never ~~walk~~ make alone. Our aim is to open up and activate maker communities for mutual collaboration, thereby contributing to a more transparent and democratic society.

Chemnitz2025 looks for events that unlock the potential of diversity and bring maker communities together in creative and artist-led projects. This is the space where new partnerships are forged, the dynamics of learning with and from peers are generated, joint hybrid and analogue activities are created and consumed together, and the opportunities of the post-digital world can be discovered.

Related long-term effects with KPIs from the bidbook

Multi-disciplinary partnership work has increased and improved

70% of participating creative and cultural sector actors have made professional cross-sectoral contacts. Professional network management for cultural and creative industries has been put in place

Cultural and creative industries, cultural sector organisations and the public administration have established new multi-disciplinary partnerships and continue knowledge transfer and sharing best practices, in the field of democratisation, amongst others

Openness and the necessity of continuous learning and exchange are considered natural elements in cultural sector work

Trust, reciprocity and transparency have increased in the enterprises within the value chain

Creating together brings greater openness to diversity and promotes a culture of dialogue

We have reached 100,000 participants by 2025 with digital and analogue offers and worked with 1,000 multipliers in the European Workshop of Culture and Democracy.

Within the framework of the European Workshop for Culture and Democracy 300 measures are carried out annually, which support civil society from the city, the region and the cross-border cultural area in their commitment to democracy with artistic and cultural formats.

35% more citizens feel more competent in dealing with diversity

60% of citizens believe that the city is more open to diversity

Interpersonal trust will have increased by 5% in 2026 and by 10% in 2030

Daily racist language use has decreases by 25% in the city, region and cross-border Czech area

Greater media skills, particularly among the 14 - 20-year-olds

C the space for makers – discovering space for creativity

Chemnitz2025 aims to discover and make accessible maker spaces: places for research, spaces for experimentation, spaces for action, places for creative and cultural entrepreneurship. Space for creativity generates social and cultural innovations and contributes to an attractive business climate. We develop physical and hybrid creative hubs, explore new meanings for unused public space, create opportunities for exchange, and thus make room for the surprising creations that emerge from the magical fusion of pragmatism, entrepreneurship and artistic creation.

Related long-term effects with KPIs from the bidbook

Attractive landscape for makers with creative reference places

We have opened 2,500 private and public creative spaces for citizen participation and created 30 new creative places

25% more participatory interventions and cultural projects in public space

Chemnitz established as an attractive location for a career in creative professions

Cultural region grows closer together

200 joint projects have taken place with the cultural region and the cross-border area and are broadening the local understanding of identity

25% more mobility between the city and surrounding region for the purpose of cultural activities

Cultural production and cultural offerings have increased by 25% in rural areas

450 new CCI businesses in the city, region and cross-border area

More professionals are moving to the countryside

Skills development

80% of participating amateurs, artists, cultural creators, cultural organisations and the public administration have tried something new, say they have learned something or have participated in skills development activities

The microprojects, experimental funds and the European Open Call have received 20,000 requests in 5 years

Cultural organisations rely on innovative formats especially from the digital realm, and on experimental art and interdisciplinary work

Intercultural and cross-group activities and programming has increased by 25%

80% of cultural organisations and professionals work using their digital identity

C the Unseen – seeing what lies in hidden things

Our aim is to show hospitality, since our invitation is only successful if we ensure that all visitors, be they of local, regional, national or international origin, have the best possible experience: namely, a shared feeling of what it means to be a European maker in our city and

region. It is precisely this experience that can become the new attitude in the centre of our society, connecting our invisible city to Europe, and Europe to us.

Related long-term effects with KPIs from the bidbook

Establishing Chemnitz as an inviting maker city

2.4 million visitors physically attended the cultural programme between 2023 and 2026;
80 million paid virtual visits to maker-space.eu

Creative and maker tourism was introduced to the region and has grown by 25% annually between 2024 and 2026

Each euro invested has returned at least 3 euros

The city has a more positive image, both at home and abroad

Noticeable increase in experiences and events on offer for creative tourists

4% sustainable annual increase in visitor spending in the city and region (2024-2030)

Chemnitz appears in digital forums consulted by international creative tourists

Shift in (social) media representation to positive news reports and constructive critical reactions

70% of Chemnitz residents will have a more positive image of their city in 2027

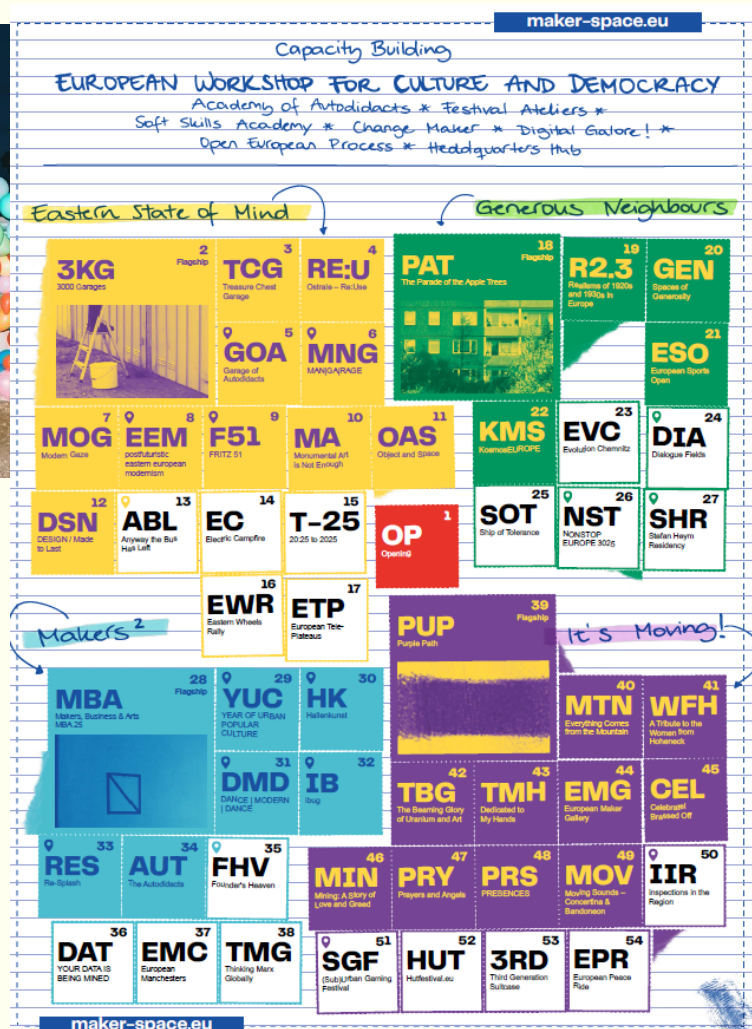
25% more students at the University of Chemnitz consider staying in the region if they can find a job

30% more citizens believe that the city's future development will be positive



Topics and projects

What current issues connect Chemnitz and the region with Europe, and the other way around?
To which European debates can the region contribute an important



perspective? From amongst all the issues under discussion in Europe, which enhance the development of the city and region?

These questions are the starting point and the goal of every bid for the title of European Capital of Culture. The many different answers to these questions range from industrial culture to maker mentality to right-wing populism, and form the basis for the narrative.

The four most important European topics identified for Chemnitz2025 are the following:

- European makers and their passion for creative work
- Cultivating European democratic values
- Involving the “silent middle”
- Eastern European communities in a Western European country

These topics along with the strategic objectives for local development to be achieved with and through Europe – digitalisation, new collaboration with the region, internationalisation and new partnerships – form the cultural programme framework.

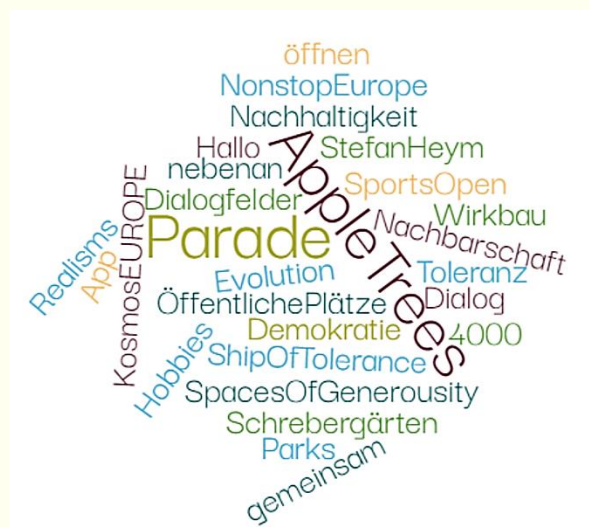
Here, harnessing the creativity, self-efficacy and innovative force of as many and as diverse actors as possible becomes the central force driving the urban and regional transformation.



Eastern State of Mind offers points for connecting to a European maker identity by tracing the – often unjustly – concealed Eastern European influences on our everyday lives; by eliciting this “Soul of the East” and bringing it to life in new places for creative tinkering. Like the gates of 3,000 garages – of secret DIY paradises – the projects in this



programme area open people's hearts, bringing them closer together through shared stories and ideas.



Generous Neighbours invites people to take a peek over their own walls – What are other people actually doing? The idea is to promote democracy not by wagging a raised finger, but by discovering unexpected commonalities as a basis for living values such as respect, tolerance and solidarity. The Parade of Apple Trees flagship project brings citizens together across borders – via art, participation formats and long-term commitment.



Where makers join their forces on creative projects, they are more than the sum of their skills –their flexible, open and dedicated self-image makes their creative clout more effective.

Makers² appeals to the entrepreneurial spirit, establishes extraordinary business relationships in creative hubs and generates new perspectives on the local “commodities” such as industrial heritage, big data, alternative forms of culture and novel social theories.



At its heart is the flagship **MBA (Makers, Business, Arts)**, a development programme for cultural and creative industries that unfolds its potential far beyond its own scope, bringing new and creative spirit to the companies of the cultural region. At least 6 maker hubs become places for international exchange of experts and for experimentation in new technologies and products. A new field of novel and active maker tourism is under cultivation.



What moves people today, yesterday and tomorrow? Many tales of passion and engrossing stories have the potential to reach people where they are. With **It's Moving!**, we have lots going on, first and foremost dialogue with the region. The **Purple Path** flagship project will connect the whole new cultural region. The art *parcours* will create long-term cultural tourism.

Infrastructure projects and digital
space

Intervention sites

The term “intervention sites” covers infrastructure projects related to the Chemnitz2025 programme – not only as future venues, but as places whose conversion can yield a far-reaching impact for the urban community. Expressed in terms of the ‘5 Cs’ logic, these are the spaces where creative makers can discover and develop their skills, meet together, and mutually exchange ideas with others. Both the selection and the development process of the intervention sites are thus of strategic importance. No project community = no project. Construction measures are geared to the needs of the future users. For its bidbook, the City of Chemnitz has chosen to transform 4 city buildings or plots, each of which is closely linked to the cultural programme’s thematic areas and flagship projects:

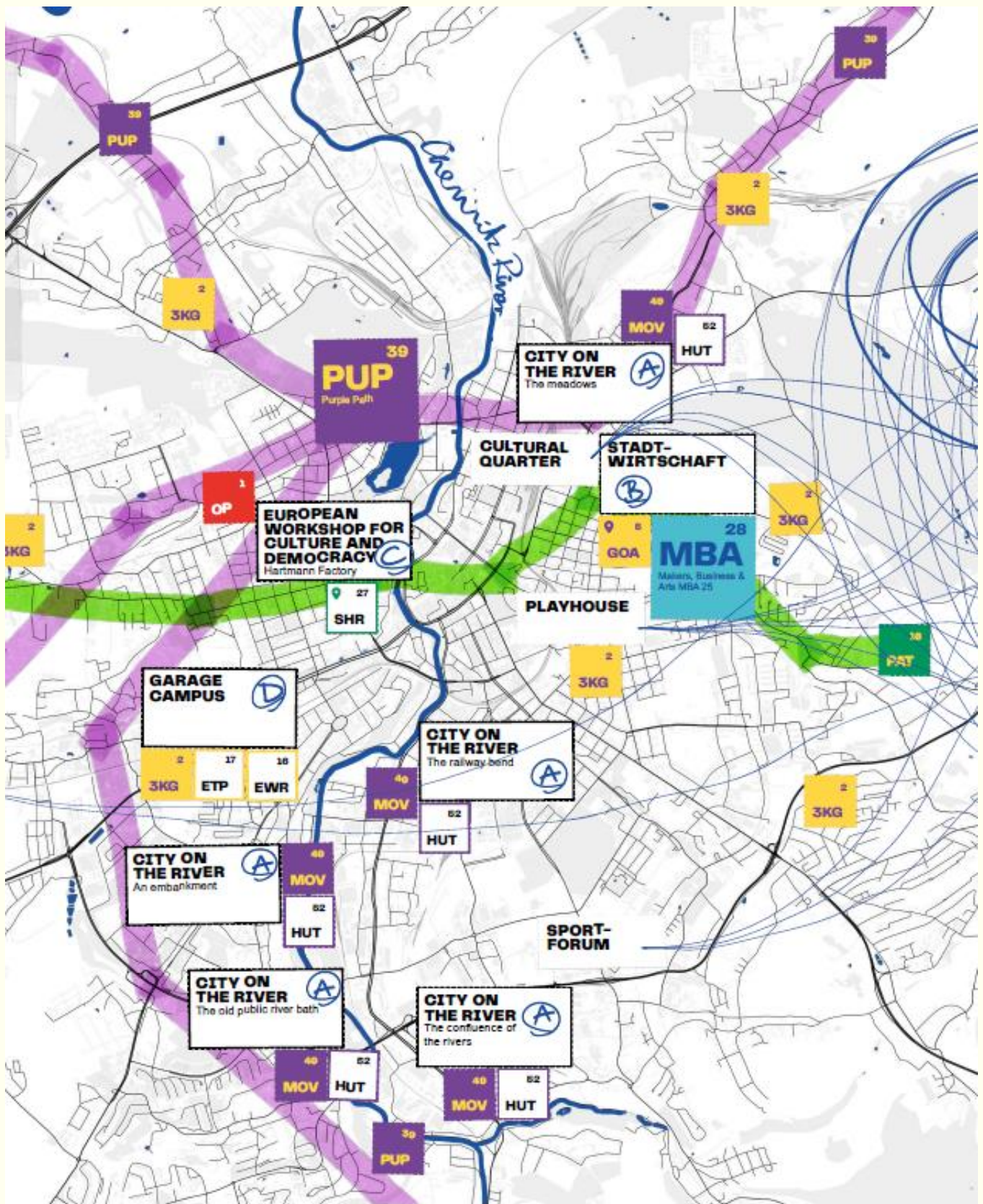
1. **Garage campus** // The tram depot premises with its 7 buildings in the city quarter of Kappel is to become a meeting place at the crossroads of technology, crafts, research and art. A hybrid maker workshop, the hub of an international network where anyone from do-it-yourselfers to degreed professionals all meticulously work together on future technology, user-oriented digitalisation and/or artificial intelligence. As a central new creative space, the

garage campus is a reference place for the 3,000 garages and the Eastern State of Mind, but also closely linked to maker-space.eu.

2. European Workshop for Culture and Democracy // As a symbol of the city's industrial past, the former Hartmann factory will serve as a visitor and information centre and befitting its name as a reference place for shared learning in promoting democracy. This renders it significant to the generous neighbours theme.

3. Urban economy // This project is aimed at expanding the dynamics that have already been generated by co-working and promotion of culture and creative industries and connecting them to cultural programme project communities for purposes of mutual enrichment. Already underway, this project along with the other new creative spaces in the city and the region, forms the backbone of Makers². 6 creative hubs are to be set up in the **region**. Forming an association of cities and municipalities promotes development using common funding.

4. City on the river // The aim of the riverscape expansion is to return a piece of nature to Chemnitz, enabling its inhabitants to forge a new relationship to their city. All those with a special interest in ecology become important actors in this transformation process. Like the role of the regional places in the Purple Path programme component, this is the reference place in the city for everything that moves people and thus falls in under the "It's moving" philosophy. City on the River stands for the Public Places, which urban society can directly influence and change their take on their surroundings.



Additional event venues

The narrative is taken into account in determining and designing venues, with particular regard to accessing the “silent middle”. Permanent or temporary transformation of public space plays a special role in this process, as its design can evoke a sense of belonging or rejection; transformation can set social boundaries and/or be the object of active participatory citizenship. There are, moreover, another 16 spaces – public properties selected by citizen platforms – in various city districts and villages, but also public cultural and recreational reference places such as the Kulturkaufhaus Tietz, the Schauspielhaus, the Spinnerei, the Sportforum or the football stadium.

The same also applies to **regional** locations, where citizen groups and cultural actors are given access across communal boundaries to diverse, often unknown, recreational areas rendered visible. The Capital of Culture process provides significant impetus in these cases to find, together with artists and architects – and always involving the local community – new functions for the properties in which the municipalities want to invest.

Linking to urban and other infrastructure projects

Major infrastructure projects that contribute to the success of Chemnitz2025 are primarily transport-related: ICE fast-train service and a rapid connection to the nearby airports, the further expansion of the Chemnitz Model, an improvement in the parking situation, as well as strategic plans for bike paths, for instance, between the intervention sites. Close coordination with the city planning department ensures that city planning measures unrelated to Capital of Culture do not hinder Chemnitz2025 execution.

Digital space

The digital space is our largest event space. Our comprehensive digital strategy places the digital and analogue worlds on a level playing field, where they complement each other. Our **maker-space.eu** is a hybrid platform in this sense. We have an organic network of real and virtual identities, analogue and digital components and different experience formats – places, people, forums, GPS-guided podcasts, Instagram stories, augmented reality experiences and interactions with artificial identities.

In this space too, community gets a greater focus than infrastructure. Our users, their interests and interaction amongst each other are more important than the digital platform. Starting with an interactive website that brings existing maker communities into mutual contact, we are designing a universe of social media accounts, links, group chats and a cloud with all information, dates and experiences relating to the Capital of Culture programme and its actors. The unifying element is belonging to the European maker community.

Citizen participation

The bidbook interprets citizen participation as a key means of promoting democracy, and links it to cultural participation. By developing self-efficacy in the culture and creativity space, the “silent middle”, in particular, are encouraged to become socially active. When they do, the creative maker communities form a protective and motivating framework in which people can try out and learn things, and celebrate success together in a familiar group. These communities are analogue, digital and hybrid, and increasingly experience inspiration from international members.

This requires for all development strategies targeting the public that makers are already active at all times and the local “silent middle” borne in mind, and that they are inextricably linked to community-building strategies that – in the digital realm in particular – also attract members from outside the region. It goes without saying that they must closely cooperate with existing citizen participation formats, like the citizen platforms. Youths are a particularly relevant target group that must also be brought on board by means of volunteer strategies.

Chemnitz2025 is a project for everyone, which means that the cultural programme must be open and accessible to all interested parties. For this reason, special attention must be paid to achieving a balance in the target groups of the different programme components, to the accessibility strategy and to having participation opportunities in place for groups such as low-income individuals and those who are lonely. Specific target groups are explicitly unnamed in order to avoid further stigmatisation. Inclusion and dialogue promotion are key elements of developing the relevant public, communication and participation strategies.

Visitors and creative tourism

The Capital of Culture bid has been underpinned by a key promise to bring large numbers of visitors to Chemnitz and the region. The associated development opportunities in the areas of gastronomy and hospitality, but also in retail and cultural and creative industries, are a tangible goal and a success indicator in meeting economic and public expectations.

However, attracting large numbers of tourists does not constitute the only major goal of European Capital of Culture nor is it merely a side effect. To us, guests from far and near are temporary citizens, contributing their own skills and interests. The intention is to enable those desiring to unfold their maker potential participation in the local creative processes via **maker-space.eu** long beyond their stay in Chemnitz too. A corresponding welcome programme that receives such visitors into the **European Makers of Democracy** community, and invites them to discover the unseen in Europe, Chemnitz and the region, as well as within themselves, is a key component of the tourism strategy. This is why the visitor centre is located in the **European Workshop for Culture and Democracy**.

One objective of the **Cultural Region** is the development of sustainable cultural and creative tourism. This is characterised by high-quality not quantity-based offerings, which also bring in higher visitor spending. It is essential to cooperate with the local associations, initiatives and actors and to coordinate the offers within the **Cultural Region**, for example

through projects such as Purple Path or with the cross-border UNESCO World Heritage Site Erzgebirge (Ore Mountains) region.

In line with the narrative, the plan is for the Capital of Culture to join in the trend of creative tourism in the context of **maker tourism**. This offers visitors a local maker experience involving traditional to digital maker techniques. The aim is to attract not only culture consumers but also in a targeted approach creative makers who take advantage of the cultural and creative industry offers or accept the invitation of like-minded individuals to work on products or projects together. Being there is everything, whether you want to learn from people on location, watch creative processes or join in with your own ideas.

Accommodation emerged as a potential weakness to be addressed at an early stage. Apart from urban projects to build new hotels and similar buildings, bottom-up initiatives along the lines of experience tourism, such as overnight offerings in converted garages, prefab buildings, trams, etc. are to be considered, as such offers could flexibly improve the accommodation situation, while simultaneously creating an intensive connection to the bidbook narrative.

Risk management

There are two aspects closely related to the Chemnitz2025 narrative that are part of overall risk management:

1. **Security management**, particularly against the backdrop of a potential repetition of demonstrations like those in 2018, which showed right-wing groups' ability to swiftly organise. Given people's increasing discontent due to pandemic-induced restrictions, critically analysing the 2018 events is highly important. This examination should be undertaken, in cooperation between the administration and the security forces, involving relevant associations, networks and degreed professionals who play a pioneering role in this area, as well as partners from Usti nad Labem and other places in Europe, which or who can contribute their own experiences and approaches to solutions (with particular regard to digital organisation, among other things). This will ensure that we are well prepared in the future and can act quickly.

2. **Flexible and hybrid project management** in view of changing pandemic conditions, which will also most likely continue to influence project development in the years to come. Important cornerstones are therefore:

- ➔ Giving priority to skills development in the area of digitalisation
- ➔ Including experimental project management in administrative processes and funding programmes
- ➔ A communication strategy and expectation management for dealing with unsuccessful experiments as part of the learning process

Communication

Target groups and key strategies

The communication has two main tasks: conveying the contents and goals as well as the progress of the Capital of Culture project. Specifically, this means employing targeted strategies and actions to help activate the “silent middle” and train maker communities.

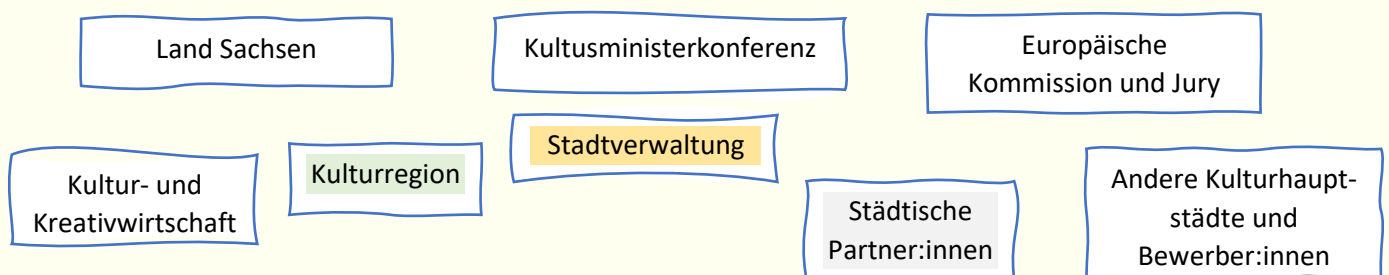
The narrative must be communicated in such a way that enables broad identification of the different stakeholders with the project. The resulting initiatives will then better contribute to the long-term impact of the European Capital of Culture title.

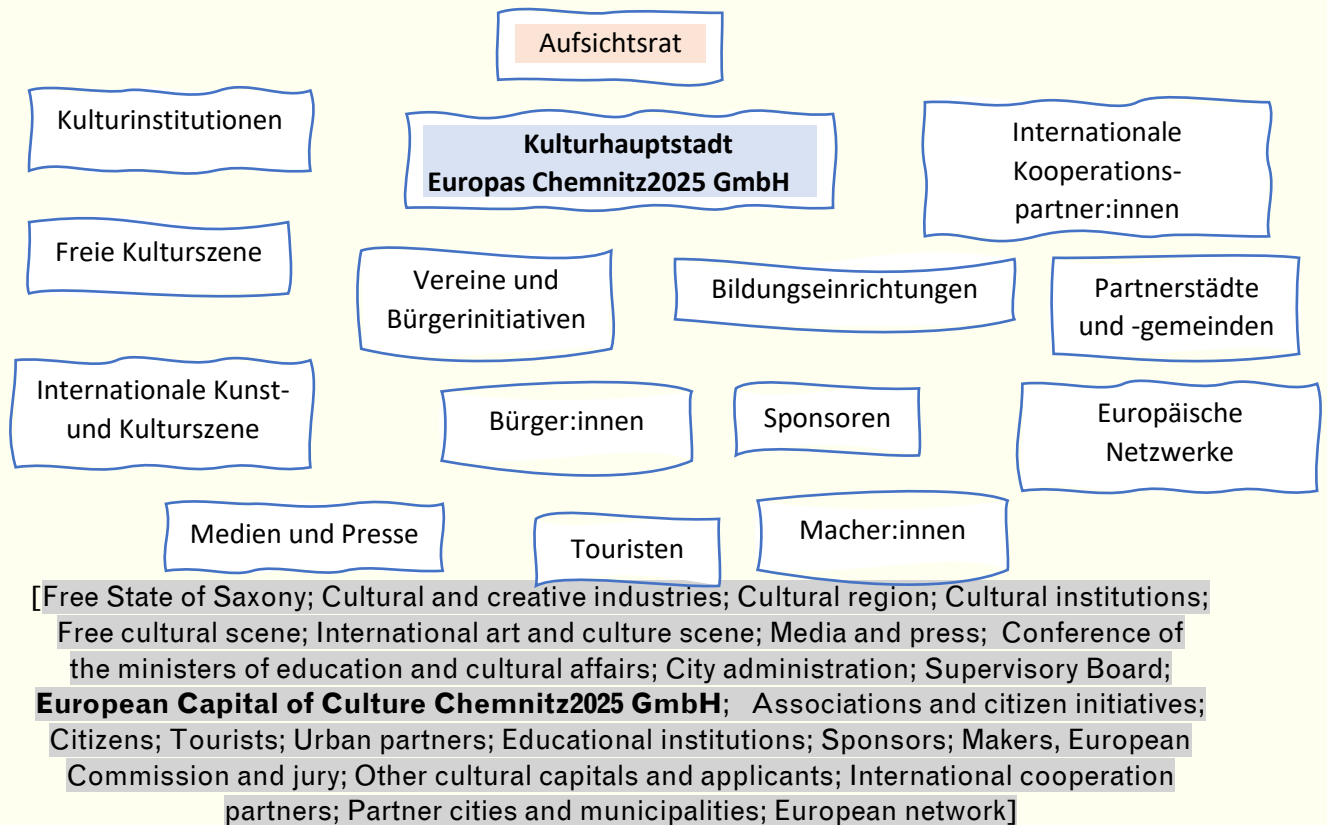
Expectation management

As one of the most important projects in the next few years, the Capital of Culture will increasingly gain in importance across all sectors and areas of society, which status will be linked to very different stakeholder expectations. In order to maximise its impact, adequate management of these different actors' expectations is essential.

In this process, it is important to communicate milestones regularly and transparently, to correct unrealistic expectations right from the start if possible, and to treat stakeholders with honesty and respect. Pilot projects should thus be deployed in a targeted manner.

Administrative structure and collaboration





European Capital of Culture Chemnitz2025 GmbH

The task of the European Capital of Culture Chemnitz2025 GmbH is implementing the bidbook content, particularly further developing and consolidating the programme lines to match the narrative. The Chemnitz2025 organisational team works in a structure independent of the city administration; this structure took on the form of a *Gesellschaft mit beschränkter Haftung* (GmbH), or a private limited company under German law, in 2021. This type of organisation permits the flexibility required by the project's complexity, for instance, in drafting contracts with employees or partners.

The mode of operation's basic underlying principles that result from the bidbook are anchored in the GmbH's business plan. Thus, the GmbH's overall strategic alignment reflects the narrative, while its organisational structure mirrors the bottom-up approach.

Chemnitz city administration

The city administration has a long-term vision of the Capital of Culture project. It ensures that the various development processes are strategically aligned in the implementation phase. This means, for example, that intervention sites are developed in line with the

narrative. This also enables the European Capital of Culture title to have the greatest possible long-term impact.

Support of the different city departments and offices will be crucial for the project's implementation. The aim is to allow the European Capital of Culture Chemnitz2025 GmbH an optimal space for development. This requires, or to put it another way – offers, a unique opportunity to adapt structural operating procedures and let a breath of fresh air into the municipal administrative culture. This concerns, for instance, a new approach to conversion of brownfield sites or public properties – first creating a user community, then carrying out the physical conversion, not the other way round. Such processes can be tried out in the context of the Capital of Culture and then adopted in the long term. By such means, the city will take on this major project and thereby ensure that the potential of the European Capital of Culture title is fully exploited.

Supervisory Board

The Capital of Culture project's Supervisory Board members function as important multipliers and enablers for achieving key goals. Their expertise and networks enable them to serve more than a mere control function and to support the creation process in a targeted way; they help the Chemnitz2025 brand achieve greater visibility. In its members, the Supervisory Board reflects the force field between the city, the region, the Free State of Saxony and the Federal Republic of Germany, in which the Capital of Culture project is unfolding.

Region

The joint Capital of Culture work brought about a sustainable change in thinking as early as during the application process; it also led to a new kind of collaboration across existing boundaries. Co-design of the cultural project, development of tourism, and cultural and creative industries are the starting points for a more profound and long-term relationship between the city and the surrounding area that is equally beneficial to both.

The representation of the region on the Supervisory Board by one of the mayors of the region, the joint planning of intervention sites and the design of an own programme line (It's Moving), the curation of which lies with the artistic director, realise this cooperation as part of the Capital of Culture project until 2026. The joint cultural strategy for 2030 is a tangible objective and symbol for the successful convergence on the path to a healthy and creative synergy between city and countryside.

Partners and stakeholders

Working together, in new ways, in new contexts and with new partners, is one of the most important goals of the Capital of Culture and the key to success, because sharing and learning together increase the effectiveness of all creative and innovative processes. The idea is to bring together existing competencies in the city and to put them to use in new contexts. A decentralised organisation of Capital of Culture projects in the sense of targeted transfer of responsibility to project partners and professional development of soft skills and know-how are important strategic principles for attaining this goal. This also requires a basis of mutual trust and enablement of different constellations of partners – from project partners and the city administration, to citizens and sponsors – to work on an equal footing.

Skills development programme

Skills development, understood as a major structural learning process, plays a key role in the bidbook and involves all actors of the city and region. The programme that is flexibly aligned to current needs at all times aims to stimulate multiple learning processes at different levels and in different areas. Core areas of topical skills development are internationalisation and digitalisation. Learning by doing, peer learning and autodidactic learning are key methods that focus on exchange of experiences and provision of tools “to get going”, rather than theory. External expertise and the diversity of experiences and perspectives provide valuable input to communities of interests or makers. The joint learning process is ultimately intended to establish new connections and networks that can also sustain and support future innovation processes.

International relations

International relations are another clear Capital of Culture success factor – their establishment correspondingly significant. Selecting such relations is therefore not a random act but is undertaken as one of building important strategic relationships, and, above all, with a view to the European dimension. Chemnitz2025 attaches a special focus to the border region with the neighbouring Czech Republic, as well as Central and Eastern Europe. Such focus is not considered a criterion of exclusion but a prioritisation geared to international artistic and cultural relationships in order to boost the cultural programme's significance.

The relationships within the family of European Capital of Cultures have an important function in terms of sharing experiences, as well as joint planning, particularly with the other European Capital of Culture 2025, Nova Gorica. In 2025, these alliances will be celebrating an anniversary, namely the 40th anniversary of the European Capital of Culture title.

Budget and financing

Overall budget planning

The overall budget for Chemnitz2025 amounts to around €90 million. Of this amount, €30 million is budgeted for capital expenses and €60.78 million for operational expenses and/or programmes.

This covers the following areas: organisation, evaluation and monitoring, marketing, communication, commitment and legacy planning as well as events. €25.5 million are earmarked for the year 2025.

The total capital employed is to be considered an investment in achieving a multiplier effect as well as improving projects' sustainability. The corresponding approach to working with project partners and stakeholders requires expectation management from project financing to top-up financing. An additional €4.3 million is earmarked for 2026/2027, with this money intended to ensure transitioning the process into sustainable structures.

Fundraising and ticketing

This item includes income from admission ticket sales, and from grants, partnerships and sponsorship agreements. Maintaining relationships with our partners in the broadest sense plays an important role, as sponsors ought to be involved in the innovation processes initiated by the Capital of Culture far beyond that of a monetary relationship. Thus, our approach will vary for large companies with major contracts from that for small and medium-sized businesses, which can make their individual contributions to a joint 2025 fund. Apart from the opportunity to make donations in kind, there will also be crowdsharing options for certain cultural programme components, enabling individuals and associations to participate as well.

Documentation, learning process and sustainability

Evaluation

Evaluating our success criteria and long-term impact is not only important for the European Union; it is also key to setting goals and establishing a framework for the development process of a very complex project with often intangible impacts, early on. The idea is to use big data, open data, citizen science, involvement of artists and integration of international research to boost evaluation as a project management tool. We aim to create a context in which our project partners increasingly understand that on-going evaluation is a valuable and practical tool for further developing our own projects. New data collection structures are to be established and maintained in the long term in order to support cultural, social and economic policy decision-making processes and to make data on Chemnitz and the region available to creative minds and researchers.

Monitoring

The following objectives are monitored in addition to those reported for jury monitoring:

- making the structural learning process visible and disseminable
- supporting internal learning
- guiding work and decision-making processes
- supporting time management and communication
- furnishing input for evaluation and research

Achievement demands monitoring of all areas: the cultural programme, skills development, financing, communication and organisation. Defining and tracking over 20 indicators allow us to measure our progress and the effectiveness of our activities as well as identify problems and need for action at an early stage.

Capital of Culture Legacy

Successful Capitals of Culture move urban development forward at a greater pace in a variety of ways. The international attention and scope of the project enable faster and more efficient implementation of urban development measures. Thus the title grants culture a more significant and enhancing role in the overall urban development process, while international expertise creates new perspectives for development opportunities and cooperation. The successful implementation of a European-level cultural programme for the title year alone is not enough to achieve this. The legacy of success must be taken into account and organised in the planning from the very start.

Bearing the balance of the European Capital of Culture title in mind at all times, repeatedly negotiating objectives with project partners, documenting change processes and creating structures in a timely manner to maintain achievements already made – these are the main tasks of legacy planning. The narrative per se already yields many anticipated positive effects, which we must also consciously aspire to. But where new synergies are created, unexpected opportunities also come to the fore – let's use them!

