

BID BOOK II

N2025.EU

WE ARE BIDDING
FOR EUROPEAN
CAPITAL OF CULTURE
NÜRNBERG2025

PAST FORWARD



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INTRODUCTION

Q 0.1 Changes between Preselection and Selection Stage

Il n'y a rien de plus ignoble que la maladie. Nothing is more ignoble than illness.

Albert Camus

On December 1, 2019 Wuhan witnessed the first confirmed case of COVID-19. On March 11, 2020, WHO adjusted their first assessment of the COVID-19 outbreak, characterising it as a pandemic. Two days earlier, Italy had imposed a nationwide quarantine. In the next few weeks, country after country would follow. Germany went into lockdown with strict social distancing rules on March 22.

Europe is experiencing the unexpected and unimaginable, with no common concept holding us together in the fight against the COVID-19 pandemic. And within no time Europe saw the development of a new appetite for unilateralism: the role of the state became increasingly important and greater focus was placed on action at the national level. Borders were closed, and the whole world was caught up in wrangling over personal protective equipment. Some saw the pandemic as a welcome excuse to transcend the borders of discourse into a blatantly nationalist narrative. Public awareness for what was happening on the EU's external borders was no more.

The COVID-19 outbreak exposed deep-rooted weaknesses in the EU's institutions and the political union in Europe.

And amidst this unfathomable crisis, amidst Europe coming almost to a standstill, amidst cultural events being cancelled most notably the biggest part of the programme of the European Capitals of Culture 2020 Galway and Rijeka – it seemed almost absurd to continue planning a European Capital of Culture for the year 2025. How should we continue with our bid?

We found ourselves in a state of momentary paralysis. But after talking to our many partners from Nürnberg and abroad, we soon realised that the European Capital of Culture project is exactly what Nürnberg needs, and indeed what Europe needs, at this moment. We said to ourselves: However ignoble, illness cannot and indeed must not stop us from moving forward!

The concept of the European Capital of Culture must be more European than ever, in a world with and after COVID-19. We have to create a new common future for Europe, based on common European action beyond mere economic unity – a future that embraces not only a new understanding of solidarity among the people of Europe but also intangible necessities of life such as the arts and culture.

A EUROPEAN CITY

Nürnberg is a European city shaped by medieval gothic churches reaching towards the heavens. A city of interwoven pilgrim trails. Of skilled craftsmanship and an insatiable thirst for knowledge that heralded the transition to the Modern Age around 1500 and later to the age of industrialisation.

A city in which the power of National Socialism in the 1920s and 1930s was effectively set in scene at the annual Nazi Party Rallies and horrifically manifested through the cruel and ruthless Nuremberg Race Laws.

The city that is known for the landmark Nuremberg Trials, which became the cornerstone of international criminal law.

History is omnipresent. This is true of any city, whether in Europe or elsewhere in the world. And of Nürnberg quite particularly so.

History is ambivalent. It pushes us forward while holding us back at the same time. History is something you can be proud of. In Nürnberg, we're proud of our great Renaissance artist Albrecht Dürer, our world-famous Christmas Market and the century old recipe for Nürnberg's world-famous ginger bread.

Our history is also filled with guilt, guilt about the atrocities committed by Germans in the 1930s and 1940s and for the role that Nürnberg played in paving the way for the totalitarian regime of the Nazis.

But history can also make us blind to the present. Take, for example, the Early Modern Age description of Nürnberg as "Quasi Centrum Europae" or its 19th and 20th century portrayal as the "most German city of all". These old-fashioned clichés still stick to the city. But, what it takes to be an innovator for Europe or what actually defines a "German City" needs to be radically

rethought in order to meet 21st century reality.

If the legacy we leave behind is to be a decent and fair world for the generations to come, history must be questioned, scrutinised, and revisited time and again.

And this is precisely what we will be doing in 2025.

PAST FORWARD IS OUR LEITMOTIF

PAST. We are not turning our back on history but facing it head on. But that's not all.

FORWARD. Human societies are often so held back by ritual and remnants of the past that the new has a hard time overcoming the old and is forever in search of new paths to a better future. What we want is what in the heyday in the Modern Age was called a sense of new beginnings. An awakening.

Or as Bob Dylan puts it:

**Your old road is rapidly agin'
Please get out of the new one
if you can't lend your hand
For the times they are
a-changin'**

Nürnberg needs to engage – so much more than is the case today – in European and global discourses, in diverging histories, and challenging political and artistic positions. The many collaborations will evolve into bold new networks, safeguarded in our minds, in the Cultural Strategy, and on the institutional level. For the huge transformation Nürnberg so urgently needs, the ECoC2025 title is indispensable – and cities like Nürnberg are indispensable to Europe.

The Nürnberg of the future is a city that – because we have not forgotten our history – looks forward with radically new perspectives. We see our bid as European Capital of Culture 2025 as a unique opportunity to elicit change, in a city that, despite being stuck in routine and habit, has every chance of becoming a vibrant European city, a true European metropolis.

fig. 1

REGIONAL PROGRAMME PARTNERS (MUNICIPALITIES AND DISTRICTS)
signed Letter of Intent with financial commitment 2021–2025

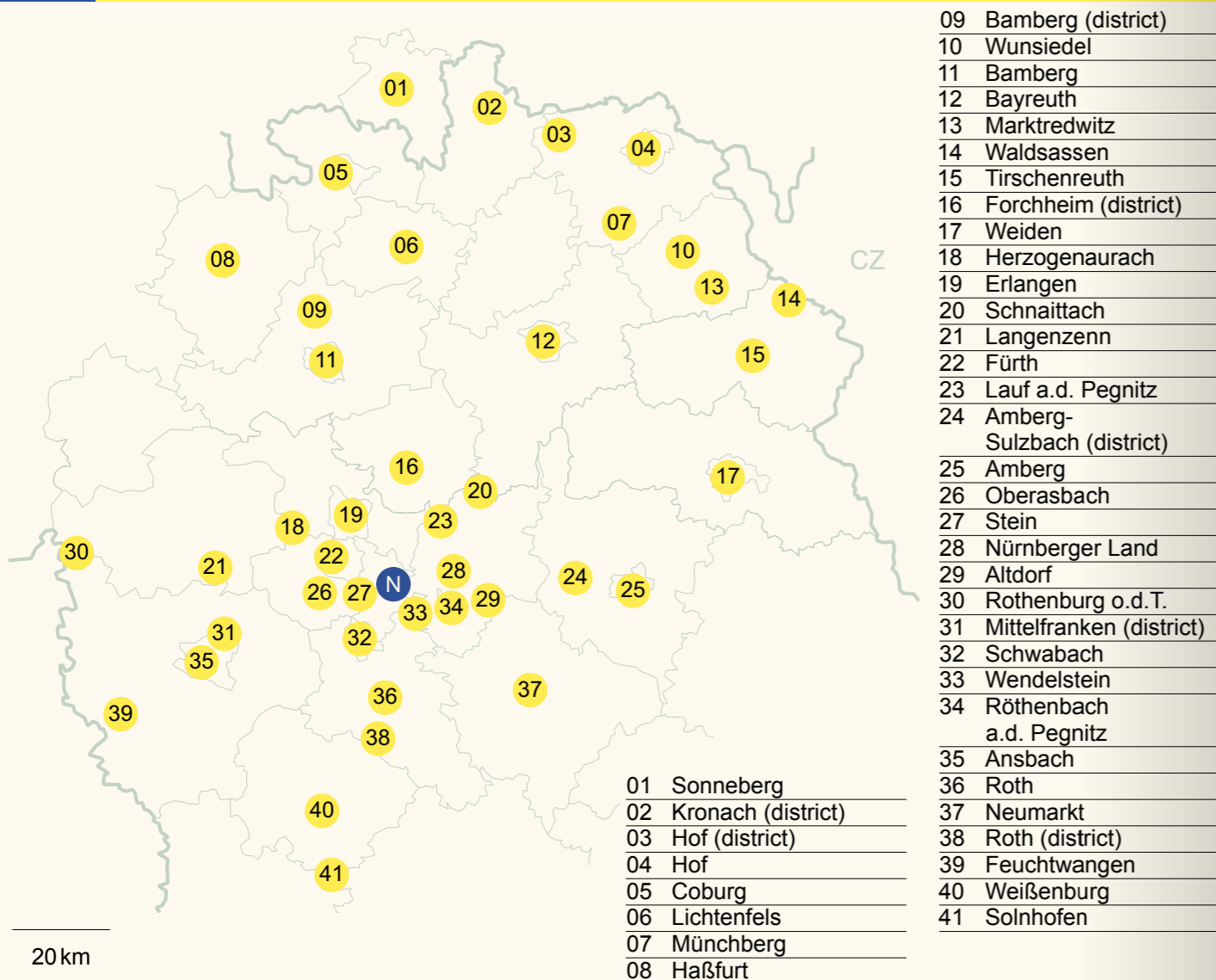
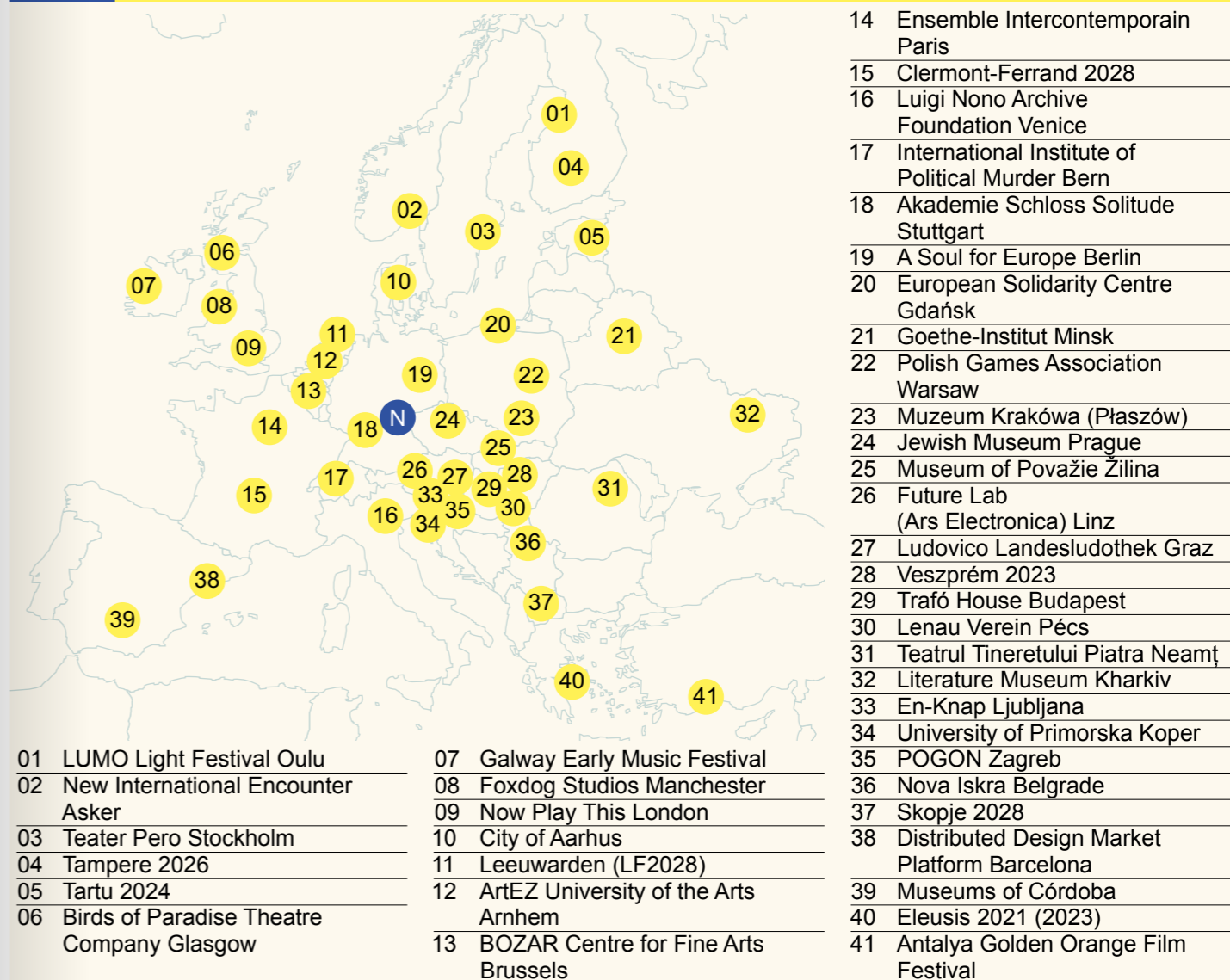


fig. 2

SELECTED EUROPEAN PROGRAMME PARTNERS
▶ Chapter 3 ◀



OUR REGION:
A MINIATURE EUROPE

Nürnberg's bid for European Capital of Culture is a bid by a city and a whole region: the Europäische Metropolregion Nürnberg (henceforth: the region).

This region, inhabited by 3.6 million people, is fragmented, to some degree with a history of insular local-level patriotism and mutual exclusion. Finding common ground is by no means easy. This fragmented culture is the after-effect of the many schisms resulting from shifting borders and the late creation of the German Nation. What was left was a patchwork of political and religious microstates and regions.

To put it bluntly: History has left behind a very strong, albeit, ambivalent legacy in the region. A lack of trust and hidden conflict among the neighbouring towns and cities in the region are part and parcel of our daily lives. The bid process,

however, has given rise to something truly unique. We have driven and fostered cooperation across the region. A total of 41 towns, cities and administrative districts in the region have already submitted a Letter of Intent and made financial pledges confirming their participation in the European Capital of Culture project. What's more, we have also seen an unprecedented degree of collaboration in the transregional working groups, with people from the region's many towns and cities, cultural establishments, universities, tourist associations, museums, trade unions etc. working on joint projects in a spirit of cooperation that has never been seen before in this region.

We think that this striving for more cooperation between neighbouring cities could be mutually reinforced by sharing experiences with other regions in Europe.

After all, Europeans are characterised by the blend and mutual influences of cultural texts and styles, multiculturalism in the literal sense of the word, our ability to grapple with all manner of material and subjects, transformation beyond the confines of borders and restraints. Learning from the strengths of others. The century-old, direct proximity of what is unfamiliar and foreign. Challenging certainties by confronting them with new perspectives.

Turning conflicts of the past into collaboration, replacing parochial thinking with synergies and inviting Europe to join us: That is the regional approach of this bid.

EUROPE FORWARD

But what about a common picture, a common notion of what Europe is and should be? Is this something we can claim to have? Or is that the whole point of the "idea of Europe"? Do we not have to lay to rest some of the notions we have of the European idea because they also contain dark chapters of history, about the self-proclaimed "higher civilisations" and their sense of superiority, for example? Given the conditions of diversity, we can all but feel our way towards an answer to this question.

But we do have a hunch: If we go about deconstructing all of this, carefully and tentatively, we will not find ourselves empty handed. Quite the opposite: We will have a profound understanding and a reliable consensus over what it is to be European. E pluribus multum – and a bit of E pluribus unum. We are searching for a new "us". A new Europe. A transcultural, cooperative, just and democratic Europe. Like many cities all over Europe, Nürnberg is facing momentous decisions: Are we ready to venture down new and bold paths towards a more diverse, more open and, in many areas, unfamiliar Europe? Or do we long to return to a supposedly familiar past based on national narratives?

We have to address these questions openly and honestly. In doing so, arts and culture will be our agent provocateur, but also a grand enabler and facilitator, repairing the future. ◀▶

We invite Europe to turn the wheel of time, to explore the Europe of the past, to debate the Europe of today and to create the Europe of tomorrow.

PAST FORWARD!

CON- TRIBU- TION

TO THE LONG- TERM

STRATEGY

That is the nature of emergencies.
They fast-forward historical processes.
Decisions that in normal times
could take years of deliberation
are passed in a matter of hours.

YUVAL NOAH HARARI
The World After Coronavirus, Financial Times March 20, 2020

Q 1.1 Changes to the Cultural Strategy

Stuck at a standstill, moving backwards, or being fast-forwarded into a new future?

In spring 2020, these three fundamental questions, metaphorically encapsulated by the PAST FORWARD motto, once again came to the fore in the wake of the COVID-19 pandemic – as reality collided head-on with the bid process.

BEGINNER'S FEELING

Suddenly everyone's main priority was their health and staying safe. In our specific context, however, concerns over the survival of cultural establishments and existential worries of many cultural operators had a deep impact on this bid process. Experiencing something akin to the "simultaneity of the non-simultaneous", we saw the crisis delay progress on the projects that are part of the future cultural strategy, yet, at the same time throw a harsh light on the precarious circumstances of those working in the arts and culture. It also left us no choice but to abruptly abandon long-established routines. Those cultural operators who were hardest hit by the lockdown measures and continuing restrictions (in the events industry, for instance) carried out a needs analysis. This and other sometimes painfully honest debates on cultural funding were translated into tangible action by the city. The experiences this year will undoubtedly have a profound impact on the transformation of culture in our city.

Following its adoption in January 2018, Nürnberg's Cultural Strategy moved into the implementation phase.

► n2025.eu/culturalstrategy ◀

THE THREE AREAS OF ACTION OF THE CULTURAL STRATEGY

- Area of Action 1
Creating foundations for sustainable cultural policy and cultural development
- Area of Action 2
Strengthening diversity and participation
- Area of Action 3
Creating new narratives for Nürnberg

THE TEN KEY CULTURAL STRATEGY OBJECTIVES UNDER- PINNING CULTURAL URBAN DEVELOPMENT IN NÜRNBERG

1. To foster a sustainable cultural policy stance and cultural policy discourse formats
2. To replace outdated cultural policy approaches and segmentation
3. To facilitate forward-looking, binding cultural policy priorities
4. To strengthen the cultural sector as a key driver of sustainable urban development
5. To enrich the cultural scene by providing opportunities for experimentation in both analogue and digital environments
6. To cultivate transcultural and intergenerational approaches as well as opportunities for dialogue
7. To invigorate arts and culture through new narratives and contemporary modes of expression
8. To strengthen Nürnberg's profile as a city of culture at both European and international level
9. To support knowledge-based processes of transformation and collaborative approaches
10. To actively engage stakeholders through inclusion, dialogue and recognition

These priorities have served as a flexible, adaptive guiding principle, with the ECoC expert panel report also referring

to the city's Cultural Strategy in a positive light. The COVID-19 pandemic magnified the need for an overhaul of cultural policy and the need for increased participation, as identified in the Cultural Strategy. Once the full force of lockdown began to subside, we were able to concentrate on implementing the strategy, fully incorporating the panel's feedback and making good progress with the Cultural Strategy especially in the areas of capacity development and diversity.

CULTURAL STRATEGY IMPLEMEN- TATION MEASURES 2019/2020

More Creative Spaces
for the Arts and Culture
*Artists and creative professionals
struggle to find production and
presentation venues.*

- January 2020: Launch of interim use app and development of cooperative partnerships to provide cultural professionals with better access to creative spaces
- From April 2020: Preparation and kick-off of the participatory process to develop the **Kongresshalle** and **The Garage Project** (Centre for the Cultural and Creative Industries)
- From August 2020: Implementation of the "Kulturoase" format: City of Nürnberg provides additional outdoor spaces for artists and event organisers to compensate for income losses due to COVID-19 restrictions

Cultural Funding and Empowerment
For cultural funding approaches to be improved and adapted for the future, we have to take stock of existing funding schemes.

Given the financial constraints that the COVID-19 pandemic inevitably brought in its wake, the development of new approaches to funding and financing became a matter of urgency. Experiences and insights were incorporated in the evaluation of the existing funding framework outlined in the Cultural Strategy.

- ▶ March 2020: STREAM FORWARD. Development of an online platform to give cultural operators more opportunities to perform, present and create more visibility during lockdown
- ▶ March 2020: Bündnis für Kultur (Alliance for Culture); private-public crowdfunding action to support the local cultural scene
- ▶ May 2020: Municipal financial rescue package worth 100,000 euros to promote projects and structures in the arts and culture that will be granted in addition to funding from the federal state and national governments
- ▶ From May 2020: Establishment of a roundtable with creative professionals representing the independent scenes and night-time culture along with representatives from the City Council and the Bavarian Ministry of Science and the Arts. A needs analysis was conducted and strategies for emergency assistance developed in the context of the COVID-19 pandemic
- ▶ Autumn 2020: Start of evaluation of cultural funding. Large-scale online survey on cultural funding, the results of which will be used to put together recommendations for action

More Participation and Diversity
Cultural institutions and audiences at cultural events are not a true reflection of our society's diversity.

It is primarily this aspect of the Cultural Strategy that Nürnberg2025 is seeking to address by initiating, supporting and accelerating change, a process to which Nürnberg's Cultural Strategy and the ECoC Strategy are inextricably linked.

- ▶ Spring/Summer 2020: Cultural outreach. As a result of the COVID-19 pandemic, people were physically cut off from established cultural venues. The people of Nürnberg and creative professionals quickly discovered new ways to re-establish contact in the digital space or in the form of backyard concerts. In 2021, we will be evaluating (as part of the Outreach Strategy of the ECoC initiative) whether these new formats have boosted participation in cultural activities. Drawing on this, we will be putting together recommendations for action.
- ▶ Autumn 2020: Establishment of the "Kulturrat Nürnberg" (Nürnberg Cultural Council). An important milestone in the implementation of Nürnberg's Cultural Strategy is the creation of the Nürnberg Cultural Council, which will help to shape the city's cultural policy from 2021. Any artist or cultural operator who lives in Nürnberg can become a member of the Cultural Council, which will play a supportive advisory role in cultural administration as well as in the development of the city's cultural policy. The Cultural Council will increase opportunities for cultural professionals to participate in cultural policy decision-making, thus fostering participation and embracing diversity.

Regional Development
Cooperation and synergies within the region should be expanded.

The region is fragmented, with no clear shared identity. Nonetheless, since we submitted the first bid book, we have seen the people in the region enthusiastically forging ahead with cooperative partnerships in the context of the application process. And we have watched as a spirit of solidarity centred on a shared project and its goals has evolved – something truly unprecedented in this region. The development of the region through culture is at the heart of the PAST FORWARD programme.

- ▶ October 2019 – July 2020: Nürnberg2025 is the big opportunity for the region to leave past frictions behind and to grow together in unity. The ECoC expert panel's report gave us the confidence to weave Nürnberg's Cultural Strategy and the regional orientation of the ECoC application even more closely together. Between October 2019 and May 2020, more than 250 cultural operators from across the region worked together in online and offline workshops, meeting in small groups across the region to work on joint projects for the European Capital of Culture bid. The result was an exciting, open and inclusive process the likes of which has never been seen in this region, a process driven by cultural operators. Regionally initiated projects are the fruits of this process. Those are already fostering networks between cultural professionals from the region. As a result, there is clear regional ownership of the projects.

Q 1.2
Changes in Intended Impacts

As the ECoC project evolved, our vision took shape, its essence gradually becoming increasingly clear to everyone involved:

After 2025, Nürnberg's cultural scene will be stronger, more diverse, more experimental and will involve far more interaction with the city's people than it does now.

And today's society, at once both diverse, fragmented and heterogenous will have developed a deeper sense of community and transculturality. This idea is ambitious but, if successful, Nürnberg can make an important contribution to the self-perception of Europe's future societies. Nürnberg is to become a laboratory of progress: a heterogenous society in the shape of a permeable, fluid community. The essence of our vision has not changed: it has simply become clearer.

We have also given substantial thought to the best way of making sure we don't stray from our vision, how to ensure we learn from our mistakes and, if necessary, tackling them head on. In the first bid book, we outlined 13 target impacts. Over the past year we have worked closely with local cultural operators to develop these objectives further, prioritising them in order of relevance and significance. The report from the ECoC expert panel was particularly useful here, guiding and steering us along the right path. Particularly those areas of the cultural scene whose precarious conditions were laid bare by the COVID-19 pandemic must now be able to benefit more from Nürnberg2025. Therefore, for the second phase of the bid, as we moved forward with the arts and culture programme, the main focus has shifted more and more on sustainability and capacity development for the cultural operators in Nürnberg and the region, as well as European discourse.

The upshot: In the run-up to 2030 and beyond, we have our sights firmly set on achieving ten long-term impacts at the social, cultural and economic level that are at the heart of the Nürnberg2025 Theory of Change.

▶ fig. 3 ◀

fig. 3 NÜRNBERG2025 THEORY OF CHANGE



Q 1.3
Monitoring and Evaluation

APPROACH: HOW DO WE UNDERSTAND THE ROLE OF MONITORING AND EVALUATION?

We strongly believe that continuous monitoring, quality-oriented cultural management and evaluation are key to the success of a European Capital of Culture year. The Nürnberg of 2025 will be a destination for visitors and creative professionals, a home for cultural institutions, a place that leaves lasting impressions and changes the ownership of cultural production, presentation and participation towards a more adequate representation of the diverse society. Through art and culture, play and discourse, local artists and all people of Nürnberg will join forces with people from all over the world in the search for gateways to new opportunities and prospects, uncovering pathways to transformation and a bright new future for both Nürnberg and Europe.

To be able to create such a laboratory of progress, we must constantly question ourselves and reflect on and evaluate our own actions realistically.

The PAST FORWARD approach to evaluation is theory driven. We have created a Theory of Change ► *fig. 3* ◀ that defines the links between the Nürnberg2025 activities/projects and the changes we seek to implement with a view to developing coherent impact hypotheses. The planning of the arts and cultural programme thus went hand-in-hand with the development of the Nürnberg2025 evaluation system.

The Nürnberg2025 Theory of Change developed as part of a participatory process is used as the basis for a comprehensive evaluation of the arts and cultural programme and other PAST FORWARD interventions. Activities result in outputs which, in turn, lead to medium-term outcomes and long-term impacts. The impact model is based on impact assumptions: Why does the adoption of a measure/the successful implementation of a project result in a positive change/impact? These causal relationships can be modelled using impact chains. Indicators are developed for all levels of the impact chains, which we will use to assess the implementation of measures and the achievement of their objectives as well as their effectiveness and contribution to larger, overarching impacts.

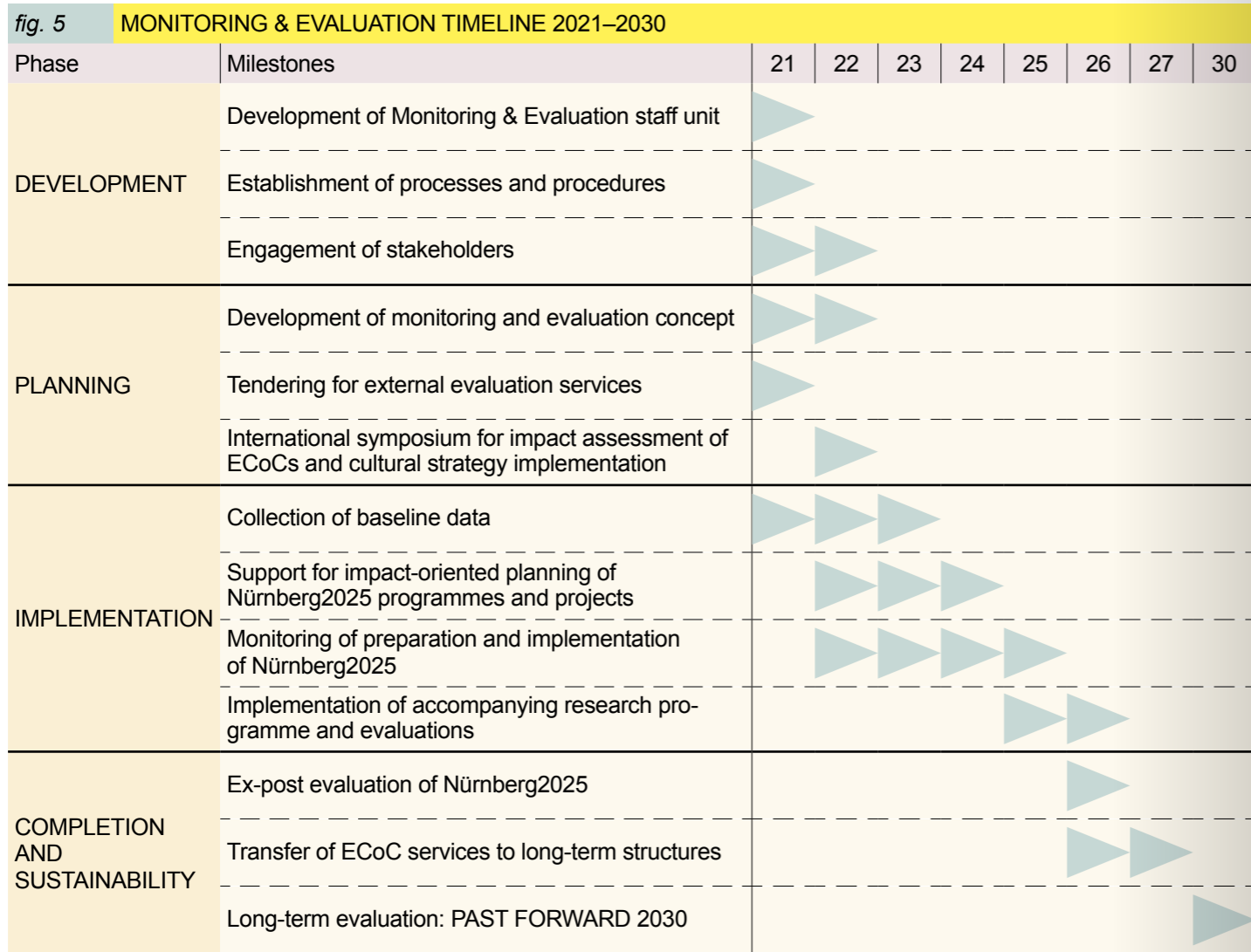
Working with the Theory of Change approach has various advantages. The first thing we do is put our heads together with our partners in the city and from across the region to reflect on what the PAST FORWARD programme is in fact seeking to achieve and how suitable the measures planned really are in terms of accomplishing this. This is important to ensure that the objectives developed are tangible and the contributions plausible – for this is the only way to verify, for evaluation purposes, whether or not they have actually been achieved. Here, we assume that Nürnberg2025 will be able to make an important contribution to the achievement of the objectives we have defined at the impact level. We will also conduct a contribution analysis that will enable us to capture the unintended impacts of the Capital of Culture project, both positive and negative.

► *fig. 4* ◀

Something else that is especially important to us is making sure that the Nürnberg2025 monitoring and evaluation (M&E) system is compatible with systems that are already in place at the local and European level as well as international agendas. At the local level, we employed existing systems in the region for data collection and analysis. For the development of our impact model, we took our lead from the “Guidelines for the cities’ own evaluations of the results of their ECoC”, with a view to also contributing to impact assessment at the level of the European Capital of Culture as a policy instrument. Moreover, within the Nürnberg2025 M&E system, we also make use of existing mechanisms at the European level, including the Cultural and Creative Cities Monitor and the European Union Statistics on Income and Living Conditions (EU-SILC). In the process of developing the Theory of Change, we also considered the role of the UN Sustainable Development Goals (SDGs), which are a blueprint for a better and more sustainable future, and which are already being implemented in Nürnberg as part of a city-wide initiative.

fig. 4 NÜRNBERG2025 IMPACT CHAINS (EXAMPLES)

What we do (Activity)	A1 Implementation of community development projects in Nürnberg and the region		
What we want to achieve (Success)	OUTPUTS Barriers preventing access to cultural life are reduced	OUTCOMES Nürnberg’s cultural production, presentation and participation are more representative of the diversity of its population	IMPACTS Nürnberg and the region are more inclusive with increased equality of opportunity and greater cultural participation among the citizens
How we measure it (Indicator)	Number of projects implemented to eliminate barriers to access	Social structure of and demographic information on users of cultural institutions (KulMon); Analysis of cultural centres’ staff diversity regarding gender, age, and international background	Share of respondents in a representative household survey (20,000 people) who report that inclusion has improved. Survey based on indicators for EU-SILC (EU Statistics on Income and Living Conditions) for Nürnberg
Data collection	2021–2026	2021–2026	2026, 2030
What we do (Activity)	A5 Implementation of measures to promote regional, international and intersectoral cooperation		
What we want to achieve (Success)	OUTPUTS Formats for exchange and cooperation are used	OUTCOMES Cultural operators are in a stronger position to work locally, regionally, nationally and internationally as well as intersectorally	IMPACTS Collaborative cultural projects create a more synergetic region
How we measure it (Indicator)	Number of cultural operators involved in Nürnberg 2025 formats for exchange and cooperation	Share of cultural operators who are part of local, regional, national and international as well as intersectoral networks. Qualitative survey	Density and intensity of regional network of cultural operators. Survey as part of a network analysis
Data Collection	2025	2022, 2026	2019, 2022, 2026
What we do (Activity)	A14 Provision of support to facilitate cultural and social entrepreneurship and sustainpreneurship (CSS entrepreneurship)		
What we want to achieve (Success)	OUTPUTS Business models based on the economy for the common good are trialled with local companies and civil society	OUTCOMES Citizens, members of the business community, and self-employed cultural professionals fully exploit the potential of sustainable management	IMPACTS Nürnberg and the region are strengthened as a hub for the cultural and creative industries and there is increased intersectoral cooperation
How we measure it (Indicator)	Number of companies and employees in cultural and creative industries	Turnover of cultural and creative industries and share of CSS entrepreneurship	Nürnberg’s score in the Cultural and Creative Cities Monitor (Creative Economy sub-index)
Data Collection	2018, 2022, 2026, 2030	2018, 2022, 2026, 2030	2019, 2022, 2024, 2026, 2030
What we do (Activity)	A15 Establishment of a service centre for European collaborative projects in the cultural and creative industries		
What we want to achieve (Success)	OUTPUTS Capacity and skills of cultural and creative industries regarding networking and applications for EU funding are strengthened	OUTCOMES Cultural and creative industries are better integrated in pan-European networks and more projects are implemented as European collaborations within EU programmes	IMPACTS Nürnberg’s cultural operators and cultural institutions are strengthened (capacity development)
How we measure it (Indicator)	Number of Europe for Festivals, Festivals for Europe (EFFE) Labels in the Metropolitan Region	Number/volume of (successful and unsuccessful) applications for EU funding from Creative Europe and other funding programmes submitted in Nürnberg and the region	Nürnberg’s score in the Cultural and Creative Cities Monitor (Cultural Vibrancy dimension)
Data Collection	2020, 2026	2020, 2026, 2030	2019, 2022, 2024, 2026, 2030



**TIMELINE:
PAST FORWARD MONITORING
AND EVALUATION 2018–2030**

► fig. 5 ◀

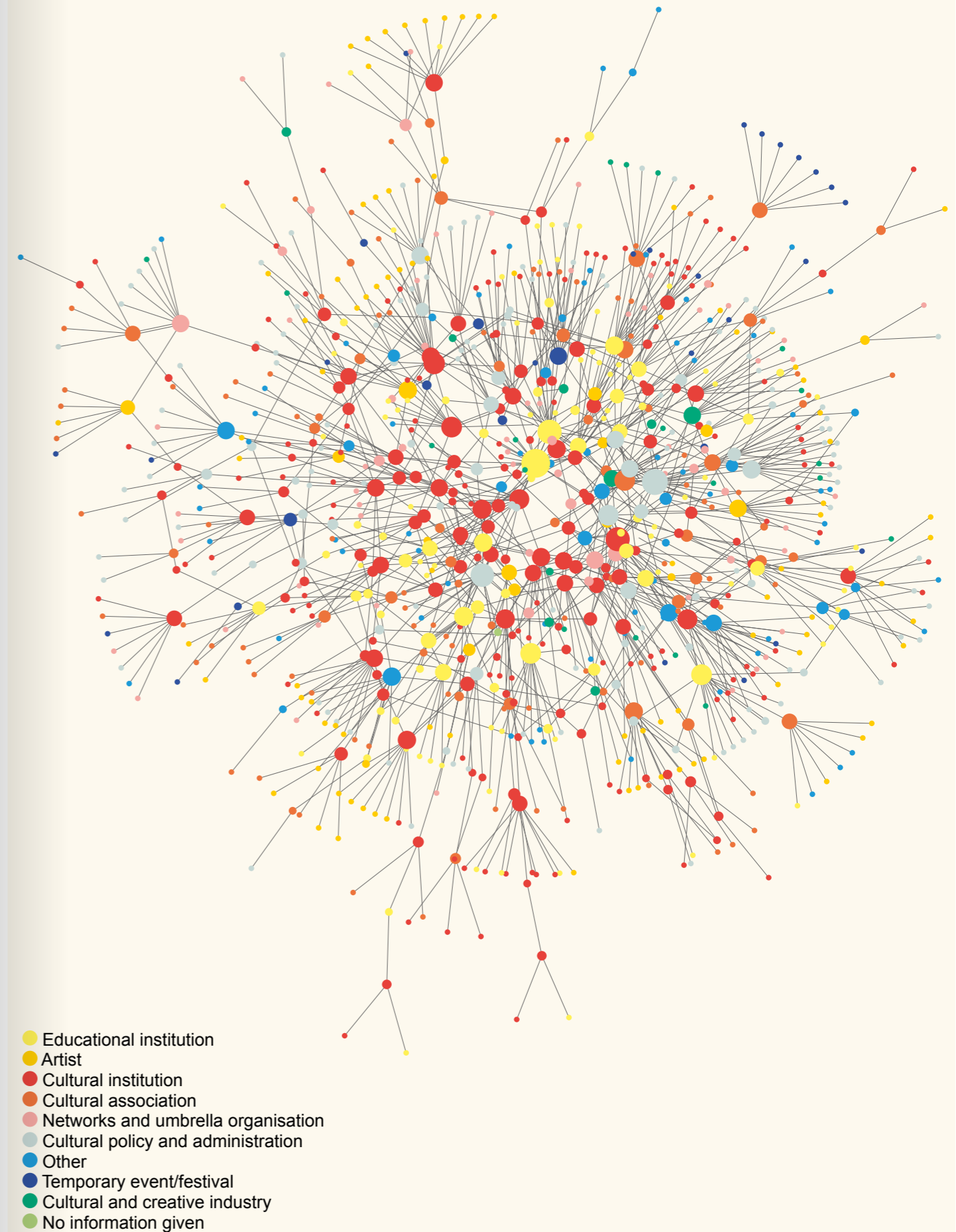
The ongoing monitoring process begins as soon as the ECoC title is awarded. This regular monitoring process accompanies project implementation and is ultimately what makes the impact assessment possible. At the same time, monitoring is designed to systematically collect data for implementation, to feed this data into decisions over the management of Nürnberg2025, in other words to help us achieve our objectives. Monitoring reports based on data analysis is processed and passed on to the artistic and business directors to assist their decision making. Any adjustments are factored into the monitoring plans and systematic checks conducted to ensure that these adjustments have in fact been made and fulfilled their intended purpose. When it comes to implementing the ex-post evaluation, we are planning to commission an

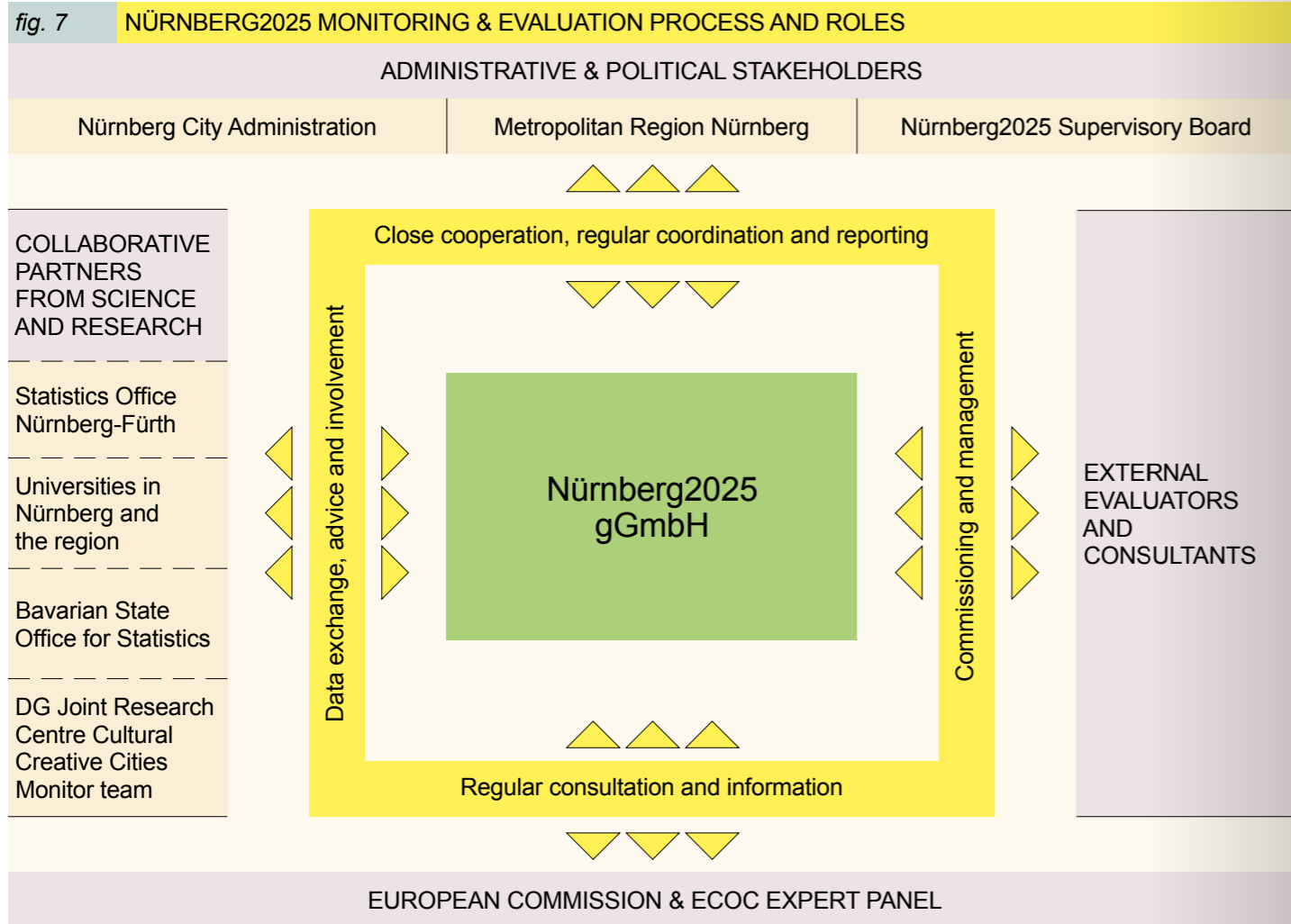
independent review of the achievement of our objectives and impact with a focus on collaborative learning. A long-term evaluation is planned for 2030 to assess the legacy of Nürnberg2025 and to place the project in the context of the SDGs, which will expire and undergo performance evaluation in 2030.

All of those indicators and targets will be fleshed out in detail once the Nürnberg2025 gGmbH has been established. When evaluating whether we have reached our objectives, baseline data describing the current situation is of the essence. We already started to collect baseline data in 2018 and will be conducting more baseline studies from 2021. ► fig. 6 ◀

**fig. 6 REGIONAL NETWORK OF CULTURAL OPERATORS
PAST FORWARD NETWORK ANALYSIS 2019**

www.n2025.eu/netzwerkanalyse





**ROLES AND RESPONSIBILITIES:
WHO WILL BE DOING THE
EVALUATING?**

A rule of thumb when it comes to management is that clearly defined roles and responsibilities are the key to success. The same applies to monitoring and evaluation. A M&E staff unit [▶ Chapter 5 ◀](#) will be responsible for tracking the outputs, outcomes and impacts of the PAST FORWARD project, using defined indicators, baselines and targets as well as various data collection methods. As quality management and audience feedback is essential for projects in the arts and cultural programme, the staff unit will advise all project managers on how to implement culture-oriented project evaluation. It will support the project partners by providing them with toolkits for evaluation including culturally sensitive methods and templates for visitor surveys.

To ensure maximum possible independence, the interim, ex-post and long-term evaluation will be conducted by an external evaluator. The call for tender will take place as soon as Nürnberg2025 gGmbH goes live. This means that continuous evaluation will be in place as early as 2021. We will also draw on the specific expertise of local, regional and international actors, depending on the data we are looking to obtain. Relevant actors have already been involved in the development of the M&E system (e.g. DG Joint Research, Friedrich-Alexander Universität Erlangen-Nürnberg, and the Statistics Office Nürnberg-Fürth).

[▶ fig. 7 ◀](#)

**LEGACY: HOW WILL WE ENSURE
SUSTAINABILITY AND
COLLABORATIVE LEARNING?**

The Nürnberg2025 M&E system sees the transition to a sharper focus on impact in the region that will continue beyond 2025. The ex-post evaluations scheduled to be conducted in 2026 and 2030 will be financed from the operating budget for the European Capital of Culture. Capacity development is just as important when it comes to evaluation and we are keen to tap into the potential for collaborative learning at European level. With this in mind, we will closely align our capacity development tools, such as the connected creatives dashboard, [▶ Chapter 4 ◀](#) with the M&E system. In the spirit of transparency, all evaluation reports will be published shortly after completion in English and German on Nürnberg2025's online and offline channels. In the run-up to the ECoC year, in cooperation with the Culture Next network, in 2022, we will be organising a symposium on impact assessment of ECoCs and cultural strategy implementation of cities that are currently bidding for the ECoC title or that have done so in the past. [◀▶](#)



David Häuser, Time Capsule

Sculptures of Quarantine, Nürnberg 2020

CULTURAL AND ARTISTIC CONTENT

Q 2.1 + 2.2

Artistic Vision, Strategy and Structure of the Cultural Programme of Nürnberg2025

Our vision is to work with the people in Nürnberg, the region and our international partners to develop a new concept of the city and of Europe – a place of humanity and togetherness, a place to experiment, a laboratory for culture and the arts.

PAST FORWARD grasps the roots of Nürnberg with both hands, taking a radical new perspective on the development of the city into what it is today, a place that is bound to its past and the human rights abuses of a totalitarian regime. A city that is striving towards the respect for humanity and international law. Our bid shakes up all of our routines and established practices, asking: Who owns the city? We catapult ourselves FORWARD into the future, a future that should, and indeed will be, shaped by equal opportunities, transculturality, diversity and post-national configurations. A worthy city in a strong, democratic Europe – that is the vision that has driven us forward and filled us with inspiration as we developed our PAST FORWARD programme. This process of creative reflection has led to a bid based on three core themes.

1. HUMANITY

History never ends. We are inextricably linked with history. And nowhere else is this more true than in the city of Nürnberg. Nürnberg has a brilliant history in the Middle Age and early modern times. But our history is also a terrible one, fraught with the atrocities committed by the Nazi regime. We feel the burden of the past, dragged down by the heavy weight of a present dominated by entrenched traditions, routines and unchallenged certainties, or of localism and a desire for national homogeneity. At the same time, the interpretation of past stories is a backward-looking prophecy that gives meaning to the chaos of past events. Culture and the arts give us the means to conceive of and shape the space for creative and reflective freedom.

2. ACTIVITY

Activity allows us to interpret and engage with the world, to give it structure and produce the conditions in which we can flourish, refine our talents, develop our potential, and create our identities. In the increasingly technology and data-driven early 21st century world we live in, a world faced with the encroaching threat of ecological disaster, we have to be all the more certain of what defines us as human beings or what constitutes our culture. Over the centuries, Nürnberg has been a city of humanists, of craftsmen and crafts-women, in the heart of a region of global toy manufacturers and creative enterprises. How we live in the future, how we define work and play in the future, will be examined through the arts and culture, in the spirit of PAST FORWARD.

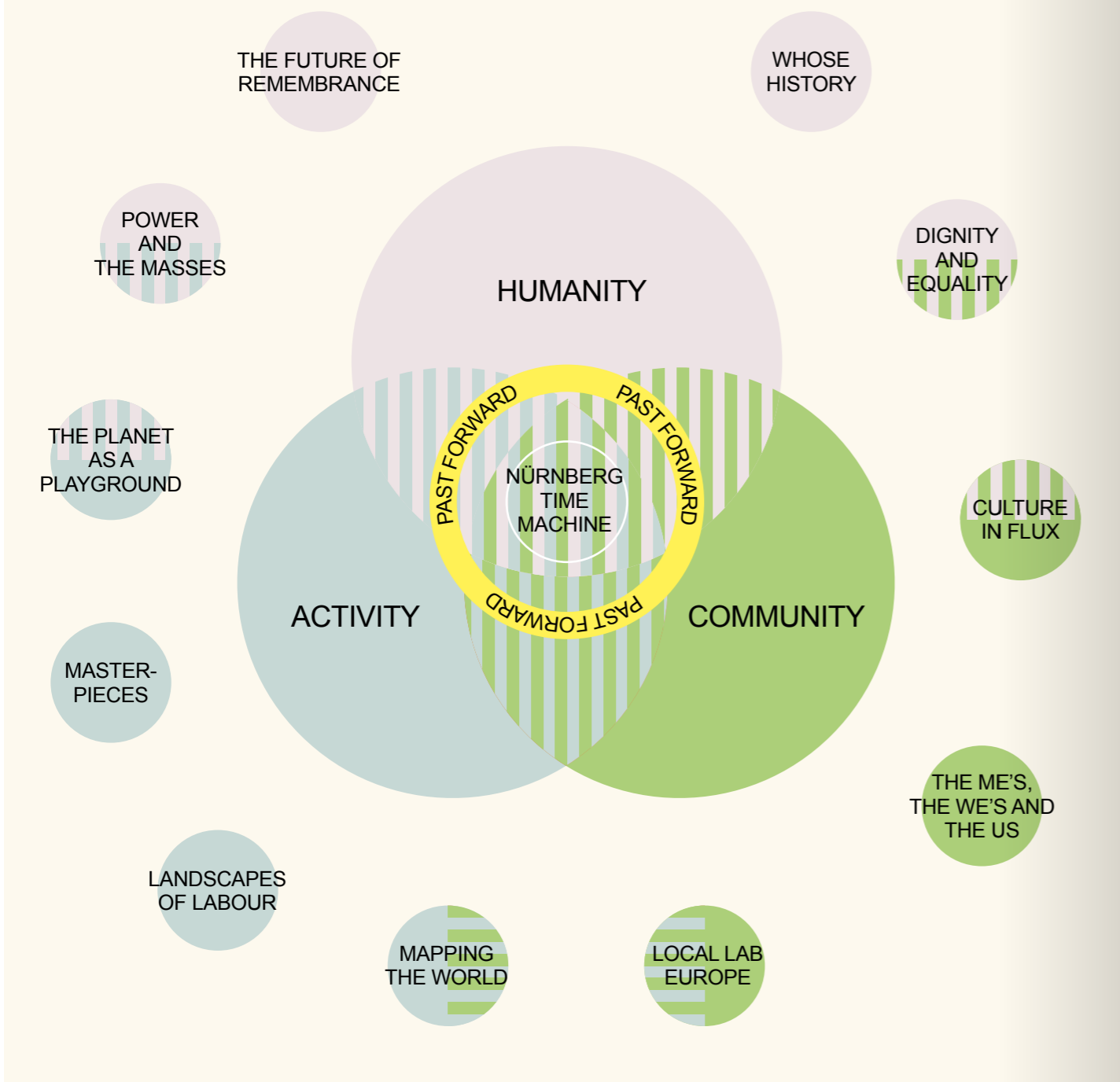
3. COMMUNITY

Many European cities are confronted with fragmentation, have to cope with social divides and conflict, inequalities and injustices, frustration, and now, on top of everything else, have to work out how to deal with the new threats of populism and right-wing extremism. Resentment and growing discontent, polarisation, online hate such as hate speech on social media as well as real-life violence are poisoning peaceful co-existence in the world today. And Nürnberg is no exception. What we take from this is the duty to join forces with partners from all over Europe in the search for possible sources of social cohesion in the 21st century. PAST FORWARD. Starting from the specificities of Nürnberg and the path Nürnberg has to tread, we believe action has to be taken beyond that in order to master the challenges of the 21st century. What potential is there in cities like Nürnberg and in the arts and culture for deep transformation?

Post-2025 Nürnberg is an open European city whose cultural life is characterised by transculturality, equal opportunity, sustainability and internationality. Post-2025 Nürnberg is a metropolitan city – transformed through arts and culture. Nürnberg's cultural scenes and creative industries have made a giant leap forward and are competitive, both nationally and internationally.

Early in the application process, it became clear that a two-pronged approach would be required: we needed to develop an exceptional arts and cultural programme, on the one hand, and provide the necessary, state-of-the-art infrastructure, on the other. It goes without saying that the city of Nürnberg already has its institutional beacons and cultural centres. What's missing, however, is a dedicated space for creative processes to unfold. And while there may be no shortage of ideas, there are no real incubators for radical cultural innovation. Armed with this knowledge, Nürnberg

will develop New Creative Spaces, spaces that are so crucial to the broad spectrum of themes in the bid and will help ensure sustainable impact into the future. The New Creative Spaces will become places where local artists and actors can renegotiate and re-navigate international positions – on Nürnberg's Nazi heritage, the political challenges of today and the future of work and play – [Kongresshalle](#), [Haus des Spielens](#), [Museum Industriekultur](#) and [The Garage Project](#). [▶ Chapter 6 ◀](#)



THE ARTS AND CULTURAL PROGRAMME

The Nürnberg2025 arts and cultural programme outlined in this bid book consists of more than 60 projects that revolve around our Leitmotif: PAST FORWARD.

It goes without saying that many more projects are to follow if Nürnberg is awarded the ECoC title.

The programme mirrors the superdiversity of the city and Europe in the sense that it combines and transcends artistic genres and forms of cultural expression. Regarding the structure of the artistic and cultural programme, we have developed a clear-cut yet fluid structure that is built on the three levels: themes, platforms and projects. Each of the themes Humanity – Activity – Community is divided into three to four thematic platforms. Each platform, in turn, pools several projects.

We consider this structure a useful framework to quickly access and visualise the Nürnberg2025 programme. We also consider all the projects of Nürnberg2025 highly compatible and interrelated, and there are multiple synergies between the projects that we will make use of.

For example, we will explore the dark, inhumane sides of play, connecting the Humanity and Activity themes, and explore the role of Activity (work and play) in creating a sense of Community in the city, the region, and in Europe. In addition, Nürnberg Time Machine is the overarching initiative and service hub that all Nürnberg2025 projects can access to present all forms of cultural heritage in a brand-new guise.

► fig. 8 ◀

LIGHTS ON OPENING CEREMONIES JANUARY 3–6, 2025

2025 will see Nürnberg really come alive: The ECoC year will kick off with a huge four day music, theatre and dance festival that welcomes every facet of our city with open arms – choirs and associations, local community organisations and activists, the fans of our local football club 1. FCN, the many students from the city's academies, colleges and universities, children and youth clubs, senior citizen's clubs and associations, religious groups, orchestras and ensembles, Nürnberg Symphony Orchestra and the State Philharmonic, the Altstadtfreunde – advocates of the historic association preservation of the old town, and the friends of the Kirchweih (town fair). We will be celebrating a local and European "Volksfest", a festival by and for the people, immersed in an international spirit, a celebration of solidarity, community and Europeanness, and of gratitude to citizens and partners alike, unveiling the wealth of potential for all of Europe and the world to see – a preview of what we have in store throughout the ECoC year.

We will be inviting people from our twin towns to come to Nürnberg for what will be a huge celebration of cultures. It goes without saying that Capital of Culture 2024 Bad Ischl in Austria is invited, as is the Slovenian European Capital of Culture 2025. Also on the guest list is the Finnish ECoC 2026 which we will be passing the baton to at our closing ceremony at the end of the ECoC year. A huge festival of light and dark, a festival of contrasts is currently in the planning with candidate city Oulu and the Lumo Light Festival Oulu.

COMMUNITY OPERA AND CITY DANCE NÜRNBERG A whole city dancing!

Under the curation of Frances Pappas, the Bridging Arts initiative of the organisation Kammer Musik Theater International will be creating a new community opera for the opening. It will involve children, adolescents and young adults with different abilities. Another equally exciting highlight is the initiative **City Dance Nürnberg** which will be in the hands of curator Stephanie Thiersch. **City Dance** – developed in 1970s by legendary dance pioneer Anne Halprin – is a collective celebration of humanity and reconciliation; through diverse artistic expression, unfolding democratic power.

👁️ *Frances Pappas,*
Stephanie Thiersch
👥 *Bridging Arts (Nürnberg)*
— *Mouvoir (Cologne)*

HEMISPHERES Sounds, songs and lights – the whole city as a stage

The **Songlines** project has been underway since 2018. And at the opening festival in 2025 we will be bringing this project to you in the form of a musical fusion of all the concerts and workshops that this project has given rise to, transforming Nürnberg and beyond into a dynamic space of sound, songs and lights – **Hemispheres**. Composer Brigitta Muntendorf and French visual artist Bertrand Planes will be creating a pulsating light and sound show on the roofs of Nürnberg. On the opening night and after sunset every night for two whole weeks, this extravaganza will transform the skies above the city into a vast open space of light and sound that will then disappear into the firmament. Spoken words and singing will also fill the air like the music of a surreal choir. The whole city will be transformed into a stage, its performers are the people of Nürnberg themselves. For it is their voices, their messages that will fill the skies. Albrecht Dürer's celestial maps of the hemispheres will be transformed into a new work of art that is both contemporary and visionary.

👁️ *Bertrand Planes,*
Brigitta Muntendorf
👥 *Lucid Dream (Cologne)*

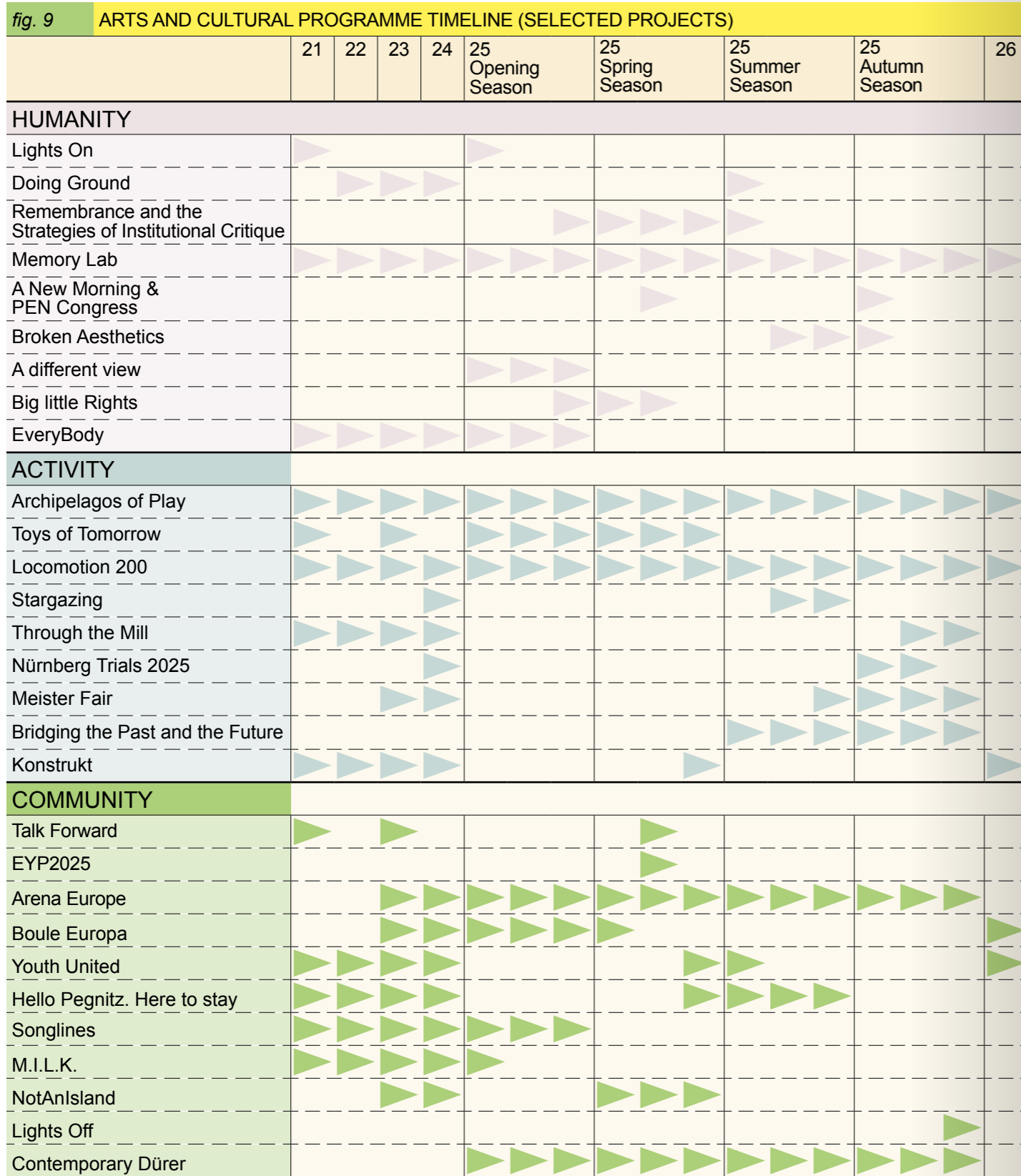
👁️ *CURATORS/PROJECT LEAD*
👥 *PARTNERS*

THE ROCKET Yearning for space – a vision in public space

Albrecht Dürer created celestial maps, Martin Behaim gave his world-famous globe in order, and Central Europe's first ever passenger train went between Nürnberg and Fürth. In the ECoC year, our Mapping the World platform will see us delve into this fascinating area, mapping the world for the future. A definite fixed point for the 21st century is Stanley Kubrick's epic "2001: A Space Odyssey" – the infinite expanse of space, forever out of reach to mankind, and yet an infinite galaxy of fantasy and imagination.

Polish-British artist Goshka Macuga will create an artistic representation on this topic. At the end of the opening event, we will be unveiling her rocket sculpture, which will challenge the concept of public space, literally speaking, by moving the viewer's imagination beyond an Earth-bound perspective towards outer space. The rocket sculpture will be installed in public space in Nürnberg to create a dialogue with the history of the site, in a shift towards humankind's connection to the cosmos and the Earth as a global environment. Partner of the project is the ESA (European Space Agency) which has developed projects essential for humankind's preparation and survival for the future. The spirit of such collaborations manifests our progress and commitment to ongoing positive social change.

👁️ *Goshka Macuga*
👥 *European Space Agency (Paris)*



MAY 8, 2025

May 8, 2025 marks the 80th anniversary of the end of WWII in Europe. May 9, 2025 marks the 75th anniversary of the Schuman Plan, which was the cornerstone of the establishment of the European Community. The Nürnberg-2025 programme will include a host of highlights that will be dedicated to these crucial moments in history. One

of those highlights will be the International Festival **A New Morning** that will build a bridge between the end of WWII and global conflicts today. Also, guests from across Europe will be invited to the national PEN Congress in May 2025; the participatory formats **Talk Forward**, the **EYP2025**, **Arena Europe** and **Boule Europa** will be hosting their pinnacle events in May 2025.

And it goes without saying that we will be inviting the Federal Government of Germany and the EU institutions to join the commemorations to mark the end of WWII in Europe. Our arts and cultural programme, in particular the projects from the Humanity theme, will be reflecting and commenting on historical events, creating the perfect backdrop for the celebrations. ► fig. 9 ◀

DOORYTELLING
The region opens its doors to the world in 2025

Those who build fences to keep others out are essentially fencing themselves in. Our region has been divided. Only a generation ago barbed wire reinforced borders within the area that is now the Metropolregion Nürnberg. And during the COVID-19 lockdown, borders that we thought long gone suddenly became insurmountable once again. The project **Door(y)telling – border experiences in 2025** is a transregional project that will be showcased at the opening in 2025. We will pinpoint different borders in the region and show that these can be overcome. Stories both connect and divide people – and this will be symbolised by doors placed throughout the city and in the surrounding rural areas. Doors are passageways and, as much as they divide and connect, are also permeable, to one degree or another. To represent the different physical borders, doors will be installed at select boundary points across the region as well as in our European twin towns. The result will be a map of borders, doors and related stories. The project will involve places with a history of border divides, for example Mödlareuth, the village that was once divided by the Iron Curtain. The project will culminate in a “Day without borders”, where the doors and their creators will travel and meet in Nürnberg.

- 👤 City of Coburg
- Haßberge (district)
- Fichtelgebirgsmuseen (Wunsiedel)
- Nürnberger Land (district)
- Mödlareuth

CULINARY ART
Prost! Na zdravje!

Across Europe, you will be hard pushed to find a region with such culinary diversity: Upper Franconia has the highest brewery density per capita in Europe, there are carp ponds aplenty, bread and sausage in every possible variety, excellent wines in Lower Franconia, asparagus, traditional dishes like the juicy roast-pork Schäufele, delicious Lebkuchen biscuits – and much, much more. The region is an example of culinary finesse, and you can relish the delights wherever you go. Since the Middle Ages, global trade in spices and other key ingredients has been instrumental in the development of the rich culinary culture in the region. At our opening ceremony, we will be bringing this impressive culinary diversity alive. But we will venture beyond the safe terrain of traditional culinary delights, into new territory. New culinary cultures have been taking shape over the years, forgotten foods are being re-discovered, old cooking traditions and those from all over the world are being fused; great new things will be created by new masters who revel in experimentation, turning eating and drinking into an extraordinary experience. Culinary Art will be a delicious “side dish” complementing the EcoC year. We look forward to welcoming people from near and far to go on their very own journey of gastronomic discovery. Top chefs from all over Europe will be showing their skills in Franconian restaurants; culinary excellence from our partner towns and region will be showcased – from Slovenia, for example, we will be taking a cutting of the Stara Trta, the oldest actively producing grapevine in the world, and bringing it to Nürnberg. This is our contribution to the Farm-to-Fork Strategy of the EU Commission’s Green Deal.

- 👁 Andree Köthe
- 👤 Društvo GERIS (Slovenian Cultural Society Nürnberg)

LIGHTS OFF
Closing Ceremony

The **Lights Off Closing Ceremony** is something of a challenge for us in Nürnberg. For every December in Nürnberg is dedicated to the traditional Christmas market, the Christ-kindlesmarkt, drawing more than two million people to the city. Bringing the European Capital of Culture 2025 to a close on top of this will be no mean feat. But fortunately for us, we’re quite the experts in the art of bringing the year to a close – our New Year’s celebration “Silvestival” has proven to be a resounding success over the years. This uniquely Nürnberg format is a festival of classical, hip-hop, rock and electronic music held in theatres, churches, bars, clubs and discos around the city and with a little tweaking, it will be a fitting event to ring out 2025 and ring in the Capital of Culture Year 2026 in Finland.

TOTAL BUDGET FOR OPENING CEREMONY & CLOSING CEREMONY: EUR 3,000,000

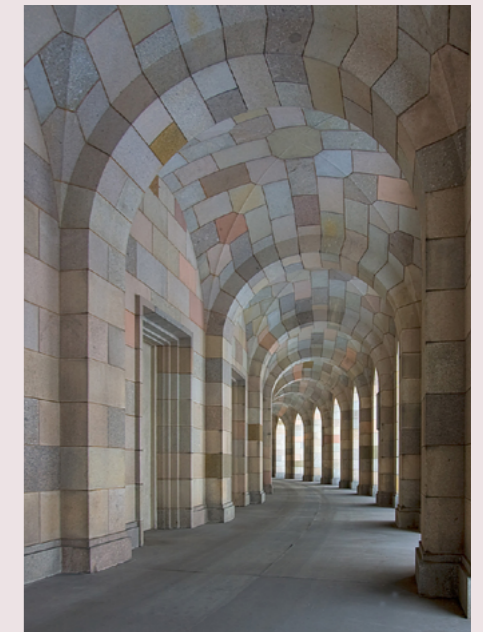
Nürnberg looks back on a flourishing history, developing from the Late Middle Ages into a European centre of politics, art, business and research. This history earned Nürnberg the title “Treasure Chest of the German Empire”, a heritage that the Nazis made use of, pillaging the historical narrative and placing it at the centre of Nazi propaganda. Soon Nürnberg – like Berlin and Munich – became a façade on which to project Nazi ideology. Nürnberg is the city of perpetrators, the city of Nazi propaganda and national socialist megalomania. After 1945 the Major War Criminal Trials were held in Nürnberg, followed by the subsequent Nuremberg Trials, partly for the simple reason that there was an intact courthouse and prison here. This is root of Nürnberg’s unique dichotomous historical identity, one that is inextricably linked with genocide but at the same time with the birth of a new system of international criminal law and human rights. These lessons learned from history have become part of Nürnberg’s DNA.

Places, spaces and stories will be looked at in a new light and radically re-defined – to begin with in the municipal establishments and museums that we see as places of remembrance, storehouses of knowledge and urban spaces of experience. We will set this process in motion across the entire territory of the former Nazi Party Rally Grounds, one of the biggest surviving architectural remnants of National Socialism today. Each part of the site will be subject to its own distinct process of reflection and development: The Zeppelinfeld and Zeppelintribüne will be opened up, made structurally safe and developed into a place to learn about history, a peri-urban space for recreation and new experience. The Documentation Center on the Nazi Party Rally Grounds will be expanded and a new permanent exhibition added. The reutilisation concepts are the product of intensive discussions and planning over the past few years, while the relevant funding decisions were taken long before the application process for the ECoC title began. The same applies to the Memorial Nuremberg Trials, which will focus on war crimes and the role of the criminal justice system in holding war criminals to account at the end of the 20th and beginning of the 21st century. With a new era, new generations, a diverse post-memory society and the globalisation of human rights discourses come new questions about the culture of remembrance – and it is these new questions that now take centre stage.

A monstrous building becomes a birthplace for contemporary art

A central structural and development project in our bid is the New Creative Space **Kongresshalle**, a gigantic husk covering an area of almost 70,000 m². In the first phase, one segment of the **Kongresshalle** will be transformed into a space for the arts in a regional, national and international context. A structural inspection is currently being carried out on the building to enable a utilisation concept to be developed. The needs and expectations of the cultural operators in Nürnberg were elicited in a participatory process. It became evident that besides studio and rehearsal space for the visual arts, the performative arts and literature, presentation rooms, gallery spaces and performing arts spaces were also needed, among others. This measure will not only help solve the problem of the lack of space for arts and culture. It will also create opportunities for long-term productive encounters between different sectors and different artistic positions, making this place an urgently needed “birthplace” for contemporary arts.

For this project to be a success, the quality of the social topography is of the essence. Once the new Technical University of Nürnberg – an interdisciplinary university integrating social sciences and humanities with science and engineering that will pave the way for new type of higher education in the future – will open its doors, the former Nazi Party Rally Grounds will be transformed from a peripheral location on the outskirts into a huge site connecting the new district of Lichtenreuth and Nürnberg city centre. The new location is automatically closer to the urban centre, with everything that brings with it, including new opportunities. In the second phase of the plans for the **Kongresshalle**, we are seeking to carve out a remembrance culture dimension from the use of the building. One focus will be creating a link to the content of the new permanent exhibition in the Documentation Center Nazi Party Rally Grounds. In collaboration with this institution, we will also be looking at possibilities for establishing a branch of Rachel Salamander’s Literaturhandlung (Literary bookstore) in the **Kongresshalle**. Rachel Salamander, literary scholar, businesswoman and journalist, runs literary bookstores for Jewish literature that are the epicentre of Jewish intellectual life – and represents a radical new beginning regarding the fate of architectural relics of the National Socialist regime.



Kongresshalle, Nürnberg 2010 und 2012

Tuxyso/Wikimedia Commons/CC BY-SA 3.0
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PLATFORM I

THE FUTURE OF REMEMBRANCE

Nürnberg's history is provocative, not only for the city, but also for Europe and the world. The Nürnberg2025 arts and cultural programme aims to shine a light on the ambivalences and aporias of a (national) remembrance culture and, by means of arts and culture, set a clear signal against antidemocratic developments, hatred and (attempts at) authoritarianism.

DOING GROUND. Processes of remembrance – art, theatre, dance and performance

Nürnberg features in the history of every Western democracy. The former Nazi Party Rally Grounds is one of the biggest places of remembrance in Europe. What is the "ruin value" (Albert Speer) of this prominent place that has undergone so many, often bizarre metamorphoses? What story does it tell visitors from abroad today? There are important reasons for conducting a critical examination of our public remembrance culture. Two generations after the Holocaust, we are shocked to see the rise of nationalism, antisemitism and xenophobia in all milieus, accompanied by a new form of denial of negative identification with National Socialism which was associated with the words "Never again".

How does this affect interpretation and engagement with memorials and places of remembrance? We have asked architectural historians, memory researchers, political scientists, curators and artists to tell us about their view on these locations of historical events. How do we make our historical heritage accessible to transcultural communities?

Places of remembrance are not just physical locations that are "simply always there". They are historical constructs, as political scientist Claus Leggewie points out: "The symbolism of these places is not inherent in them but is assigned to them; their significance is not static but is constantly changing. Collective memory and collective identity are still always only understood as temporary events in processes of historical construction." For Nürnberg this means that we cannot simply leave the architecture of the Nazi era standing, wordlessly, without debate, but we must turn

to new, collective forms of memory instead.

When the bodies and the landscapes of the totalitarian regime meet.

Doing Ground is built upon this very idea. This project will play out against the backdrop of this monstrous architecture, using art, theatre, dance and performance to shine a spotlight on the historical significance of these monumental grounds. The desire for a new type of experience, a sense of "being there", of imaging the atmosphere on the former Rally Grounds is reminiscent of the contemporisation of the sublime through American Land Art. Today, as we try to understand how climate changes form and deform our bodies and our environment, these practices are experiencing a real renaissance. International artists and collectives will delve into the question of where people's penchant for violence towards others comes from and how it can be addressed. This project focuses on the disappearance and the presence of bodies, architecture as a means of exercising power and control, as well as the rituals and practices of remembrance.

2022 will see the start of a three-year-long prologue involving artists from different disciplines who will inspire and prompt us to start to change our perspective. The opening act, which will be in the hands of French choreographer and dancer Boris Charmatz, will, among others, encourage participants and audiences to celebrate communities and reflect on collective gestures, and push the boundaries of the art of dance. In 2019, Charmatz launched his new artistic research lab terrain, which not only prepares the ground for his projects but also his vision of a green urban space for choreography where bodies form the architecture of a new institution. Boris Charmatz, who belongs to the post-memory generation, where post-memory describes the relationship of the second generation to experiences preceding their birth. Current memory research indicates that the body plays an increasingly important role when it comes to storing and "living" history.

At the **Doing Ground** public workshop event in December 2020, which centres on processes of remembrance, various possible models for how to use the Nazi Party Rally Grounds for arts and cultural purposes will be explored and discussed. A cross-disciplinary call for ideas from creative professionals will be issued with the aim of finding new forms of flexible temporary archi-

tectures. The result will be a host of interventions that will gradually build up and culminate in a festival of the arts and culture in 2025.

👁️ *Marietta Piekenbrock*
👥 *terrain: Boris Charmatz et al.*

REMEMBRANCE AND THE STRATEGIES OF INSTITUTIONAL CRITIQUE A group exhibition

The Kunstverein Nürnberg – Albrecht Dürer Gesellschaft is named after the city's most famous Renaissance artist, yet only very few of Dürer's paintings are to be found in Nürnberg. Here, language and branding are an attempt to imbue the present with a history that has left few material traces in the city. Taking this type of idiosyncrasy between past and present as a point of departure, the Director of the Kunstverein will be coming together with a group of artists to reflect on the appearance of history today and the institutional architecture of the present, creating new narratives and critiquing history in the context of Nürnberg and beyond.

In a 1950s fallout shelter used today by the German government as a digital security room, Dora Budor will be merging disparate history and communication technologies. Lawrence Abu Hamdan will be developing a sound installation, an idiosyncratic art monologue based on new nonlinear interview techniques developed by the UK border agency which the artist has had first-hand experience of. Park McArthur will be developing a project centering on the architectural politics of exhibition spaces, while Raphaela Vogel will be creating a public sculpture which will engage with the history of the city.

👁️ *Milan Ther*
👥 *Kunstverein Nürnberg – Albrecht Dürer Gesellschaft*
— *Dora Budor*
— *Lawrence Abu Hamdan*
— *Park McArthur*
— *Raphaela Vogel*

LUIGI NONO: MUSIC AND POLITICS Resistance is the art of the hour

Luigi Nono (1924-1990), one of the most important composers of the 20th century and a fearless explorer of new techniques of composition, carved out his very own niche within the avant-garde music scene which began to form after WWII. Political engagement was crucial for Nono, whose music was an

artistic means of expressing his political and social views. Nono's works shine a spotlight on our PAST FORWARD themes. On the one hand, they document history, but the issues they reflect on bear such relevance today that they constitute a call for action at the same time. In 2025, we will be showcasing Nono's key works at a dedicated festival, which at the same time gives rise to the opportunity to commission works by young artists from across the world – from Latin America, Africa and Asia – that address, from a contemporary perspective, the different dimensions of political expression through music. The festival will begin with Luigi Nono's "Variazioni canoniche sulla seria dell'op. 41" (1949) alongside Arnold Schönberg's "Ode to Napoleon" (1942) and a piece that will be commissioned specifically for the festival. Together, these three compositions will reverberate and reflect on the traumas of political dictatorships; similarly, in his piece "Epitaffio a Federico Lorca" (1951-1957), Nono denounces fascism, deriving material for his composition from folk songs and the songs and slogans of the revolution. Nono's "Ricorda cosa ti hanno fatto in Auschwitz" (Remember What They Did to You in Auschwitz, 1966), shines a musical light on the Holocaust, while "Contrapunto dialettico alla mente" (1968, for tape) is an act of accusation against the US government for its racial discrimination and violence towards African Americans at that time, and which is still highly relevant today. "La fabbrica illuminata" (1964), for its part, reflects on the working conditions and the exploitation of workers in the industrial factories of Northern Italy. At the heart of the festival is an interpretation of Nono's "Intolleranza 1960" by Ensemble Intercontemporain under Matthias Pintscher. This first ever interpretation of this piece by an ensemble of musicians specialising in contemporary music reflects on refugees, but also on suppression and violence, the day-to-day treatment of minorities, social mechanisms of marginalisation, Neofascism, xenophobia, deportation practices and human trafficking.

👁️ *Ensemble Intercontemporain (Paris), Matthias Pintscher*
👥 *Luigi Nono Archive Foundation (Venice)*

MEMORY LAB Victim, perpetrator, what else? – Irritations

Nürnberg and Flossenbürg: Historical and discourse antitheses
As the ceremonial birthplace of the Nazi Party, Nürnberg is seen as a high-profile Nazi site – a "perpetrator site", both symbolically and in terms of the history that played out here. Nürnberg hosted the Party's annual propaganda rallies and the Reichstag session that passed the Nuremberg Race Laws. 100 kilometres east of Nürnberg on the Czech border stands the former concentration camp Flossenbürg, an archetypal "victim site" which is – most horribly – central to Germany's Nazi past.

Both of these locations are real antithetical metaphors, in both the national and international context. Haunted places, places with clear topographic structures: at both sites, parts of the grounds are entrenched places of remembrance.

Memory Lab undertakes one of the most important tasks for our future: it relentlessly questions and reflects on the way we engage with and face the horrendous crimes committed by Nazi Germany and the conditions that led this to happen in the first place, and searches for new ways to face the ghosts of our Nazi past.

National Socialism is a German story that forced itself upon Europe. The victims came from every corner of continental Europe and their backgrounds were many and varied. As unparalleled and unprecedented as we may regard the crimes against humanity committed by Nazi Germany to be, there are in fact parallels and precedents in the history of genocide, a previous history as it were.

Under the working title "Violence-Memory-Present", **Memory Lab** will be inviting artists from different genres to reflect on the perpetrator and victim sites of Nürnberg/Flossenbürg, to explore and navigate the treacherous paths as they walk this difficult tight rope. Their public presentations and positions will then feed into a "Museum of Art and Violence in the 20th and 21st century", which can be real or virtual, temporary or permanent in perspective. **Memory Lab** is a dynamic format that is constantly in flux.

In the area of literature, Ukrainian writer Serhiy Zhadan will be continuing work begun during a residency in Nürnberg in the autumn of 2019, taking his reflections on remembrance culture to a deeper level and exploring in more depth issues and questions relating to collective memory today.

In the field of visual art, a project carried out as part of the collaboration between Flossenbürg Concentration Camp Memorial and Documentation Center Nazi Party Rally Grounds will look at the subject of children's drawings from the concentration camps Theresienstadt, Auschwitz and Buchenwald. Under the curation of Rachel Salamander, the surviving drawings, graphic artwork and watercolours will be presented alongside comics on the Holocaust. Since Art Spiegelman's Comic "Maus. A Survivor's Tale" came out in the Federal Republic in 1989, the genre of the Holocaust Comic has been a subject of much controversy. Today, Holocaust comic books, which appeal to a wide audience, are a very important part of remembrance culture. The open call in Nürnberg 2019 led to the production of a comic book that will also be included in the exhibition: The comic entitled "The Jesuran Family" is the work of local pupils and university students, who embarked on a journey in search of documentation on the lives and fates of the Jewish family from Nürnberg under the curation of Jean-Francois Drozak (Nordkurve). Illustrator Alex Mages turned the documents collected into a comic book.

👁️ *Jörg Skriebeleit*
👥 *Documentation Center Nazi Party Rally Grounds (Nürnberg)*
— *Flossenbürg Concentration Camp Memorial*
— *City of Hersbruck*
— *City of Erlangen*
— *Jagiellonian University Kraków*
— *Museum of Kraków (Płaszów project team)*
— *Serhiy Zhadan*
— *Literary Museum (Kharkiv)*
— *Goethe-Institut-Villa Kamogawa (Kyoto)*
— *Rachel Salamander*
— *Jean-Francois Drozak*

TOTAL BUDGET FOR PLATFORM I – THE FUTURE OF REMEMBRANCE EUR 4,000,000



Juergen Teller

Hitler's podium, Nürnberg 2005
Nürnberg Spring 7, Nürnberg 2005
Damen, Nürnberg 2005

PLATFORM II

WHOSE HISTORY?

In a superdiverse city like Nürnberg, whose story is it we are telling exactly? And how can stories that have not been told yet shape the identity of the whole region? Our entire arts and cultural programme is filled with questions like these. To mark the 80th anniversary of the end of WWII, we will be holding a series of events that will address these very issues, taking them beyond Nürnberg and the region.

A NEW MORNING A festival that gives the silent a voice

2025 marks the 80th anniversary of the end of WWII. To commemorate this Nürnberg will simultaneously be reflecting on the past and examining the present. We will do this in a number of ways through an interdisciplinary festival of exhibitions, performances and an international festival of literature. The focus will be on people whose voices were stifled or silenced altogether. Telling the untold stories of those who have been marginalised, forced to endure displacement and the trauma of flight, due to war and conflict, as well as dictatorships. Through these stories we will gain more insight into ourselves – the legacy of Nazism and a country divided in 1945 – as well as developing our understanding of the people and societies of the Global South.

The end of WWII was the dawning of a new era; cooperation between the different European nations and a desire for peace on our continent, led to the creation of the European Union. We explore the strengths of this union whilst remaining aware of its inherent tensions and fragility. From 2022 to 2025 curator Shreela Ghosh will develop the International Literature Festival. The German PEN Centre is lead partner for this festival, in particular the PEN Writers-in-Exile programme that offers two residences in the region (Nürnberg and Fürth). A national PEN Congress that will attract many people from Europe will take place to mark the 80th anniversary of the end of WWII, leading up to an international PEN Congress in autumn 2025. At its board meeting in June 2020, the German PEN Centre announced its intention to apply to host the International PEN Congress with the support of Nürnberg2025. A range of other partners are being con-

firmed and will include the International Human Rights Film Festival; we are pleased that director Ong Keng Sen from Singapore and composer Samir Odeh-Tamimi are already on board.

- 👁️ *Shreela Ghosh, Samir Odeh-Tamimi, Ong Keng Sen*
- 👤 *Nürnberg International Human Rights Film Festival*
- *German PEN Center*

NIHRFF@N2025 How colonial are human rights films?

Like language, images are constructs of hegemonial discourse. It is therefore vital to question politics of representation, of presentation, how audiences are constructed, and how protagonists or characters are handled. All too often what we have is a European gaze on “the other” constructed for a European audience, an important topic for human rights film practices. This one-sided perspective can strip human rights themes of their political content, offering instead categories of self-affirmation and orientation that fit with our own, convenient preconceptions.

An international conference that will be held as part of the Nürnberg International Human Rights Film Festival will address issues of representation and the (post-)colonial gaze as well as ethics in filmmaking in view of the huge economic inequalities between the Global North and South. Who is making films about who, and who are the audiences? How can outmoded representation practices and narrative conventions be unearthed and contextualised historically so that our commitment to human rights can be truly taken seriously?

- 👁️ *Andrea Kuhn*
- 👤 *Several European Human Rights film festivals*

CHILDREN ART CAREER Pussy Riot on motherhood and feminism

Who has the authority to tell history? And who tells women's stories? Nürnberg's history is full of great female protagonists, from Sigena, the woman whose release from serfdom was the reason for Nürnberg's first mention in a royal decree in 1040, to Sibylla Merian, from Agnes Dürer to 20th century women's rights activists. Nürnberg2025 will engage with the highly relevant topic of women's rights with a particular focus on third-wave-feminism.

Second wave feminism states that in the area of reproduction, feminism has achieved the right for women not to bring a child into this world. The minute you decide to become a mother, you become ensnared in the trap. And this is not about whether or not you have the support of your partner or family or whether there are enough daycare places. As a mother, you are automatically “excluded from feminism”. You pretty much lose the right to take part in the debate. After all, motherhood means you have finally succumbed to patriarchal domination. Is the women's movement riding roughshod over mothers' rights in the same way patriarchy has done? The idea of the “traditional family” may appear to go against everything that feminism stands for. When it comes to reproduction and having a family, therefore, third-wave feminism needs not only a positive multi-faceted agenda based on technical advances but also solutions that are suited to the new social structures and the different types of family in the world of today. Solutions for a utopian scenario that allows for women to give birth yet live a self-determined life.

In 2025, this theme will be the focal point of a several-day-long event in Nürnberg.

The event will kick off with a performance by Maria Alekhina (Pussy Riot). The line-up for the event will otherwise be decided following an open call. No genre will be taboo. Whether a concert streaming live from the labour ward or a performance in the child and youth services offices, our current stance is: anything goes. Presentations and discussions on motherhood and feminism will feed into a future workshop where the participants will come up with ideas that will then be incorporated into the festival programme and continue their impact after the festival, reaching key stakeholders in the political sphere. For the grand finale Maria Alekhina will once again take centre stage in a spectacular musical theatrical extravaganza synthesising the different artistic positions.

- 👁️ *Olga Komarova; Maria Alekhina*
- 👤 *Artischocken (Nürnberg)*
- *Pussy Riot (Moscow)*

TOTAL BUDGET
FOR PLATFORM II –
WHOSE HISTORY?
EUR 1,000,000

PLATFORM III

POWER AND THE MASSES

The essence of every totalitarian dictatorship is the staging of power – a power that seeks to subordinate and suppress the individual, that overrides all civil rights and liberties, that relies on propaganda, indoctrination and manipulation, a power that creates a concept of “the enemy” and with it ostracism and exclusion. It is a power that legitimises torture and murder. But the Nazis and other totalitarian regimes did not simply impose their ideology on the people, and this is what makes them distinct from the “merely” despotic. Such regimes offer people ways to identify with an imaginary, constructed “us”, made possible only through the radical exclusion of “the other”, they establish an imagery of masculinity even going as far as heroising the masses, all aimed at constructing an identity the people can relate to. Totalitarianism feeds off rituals – public spectacles, cult, parades, processions and rallies, images and symbols. Totalitarianism promises to eliminate all forms of division and alienation, subordinating the individual to the greater interests of the national community or Volksgemeinschaft. Power and the masses. Monumentality, the achievement of collective consensus, techniques used to overpower. Throughout 2025, we will put on exhibitions, hold concerts and organise artistic interventions to make these issues tangible, to raise people’s awareness of these mechanisms, their consequences and their relevance today. This platform comprises a whole raft of projects, which, drawing on research into the films of Leni Riefenstahl for example, will examine the structural elements of the hate media, imagery and narratives which are at once archaic and ultramodern.

DIE MEISTERSINGER VON NÜRNBERG
DER KAISER VON ATLANTIS
 An opera of the Übermensch and resistance

Two musicians: antisemitic German opera composer Richard Wagner and Silesia-born Jew Viktor Ullmann; both, directly or indirectly, instrumentalised by the Nazi regime for propaganda purposes, Wagner’s music being appropriated and used at Nazi Party rallies, while Viktor Ullmann was portrayed as the composer of the Theresienstadt concentration camp. The 7th Nazi Party Rally, “Rally of Free-

dom”, held in Nürnberg in 1935, opened with a rousing performance of Richard Wagner’s “Die Meistersinger von Nürnberg”, and, at the very same annual party rally, the Nazis announced a set of racist laws. These laws, which later became known as the Nuremberg Laws, led to the death of countless Jews. Viktor Ullmann, who, like so many other fellow musicians, revered Wagner above all. Writer and film director Selcuk Cara will commemorate the millions of victims of the Nazi atrocities with a direct juxtaposition of the two composers at the former Nazi Party Rally grounds in Nürnberg as well as at various concentration camp memorial sites. His piece will be performed by an international orchestra of Jewish musicians. Using his arrangements of Wagner’s “Die Meistersinger von Nürnberg” and Ullmann’s “Der Kaiser von Atlantis”, which will be performed as an evening event, Cara would also like people to reflect on art as a mirror of an era, at times strong and dignified and at other times weak of character and unworthy.

👁️ *Selcuk Cara*
 👤 *Flossenbürg Concentration Camp Memorial*
 — *11 schools in Nürnberg and the region*

BROKEN AESTHETICS
 A retrospective of Leni Riefenstahl’s works

Leni Riefenstahl’s photographs and films changed perceptions of National Socialism in the public consciousness forever – the heroisation of the masses and the aestheticisation of the human body were central themes in many of her works. Leni Riefenstahl was a propagandist for the Nazi party’s megalomania, as much through her films on the Nazi Party Rallies in Nürnberg as through those she made about the 1936 Olympic Games in Berlin. After the war, however, she reinvented herself as a simple artist, politically disengaged and disinterested, and the public reception of her work supported this depoliticized persona. Leni Riefenstahl was widely regarded as the most modern filmmaker of all time (George Lucas), permanently influencing film aesthetics with her unusual editing techniques, bold camerawork, and music and lighting effects. During the 1960s and ’70s Riefenstahl travelled to Africa to study the Nuba tribes in Sudan. The Western press feted the aesthetics of the photographs she took

without even giving the colonialist stance a second thought. Using the example of Leni Riefenstahl, Nürnberg2025 will shine a spotlight on the persistence of fascist aesthetics in photography and in the media, as well as on the Western, colonial gaze, challenging its alleged innocence.

The Institute for Theatre and Media Studies at Friedrich-Alexander-Universität Erlangen-Nürnberg is planning to conduct its own research to accompany the Riefenstahl project. The research will focus as much on the artistic process behind the production of the films Riefenstahl made for the Nazis as on the continuing impact of her aesthetic participation in the regime and even on today’s popular culture. The powerful effect that aesthetics have can be referred to as “Fascinating Fascism”, to use the title of Susan Sontag’s influential (1975) essay about Riefenstahl’s first book of photographs of the Nuba. Leni Riefenstahl’s influences, whether expressive dance, the life reform movement or 1920s European avant-garde cinema will all be examined as part of this project, as will Riefenstahl’s reception in later years, including her continued impact on popular culture (Rammstein, Mick Jagger, Andy Warhol etc.).

👁️ *Kay Kirchmann, Clemens Risi*
 👤 *Institute for Theatre and Media Studies at Friedrich-Alexander-Universität Erlangen-Nürnberg*

THE DICTATORSHIP OF THE ARTS
 A performance on totalitarian power

The fact that artist Jonathan Meese had wanted to put on Richard Wagner’s “Parsifal” in 2016 at the Wagner Festspiele in Bayreuth and that this project did not materialise – the reasons for which we could ponder at length – illustrates in a nutshell why Meese will be invited to create a piece for 2025 inspired by photographer and filmmaker Leni Riefenstahl.

Meese uses a synthesis of all the different arts in his work. He is a virtuoso with a skilled command of a whole range of different artistic media: image, sound and movement. For Meese, Richard Wagner is both role model and inspiration. Meese’s paintings, sculptures and installations, the performances in which he himself is often the central figure, revolve around no less than world history, primordial myths and mythology in art. Are these works “The Whip of Memory” – the title Meese



Aja von Loeper White Sheets, Nürnberg 2013

gave to an exhibition he created in collaboration with artist Daniel Richter in 2006? Are they an explicit alternative blueprint to the established discourse around the culture of remembrance? Some consider Jonathan Meese to be the enfant terrible of the art world, just a noisy hooligan who seems to enjoy the provocative act of emulating the Nazi salute, a gesture which has seen him brought before the German courts on more than one occasion. But this perspective in no way does him justice. Meese’s works – and his installations and performances make this especially clear – should be interpreted neither as political or ideological statements nor as a commentary on the politics of the day. It would be much more accurate to regard his works as uncompromising advocates of the freedom of art: “the total power of Art – only Art is the government of the future” and thus more political than any political speech. Meese’s dictatorship of art as the “total declaration of total love for art” is thus diametrically opposed to Leni Riefenstahl’s placing of the arts in the service of politics. Jonathan Meese will engage with the Zeppelintribüne and Zeppelinfeld, the setting for demonstrations of totalitarian power and the backdrop for Leni Riefenstahl’s scenographic work.

👁️ *Jonathan Meese*

A DIFFERENT VIEW – PERSPECTIVES FROM THE GLOBAL SOUTH
 This is not me: the exoticising view of the unfamiliar

Featuring a range of well-known artists from Asia and Africa, a large-scale exhibition will explore topical themes including de-colonisation and the impact of the colonial gaze that continues to exoticise the ‘other’. This tendency is perhaps exemplified by Leni Riefenstahl’s later work on the indigenous people of Africa. We are in discussion with several artists. Indian conceptual artist Mithu Sen; Zanele Muholi, photographer and visual activist fighting for LGBTQ+ rights from South Africa; experimental photographer and video artist Azadeh Akhlaghi from Iran.

👁️ *Shreela Ghosh*
 👤 *Mithu Sen*
 — *Azadeh Ahklaghi*

WHITE SHEETS
 An installation

Local artist Aja von Loeper’s contribution to the Nürnberg2025 programme will be an artistic intervention which, in terms of concept and aesthetics, is the exact opposite of the overpowering aesthetic of Leni Riefenstahl’s work. The **White Sheets**, which hang freely in space, creating a sense of lightness and innocence, will be presented at the former Nazi Party Rally Grounds – combined with a 10-metre-long relief-like sheet, integrated into the ground and covered by glass for people to walk over and experience.

👁️ *Aja von Loeper*

TOTAL BUDGET FOR PLATFORM III – POWER AND THE MASSES
 EUR 1,800,000

PLATFORM IV

DIGNITY AND EQUALITY

Nürnberg is considered the birthplace of international criminal law. More than any other city, Nürnberg symbolises the contradiction between the violation and contempt for human existence and the postulate that human dignity is inalienable. For decades, Nürnberg has faced and continues to face this double legacy head on. The Memorium Nuremberg Trials is further testimony to Nürnberg's historical consciousness, in this case in the form of a reflection on the military tribunals held by Allied Forces. The city's commitment to human rights is also manifested in Dani Karavan's "Way of Human Rights" and the International Nuremberg Human Rights Award. In 1989, the Centre for Human Rights Erlangen-Nürnberg (CHREN) was established, followed in 1997 by the Human Rights Office of the City of Nürnberg, the only local authority human rights centre in Germany. Two years later the Nuremberg International Human Rights Film Festival (NIHRFF) was launched, and in 2014 a collaboration between the City of Nürnberg, the Free State of Bavaria and the Federal Republic of Germany led to the establishment of the International Nuremberg Principles Academy. Last but not least, the establishment of the Institute of Political Science Chair in Human Rights and Human Rights Politics at the Friedrich-Alexander-Universität Erlangen-Nürnberg in the academic term 2009/2010 marked another important milestone, establishing excellent connections with international human rights organisations and practitioners such as the World Human Rights Forum.

We are committed to reinforcing Nürnberg's position as a city of human rights in international discourse. By means of arts and culture, we will be seeking to negotiate human rights from an interdisciplinary perspective and in relation to international legal discourse.

THE NSU COMPLEX

Performances on political violence

Believing we have learned our lessons from the past, we are all the more blind to the terrors of the present. The murders of Enver Simsek, Abdurrahim Özüdogru and Ismail Yasar, committed by the neo-Nazi group National Socialist Underground (NSU) in Nürnberg between the years 2001 and 2005, shine a telling light on the eerie survival of a gruelling ethno-nationalist ideology. The assumptions of the authorities and national media during the investigation were also characterised by prejudice, stigmatisation, and racist unveiling. Racism, both latent and overt, individual and systemic. These three murders are a warning that must be heeded today. To address this issue, State Theatre Nürnberg will be dedicating itself to the rise of right-wing extremism in Europe and in Nürnberg, in particular, an alarming trend that is manifested in actions and attitudes. First, in the autumn of 2020, Nürnberg will be participating in the project "Die im Dunkeln sieht man nicht" (You don't see those who are in the darkness) that marks the 10th anniversary of the exposure of the NSU. Nürnberg will also be shining a spotlight on three works by Elfriede Jelinek: artistic director of the State Theatre Nürnberg Jan Philipp Gloger will be creating a stage production based on Jelinek's primary work on the neo-Nazi group's crimes "Rechnitz (Der Würgeengel)" (Rechnitz: Angel of Death) merged with "Das schweigende Mädchen" (Silent Girl), which centres on the trial surrounding the NSU murders. The third and final piece "Wolken.Heim" serves to throw light on these abysses against the backdrop of the delusional sense of superiority in Germany, the land of poets and thinkers. We see this collaboration between State Theatre Nürnberg and Elfriede Jelinek as the beginning of many, leading to a new piece by the Austrian author that will premiere in Nürnberg in 2025.

- 👁️ *Elfriede Jelinek, Jan Philipp Gloger*
- 👥 *Theaterhaus Jena*
- *State Theatre Nürnberg*

A MATTER OF PRINCIPLES

Human rights principles and institutions at work

In the autumn of 2025, Nürnberg's Human Rights Office, member of the Steering Committee of the World Human Rights Cities Forum, will be holding a major conference. Besides strengthening the network, the conference will also be revisiting its mandate and work with a view to current political and social developments and new alliances. In 2025, under the PAST FORWARD motto, the Centre of Human Rights Erlangen-Nürnberg (CHREN) will be inviting leaders from the political sphere, administration, and civil society both within Nürnberg and in our twin towns to a master class in urban human rights politics. On the master class curriculum will be public meetings and interactive plenary sessions interspersed with semi-public conferences and seminars. The Nuremberg International Principles Academy will be holding a conference entitled "A Matter of Principles" to mark the tenth anniversary of the EU Day Against Impunity for genocide, crimes against humanity and war crimes on 23 May 2025 under the auspices of the highest EU authorities and important networks. It is our goal that the Nuremberg Principles will resonate with the public and young audiences, who, as we know, have a massive interest in putting an end to conflict and crimes against humanity.

- 👁️ *International Nuremberg Principles Academy*
- 👥 *Centre for Human Rights Erlangen-Nürnberg*
- *Human Rights Office (Nürnberg)*
- *International Criminal Court (The Hague)*
- *Eurojust and the Genocide Network (The Hague)*
- *Attorney General's Office (Karlsruhe)*
- *European Commons (Innsbruck)*

NO PLACE FOR HUMAN RIGHTS

Lose your rights. An experiment

Imagine getting rid of human rights for one hour? Do you even know what rights you have as a human being? No? Then it certainly won't matter if we simply forget them just this once. The Universal Declaration of Human Rights – people praise that little book with its 30 articles – they are so important, yet also so fragile and their wording so ambiguous. Despite these laws, there are still constant human rights violations and no one seems to care. So why not just do away with human rights altogether! The question is where? Some tiny, insignificant stage won't do! Instead, we will conduct this experiment in a huge location, somewhere, where people like to gather. In Germany, we live in a moral glass house of sorts. The **No Place for Human Rights** project centres on this very issue, raising questions such as: What are our rights worth? And what if we were to do away with these rights?

Led by local Brachlang Ensemble, five teams of international artists from ten of Nürnberg's twin towns will be teaming up with human rights experts at five public places and overriding human rights through performative interventions, the aim being to get people to reflect on and engage with the issue of human rights.

- 👁️ *Gunnar Seidel, Dominik Breuer, Maria Isabel Hagen (Brachland-Ensemble)*
- 👥 *Amnesty International & local Amnesty groups in Nürnberg, Fürth, Schwabach, Erlangen, Bayreuth*
- *Human Rights Office (Nürnberg)*

EUROPRIDE

Celebrating human rights

In autumn 2022, in partnership with the Christopher Street Day association, we will be applying to the European Pride Organisers Association to host **Europride 2025**. Armed with broad support from the different political parties and the heads of Nürnberg's municipal government, the **Europride 2025** programme will be fleshed out in a participatory process across various discourse formats. The programme will have an explicit remembrance culture dimension and address issues and challenges encountered by the queer community. Other programme focuses are human rights and human rights violations as well as the European dimension, which will be addressed in a cooperation network between the queer communities in Nürnberg, Prague, Kraków and Kharkiv.

- 👁️ *Christopher Street Day Germany*

KINDERKULTURHAUPTSTADT – Children's Capital of Culture

In 2019, the children and young people of Nürnberg recorded their visions and dreams of the future in their very own bid book. So that these wishes and dreams – these TraumRäume – don't just stay in the children's hearts and imaginations, some of what they put in their book will actually be made reality during the ECoC year: a trampoline obstacle course to make getting to school more fun, car-free city days dedicated to new forms of mobility, river-bank initiatives in collaboration with **Hello Pegnitz. Here to stay** to "transform the Pegnitz into an ocean", role swap days where participants have the chance to try out all manner of jobs and roles ... Some of the projects from the children's bid book will be developed into bigger projects. One of these will be the **12 star hotel** which will have 12 rooms just like the 12 stars on the blue and gold EU flag. Children creators from throughout the EU will design the 12 rooms. "Guests" at the hotel will be given a key at reception that will unlock doors to reveal many a surprise inside. Some of the hotel rooms contain exhibitions, while others are escape rooms and mystery rooms, refuge rooms and common rooms, even global living rooms. But to get their hands on the key to the global living rooms the participants will have to get creative and work together as a team.

European artists, identified through an open call and selected by a children's jury, will assist with the design of these rooms to create an interactive participatory exhibition.

- 👁️ *KinderKunstRaum (Nürnberg)*
- 👥 *City of Nürnberg*

YOUTH UNITED

Nürnberg2025 will be one big European youth camp

Nürnberg2025 brings together young people from Nürnberg's twin towns in Europe and across the world to discuss the future of the European cities from the perspective of the youth of today. Preparations began in 2019 with a 4-day international workshop for experts in the field of youth work. Experts from Kharkiv (Ukraine), Skopje (North Macedonia), Atlanta (USA), Kraków (Poland), Pomerania (Poland), Shenzhen (China), Glasgow (UK), Chiusa and Montagna (Italy), Prague (Czech Republic), Antalya (Turkey) and Braşov (Romania) were invited to Nürnberg to flesh out initial ideas for a International Camp in 2025. This first meeting was an immediate success, leading to exchange projects between youth workers in Kraków and Kharkiv centering on human rights issues as early as 2019. In the years ahead, various other projects will be developed and the final programme for Camp 2025 put together. By 2025, a total of 20 ideas will be translated into actual projects. In 2025 itself, more than 200 young people will come together to work on the selected themes – and embrace transculturality and human rights for all.

- 👁️ *Kreisjugendring (Nürnberg)*
- 👥 *City of Nürnberg*
- *Bringing Europeans Together Association (Glasgow)*
- *Dům UM (Prague)*
- *Marshal Office of the Pomorskie region (Gdańsk)*
- *Kharkiv City Council*
- *City of Skopje*
- *Europe4Youth (Kraków et al.)*

BIG LITTLE RIGHTS

Children's theatre, children's rights, human rights

Nürnberg looks back on a long and rich tradition of children and youth theatre, with productions by Theater Mumpitz, Theater Pfüzte, Theater Rootslöffel and Theater Salz und Pfeffer shaping the scene for many years.

Theater Mumpitz is a real institution in Nürnberg and one of the oldest independent children's theatres in Germany, on the international stage it is known for its biennial festival "panoptikum". In 2025, building on the idea behind "panoptikum", theatres from Norway, Sweden, Denmark, Poland, France and Switzerland will use the fun and relaxed format that is children's theatre to examine and reflect on serious questions such as what conditions are needed to ensure that children all over the world can live a life that is decent and humane, including the right to have a voice when it comes to decisions that affect them. These theatre companies from near and far will be invited to Nürnberg where they will develop productions that centre on stage plays, music and dance, puppetry and object theatre, and shadow puppet theatre. These will then be showcased in the respective home countries to intensify discourse on issues surrounding children's rights there, too. This collaborative project seeks to establish and cultivate a sustainable network.

-  **Andrea Erl**
-  **NIE - New International Encounter (Asker et al.)**
- **Theater Sgaramusch (Schaffhausen)**
- **Compagnie Arcosm (Lyon)**
- **Teater Pero (Stockholm)**
- **Gruppe 38 (Aarhus)**
- **Teatr Figur (Kraków)**
- **Theater Mumpitz (Nürnberg)**

EVERYBODY

There's no body that can't be an artist's body



"Diversity can make the art richer"
Stine Nilsen,
Candoco Dance Company

Glasgow and Nürnberg have been twinned since 1985; Glasgow was ECoC in 1990, a city that has transformed in so many respects since then, also with a view to participation of people with disabilities in cultural life – the focus being on inclusion, integration and barrier-free access.

In the next few years, artists and organisations from Glasgow will be invited to Nürnberg to take part in a lively international exchange platform complete with residencies, workshops and discussion forums. In 2025, a celebration of inclusive dance and theatre under the motto "EveryBody" will showcase the resultant high-end productions by companies that work exclusively with performers living with disability alongside productions by companies integrating able bodied and disabled artists and performers. One-man show productions, company productions and performances at alternative venues (site-specific, community spaces, etc.) will bring to audiences and observers the wide range of artistic practice in the world of today. The festival makes one thing crystal clear: with the right training and practice, everybody can be on stage, and in the arts every body can hold their own.

Related work will be done by the Nürnberg theatre company Dreamteam, the inclusive group Chroma Omada, the "Kunstraum" art studios for artists with handicaps run by the organisation Lebenshilfe, as well as the Akademie Faber-Castell. Nürnberg2025 will help to raise public awareness of these valuable activities in an international exhibition of outsider art as a radical counterpart to totalitarian aesthetics based on stature, order, heroisation and body ideals.

"What's important is that the body is present; whatever the body, every body. That's what gives the power."
Janice Parker (dance facilitator)/
Susanna Curtis.

-  **Susanna Curtis**
-  **Indepen-dance (Glasgow)**
- **Birds of Paradise (Glasgow)**
- **Claire Cunningham**
- **Robbie Syngé & Julie Cleaves**
- **Eve Mutso**
- **Amy Rosa McLachlan**
- **Janice Parker**
- **The Work Room (Glasgow)**
- **Dreamteam - Chroma Omada (Nürnberg)**

ART EYE

You don't need eyesight to see

A large number of museums and cultural establishments continue to lack the tools needed to give people with impaired vision the full experience of their exhibitions and cultural events. Artist Alexandra Makhlof, who lives and works in Johannesburg but who is currently doing an art residency at the University of Bayreuth, experiences her own sight as "constantly shifting" and came up with a great idea: How about developing an app or digital feature where people with no sight loss or impairment describe works of art and bring them alive to those whose vision is impaired?

Our aim is to develop a digital solution for museums and cultural establishments that don't have the necessary infrastructure in place to make their exhibitions, events and other cultural installations as accessible as possible to people with impairments. This project will see the Iwalewaha, a renowned hub for modern and contemporary African art in Bayreuth cooperate with Windsor Harper (Cape Town), Michael Zöllner (Hof-Münchberg University of Applied Sciences), Katharina Fink (University of Bayreuth) and Alexandra Makhlof (Johannesburg) as well as select partner museums in Germany and South Africa. Together, they will develop dedicated technology to make art accessible to vision-impaired visitors, in doing so enhancing their experience. The app will be part of the database **Forward Participation**. ► Chapter 4 ◀

-  **Katharina Fink**
-  **Iwalewaha (Bayreuth)**
- **University of Bayreuth**
- **Fichtelgebirgsmuseen (Wunsiedel)**
- **Alexandra Makhlof**
- **Windsor Harper**

TOTAL BUDGET FOR PLATFORM IV – DIGNITY AND EQUALITY
EUR 3,500,000



David Häuser

Benigna Munki, Christkind 2019/2020, Nürnberg 2020

Work and Play – the arduous and the fun. Or put differently, homo ludens and homo faber, two fundamentally different ways of understanding, engaging with and shaping the world, which are an integral part of Nürnberg's DNA. From medieval craftsmanship to Renaissance artistic practices, Nürnberg is associated with many different skills and accomplishments of industrious working life. At the turn of the 19th century, early globalisation and knowledge societies created the basis for industrialisation, the art of engineering and a heterogeneous economic structure. Nürnberg became a centre of industrial toy and model railway manufacturing; major companies specialising in the manufacture of pencils, bicycles and motorbikes, machinery and home appliances also started up in Nürnberg at this time.

Like play, there is so much more to work than meets the eye. Work is about more than a series of steps performed to produce a finished product, more than pure economic gain. Work encompasses a fundamental socio-emotional dimension. Battles and conflicts, both past and present, are all about our basic need to be respected.

In the early nineties, Nürnberg's key businesses – major enterprises such as Grundig, Quelle or AEG – began to go into decline. The shock of this traumatised Nürnberg, leaving a mark that is still keenly felt today. And yet Nürnberg is not only a victim of structural change, but also a place of modernisation, a process of transformation accelerated by automation, digitalisation, artificial intelligence, and sustainable manufacturing. And with new developments come new questions: Will we lose our jobs to automation? Will the world of digital streams we have created strip us of the last vestiges of our control? Or will new technologies allow us to carve out the time to live self-determined lives enriched with meaning, especially from culture and the arts? Are we seeing play, leisure and work acting in concert as never before? Or, conversely, perhaps our desire to play will be used for profit in an era where every single mouse click we are incited to make is channelled into commercial data streams before we know it. Is our work being culturalised, while each and every cultural activity is being economised in the same breath?

As a place of play and a place of work, a city of humanists and of crafts and productive artisanship, the city and the entire region are the paradigmatic place to ask these questions – and a place where we can unearth the answers. PAST FORWARD.

A new, dynamic, innovative cultural venue

Right at the heart of the **Archipelagos of Play** is the **Haus des Spielens**, a place of discovery, a place to meet and play, one of the most important islands in the archipelago that spans the entire region. The **Haus des Spielens** is a unique repository of knowledge with 30,000 board games from three centuries archived, recorded, analysed and digitalised – treasures that draw in people from all points of the compass. Games are swapped back and forth and researched in international collaborations. The **Haus des Spielens** lives for uninhibited experimentation and play – games and play communities discover urban planning ideas, eSports meets the maker scene, up-and-coming games developers tinker away on prototypes, and owners of retro games consoles repair their old treasures.

The building that houses the **Haus des Spielens** – Pellerhaus, former merchant's mansion and part of the city library – will be converted for this purpose. Until 2023, test games on diverse formats will be underway involving the people of Nürnberg and seeking out new potential. Additional regional and international alliances will be formed. International collaborative partnerships will help develop a Europe-wide games and play network.

In the conversion phase from 2023 to 2025, the **Haus des Spielens** will embark on a journey across the city and the region, stopping at abandoned lots, docking wherever it can and venturing out to feed its curiosity – in search of new worlds of games and play.

In the years 2021 to 2024, the different formats in **Archipelagos of Play** will also be tested on a smaller scale with regional partners as part of a long-term collaboration between the London games festival Now Play This and the Nürnberg-based Games& Festival, which is curated by the **Haus des Spielens** and the Medienzentrum Parabol. Some of the experimental game designs and topics from the London festival – climate-related gameplay, for example – will be showcased in Nürnberg and the region and, with the help of local partners, adapted to the local setting.

By 2025 the **Haus des Spielens** will be a dynamic, innovative place of culture that taps into the wealth of potential in the many different facets of play culture. A place that facilitates access to gameplay of all kinds, encourages and inspires experimentation, and brings about extraordinary partnerships.

- 👤 *The Strong National Museum of Play (Rochester, NY)*
- *RIT - Rochester Institute of Technology*
- *Ludovico Landesludothek (Graz)*
- *Swiss Museum of Games (La Tour-de-Peilz)*
- *Kazimierz Wielki University (Bydgoszcz)*
- *Polish Games Association (Warsaw)*



PLATFORM I

THE PLANET AS A PLAYGROUND

Cut loose from the confines of daily routine, yet seamlessly embedded into its surroundings, reflecting real worries, hopes and dreams, yet encouraging new fantasies at the same time – play has been around for as long as mankind itself. The spirit of play is an important cultural asset that enables us to disappear into alternative realities and experience new order and structures, and it gives us the means to act without constraint.

With its flourishing toys and games industry, Nürnberg's title as "City of Games and Play" went unchallenged for many a year. Today, in Nürnberg three institutions are in the process of being reinvented, reconstructed and coming into their own. Nürnberg's **Toy Museum** is upending its entire inventory of artifacts – an impressive 80,000-strong collection that has no comparison the world over – to then regroup, re-assess and reinvent itself as a place that tells stories and recounts history using objects depicting game and play culture. And soon to be opened is the **Zukunftsmuseum**, that centres on the future and the stories of tomorrow: How do we envisage the world of work, play or mobility of the future? And last but not least, the **Haus des Spielens**.

Play is so much more than a way to while away the hours. Game and play culture takes many different forms, some permitted, some fostered, others suppressed in different spheres of our society – and the whys and wherefores of this are a highly political issue. The idea that games and play, being a low-threshold way to engage in culture, can act as a gateway to discuss more serious matters or bring people together without obstacle or hindrance, is a misconception.

Our programme does not shy away from friction, challenges or conflict, but faces them head on – with the finesse, wit and no-nonsense nature of games and play culture.

ARCHIPELAGOS OF PLAY

The entire region is transformed into a huge playground

Games and the communities that form around them are like islands. They have their own rituals, their own knowledge, their own values and traditions. In 2025, the project **Archipelagos of Play** will invite people from everywhere to visit as many of these islands as possible and discover surprising links between different archipelagos. From the traditional games and play culture of the region to long forgotten or unknown sports and board games and digital gaming formats from the farthest corners of the web. Prepare to be whisked away on expeditions into the unknown, to return with new play strategies and a broader horizon. This is what the **Archipelagos of Play** has in store for you.

In the next few years, games curators, both local and international, will be researching and mapping out the exact programme for the **Archipelagos of Play**. In an open and participatory process, the region will be transformed into a huge playing field made up of existing islands of play, transformed into novel and innovative experiences, alongside a host of new archipelagos of play.

Interactive installations will be set up in museums, public spaces, theatres and houses of prayer. **Guided tours**, both real and virtual, will provide a glimpse of distinct regional worlds of games and play. The association **eSports Erlangen**, for example, will be working alongside the curatorial team to develop a programme that will gradually ease us into the world of eSports, from taking part in real training sessions and going to big sports events to experimenting with the eSports infrastructure at venues that are out of the ordinary – in the middle of the city or in the forest, for example. Through these activities, participants will gradually unearth the common ground, junctions and differences between different types of eSport and conventional sports as well as other types of games. In 2025, a journey into the world of escape rooms will also be

possible in Bayreuth, with educative, artistic and commercial aspects of this format being examined and explored in collaboration with the association **wundersam anders**. Exchange with international escape room operators will take place, with escape rooms from across the world being brought to Bayreuth where they can be experienced and enjoyed alongside their regional counterparts, but also reflected within an international discourse.

Short-term residencies give international artists, designers and performers the chance to visit the region – the Institute for Aesthetics, for instance, will come together with local sports clubs and people from all walks of cultural life to explore and examine sporting traditions and develop new types of sport to be played in Nürnberg's football stadium in 2025.

Workshops and **mini game jams** round off the programme – for example, representatives of **Nordic Live-Action Roleplaying (LARP)**, a popular and well-established cultural format in Scandinavia, will be invited to unconventional venues where they can push the boundaries of traditional roleplay techniques to explore challenging social issues such as dependency, loneliness or social control, and develop their own unique scenarios.

An **interactive app** will help you to safely navigate your way through the **Archipelagos of Play**.

Towards the end of the European Capital of Culture year, an **international conference** will be held to bring together experts in the field from the farthest and most diverse corners of the world of play. When the ECoC year comes to a close, we will be left with a far more vibrant, diverse community, and we will be playing games we cannot even conceive of today.

- 👁 **Invisible Playground Network (Berlin)**, **Now Play This (London)**
- 👤 **Haus des Spielens (Nürnberg)**
- **German Games Archive (Nürnberg)**
- **SportService (Nürnberg)**
- **wundersam anders (Bayreuth)**
- **eSports Erlangen**
- **Nina Lund Westerdahl and representatives of the Nordic LARP Community (Copenhagen et al.)**
- **Institute for Aesthetics (Brooklyn, NY)**

TOYS OF TOMORROW

Designers, artists and industry at work creating the games and toys of tomorrow

Hushed voices in the museum – the toys are whispering amongst themselves. A cow is speaking about the fir trees in the Erzgebirge and a teddy about the hustle and bustle at Sonneberg toy museum where his fur was trimmed lovingly. Lilli, the first ever plastic doll and Barbie's predecessor, is wistfully day-dreaming of a wasp-waisted figure and of America, while a model railway chases the promises of the industrial age, convinced that machines will relieve mankind from the burdens of toil. In the Nürnberg and Sonneberg toy museums, the depots are filled to the brim with play-things such as these – a myriad of toys from times gone by, each elaborately constructed, each with a story to tell about industrial culture, about the wishes and fears of the generations that played with them. How we work, what family means to us, what mobility is for us, how we define beauty – toys are a reflection, a model version of our world and are therefore not merely beautifully crafted objects with which to while away time, but a brutally honest mirror to our inner fears and desires.

With play as a cultural asset, the toys and games industry, which has such a long tradition in the Nürnberg area, automatically takes on an important role. In fact, one of the beacon projects in our bid is dedicated to this industry with its rich history and innovative spirit: **Toys of Tomorrow**. In a series of collaborative projects, toy manufacturers from the region will be working with international designers to develop objects and installations that tell the stories behind the industrial tradition in this area, in doing so feeling their way into the future – very much in the spirit of PAST FORWARD.

Together, the project partners will embark on a journey through time, returning as archaeologists of the future to showcase toys from exotic futures in a dedicated exhibition: uncanny teddies, self-driving tractors, dolls that come in a new range of body types, model landscapes for Hyperloop technology. How do the toys of tomorrow reflect the challenges of our time – the challenges of automation, robotics, climate change, gender equality and migration? What stories do these toys have to tell? Do they tell of utopian or dystopian worlds of the future?

In times where it is uncertain whether the manufacturing industry will continue to have a secure place in Europe, **Toys of Tomorrow** seeks to spark processes of innovation. To survive, the toys and games industry in the region and in Europe must continue to be bold and experimental, embracing international networks and partnerships but without losing sight of its cultural roots. These unique collaborative projects with changing themes and focal points each year will be accompanied by a rich programme of exchange and knowledge transfer, discourse and storytelling and will culminate in a major travelling exhibition that will set off round the world to share the toys of the future with all who encounter it.

- 👁 **Johanna Pichlbauer, Gabriel Roland**
- 👤 **Bruder Spielwaren (Fürth)**
- **Martin Bären (Sonneberg)**
- **Kurt Hüttinger (Schwaig bei Nürnberg)**
- **Simba-Dickie-Group (Fürth)**
- **Toy Museum (Nürnberg)**
- **Neues Museum (Nürnberg)**
- **Zukunftsmuseum - Deutsches Museum (Nürnberg)**
- **Company (Helsinki)**
- **UM Project (Brooklyn, NY)**

TOTAL GAMES

National Socialism and play culture

Social discourse on gameplay culture, both analogue and digital, is polarised: On the one end of the spectrum is the sentiment that games are supposed to foster creativity, open-mindedness, fairness and motivation and serve as a learning aid; at the other extreme is the fear that video games, in particular, stunt us emotionally, glorify violence and turn us all into addicts. In addition, people in Germany are particularly sensitive about any references to National Socialism in games and play culture.

Total Games aims to explore the complex relationships between play culture, games and totalitarianism. The project combines research, workshops and cross-disciplinary residencies and will culminate in 2025 with a major interactive exhibition. The research process will centre on issues around National Socialism and the culture of games and play. Workshops will examine the production and dissemination of propaganda in and through games as well as games as a form of resistance (and the subversive circumvention of gameplay mechanics), National Socialism as a theme in games and play culture since

1945, toxic gaming communities and the role of games in remembrance culture mediation activities. In cooperation with game developer and activist Paolo Pedercini, four international residencies will be awarded to historians and game designers who will work together on experimental models for new ways of examining the Nazi past of Nürnberg and the region through games and gaming. An interactive exhibition format, providing a space for play and games as well as reflection and discussion based on the former research process will facilitate a broad international debate. The exhibition is accompanied by a game jam, which will allow for prototyping and discussing new games inspired by the project.

- 👁 **Invisible Playground Network (Berlin)**, **Paolo Pedercini**
- 👤 **German Games Archive (Nürnberg)**
- **Haus des Spielens (Nürnberg)**
- **Documentation Center Nazi Party Rally Grounds (Nürnberg)**
- **Empamos (Nürnberg)**
- **Computer Game Studies, University of Bayreuth**
- **Now Play This (London)**
- **Eugen Pfister**
- **11 bit studios (Warsaw)**

TOTAL BUDGET FOR PLATFORM I – THE PLANET AS A PLAYGROUND
EUR 1,900,000

PLATFORM II

MAPPING THE WORLD

Travel, Astronomy, Globes, Maps, "The power lies with he who makes the map."

In the late 15th century, geographical knowledge might have been limited but the map-maker Martin Behaim's imagination certainly was not. His globe, the oldest surviving terrestrial globe, contains no blank spaces – sea monsters surround the ships of intrepid explorers and there was wild speculation about as yet uncharted regions, including the mapping of entirely invented islands. But fantasy islands aren't the only construct when it comes to mapping the world: What about the names of all the landmasses inscribed on the earth? Who decides what to call the seas and oceans of the world? Who do the rivers belong to? Who has the authority to tell us how to join up the stars in the sky and what images the constellations create? In 2025 we will be remapping Europe, the world and the starry sky above us. Similar to the shift in paradigm from the two-dimensional map to the spinning globe, we will turn our gaze to the maps of tomorrow: Who are the new map-making powers today? Who controls the satellites? This project will be an experiment in creating a new democratic and artistic map of the world including pop-up observatories and globes of the future.

BEHAIM'S GLOBE Earth revisited

Since time immemorial, we have tried to make the planets tangible, to miniaturise and model them. The limitations of these models were not only defined by the limits of our knowledge, but also influenced by geometry and the materials used. Martin Behaim's globe was something of a breakthrough. In 1491, the City Council of Nürnberg commissioned the voyager and cartographer to construct a depiction of the world as it was perceived at the time. His model opened up an entirely new perspective of the world.

Since the globe's heyday, we now have access to a whole raft of different ways of depicting the world. Satellites already whirr around the earth tracking everything that can be seen from above. But what next? How will we map the world in the future? What new, maybe even virtual methods of depicting our planet will we discover to help us get our bearings?

More than 500 years after Behaim made his globe, this successful endeavour will be repeated: We will reach out to master map-makers, knowledge mediators and media artists from around the world and, in consultation with the Ars Electronica Center, will commission two surveys of the world. The first will involve reinterpreting Behaim's innovative creation using all the available research data about globes and creating an interactive model to make the wealth and variety of information from the historic paper and glue version accessible to visitors of the Germanisches Nationalmuseum. The second piece will be commissioned in collaboration with Open Street Maps and will comprise a replica of the now transformed world of today and, in the spirit of Behaim, take it forward into the future. Digital tropics, the world's oceans teeming with data – these pieces will provide brand-new perspectives.

- 👁️ *Johanna Pichlbauer*
- 👤 *Germanisches Nationalmuseum (Nürnberg)*
- *Future Lab -*
- *Ars Electronica (Linz)*
- *OpenStreetMap database*

LOCOMOTION 200 Rediscovering the railway. 4,659 European adventurers

On 27 September 1825, Locomotion No. 1 hauled the first train on the Stockton and Darlington Railway. The train consisted of Locomotion No. 1, 11 wagons of coal, the carriage "Experiment", and a further 20 wagons of passengers. It became the first steam locomotive to haul a passenger carrying train on a public railway. The train was constructed and driven by the railway engineer George Stephenson.

In 1835, the very same George Stephenson built and designed the "Adler", a locomotive that would run between Nürnberg and Fürth, and so began the history of the railway in Central Europe. This history has shaped Nürnberg. To this day, the city is an important railway junction, linking major European destinations.

Today, 200 years after "Locomotion No. 1" hauled its first train, we are putting **Locomotion 200** on the tracks, an experiment that will transform Nürnberg's connection to Europe for good. In 2025, a whole generation of "Locomovers" will embark on a journey through time. Each and every resident of Nürnberg to turn 18 in 2023 (according to forecasts 4,659) as well as another 500 young people from our twin towns, from the Slovakian town of Žilina which has a rich European railway heritage of its own, and our Slovenian partner Capital of Culture, will receive a free Interrail ticket valid for rail travel in 33 European countries. This ticket gives them the freedom to embark on a journey to rediscover, reimagine and remap the continent from the railway. Will they get the travel bug? But, locomovers are not only travellers. They will also become historians and futurologists of rail travel in Europe. They will become co-creators of a major exhibition launched in 2025 and 2026 in Germany and Slovakia. The locomovers will gather their impressions, thoughts, stories and encounters to create a logbook of modern rail travel.

TikTok videos meet letters with now faded ink, black and white photos meet Instagram stories, and handwritten journal entries meet voice messages.

In addition, from 2021 we will turn the dials on our **Nürnberg Time Machine** and begin to comb through the world's archives looking for historical travel reports and journals. Not all journeys are driven by curiosity and a yearning for

discovery. Our Time Machine will also uncover stories of migration and deportation. People from all over the world will contribute to the collection and by 2025 the historical data logbook will be overflowing with accounts of railway journeys from the past 200 years. Ultimately, both logbooks will be displayed at the DB Museum in 2025 and in the Museum of the Povazie Region in Žilina (ECOC candidate 2026).

- 👤 *Eurail (Utrecht)*
- *FreeInterrail (Europe wide)*
- *Deutsche Bahn Museum (Nürnberg)*
- *Žilina2026*
- *Nürnberg's twin towns*
- *Museum of Povazie (Žilina)*
- *Faculty of Operation and Economics of Transport, University of Žilina*

STARGAZING A city and the world gaze up at the night sky

When we gaze up at the sky, in a sense we are looking at the past because light takes time to reach us: It takes eight minutes from the Sun, several years from the neighbouring stars, and even tens of thousands from the nearest galaxies. So really, in cosmic terms, it wasn't that long ago that Dürer produced his celestial maps or Copernicus and Kepler published their works in Nürnberg, turning the medieval worldview on its head. In fact, rationalism all began with stargazing men and women.

The extravaganza we are planning will start in the afternoon. All over the city, state-of-the-art equipment will be dusted off and telescope lenses polished. On the castle hill and all the other hills across the region, we will erect pop-up observatories that will create an opportunity for all sorts of discoveries – make-shift set-ups that will be used as much for scientific purposes, for instance by the Nürnberger Astronomische Gesellschaft (NAG) as for art interventions, for example by artist and candidate cosmonaut Dragan Živadinov, co-founder of Neue Slowenische Kunst (NSK) or film director Johann Lurf, who has comprehensively swept the entire history of film in search of images of stars in the night sky and excerpted them to create his own work of art. **Stargazing** will also see us present the works of our Midnight Residents who, in 2024, will be exploring and experimenting with the new genre of darkness art against the backdrop of the

Finnish winter. In cooperation with Goethe-Institut, the event will also represent the perspective of African stargazers who, based on non-Western cosmology, will turn Behaim's globe and Dürer's celestial maps on their eucentric heads.

Planetariums and observatories across the region will invite people to a special night of observation. At the same time, under the guidance of NAG, students from schools in Nürnberg, as well as from Slovenia and Finland will collectively prepare to record a very special set of astronomical measurements: Using synchronised observations of celestial bodies they will calculate the distances between their schools. Finally, at midnight, the collective "Lights out" finale will happen. Streetlamps and lights in houses across the region will be switched off, plunging everyone into complete darkness. And everyone will turn their eyes to the night sky.

- 👁️ *Johanna Pichlbauer*
- 👤 *Delak Performing Arts Research Centre (Ljubljana)*
- *Dragan Živadinov*
- *Ljubljana2026*
- *Nürnberger Astronomische Gesellschaft*
- *Nürnberger Astronomische Arbeitsgemeinschaft*
- *Simon-Marius-Gesellschaft (Nürnberg)*
- *City of Altdorf*
- *Johann Lurf*
- *Oulu2026*
- *Goethe-Institut Sub-Saharan Africa (Johannesburg)*

**TOTAL BUDGET
PLATFORM II –
MAPPING THE WORLD
EUR 2,000,000**

PLATFORM III

LANDSCAPES OF LABOUR

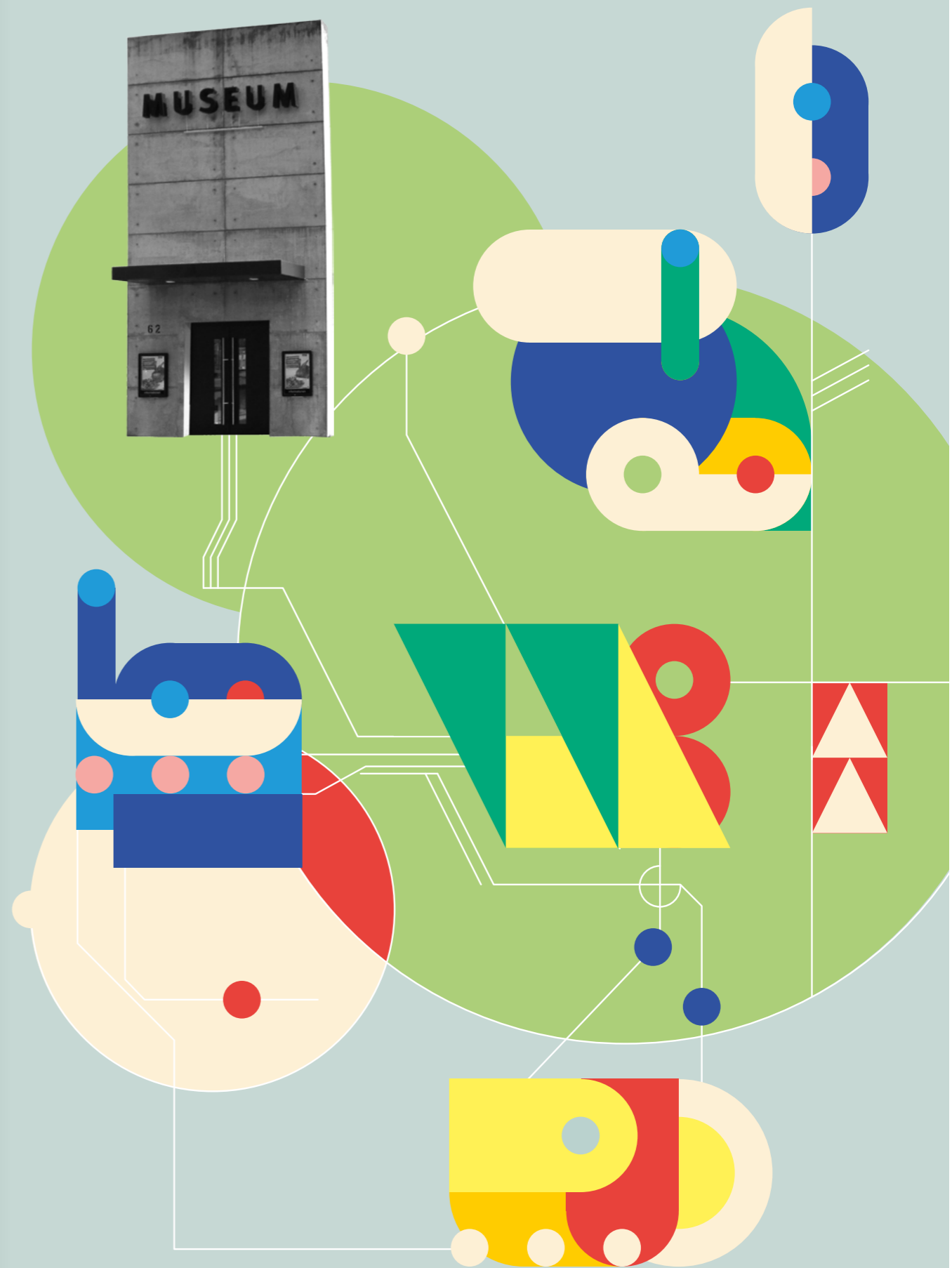
Work allows people to get to grips with their world. It provides income, enables people to advance and gives them respect, and it creates communities. Nürnberg and the surrounding region have a long history of industrial and work culture – a culture that has two important facets. On the one hand, there is the material culture represented by the factories, machines and technologies and then there are the lifeworlds and values, the societal norms of the working classes. Work gives so many people an identity. Work is about human dignity, instinct, emotion. In this context, we will place particular emphasis on “Hidden Injuries of Class” (Richard Sennett). Work shapes geography, structures space, Nürnberg, the region and global supply chains and migration flows. Automation, the influx of robotics, the “second machine age” all bring huge increases in productivity, but over time result in a completely new organisation of labour with teleworking, makerspaces and a whole new degree of work autonomy. We will be looking at the material culture with its industrial landmarks, the vestiges that remain in the city and across the region, engineering artistry and the products that typify the area. However, more importantly this project will be focused on the people whose lives have been shaped by work, both today and in the past: the stories of the “ordinary people”. Within this platform, the **Museum Industriekultur** in Nürnberg will be completely refurbished and a new permanent exhibition developed for the ECoC 2025.

THE NEW MUSEUM INDUSTRIEKULTUR NÜRNBERG

Contemporary People’s Museum and Nürnberg’s new third place

Not only will the **Museum Industriekultur** Nürnberg showcase industrial history, industrial culture and stories of industrial work from times gone by – it will also be a museum of labour and lifeworlds, serving as a bridge between the past and the present. In the process of preparing the Nürnberg2025 application, an extensive new concept was developed for the museum. Nürnberg is the industrial city of Bavaria. Over the centuries, it became a key location for many important industrial sectors, a city of industry and of workers. And the Nürnberg of today? Even now, our mentality is shaped by the images and ideas of labour from this industrial era. At the same time, we see the transformation of the world of work as a cause for great concern: Will robots steal our jobs in the future? What am I without work? Entire local communities, in the past shaped and given structure by work, by industry, now find themselves on shaky ground. The **Museum Industriekultur** was established in the 1980s. At that time it was a pioneer, a beacon for critical historical reflection. And now the aim is for it to become an inimitable centre of European social and industrial culture. Beyond its brand-new permanent exhibition, the museum and the museum site, which is located on the premises of a former bolts and fasteners factory, will be transformed into a forum for urban discourse. But it will also become a district of encounters and culture. Intensive conceptual work has already been conducted including vital preliminary studies to prepare for the development of the new permanent exhibition. The new “People’s Museum” will have many tales to tell: What work was in the past and what it is now. The history of the plebeian classes. The breakneck speed of early industrialisation. The working classes and their values. Work and the city – how work forged urban culture and continues to do so to this day. An economic miracle – how “the poor” became “the people”. The trauma of restructuring. The reappearance of precariousness. The lives of the “ordinary people” – and how they interpret the world. Postindustrialisation. All these questions and themes will be explored, bringing people and participation back to industrialisation.

👁 *Robert Misik*
👥 *Museum Industriekultur (Nürnberg)*



PEOPLE'S HISTORY

Exhibitions, industrial monuments,
audio walks and anchor points
uniting a region

The Nürnberg region has always been the beating heart of industry, skilled craftsmanship and working-class culture in the region. Upper Franconia and Upper Palatinate with their porcelain and textile industries and former iron works, Middle Franconia a centre for the metal, toy and games and the electrical and electronic engineering industries and home to Germany's first railway, to name just a few examples. Class structure and social situation shaped entire communities, their societal values and norms. Active citizenry, workers' associations and guilds decided who was in and who was out, in so doing forging a sense of community and belonging, on the one side, and determining the dynamics of conflict, on the other. Such practices branded different identities of local communities. Even today the region resembles fragmented juxtapositions, with stronger local consciousness than regional self-awareness.

History continues to resonate here and now: Since time immemorial, the region has been a web of knowledge and skills, of industrialisation. The whole region can be seen, to this very day, as symbolic of the diverse history of "general intellect".

Nürnberg2025 will include a variety of projects depicting the (economic) history of the region, not just through the prism of the history of machines and technological progress, but as a history of the people, of know-how, knowledge and pride, a history of communities. Most importantly, working in collaboration with a range of partners, this history will be explored in a European context.

People's History will be a major exhibition showcasing the region's social history and working-class culture in a European context. It will put the history of the region's ordinary people centre stage, promote networking between the different municipalities and institutions, develop central anchor points and present all of this to a wide regional, national and European audience. Regional lead partners – museums and other socio-cultural institutions – will also be creating their own local exhibitions. Industrial monuments and museums will become part of tourist itineraries and audio walks will connect the individual anchor points. Once everything

has been launched, we will hold a big celebration of industry in the form of the "Industrietage Nordbayern 2025", supported by partners like the "European Solidarity Centre" in Gdańsk. The aim is to become a member of the European network "European Route of Industrial Heritage" (ERIH). Improved cooperation with border regions (Czech Republic) will be a particular focus here.

👁️ **Robert Misik**

👤 **120 museums on craftspeople-ship and industry across the region**

- Tourist Board of Franconia
- Nuremberg Convention and Tourist Office
- City of Nürnberg
- European Solidarity Center (Gdańsk)

THROUGH THE MILL

You have a voice! Collected stories from the era of industrial change since 1970

The 1970s saw the triumph of industrialisation come to an end. Processes were set in motion which later became known as structural change and deindustrialisation. The Nürnberg region was hit hard. Leading companies went under. Mass redundancies led to bitterness among the newly unemployed and demotivation among those who kept their jobs. But the decline was also the beginning of something new. Many long-established companies underwent structural change and went on to achieve great success in the context of an increasingly globalised economy. Even people's leisure behaviour was fundamentally transformed.

The story of these 50 turbulent years of structural transformation remains largely unexplored. Particularly undocumented – or untold – is the impact on people's life courses. This we want to change – with an exciting oral history project, recording a broad spectrum of eye-witness interviews to create an archive of knowledge, a publicly accessible and tangible database of change. We will also organise a major European congress where the interaction and points of intersection between local stories and European processes will be analysed and discussed, with a view on the future!

After all, from London to Middle England, from France to the Ruhr area, from Upper Styria to the transition countries of Central and Eastern Europe, structural change has furrowed

material and symbolic landscapes in its own unique way. This perspective is an integral part of the pan-European dimension of Nürnberg2025. The story of these regions too will be told by researchers, workers and trade unionists. The results will become part of Nürnberg2025's arts and cultural projects, for example in the People's History project. Also on a European level, **Through the Mill** will explore the importance of the workplace for opposition and resistance in urban and local communities. An important place of reference here is Gdańsk, a city known for the Gdańsk Shipyard (formerly Lenin Shipyard), the biggest peaceful mass movement in recent history, and the Solidarność movement. Our partner here is the European Solidarity Centre in Gdansk.

👁️ **Robert Misik**

👤 **Museum Industriekultur (Nürnberg)**

- Institut für fränkische Landesgeschichte (Bayreuth, Bamberg)
- Museum of Industry (Lauf)
- Porzellanikon (Selb)
- University of Bamberg
- University of Bayreuth
- European Solidarity Centre (Gdańsk)

NUREMBERG TRIALS 2025

Milo Rau puts the dark Satanic mills of our way of life on trial and brings the victims to Nürnberg

The Nuremberg Trials, which took place from 1945 to 1949, are considered a breakthrough for the principle that for a core set of crimes, there is no immunity from prosecution; for the first time, representatives of what had been a sovereign state when the crime was committed, were held to account for their actions. In the Nuremberg Principles, which are seen as representing the birth of international criminal law, the second principle states that: "international law can bind individuals even if national law does not direct them to observe the rules of international law." In the spirit of the Nuremberg Principles, the **Nuremberg Trials 2025** will see us conduct a two-week tribunal against the political, environmental and economic crimes of international corporations and the states supporting them, against Member States of the European Union and ultimately against the EU as a supranational institution. All this will be conducted in the presence of witnesses, activists and lawyers from around the world.

The economic development of the industrialised world from the end of World War II to today engendered a way of life that Germany and the rest of Europe could only afford because all the devastating consequences for humankind and the natural environment were externalised. And so, as a consequence of globalisation, a global Third Estate was born, the estate of the world's displaced, exploited and disenfranchised. For more than 15 years, Milo Rau and the International Institute of Political Murder (IIPM) have been working to develop institutions which scandalise these inhumane impacts yet contribute to transformation at the same time.

👁️ **Milo Rau, International Institute of Political Murder (Bern)**

👤 **Fruitmarket Arts & Media (Cologne)**

- Merve Verlag (Leipzig)

BORN AT NIGHT

BUT NOT LAST NIGHT

Phil Collins gives a voice to those who rarely have their say

Migrations – one of the most important social realities which characterize our hyperconnected, globalised world. Over the last few decades they have had a profound effect on European societies. In the future, movements of people will continue to intensify. Nürnberg is a city whose past and present have been significantly shaped by histories of labour migration. Today, thousands of migrant workers commute regularly to Nürnberg from countries in Central East and South East Europe. What are the narratives and specific experiences of such large demographics? How do they interact, intertwine, change – and transform the city?

Together with local and international partners from South East Europe, Phil Collins, visual artist and filmmaker, will explore the different relationships which these citizens have with the city they live and work in. Collins is internationally acclaimed for ambitious projects which are rooted in a close relationship with place, people and communities. Manifesting as films, art installations, performative situations or live events, the project will foreground the aspects of lived experience in Nürnberg, the radical potential of empathy and human connection, and voices that have been routinely disregarded or suppressed.

The project will create a portrait of the city as seen through the eyes of migrant communities, marginalised groups and precarious migrant workers who make up its intricate social ecology and contribute to Europe's complex economies. Collins will do this by following a number of protagonists and their stories over a period of time. Through an intimate tone and collaborative production modes, the depicted lives will illuminate the nuances of social relations. Through a combination of road movie, social drama, structured documentary and poetic, experimental sequences, the project will offer a cinematic vision of the city and its inhabitants from a singular and groundbreaking perspective. The elements of the resulting feature-length film will be adaptable to presentations in other formats, such as audio/video installations or interventions in public spaces. As Nürnberg's most important overland travel hub, Nürnberg's main bus station will be a central location of presentation of the project. We are also in talks with Flixbus to present the film as part of the Flixbus board programme.

👁️ **Phil Collins**

👤 **Straßenkreuzer street magazine (Nürnberg)**

- Cafébabel (Paris)
- Flixbus

TOTAL BUDGET
PLATFORM III –
LANDSCAPES OF LABOUR
EUR 1,500,000

PLATFORM IV

MASTERPIECES

A masterpiece is a coming together of art and toil and sometimes even playful experimentation. It has always been traditionally a solo piece; a manifestation of the inimitable talent of an aspiring master. Producing a masterpiece is technically demanding and takes years of acquired skills and the finished piece is testimony to great finesse and aptitude. Nürnberg's economic prosperity in the late middle ages and the early modern era was built on the ingenuity, craftsmanship and good feel for business of the city's tradespeople. PAST FORWARD – climate change, automation, social inequality: to master the challenges of a new world we need to redefine craftsmanship and to forge new alliances between the master craftsmen and women who built the traditional half-timbered houses and those who express their creativity in today's fab labs. The individual components of the Masterpieces platform will promote different aspects of this process of change. The **Meister Fair** project will see local craftspeople explore the common ground between traditional and contemporary ways of working. They will embark on a process of collective experimentation to find a new way of working that combines computer-numerically controlled and manual production. Participants at **Konstrukt** will create musical masterpieces. And with **Nürnberger Bits**, finally, we will find out what digital craftspeople can learn from the work structures of the historical craft guilds: digital craft will be pored over and scrutinised as well as celebrated in a five-year long festival.

MEISTER FAIR

A fair for craftspeople,
makers and inventors

The next industrial revolution may not happen in the factory shop floors but instead in the workshops, makerspaces and research laboratories of the world of today. The **Meister Fair** will act as a catalyst, sparking new collaborative partnerships between specialists in the traditional crafts and the predominantly younger generation of digital generalists. A diverse programme of workshops, laboratories, panel discussions and keynotes will breathe life into concepts like networking and knowledge transfer, creating a platform

for an exchange of experience and knowledge along the lines of a county fair or trade fair and facilitating informal conversations and encounters.

In one section of the fair, which will be open to the public, outstanding examples of international, regional and local traditional artisan work will be showcased, from the finest of handicraft to DIY.

In 2023, we will lay the groundwork for the project by tracking down all the craftspeople and makers in Nürnberg and across the region with the aim of collecting stories and capturing an insight into the needs and wishes in this scene. To this end, local and regional designers and creative professionals will be sent to crafts businesses across the region. Nova Iskra, a creative hub comprising specialists from Belgrade and Zagreb who have successfully carried out a similar project in the Balkans, will assist with the preparations for the project and help with implementation.

- 👁️ *Distributed Design Market Platform (Barcelona)*
- 👥 *Handwerkskammer für Mittelfranken (Nürnberg)*
- *Nova Iskra (Belgrade)*
- *Leonardo – Zentrum für Kreativität und Innovation (Nürnberg)*
- *Fab Lab Region Nürnberg*
- *Fab Lab Barcelona*
- *Cosmo. Handcrafted with refugees (Bolzano et al.)*

BRIDGING THE PAST AND THE FUTURE
A special exhibition at the Germanisches Nationalmuseum

People – Inventive Talent – Masterpieces. This will be the focus of the Germanisches Nationalmuseum's special exhibition in 2025. Masterpieces that originated in Nürnberg can be found across the world. How did the interplay and complex interactions in the materials-creator-market nexus impact how these pieces were created and marketed? Behaim's globe, the world's oldest surviving terrestrial globe is the epitome of such complex interaction at play. The exhibition also shines a spotlight on the events that impacted Nürnberg throughout its history, with many of these remaining relevant to the future of the city. The "Nürnberg Forest Seeding", pioneered by the father of forest culture Peter Stromer, for example, has

THE GARAGE PROJECT

The Nürnberg2025 initiative for the cultural and creative industries

In a multi-stage process starting in 2022, parts of the former fire station Alte Feuerwache 1 will be converted into a centre for digital transformation in businesses belonging to the cultural and creative industries and for the development of new business models, with a focus on media, design and digital enterprises. **The Garage Project** will be built on four programme branches:

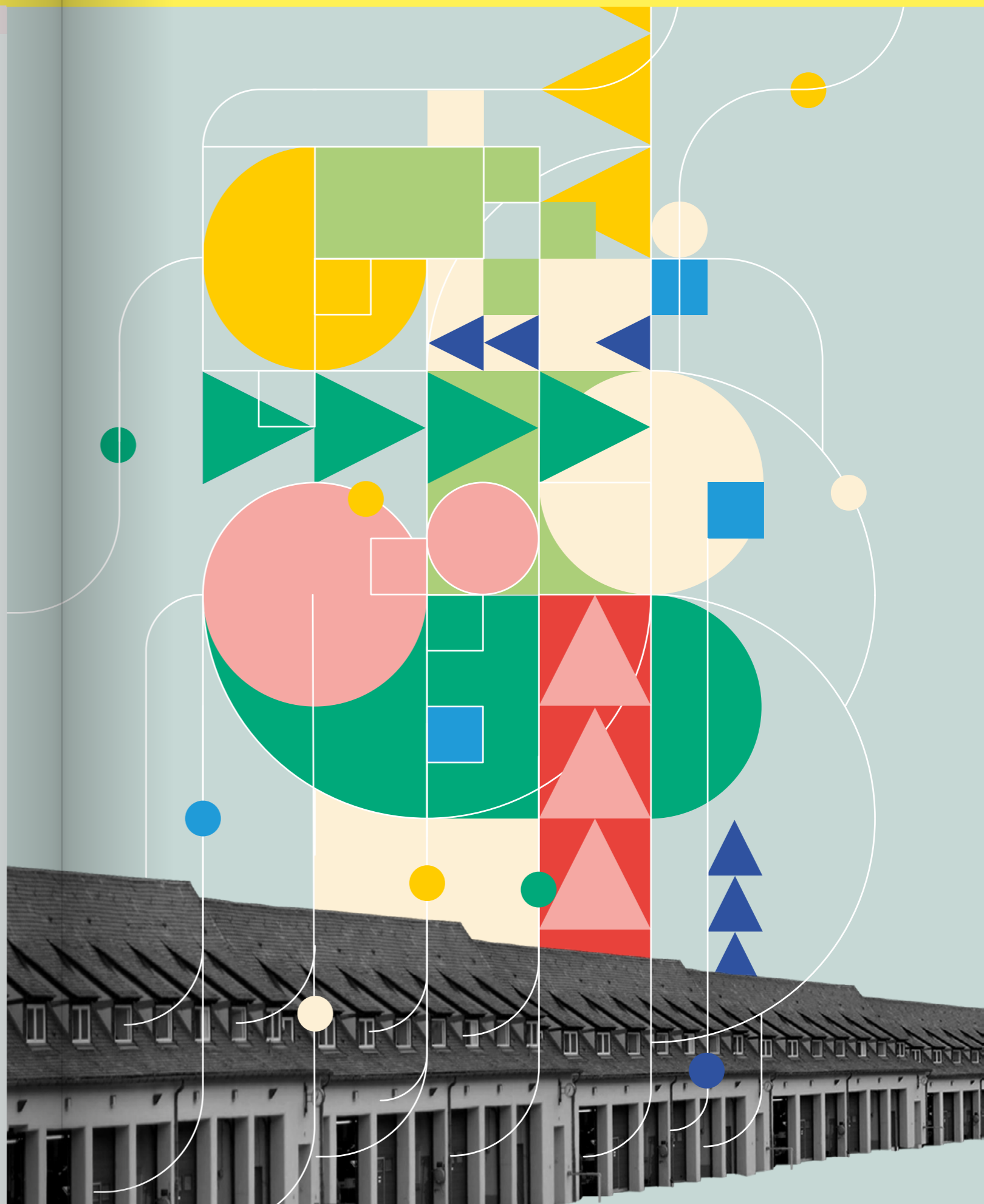
1. KREATIV GARAGE is a programme for start-ups and will include providing support in the development of business models and with entry into new markets; this branch also includes a competition for start-ups.
2. KREATIV LABOR is a Cross Innovation Lab with a series of workshops for businesses, institutions and public bodies
3. KREATIV PUNKT is an information centre and information exchange platform
4. XR HUB Nürnberg is a hub for businesses in the extended reality (XR) field

The business model was designed and worked out in close collaboration with the NIK e.V. (network for the digital economy in the Metropolitan Region).

Developing the **Garage Project**, Nürnberg2025 will be working with the Internationales Forum der Nachhaltigkeit to strengthen networking and cooperation across the region via existing regional initiatives for the cultural and creative industries in Amberg, Erlangen, Fürth and Schwabach. The focus here will be on capacity development, sustainability consultancy and coordination of content across the different sustainability-related themes. The network will also include the Haus des Spielens, which will serve as a co-working space and innovation lab to further exploit the development potential of digital games and gaming.

In 2025, we will be holding a major cross-sector network event for all the creative industries that will go under the motto "Sustainability as a Driver of Innovation".

- 👥 *NIK – (local initiative for communication and creative industries)*
- *Internationales Forum der Nachhaltigkeit (Kreuzlingen)*
- *Nürnberg Institute for Technology*
- *Nürnberg Campus of Technology*
- *bayernkreativ (Nürnberg)*
- *Alte Feuerwache Fürth*
- *Cultural Department - City of Schwabach*
- *Cultural Department - City of Amberg*
- *StimulART Amberg (interReg Central Europe)*



symbolised sustainability and the invisibility of the city from the surrounding countryside since the 14th century. The historic Peace Banquet of 1649 was the cornerstone of a modern Europe striving for integration. The founding of Europe's oldest academy of arts in 1662 was a cornerstone for the structuring of the arts sector.

But where are the people, where is the inventive spirit, where are the masterpieces today? This too is explored in the exhibition, connecting the regional with the international, inviting people from far and wide and especially from Nürnberg's twin towns to reflect on the past, the present and the future of the city. We will create a hub that will become a laboratory for experimentation and a hotbed of ideas. What connects the people, the experimenters and inventors and the masters and what, in turn, connects them to Nürnberg as European Capital of Culture? Which networks have they brought with them and which of these networks and these ideas will be carried into the future?

- 👁️ Germanisches Nationalmuseum (Nürnberg)
- 👥 various regional cultural institutions
- BOZAR Centre for Fine Arts (Brussels)
- Museums of Córdoba

KONSTRUKT

Let's create sound. A festival that unites the electronics DIY culture, the maker scene and traditional instrument making

With their inventive spirit and ingenuity, instrument makers from the Nürnberg region played an influential part in shaping the development of the history of music. And it would be no exaggeration to say that craftsmanship and the arts are closely intertwined in instrument making. **Konstrukt** is the coming together of traditional and contemporary manual skills, technologies, sound art and the visual arts. Together, craftspeople, artists, entrepreneurs, as well as students will create a powerful sound laboratory, culminating in a spectacular festival. The programme will open to a live performance by the Nürnberg Symphony Orchestra and will climax in an eight-hour performance by the Circle of Life group – an amalgamation of exceptional phenomena from the electronic music scene. One week before the start of the music festival, the Konstrukt-Labor will be launched,

where dedicated professionals and enthusiasts can come together and exchange experience and ideas: it will be a space for experimentation, for tinkering, tweaking and creating innovative constructions. The craft of instrument making has preserved something of the golden era of the skilled trades, knowledge transfer and an eagerness to experiment. It brings together different tradespeople - from carpenters to metalworkers, from electricians to varnishers. **Konstrukt** now combines this tradition and scene with the electronics DIY culture that revels in the creation of new devices as well as tinkering with existing ones. Inspired by the fool's licence of the electronic subculture, the most creative minds of the scene will combine all kinds of instruments, take them apart and put them back together again; experimenting, debating, discussing and ultimately presenting sound creations the likes of which have never been seen or heard before.

- 👁️ Frieder Nagel
- 👥 Z-Bau (Nürnberg)
- sld mediatec (Nürnberg)
- Nürnberg Symphony Orchestra
- KunstKulturQuartier (Nürnberg)
- Nürnberger Kulturrucksack
- DATEV (Nürnberg)
- Handwerkskammer für Mittelfranken (Nürnberg)
- Native Instruments (Berlin)
- Nuremberg University of Music
- Studio SIDF (The Hague)
- InFiné (Paris)
- Circle of Live (Röstänga)
- VUE Audiotechnik (Escondido, CA)

NÜRNBERGER BITS

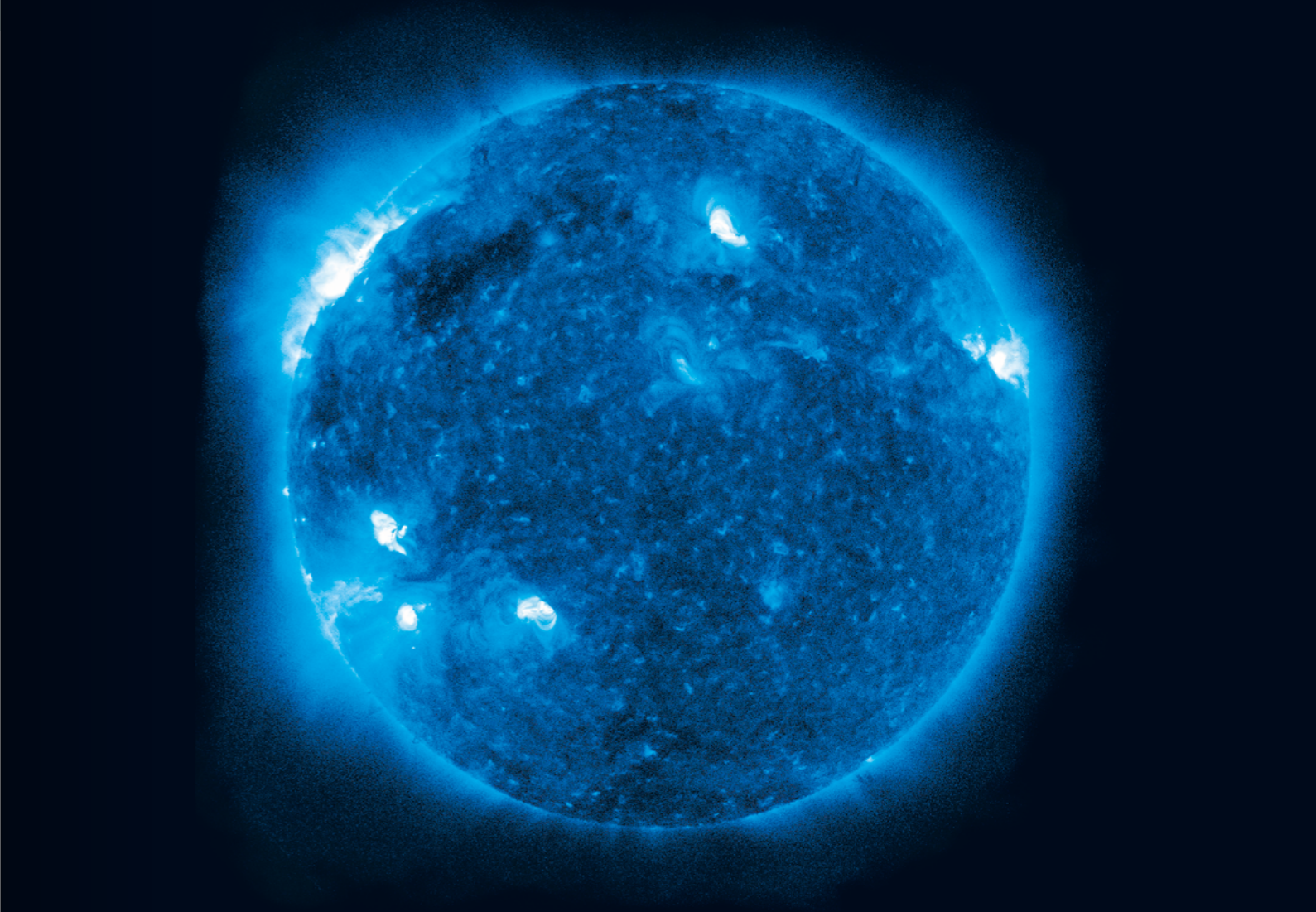
A little bit of future. Celebrating digital craft. A future of work festival

In the Nürnberg of today, a huge, heterogeneous workforce is forging ahead with a brand-new form of handicraft: Digital craft is on the rise. With its own traditions, unique routines and ways of working, with different languages and coding dialects – and with a tremendous sense of social responsibility, these digital craftsmen and women are paving the way for our future. How we communicate, how we move around, how we live, love and work in the future, all of this is largely in their skilled hands. And this is exactly why we are going to be shining a spotlight on software craft over the coming years.

Inspired by the tradition of the guilds, which supported and furthered the crafts professions over the centuries, the festival series **Nürnberger Bits** will see participants gather information and ideas, discuss, debate, network and experiment on various topics related to the concept of digital craft. In the creative presence of international artists and experts, during the annual Nürnberg Digital Festival, the guild chest will be opened to reveal and present certificates of apprenticeship, official seals and masterpieces of the new guilds. Every year, from 2021 on, we will see new debates and discussions about the main issues facing digital craft today: What makes a good piece of work? Is the most elegant code always the simplest? How can digital craftsmen and women put their own stamp on their work? Where is the scope for creative freedom? A wide range of topics including the artisanal beauty of coding, the political representation of programmers, intellectual property and commons and how to make this intangible work visible will be addressed at a whole series of hackathons, barcamps, seminars and workshops. And thus, over five creative and productive years, the guild chest will be filled with the manifestos, ethics and rituals of the digital craftspeople.

- 👁️ Franka Ellen Wittek, Johanna Pichlbauer, Simona Leyzerovich, Nürnberg Digital Festival
- 👥 Leonardo Zentrum für Kreativität und Innovation (Nürnberg)
- Sascha Lobo
- noris network (Nürnberg)
- Softwerkskammer Nürnberg
- ownCloud (Nürnberg)
- Fab Lab Nürnberg / Chaostreff CCC
- Handwerkskammer für Mittelfranken (Nürnberg)
- Aydo Schosswald
- Foxdog Studios (Manchester)

TOTAL BUDGET FOR PLATFORM IV – MASTERPIECES EUR 2,100,000



KATHARINA SIEVERDING - KUNSTBUNKER NÜRNBERG - MAY 05-25, 2020 - EXHIBITION ON 72 DISPLAYS IN PUBLIC SPACE - NÜRNBERG



What images come to mind when we think of the city? Piazzas, urban life and magic? The city lights, cafes, department stores, people gadding and ambling about, passers-by, any one of whom could become your friend for life, but most of whom will remain strangers. Cities are melting pots. Cities are hives of investors and buzzing commercial districts, yet at the same time they are laboratories of the common good and of community. Cities are places where we live, work and interact. The cities of today are in constant flux, in radical change, whether brought about by growing migration, diversity, deindustrialisation, gentrification or the heterogeneity of lifestyle cultures.

We see Nürnberg as an open European city.

The idea of an open city means looking beyond the end of our noses; it is about inquisitiveness, tolerance and respect, trust and pragmatic negotiation, shaped by encounter and communication in the public and semi-public space and diverse settings that are unfinished, open to spontaneity and change. Littering, climate change, threatened ecosystems and resource justice are all burning issues in today's urban spaces, in Europe and the world, driven by the sheer pressure to ensure densely populated urban areas remain habitable.

For the open and transcultural city to succeed, today, more than ever, we need resilient and robust forms of community. The foundation for this is a good measure of equality of opportunity for the individual members of society as well as the diverse communities, in pursuit of the vital collective "us". In the city, in Europe and around the world, we are even seeing a renaissance of an almost old-fashioned-seeming solidarity that transcends our own individual interests.

A world of discovery and debate, enabling all our communities to explore and enjoy their freedom to experiment – that's our goal. And this is a genuinely European topic because the discourse about the future of Europe is an inner one that will be won or lost in the hearts and minds of the people, and our cities will be the arenas.

It is here that the people will experience the power of community and see that working in unity makes anything possible, and it is here, too, that the collaborative alliances and partnerships will be determined.

PLATFORM I

LOCAL LAB EUROPE

Local Lab Europe combines European formats of encounter and dialogue centred on the development of self-identity and an awareness of the social self, on discovering the culture of democracy.

Our plan is to localise Europe. We will bring Europe to Nürnberg, take it to the local communities and make it an integral part of everyday life. After all, European unity begins at home. Still, people struggle to identify with the seemingly distant and far removed politics and institutions of the EU. Instead, most people experience politicisation, inclusion and participation in debate and action on a local level, in their day-to-day lives.

Local Lab Europe will respond to today's problems: the polarisation of the political sphere, the fragmentation of societies and the much-lamented loss of cohesion and sense of community that people are experiencing. Are you keen to meet one another face-to-face? Then let us begin.

TALK FORWARD

Europe speaking. A format for people to talk, listen and be heard

Do culture and artistic expression bring the people of the city closer together – or does it drive them apart? How are we to understand and live our lives by the motto of European unification - unity in diversity - in an urban society shaped by so many different people? How can we protect and translate common values such as freedom, peace and solidarity in the daily lives of an urban society as heterogeneous as Nürnberg's?

A platform for political dialogue, created by Zeit Online, brings hundreds of people together, from across Germany and beyond, to participate in face-to-face or online bilateral conversations on contentious political or societal issues. Participants of this unconventional matchmaking project know in advance that their dialogue partner will have a very different set of attitudes and opinions from their own: candidates respond to between five and seven questions published in local and online newspapers, then an algorithm does the matchmaking. From 2021, Nürnberg Talks will conduct a series of face-to-face dialogue events on site in Nürnberg, where pairs of people come together for a one-to-one conversation. We also plan to roll out the project across the region.

In May 2025, we will be organising a large-scale multilingual version of this ambitious, vibrant and unconventional discourse event with several hundred residents from Nürnberg and European twin cities. The majority of dialogue partners will be invited to Nürnberg, while others will meet via video call.

- 👤 *Anne Applebaum, Peter Pomerantsev*
- 👤 *Johns Hopkins University (Baltimore, MD)*
- *London School of Economics*
- *CEU Democracy Institute (Budapest)*

- 👤 *Good Conversations/Zeit Online (Hamburg)*

EYP2025

The Youth Parliament

The peer-to-peer educational programme, European Youth Parliament (EYP), was founded in 1987. In May 2025, the German chapter of EYP invites 150 youths aged 16 to 24 to a dedicated PAST FORWARD Forum. In informal exchanges with Nürnberg's local European and youth activists and media representatives, as well as in formal committees and meetings based on the EYP format, participants will be honing in on Nürnberg's past role and future European vision.

- 👤 *The European Youth Parliament (Berlin)*

ARENA EUROPE

Stories against hatred

As is the case throughout Germany, and indeed across Europe and the world, in Nürnberg, people are experiencing increased polarisation and social fragmentation, with parts of the population drifting into a media-created "alternative universe". In collaboration with British writer Peter Pomerantsev, American journalist and historian Anne Applebaum will develop an innovative flagship project entitled **Arena Europe**, which will explore how communication and understanding might function in such polarised and diverse societies in the future. An inter-disciplinary team of sociologists, computer scientists, neuropsychologists, historians, journalists and artists will ask the question: How can Nürnberg's very different social groups find enough in common to forge a public sphere that is both plural and resilient? How do people in other cities cope with this phenomenon, such as our twin town Kraków, or Hungary's capital city Budapest?

Using local focus groups and the innovative new method of "deep polling", starting in 2023, **Arena Europe** will develop a narrative of consensus and cohesion. The multimedia artwork and installations resulting from **Arena Europe** will be presented at **Local Lab Europe's** pinnacle event in May 2025.

- 👤 *Anne Applebaum, Peter Pomerantsev*
- 👤 *Johns Hopkins University (Baltimore, MD)*
- *London School of Economics*
- *CEU Democracy Institute (Budapest)*

BOULE EUROPA

Power to the councils!

In the heyday of Athenian democracy (5th century B.C.), the "Boule" or "Council of 500" was drawn yearly by lot. Eligible for the council were male citizens over the age of 30. The Boule was responsible for preparing all legislative proposals and negotiating treaties with foreign powers. Lotteries continued to be used for the appointment of officials up until the 18th century to prevent nepotism and corruption.

Now, 2,500 years after the first Boule, from 2023, **Boule Europa**, an unprecedented cross-border initiative, will see citizens in up to six cities across Europe create their own forum for reflection and deliberation on the burning question: "How can we live a more

peaceful coexistence in challenging times?". The project will culminate with Nürnberg's **Boule Europa** in May 2025. Building on the results of the "Conference for the Future of Europe" initiated by the European Commission, preparations for this participatory European process will begin in 2023.

Nürnberg, a smaller municipality from the region and up to five partner cities (we are currently in discussions with Ljubljana, Prague, Clermont-Ferrand and Glasgow) will create local panels of 25 randomly selected citizens. Once selected, up to six citizen panels will be convened, all on the same day in early 2024, in town halls across Europe, connecting via video link.

Boule Europa will be conducted in collaboration with partners from academia, facilitation, and the media. Our two lead partners – the "A Soul for Europe" network and the Brussels-based think tank "European Policy Centre" – will facilitate communication among the participants and local and European institutions.

In May 2025, all six groups will come together for the final grand Boule Europa in Nürnberg. Here, all the participants will compare and collate their findings, continue their deliberations together and draw up a final "citizens' report" of recommendations, which will be discussed with political representatives from Nürnberg, its twin cities, European institutions, and the media.

- 👤 *Verena Ringle*
- 👤 *A Soul for Europe (Berlin)*
- *Clermont-Ferrand2028*
- *City of Prague*
- *City of Glasgow*
- *European Policy Centre (Brussels)*

TOTAL BUDGET FOR PLATFORM I – LOCAL LAB EUROPE EUR 3,000,000

PLATFORM II

THE ME'S, THE WE'S AND THE US

In what kind of society do we want to live and who is this "We" anyway? Urban societies across Europe are divided – shaped by social, economic, gender, generational and educational divisions. There are cleavages based on analogue and digital life realities, in particular on ethnicity or "origins": some 46 percent of the people of Nürnberg have a (post-)migration background. This superdiversity is something that Nürnberg often struggles with. The city has seen over a dozen Cultural Centres spring up since the 1970s and 1980s. These centres are built on a model of neighbourhood-based and popular cultural work that has been successfully implemented nationwide. Yet, today, this practice that is at the heart of these centres is faced with other, highly fragmented, urban life realities. So what, in light of these new challenges, should we do in the future? How are similar European cities tackling this issue of lack of cohesion? Together with many other cities and regions across Europe, Nürnberg will be searching for new paths, by experimenting and theorising, by developing and implementing pilot projects and testing far-reaching strategies. While solutions akin to those born of the optimism of the 1960s and '70s are not (yet) on the horizon, we see this new challenge as both an obligation and opportunity in an open-minded and dynamic process of research and exploration.

FUTURE IS ... PERSPECTIVES FOR CULTURAL CENTRES Collective Reflection

In 2021, **Future is ...** will kick off by creating a Steering Committee that will develop a programme of international exchange and discourse for the years leading up to the ECoC year. Artists, cultural operators, and members of the research and scientific community will come together at conferences, unconferences and symposia to debate and address the key issues and the role of culture in social cohesion, presenting their preliminary findings in 2025 itself. The project will be carried out in partnership with the European Network of Cultural Centres (ENCC), with whom Nürnberg will be applying for funding from the EU's EACEA Europe for Citizens / Civil Society Programme for the implementation of a multiphase project "Making connections: the role of socio-cultural initiatives in fostering social cohesion". The opening seminar and preparatory training will take place in Nürnberg and will be coordinated with other **Future is ...** activities. As part of the "Bridge Between European Cultural Centres" capacity development programme, the ENCC and Nürnberg2025 will also be cooperating on the question of "Working with Hyperdiverse Audiences: Needs, Challenges and Opportunities." The two programmes will act as a springboard and basis for an exchange with institutions and cultural operators on a European level.

The UNESCO Chair in Arts and Culture in Education at the FAU Erlangen-Nürnberg will accompany the project with a whole series of international barcamps and a Summer School, focusing in particular on adolescents, young adults and experts from the field of cultural education.

- ENCC - European Network of Cultural Centres (Brussels)
- ENO – European Network of Observatories in the Field of Arts and Cultural Education
- UNESCO Chair for Cultural Education, Friedrich-Alexander-Universität Erlangen-Nürnberg

HELLO PEGNITZ. HERE TO STAY A river reborn

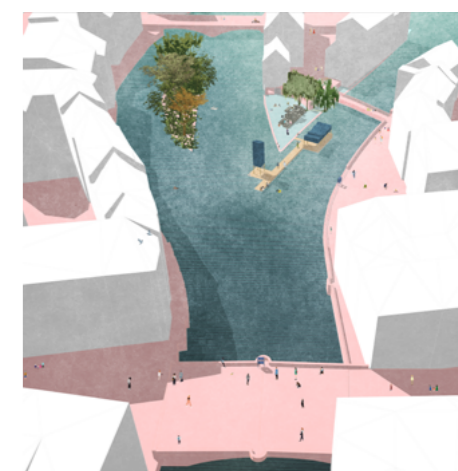
It's a hot summer's afternoon in 2025. Nürnberg is the European Capital of Culture. Everything is crying out for us to dive into some cool water. But what if you're short on cash? Where could you go to take a dip then? Well, Nürnberg has just the place – the River Pegnitz!

But wait! Let's rewind five years. Unlike in other European cities such as Zürich or Copenhagen, the people of Nürnberg have no public access to the river running right through the middle of the city, a body of water that could really improve their quality of life. In fact, there are only a few places where you can access the Pegnitz in the city – and only very few people are privy to knowledge of where these spots are. And even so, the water quality there leaves a lot to be desired.

Hello Pegnitz. Here to stay will turn the Pegnitz into a unique, natural attraction in Nürnberg – with artists, cultural professionals, and the citizens of Nürnberg. N.Ort, a collective whose main focus is on addressing the issue of unused spaces and wasted resources, plans to develop a strategy for the use of the river and the surrounding area. N.Ort will use sustainable and architectural interventions to make the previously inaccessible Pegnitz into an enjoyable space.

Thanks to this project, from summer 2021 onwards, people will become aware of the untapped potential of the Pegnitz to be an integral part of everyone's lives. We will create a walk-on platform-like installation that juts out over the river from the grassy Liebesinsel promontory. The N.Ort-Café, which salvages perfectly edible food that would otherwise go to waste and turns it into tasty dishes for its diners, will be located in the installation itself, an inviting place for people to while away the hours on the river. **Hello Pegnitz. Here to stay** is a place of and for participation. A cross-cultural, cross-generational public space for encounters, conversation and interaction which provides a low-threshold introduction to issues centering on the arts and sustainability.

- Benedikt Buchmüller, Charlotte Haas, Johanna Wiglinghoff, Jana Stadler, Konrad Ehelebe, Lena Endres, Maria Bohne (N.ORT Kollektiv)
- Ljubljana2025 (project: Ljubljanaica)



Benedikt Buchmüller
Hello Pegnitz, Nürnberg 2020

COMEFORWARD

Nürnberg's cultural centres leave their comfort zones

By generating new European-level discourse, **Future is ...** provides an important basis for the Cultural Centres to change direction, to re-focus cultural work for community culture in our city. The Cultural Centres, which have been undergoing this process of transformation since 2019, are already becoming re-energized spaces for communication and creation. The aim is for these centres to become creative places for community building, "third spaces" for life, work and encounter in the city's neighbourhoods. The arts and culture are catalysts and autonomous vis-a-vis. But for us to reap the rewards, we need to do more than just throw open our doors: **ComeForward** will take the Cultural Centres into the public space, right to the heart of the city's neighbourhoods. Interaction, artistic practice, creativity and encounter will all happen smack bang in the middle of the city. Discourse formats, concerts, fact-finding visits to different neighbourhoods will allow the diversity of interests and needs to be articulated. **ComeForward** will feed back into our debates and our reflection on best practices: it is conceived as a pilot project to explore the possibilities and potential as well as the limitations of participatory formats.

👁️ *Olga Komarova*
👥 *City of Nürnberg*

YOUR MONEY OR YOUR LIFE TOUR

The betting shop as a microcosm and an unexpected space for encounter and artistic creation

The public's awareness of the topography of betting shops as temporary transcultural spaces is virtually non-existent. Yet, the presence of betting shops as semi-public spaces, their concentration in certain districts, tells us a lot about the dynamics shaping urban life in Nürnberg. Transcending the many cultural differences between the various customers of betting shops, they form a microcosm where, driven by the global economic mechanisms of inclusion and exclusion, a complex urban social togetherness is renegotiated on a daily basis.

We plan to present betting shop customers with a performative course comprising a whole raft of artistic interventions. We will use the external perspectives of European artists and the internal perspectives of the local customers to open the betting shops up with the aim of engaging urban societies in a dialogue with analogue semi-public spaces.

Artists, customers and the general public will come together in a microcosm, and examine the question of the collective "Us". The interdisciplinary **Your Money or Your Life Tour** project will see artists from across Europe explore the concept of betting shops as economic and transcultural spaces. The project participants are artists and creative collectives from Nürnberg's partner cities Antalya (Turkey), Cordoba (Spain), Kharkiv (Ukraine), Kavala (Greece), Kraków (Poland), Prague (Czech Republic), Skopje (North Macedonia) and Venice (Italy).

👁️ *Tunçay Kulaoğlu*
👥 *Antalya Golden Orange Film Festival*
— *Filmfestival Türkei/Deutschland (Nürnberg)*
— *Şehbal Şenyurt Arınlı*
— *Prodromos Tsiniokoris*
— *Anestis Azas*
— *Babis Panagioditis*
— *Kate Ledina*
— *Maja Bogaczewicz*
— *Olga Komarova*

COMMUNITY GAMES

What's the name of the game?

Community Games is a media art project that aims to spark exchange in new settings where young and old, people with the most diverse of backgrounds and histories, can meet. Although games have their own set of rules, when we play, we find ourselves in a space where we have the freedom to behave without the constraints of societal rules of conduct.

This project capitalises on the freedom of play, bringing people with very different lives together, people who rarely come into contact in today's social structures, and gives them the space to communicate and interact. **Community Games** aims at dismantling these structures, relegating them to the PAST so that new perspectives on the future can be opened up, encouraging people to look FORWARD: What dynamics emerge from unfamiliar interaction? In which settings do new forms of togetherness and community become possible once we are aware of different life realities? What can we learn from one another? What rules do participants set for their communication and digital interaction?

The Austrian artistic group **gold extra** will be working with the participants at the interface between media art practice and cultural and media education to develop digital app-based games to explore the realities of urban life. The participatory art created during the project will become accessible products (e.g. apps) for anyone who wants to explore and discover Nürnberg.

👁️ *Sebastian Linz*
👥 *gold extra (Salzburg)*

TOTAL BUDGET FOR PLATFORM II – THE ME'S, THE WE'S AND THE US
EUR 2,100,000

PLATFORM III

CULTURE IN FLUX

For a long time now, our reality has been an amalgamation of different influences resulting from migration, the mutual inspiration of different cultures. And yet, at the same time, the illusion of fixed identities, of nationally homogeneous cultures stubbornly prevails. (His)stories are known to wander and travel, but they are also repressed and erased from memory, just as we grow up with stories and narratives that are not our own creating a fluid set of possible identities. And then, through migration, these individual stories travel around the world. Colonialism also produced hybrid identities, cultures and hegemonies.

The platform **Cultures in Flux** collects stories of transculturality, empowers the narrators and studies the paths that stories take through time and space.

WHY AM I HERE?

Dispatches from the new Nürnberg: Author and journalist Fatma Aydemir creates literature with the youth of Nürnberg

Fatma Aydemir will be joined by members of Nürnberg's younger generation who will collect urban stories and stories of everyday life to create a big collage depicting a portrait of the ordinary people of Nürnberg. Young people aged from 16 to 19 from different districts will first acquire some basic writing skills and learn interviewing and transcription techniques. Next, they will collectively decide who they would like to interview, and these interview partners will all be asked the same initial question: Why are you here? This question allows us to map migration background stories. Yet, it urges the respondents who have not experienced migration to question the way to view the place where they live and were born.

But underlying this question is also a philosophical "why?", which allows the conversations to acquire a completely different dynamic and places the uniquely personal focus of the young interviewer at the heart of the process. This project goes beyond merely documenting conversations and stories and presenting them as a form of oral history. These youngsters will take the tales they collect and the dialogues they capture and pen their own short stories, they will produce works of fiction based on the stories they hear and, incorporating their own perspective on the city they call home, "they will create literature". The project will thus be so much more than "dispatches from the new Nürnberg". It will paint a picture of the conflicts the writers themselves are dealing with.

The final short stories of Nürnberg will be presented in the form of sound installations in public spaces read by the young writers themselves and on the Nürnberg2025 radio station, "Radio Playground".

👁️ *Fatma Aydemir*
👥 *Nürnberg schools*
— *Nürnberg City Archives*

SONGLINES

A transcultural cartography of song

Time and again, it is songs, tunes and melodies that unite us. Song culture creates a sense of belonging. It is this idea that is at the heart of **Songlines**. As a major European trade and cultural centre, a status it has had since the Middle Ages, Nürnberg was a melting pot of cultures. It was here that travellers gathered on matters of trade, science, art and music. Nürnberg was a birthplace of transcultural song culture, a culture that has continued to evolve in the city and across the region over the centuries. **Songlines** seizes and illuminates this artistic practice, and then, in the spirit of PAST FORWARD, places them in contemporary and visionary contexts. Performative auditive formats will facilitate a vibrant dialogue about the history of song, the stories behind the development of song in the diverse communities and locations across the city. In collaboration with partners from Germany, Europe and beyond, the migratory movement of music as well as migration and journeys will be examined from an artistic and human perspective. Professional singers in Nürnberg and elsewhere will create a space for experimentation and new experience. **Songlines** will produce a cartography of song and sound, condensed in an interactive website that will be the cornerstone of an archive of songs of the past, the present and the future.

Songlines also includes **Hemispheres**, which is part of the **Lights On** opening event.

👁️ *Beate Schüler*
👥 *lucid dream (Cologne)*
— *City of Nürnberg*
— *Tartu 2024*
— *Galway Early Music Festival*

M.I.L.K. Lullabies from Ljubljana

The history of how Slovenian women emigrated to become wet nurses, to give their milk and sustenance to young children in Alexandria in the mid 19th century is a tale that signifies courage, the strength of those leaving traditions, cultural and personal memories and family behind. Beyond this is a story of overcoming borders - the wet-nurses used to sing to the young children in their charge and created memories of their own homeland in the ears and imagination of the young children of the Middle East and Africa who, in turn, decades later have visited Europe to rediscover a homeland they never knew. These Slovenian women can serve as a historical metaphor for the plight of today's refugees, but also, more generally, for contemporary hybrid identities, for the (post-)colonial identity of growing up with stories that are not your own. Inspired by this forgotten story, the project will result in a diverse range of performances examining the question of identity and who we are, how we define ourselves, who we are as a community and as a society, how we define our personal identity and how this is related to the concepts of patriotism, borders and "others"?

Nürnberg has seen several waves of migration over the last decade, especially from East and Southeast Europe, providing us with a huge reservoir of stories of collective memory and identity yet to be explored. The **M.I.L.K.** project will explore these stories with a series of community-oriented artistic interventions.

M.I.L.K. challenges the prevailing perception of patriotism, of collective identity that draws a clear dividing line between "Us" and "Them", establishing who we are not instead of building our perceptions of ourselves on the positive characteristics which we (believe we) possess.

The Slovenian launch of the project will be held at Španski Borci Cultural Centre in Ljubljana in May 2021, while the German premiere is planned for the end of 2021 in Nürnberg. The project will continue to grow, involving more and more communities, which will all create performances to be shown during the opening events of Nürnberg2025.

- 👁️ *Cathy Miliken, Iztok Kovač*
- 👤 *Tafelhalle Nürnberg*
- *En-Knap Group (Ljubljana)*
- *Goethe-Institut (Ljubljana)*
- *Ljubljana2025*

NOTANISLAND Travelling through migrations in time

Historically, Europe has always symbolised the masses and the movement of people and ideas, and it continues to do so to this day. Albrecht Dürer would not have been Nürnberg's most famous son, had his father not migrated from eastern Hungary to Germany in the mid-15th century and the city would not have thrived as it did in the post-war period had it not been for the hundreds of thousands of immigrants from South-east Europe and Turkey who decided to start a new life in the city. We can learn a lot about ourselves as Europeans by looking at histories of migration. Yet, different migration experiences are rarely shared between countries in Europe.

The international **NotAnIsland** project will trace waves of migration in individual and collective memory, history and art history to discover their relevance today be it generations later, or after profound changes in individual people's viewpoints. Spanning the whole continent and centuries of very different forms of migration, **NotAnIsland** will be co-created with different (post-)migrant communities throughout Europe, among others:

- ▶ German-Hungarians in Hungary who emigrated from Franconia in the 18th century
- ▶ Multi-ethnic communities in the Istrian peninsula whose memory of forced migration after WWII is still present today
- ▶ Sami communities in Northern Finland whose traditional ways of reindeer herding were inhibited by the creation of national borders and who are today considered an ethnic minority in their own land
- ▶ Syrian refugees who fled their country in the 2010s, migrating through many European countries in search for safety and asylum

Informed by interdisciplinary groups, interviews and participatory community engagement, **NotAnIsland** will look at migration from a social, historical, art historical and literary perspective with the aim of generating micro-stories that foster and inspire creativity. Artists are invited to use the material as a starting point for artistic creation of any genre they choose. The project will span a whole range of processes from deep research to the artistic processes that transform findings and stories into art-work.

- 👤 *Trafó House of Contemporary Arts (Budapest)*
- *Tafelhalle (Nürnberg)*
- *Post-migrant communities in Nürnberg*
- *Hebbel am Ufer (Berlin)*
- *Piran2025*
- *University of Primorska (Koper)*
- *Oulu 2026*
- *Flow Productions (Oulu)*
- *Teatrul Tineretului (Piatra Neamt)*
- *Lenau Verein (Pécs)*

TOTAL BUDGET
FOR PLATFORM III –
CULTURE IN FLUX
EUR 1,800,000

Q 2.4 Combining Local Cultural Heritage with new Cultural Expressions

For better comprehensibility, question 2.4 is answered first. Question 2.3 will be looked at in the following paragraph.

PAST FORWARD. We take our motto seriously, not only in terms of content, but also in terms of form: Established formats go hand in hand with experimental formats, creating a dialogical tension.

NÜRNBERG TIME MACHINE BIG DATA OF THE PAST

An important aspect of the PAST FORWARD programme is to understand the present as a product of the past. The only way to shape a good future is to understand our historical heritage, be it in the city, the region or in European context. Nürnberg Time Machine will connect these projects in a cultural, technological, and participatory way. The project utilises the technologies of the future such as artificial intelligence and augmented reality to discover history. Local and European histories will be made accessible using scientific methods and the past will be brought to life with digital technologies. The result is a "Big Data of the Past", digitally showcasing Nürnberg's many historical artefacts from around the world, rendering the cultural heritage of the region accessible to the people of Europe. Contributing to Nürnberg Time Machine, everyone can become a public historian, co-creating 3D reconstruction of historical neighbourhoods, AI-supported exhibitions and interactive games. The Nürnberg Time Machine will not only digitise cultural assets, it will give everyone the tools to create new cultural artefacts.

The Nürnberg Time Machine will serve as a service hub, website and data cloud for all projects of the PAST FORWARD programme and their partners, ensuring the sustainability of the projects. This, in turn, increases PAST FORWARD's visibility beyond the region and creates a new way of conveying history and cultural heritage.

At the heart of the Nürnberg Time Machine are four formats that will be developed and rolled out between 2021 and 2026: **Hidden Treasures**, **HistoKultur**, **Global Culture Hackathon** and **Jewish Memory Spaces**.

- 👁️ *Friedrich-Alexander-Universität Erlangen-Nürnberg, Nürnberg's municipal museums, Germanisches Nationalmuseum (Nürnberg), Nürnberg City Archives*
- 👤 *FIZ Karlsruhe / University of Greifswald (TRANSRAZ project)*
- *Time Machine Organisation (Vienna et al.)*
- *Europeana, and many more*

HIDDEN TREASURES

Hidden Treasures is the Nürnberg Time Machine's capacity development initiative and a format by society for society. The aim is to make a systematic record of the region's cultural heritage and transpose it into new forms. There are hundreds of mid-sized and smaller museums, archives and libraries across the region. Here, and even in the cellars and attics of homes across the region, we can find undiscovered treasures that are centuries old, often overlooked by the wider European public. **Hidden Treasures** will uncover these secrets and provide the scientific and technical support needed to make everything that remains hidden today visible and accessible to all. Digitalisation expertise from institutions that are global leaders in their field will be shared across the region and state-of-the-art scanning as well as X-ray technologies will be installed, inciting people to go on a journey of discovery through cultural history. The highlight for 2025 will be an exhibition showcasing the crème da la crème of the discovered treasures, curated by the partners in a participatory process.

- 👤 *Germanisches Nationalmuseum (Nürnberg)*
- *Fraunhofer IIS (Fürth)*
- *Friedrich-Alexander-Universität Erlangen-Nürnberg*
- *Hirtenmuseum (Hersbruck)*
- *and many other museums, archives, galleries and libraries throughout the region*

HISTOKULTUR

Every village, every community, and each and every single citizen has a story worth telling, but often history is written as the stories of powerful men. **HistoKultur** will see the people of Nürnberg and the region become citizen scientists making the quest for history as diverse as today's society. Serving as a link between the digital and the analogue, Scanathon Parties will be organised throughout the region, in small villages and big cities alike. At these events, historical documents and personal artefacts can be scanned, X-rayed and saved so they can be rediscovered time and again. In Memory Slams, the stories behind these time-travelling objects will be brought back to life. The **HistoKultur** format that is part of the Nürnberg Time Machine provides easy access to digital cultural heritage, helps people overcome their fear of the unknown when it comes to technology or culture, and brings different generations together to engage with the past in a fun and light-hearted way.

- 👤 *Friedrich-Alexander-Universität Erlangen-Nürnberg*
- *Nürnberg's municipal museums*
- *Nürnberg City Archives*
- *Germanisches Nationalmuseum (Nürnberg)*
- *Fraunhofer IIS (Fürth)*

GLOBAL CULTURE HACKATHON

In 2025, we will be opening the treasure chest of our cultural heritage and presenting it at a **Global Culture Hackathon**. Artists and cultural professionals, schoolchildren and university students, project initiators and hackers will be invited to accompany us on a journey in the Nürnberg Time Machine where they can surprise themselves with entirely unexpected creations. The Hackathon will see the world of technology and the world of culture come together: from online role play to board games, from augmented reality to analogue art installations in a meeting of state-of-the-art technologies and age-old cultural techniques. The Global Culture Hackathon focussing on interculturality, will also stimulate skills, when working with data, data ownership, control and data colonialism.

- 👤 *FAU Erlangen-Nürnberg*
- *Zollhof Tech Incubator(Nürnberg)*
- *Goethe-Institut Sub-Saharan Africa (Johannesburg)*
- *Zentrum Digitalisierung Bayern*

JEWISH MEMORY SPACES

For centuries, Jewish populations have had a profound influence on the development of Nürnberg, Fürth and the region. But throughout history we have also witnessed pogroms, forced displacement and repeated crimes against the Jewish people, bringing the destruction of Jewish cultural heritage in their wake. Jewish Memory Spaces will comprise a variety of different projects that seek to unearth the buried history of the region's Jewish populations once again. The project will use digital tools to depict the history of the region from a Jewish perspective.

MEMORBUCH – MEMORBOOK

One of the most important items in the collection at the Jewish Museum of Franconia in Fürth (Jüdisches Museum Franken) is the Wiener Memorbuch. This ornate hand-written and decorated book from 1633 is a virtual memory book listing the names of all the deceased members of the synagogue's congregation. The book was created in Vienna's Jewish ghetto and brought to Fürth by the descendants of the Viennese court factor family Fränkel, where it was then continued until 1932. The book "disappeared" after the November Pogroms in 1938 and was rediscovered at a household clearance in Nürnberg in 1998 and handed over to the Jüdisches Museum Franken for its collection. The Wiener Memorbuch is an exquisite and impressive depiction of the European dimension of Jewish history in the Nürnberg region from the Middle Ages to the present day. Transformed into a digital platform, the book itself becomes a multimedia gateway into a worldwide network of historical events, people and places. The book is also part of Linked Open Data, integrating it into an evolving worldwide database and creating a whole new interrelationship between international and regional histories.

In Fürth, a pilot project will enable people to experience, both physically and digitally, a former Jewish neighbourhood that was destroyed during the November Pogroms in 1938. Regional

partners in Schnaittach and Rothenburg ob der Tauber are already involved in the project and will engage with other facets of Jewish cultural history in the region, shining a light on them once again.

- 👁️ *Jüdisches Museum Franken (Fürth, Schnaittach and Schwabach)*
- *Friedrich-Alexander-Universität Erlangen-Nürnberg*
- *Leo Baeck Institute (New York, NY)*
- *Central Archives for the History of the Jewish People (Jerusalem)*
- *Centrum Judaicum Foundation (Berlin)*
- *Austrian State Archives (Vienna)*
- *Jewish Museum in Prague*
- *Institut für Jüdische Geschichte Österreichs (St.Pölten)*
- *Jewish communities across the region*

TRIALOGUE KRAKÓW – NÜRNBERG – PRAGUE

These three cities, closely connected throughout history, are axes of European Jewish history. From 2021, the **Nürnberg Time Machine** will be seeking to make these connections more visible. **Triologue** will explore the importance of the Jewish communities for the three cities, European culture and knowledge transfer. Working closely with local Jewish communities and prominent figures from these communities, there will be conferences, mini colloquia, research camps and a scientist-in-residence programme organised in these three closely intertwined cities.

- 👤 *Nürnberg City Archives,*
- *Jagiellonian University (Kraków)*
- *Prague City Archives*
- *Verein für Geschichte der Stadt (Nürnberg)*
- *Jewish Religious Community Nürnberg*

CONTEMPORARY DÜRER

Albrecht Dürer created a new type of artist. At the turn of the 16th century, he was one of the first to recognise the potential of modern new technology for the art world. The woodcut – then the most widely used technique for illustrating books – provided Dürer with a way of disseminating his works throughout the known world at the time. He also used the different engraving techniques of chalcography in brand-new areas, improving and perfecting them for his purposes. Dürer created woodcuttings and engravings that were both works of art and had print runs in the several thousands, thus delighting the masses on an unprecedented scale. Dürer the artist became renowned throughout Europe. His fame was at least in part thanks to an ingenious idea: Dürer signed each of his works with the monogram AD, a logotype that would go on to become famous all over Europe, forever associated with Albrecht Dürer – and thus the artist and the authorship of the artwork became one.

In 2025, we will embark on a hologram journey through time to go on a real date with Albrecht Dürer. His prolific creativity bears witness to his influence on art, science and technology. His paintings, texts and illustrations are stored in our archives, books about or by him can be found in our museums, bookshops and libraries. But now, Albrecht Dürer will be brought back to life as a 3D hologram, at long last returning to tell his own story in person. And maybe we will also meet Hans Sachs, Johann Neudörffer, Maria Sibylla Merian, Kaspar Hauser, Jakob Wassermann and Hermann Kesten along the way?

Nürnberg's acclaimed Albrecht-Dürer-Haus is one of the few surviving Renaissance artists' houses. Sadly, its collection does not include any of Dürer's original works. This led to our decision to develop a digital exhibition house to add to the Albrecht-Dürer-Haus museum: By 2025, Albrecht Dürer's works will be brought to life in a digital installation. With the help of virtual reality, we will be tele-transported to the Albertina Museum in Vienna, the British Museum in London, the Alte Pinakothek in Munich, to Frankfurt/Main, Prague and Berlin. Canadian sound installation artist Janet Cardiff and George Bures Millen will be joining forces to develop a sound installation for the Albrecht-Dürer-Haus and the surrounding area. British artist, writer, filmmaker, theorist and curator



John Akomfrah has already had experience with Albrecht Dürer's works in his 2012 film "Peripeteia" – a moving visualisation of two portraits by the Renaissance artist "Head of a Negro Man" (1508) and "Portrait of the Moorish Woman Katharina" (1520). These two portraits – inspired by Leonardo da Vinci's anatomical studies – are probably two of the first representations of persons of colour in western art history. John Akomfrah will also create a new piece for Nürnberg2025. The performance artist Rirkrit Tiravanija will be a co-creator of Contemporary Dürer.

- Janet Cardiff & George Bures Miller
- John Akomfrah
- Rirkrit Tiravanija
- Nürnberg's municipal museums
- Heidelberg University
- Germanisches Nationalmuseum (Nürnberg)
- Bildungscampus (Nürnberg)
- Central Library (Nürnberg)

Nürnberg Time Machine and **Contemporary Dürer** are just two of many examples from the Nürnberg2025 programme that show how we plan to preserve and present cultural heritage with contemporary art forms and technology. With **Toys of Tomorrow** we will be continuing the age-old tradition of the toys and games industry in Nürnberg and the region, taking it into the 21st century. **Nürnberger Bits** will examine the relevance of the traditions of skilled trades and craftsmanship for the digital world, transposing the rituals and traditions of the guilds to the present day. **Konstrukt** will explore the traditions of musical instrument-making, creating futuristic sound generators, the likes of which have never been seen or heard before. And what about **Behaim's Globe**? This ingenious invention from 1492 will be our starting point for our remapping of the world in 2025.

- Jens-Daniel Herzog, State Theatre (Nürnberg)
- Kay Voges, Joana Mallwitz, Dortmund Academy for Theatre and Digitality

PEOPLE'S OPERA

According to current planning, the Opera House of the State Theatre Nürnberg will be undergoing renovation work in the ECoC year, meaning operas will be performed at an interim venue rather than the Opera House. We see the new venue situation not as an obstacle, but rather as an opportunity to develop new and unexplored formats for 21st century music theatre and to critically reflect on traditional opera repertoires at the same time. The spatial and artistic concepts developed at the interim venue will also be an attraction in their own right, drawing not only local but also international audiences to Nürnberg in the ECoC year.

The Opera House of the State Theatre Nürnberg and Philharmonic Orchestra under the musical direction of Joana Mallwitz cultivates many long-term partnerships with renowned opera houses and teams from around the world. These international connections will be instrumental in helping to create unique music theatre with esteemed artists in the ECoC year. One focus here will be the use of digital technologies in the development of new artistic concepts and formats for opera. In this context, we are looking to collaborate, among others, with Dortmund Academy for Theatre and Digitality and leading artistic director Kay Voges.

Each interim venue, each new location will draw in new target groups, sparking an interest in opera in these new audiences. When opera moves back to the freshly renovated opera house, these new audiences will follow. New, participatory forms of music theatre will be made possible through the changing venues. Interaction between artists and citizens will create a "people's opera" that will transport opera from the State Theatre to urban space throughout the ECoC year and beyond.

- Jens-Daniel Herzog, State Theatre (Nürnberg)
- Kay Voges, Joana Mallwitz, Dortmund Academy for Theatre and Digitality

BUDGET FOR TIME MACHINE AND CONTEMPORARY DÜRER EUR 5,000,000

Q 2.3 How will the Events and Activities be Chosen?

A number of different methods were employed to develop the arts and cultural programme, a mix that has proven successful; this strategy will therefore be continued, enabling us to draw on it as we move into the next stage.

► Chapter 4 ◀
Very early on in the application process, various workshops and discussions helped us to narrow down our main themes and individual projects and define them with more clarity.

The Nürnberg2025 Open Calls conducted in 2018 and 2019 and the Call for Ideas in 2020 with their online voting and jury processes provided us with a whole raft of projects, including **Konstrukt** and **White Sheets** and **Hello Pegnitz. Here to stay**. These calls unleashed astounding artistic creativity and imagination.

In the context of the region we set ourselves the explicit goal of fostering a spirit of cooperation among stakeholders and operators, encouraging them to get to know one another right away during the application process. To this end, we facilitated collaboration between task forces of different sizes on core themes such as "Totalitarianism and Human Rights", "Games and Play", "Craftsmanship, Industrial Culture and the Future of Work", among others. In other words, at this point in time, we were already well on our way to achieving the aim of making the region's self-perception and identity an integral part of this process. **Memory Lab**, **Archipelagos of Play**, **Nürnberg Time Machine**, **People's History** and **Through the Mill** are direct outcomes of these collaborative partnerships.

For the arts and cultural programme we have had the support of a group outstanding local, national and international curators. They have worked with local operators and in constant communication with one another, and their specific expertise has been invaluable to the development of the programme.

- Anne Applebaum, Community
- Fatma Aydemir, Community
- Selcuk Cara, Humanity
- Boris Charmatz, Humanity
- Phil Collins, Activity
- Susanna Curtis, Humanity
- Andrea Erl, Humanity
- Josa Gerhard, Acitivity
- Shreela Ghosh, Humanity
- Sebastian Quack, Activity
- Tunçay Kulaoğlu, Community
- Olga Komarova, Humanity
- Andrea Kuhn, Humanity
- Sebastian Linz, Community
- Robert Misik, Activity
- Frieder Nagel, Activity
- Johanna Pichlbauer, Activity
- Marietta Piekenbrock, Humanity
- Peter Pomerantsev, Community
- Verena Ringler, Community
- Beate Schüller, Community
- Jörg Skribeleit, Humanity
- Milan Ther, Humanity
- Franka Ellen Wittek, Activity

These curators will maintain their cooperation with Nürnberg2025 as we move to the next phase, thus also helping to ensure continuity. Similarly, the current Bid Office Director will take on the position of Artistic Director from 2021 with overall responsibility for all artistic aspects of the programme. From 2021, we will be working collectively to flesh out and refine the different formats that are part of the PAST FORWARD programme. The New Creative Spaces will be developed further, and their profiles will be more clearly defined – this particularly applies to the **Haus des Spielens**, the **Kongresshalle** and **The Garage Project**. Lastly, we will be announcing another Call for Ideas, which will be advertised internationally, increasing the appeal of our programme.

Q 2.5 Involving Local Artists & Cultural Organisations in the Programme Q 2.6. Cooperation with Local Artists and Cultural Organisations

Nürnberg2025 is already giving a new generation of local artists and cultural professionals a voice, resources and spaces to work, present and perform. We have established programming connections with a whole host of different artists and organisations which makes the spirit of the application participatory, diverse, local and international. Over the last period, two-thirds of the bid's budget has been invested in artistic and cultural projects and the work of local artists and cultural professionals, organisations and actively engaged members of society. Community events have been organised, festivals have been funded, artists' exhibitions and the work of private exhibition and concert venues have all been made possible. ► Chapter 4 ◀

From 2021 and into the ECoC year, we will continue to invest at least ten percent of the planned programme budget into activities with and of the various cultural scenes in Nürnberg.

The **Kulturhauptstädla** implemented by the N.ORT Kollektiv in 2019 served as a model for visualising the idea of ECoC 2025. Bettina Pousttchi's Pavilion UNN (United Nations Nuremberg, 2018) and the ongoing installation depicting the cultural and creative scene **Stadtmacherei** at the Neues Museum are collaborative projects, as is **No Work and all Play** by Prinzip Gonzo, a piece that was created with the State Theatre Nürnberg, and the forthcoming piece by René Pollesch. Nürnberg2025 also made the **Creole 2018** music contest at the Tafelhalle a reality and prepared the ground for the partnership between the Germanisches Nationalmuseum and the Global Arts Network. Special performances by youth theatre Theater Mumpitz at the international youth theatre festival **panoptikum** were also co-financed by Nürnberg2025. **Songlines** 2019 and 2020 brought community song and singing into the public eye and **Boulevard Babel** unveiled how much potential lies hidden in one part

of the city – the Südstadt. With her volatile sculpture "Jetzt!" (Now!), Eva Brenner focuses on artistic representations of physical disability. This list is by no means exhaustive. Besides these specific productions, we have of course also been cooperating with local and regional institutions and individuals that are actively involved in the diverse scenes of cultural practice. These networks of organisations and individuals have been directly involved in the development of our programme. These have included cultural operators across the region, directors and curators of museums and all manner of stakeholders, from the State Theatre Nürnberg and the Germanisches Nationalmuseum to the Tafelhalle, the Quellkollektiv and the Heizhaus, to name just a few of our many, many important partners in the process. In other words, the arts and cultural programme for 2025 is the product of close and intense collaboration with artists, cultural professionals and organisations from Nürnberg and the region. ◀►

RESUME

Making the unfamiliar, the other our own: A big conversation, a constant murmur, a burst of images and impressions, a storytelling session, unearthing the private in the common and the common in the private, habits, routines, presence and 'present-ness', communities that celebrate difference, a world that belongs to us, a world in which we learn to value the hybrid, the heterogenous, the diverse, night skies filled with the wondrous sites of dancing machines and the bouncing bits, talents that are transformed into stories, and stories that become talents, all that is strange and foreign and unfamiliar blending into a big collective whole, a different way of doing things that winds and meanders into every seam of the city's neighbourhoods. The pathos of vision. The adventure of thought. In a nutshell: A colossal celebration of the arts and cultures – this is what the European Capital of Culture Nürnberg2025 will be.

PAST FORWARD.
FAST FORWARD.

EUROPEAN DIMENSION

- Q 3.1
Scope and Quality of Activities
- Q 3.1.1
Promoting the Cultural Diversity of Europe
- Q 3.1.2
Common Aspects of European Cultures
- Q 3.1.3
European Artists and Other Transnational Cooperation
- Q 3.1.4
Examples of Transnational Cooperation

In this decade, a European Capital of Culture can only have a lasting impact if it is a bright celebration of the European idea, yet at the same time manages to outspokenly address the burning challenges for the European project to succeed.

And there are many of those. Brexit, the return to national egoisms, the humanitarian catastrophe in the Mediterranean Sea, inhumane conditions in refugee camps on the fringes of Europe – 2020, the year in which this bid book was created, is a year overshadowed by crises. These processes of disintegration are being countered, however, with encouraging signs of European cooperation giving us hope (the EU Recovery Fund, for example). It is these very conflicting, opposing processes that define the state of affairs in the European Union today.

And what can culture do about it?

The years leading up to 2025 will be crucial for the future of Europe and our ability to build a sense of community and togetherness in European society.

THEMES THAT SPEAK TO EUROPE

Given its content, the Nürnberg2025 arts and cultural programme, which is deeply informed by the past and at the same time radically forward-looking, is European at its very core and we want to make a viable contribution to the European debate.

Humanity How will the fundamental values of the European Union such as the protection of basic human rights, help us build a future in Europe where we can co-exist in peace and harmony?

Activity How can work and play contribute to our relationship with the world and help us make Europe more sustainable?

Community How can we counter marginalisation and hatred and establish a European culture of togetherness for everyone, in both urban and rural areas as well as in Europe as a whole?

Nürnberg's cultural heritage and super-diversity are what make the city the perfect place to effectively explore and reflect on these important questions about the future of Europe. For Nürnberg, the ECoC year is a unique opportunity – to develop a deeper European and transcultural awareness and form closer ties with European partners. This is imperative if Nürnberg's future society is to be shaped by peaceful coexistence.

PROJECTS THAT ENGAGE EUROPEANS

Given the formats of the arts and cultural programme, the European Dimension is manifested on four levels.

Localising Europe Through the Nürnberg2025 project, Nürnberg will rediscover its own Europeanness, placing itself at the heart of Europe.

Exploring Europe The PAST FORWARD programme will take people on a journey across Europe to form new personal connections and shape Europe together.

Co-Creating Europe We will create new partnerships, integrally as part of a European society.

Celebrating Europe We will celebrate the European idea with people from all over the world.

We are delighted to have the opportunity to share the ECoC adventure with a Slovenian city, and see the ECoC year as a joint project, a project with a mutual goal: civic engagement of the people of our cities. We have already developed projects with the candidate cities Piran und Ljubljana.

LOCALISING EUROPE

Where is this Europe anyway? This is not an uncommon response when people in Europe are asked about Europe on the streets in Nürnberg or in surveys. It would appear that Europe is somewhere – just not here. Far away, in Brussels or Strasbourg. Extraterritorial, a spaceship made of steel, glass and concrete, inhabited by eurocrats. Very often this perception goes hand in hand with latent or manifest Euroscepticism. And yet the very institutional structure of European policymaking is a constant balancing act between supranational, national and local policy interests, a multi-level system that puts itself to the test time and again. This systemic politics itself, however, has a European spirit to it that is not born solely or even primarily in official places of political and cultural discourse, in parliaments and on councils. Quite the contrary! This spirit of the European Union grows in the towns, cities, villages and regions that are home to diverse populations made up of all sorts of nationalities, groups who form trans-European partnerships with one another, where day to day co-existence or passing encounters are a matter of course. It is here that issues relating to collective identity are worked out. It is here that small ideas have the power to bring about big solutions to social and economic problems. It is here that ambiguity and differences are tolerated – and this tolerance is seen as a strength. In the Nürnberg of 2025, we will shout from the rooftops:

This is where Europe is!

We will bring Europe to Nürnberg – localising Europe right here. Through many projects we will take local history, local stories and link them to other places in Europe, bringing European diversity, European unity, to each and every individual. The project **Memorbook**, for example, which explores the cultural history of Jewish Culture in the region, some of which still lies buried, takes us on a journey of exploration across Europe to the US. Together, the **Nürnberg Time Machine** and **Hidden Treasures** will embark on a treasure hunt through small village museums and large-scale archives, discovering European cultural heritage which, with the help of digital technology, will be incorporated into the **Global Culture Hackathon** in 2025, fusing Nürnberg's stories with stories from around the world. The regional project **Doorytelling** takes us to historical and psychological boundaries such as the former Iron Curtain, facilitating open, borderless encounters between people from the region and abroad. **People's History** and **Born at Night but not Last Night** explore social relationships and dependencies in today's Europe. In the **Local Lab Europe**, people from across Europe, especially from cities like Clermont-Ferrand, Kraków, Prague and Glasgow, will discuss issues of social cohesion from the perspective of citizens and submit their findings to decision-makers in their city councils and in Brussels. Various other longer-term community projects like **NotAnIsland** or **M.I.L.K.** examine contrasts in Europe such as a sense of belonging or feeling marginalised, familiarity versus otherness. These projects will open up a huge space of resonance that, through mutual understanding and artistic production, unites the diverse European cultures in Nürnberg, communities that up until now have existed in parallel rather than together as one.

EXPLORING EUROPE

PAST FORWARD will set Europe in motion – Europe will go “on tour”, quite literally. As a city and region, we want to be more open to new experiences and influences, to get off the beaten track. And people are where this starts. People across Europe will be connecting and interacting.

We welcome everyone who comes to Nürnberg in 2025 with open arms – not as consumers of culture but as cultural diplomats.

We want them to stay longer, to discover more about Nürnberg and the region, to engage more with local citizens and to take a part of Nürnberg home with them – something that will remain with them for years to come. The **Be my Guest** project ► **Chapter 4** ◀ will show exactly what great hosts people from Nürnberg are and help people make connections and form new friendships. In 2025, the region will be filled with **Archipelagos of Play** that will bring people together through game playing. The PAST FORWARD programme encourages people to rediscover Europe and form new connections. **Locomotion 200** will see an entire generation of young people from Nürnberg and other European cities embark on a journey that will take them into the past and future of European rail travel, while **Youth United** will bring young people from 18 different countries to Nürnberg to discuss and deliberate over the challenge of creating a good future for Europe. Combined with the projects **Boule Europa**, **EYP2025**, **Arena Europe** and **Talk Forward**, the **Local Lab Europe** is the cornerstone of our European expedition and sends people from every country in Europe on a mission to build a better future for Europe. Exchange and cooperation with the Czech Republic is especially important to us in this context. Our region shares 100 km of border with the Czech Republic – a border that separated us for many years – and even 30 years after the fall of the Iron Curtain the segregating impacts of this division are still very palpable. Many locals in Nürnberg know southern and western Europe like the back of their hands, yet they know nothing about their immediate neighbours in the East.

The **Doorytelling** and **Archipelagos of Play** projects are geared in particular towards mutual discovery of the unfamiliar territory of our neighbours.

CULTURE BUS

In 2025, a Culture Bus will run between Nürnberg and Slovenia several times a week, establishing a conduit of communication between the two ECoCs. The bus will use various formats to showcase the arts and cultural programmes of both cities, the idea being to spark people's interest in discovering more about the other city. The bus is not meant as a mere means of getting tourists and travelers from A to B, however. Rather, being so easily accessible, this regular connection between the two cities is seen as an opportunity to get people on board as co-creators of projects like those within the **Local Lab Europe** platform. The bus is also instrumental for capacity development, facilitating exchange between artists and cultural operators from Germany and Slovenia, giving them an affordable and convenient way to pay regular visits to the other city and learn from one another.

👤 **FlixBus**
 — *Slovenian ECoC 2025*
 — *Interest confirmed by Ljubljana2025 and Piran2025*

CO-CREATING EUROPE

Nürnberg is applying for the title of European Capital of Culture because we want to learn, want to do better, want to join forces with our European partners to set processes in motion that will lead us down new paths. ► **fig. 10** ◀ People with different backgrounds will interact, shake each other up, and then cultivate entirely new styles and ideas together. For Nürnberg this has been a long time coming. Cultural institutions such as museums or festivals in the region have to be more firmly anchored in European networks in order to have a more sustainable impact. Cross-sectoral cooperation between the Cultural and Creative Industries is one way to achieve this, for example European software firms cooperating with historical museums as in the **Nürnberg Time Machine** project, or, on the global level, games and toy designers from across the world working with local toy manufacturers to design the **Toys of Tomorrow**.

PAST FORWARD is also an opportunity to draw on existing partnerships, reviving them through collaborative projects. Nürnberg and its twin towns (14 towns, eight of which are in Europe) form a strong network based on mutual trust, a network that plays a major role in the PAST FORWARD programme. We would like to see more cooperation with our immediate neighbours in the east, reinforcing our twin town relations in particular. In the **Memory Lab** project, for example, we will be working with various partners, in particular from the Czech Republic, Poland and Ukraine, to examine the issue of a future remembrance culture from an arts and cultural as well as discursive perspective.

In terms of European and international networking, Nürnberg still has some catching up to do. In the projects from **The Me's, the We's and the Us** platform we will be collaborating with the European Network for Cultural Centres (ENCC); in the area of evaluation we will be drawing on our cooperation with DG Research; for the **Nürnberg Time Machine** project Europeana is an important partner; and Europa Nostra's expertise is essential in the development of the **Kongresshalle**. A dedicated service point will encourage and train cultural operators in the area of international cooperation, in particular with regard to utilising funding programmes for transnational cooperation, such as Creative Europe and Interreg. In the years ahead, we will also strive to ensure that Nürnberg's membership in the EURO CITIES culture forum is used effectively to establish sustainable partnerships.

PAST FORWARD shines a light on the relationship between Europe and the rest of the world.

We would like to contribute to the EU's Cultural Relations with non-European countries by entering into long-term cooperation with partners in Japan, Sub-Saharan Africa and the US. Cooperation with European countries that are not part of the EU, including Ukraine, Macedonia and Belarus, are thus very important. Our international partners include intermediary organisations. We are working with Hungarian partners of ifa (Institut für Auslandsbeziehungen) on the **NotAnIsland** project; cooperation with the Martin Roth-Initiative is in the planning. Collaboration projects

with Goethe-Institut Kyoto (**Memory Lab**), Ljubljana (**M.I.L.K.**), Minsk (**Capacity Development**) and Sub-Saharan Africa (**Stargazing et al.**) are currently in the planning stages or are already underway. Once the ECoC title has been awarded, we will consult with Goethe-Institut Head Office to discuss the next steps for a more extensive strategic partnership. Other EUNIC members such as the Finnish Institute in Germany or the Estonian Institute are natural partners in collaboration with the ECoCs 2024 and 2026.

POP-UP PAST FORWARD

Starting in 2023, POP-UP PAST FORWARD will take the ECoC programme on the road to chosen cities, where we will be hosted by select international partners, strengthening Nürnberg's ties within and outside of Europe.

In New York City, POP-UP PAST FORWARD will be retelling transatlantic **Jewish Memory Spaces** in collaboration with 1014 | Space for Ideas and partners such as the Leo Baeck Institute; alongside Slovenian and US partners, we will also be attending various public events to speak about the ECoC initiative and how it has been harnessed for sustainable urban development in European cities.

In Brussels, POP-UP PAST FORWARD will be joining forces with the BOZAR Centre for Fine Arts to showcase Masterpieces of European craftsmanship within the **Bridging the Past and the Future** project. The European Policy Centre will be hosting a series of events as part of **Boule Europa**.

In Budapest, POP-UP PAST FORWARD will be making a stop at CEU Democracy Institute to reflect on the experiences gained and lessons learned through the **Local Lab Europe** projects. In addition, **NotAnIsland** will premiere at the Trafó House of Contemporary Arts in Budapest.

We are also considering additional Pop-Ups in Glasgow, Prague and in Kigali, African Capital of Culture 2023.

CELEBRATING EUROPE

The PAST FORWARD programme is as multifaceted as the history of Nürnberg and the continent Europe. In the previous chapters we described how we will be tackling the darker periods in European, German and local history. PAST FORWARD undoubtedly means a lot of work and frank, no-nonsense discourse. This will not, however, detract from the huge celebration of Europe that will sweep across Nürnberg in 2025. The **Opening and Closing Ceremonies**, which are supported by the communities in the city and the region, will be European through and through and help make this an unforgettable experience. On **May 8 and 9, 2025** we will commemorate the end of the war in Europe and mark the 75th anniversary of the Schuman Plan. Alongside this, the **Local Lab Europe** platform and **A New Morning** project will culminate in a huge celebration of Europe, where the key values underpinning the founding of the EU merge with the question of a common identity today.

The PAST FORWARD projects **Konstrukt**, **Big Little Rights** and **Nürnberg Bits** add an international festival element to local initiatives. Other established local festivals such as the **Internationales Figurentheaterfestival**, the open-air music festival **Bardentreffen** and many more will shine their light especially bright in 2025 and reap the fruits of the ECoC year for many years to come. In 2025, we will be inviting leading international conventions such as **PEN International** and will host a **European Human Rights Cities Conference** in Nürnberg. Also, we will be proudly applying to host **Europride 2025**. We will collaborate closely with the European Festival Association to make the festival of Nürnberg and the region more sustainable, more international, and to raise the bar in terms of quality, whether for existing or for future festivals.

COOPERATION WITH CITIES

Prague CZE Jewish Memory Spaces et al.
Aarhus DEN Transformation Think Tank
Tartu EST Songlines
Oulu FIN Memory Lab et al.
Tampere FIN People's History et al.
Clermont-Ferrand FRA Boule Europa
Glasgow GBR Boule Europa
Eleusis GRE German-Greek Film Festival
Veszprém HUN Local Lab Europe et al.
Skopje MKD Born at Night but not Last Night et al.
Leeuwarden NED Transformation Think Tank
Kraków POL Youth United et al.
Ljubljana SLO Hello Pegnitz et al.
Piran & Koper SLO NotAnIsland
Hlohovec, SVK Transformation Think Tank
Žilina SVK Locomotion 200
Kharkiv UKR Youth United

INTERNATIONAL ARTISTS AND CURATORS

Elfriede Jelinek AUT Der NSU Komplex
Robert Misik AUT Through the Mill et al.
Johanna Pichlbauer AUT Toys of Tomorrow et al.
Cathy Miliken AUS M.I.L.K.
Janet Cardiff CAN Contemporary Dürer
Frances Pappas CAN/GRE Community Opera
Dora Budor CRO Remembrance and the Strategies of Institutional Critique
Samir El Kordy EGY Kongresshalle
Eve Mutso EST Everybody
Boris Charmatz FRA Doing Ground
Bertrand Planes FRA Hemispheres
John Akomfrah GBR/GHA Contemporary Dürer
Julie Cleaves GBR Everybody
Phil Collins GBR Born at Night but not Last Night
Claire Cunningham GBR Everybody
Shreela Ghosh GBR/IND A New Morning et al.
Peter Pomerantsev GBR Arena Europe
Fatma Aydemir GER Why am I here?
Selcuk Cara GER Die Meistersinger / Kaiser von Atlantis
Jonathan Meese GER Dictatorship of the Arts
Brigitta Muntendorf GER/AUT Hemispheres

Matthias Pintscher GER
Luigi Nono:
Music and Politics

Raphaela Vogel GER Remembrance and the Strategies of Institutional Critique
Anestis Azas GRE Your Money or Your Life Tour
Mithu Sen IND A different view
Nishant Shah IND Capacity Development
Azadeh Akhlaghi IRN A Different View
Samir Odeh-Tamimi ISR/PLE A New Morning
Lawrence Abu Hamdan JOR Remembrance and the Strategies of Institutional Critique
Goshka Macuga POL The Rocket
Alexandra Makhlof RSA Art Eye
Zanele Muholi RSA A different view
Maria Alekhina RUS Children Art Career
Ong Keng Sen SGP A New Morning
Dragan Živadinov SLO Stargaze
Milo Rau SUI Nürnberger Prozesse 2025
Rirkrit Tiravanija THA Culinary Art
Serhij Zhadan UKR Memory Lab
Anne Applebaum USA Arena Europe
Park McArthur USA Remembrance and the Strategies of Institutional Critique
Paolo Pedercini USA Total Games

INTERNATIONAL INSTITUTIONS AND CULTURAL OPERATORS

Future Lab (Ars Electronica) Linz, AUT Behaim's Globe
gold extra Salzburg, AUT Community Games
Institut für Jüdische Geschichte Österreichs St. Pölten, AUT Memorbook
Ludovico Landesludothek Graz, AUT Haus des Spielens
BOZAR Centre for Fine Arts Brussels, BEL Bridging the Past and the Future
European Network of Cultural Centres ENCC Brussels, BEL Future is...
European Policy Centre Brussels, BEL Boule Europa
Goethe-Institut Minsk, BLR Transformation Think Tank
POGON-Zagreb Center for Independent Culture and Youth Zagreb, CRO Come Forward
Dům UM Prague, CZE Youth United
Jüdisches Museum Prag Prague, CZE Jewish Memory Spaces
Gruppe 38 Aarhus, DEN Big Little Rights
Nordic LARP-Community Copenhagen, DEN et al. Archipelagos of Play
Distributed Design Market Platform Barcelona, ESP Meister Fair

Museums of Córdoba
Córdoba, ESP
Bridging the Past and the Future

COMPANY Helsinki, FIN Toys of Tomorrow
Flow Productions Oulu, FIN NotAnIsland
LUMO Light Festival Oulu, FIN Closing Ceremony
Café Babel Paris, FRA Born at Night but not Last Night
Compagnie Arcosm Lyon, FRA Big Little Rights
Ensemble Intercontemporain Paris, FRA Luigi Nono: Music and Politics
European Space Agency Paris, FRA The Rocket
InFiné Music Paris, FRA Konstrukt
Birds of Paradise Theatre Company Glasgow, GBR Everybody
Foxdog Studios Manchester, GBR Nürnberger Bits
Now Play This London, GBR Archipelagos of Play
OpenStreetMap London, GBR Behaim's Globe
A Soul for Europe Berlin, GER Boule Europa
European Youth Parliament Berlin, GER EYP2025
Good Conversations (Zeit Online) Hamburg, GER Talk Forward

Hebbel am Ufer
Berlin, GER
NotAnIsland

Invisible Playground Network Berlin, GER Archipelagos of Play
Neue Auftraggeber / New Patrons GER et al. Commissioned by You
PEN Centre Germany Darmstadt, GER A New Morning
Akademie Schloss Solitude Stuttgart, GER Knowledge Commons
CEU Democracy Institute Budapest, HUN Arena Europe
Lenau Verein / ifa Pécs, HUN Not an Island
Trafó House of Contemporary Arts Budapest, HUN NotAnIsland
Galway Early Music Festival Galway, IRL Songlines
Central Archives for the History of the Jewish People Jerusalem, ISR Memorbook
Cosmo – Handcrafted with refugees Bolzano, ITA et al. Meister Fair
Luigi Nono Archive Foundation Venice, ITA Luigi Nono: Music and Politics
Villa Kamogawa Kyoto, JPN Memory Lab
ArtEZ University of the Arts Arnhem, Zwolle, Enschede, NED Knowledge Commons

Eurail
Utrecht, NED
Locomotion 200

Studio SIFD The Hague, NED Konstrukt
New International Encounter Asker, NOR et al. Big Little Rights
11 bit studios Warsaw, POL Total Games
European Solidarity Centre Gdańsk, POL People's History
Europe4Youth Kraków Kraków, POL Youth United
Jagiellonian-University Kraków, POL Memory Lab et. al.
Muzeum Krakowa (Płaszów project) Kraków, POL Memory Lab
Polish Games Association Warsaw, POL Haus des Spielens
Teatr Figur Kraków, POL Big Little Rights
Culture Next Candidate Cities Network Cluj, ROM Transformation Think Tank et. al
Teatrul Tineretului Piatra Neamț, ROM NotAnIsland
Goethe-Institut Sub-Saharan Africa Johannesburg, RSA Stargazing et al.
Delak Performing Arts Research Centre Ljubljana, SLO Stargazing
En-Knap Ljubljana, SLO M.I.L.K.
Goethe-Institut Ljubljana, SLO M.I.L.K.

University of Primorska
Koper, SLO
NotAnIsland

Nova Iskra Belgrade, SRB Meister Fair
Internationales Forum der Nachhaltigkeit Kreuzlingen, SUI Garage Project
International Institute of Political Murder Bern, SUI Nürnberger Prozesse 2025
Theater Sgaramusch Schaffhausen, SUI Big Little Rights
Regional Považie museum Žilina, SVK Locomotion 200
Teater Pero Stockholm, SWE Big Little Rights
Circle of Live Röstänga, SWE Konstrukt
Golden Orange Film Festival Antalya, TUR Your Money or Your Life Tour
Literature Museum Kharkiv, UKR Memory Lab
1014 Space for Ideas New York City (NY), USA Pop-Up PAST FORWARD
Johns Hopkins University Baltimore (MD), USA Arena Europe
Leo Baeck Institute New York New York City (NY), USA Memorbook
The Strong National Museum of Play Rochester (NY), USA Haus des Spielens

We want to make sure that, regardless of who you are, a trip to the international and transcultural city of Nürnberg is an experience to remember.

Q 3.2 Strategy to Attract European & International Public

With world-class art projects such as **Doing Ground** or **Contemporary Dürer**, we want to make sure Nürnberg2025 becomes an unmissable destination for lovers of the arts. Initiatives like **EYP2025**, **Locomotion 200**, **Archipelagos of Play** will turn Nürnberg into a magnet for young, mobile, “post-national” Europeans. We will reach out to cultural tourists from around the world; people with a keen interest in history and cultural heritage are invited to join the participatory projects of the **Nürnberg Time Machine**, those who are fired up by the political debates of the moment can share their opinion and become co-creators of the **Local Lab Europe**. This project will also reach out to people who are open-minded but may not yet be convinced of the European idea, or people who are not such big fans of the arts. Nürnberg2025 will show these groups too that Europe is an exciting topic to talk about and that culture has something for everyone. We have already established links with print, radio, television and digital media ► **Chapter 5** ◀ and these are our mainstay. In this section, we would like to go into more detail about our dedicated strategic marketing and communication tools.

MANY ROADS LEAD TO NÜRNBERG

We are collaborating closely with Nürnberg Convention and Tourist Office (CTZ).

It quickly became clear that we needed a dual strategy when it comes to international destination marketing for the city. The first part of our plan (road I) involves approaching all manner of people from outside Nürnberg, with a particular focus on multipliers, i.e. the key tourist associations and organisations. As to the second dimension of the strategy (road II), we will be reaching out to international guests, people from around the world who will be staying in Nürnberg and the region between 2021 and 2024.

ROAD I: INTERNATIONAL PUBLIC AND MULTIPLIERS

The CTZ conducts annual analyses of international visitors and tourist markets. We will factor this information into our marketing activities, working in close partnership with the German National Tourist Board (DZT), the Tourist Board of Bavaria (BayTM) and the Tourist Board of Franconia (TVF). Together with the DZT, we will be running dedicated marketing campaigns focusing on specific target groups in an international setting. Besides our partnership with the DZT, we will be working closely with the Goethe-Institut, consulates and foreign offices. For the conventional travel industry, we are planning digital conference formats as well as study trips for selected tour operators and marketing alliances with select online travel portals and booking platforms, such as Expedia.

The CTZ is also a member of European Cities Marketing (ECM) – an association for Tourist Boards, Convention Bureaux and City Marketing Organisations in Europe – where Nürnberg2025 will be promoted. There are existing connections to the European Travel Commission (ETC) which will be approached in the context of our marketing efforts.

From 2021, PAST FORWARD will be at the heart of the CTZ’s marketing activities. Workshops and trade fair participation (e.g. Marketplace USA) are another component of our marketing mix: Nürnberg2025 will be represented at the ITB in Berlin and the German Travel Mart (GTM). As a member of the European Tour Operator Assembly (ETOA), the CTZ attends ETOA’s networking events and will be using this platform to engage with other European cities to promote Nürnberg2025.

The German National Tourist Board DZT has committed to working in close partnership with Nürnberg2025 and providing support for the PAST FORWARD project. DZT will be making Nürnberg as European Capital of Culture an integral part of its core communications.

BLOGGER AND INFLUENCER RELATIONS – BRIDGING EUROPE, BRIDGING WORLDS

Authenticity is crucial for us – we want to work with people who are passionate about Europe and Nürnberg

We want international and local bloggers and influencers to tell stories about Nürnberg2025, their hometowns and their travels, whether at workshops or in conversation. We will set up gatherings and exchanges, we will facilitate experiences that give rise to new styles and imagery. We aim to strengthen established collaborative partnerships and foster new ones. To this end, in the years running up to the Capital of Culture year, we will be hosting international Influencer Marketing BarCamps. This will be a perfect platform for networking, as well as for people to get to know Nürnberg, giving them a sneak preview of the diverse programme that awaits them.

MAKING NÜRNBERG VISIBLE

Through bloggers and influencers we will reach out to young international audiences, communicating eye to eye with them. To raise our visibility among art aficionados and cultural tourists, we will work with dedicated magazines, newspapers, TV-stations and radio channels geared towards these target groups. Household names in Germany such as Monopol, ZEIT Online and Süddeutsche Zeitung have already expressed an interest in working with us. ► **Chapter 5** ◀ On the international level, we have our sights set on partnerships with various publications aligned with the annual tourist market analysis of the CTZ. ► **Chapter 5** ◀

LEVERAGING OUR REACH

International journalists, bloggers and influencers will be key to communicating the arts and cultural projects taking place. We will invite them to hop on the **Culture Bus** or join us on a train journey as part of the **Locomotion 200** project, connecting with the other travellers, sharing stories, ideas and experiences. The long-distance coach operator FlixBus has confirmed, that they are open to the idea of including Nürnberg2025 promotional material as well as programme content in their general on-board programme. These and a whole host of other projects from our arts and cultural programme lend themselves to collaboration with the press, such as **Talk Forward**, **Arena Europe**, **Youth United**, **EYP2025**.

ROAD II: INTERNATIONAL VISITORS 2021-2024

On road II we will connect with the international public coming to Nürnberg in the years before 2025. Co-Hubs are PAST FORWARD’s unique way to do just that: Co-Hubs are set up as spaces where people can connect, network, play, be inspired and find out more about Nürnberg2025. The Co-Hubs will happen at the many trade fairs held in Nürnberg’s exhibition halls (Nürnberg Messe) that draws 2 million international visitors every year. Co-Hubs will also be installed at the Albrecht Dürer Airport Nürnberg (4 million passengers every year) and other locations across the city and throughout the region. This format will engage a great many local initiatives and institutions, which gives us a guarantee that the people of Nürnberg and the region will identify with PAST FORWARD. With the Main-Danube Canal running right through Nürnberg, marking the halfway point between Amsterdam and Budapest, we will also be inviting those who disembark in Nürnberg to take a tour of the city. From 2021 onwards, we will be drumming up enthusiasm among visitors to our city to return in 2025.

A STORY FOR EVERYONE

We have also been working in close cooperation with the Geschichte Für Alle and Die Stadtführer associations, which operate the majority of guided tours around the city. If we win the title, professional and experienced city guides working for these companies will have a new tale to add to their repertoire. During their tours they will be able to relay the story of PAST FORWARD, enticing visitors to come back for a special visit in 2025.

The goal could not be any clearer: We want to draw more international people from a wider range of countries to Nürnberg, and we want to make sure this is a trend that continues. This will benefit the region just as much, fostering the development of a more sustainable cultural tourism. ►►

2020 (2021)
Galway

The **Songlines** Schottenklöster programme, a joint initiative planned for 2020 that explores the connection between church music in Galway and Nürnberg, had to be cancelled due to the coronavirus situation. Plans are in the pipeline to revive the project in 2021, in cooperation with Galway Early Music Festival and the Arts Council of Ireland.

2023
Veszprém-Balaton

In 2023, the project Balaton Free Republic will promote public debate and societal discourse. We will contribute to that debate at lake Balaton, leveraging **Local Lab Europe** and other projects.

2025
Ljubljana (candidate)

Nürnberg and Ljubljana are similar in size and in the challenges they face. This makes the Slovenian capital an ideal partner for a deeper relationship in the context of ECoC. **M.I.L.K.**, a community project-based initiative carried out in collaboration with Ljubljana2025, Goethe-Institut, the dance company En-Knap and the Tafelhalle Nürnberg, explores the role of music and song in collective European identities.

The projects Ljubljanica (LJ2025) and **Hello Pegnitz. Here to stay** share the same goal: making the rivers of Nürnberg and Ljubljana more accessible to people and creating a stronger awareness of nature and the natural environment located right in the middle of the city. These two projects, which we will be developing in collaboration, will centre on the importance of water in our cities.

In the project Cities in **Residence: 27+27** (LJ2025), we will be asking artists to come to Nürnberg for a year to set up a Cultural Embassy and sending local artists to Ljubljana to do the same.

Entering a joint partnership with Delak Performing Arts Research Centre, we will also cooperate with Ljubljana2025 in the framework of **Stargazing**.

2017
Aarhus
2018
Leeuwarden

Like Nürnberg, the cultural capitals Aarhus and Leeuwarden were projects that centred on regional cultural development. There is so much to learn from these two cities and their experiences. We are in regular contact with Aarhus and the Leeuwarden 2018 successor organisation LF2028 to share ideas about capacity development in the region.

2021 (2023)
Eleusis

The 2021 and 2023 Nürnberg German-Greek Festivals will be showcasing the ECoC Eleusis. The film Mourning Rock which is part of the Eleusis2021 programme directed by Philippos Koutsaftis will be shown during the festival. Another highlight of the 2021 edition of the festival is a homage to Melina Mercouri.

2024
Tartu

Tartu's one-of-a-kind song festival has a long tradition and this will be celebrated in the ECoC year. In 2024, our **Songlines** project along with various other projects in Tartu will give us the opportunity to form strong ties with the 2024 Estonian Capital of Culture.

2025
Piran (candidate)

At the heart of Piran's bid is the history of migration and population transfer and the impact of this, which continues to be strongly felt in the region of Istria today. The project **NotAnIsland** is a co-production carried out in collaboration with German, Hungarian, Romanian, Finnish and Slovenian partners and partners from Piran and Koper.

Slovenian ECoCs

Planned collaboration projects with our ECoC twin: **Culture Bus, Boule Europa.**

2026
Oulu (candidate)

Within the framework of the LUMO Lights Festival Oulu, the ECoC baton **Closing Ceremony** will be passed from Nürnberg to Finland in a huge celebration of contrasts of light and dark. Preparations for this will begin in 2024 and will involve artists from both cities, who will take part in Light and Darkness Residencies as part of **Stargazing**. The untold story of the German presence in the Oulu region in WWII and its consequences will be the subject matter of a joint literature project as part of **Memory Lab**.

Other collaboration projects: **NotAnIsland, Meister Fair**

2026
Tampere (candidate)

What companies like AEG, MAN and Grundig are to Nürnberg, Nokia is to the region of Tampere. Structural change has radically transformed the day-to-day lives and work of many people in Europe and this will continue in the years ahead. This will be the focus of the projects **People's History** and **Manchester's United** (Tampere2026), which will be implemented in cooperation with various European partners. Other collaborative projects: **Archipelagos of Play, Memory Lab.**

2026
Žilina (candidate)

What Nürnberg and the Slovakian city of Žilina have in common is a rich railway heritage. The project **Locomotion 200** is a collaborative project between Nürnberg, Žilina2026 and EURAIL that will take thousands of young people on a journey through time, on a railway across Europe. The project outcomes will be incorporated into multimedia installations that are accessible to the public in both cities.

2028
Skopje (candidate)

Nürnberg's twin town Skopje has its sights set on the ECoC 2028 title: The project **Born at Night but not Last Night** will be co-created by the people who are on the move between the Western Balkans and Germany, people who share a rich history of cultural exchange and the experience of labour migration. The project will be jointly developed with partners from our twin town Skopje.

Other collaboration projects with Skopje: **Doing Ground, Youth United.**

2026
Hlohovec (candidate)

The regional community development strategies of Nürnberg2025 will be tried and tested in cooperation with Slovakian ECoC candidate Hlohovec, which focuses on the cultural development of smaller sized towns in Europe.

2028
Clermont-Ferrand (candidate)

Boule Europa is a Pan-European experiment in the form of a Citizen Council. Developed in cooperation with Soul for Europe, the city of Clermont-Ferrand will be a lead partner in the project. ◀▶



OUT-REACH

Q 4.1 Civic Involvement

PARTICIPATION SO FAR

Nürnberg's ECoC application is not just about putting on a spectacular show for the people of Nürnberg. Instead, the local population will play a hands-on role, helping to develop the PAST FORWARD project, showcasing their city, in doing so transforming it, immersing it in arts and culture.

It was Nürnberg's communities that gave rise to the application in the first place.

In 2016, shortly after Nürnberg City Council had decided to enter a bid, a number of participatory formats were launched, the aim being to get information about the ECoC project out to urban society, in all its diversity, as early as possible. It was also important to find out what it is that motivates and moves the people of Nürnberg and how they envisage their future. ► *fig. 11* ◀

A series of info events attended by experts from around the world was followed by a host of workshops.

More than 100 experts from politics, the creative industries, civic associations, tourism, arts and culture as well as from private enterprises came together to identify topics of global and local significance. Next, civic involvement in the process was shifted up a gear: A Moving Micro Office, for instance, has covered 100 km across the city in the last year, bringing our application to vast numbers of people, facilitating 500 one-on-one conversations with people in urban areas about the bid and about how they can get involved. Other digital and analogue participatory formats have followed.

From the hundreds of one-on-one conversations that took place and the many workshops involving local artists, associations, initiatives, unions and the likes, a picture began to emerge as to how the people of Nürnberg see themselves, their city, the whirlwind of restructuring and change over the past few decades, and Nürnberg in its European context and what they feel Nürnberg is lacking and would like to see in the future.

EVERYBODY AND THEIR STORY

One thing has become evident: Nürnberg's story – its PAST is deeply anchored in how the people of Nürnberg are seen by others and how they see themselves. The stories we tell about Nürnberg and its people, stories that, through discourse, shape the city's identity, are stories of the past that do no justice to the diverse society in Nürnberg today.

In light of this, our all-encompassing participatory process saw the emergence of three key themes and the slogan that our entire arts and cultural programme is built around: PAST FORWARD. Some 4,000 people were involved in this process.

Two Open Calls for project proposals from the people of Nürnberg and the region were held, with 21 of the 250 project proposals received being implemented. A total of 25,000 people took part in the voting and helped choose what projects would become part of our ECoC application. A similar format for children saw the involvement of 29 schools. Parallel to this, ten further participatory formats centering on the overarching strategic aims of our ECoC application, i.e. transculturality and widespread participation, were launched.

Much has happened since the first bid book, even though we had to shift a lot of our outreach efforts from the analogue to the digital sphere due to the lockdown. We took the feedback in the experts panel report very much to heart and set about consolidating our strategy for future participatory processes, working closely with key players from our city cultural establishments, artists and creative minds, experts from the tourism industry and civic initiatives such as #NUE2025. Here, our main focus was on those groups that had previously been marginalised, regional integration and long-term institutionalised cooperation. Our goal was that everyone in Nürnberg and the region can get involved in creating our city's arts and cultural programme. Furthermore, the pandemic has massively disrupted our way of life, especially in terms of public exchange and experience, including the experience of culture. We see it as a challenge for the city to take responsibility for the future, to transform existing techniques and applications into useful services for society. That is why we worked early on

with the #NUE2025 citizens' initiative and met this challenge with the extensive workshop "Discourse formats in the digital arena". The goal of this interdisciplinary group of experts was to design formats that would enable a digital public sphere for discourse and culture.

PARTICIPATION IN THE ARTS AND CULTURAL PROGRAMME

Participation in Nürnberg 2025 goes beyond the notion of being a member of a passive audience. Participation means both consuming and producing arts and culture, which reflects the paradigm shift from consumption to prosumption in which the consumer becomes the (co-)producer.

This paradigm change ultimately led to the Nürnberg2025 Call for Ideas. Here, we were looking for arts and cultural projects that would be bolder, that would take Nürnberg's application into more daring territory. Another 350 proposals were submitted – including projects that are key elements of our arts and cultural programme. These include, for example, [Hello Pegnitz. Here to Stay](#), [Konstrukt](#) or the performative intervention [No Place for Human Rights](#).

fig. 11 CITIZEN INVOLVEMENT IN THE APPLICATION PROCESS



PARTICIPATION IN THE ECO YEAR

The insights we gleaned from the results of a comprehensive representative survey among 20,000 households that was conducted in 2019 were crucial for the development of our future strategy. It found that the ECoC application has managed to reach as many as 70 percent of the people living in Nürnberg. Also, we found out that we have to increase the relevance of the ECoC project for younger citizens and people from international backgrounds.

Volunteering

The commitment and engagement shown by the people of Nürnberg is remarkable. No fewer than 130,000 people in Nürnberg are engaged in voluntary work. And, as the aforementioned household survey shows, one in ten people in the city is keen to get involved in volunteer work as part of Nürnberg2025.

For the year 2026 Nürnberg has its sights set on the title “European Volunteering Capital”. Along the way and for the ECoC application, it’s important to ensure that the wealth of potential that can be found in the volunteer structure in Nürnberg does not go to waste. If fully unlocked, this potential will lead to the development of a broad permanent network of volunteers in the region and, beyond this, will open up opportunities for local associations and initiatives to become more professional across the board. To do so, we will be establishing an Association and **Volunteer Academy** that will focus on international networking for volunteers in Nürnberg; create sustainable free training opportunities in the areas of management, communication and fundraising; strengthen cooperative structures between different areas of volunteer work; and improve access to volunteering and participation opportunities for new volunteers.

The PAST FORWARD Volunteer Team formed in 2018 is constantly growing. Our Volunteer Strategy, the result of collaborative efforts and many meetings, hones in on a host of areas where locals can get involved in a voluntary capacity.

These include:

- ▶ **Ambassador Function:** The PAST FORWARD Volunteer Team will act as ambassadors in the city and the region. As with roughly half the people in Nürnberg, many of the volunteers come from international backgrounds. A core multilingual volunteer team will go into the communities starting in 2021.
- ▶ **Social Media Volunteering:** These digital volunteers are online ambassadors who can reach different sections of the population because they can speak to them in a language they understand on a platform they feel at home in, facilitating genuine and effective communication.

▶ **ECoC Guides:** In 2025 itself, the Volunteer Team will be out and about and will function as points of contact for visitors. Starting in 2021, we will be working with the Nürnberg Convention and Tourist Office to develop a long-term concept.

▶ **Be My Guest – 1,000 Homes:** Here, we have undertaken to find 1,000 homes in Nürnberg whose owners and tenants would be willing to open their homes to visitors. We know from the household survey that around four percent of people in Nürnberg would be willing to do so! We will be setting up a dedicated platform for the new **Be My Guest** format. This project will be run by the Department for Civic Engagement - Nürnberg Office for Social Affairs.

The Volunteer Team will be prepared by a tailor-made training programme. Specifically, this includes:

- ▶ Free English classes for all PAST FORWARD volunteers
- ▶ Professional event management training
- ▶ Dedicated tour guide training / mediator training
- ▶ Training in the field of inclusion and participation

Involvement in Decision-Making Processes

The Open Call format will be continued into 2025 and beyond, to give people the chance to contribute to the process by bringing in their own ideas. The next step will be an international Call to find people from Nürnberg’s twin towns who will then work on local projects in collaboration with people from Nürnberg. The projects will be selected in a participatory online voting process.

Participation in the Programme and other Projects

All of these formats give the people of Nürnberg the opportunity to get actively involved in the concept and implementation side of the ECoC year. A large proportion of the projects in the arts and cultural programme depend on the participation of and participatory interaction among the people of Nürnberg. Many of the projects would not be possible without interaction – take, for instance, the projects related to games and playing, or the **Nürnberg Time Machine**, the projects included in **The Me’s**, the **We’s** and the **Us** platform as well as the **Local Lab Europe** platform.

Participation in the Region

The arts and cultural projects for the region were conceived in a participatory process. Project implementation will be no different. Here are just a few examples of projects in the arts and cultural programme that will involve people from all over the region:

Archipelagos of Play

Locomotion 200

Histoculture

Through the Mill

People’s History

Doorytelling

Talk Forward

Global Culture Hackaton

Boule Europa

Stargazing

Q 4.2

Audience Development and Sustainable Participatory Opportunities across Society

ANYONE CAN BE A MEDIC!

Involving society in its entirety, in all its diversity is such an important part of our strategy that we would like to modify the question slightly and focus solely on audience development here. Educational establishments and participation of schools will be covered in a later section.

You can’t please all of the people all of the time. And why would you want to? Different parts of our arts and cultural programme are aimed at different sections of the population. In line with the outcomes in the Nürnberg2025 Theory of Change ▶ **Chapter 1** ◀ we seek to:

- ▶ Remove physical and cognitive barriers to cultural participation
- ▶ Increase access to and participation in culture for all communities
- ▶ Make transculturality and diversity of the city more visible
- ▶ Develop capacity in the cultural sector
- ▶ Redefine public space and its interaction with cultural establishments

PAST FORWARD takes the conventional formats of audience development in Nürnberg one step further by reframing audience development as community development.

COMMUNITY DEVELOPMENT STRATEGY

We have developed a Community Development Strategy that will be the backbone of the long-term renewal of the arts and cultural scene in Nürnberg. The importance of this cannot be stressed enough if only for the simple reason that cultural establishments in Nürnberg, museums in particular, are suffering a major decline in visitor numbers. This negative trend is concurrent with nationwide studies that show that publicly funded cultural establishments are used by a mere ten percent of the population.

We probed deeply into the reasons for this and were able to ascertain, for example, what areas of the city people live in and who would like to spend more time enjoying cultural activities, but who believe that they aren't properly informed about what's going on or feel the cultural activities on offer are not geared towards them.

We seek to engage Nürnberg's society as a whole, and develop projects that give people new opportunities to access cultural life, at the same time transforming the institutions that make up the cultural infrastructure so fundamentally that the resultant, more widespread access to cultural activities, will continue well beyond the ECoC year.

In short, Nürnberg's Community Development Strategy takes a two-pronged approach, focussing on the people of Nürnberg, on the one hand, and the cultural institutions and establishments, on the other.

CAPACITY DEVELOPMENT STRATEGY

Nürnberg2025 brings together diverse communities and extensive networks of creative professionals, cultural institutions, artistic and social laboratories, entrepreneurial studios, and legacy hubs. Together these groups aspire to foster a future shaped by the core European humanist values of equality, inclusion, and freedom around the themes of Humanity, Activity and Community.

This includes a wide range of projects: large and small, short and long-term, and geographically, temporally, and thematically diverse. In their creative, critical and collaborative practices, they encompass many different modes of implementation, production and participation.

We have developed a Capacity Development Strategy that is contingent, iterative, flexible and adaptive, that works through seven capacity development interfaces to enable interaction, connections, collective ownership, and impact monitoring, while enabling creative independence and freedom for the different stakeholders.

► **Story Streams** What stories will we tell of the future? With whose voices? We need to be aware that there are voices that are often muted when the stories of our cultural and social sectors are told. Story Streams is a platform that consolidates stories, ideas, visions and interventions of the future from all the projects around the key principles of inclusion and accessibility. In line with **Forward Participation**, it creates a platform to reflect on the need for inclusion and diversity in cultural programming.

The platform curates the stories so that they represent and demand diversity in communities, transforming the storytellers into critical drivers of the future. Through meta-data compilation and real-time trend analysis, it highlights how excluding people based on language, disability, cultural and economic capital, age, location, and historical and structural disadvantages perpetuates the omission of diverse voices in our stories of the future.

► The **Nürnberg Time Machine** is a digital infrastructure hub that connects and consolidates all the physical, temporal and virtual data-oriented of many Nürnberg2025 projects on a common portal. Through extensive digitising and archiving, it enables GLAM institutions in the region to converge their histories and sense of purpose towards collective transformation. It revitalises small archives and private collections to critically engage with Nürnberg's role in shaping European cultural heritage.

► **Knowledge Commons** If the role of the arts and culture is to change the world, then the artist must be a change-maker. The rich knowledge that emerges from the labs, studios and hubs of Nürnberg2025 has to be brought to life, circulating among and owned by different participants.

In collaboration with ArtEZ University of the Arts in the Netherlands, the Akademie Schloss Solitude in Stuttgart and the Wikimedia Foundation, we will create a blended learning environment that hosts MOOCs, webinars, master classes and curated programmes to engage participants in co-creating the future. The interface Knowledge Commons converts the infrastructure, resources and individuals in the different projects of the arts and cultural programme into learning resources. Every PAST FORWARD project thus becomes input for an asynchronous, digital, distributed and diverse set of learning resources. The Knowledge Commons strengthen our commitment to diversity and provide tools for democratising audience participation through remote, distributed and in-person learning activities to co-create Nürnberg2025.

► **Future Playbooks** How does the cultural sector develop new methods and approaches that synthesise the lived experiences of multiple stakeholders in creative and organic ways? Can we harness the legacy of games in this region to create playful action towards future-making?

Empamos (Empirical Analysis of Motivating Game Design Elements) is a unique, Nürnberg-based project that analyses approximately 30,000 board games in the German Games Archives to identify patterns of gamification and their impact on different industries such as cultural mediation, gaming, social work, university didactics and psychological studies. The **Archipelagos of Play** introduce playful interventions to connect the global and local gaming scenes to stimulate future innovations. **Toys of Tomorrow** embarks on a speculative journey through time, building an archive of the future, to reflect on the challenges of automation, robotics, climate change, gender equality and migration.

► **Connected Creatives Dashboard** The Connected Creatives Dashboard (CCD) is a digital visual framework that maps projects, clearly locating them along four key axes: engagement, practices of orientation, actions and roles, and modes of participation. It is a transparent, self-driven "snapshot" that can be used by individuals and organisations to define and monitor their own development objectives, while creating opportunities for a cross-pollinated exchange of resources and ideas driven by a common purpose. Within this new framework, we will also develop offers for those, who are not familiar with digital media and interfaces in order to transmit the digital components in the arts and cultural programme.

Also, the CCD is a collaborative monitoring and evaluation instrument that can be used to produce a dynamic system for the central planning team. The project snapshots feed into KulMon, where 13 cultural institutions from Nürnberg participate in a national study with the aim of understanding the dynamics of and barriers to cultural participation and audience engagement. It enables cultural operations of varying scale and scope to collaborate and focus on common communication needs.

► The Transformation Think Tank creates tailored capacity development for cultural managers. It conducts international workshops, expert meetings, prototyping modules, incubation initiatives, study visits and experimental labs to assess sectoral strengths and weaknesses, developing cross-sectoral cooperation. Teaming up with Goethe-Institut Minsk and other cities in Eastern Europe, it builds a resource base of best practices and approaches for sustainable and resilient sectoral development that focuses on transformation and impact.

These Capacity Development Interfaces are deeply interwoven in the universal programming of PAST FORWARD to better develop, enhance and nurture organisations, institutions and communities.

SUSTAINABLE OPPORTUNITIES FOR MARGINALISED GROUPS TO PARTICIPATE

In addition to the Capacity Development Programme, various target groups will also be involved in the arts and cultural programme by way of carefully selected projects that themselves are geared towards sustainable opportunities to participate. The "Office for Ideas" that was created in 2018 by Urban Lab helped many different people turn their ideas into reality in public space. We will continue to work closely with them and collaboratively transform Nürnberg together.

City Districts

► The project **Come Forward** ► **Chapter 2** ◀ seeks to reach new target groups permanently, groups that had previously not participated in cultural life in the Cultural Centres in Nürnberg's city districts. The project takes local and international artists specifically into disadvantaged parts of the city, the very areas where people who don't know anything about the ECoC application live, people who would otherwise have very few opportunities to participate in cultural life.

People with disabilities

► **Forward Participation**: Self-determination is a fundamental democratic right. And it is no different when it comes to participation in arts and cultural activities. Sadly, this right is not always a given in our day-to-day lives. The digital platform **Forward Participation** provides one-stop access to arts and culture, using all sorts of formats to represent the true diversity of arts and culture, providing information about cultural activities in a user-friendly, needs- and interest-based format. The platform, which networks cultural institutions and creative professionals to help them make their activities accessible in line with the UN Convention on the Rights of Persons with Disabilities, pools everything the region's cultural players have to offer, creating a place where ideas come together to form a real treasure trove. The platform content, structure and features are geared towards different target groups. For example, it can be used as a voice-activated platform or switched to plain language. The project sees Iwalewahaus Bayreuth partnering up with various cultural establishments in the region, e.g. Fichtelgebirgsmuseum, Freilandmuseum Bad Windsheim, Nürnberg University of Music to name but a few. Another project that will be carried out as part of **Forward Participation** is **Art Eye**.

► **Chapter 2** ◀

Rural Areas

▶ To achieve more equality of participation, concepts are needed that enable entirely new outcomes. One example of this is a cooperation project with the New Patrons – **Commissioned by You**. This format will help people from urban and rural areas translate their need for positive change into actual projects and initiatives. The gist of it: Works of art are not commissioned by companies or the public administration, but by the locals themselves. This form of cooperation gives everyone in the region the opportunity to be involved in shaping the environment they live in. But it goes further than this. It also impacts how people perceive and understand art and the world of art commissions: By being involved in the creative process from the moment the piece of art is commissioned until its completion, the people, now being patrons, develop a personal connection with and a deeper understanding of the piece. With the necessary expertise at their disposal and international artists at their side, the new patrons, whether from a city district or a small local town, articulate their very own needs and desires – and this triggers unexpected processes, the motto here being “Anyone can be a Medici”.

In addition to these measures, the following specific aims have been formulated in cooperation with our partners:

Disability access for every item on the arts and cultural programme

Apps for the blind and visually impaired as the **Art Eye** project

Audio descriptions

Sign language interpreters

Inclusion work with the PAST FORWARD Volunteer Team (tour guide groups/programme guides)

Multilingual events and tourist activities for 2025

Ticket contingency for inclusive associations and volunteers

Pay-what-you-can models

We are delighted to have such strong partners at our side and look forward to working with them on implementing the outreach strategy and individual goals: the PAST FORWARD Volunteer Team, Nuremberg Convention and Tourist Office (CTZ), the Disability Council, the Integration Council, Iwalewahaus Bayreuth, Caritas-Pirckheimer-Haus Nürnberg, Noris Inklusion and many more.

Q 4.3 Education and Participation of Schools

A sustainable ECoC application can only be a success if the children, adolescents and young adults of Nürnberg and the region are actively involved in the bid and the related decision-making processes and if we are able to open up new opportunities for them to participate in cultural life. Children, adolescents and young adults have an important role to play as ambassadors, whether they are graduates from one of the many vocational schools, universities, colleges or other educational establishments in Nürnberg and the region.

Schools: Being An Artist

For the PAST FORWARD project to be sustainable we have to be able to demonstrate to children and adolescents that arts and culture is in fact part and parcel of their everyday lives. To this end, Nürnberg2025 has joined forces with the local school board and developed a project that will help incorporate arts and culture into the regular school curriculum.

The **Being An Artist** project is a long-term interdisciplinary cultural education format that gives school children the opportunity to work on a variety of cultural projects alongside artists from various disciplines. Cultural methodologies and creative processes can be incorporated into lessons as part of the curriculum. This school project creates the foundation for long-term interdisciplinary collaboration and constitutes an innovative approach in aesthetic education. By departing from the established time structures in the school day, the project creates the time needed to access cultural learning content.

This project seeks to bring culture closer to young people in a framework that is both sustainable and that will ultimately give school-aged children a profound understanding of and interest in cultural discourse.

Over the long term, the project will open up possibilities for pupils to get involved in practical placements and artistic and cultural learning content itself. The project seeks in particular to remove barriers to the cultural landscape that are rooted not in financial constraints but in social conditioning underpinned by a lack of a sense of community and belonging. This interdisciplinary approach and openness to cultural issues fosters empathy and tolerance.

Education and science play such an important role when it comes to removing barriers to participation. Schools highlight the diversity of society like no other place. A few examples of other projects geared specifically towards young people of school age and conducted in cooperation with universities and further educational establishments are listed below. ▶ *fig. 12* ◀

For the year 2025 a mediation concept will also be established within the **Kinderkulturhauptstadt** project, designed especially for children and adolescents that will convey the content of the arts and cultural programme even to the youngest members of our society.

▶ *Chapter 2* ◀

fig. 12 SELECTED PROJECTS WITH CHILDREN AND YOUTH

Project	Target Group	Partner
Locomotion 200	17–20-year-olds	Various schools in Nürnberg
Global Art	School children	Various schools in Nürnberg
Big Little Rights	Children	New International Encounter (England and Norway) et al.
EYP2025	Adolescents	European Youth Parliament Network
Youth United	Adolescents	Kreisjugendring
Kinderkulturhauptstadt	School children	KinderKunstRaum

fig. 13 SELECTED COOPERATIONS WITH EDUCATIONAL INSTITUTIONS

Project	Partner
Nürnberg Time Machine	Friedrich-Alexander-University Erlangen-Nürnberg
Arena Europe	Johns Hopkins University, Baltimore London School of Economics CEU Democracy Institute Budapest
Forward Participation	Iwalewahaus – University of Bayreuth Hochschule Hof-Münchberg – University of Applied Science
Capacity Development Programme	ArtEZ University of the Arts Arnhem, Enschede, Zwolle FHAM Adventure Campus Treuchtlingen University of Applied Sciences Ansbach
Total Games	University of Bayreuth
Konstrukt	College of Music, Nürnberg
Through the Mill	Otto-Friedrich-University Bamberg

UNIVERSITIES AND COLLEGES

The universities and colleges in Nürnberg and the region will also have a huge role to play in ensuring the success of the ECoC year. For one, they are centres of creativity that have been the source of many an exciting project in the past. Plus, universities are places where many young people with international stories come together and communicate the European Capital of Culture to the outside world.

Here are a few projects from the arts and cultural programme and the outreach strategy which are currently underway or which will be implemented in the future in close collaboration with local, regional and international universities, educational institutions or research institutes: ▶ *fig. 13* ◀

Besides project collaborations with universities and educational institutions in the region, Nürnberg2025 will be in special exchange with the Nürnberg Academy of Fine Arts. In a collaboration with artists, curators and theorists

from diverse fields of practice, situated in European art academies and art institutions, the Nürnberg Academy of Fine Arts will initiate a process that develops aesthetic and artistic methodologies that acknowledge the diversities and differences that characterize the present. This is as much to stage shared representations, as to debate differing institutionalizations. In the last years identities previously marginalized by nationalism, racialization, sexism and ableism have gained more visibility in the field of contemporary art. Thus, the local academy will collaborate in order to widen this opening as it is the core of reformation, starting from Nürnberg, to demonstrate all our need for art.

RÉSUMÉ: THE UTOPIAN NOTION OF US

The participatory approach in our application was not adopted just because “inclusion” is a common buzzword in the world today, something that is required wherever you turn, something we all strive to achieve, something that no one can do without. Our understanding of participation is far more radical in terms of what we are seeking to achieve, our utopian vision is a heterogeneous, diverse, post-national society, one where fragmentation is a thing of the past. “Societies of dissimilarities” are capable of developing an understanding of community, a feeling of togetherness, a sense of “us” that is in keeping with the times. They can establish a more fluid understanding of “us” that excludes no one. This is the guiding principle behind our Outreach Strategy and one of the primary considerations of our ECoC application itself.

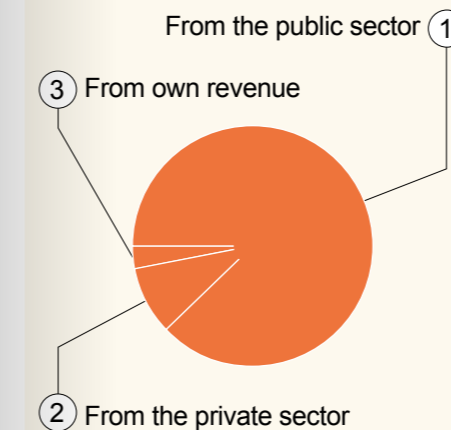


MANAGEMENT

Q 5.1 Finance Q 5.1.1 Operating Budget

OPERATING BUDGET FOR THE TITLE YEAR

fig. 14 INCOME TO COVER OPERATING EXPENDITURE

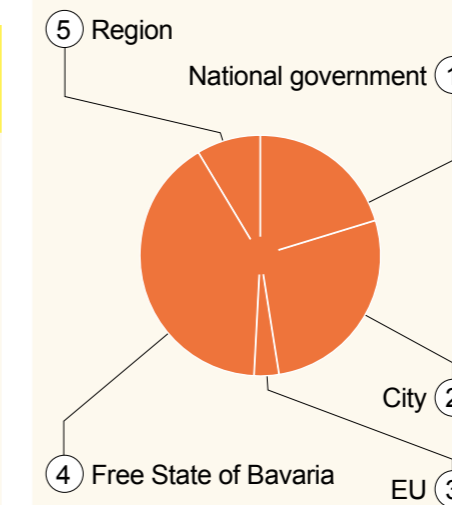


Total income	Percentage	Amount (€)
(1)	88.6%	€73,700,000
(2)	9.0%	€7,500,000
(3)	2.4%	€2,000,000

The total budget for operating expenditure has been reduced by 1.8 million euros compared to the pre-selection stage. This sum was in turn added to the budget for capital investment and will be used to make the New Creative Spaces a permanent part of the city's cultural infrastructure with a total budget of 20 million. Expected income from sponsors and private foundations remains unchanged; and we have added budget lines for ticket, publication and merchandise sales to our total income. In addition, we anticipate securing an estimated 2.5 million euros for the operating budget from EU funding programmes.

INCOME FROM THE PUBLIC SECTOR

fig. 15 INCOME FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE



Total income	Amount (€)
(1)	€15,000,000
(2)	€20,000,000
(3)	€2,500,000
(4)	€30,000,000
(5)	€6,200,000

FINANCIAL COMMITMENTS FROM PUBLIC FINANCE AUTHORITIES TO COVER OPERATING EXPENDITURE

If Nürnberg is awarded the title of European Capital of Culture 2025, Nürnberg City Council will make a total of 30 million euros available. Of this, ten million euros will be used to cover capital expenditure directly connected with the application. The Free State of Bavaria has pledged 30 million euros specifically for the arts and cultural programme, while 25 million euros, ten million of which is to be channelled into infrastructure measures, are expected to come from the German government. ▶ fig. 16 ◀ 41 municipalities and districts from the region have submitted letters of intent expressing their financial commitment ▶ fig. 1 ◀. Applications to EU funding programmes will be submitted from 2021 in line with the next funding period.

FUNDRAISING STRATEGY FOR OPERATING EXPENDITURE FROM EUROPEAN UNION PROGRAMMES

PAST FORWARD is cooperating closely with the Office for European Issues Nuremberg and the Europe Direct Information Centre to secure funds from EU programmes. Between them, these two offices have experience in acquiring funds for projects across most of the region. With these institutions, Nürnberg2025 will launch an initiative for cultural operators and the cultural and creative industries:

In 2021, we will set up a service centre, which will operate as part of Nürnberg2025 and will become an integral part of the city administration after 2025.

Service Centre Purpose and Objectives

- ▶ Wide-spread dissemination of information about funding opportunities, specifically targeting cultural operators.
- ▶ Removing funding application obstacles by providing information and advice, including hands-on assistance.
- ▶ Facilitating networking and knowledge exchange between cultural operators through various events, e.g. capacity development measures.
- ▶ Facilitating contact with other organisations and institutions providing education and training programmes. These might include business development services in Nürnberg and the region, universities and bayernkreativ, which can advise on specific funding opportunities for SMEs, the creation of business plans, etc.

PROJECT FUNDING

The new EU funding period starts in 2021. When the bid book went to print, no final decisions had been made regarding the criteria or thematic areas for the EU funding programmes. That said, we have already identified several projects that could be financed by EU funding. To assist us in the process, we plan to establish a partnership with Creative Europe Desk Germany. ▶ fig. 17 ◀

fig. 16 TIMETABLE FOR INCOME TO COVER OPERATING EXPENDITURE

Source of income for operating expenditure	2021	2022	2023	2024	ECoC-year 2025	2026
EU				€500,000	€2,000,000	
National Government	€1,200,000	€2,000,000	€3,000,000	€5,200,000	€3,600,000	
City	€1,700,000	€2,900,000	€3,100,000	€3,100,000	€5,900,000	€3,300,000
Region	€900,000	€1,000,000	€1,100,000	€1,500,000	€1,700,000	
Free State of Bavaria	€3,100,000	€2,650,000	€3,250,000	€7,500,000	€11,500,000	€2,000,000
Sponsors			€1,000,000	€1,500,000	€5,000,000	
Own revenue					€2,000,000	
Total	€6,900,000	€8,550,000	€11,450,000	€19,300,000	€31,700,000	€5,300,000
			€83,200,00			

fig. 17 PROJECTS ELIGIBLE FOR EU FUNDING

JUSTICE, RIGHTS AND VALUES FUND
Projects
Arena Europe
Boule Europa
Talk Forward
EYP2025
Making connections (ENCC cooperation)
CREATIVE EUROPE
Projects
Future is ...
A New Morning (PEN Congress)
Big little rights
ERASMUS+
Projects
Youth United
EYP2025
Europa Flat Share
HORIZON EUROPE
Projects
Nürnberg Time Machine

THE PRIVATE SECTOR

Fundraising strategy for private sponsorship and plan for involving sponsors in the event

With the COVID-19 pandemic continuing to loom large, its immediate and long-term impacts on society, our lives and our economy still uncertain, any fundraising concept we develop can be no more than a snapshot and, for the next few years, we will have to continually adapt our strategy to the given circumstances.

To secure funding from private sponsors, we plan to approach a variety of target groups:

CORPORATIONS

For corporate sponsorship, we are looking to attract locally based corporations, particularly from the region, businesses that have the requisite financial means and also a vested interest in strengthening the region as an attractive business location.

There are a good number of financially stable medium-sized enterprises in Nürnberg that can be considered potential sponsors. The majority are owner managed, meaning the company founder's personal preferences will be key to successful funding acquisition.

SMALLER COMPANIES

Smaller companies in industry, commerce, the skilled trades and the service sector also present good opportunities for raising sponsorship, depending on the budget, project objectives and the owner's personal preferences.

PRIVATE INDIVIDUALS

Donations from private individuals through crowdfunding have the potential to make a considerable contribution to the budget.

COLLABORATION PARTNERS

Suppliers and service-providers round off our network of sponsors. Here, we envisage a payment in-kind set-up in place of sponsoring fees.

The biggest challenge when it comes to attracting sponsorship is the heterogeneous structure of the arts and cultural programme. Fundraising could be centred on Nürnberg2025 in its entirety or on smaller individual projects or even individual artists and cultural professionals. On the one hand, we have longer-term structural projects that are ongoing and, on the other end of the spectrum, there are one-off events, exhibitions and festivals. These projects differ in terms of scale, duration, and visibility – and so also in terms of their value and attractiveness to sponsors. To make sure the fundraising is successful, clear and transparent sponsorship pitches are needed.

The PAST FORWARD's sponsorship concept is built on four core values that are at the heart of all the individual marketing activities.

INDIVIDUALITY

Sponsorship packages are tailored to the individual objectives and needs of the potential sponsor. Using a modular approach, the sponsorship packages include a catalogue of standard deliverables (e.g. logo integration) plus individualised creative concepts – especially relevant for the bigger sponsors.

COMMUNITY

Community is one of the core values underpinning our application – one which the sponsorship programme conveys on many different levels. The aim is to forge a stronger link between culture and business, sectors which do not traditionally collaborate. With our main sponsors, we will develop tailored sponsorship content rather than presenting them with predefined sponsorship packages. We also plan to create a network of businesses, artists and cultural professionals, and promoters.

EMOTION

Sponsorship is a marketing instrument that can have significant emotional impact – both on the decision-makers in the sponsoring company and on the target groups. With this in mind, all fundraising activities will draw, not only on the hard facts that are relevant for the sponsorship, but also on the emotive components that will be incorporated in textual and visual elements as well as in the overall concept.

CLARITY

Given the broad range of sponsorship options, it is crucial that our proposals be clear, homogenous and comparable so as to avoid any kind of contention – particularly given how well-networked the region's companies are. We have a top-notch product to sell and how we market that product must be confident and transparent.

▶ We plan to establish a "Club of Encounters" where representatives of our sponsors, artistic and cultural professionals and members of the organisational team will come together for regular networking at a fixed venue and will also be accompanied by a cultural entertainment programme.





▶ Companies sponsoring the programme will allow to use their premises for exhibitions, concerts etc.

▶ Artists will create an exhibition exclusively for sponsors. The main sponsors will take it in turns to host this rotating exhibition.

▶ Representatives from specific groups of sponsors will be invited to attend key Nürnberg2025 events as VIPs.

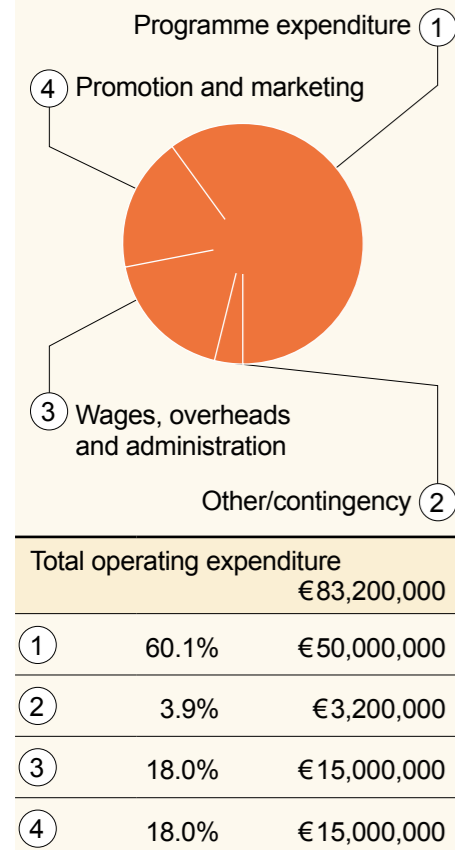
▶ "I'm a proud supporter of the European Capital of Culture!" This is the fundamental positive feeling we need to mobilise on a personal and company level. To this end, besides the traditional logo integration, we will also be developing individually tailored ways to make sponsors' involvement visible – e.g. exclusive pins, t-shirts, Facebook profile filters and much more.

To create neatly structured, transparent sponsorship packages from the hugely diverse range of cultural formats that make up the programme, we will be taking an innovative approach. For each event, we will conduct a one-off, fact-based assessment using four key criteria. These criteria will be symbolised by the suits depicted on traditional Bavarian-style playing cards:

ACORN		What opportunities does the sponsor have to tailor how they are presented, what creative freedom do they have?
LEAF		How prominent will the presentation of the sponsor be and for what period of time?
BELL		What level of media coverage will be achieved and what will be the reach of that coverage?
HEART		How appealing is this format to visitors?

Q 5.1.2 Operating Expenditure

fig. 18 BREAKDOWN OF THE OPERATING EXPENDITURE



PLANNED TIMETABLE FOR SPENDING OPERATING EXPENDITURE

► With the exception of the Melina Mercuri Prize ► fig. 20 ◀

Q 5.1.3 Budget for Capital Expenditure

Income from the public sector to cover capital expenditure in connection with Nürnberg2025 and specification which amounts will be spent for new cultural infrastructure to be used in the framework of the title year. There are four infrastructure projects that are central to PAST FORWARD, the New Creative Spaces ► Chapter 2 ◀. These infrastructure investments aim at the development of new creative venues in the city and in so doing will give fresh momentum to cultural life in Nürnberg. ► fig. 19 ◀

In addition to this, Nürnberg City Council is currently undertaking extensive investment in the city's cultural infrastructure, with more to come in the next few years. These costs are not included in the statement of finances for the Capital of Culture, despite the anticipated synergies, as the decisions over these resources, past and ongoing, are not related to the ECoC application process.

fig. 19 CAPITAL EXPENDITURE NEW CREATIVE SPACES

Kongresshalle	€10,000,000
Haus des Spielens	€34,500,000
Museum Industriekultur	€10,940,000
The Garage Project	€3,000,000
TOTAL	€58,440,000

FINANCIAL COMMITMENTS FROM PUBLIC FINANCE AUTHORITIES TO COVER CAPITAL EXPENDITURE

The investment for the development of the **Museum Industriekultur** as well as for the **Haus des Spielens** have been entered into the budget for autumn 2020 as part of Nürnberg City Council's medium-term investment plan (MIP). The investment required for the **Kongresshalle** has been put on the Council's construction investment controlling (BIC) list and we have requested it be entered into the MIP budget for 2022. The investment and operating costs of **The Garage Project** are currently estimated at 3,000,000 euros over the next five years. The financing of the new concept for the **Museum Industriekultur**, the development of the **Kongresshalle**, as well as **The Garage Project** will all be covered by the ECoC budget.

For all investments, the plan is to apply for additional funding from different Bavarian state and national government funding programmes (including funding for the preservation of historical monuments).

FUNDRAISING STRATEGY FOR FINANCIAL SUPPORT FROM EU PROGRAMMES / FUNDS TO COVER CAPITAL EXPENDITURE

EU Structural Funds: EFRE, ESF and INTERREG Central Europe

The next programming period for the EU Structural Funds begins in 2021. To date the criteria are yet to be released, however. The Bid Office is awaiting further information from the Free State of Bavaria regarding the structures for the funding programmes.

INCOME TO COVER CAPITAL EXPENDITURE

► fig. 21 ◀

fig. 20 TIMETABLE FOR SPENDING OPERATING EXPENDITURE

	2021	2022	2023	2024	2025	2026	total
Programme expenditure							
	€4,000,000	€5,000,000	€7,000,000	€12,000,000	€20,400,000	€1,600,000	€50,000,000
	8%	10%	14%	24%	40.8%	3.2%	
Promotion and marketing							
	€1,200,000	€1,800,000	€2,000,000	€2,500,000	€6,500,000	€1,000,000	€15,000,000
	8%	12%	13.3%	16.7%	43.3%	6.7%	
Wages, overheads and administration							
	€1,500,000	€1,500,000	€2,000,000	€4,000,000	€4,000,000	€2,000,000	€15,000,000
	10%	10%	13.3%	26.7%	26.7%	13.3%	
Contingency							
	€200,000	€250,000	€450,000	€800,000	€800,000	€700,000	€3,200,000
	6.2%	7.8%	14.1%	25%	25%	21.9%	

fig. 21 INCOME TO COVER CAPITAL EXPENDITURE

	2021	2022	2023	2024	2025	2026	TOTAL
National government							
		€5,000,000		€5,000,000			€10,000,000 17.1%
City							
	€4,600,000	€10,000,000	€5,840,000	€7,100,000	€1,900,000		€29,440,000 50.4%
Free State of Bavaria							
			€9,000,000	€10,000,000			€19,000,000 32.5%
							€58,440,000

Q 5.2
Organisational Structure
5.2.1
Governance

If Nürnberg is awarded the title of European Capital of Culture 2025, the current Bid Office will be transformed into a non-profit limited company (gGmbH). ► *fig. 22* ◀ The shareholders will be the City of Nürnberg and the Free State of Bavaria. The shareholders' general meeting is the gGmbH's highest decision-making body.

The company's controlling body will be the Supervisory Board, members of which will be representatives of the Nürnberg City Council, with Lord Mayor of Nürnberg Marcus König as chair, the Free State of Bavaria and the European Metropolitan Region Nürnberg; we will also ask the federal government to delegate an individual to sit on the Supervisory Board. The Supervisory Board will consist of nine members.

An Advisory Board comprising ten prominent figures from the arts, culture, politics, industry and public life will advise the gGmbH in all technical matters; this body, which will be chaired by former Lord Mayor of Nürnberg Dr Ulrich Maly, will work to ensure that, within the organisational structure, we maintain clear continuity between the applica-

tion and implementation phases, both in terms of content and political points of contact. The chair of the Advisory Board will also attend Supervisory Board meetings.

The Articles of Association governs the internal relationship between the shareholders, the Supervisory Board and the Advisory Board, with all the respective responsibilities and authority. The shareholders' general meeting will appoint two directors: an Artistic Director and a Business Director. They are responsible for the management of the gGmbH with regards to finance and cultural content and are also the public face of the company.

The Articles of Association safeguards the artistic autonomy of Nürnberg2025 gGmbH.

The ECoC will trigger a transformation process in the city and the region that will have an impact well beyond 2025. It is of particular importance to make that change sustainable beyond 2025.

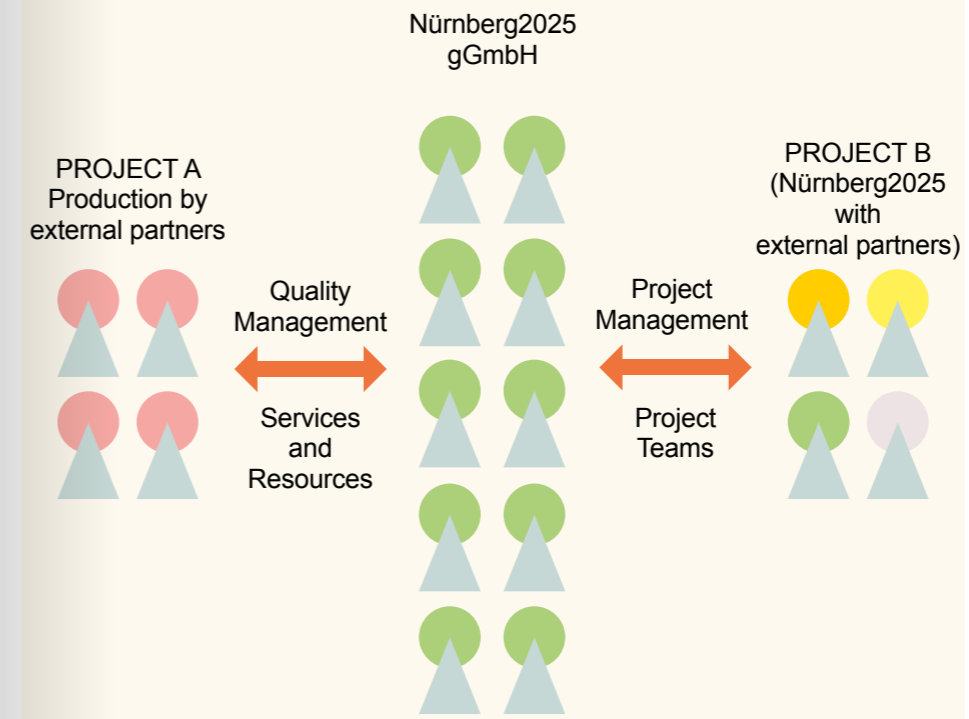
Thus, Nürnberg2025 gGmbH will be assigned with further vital tasks beyond the ECoC year – in particular continuing cooperation between Nürnberg and the region, the long-term evaluation PAST FORWARD 2030 as well as Audience and Community Development. Furthermore, the responsibility for the future operation of the Kongresshalle will be allocated within the legacy organisation of Nürnberg2025 gGmbH.

5.2.2
Management and Global Leadership

At the heart of Nürnberg2025 gGmbH's organisational structure are all the projects and products that make up the arts and cultural programme from 2021 on. Each project, no matter if produced by external partners of Nürnberg2025 or produced internally, relies on the expertise of different units that make up the four offices "Artistic Curation and Operations", "Finance and Administration", "Community and Capacity Development and Diversity Management" and "Communication and Marketing". Projects can only be implemented in an optimal way when there is close and agile interaction with all the units. In this sense, the structure of the Nürnberg2025 gGmbH is not based on a hierarchy but on a networked framework of diverse collective expertise and agile workflows.

Projects that are produced by external partners access expertise and resources by units of Nürnberg2025 gGmbH which acts both as service provider and quality management instance. Projects that are produced by Nürnberg2025 gGmbH itself, are managed by agile project teams set up by staff of Nürnberg2025 gGmbH and, if applicable, external partners. ► *fig. 23* ◀

fig. 23 NÜRNBERG2025 AGILE PROJECT MANAGEMENT



Responsibility for the overall management of Nürnberg2025 lies with the Artistic Director and the Business Director.

The Artistic Director has the ultimate responsibility for the two tiers "Artistic Curation and Operations", including "Regional Coordination" and "Communications and Marketing" and will be responsible for the link between the arts and cultural programme and infrastructure and urban development.

The Business Director has the ultimate responsibility for "Finance and Administration", "Community, Capacity and Diversity" and "Evaluation and Monitoring Staff".

The two directors will make decisions jointly and based on consensus. If no joint decision can be reached regarding executive management the decision of the executive management is decided by the voice of the Artistic Direction, which acts as primus inter pares. The directors are convened/dissolved by the shareholders and will report on developments regarding the content and finances of Nürnberg2025.

As outlined in ► *Chapter 2* ◀, an international Curator Team undertook the development of the programme concept. This team will remain a linchpin of Nürnberg2025 work, contributing to a vigorous and dynamic dialogue that will facilitate the further consolidation of the programme. The Curator Team is the 'think tank' of our capital of culture, a team which evolved and flourished in the context of the bid.

Nürnberg2025 will organise a whole host of homegrown and co-productions. To coordinate the implementation of our programme in Nürnberg and across the region, we plan to set up an Artistic Operations Office and a Technical Department early on in the process.

fig. 24 STAFF DEVELOPMENT 2021–2026

Year	Full-time equivalents
2021	16
2022	20
2023	20
2024	35
2025	35
2026	10

5.2.3
Staff

Once Nürnberg2025 gets the go ahead, the staff team will steadily grow leading up to 2025. At the moment, we anticipate the office having a 35-strong team for 2024 and 2025. ► *fig. 24* ◀ When filling the various positions, something that is of the utmost importance to us is staff continuity to ensure that the expertise and know-how acquired during the application process comes into its own. At the same time, we also plan to advertise the key positions internationally to attract individuals with wide experience in the international arts and culture scene that will prove invaluable to Nürnberg2025. This is particularly important for the heads of office posts.

When staffing the ECoC Office, we will be guided by diversity criteria, in other words we will strive for as diverse a team as possible with regards to gender, age, origin, marital status, language, education and professional experience; a diversity which is already reflected in the current Bid Office team.

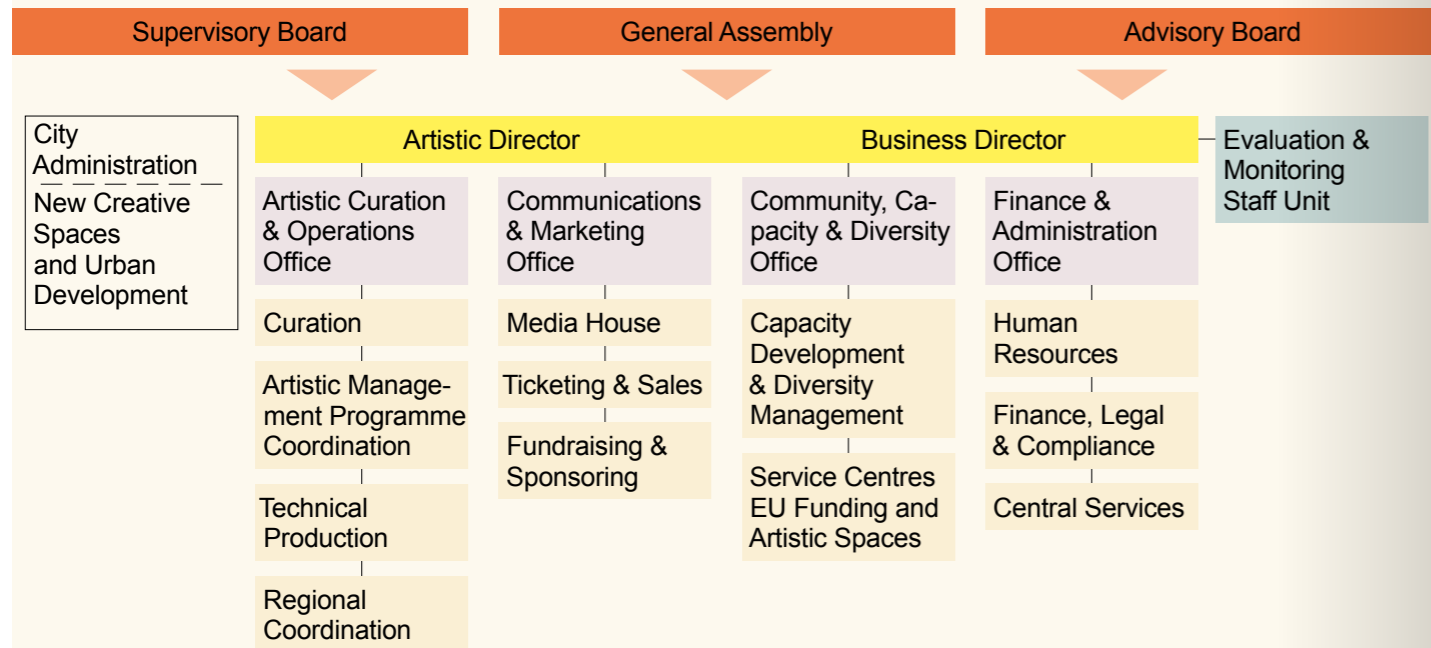
Key posts such as Business Director and Marketing and Communications Head as well as Artistic Operations Head will be advertised internationally as soon as we are awarded the title, as will several posts in the Capacity Development team. Selection will be via an externally managed assessment centre.

Within Nürnberg, we will further expand and enhance existing networks and, primarily in cooperation with the Nuremberg Convention and Tourist Office (CTZ), develop a solid structure for all national and international communication activities around Nürnberg2025.

To ensure broad regional participation, we will draw on the structures of cooperation already in place. A dedicated unit will be set up within Nürnberg2025 gGmbH to coordinate regional projects.

In a summary: We are building Nürnberg2025 on a foundation of existing, established and well-functioning structures. At the same time, for the key positions within the gGmbH, we will be recruiting talented individuals from the diverse arts and cultural scenes, all with proven international experience and expertise.

fig. 22 ORGANISATIONAL CHART OF NÜRNBERG2025 gGmbH



PAST FORWARD Projects and Products

5.2.4 Cooperation between Local Authorities and Management Structure

Since the inception of Nürnberg's bid, PAST FORWARD has placed great importance on close cooperation with local decision-makers and a broad exchange of information and ideas – only on this basis it is possible to make a success of the ECoC. Cooperation is the backbone of Nürnberg2025.

- ▶ The gGmbH's Supervisory Board guarantees that Nürnberg City Council, the Free State of Bavaria, the German national government and the Nürnberg Metropolitan Region will remain an integral part of the structure.
- ▶ A task force of experts from the Lord Mayor's office and the Cultural office, in place since 2017, will continue their work, supporting the process as we move into the future and thus guaranteeing an intensive exchange of information between Nürnberg2025 and the city administration.
- ▶ Nürnberg2025 and the city administration are jointly responsible for the implementation of the New Creative Spaces, with the municipal departments playing the pivotal role: the Department for Economic Affairs will undertake the development of **The Garage Project**; the Business Division of the Cultural Mayor's office will be responsible for developing the new concept for the **Museum Industriekultur**, the **Haus des Spielens** and for the transformation of the **Kongresshalle**.
- ▶ We will also be setting up a regular meeting with all the key local government specialist departments as the PAST FORWARD programme can only be successfully implemented on the basis of broad, joint, local action.
- ▶ Moving forward, the regional process will rely on the existing structures, including the council and the expert forums of the European Metropolitan Region Nürnberg, which will secure broad regional backing for the project.

5.2.5 Artistic Director and Business Director

Nürnberg2025 gGmbH will be jointly led by an Artistic Director and a Business Director. ▶ fig. 22 ◀

They form the joint leadership team of Nürnberg2025, including all the commensurate powers and authority, within the gGmbH (executive management). Together they are responsible for the planning, development and implementation of the project on the basis of the strategies presented in the first and second bid books.

The current Bid Office Director has taken up the post from January 1, 2018. The Director has worked in the theatre scene and was Head of the Department for Music, Theatre and Dance in a private foundation for many years. He has a wealth of experience as a curator in the music and performing arts fields; he has directed several festivals and is on numerous advisory boards; he has published across Europe and has access to an international network of contacts in diverse fields of contemporary artistic practice. He will take up the post of Artistic Director of Nürnberg2025 gGmbH.

The Artistic Director will be in charge of all arts and cultural aspects of Nürnberg2025: He will be responsible for the programme, curation and all arts and cultural staff, as well as artistic production. His remit will also include all communications and marketing activities. The Artistic Director will be the public face of the company, representing Nürnberg2025 gGmbH in the media.

A Business Director will be recruited for the position of Business Director as soon as the ECoC title is awarded. It is crucial that this post be occupied quickly as the Business Director will also be guiding the process of setting up Nürnberg2025 gGmbH.

The Business Director must have extensive executive experience in the commercial management and governance (including controlling) of a similarly complex organisation, including responsibility for staff, preferably in the arts and cultural sector, and ideally in a European context.

The Business Director assumes responsibility for the entire commercial agenda (budgeting, reporting to shareholders, cash management, preparation of annual accounts, monitoring, evaluation and scrutinising all tax and social insurance matters, ensuring compliance with the requirements of employment, contract and procurement law, applying for, managing and reporting on public and private grants and donations, etc.). The Business Director also has the overall operational responsibility for personnel.

Q 5.3 Contingency Planning Q 5.3.1 and Q 5.3.2 Risk Assessment and Mitigating Measures

As German sociologist Ulrich Beck found back in the 1980s, we live in a "risk society". And if nothing else, 2020 has shown this to be true. Indeed, the COVID-19 pandemic has been a painful reminder of just how vulnerable national health systems, how fleeting international markets and how fragile multilateral agreements really are. The seismic shock that was felt on the macro level had an immediate impact on the micro level, with the cultural sector being hit especially hard, the European Capitals of Culture Galway 2020 and Rijeka 2020 being especially distressing case in points for the disastrous effects of the pandemic on the cultural sector.

RISKS AND PRECAUTIONS

Infrastructure

The impact of COVID-19 will clearly not be confined to 2020, the pandemic bears medium- and long-term risks, the magnitude of which cannot yet be fully gauged but which could certainly have far-reaching consequences for Nürnberg2025. Due to the pandemic, independent production and performance structures in the cultural sector are under threat.

- ▶ On a local and regional level, independent production and performance structures in the cultural sector are under threat. Whether the extensive network of collaborative partners we have already established can actually be maintained remains to be seen, and depends heavily on how the economy fares in the wake of the crisis.
- ▶ Nürnberg2025 relies on cooperation with a whole array of independent institutions and artists and cultural professionals on the European level. There are already initial signs of production structures, particularly in the performing arts, being endangered. We sincerely hope that no widespread closures are in the cards.

One thing is clear, however, on both the local and European level, the European Capital of Culture 2025 provides innumerable cultural professionals, performing arts companies and troupes, and production venues with sorely needed artistic and economic prospects.

Tourism

For now, the COVID-19 pandemic has brought tourism to a grinding halt and dramatically changed tourist behaviour. It is impossible to say at this stage whether tourist behaviour will permanently and fundamentally change or, indeed, what that will mean for the national and international market. The arts and culture rely on direct and shared experience, live dialogue and interaction. These principles are the backbone of the sector's sustainability. It goes without saying that, now more than ever, we envisage our programme being brought to the public via a whole range of different media, especially via digital formats, but none of this can replace the vitality of first-hand experience.

Programme Cancellation

The risk of the whole programme being cancelled as a result of external factors, disasters like the current pandemic, can be statistically assessed but are virtually impossible to mitigate or absorb completely. In light of the circumstances, however, PAST FORWARD is placing a stronger focus on regional capacity development and an iterative rollout over several years which, even in the event of the programme being significantly curtailed, would secure the long-term success of PAST FORWARD. Many of our projects, including **Nürnberg Time Machine**, **Forward Participation**, **Empamos** and **Nürnberg Bits**, have a staggered multiyear structure, making their success more or less independent of visitor numbers in the title year.

Shortage of Financial Resources

The corona crisis will place public budgets under immense pressure in 2021 and beyond. Despite the circumstances, public funders have pledged to honour their budget commitments as per the first bid book and, in July 2020 we received letters of intent from the regional municipalities signalling their financial contribution from 2021 until 2025. In the event that we still face budget cuts or promised funding is cancelled during the preparatory and implementation phases, we have a clear prioritisation plan in place which guarantees that, even if we are forced to reduce the scale of the programme, we will not compromise on quality, relevance or sustainability. Additionally, there is a three million euro contingency budget included in the operating budget.

Discontinuity of Personnel

Past experience shows that discontinuity of staff between the application and preparatory phase can have a negative impact on knowledge transfer and can also result in frictions when it comes to developing bid book content. To address this we have ensured that even during the application phase, we have a robust project documentation and process management system in place which guarantees sustainable knowledge transfer even in the event that staff leave. The director of the Bid Office will take on the position of Artistic Director within Nürnberg2025 gGmbH, thus assuring maximum reliability and continuity.

Plan B

In the event of another city being awarded the ECoC title, we intend to continue with the transformation that has been initiated in the city and across the region regardless. For this eventuality, we have developed a contingency plan which envisages a series of priority structural projects being implemented in keeping with the city's Cultural Strategy. Whatever the outcome, Nürnberg will continue to play an active part in the Culture Next Candidate Cities Network, and we will co-host an international meeting of the network in 2022 on culture in European cities in a post-pandemic world with the network.

PAST FORWARD



Steve Braun, Der Kosmonaut

Sculptures of Quarantine, Nürnberg 2020

Q 5.4.2
Marketing and Communication Strategy

Marketing and communications are the bearers of the PAST FORWARD message, spreading the news far and wide. With the enormous breadth of the themes PAST FORWARD covers, we want to establish Nürnberg as a place of arts and culture, both for and in Europe. The communications strategy will address a wide range of target groups and will be key to achieving our strategic objectives. ▶ Chapter 1 ◀

Target groups are the people of Nürnberg and the region, in all their fascinating diversity and variety, students, communities, institutions, companies, international audiences and, last but not least, the 'cultural sceptics', who remain far from convinced by the idea of the ECoC.

Digital and Human Connections

The corona pandemic forced humanity to look at so many aspects of life in a completely new light. Specifically with regard to communication, the events of the last six months have opened our eyes to two important concepts: On the one hand, digital communication enables us to transcend borders, making distance immaterial. To capture this potential, we will focus on digital content, digital marketing and digital communication channels. On the other hand, in many respects the pandemic has grounded us, made us realise the importance of human connection, sensitising us to what each individual needs and what makes them tick – making us aware of how essential one-to-one human contact is for humans as social beings. And of course also for experiencing the arts and culture.

Reaching People: The Media House
The first step towards achieving this is to persist with developing and expanding our own channels of communication, channels that already allow us to reach thousands of people each and every day. The next step will then be to dovetail all these channels. Our aim is to access a European and international audience – via a raft of different formats, on every different level. To enable us to do this successfully, in the run up to the ECoC year, we will establish a multi-channel Media House within the Nürnberg2025 gGmbH. The Media House will develop and conduct a wide range of activities to reach out to regional, national and international audiences as well as the entire media spectrum, giving them all they need for effective and impactful coverage.

fig. 25 MEDIA HOUSE

CHANNELS

www.nuernberg2025.eu:
multilingual, multifunctional
and accessible to people with
disabilities

Social Media:
Facebook, Instagram, Twitter,
YouTube and more

Nürnberg2025:
Blog by in-house authors as
well as renowned guest authors;
Nürnberg2025

Newsletter:
multilingual

Radio Playground:
the ECoC Radio Station will go live
in mid-2024 and will broadcast in
several languages; Podcasts about
Nürnberg2025's arts and cultural
programme

Playground TV:
Nürnberg2025's digital television
channel

Media Library:
providing access to all formats,
including previously broadcast
programmes

Our Media House Partners include: Bayern-Kreativ (Bavarian Centre for the Cultural and Creative Industries), curt (arts, culture and subculture magazine), Hochschule Ansbach (university of applied sciences), Max Neo Radio, Media Lab Bayern (hub for media innovation and start-up accelerator), Mediaschool Bayern, NIK (Nürnberg based initiative for communication and creative industries), pressrelations (media

evaluation, Arndt Peltner (freelance radio correspondent, USA) and Anja Bühling (Bayerischer Rundfunk).

▶ fig. 26 ◀

Even More Digital

The journey to PAST FORWARD begins at home. We will be designing a creative and fun deck of playing cards depicting the programme and presenting these on our website. Participants will then create Personal Primers of their favourites and share them via their channels. This will give us insights into the events, projects, times and venues that are attracting the most attention. This also helps us to better plan audience outreach, security and resource management. The Experience Atlas imagines the city as a living atlas – a moving augmented reality map that guides participants along curated pathways. Interactive media, hashtags, QR codes, check-ins, and other tools allow visitors to create a virtual atlas of their real-life experiences.

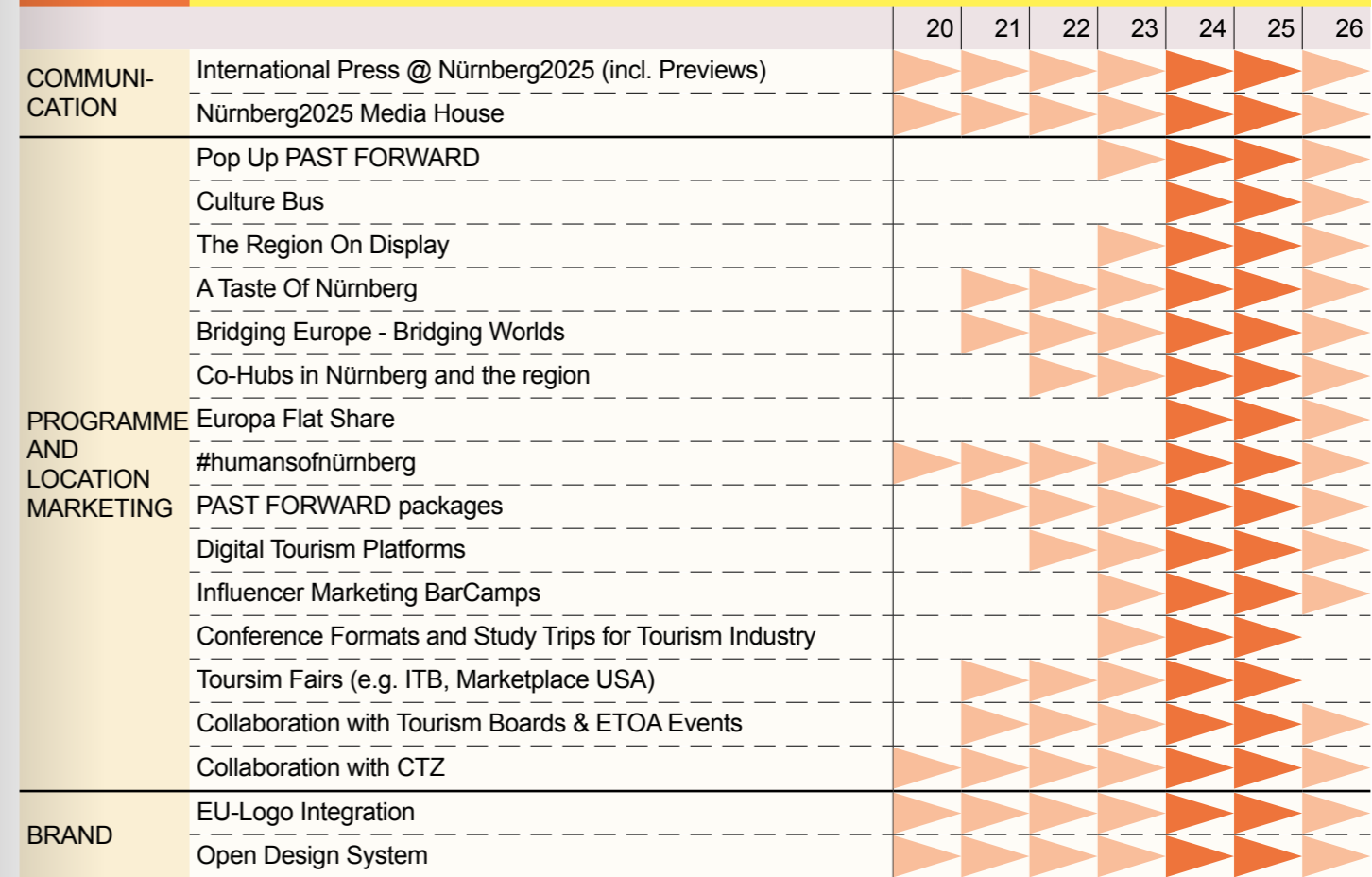
Bridging Europe – Bridging Worlds:

As outlined in ▶ Chapter 3 ◀, we will develop a Blogger and Influencer Strategy that will be geared towards new target groups. Starting in 2021, we plan to organise an annual event bringing together international bloggers and influencers from all sorts of spheres in Nürnberg.

A Big Welcome Cramer-Klett-Park

We want everyone to feel completely welcome and entirely at home, wherever they are in Nürnberg and the region. To make this happen, we will be installing a network of access points in locations across the city so that visitors can come face-to-face with Nürnberg2025 staff and volunteers. The revamped Welcome Centre at the entrance to the old town will be our welcome network hub, as well as a central meeting place. There will be smaller stations, some fixed, some mobile, at all the main points of cultural activity. The final members of the network will be the volunteer "ECoC Guides" ▶ Chapter 4 ◀. Ticketing for the Capital of Culture will largely be done digitally: We will be collaborating with bookingkit to set up a ticketing system for visitors to Nürnberg to book the tickets they need online. Tickets for the entire programme of events will also be available from the main digital tourist platforms including tripadvisor and GetYourGuide. A major outdoor hub for families and children will be the Welcome Park that is currently in the planning. The Welcome Park will give all our guests, big and

fig. 26 MARKETING & COMMUNICATION TIMELINE



small, the chance to take part in lots of exciting activities, games and crafts, and families will be able to pick up information about child-friendly ECoC events and venues.

A Taste of Nürnberg will see us place a Capital of Culture flyer in thousands of boxes of ginger bread, a little taste of culture alongside this popular sweet Nürnberg specialty. Every year, Nürnberg ginger bread biscuits are packaged up and dispatched to all corners of the earth. To make sure we get in on the act, we are collaborating with the main ginger bread manufacturers.

Resonating Far and Wide:

The Region On Display
One of the key tasks when it comes to the region is uniting the many institutions, partners and cultural operators under one umbrella brand. In marketing and communication, we are working together with the tourist offices and various media publications. On top of that, a region-wide ticket for public transport is in the planning and will allow guests travelling further afield, beyond the city centre and throughout the region, to do so on a single ticket. Dedicated staff training for taxi drivers, people working in hotels, restaurants and cultural institutions, and the linked ticket system will

enhance the service even more. To make this possible we will be working closely with the local tourist information offices as well as local authorities in the cities, municipalities and administrative districts. The Region On Display is the name we have given to our communications project: We will be generating push-pull effects by creating a network of display windows across Nürnberg: Each individual "window to culture" (a monitor, an installation or a piece of artwork) will symbolise and point to one specific location of the regional programme. In the regional location depicted, there will then be a counterpart serving as a metaphorical signpost pointing back to Nürnberg and creating a network of references for the arts and cultural programme. For example, an artistic interpretation of a famous 17th century Altdorf-based telescope will be set-up in Nürnberg and open the view to Altdorf's ECoC programme on Citizen Science and astronomy, as part of Stargazing. ▶ Chapter 2 ◀

Q 5.4.3.
Media Partnerships

INTERNATIONAL / EUROPEAN LEVEL

Starting in 2021, we will develop media relations enabling us to reach a global audience, as well as setting up a press and blogger centre in Nürnberg. We will establish partnerships with organisations that connect with international cultural aficionados, and will target people who see themselves as or would like to become inquisitive, open-minded citizens of the world.

We have our sights set on collaborating with a number of media enterprises that align with target markets of the local tourist organisation CTZ. These include The New York Times (USA), BBC Network (Great Britain), Neue Zürcher Zeitung – NZZ (Switzerland), Le Figaro (France) and El Pais (Spain). Potential international media partners in Germany include Deutsche Welle; Lettre – Europas Kulturzeitung; WDR 5 Cosmo (radio programme broadcast in 12 languages); 3sat and ARTE. We are also currently in discussions with Radio Goethe (USA).

A useful springboard for cultivating these relations is the “My Country Talks” network – a project initiated by the German news website ZEIT ONLINE in cooperation with numerous international partners. The implementing organisation Good Conversations is one of our lead partners in the **Talk Forward** project. Main partners within the Good Conversations network are: De Standaard (Belgium), la Repubblica (Italy), Politiken (Denmark), Gazeta Wyborcza (Poland) and Der Standard (Austria).

GERMAN-SPEAKING COUNTRIES

When it comes to the national media, we are keen to establish contacts with major German newspapers, magazines, radio and television channels – a diverse spectrum giving us access to a diverse audience. We are already working with the Süddeutsche Zeitung, one of Germany’s leading dailies. We are also in talks with Monopol, an important monthly arts magazine with a readership across the German-speaking world, about different forms of cooperation. The same counts for PAR-NASS – one of Austria’s biggest art magazines. The arts blog Gallerytalk.net, the innovative mouthpiece of up-and-coming young artists with branches in Berlin, Hamburg, Munich, Nürnberg and Vienna, is already a well-established partner.

REGIONAL

On a local and regional level, we aim to make connections with a broad spectrum of large and small media channels. The plan is to mobilise people from communities across the region, in all their diversity, but also to specifically engage with new target groups, groups that have so far not really had any kind of affinity with the arts and culture, or people who, for different reasons, find it difficult to access or identify with the arts. We want to inspire and captivate these people too and have them join us on the ECoC journey.

Bavaria’s public broadcasting service the tri-medial Bayerischer Rundfunk (BR) is an independent and critical cultural mediator that has already shown over 150 TV broadcasts about PAST FORWARD. Beyond this, several longer-format radio and television programmes are already in the pipeline. Extensive regional media activities and coverage will be crucial for the ECoC, and the BR will provide a platform for innovative formats, from media cross-over projects to new digital narrative and presentation forms.

Additionally, we are setting up partnerships with local newspapers (e.g. “Nürnberger Nachrichten”: 250,000 issues) local radio stations (e.g. “Funkhaus Nürnberg”: around two million listeners) and specialist magazines and will continue to build up local media partnerships.

Q 5.4.4. Mobilising Citizens

Almost half of Nürnberg’s 520,000-strong population has an international background and hence close ties to countries across Europe and beyond. With international employers like Adidas, Puma and Siemens based in the region, Nürnberg finds itself at the centre of a web of contacts that spans the entire globe. Social media makes everyone a broadcaster and an influencer. And it is these people who will act as ambassadors for PAST FORWARD.

In the #humansofnürnberg project, we already lend our ears to the people of Nürnberg and the region as they tell their very own personal stories and anecdotes. The reach of the project will then be extended, evolving into a transnational format covering the entire continent – a platform for storytelling that will help dismantle the clichés and stereotypes and reinforce a sense of European community and togetherness.

We plan to create an “international flat share” in the style of the comedy film L’Auberge Espagnole (The Spanish Apartment). **Europa Flat Share** will see budding media professionals from Nürnberg, the region and from across Europe reporting on the ECoC and Europe through a variety of media channels in an easily accessible format, allowing them to build up their media contacts and skills at the same time. What does Europe actually mean to young Europeans today? How does the EU work and how does it impact our daily life?

The rotating tenants in the **Europa Flat Share** might be from Nürnberg, from our twin towns or former ECoCs and they will receive editorial as well as technical media support and advice. As a result, they will become ambassadors for PAST FORWARD, reaching out to younger target groups and acting as a bridge between Nürnberg and Europe.

- **Nuremberg Institute of Technology**
- **Ansbach University of Applied Sciences**
- **Friedrich-Alexander-Universität Erlangen-Nürnberg**

Things to See and Stories to Tell
Our activities and programme will create positive associations – PAST FORWARD will become an integral part of daily life and experience. In 2024, the **Locomotion 200** ▶ **Chapter 2** ◀ project will invite all 18-year-olds from Nürnberg to a European train journey they will never forget. **BeMyGuest** ▶ **Chapter 4** ◀ will see the people of Nürnberg act as hosts and city guides, providing our visitors with their own unique perspective of the city and the region.

We don’t just post on social media channels, we interact.

We spark discussions and we engage in dialogue about the burning issues on everyone’s minds.

The Social Media Volunteers brings Capital of Culture supporters together, making them into digital communicators for PAST FORWARD ▶ **Chapter 4** ◀. A Social Media Studio will draw bloggers, influencers, social media experts and the people of Nürnberg together to develop new social media formats with an emphasis on participation and experience.

Billboards, concert flyers, or a book cover – our corporate design will be an open design system with templates, master formats and instructions available for free download on our homepage. Creatives can get started immediately, creating their own designs and becoming an integral visual component of the ECoC. People living in Nürnberg and the region who are actively involved in the cultural scene will convey the spirit of PAST FORWARD using all available national and international channels.

Besides serving as a channel of communication, the Nürnberg2025 Blog also turns students in Nürnberg and the region into PAST FORWARD ambassadors. For journalism students at Ansbach University of Applied Sciences, for instance, PAST FORWARD is going to be a regular part of the curriculum in their first semesters. Students will create multi-media reports for the Nürnberg 2025 Blog. The editors of tomorrow have this unique opportunity to become experts on Germany’s most important cultural event in the coming years, they will have access to exclusive information and will be able to draw on all these experiences once they graduate and move into their professional lives as arts and cultural editors across Germany.

Every year, around 40,000 people register as new residents at the Nürnberg registration office. We plan to make use of these interfaces by presenting every new Nürnberg resident with a dedicated PAST FORWARD package from 2021. These little parcels might include artistic postcards for new residents to invite their friends and family from around the world to ECoC, discount vouchers or a flyer encouraging them to attend the next volunteer meeting. The packages will also be available at strategic locations across the region including tourist information offices and town halls.

For some people Nürnberg is just a temporary home: There are 93,000 students enrolled in the 20 universities spread across the region – many of them from abroad. The International Offices at universities and institutes of higher education, advice centres for refugees and migrants and the many language courses at adult education centres present the perfect opportunity for us to tell them about PAST FORWARD.

Q 5.4.5. Highlighting Nürnberg2025 as an EU Initiative

EUROPE FORWARD
Nürnberg2025 is a European project through and through. Respect for Human Rights and equality and other fundamental values of the European Union increasingly at risk of being undermined and destroyed by anti-democratic forces, must be defended and publicly debated again and again. ▶ **Chapter 3** ◀ PAST FORWARD will be a contribution to this endeavour. We want to invite people from across Europe to take part in and contribute to our programme, but above all to celebrate Europe and the arts and culture.

The EU Logo and graphic profile, a visual indication that the ECoC is a project initiated and commissioned by the European Union, is already an integral part of all of our communications, appearing on our printed materials and digital publications and will be throughout the whole ECoC cycle. But we don’t think using the blue and gold logo is enough to identify PAST FORWARD as an EU project. We want to use items and events in our programme to make it clear just how important the European Union is for all of us and to demonstrate that we are all striving to shape this common European future together.

Projects within the **Local Lab Europe** ▶ **Chapter 2** ◀ will stimulate discussions and debates between citizens, experts, NGO networks, cultural groups and think tanks on European topics and on how to foster peaceful urban coexistence. In 2025, Nürnberg will be a place where visions of our European future will be negotiated and fleshed out, imagined afresh and given new momentum.

Projects as **Boule Europa**, **Arena Europe** and **EYP2025** are dedicated to building bridges with Brussels and initiatives by the EU such as the Conference for the Future of Europe and establishing cooperative relations with partners dedicated to the EU such as the European Youth Parliament, European Network of Cultural Centres, the European Policy Centre to name but a few.

Through PAST FORWARD we want to reimagine Europe, remind ourselves of the fundamental European values but also celebrate the diversity of our continent with European festivals and congratulate ourselves on our collective achievements. On May 8, we will invite European Union representatives to commemorate the 80th anniversary of the end of WWII in Europe and, on May 9, the anniversary of the Schuman Declaration. The arts and cultural programme especially those projects within the Humanity theme will provide the artistic framework for these events.

These activities and events will make an important contribution to increasing local and national media coverage of EU and European issues in general. ◀



CAPACITY TO DELIVER

Q 6.1 Political Support

Since the pre-selection phase, political support for Nürnberg2025 has continued to grow, and the COVID-19 pandemic did not impact this adversely. Quite the opposite in fact. The political decision-makers are all the more certain of the importance of the ECoC title for the future development of the city of Nürnberg and the region.

Even after the local elections in Bavaria on March 15, 2020, the firm support for the Nürnberg2025 application was still very much evident in Nürnberg City Council. As set down in the relevant resolutions (December 14, 2016 and July 24, 2019), the Nürnberg2025 project will be allocated funds in the amount of 30 million euros by the City of Nürnberg.

Testimony to the Free State of Bavaria's support for Nürnberg's application is the decision by the Bavarian government on March 19, 2020 committing to allocate a total of 30 million euros for the Nürnberg2025 project.

The Federal Republic of Germany has yet to formally decide on the amount of funding it will allocate to the European Capital of Culture in 2025. We can currently assume support to the tune of 25 million euros.

PAST FORWARD is based on the widespread involvement of the region. Despite the changes in the composition of city councils following local government and mayoral elections on 15 March 2020, even more city councils than in the first phase joined the project. Any funding granted by the region will flow back into the region in full – in the form of funding for projects in the partner municipalities. By July 31, 2020, 41 municipalities and districts signed letters of intent stating financial contributions of 6.2 million Euros for regional programming from 2021 until 2025. ▶ fig. 1 ◀

Q 6.2 Timeline of Infrastructure Projects

The ECoC application will improve the existing cultural infrastructure in Nürnberg and kickstart a long overdue overhaul of cultural strategy and policy. For Nürnberg as a centre of culture, this is a once-in-a-lifetime opportunity, a catalyst for extraordinary growth that is of inestimable value.

The ECoC application has already prompted several museums to rethink their strategic direction and overall concept; cultural centres are reinventing themselves for the 21st century; artists and cultural professionals are already playing a new, pivotal role in the future vision of the city. Since the pre-selection stage, the focus was on revising our application and refining the arts and cultural programme for our bid. This has given rise to new focal points, for instance in the area of infrastructure, that will be required for the ECoC year itself.

Lockdown measures put in place in March 2020, however, made it extremely hard to work on concept development for the New Creative Spaces and ultimately left us no choice but to downscale our plans to establish a new centre for culture and creative industries in the former fire station (Alte Feuerwache 1). As it will not be feasible to develop the whole building, in its place we have developed a flexible alternative model that can be adapted to the given needs and developments in Nürnberg and the region: **The Garage Project**. This new model will foster regional networking, strengthening the creative industries in the region and will be located in the garages of the former fire station, entailing 500m² for interim use (2022-2024.) and 300m² for final use (from 2024).

The other infrastructure projects, i.e. New Creative Spaces **Haus des Spielens**, **Kongresshalle** and **Museum Industriekultur** are developed as originally planned and are outlined on the next page. ▶ fig. 27 ◀

Our first bid book outlined plans for various infrastructural measures which, albeit not part of the ECoC application or financed through the ECoC budget, are nonetheless relevant for the implementation of the Nürnberg2025 programme.

The structural conservation of the Zeppelintribüne and the Zeppelinfeld is an investment that will be covered primarily by the German Federal Government and the Bavarian Government (total volume: 85 million Euros). At this stage, this investment is needed to preserve the structural integrity of the grounds. Funding for artistic projects on the repurposed grounds, projects that examine the historical context within which the grounds were formerly used and the issues this raises, will come largely from the ECoC budget while the

project content will be developed in close partnership with other memorial sites in Germany and around the world. Many of the Nürnberg2025 projects are based on Europe-wide cooperation with memorial sites such as Flossenbürg Concentration Camp Memorial or Terezín Memorial. The memorial site projects are no less important than the artistic programme for the former Nazi Party Rally Grounds in Nürnberg and as such will be allocated at least the same amount of project funds.

Upcoming investments in the Toy Museum and the City Museum Fembohaus can be covered by private donations.

Owing to setbacks due to COVID-19, we are at this point in time unable to provide viable information on the financial ramifications of the planned construction of a new concert hall and the renovations on the opera house, which were outlined in the first bid book.

TRANSPORT INFRASTRUCTURE AND TOURIST ACCOMMODATION

As laid down in detail in the first bid book, Nürnberg has excellent national and international transport connections. A total of 150 intercity or intercity express trains arrive in Nürnberg every day. The overland bus connections will be flanked by a dedicated ECoC **Culture Bus** ▶ Chapter 3 ◀ between Nürnberg and the Slovenian ECoC 2025. As for travel by air, Nürnberg can be reached from 38 European and seven non-European cities. All major towns and cities in the region can be reached by public transport from Nürnberg within 90 minutes.

It goes without saying that due to the pandemic many connections have recently been served less frequently or have even been temporarily discontinued.

As to accommodation, capacity can be expected to grow as new hotels are being built in Nürnberg (current capacity: 19,000 beds) and the region (current capacity: 107,000 beds). The accommodation capacity in Nürnberg, will be further increased through dedicated Nürnberg2025 programmes such as **Be My Guest**. ▶ Chapter 4 ◀

fig. 27 TIMELINE DEVELOPMENT OF NEW CREATIVE SPACES

KONGRESSHALLE

- 2020–2022 **Concept stage** Participatory process involving cultural operators from Nürnberg and the region and international experts from the fields of architecture, sociology, arts and culture.
- 2023–2025 **Construction stage** One section of the Kongresshalle will be developed into a centre with art studios, rehearsal rooms, stages, workshop rooms, and spaces for encounters and dialogue. National and international remembrance discourse will be pivotal here. Also in the planning is a bookshop specialising in Jewish literature and culture.
- 2025 **Completion** One section of the planned enabling spaces for the arts will be complete in mid-2025. Prior to that: pop-up events in cooperation with institutions and professionals from diverse cultural practices.
- 2026 **Sustainability** Finalisation of the development of section of the Kongresshalle into a centre for arts and culture.
- ECoC dovetailing** Many projects from the Humanity theme will also be incorporated and implemented here.

HAUS DES SPIELENS

- 2019–2022 **Concept stage** Participatory process involving regional and international gaming experts aiming at building a regional and international network.
- 2023–2025 **Construction stage** Conversion of the Pellerhaus into a new creative centre for cultural creators, the research/scientific community and the creative industries, and a place for people to meet.
- 2025 **Completion** Reopening as part of the ECoC 2025 year.
- 2026 **Sustainability** A dedicated operational model will be developed in 2021.
- ECoC dovetailing** Central venue for a host of projects centering on the Activity theme, in particular the Planet as Playground platform.

MUSEUM INDUSTRIEKULTUR

- 2020–2022 **Concept stage** Development of a new exhibition concept in close collaboration with museums in the region; Reinventing the museum complex as a “Third Place”.
- 2023–2025 **Construction stage** Museum closure on 1 November 2022; fire safety renovations and structural refurbishments.
- 2025 **Completion** Reopening for the ECoC year.
- 2026 **Sustainability** Transformation of the museum complex into a “Third Place”.
- ECoC dovetailing** Development of a new narrative for the history of work and industrial culture in Nürnberg and the region; Venue for thematically interlinked exhibitions and discourse.

THE GARAGE PROJECT

- 2019–2022 **Concept stage** Participatory process involving the networks of the cultural and creative industries, the neighbourhood and the NIK (Nürnberg based initiative for communication and creative industries), in coordination with Nürnberg2025.
- 2020–2024 **Construction stage** 2020–2022: concept and refurbishment phase for interim 500 m² of space in the garages of the former fire station (Alte Feuerwache), interim space use: 2022–2024.
- 2024 **Completion** Opening of the 300 m² building for the culture and creative industries.
- 2026 **Sustainability** Operational model is enhanced and fine-tuned; final concept for the centre is developed in a participatory process.
- ECoC dovetailing** ECoC strategy for the cultural and creative industries with a focus on regional networking, capacity building, cooperation with universities in support of innovation, digitalisation and sustainability.

LIGHTS ON



NÜRNBERG
EUROPEAN CAPITAL
OF CULTURE 2025

PAST FORWARD

OPENING CEREMONIES

COMMUNITY DANCE

THE ROCKET

HEMISPHERES

JANUARY 3–6, 2025



ADDITIONAL INFORMATION

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TRANSLATION AND PROOFREADING

Christine O'Donnell,
translation and proofreading
Carla Welch,
translation and proofreading
Susan Grouchy,
proofreading

IMPRINT

Stadt Nürnberg
Marcus König
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EDITORIAL OFFICE N2025 BID OFFICE

Olivia Barth-Jurca
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Hannah Straub
Prof Dr Hans-Joachim Wagner
(Head of the Bid Office)

CO-AUTHOR:

Robert Misik



CREDITS

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Exhibition on 72 displays in public space

Die Sonne um Mitternacht schauen
SDO/NASA (Blue) 2010–2015

O.T. III / 2020 (NÜRNBERG), 2020

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David Häuser
O.T., Nürnberg 2020

NÜRNBERG2025

The image consists of a solid background split diagonally from the bottom-left corner to the top-right corner. The upper-left portion is a vibrant orange, and the lower-right portion is a deep blue. In the top-left corner, the text 'NÜRNBERG2025' is written in a bold, black, sans-serif font.