


BEETS, ROSES AND THE MEANING OF LIFE

RE[RU:]TING HILDESHEIM

BITTER, BUT SWEET: THE SUGAR BEET

CANDIDATE CITY
EUROPEAN CAPITAL OF CULTURE 2025
PRE-SELECTION



THE PRIDE AND JOY OF THE HILDESHEIM REGION, WAS BRED IN BERLIN. THE SCIENTIST FRANZ CARL ACHARD INCREASED THE SUGAR C

To shape our future,
we must blur the images of
our present. With Hi2025
we will learn to refocus our
thinking and acting and
to re[r'u:]t our perspective.

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CONTENT OF THE BEET FROM THREE TO EIGHT PERCENT. TODAY'S SUGAR BEETS, HOWEVER, CONTAIN UP TO 20 PERCENT SUGAR.

0 INTRODUCTION – GENERAL CONSIDERATIONS

METROPOLIS: IF YOU SET LATIN AS THE SOURCE LANGUAGE IN THE GOOGLE TRANSLATOR AND GERMAN AS THE TARGET LANGUAGE

›There is a theory which states that if ever anyone discovers exactly what the Universe is for and why it is here, it will instantly disappear and be replaced by something even more bizarre and inexplicable. There is another theory mentioned, which states that this has already happened ...‹ – Douglas Adams

Looking at the state of the world, it seems this has happened a lot more than once, and at ever shorter intervals. But so far, our planet, the supercomputer to calculate the question – not the answer – about the Life, the Universe and Everything, is still there. Welcome to its Hildesheim branch, where the calculations have just recently taken up enormous speed.

Hildesheimers live in a universe of sugar beet fields and a legendary rose bush on the European continent. A society, as many societies, with a predominantly reactive, and mostly passive mindset. Over the past years however, in the middle of our community some deep thinking has emerged. We need to reboot to a mode of more proaction – to take the helm to our common future.

A more proactive mindset will take us on a journey to look for hidden treasures in the realm between our city and the countryside, between Hildesheim, Europe and the world. Jointly we will work at finding better routes.

Please join us for a re-calibration. The time has come to **re-route!**

Arts and culture have provided us with direction and identity for over 1,200 years – arts and culture will continue to serve as our compass. Along with creative minds and cultural institutions, and with the strong participation of our citizens, we will ask a multitude of different types of questions to explore the meaning of life.

Hildesheim wants to be European Capital of Culture in 2025 because we need the powerful brand of ECoC to energise and legitimise our endeavours. Awarding us the title will help us find and form the necessary connections and links between life in the fields, in our streets, in our myths and in the important and existential topics of Europe and the world. We promise to deliver!

Q 0.1 Why does your city wish to take part in the competition for the title of European Capital of Culture?

›Beets, Roses and the Meaning of Life‹. Could you think of anything bigger? Or smaller?

It is hard to say whether it all started in a spectacular way about 1,200 years ago. But nonetheless, it had to be a miracle. Emperor Louis the Pious wanted to found a city and a diocese. He noticed a rose bush, which had grown overnight and stubbornly kept hold of his St. Mary's reliquary. He took this as a divine clue and had the first chapel built.

its. Currently, it seems, many of our assumptions and core principles are at stake. That is why, in our region and in Europe we need to contemplate very basic questions. It is time – also in the very hinterland of Lower Saxony – to ask for the meaning of life again. The title can help us to develop a sense of urgency and courage that we need to rise to our challenges. We want to be European Capital of Culture because we want to contribute to the future viability of our region and of Europe.

For decades, Hildesheim has been suffering from an economic decline with an exodus of big companies, insufficient public and private investment and constrained resources for the cultural, social and education sectors. In light of the brain drain of young and educated people, the region is struggling to attract new businesses and retain the established ones. Parts of the city face increasing deprivation, and the same is true for parts of the region. Of course we are aware that an ECoC title cannot, in itself,

LANGUAGE, THEN THE WORD ›HILDESHEIM‹ IS TRANSLATED AS ›NEW YORK‹. — — — SEE OUR MOTIVATION: DESPITE THE NEW

Since then the rose shares our destiny. It runs like a pink thread through our history and tells stories of its own. You can still see it at the apse of our cathedral.

Some suggest that we will need another miracle if we are to be European Capital of Culture. The times when our city was an important cultural metropolis have been over for many centuries. Today we are rather normal, and sometimes it seems that we are ordinary beyond recognition. Apparently, the worst that can happen is getting stuck behind a sugar beet tractor on well-tarred streets in late summer.

Apparently! Because obviously, also for Hildesheim the world is changing. Heavy rains and flooding gave us a foretaste of what climate change might bring; severe child poverty in certain parts of the city indicates that our society has been drifting apart; the composition of our population has never been as diverse. Life in Hildesheim will not be what it was, and we are only just becoming aware of that. Too often, we resign to our being average, and too often we keep waiting for solutions to be found elsewhere.

The major challenges of the future regarding climate, technology, social inclusion, migration, and more, still seem to be a bit under the radar, in Hildesheim. But they are all there. And these challenges are not only technical or financial, but also cultural challenges. They require us to reconsider our way of life, our values, attitudes and hab-

solve our problems. But we realise that our cultural richness is a big and precious asset. Becoming ECoC can help us to make it a driver for our development. The title can be a game-changer to raise our ambition, bring our cultural offerings to an even higher level and position us on the map as a city and region of culture and creativity. We want to be European Capital of Culture because we need a stimulus to turn the downward spiral upward again.

Are we able to do this – among our sugar beets and roses? We are said to be provincial in a negative way, meaning: boring, narrow-minded, stuffy. But we know that to be to the contrary. Here things are possible which are impossible in the metropolis. The short distances, the sustainable, direct connections, the manageable size, the ability for mobilisation, the collective vigilance, the space for experimentation, the freedom for new things to happen. It was perhaps no coincidence, with the Fagus Factory by Walter Gropius, that the art school Bauhaus started in our region, and that education in cultural studies is particularly successful in Hildesheim. We want to be European Capital of Culture to continue to experiment and to show that a smaller city with a rural region can be a provider of cultural ideas and an artistic laboratory. Not *despite* being provincial, but *because* of it.

Hildesheim has always been, if only architecturally, a city of churches. Today, some think that we are more a city of hairdressers. Here as everywhere churches and religion are no longer the important and universal institutions they once were. Moreover, for many the churches have lost their credibility and moral authority. The cases of sexualised violence – also in the diocese of Hildesheim – have contributed to this. The designs of life and lifestyle

have changed and have become diverse. Values are no longer just given and have to be obeyed, but they need a continuous effort for social agreement. This process is not always successful. A dispute over meaning and the increasing disagreement on common values is becoming apparent not only within the suburbs of great European cities – Hildesheim itself had an extremist Salafist situation where preachers of hate recruited. We are not talking about remote philosophical issues but about our social cohesion.

A European integration project such as Hi2025 can contribute to a deeper understanding of ourselves. It can help us to understand and come to appreciate our cultural inheritance, as well as the richness of our cultural diversity. By working and cooperating with people and societies in other parts of Europe, we will both work on our own integration and contribute to European integration. However, we also know that, in light of the complexity of

little. The merging of the villages to become a district was not exactly a love marriage.

Is it one of the many Hildesheim miracles that the city and region approach the bid together and even with political commitment and financial obligations? Perhaps. But, it also has to do with our insight: Only through close cooperation of city and region will we be able to unleash our joint potentials.

City and countryside? We had best quickly forget about stereotypical attributes. With the north already strongly oriented towards Hanover, with land intensively utilised by agriculture and industry, with a city in the centre just large enough to be officially called a ›major‹ city, and with parts featuring beautiful nature, but also facing difficult transport connections, we unite numerous varieties of urbanity and rurality. And here, too, the individual parts are developing in increasingly different directions. While there are solid economic and demographic forecasts on

ENDING DISPUTE ABOUT WHETHER HILDESHEIM SEAFARER DIDRIK PINING REALLY DISCOVERED AMERICA 19 YEARS BEFORE CHRISTOPHER COLUMBUS

a globalised world in which the challenges do not end at the borders of continents, it is necessary to look beyond Europe.

Q 0.2 Does your city plan to involve its surrounding area? Explain this choice.

»Without our sugar beets there would not be a ›Theatre for Lower Saxony‹ in Hildesheim« a farmer told us. »The region's wealth comes from the earth«. This may be so (it is the best earth in Germany, as a matter of fact, but we wouldn't want to boast). We are bidding as a city and region, because we believe that a deeper interconnection of cities, towns and rural areas is a prerequisite for achieving true integration in Europe. Hildesheim is bidding together with the surrounding district: The towns and municipalities Alfeld, Algermissen, Bad Salzdetfurth, Bockenem, Diekholzen, Elze, Freden, Giesen, Harsum, Holle, Lam-springe, Nordstemmen, Samtgemeinde Leinebergland, Sarstedt, Schellerten, Sibbesse and Söhlde all want to be European Capital of Culture. The District of Hildesheim is situated in the centre of Lower Saxony where the North German Plain meets the first ridges of mountains. 280,000 people live in the region, around 100,000 of them within the City of Hildesheim, and the rest within an area of 1,200 sq. km, in towns and municipalities.

The relationship between the municipalities of the administrative district and the largest city is not trouble-free. There are many disputes, usually over money: financing of the theatre, music school, nurseries ... Everyone thinks they pay too much, everyone thinks they determine too

the one hand, there is rural depopulation and a decrease in cultural and community life on the other.

For this reason it is of fundamental importance for our bid that we have this vast scope of experience and space for investigation. We will explore where the good life will take place in the future. We expect it will be where the rural and the urban elements form one common culture and start to relate to each other.

Q 0.3 Explain briefly the overall cultural profile of your city.

In medieval times, Hildesheim was a junction of important trade routes and, as an important bishop's seat, fostered cultural exchanges throughout Europe. The St. Mary's Cathedral and its sacred objects bear testimony to the city's time of prosperity, as does the Church of St. Michael. Both have been UNESCO world heritage sites since 1985. Another UNESCO site in our region is the Fagus Factory by Walter Gropius. Combined with 3,300 architectural monuments and world-famous museum collections the District of Hildesheim is an important region of cultural heritage. With their offer of artistic, cultural studies and design study programmes, the University of Hildesheim and the University of Applied Sciences and Arts Hildesheim/Holz-minden/Göttingen make the city a centre for young contemporary arts, for education and research in cultural studies and management, and for many different design directions. For their students the city is playing field, lab and subject of their projects, research and artistic experiments. Graduates of Hildesheim are working everywhere

Hildesheim's cultural potential. Lighthouses, local spotlights and many hidden champions. A selection:

Cultural heritage and museums

- UNESCO world heritage: 1. *St. Mary's Cathedral* and the *Church of St. Michael* in Hildesheim, as important testimonies to early Romanesque art, including their art treasures (several of them can be found in the new Cathedral Museum), 2. the *Fagus Factory* in Alfeld as one of the earliest buildings by the Bauhaus founder Walter Gropius,
- the *Roemer and Pelizaeus Museum Hildesheim*, with collections of over 500,000 treasures, including a world-renowned ancient Egyptian collection and important objects from ethnology and natural history,
- the *Center for World Music*: archive of sounds from around the world,
- the *Cathedral Library*, as the oldest library in Northern Germany, under their care, the *Albani Psalter*, one of the most precious Romanesque scriptures in Europe,
- *Derneburg Castle*, with a unique art collection of the Hall Art Foundation, comprising the works of several of the most prominent contemporary artists,
- a total of 30 country parlours and museums, for example: the *Salt and Potash Mining Museum* in Bad Salzdetfurth, the *Animal Museum* in Alfeld, the *Pottery Museum* in Duingen, the *Tower Clock Museum* in Bockenem
- over 3,300 monuments, such as the *Baroque Castle* in Wrisbergholzen.

Young culture

- approximately 1,000 students of Cultural Studies and Aesthetic Practice and other cultural studies and artistic courses at the *University of Hildesheim, Faculty of Cultural Studies and Aesthetic Communication*, student festivals with national and international profile: *Prosanova* (contemporary literature in German language) and *transeuropa* (theatre);

OPHER COLUMBUS, THE UNIVERSITY OF HILDESHEIM NAMED A TRAVEL SCHOLARSHIP AFTER HIM, THE DIDRIK PINING FELLOWSHIP.

Department for Cultural Policy of the University of Hildesheim with the *UNESCO Chair 'Cultural Policy for the Arts in Development'*,

- approximately 800 young people at the *HAWK, University of Applied Sciences and Arts, Faculty of Design* studying all manner of design subjects; diverse restoration study courses at the *Faculty of Architecture, Engineering and Conservation*; numerous award-winning projects of students and graduates, such as the interactive traffic light game *Street Pong*.

A broad and diverse cultural scene

- the *Theatre for Lower Saxony (TfN)*, approximately 85,000 visitors annually, comprising three branches, including a musical company (unique in Germany), the *Theatre House*, which serves as a stage for 30 free theatre groups, (repeatedly being awarded with national prizes for upcoming talent),
- the socio-cultural centre *Culture Factory Löseke*, with approximately 700 events per year and 60,000 visitors, in Hildesheim; the music club *Bischofsmühle*, the *Vier Linden* concert and event room, and *Rasselmania*, gallery and event room; many small and medium-sized centres in the villages such as the *Culture Circle Gronau* operating a Fifties cinema and annually being awarded for their programme, and the *Landscape Theatre Forum Heersum* with 200 residents of the village participating and approximately 5,000 visitors per year,
- international cultural festivals, including the *International Freden Music Festival* (chamber music), the *EVI LICHTUNGEN* (light-based art, biennial, 60,000 visitors) or *M'era Luna* (Gothic music, with 25,000 visitors annually), as well as projects from the independent scene – *Hildesheimer Wallungen* (biennial, regional cultural scene, 10,000 visitors), *Pflasterzauber* (international street art festival), the *Jazztime* (Jazz, Blues) and the *Musik Grand Prix hört! hört!* (amateur music festival of the region), event series *'Roses&Beets'*, among others,
- large and excellent institutions of cultural education and participation, the *Music School Hildesheim*, the *Adult Education Centre Hildesheim*, the *Art School Hildesheim*, numerous libraries and the *Centre for Theatre Pedagogy (TPZ)*, several large dance schools,
- *Literature House St. Jakobi* and the publishing houses *Olms* (Sharjah International Book Fair Award for the Best International Publisher) and *Gerstenberg* (German Youth Literature Prize 2017 and 2018), *Forum Literature Office* – poetry in the urban space,
- *Hildesheim Kunstverein* (art society) with a gallery in the Kehrwieber Tower, *Association of Fine Artists Hildesheim*, with a gallery in the Stammelbach Storehouse; over 50 local heritage and culture associations, 100 music associations, over 100 choirs, 173 local fire brigades and over 100 Heimatpfleger (people who care for the local heritage),
- cultural umbrella organisations: *Association Interest Group Culture IQ*, *Network for Culture & Local Traditions of the Hildesheim Region*, *KulturInklusiv*,
- large Applied Arts scene,
- over 240 churches with 221 organs, 21 trombone bands and over 1,550 singers in church, children's and gospel choirs,
- 365 sport associations with almost 94,000 members

in the German cultural and creative sector as well as in parts of Europe, with many of them operating in leading positions.

Moreover, a broad and professional cultural scene is active in the city and region. With numerous museums, theatres and theatre companies, cultural centres, music schools, choirs and amateur dramatic groups, our cultural landscape is both rich and unique, including several top-class national and international offers from various disciplines. Especially in rural areas, the associations so typical of Germany, the local heritage societies, choirs, sports associations, local fire brigades, create community and public spirit.

Our cultural scene has established reliable and active networks. They form strong voices in the city and region and regularly unite numerous individual cultural operators to collaborate on large projects. Not surprisingly, they inspired us to the motto of our bid. (Many thanks, dear Net-

inclusiveness and integration and lead to a common sense of belonging.

But the town anniversary, which coincided with 70 years since the end of the Second World War, also reminded us of the dark spots in our city and region. Back then Nazi terror and propaganda found fertile ground in Hildesheim. And while nowadays we actively spread the message of peace, understanding and humanity, new tendencies towards resentment and isolation challenge our society.

The City of Hildesheim, which before the Second World War was regarded as the most beautiful timber frame town in Europe, was almost totally destroyed and rebuilt quickly, but in a functional way. And so today, it is not the cultural heritage that shapes our cityscape (and the city's identity), but unloved post-war architecture. To bring back the remaining and still-rich cultural heritage to our consciousness, and make it tangible for our guests, we need new communication and marketing ideas, as well as pos-

— — — SLEEPY TOWN: IN THE ALFELD DISTRICT LANGENHOLZEN THERE IS A SNORING MUSEUM. IT SHOWS CURIOUS TO INEFFE

work for Culture & Local Traditions for lending us ›roses and beets‹ – we hope we will not have to return it before 2026).

All that sets the stage for an outstanding cultural life – if only it could be more visible and tangible. But often the cultural operators stay among themselves and do not reach greater public attention. Or the cultural hotspots – like the Culture Campus of the University – are hidden in decentralised locations. So the energy and vibrancy can hardly be noticed in the city and, despite rapidly growing student numbers, they are almost invisible in the streets of Hildesheim. Many young creative minds leave as soon as possible – sadly, in part due to the lack of jobs in the cultural and creative sector and to the missing creative climate in town.

Moreover, we are lacking an international and cosmopolitan attitude. Only parts of our cultural scene intensively engage in international cooperation and exchange, and our city's own cultural richness and diversity is only partly reflected in the present offerings and the cultural networks. Our cultural offerings sometimes – actually often – fail to attract broad and diverse audiences. In fact, many Hildesheimers consider culture to be something elitist that has little to do with their everyday life.

However, to **re-route** our cultural life, we can fall back on the experiences with our town anniversary, ›1,200 years of Hildesheim‹ in 2015. Then, we learned how a large-scale event with over 150 cultural projects can make our urban society grow together. We became much more aware of the richness of cultural diversity in our city and about our past, that has made us who we are. We learned how culture – as well as huge collective endeavours – can foster

sibilities for creative co-design. Who ›owns‹ our heritage; who will accept it? How do new inhabitants of Hildesheim get to take part with their own inheritance?

A lot of potential. And a lot to do.

Q 0.4 Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.

The most famous plant in Hildesheim is the rose bush. With its myth it is a reminder of the past, of the times of Hildesheim's great cultural and spiritual blossoming. At the same time, with its miraculous resurrection from the ruins of the Second World War, it stands for hope, the will to live, and identification. And then, a wrinkly field crop, the sugar beet. Our most important agricultural product sits firmly in the ground and is committed to the present. These very different plants tell a lot about Hildesheim. Great cultural history, still mourning a glorious past that is long gone. Down-to-earth attitude, countryside, traditions, agriculture and industrial food production. A history of opposition and competition between city and countryside.

Here, between sugar beets and roses, we are exploring the meaning of life – which means to us, taking on a serious attitude. Recognizing that, right here and now, it is time for very basic considerations, and, in light of major challenges, that it is all too justified to be critical, bold and visionary. Culture and arts will help us to get to the core of issues. And they will help us to discover that there is a lot more among, or even beyond the beets and the ros-

es. The young, creative energies in our city, the diverse cultural expressions of today's urban and regional society – they are often unseen, not included in our narratives and in public life, and yet must become part of the overall picture.

To us, this quest for meaning is a recalibration of the track we are on – are we going into the right direction or are we heading into a dead end; do we know where we start our journey and which compasses to use? We call it **re-routing**. Re-routing also means recognising that everybody is invited (and compelled) to re-calculate the coordinates of their path of life and biography, to reinvent themselves. This is about personal freedom and the possibility of shaping life, but also about compulsion and uprooting. For this reason, to us, re-routing includes **re-rooting**, i. e. verifying your own origin, roots, belonging, with the aim of being able to set off once more. To put the two meanings into one word, into one sound, we will use **re['ru:]ting**.

backgrounds. Thus, we advocate and enhance a Europe of citizens who participate and have a say. Our vision for Hi2025 can be summarised in six core objectives. They are responding to our reasons for bidding, as a city and region, relate to the challenges of developing our cultural profile and resonate in our artistic concept of **re['ru:]ting** Hildesheim.

As European Capital of Culture 2025 we want to:

- **Make sense. Create new meaningful relations.**
Between communities, between city and region, between us and nature, between the past and the future, between us and the world,
- **Become a role model cultural region.**
Promote Hildesheim as a provincial region shaping change through artistic and cultural means,
- **Foster an inclusive urban and regional society.**
Create chances for participation and embrace cultural diversity,

CREATIVE AIDS AGAINST SNORING. FOR EXAMPLE AN EAR CANDLE, WHICH IS LIT ON ONE SIDE AND PUT INTO THE EAR WITH THE OTHER SIDE.

We are convinced that it is (also places like) Hildesheim, where answers must be found. Although Hildesheim is a ›major‹ city (just so), this bid is a bid from a place that is considered to be provincial. And this often means: revolving around ourselves, not feeling responsible or able. With the programme strand BEETS&ROSES we explore, socially as well as artistically, the potential of this setting. We want to become a role model cultural region which takes advantage of the opportunities and chances that you can only find in a province. THE APPARENT & THE UNSEEN seeks to retrieve the hidden, forgotten, issues of Hildesheim, but also of Europe, and enriches our stories with those cultural expressions that too often escape our common consciousness. AND THE MEANING OF LIFE is about the meaning of life. Here, seriously and less seriously, we explore opportunities to re-orient in processes of change, seek for common ground on values and priorities, reflect on and celebrate diverse lifestyles.

With Hi2025 we will launch an artistic **re['ru:]ting** process that will change our attitudes and our streets. Our programme will be **co-creative** and invite people, residents as well as guests, to join in actively shaping Hi2025. It will be **explorative**, which means that we do not come with fixed topics or ideas, but rather orchestrate experiments and extraordinary experiences. Finally, in order to enable many to participate, the artistic projects will prevalently take place **on site**, in diverse social settings, close to everyday life.

Hi2025 will create novel cultural forms and places of meeting and interaction. It will provide experimental, discursive opportunities to participate in a complex cultural exchange, among people from very different cultural

- **Promote and empower the young.**
Encourage fresh ideas, create educational and life opportunities
- **Strengthen the cultural sector.**
Enhance and facilitate cultural production,
- **Foster sustainable economic development.**
Promote innovation, creativity, tourism.

Walter Gropius asked, one hundred years ago: How do we want to live? How can we combine art and everyday life?

BEETS, ROSES AND THE MEANING OF LIFE.

1 CONTRIBUTION TO THE LONG-TERM STRATEGY

E. — — — SOBERED UP: IN THE 15TH CENTURY THE BISHOP INTRODUCED A BEER TAX IN HILDESHEIM. IMMEDIATELY THERE

Q 1.1 Describe the cultural strategy that is in place in your city at the time of the application, including the plans for sustaining the cultural activities beyond the year of the title.

Q 1.2 Describe the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long-term links between these sectors and the economic and social sectors in your city.

In the last 15 months, the City of Hildesheim developed a cultural strategy for the first time. Just like our bid, it is based on the recognition that it is time to **re['ru:]t**. Our cultural richness is a big and precious asset that can be a key driver for our urban and regional development, if we foster and strengthen it. But we need to reinvent our generally backward-looking narrative of the ›City of the Rose‹ and recharge it with the young, contemporary and diverse cultural identities of the city. We need to mainstream culture as a core dimension in our everyday life, visible, tangible and easily accessible for everyone. We need culture to help us find orientation and to boost creative thinking. And we need to tell the story – nationally as well as internationally. Hence, our ambition reaches well beyond Hi2025. Becoming EcoC will be the kick-start we need to get us off the ground.

The Cultural Strategy Hildesheim 2030

The city council of Hildesheim approved the **Cultural Strategy Hildesheim 2030** on 27 June 2019. But it is a product of the urban society as a whole. The fact that the top management of the city, politicians, leaders from universities, churches, educational and social institutions, and of course numerous cultural operators and experts, have developed it together in a broad collaborative process, demonstrates their strong commitment. They are the masterminds of the Cultural Strategy 2030. They will support it and participate in its implementation.

Our Cultural Strategy 2030 is very closely linked to the overall strategy of the City of Hildesheim with its overarching objective to become an **Enjoyable, Tolerant, Cosmopolitan and Innovative Major City of Education and Culture**. To accomplish this vision, the city identified a number of strategic objectives, for example to increase the quality of life in the city (including, among others, aspects of mobility and the enhancement of green areas). Now, by also orienting the Cultural Strategy 2030 strictly towards these, we truly wove it all through the city's strategy instead of forming a standalone pillar. In addition, it is informed by the broader framework of the 2030 Agenda for Sustainable Development, the European (›Towards a Sustainable Europe by 2030‹), and national implementation strategies.

For each of the strategic objectives, we developed (mostly SMART) cultural policy objectives – in short:

1. To **increase the quality of life in the city**, we will develop Hildesheim as a creative university city with a vibrant urbanity. We will develop the range, diversity and quality of a unique cultural offer, and make it more visible. We will develop public spaces – in the city centre and in the neighbourhoods – to form meeting places and cultural areas of experimentation. Our cultural sites will become points of reference of urban design. We will foster cultural (temporary) uses of public and abandoned spaces, and create an atmosphere of a unique cultural life, especially for young people, even at night.

2. To **support a sense of belonging to the urban community**, our cultural diversity will become a source of inspiration and will thrive in our cultural institutions and cultural scenes. Furthermore, we will do our utmost to reduce ac-

trust, and we will replace insular thinking with cooperation and sharing. In the city administration culture will become mainstream – cutting across all sectors. Hildesheim can build upon strong cultural umbrella organisations promoting cultural inclusion. We will support and further enhance them to serve as international best practice examples.

To us, the Cultural Strategy 2030 is a process. We will examine its implementation continuously and revisit it in depth every five years.

The cultural strategy process of the District of Hildesheim

As our bid clearly shows, we also realise that we must not only evolve as a cultural city, but as a cultural region. Hence, we are also preparing a cultural strategy for the District of Hildesheim. It is part of a comprehensive Regional Development Concept for the district, which

WERE FIERCE PROTESTS. THE DISPUTE OVER THE NEW TAX ESCALATED SO MUCH THAT A NUMBER OF CITIZENS WERE EXCOMMUNICATE

cess barriers to culture – knowing full well that different people and different generations need a variety of formats and access options. We will use cultural approaches to enable participation in urban development processes.

3. To **support children and young people in the best possible way**, we will make cultural education an integral part of our youth, our social and education facilities and our kindergartens. Children and young people want to shape culture independently and to create their future in an environment worth living in. So, let's give them the opportunity and the freedom to do so. At the same time, there is a lot to learn from them, from their energy, spirit and uncompromising attitude. Hence, we will rely on the innovative power of youth cultures – in particular the digital ones.

4. To **improve the city's image, and its national and international profile**, we will build on its different identities, and we will establish networks and partnerships within and outside of Europe. Our charm thrives on our magnificent world heritage which can be easily experienced, and on the impact of the highly acclaimed Hildesheim schools of culture and design. We will become an important cultural tourism destination, and our storytelling and marketing will be accessible and available in multimedia and in multilingual versions.

5. To **strengthen the cultural and creative sector**, we will provide it with a supportive framework including clear objectives, transparency and fair competition in cultural funding. We will support artists and cultural operators through counselling – including advice for fundraising – and with space and resources. We will establish steering and governance structures based on partnership and

aims to connect the various regional and sectoral activities. Its completion, including decisive objectives and concrete measures, is planned for 2020. It is supplemented by targeted tourism and marketing strategies. We will ensure maximum cohesion and alignment of the city's and the district's cultural strategies.

A few interim results can already be presented:

- Culture is shaped in the individual towns and municipalities by local cultural operators and often also by numerous local volunteers. These grassroots structures have to be reinforced and supported through capacity building, and/or by providing premises.
- Beyond that, we should tackle a number of issues together in the future. To enable us to master larger projects, we need structures that allow a higher level of cooperation and sharing of knowledge and resources.
- The potential of the artistic, cultural studies as well as the design study courses at University and HAWK should be leveraged for cultural development in smaller municipalities, too.
- Some projects in the district already combine traditional forms of culture and rural life with contemporary positions and cross-sectoral approaches. We should support these further.
- The common marketing approach to culture, currently used across the region, should be intensified for both our internal marketing as well as for the tourism-related marketing of cultural offers in the district.

Q 1.3 How is the European Capital of Culture action included in this strategy?

An Enjoyable, Tolerant, Cosmopolitan and Innovative Major City. A bold vision that requires a bold mindset and comprehensive action. We are committed to delivering. But only through becoming ECoC 2025 will we be able to pool all our energies to implement the big steps needed. We need the title to overcome our all too often, all too passive attitude, and to embark on our strategy with the required self-confidence and passion. But Hi2025 also contributes essentially to the implementation of the strategic objectives of the Cultural Strategy 2030. Above all, Hi2025 will enable us to open up to the world and engage in cooperations with other cities and regions in an international context. It is this international dimension, in particular, that does not simply come from

within our regional processes. Supposedly, more urgent challenges tend to prevail in everyday life. Hi2025 with its overarching focus on a European and international dimension can provide the crucial stimulus to engage in international co-creation, as well as to attract international audiences. Thus, Hi2025 will launch a large-scale learning process for the whole city. The bid process has already motivated local cultural operators to join international networks, participate in international conferences, and to seek cross-border partnerships. Complex things are complex. And yet, the overlaps of our objectives for Hi2025 and the strategic objectives of the Cultural Strategy 2030 are obvious. Below, we illustrate their links as well as the connection to the ›European Capitals of Culture (ECoC) 2020–2033 Guidelines for the cities' own evaluations of the results of each ECoC, and provide examples from our concept.

— — — AFTER VIOLENT ATTACKS. FORMULA 1 WAS YESTERDAY: A PROFESSOR OF DESIGN AT THE HAWK HILDESHEIM STADT

Cultural Strategy Hildesheim 2030	ECoC guidelines for evaluations	Hi2025 objectives	Hi2025, examples from programme and concept
Increase the quality of life in the city.	Enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation.	Become a role model cultural region.	Hi2025 will deliver a programme that substantially develops the range, diversity and quality of our cultural offerings, by supplementing them with novel and international content. The delivery through cooperation of local and international artists will ensure legacy. Projects such as Squares of Encounter , Tonal Tidings , Art and Transformation , and Churches 21 will regenerate public and abandoned spaces into meeting places and places for cultural experimentation.
Support a sense of belonging to the urban community.	Widen access to and participation in culture.	Make sense. Foster an inclusive urban and regional society.	A huge part of the programme of Hi2025, for example Archaeology of Movement , or Beet 4.0 , explores novel ways of cultural co-creation with our local communities, and thereby empowers them to participate in shaping the development of our region. Hi2025 builds on a highly participatory governance structure. Programmes like Volun* and Hi2025 Scouts guarantee ownership and identification.
Support children and young people in the best possible way.	Widen access to and participation in culture.	Promote and empower the young.	Little Big Minds , Moving Magic , The Hanseatic Video Clip League and Escape Hildesheim are some of the projects that directly target children and young people. Culture Compass will provide opportunities for experiencing and co-creating arts and culture for children in schools and kindergartens. In the Nordstadt quarter a novel cross-sectoral educational landscape will unleash the potential of cultural education to improve language, creativity, concentration and movement capabilities for the youngest.

Cultural Strategy Hildesheim 2030	ECoC guidelines for evaluations	Hi2025 objectives	Hi2025, examples from programme and concept
Improve the city's image, and its national and international profile.	Raise the international profile of cities through culture.	Become a role model cultural region. Foster sustainable economic development.	Through Hi2025 Hildesheim will transform its image towards a vibrant cultural city of cultural heritage and diverse contemporary offerings. With the programme strand BEETS&ROSES Hi2025 will articulate a positive and future-oriented vision of provinciality. The prestigious brand of ECoC will certainly draw unprecedented attention to the city and the region.
Strengthen the cultural and creative sector.	Strengthen the capacity of the cultural sector and its links to other sectors.	Become a role model cultural region. Foster sustainable economic development.	Hi2025 will enable local artists to engage in international and cross-sectoral co-operations. Through a training and support programme, Hi2025 will reveal new funding opportunities to local cultural operators, support artists from different social and cultural backgrounds, and improve and develop skills to reach out do diverse audiences. A Cultural Hub will pool the capacity building activities and provide space for artists and young creative entrepreneurs.

RTED A CORDLESS SCREWDRIVER RACE IN 2005. STUDENTS REGULARLY BUILD VEHICLES WITH A CORDLESS SCREWDRIVER AS THE ONLY

Q 1.4 If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city (including in terms of urban development)?

As described before, we expect a lot from Hi2025 in the long run. The ECoC title will initiate a number of developments that are crucial for the future well-being of our region. Hi2025 will help us to face our challenges, together. It will help us to connect our communities and create opportunities for vulnerable and marginalised groups. It will position the city and the region as attractive places to be and stay, inclusive, exciting and vibrant.

Of course, cultural, social and economic developments are multidimensional processes, and the expected large long-term and sustainable impacts will hardly be solely and directly attributable to Hi2025. Hence, in order to make the direct impact of Hi2025 measurable, we have boiled down our vision to six main objectives for which the title will play a crucial role, and outlined the measurable long-term impacts and results that we aspire for (see next page). Even though every one of these includes cultural, social and economic dimensions, we highlight their main aspects.

In terms of urban development, Hi2025 (as well as the Cultural Strategy 2030) aims at pervasively charging our urban planning with a strong cultural dimension. Therefore, we will apply an integrated approach that connects urban design, community building and participation, cultural activity and entrepreneurship, and builds on the local networks and stakeholders.

Specifically, Hi2025 will be a crucial driver for our plans to:

- develop Neustadt as a quarter of creativity and young culture, including, as part of **Squares of Encounter** the redesign of a central square, and the installation of the above mentioned **Cultural Hub**,
- develop Nordstadt as a quarter of cultural participation (including a newly installed **Centre for Culture and Education** and the **New Centre Nordstadt**),
- visually reconnect the historic ramparts, create connections to the UNESCO world heritage sites and establish open areas for cultural use.

Furthermore, throughout the region, abandoned or poorly used spaces will be revived through cultural events and interventions, and made available for long-term cultural use. Also places of every-day life, shopping malls, medical centres etc. will become places of cultural encounter, so that, eventually, culture becomes a truly pervasive element in our city and region.

Hi2025	Long-term impact and results	cultural	social	economic
1 Make sense. Create new meaningful relations. Between communities, between city and region, between us and nature, between the past and the future, between us and the world.	Intensified international networking of the local cultural scene and the citizens	+	+	
	Strengthened regional identity and cohesion	+	+	+
	Intensified interreligious dialogue	+	+	
	Raised awareness for sustainable development of city and region	+	+	+
2 Become a role model cultural region. Promote Hildesheim as a provincial region shaping change through artistic and cultural means.	Improved image as well as clearly and sustainably raised national and international profile of the region	+		+
	Enhanced visibility of culture in the whole region	+		
	Enhanced range, diversity and European dimension of the cultural offering	+		
3 Foster an inclusive urban and regional society.	Increased cultural attendance and active participation of residents, including minorities and disadvantaged	+	+	

DRIVE THAT CAN CARRY A PERSON WEIGHING 70 KILOGRAMS. TOP TEAMS ALREADY DROVE AROUND 30 KILOMETRES PER HOUR FAST W

Create chances for participation and embrace cultural diversity.	An above average increased cultural attendance and active participation in the Nordstadt quarter in Hildesheim	+	+	
	Existing cultural programmes and facilities oriented more consistently towards inclusion	+	+	
	Increased cultural diversity in audiences, programme design, delivery and governance structures	+	+	
4 Promote and empower the young. Encourage fresh ideas. Create educational opportunities and life chances.	Intensified cultural activities of children and young people – especially, but not limited to, schools and kindergartens	+	+	
5 Strengthen the cultural sector. Enhance and facilitate cultural production.	New cross-sectoral cooperation and networks of cultural /educational/ social institutions	+	+	
	Enhanced trans-national cooperation as well as cooperation with other German cities and regions	+	+	
	New funding and business opportunities for cultural operators	+		+
6 Foster sustainable economic development. Promote innovation, creativity, tourism.	Noticeable rate of return for the local economy (e. g. catering trade, craft sector) in 2025			+
	Increased number of overnight stays by 200,000 in the year 2025 (approximately +30%); 30,000 in the year 2024; 50,000 in 2026 and 2027			+
	Increased number of one-day visitors by 500,000 in 2025; 50,000 in 2024, 2026 and 2027			+

Q 1.5 Outline briefly the plans for monitoring and evaluation.

Of course there is a lot of scientific evidence and best practice available, and of course our concept will be scrutinised. Yet we are well aware that a lot can go wrong. The decision in favour of our bid represents a huge leap of faith of numerous stakeholders in Hildesheim and beyond.

For us, this means that we need to:

- know our weaknesses and compensate for them in the best way possible,
- make less mistakes and learn from them,
- achieve our ambitious goals and be able to justify and explain this.

Monitoring and evaluation of the cultural-political objectives and of our cultural management will be performed

Aside from regular statistic data captures, their evaluations, and secondary analysis of existing studies, the following methods, among others, will be applied:

Before the Hi2025 year:

- qualitative and representative surveys of the population,
- establishment and regular surveys of focus/monitoring groups.

During the Hi2025 year:

- survey of the cultural sector before and after,
- audience surveys,
- survey of the advisory boards and focus groups,
- short interviews of external and foreign visitors,
- systematic evaluation of media coverage including social media,
- process-oriented actor-network-analysis (Latour 2007).

After the Hi2025 year:

- survey of stakeholders: Most Significant Changes Technique,
- representative survey of the population,
- systematic evaluation of media coverage including social media.

in cooperation with our renowned, professional and independent partner, the Department of Cultural Policy of the University of Hildesheim. The evaluation will conform to the high uniform standards of the ECoC guidelines for evaluation; it will analyse all indicative indicators of these, most of which comply with our own priorities, such as increasing cultural participation or raising the international profile of the city. Furthermore, the evaluation will research our additional objectives, such as the regional identity and cohesion. Besides our own evaluation, we will request large projects to perform their own evaluation based on binding standards. Three key aspects will characterise the evaluation:

- continuous evaluation as control support to obtain optimum results,
- start: 2023, feedback loops on a regular basis, along with resource allocations from within the project team, for an optimum implementation of interim findings and recommendations,
- participation-oriented evaluation intensively involving, in the process of evaluation, the participative governance bodies, as described in the chapter ›Management‹.

The Department of Cultural Policy will comprehensively incorporate the evaluation into its teaching. It also plans to contribute to the body of research on European Capitals of Culture by tendering further scientific topics for bachelor and master theses, as well as dissertations. Furthermore, it will establish contacts with the research and evaluation partners of other ECoCs to learn from comparative examination and contribute to enhancing the evaluation standards.

We will make the evaluation results available to the public. Disseminating and securing the findings will also happen in at least two conferences (one of them on an international level), once the project is finalised. On top of that, we will organise content-based conferences, in cooperation with other ECoCs on the question of the potential of cultural development processes in the province, for example.

To monitor economic and organisational processes we will cooperate with another competent partner who will perform regular checks and deliver independent reports.

In addition to the continuous evaluation, we will appoint a ›legacy agent‹ within the executive team with the task to specify and ensure legacy objectives and strategies in the programme development, as well as the delivery structures.

2 CULTURAL AND ARTISTIC CONTENT

AN WHO WALKED ALONG THE INNERSTE IN 2006 DISCOVERED A REAL SHARK IN THE RIVER BETWEEN HEINDE AND GROSS DÜNGEN. THE

Q 2.1 What is the artistic vision and strategy for the cultural programme of the year?

With Hi2025 we will develop an internationally networked role model cultural region that asks important questions and finds answers to existential and global challenges by **re['ru:]ting** our old patterns. A region in which culture is both reason and means for reflection and change. A region where culture pervades all spheres of life and connects people, countries and themes.

The District of Hildesheim is a good example of how many shades of urban and rural life exist. We want to explore and unleash the potential of this space by asking questions and by experimenting. Where will the good life take place in the future? If a new era of AI changes the type of work we do and the way we live, will the possibilities and necessities of mobility change, too? Is there a vision of countryside without city, of city without countryside? The roses in our famous cathedral courtyard, the myths and hopes, the beauty and history, are they understandable and fertile without the down-to-earth attitude the sugar beet brings, without the respect for the soil, the efforts of production, the awareness of the hazards to nature and food?

Without the beets – would we have our theatre? Without having been a medieval centre for education – would we have trade?

We are a region with a central city, towns, villages and municipalities and the flat country. Everyone has to recognise and take on their roles, find their opportunities and master their challenges. By engaging with each other in sharing our potentials and needs – not merely coexisting – something new will be created. In this diverse space of city, town and countryside, we will sample experiences and habits and put them up for discussion. We are like so many other provincial cities and regions in Europe. That is why we believe that our questions and experiments will raise an interest across the European continent. We will invite partners from around Europe and beyond to think along with us and carry out experiments.

The incredible speed of societal transformation is leading to considerable disorientation. Global power shifts, changes in norms and values lead us to believe that fundamental questions have to be renegotiated. The questions about the directions in which our people, our society, our city, Europe is going. For diving into such big questions, of life and of our times, we need the best conditions and environments. Thus, we must create new spaces, and re-define existing ones in the city, in the towns and in the countryside.

As a city founded on and by churches we will also address the role and future of religion – spiritually as well as institutionally. We will ask questions about connecting to our common religious heritage – the tangible as well as

Can we achieve all this among roses and beets? If we can unite the beets and the rose, we can unite anything! We use the dynamics of contradictions and contrasts. We know that not everything can be resolved and not everything understood, but that it is still important to take note and stay in touch. Three key elements are the basis of our **re['ru:]ting** strategy. Hi2025 will be:

- **Co-creative.** Our cultural and artistic concept extensively draws on co-working, between local artists and those from other regions, other countries and other continents. We invite artists and cultural entrepreneurs to co-create with professionals from other fields, like agriculture or economy, with citizens and local residents in Hildesheim, and with partners in Europe. This includes novel and experimental methods of dialogue that go beyond the exchange of opinions and initiate creative processes and innovative cultural and artistic developments. We need to have

ANIMAL WAS EXPERTLY FILLETED. AND A FEW YEARS LATER, EMPLOYEES OF THE MUNICIPAL SEWAGE SYSTEM BELIEVED THAT THEY SAW A

the intangible – and we will explore how new insights can translate this into an identity which responds to the diversity of the Europe of today. Our cultural programme contains projects about intercultural and interreligious questions. We will debate, explore and engage in dialogue with people from all spheres of our society as well as with project partners and communities in other parts of Europe and beyond.

Hi2025 includes looking at the significance people have within our societies. It is important for us that many people, including temporary guests, are not just spectators, but designers and co-creators. We want them to leave their cultural footprint, change our city and make sure that they have made their contribution.

Hi2025 is also about **re['ru:]ting** the arts. We are aware that asking for the ›meaning of life‹ may sound overly simple and rather audacious. But isn't that what the arts are about, eventually? We feel that cultural and artistic processes too often take place in a detached, self-contained world. In times of serious confusion, Hi2025 explores the meaning of art in life. By engaging with challenging questions, by employing socially engaged art practices, and by searching for common ground between our different communities, we want to understand how the arts can help us develop ways of life that are sustainable, resilient and meaningful.

confidence and trust in those collaborating with us. So far in our bid, when we had this attitude, it was a good approach. Intensively relying on co-creation also contributes to our long-term cultural development: The acquired knowledge will remain available here, even after the ECoC year, and thus strengthen our local cultural sector.

- **On site.** We use our short distances to bring together local potential. The direct manner to reach this goal leads along the ways people will take anyway. Hi2025 will take place on the paths of everyday life: in the streets, on the squares of the villages, in the fields, in schools. We put art in the way. We seduce people into taking part. You will meet art in front of you – at every turn. And best of all, without always paying an entrance fee. At the same time this approach is part of our strategy to open cultural institutions: everywhere people pass we will lay tracks leading into the houses of art and culture, into the museums and theatres. Hi2025 creates chances for participation.

- **Explorative.** The future's not ours to see. But we do not have to sit back in ignorance and wait for whatever is going to come, either. With our Hi2025 programme we will initiate and conduct manifold experiments. We will test certain questions, explore possible answers and set conditions for new (re-)inventions. To be able to deal with the big issues that we can only anticipate at this moment, without fully comprehending them, we will employ an attitude of exploration, trial and error and openness in many of our projects. A majority of our programme is work in progress, and we will, thereby, promote innovation and creativity.

We call our method for engaging in the cultural and artistic development of a meaningfully related, future-oriented city and region: **re['ru:]ting**. **Re['ru:]ting** means being accountable for the path we choose. Asking for the meaning of what we do. Re-calculating the new route, to discuss and agree on common goals. Finding alternatives to paths that lead to dead ends.

Re['ru:]ting our identities.

Q 2.2 Give a general overview of the structure of your cultural programme, including the range and diversity of the activities/main events that will mark the year.

Re['ru:]ting Europe? Re['ru:]ting Hildesheim!

Our cultural programme is structured by three strands.

war traumas and building a foundation for visions for a peaceful European future.

AND THE MEANING OF LIFE

is about arguing about values, recognising yourself and working on your sense of humour.

Meaning will no longer just fall from the sky. Values have to be re-negotiated. To do this, you need an attitude of openness and goodwill. And of optimism. Of loving diversity, engaging in reflection, celebrating life and style(s), getting involved! Secularisation has left gaps behind. **Re['ru:]ting** means developing spaces and possibilities to be able to orient within the diverse processes of change, and to make them more transparent, to deal with the question of meaning, values and the way of life. How do we want to live in the future? What is precious to us and what do we regard as indispensable? What does make sense, for whom? Children, young people, senior citizens, villages,

CROCODILE IN THE RIVER INNERSTE. IT TURNED OUT TO BE A SNAPPING TURTLE AFTER A WEEK OF SEARCHING. THE DANGEROUS ANIMAL

BEETS&ROSES

is about connecting opposites, trusting one's own heritage and re-establishing crossroads.

Ancient Hildesheim was situated at the crossroads of important trade routes that connected it with the whole of Europe. Even back then, the exchange of goods and ideas was essential. We wonder: How can regions create new meaningful relations between ›rural‹, ›urban‹ and ›international‹? In search of examples and inspiration we have and will be cooperating with other ECoC (candidate) cities and European networks to understand what it takes to become a role model cultural region. In BEETS&ROSES we will also explore our heritage, which grows from the landscape as well as from the cultural treasures, seeking to rediscover ›roots‹ and to recalibrate the ›route‹. But we also ›feel the beet!‹: we will bring people together and celebrate in city and countryside.

THE APPARENT & THE UNSEEN

is about creating chances, consciousness and insight.

Visibility is not just an optical phenomenon. Visibility has to do with esteem and participation. THE APPARENT & THE UNSEEN explores hidden questions, the invisible and the secret, the forbidden things. It features the diverse groups and cultural expressions in the city and region, that have so far, not come sufficiently into the picture – fostering an inclusive urban and regional society. The reconstructed facades on the Hildesheim market place show the grand history of medieval times, but hide the destruction and guilt of the Second World War. THE APPARENT & THE UNSEEN is about the reappraisal of repressed, submerged pages of history, about overcoming loss and

neighbourhoods and artists encounter each other in a cultural, experimental, researching dialogue on European and global dimensions.

Within these strands a variety of projects will be implemented, encompassing a diversity of formats such as labs, festivals, congresses, gatherings, workshops and long-term initiatives, providing suggestions, prospects, reflections and questionings. Artistic performances of different branches, inter- and trans-disciplinary, will take place on institutional stages and independent spots, in public spaces, in the worldwide web and in uncommon places such as a sugar plant or vacant shops. Artistic interventions will work with inhabitants and architecture in the villages as well as on our central squares and on the fields. Many diverse people will meet and engage in cultural practice.

The Hi2025 programme will make it impossible to evade arts and culture at least in 2025 for everybody living in and passing through Hildesheim. The majority of the projects start from questions, aim at exploring but also transforming. We are curious to find out what the results will be. Some pre-projects give an example of the processes that started or intensified during the first bidding phase in preparation of the programme.

The entire Hi2025 programme is planned to start in 2020/2021 and end in 2026 – initiating processes which will have lasting effects on the cultural sector in our region, on the development of the City and District of Hildesheim in general, and on the debate and cultural cooperation within Europe and beyond. For the further development of the programme we will employ a

professional curation with international expertise. The artistic curator team will work in conjunction with local and international artists and cultural operators, to compose an authentic European artistic programme, based on our strategies and objectives. A strong focus in the selection period will be to intensify and to enhance the international and local partnerships. The elaboration of the full programme will be building on the extensive bottom-up project development work of the first bidding round.

Our Partners:

With all those listed under the projects, we have agreed on a shared interest to further cooperate on developing and possibly implementing the specific project. Binding agreements will be made in the next step. Some of the partners are the project developers and will be the executors, others will be participating or supporting the project – not all roles are yet fixed. Overall, a lot more

industry, sub-projects will be developed and incorporated into the final performance. These various laboratories will work in the fields of theatre, music, film or installation. The spectacle will start simultaneously in all communities of the district. Right after the opening scene, there will be a staged rally in which all communities will collect their research results. At the finale at the sugar (well, potash) mountain, a large cross-generational audience from all areas of society will meet.

Partners:

- Landscape Theatre Forum Heersum/
District of Hildesheim
- Theatre for Lower Saxony/Hildesheim
- Theater in den Bergen/Hildesheim
- Landscape Theatre SandsteinSpiele/Bad Schandau,
Germany

ALS ARE ALSO KNOWN AS ALLIGATOR TORTOISES.

HILDESHEIM IS 3,000 METRES HIGH: THE CITY ITSELF IS LOCATED

have been involved and many more initial contacts have been established. None of the partner lists are to be regarded as finalised – they exemplify the range of partners that are going to be involved, and there will be many more. We strive for an extensive cooperation of locals and internationals, different sectors including non-cultural, and in many projects for a co-production of cultural institutions and independent groups, artists and civil organisations and the like.

BEETS&ROSES

is about connecting opposites, trusting one's own heritage and re-establishing crossroads.

Beet 4.0

(FieldCulturalHeritage theatre)

Since 1990, Forum Heersum has stood for landscape theatre in the District of Hildesheim. In the summer of 2025, it will stage a new piece on an area of 1,206 sq. km, which explores the history of sugar beet and agriculture. To this end, international artists will set up laboratories in all municipalities of the district to research the local stories around the sugar beet, as well as the global networks of sugar production. Together with local residents, European partners and experts from soil chemistry to the sugar

Bauhaus Rerouted (Forge the future)

In the visionary Fagus Factory, we will provoke a look into the future in an open laboratory of design, arts, science and technology. In cooperation with the University and the HAWK, BioArtists, nano-technologists, (art) craftsmen and scientists will meet. Together with students, they will work on innovative technology and cultural products. Which ideas will carry us to the 22nd century? In the spirit of Bauhaus, the lab will liquefy the borders of art and technology, of high and popular culture, and will combine visionary craftwork with practical thinking and aesthetic design.

Partners:

- Fagus Factory/Alfeld, District of Hildesheim
- HAWK Faculty of Design/Hildesheim
- University of Hildesheim, Faculty of Cultural Studies
and Aesthetic Communication

Churches 21

(Artistic re-inventions of the centre)

Especially in rural areas, the centres of villages are often marked or dominated by churches. But villages and the attitudes and needs of their inhabitants have changed over the centuries.

We will invite interdisciplinary artists from all over the world. They will visit (also online) 21 churches in the region, and gather in project teams to artistically investigate the village centre, each with a selected church. It is about confrontations and competitions; about areas

of tension that relate to space, history, environment, architecture and religion. It is about the inhabitants of the surrounding area, village, neighbourhood, and their relationship to the church – to explore the place in all its facets and social connections, in order to rediscover, rethink and reinvent the centre of the village for the 21st century.

Partner:

- Hall Art Foundation/Schloss Derneburg Museum, District of Hildesheim

Squares of Encounter

Squares are decisive for the character of a city. Are they faceless passageways, car parks, built-up areas? Or do they offer space for encounters, exchange, lingering, visualisation of the many cultures and lifestyles? Five squares will be first temporarily (re-)designed, each with its own

character and yet connected. The *Squares of Encounter* will bring residents together and will attract and invite visitors. To communicate and to linger. We will create urban adventure playgrounds, places to eat and cook together, socio-cultural kiosks, pop-up monuments, wish gardens or hiking benches, which move independently through urban space.

A central square is planned to be architecturally redesigned as a lasting connection between the inner city and ›Neustadt‹, the future quarter of creativity and young culture in Hildesheim and host to the **Cultural Hub**.

Residents will be actively involved in the planning processes, together with urban design experts, artists, urban developers and the city administration. An exchange with model projects from Europe and the world inspires the redesign of the squares.

Life on these squares will be connected to other places in Europe through an artistic multimedia project that opens European parallel universes via live stream: Market places, central squares and pedestrian zones from other cities will be projected onto the Hildesheim squares, market booths and shopping arcades and vice versa – an approximation of the remote everyday life, offering opportunities to interact.

Partners:

- Culture Factory Löseke/Hildesheim
- Neighbourhood Association Nordstadt Mehr.Wert/Hildesheim
- Theatre House/Hildesheim
- Diakonie Himmelsthür/Hildesheim
- Children and Youth Club Go20/Hildesheim

- Martin Luther Congregation/Hildesheim
- HAWK Faculty of Design/Hildesheim
- Esch 2022/Luxembourg

Pre-project 2019–2021:

Lively squares in the Nordstadt

A cross-sectoral initiative of many stakeholders in Nordstadt dedicates the upcoming years to exploring strategies and experimenting with creative measures to (re-) vitalise public squares in the quarter. Part of the process is going to be a cooperation with Esch 2022's projects to make the quarter Esch-Belval a more livable place, starting with a workshop in autumn 2019.

The Beet&Sugar Con

Sugar is a valuable component of our quality of life, but at the same time a threat to our physical well-being. Im-

portant for the economic prosperity of Hildesheim, under pressure due to decreased economic protectionism, it tells many stories that affect our region and exemplify the contradictions of our globalised, industrialised economy. Together with farmers of the District of Hildesheim, local residents and international guests, we will hold an unusual trans-disciplinary artistic conference on the future of the Hildesheim soils. Between climate change, protectionism and colonial history, the conference will explore the contradictory cultural history of sugar and the global dimensions of the present-day sugar industry, always asking for possibilities for local, sustainable action and solidarity.

In preparation, in 2024, trainees from local agricultural companies will be sent out to work in sugar farms and companies worldwide. Having returned, the young farmers, local associations and international experts, guided by the artist Antje Schiffers (Myvillages), will jointly develop the big sugar conference held in Nordstemmen, where the local sugar factory is located. A convention for exchange, lectures and dancing.

Partners:

- Antje Schiffers, Myvillages/Germany/Great Britain/Netherlands
- Association of North German Sugar Beet Farmers
- Cibe, International Confederation of European Beet Growers
- Nordzucker corporation with partners in Sweden, Denmark, Finland, Australia
- Federal Association Soil/Germany
- Slovenian Sugar Beet Growers Association Ormož/

ONLY AT THE LAST FOOTHILLS OF THE HARZ MOUNTAINS, 81 METRES ABOVE SEA LEVEL. BUT IT HAS AN OUTPOST AT ALMOST 3,000 METRES

- Ptuj 2025, Slovenia
 - District Farmer's Association Landvolk Hildesheim

Pre-project 2019–2024:

AgriCULTURE (Large-area design)

FIELD Cultural Heritage – as opposed to WORLD Cultural Heritage – tours have already been offered by local farmers from the project group in the summer of 2019, providing information on the topic of agriculture in a charming and entertaining way; land art projects and sugar concerts are in preparation.

Sweet Stress

(A district wide sugar feast)

The breaking of the fast at the end of Ramadan is traditionally celebrated with the sugar feast. On 1 April 2025 we want to celebrate it in the whole district as a public

Together with a network of international musicians and researchers, *Audiotopia* will forge new paths of ethnomusicology and the preservation of this intangible cultural heritage. At the same time it is going to be a space for promoting mutual understanding and for building new creative local-global networks. The forum is planned to be situated in the Roemer and Pelizaeus Museum Hildesheim. Part of its programme in 2025 is going to be: **Celebrating Crossroads (An ethnomusicology festival)**. In 2025 the world-wide spread alumni and friends of the Center for World Music are invited to a big gathering. In a conference they will discuss the role of community service for museums and scientific institutions in local settings. With a large music festival they will engage with Hildesheim and the ECoC guests in concerts and workshops. They will visit schools and pre-schools and cooperate with the local music scene, to share knowledge and exchange on (new) practices.

IT IS THE ›HILDESHEIMER HÜTTE‹ IN THE TYROLEAN HIGH ALPS. IT OFFERS OVERNIGHT ACCOMMODATION FOR UP TO 100 PEOPLE.

›holyday‹, connecting the Hildesheim sugar tradition and the Muslim feast. We will have baklava and candy floss, concerts and carousels. A fair for the whole family, to meet friends or spend the evening together. To get to know each other as neighbours.

This is ›tatli stres‹, as it is said in Turkish. A sweet stress indeed. With the nomination as ECoC in the District of Hildesheim we will start a debate on non-Christian holidays. With this, Hildesheim will send a signal against resentment and separation tendencies.

Partners:

- Turkish-Islamic Congregation Hildesheim
- Abrahams Round Table/Hildesheim
- District Farmer's Association Landvolk Hildesheim
- Syndikat Gefährliche Liebschaften, artist collective/Germany

Partners:

- Roemer and Pelizaeus Museum Hildesheim
- Center for World Music/Hildesheim

European Django Reinhardt Festival Hildesheim 2025 (Gypsy music in the Sinti capital)

The Hildesheim Sinti Community is one of the oldest in Germany. Since the beginning of the 15th century it has shaped the culture of the city. Gypsy musicians from all over Europe meet for the great Django Reinhardt Festival 2025 in the ›Cultural Capital of the Sinti‹ in Hildesheim, with a focus on the exchange and promotion of young artists. With guests from Plovdiv, Marseille and Angoulême, and many more.

Partners:

- Sinti Association Hildesheim
- Plovdiv 2019/Bulgaria

Audiotopia

Music thrives on the immediate experience of being practised and heard, and enables encounters and exchange beyond cultural and language barriers. The cooperation project *Audiotopia* of the Center for World Music at the University of Hildesheim and the Roemer and Pelizaeus Museum Hildesheim will combine all these aspects. Building on one of the biggest world music archives in Europe, the instrument and the ethnologic collections, a forum of world music soundscapes emerges. This is not an exhibition of items locked in showcases – rather an open forum of musical practice, of hearing and experiencing and of globally networked research.

Archeology of Movement (History on the road)

Which routes did outrigger boats use to travel all the way from the South Sea to South Lower Saxony? And which relations do the parish registers in Harsum reveal? Or: What connects the visitor of a museum with the displayed exhibits? It's the stories behind the objects that make them special. Many objects of cultural heritage bear witness to the history and identity of the city and region. And they tell stories of movement: stories of things and people, of values and knowledge – for example concerning labour

migration and seeking refuge. Who wrote a letter on what occasion and at what place and how did it get to the archive in Hildesheim? And which object tells the life journey of my neighbour or the family tradition of my grandmother? A museum on wheels touring through the countryside will conduct a mutual discovery tour, bringing objects to the places of their origin and searching for unknown and forgotten everyday stories of the people. In long-term workshops, with pupils and seniors, contemporary curators will develop an innovative exhibition concept, that makes material and immaterial cultural assets accessible – in an easily understandable and playful way, transforming archives to storytelling rooms. And thus, together with the local people and our guests, we will activate the roots leading to our common European and globally linked cultural heritage.

Young Cuisine
(European regional specialities)

Following up on successful collaborations with vocational schools in the 2018 ECoCs Leeuwarden and Valetta, Hildesheim, and possibly others, will continue to engage in intensive exchange. Focusing on food and culinary traditions as well as entrepreneurship, pupils and teachers from the schools taking part will design products, recipes and innovative cultural and business concepts together, and collaborate on implementing some of them in 2025. The main focus will be on sustainable ways of food production and on different European regional specialities.

Partners:

- Walter Gropius School Hildesheim
- Nordwin College, Leeuwarden/Netherlands
- MCAST University of Malta
- Hi-Land, association for regional products/Hildesheim

Partners:

- Diocese Archive Hildesheim
- City Archive Hildesheim
- Cathedral Library Hildesheim
- Roemer and Pelizaeus Museum Hildesheim with City Museum
- Center für World Music/Hildesheim
- Adult Education Centre Hildesheim
- Network for Culture & Local Traditions of the Hildesheim Region

Living Room
(Very private artistry)

Living room concert, allotment garden theatre and barn reading – on four weekends in 2025 Hildesheimers will open their private rooms and become the heart of Hi2025. Hospitality begins with a smile on the street and ends with an invitation to one's own four walls, or to the other side of the garden fence. We will develop our own event calendar for these private event formats. There, visitors will also easily see which projects take place in their own language – because fostering diverse languages and projects in as many languages as are spoken in our region will be a key mission of the project.

Partners:

- Radio Tonkuhle, non-commercial local station Hildesheim
- Network for Culture & Local Traditions of the Hildesheim Region
- Jean-Lorin Sterian, lorgean theatre/Bucharest, Romania

- Network for Culture & Local Traditions of the Hildesheim Region

Pre-project 2020:

In 2020, within the Erasmus+Project ›SITRA – Sustainability in the rural areas‹, vocational teachers and pupils from Norway, Finland, Iceland, Netherlands, Latvia and Germany will gather in Hildesheim for a project camp around the idea of becoming European Capital of Culture. Together, they will develop entrepreneurial ideas tackling the challenges of a large-scale event, such as how to provide catering for huge groups in a sustainable, environment friendly way.

Network of Boring Cities
(A European cultural provinces exchange platform)

If the provincial is the boring: fine. We want to be the capital of it. We want to connect to all the cities and rural areas who have to deal with an image of being out in the boonies. Cut off from the latest discourses, a spot abandoned by people and culture. We will promote the progressive province. We will explore and exchange the potentials to come up with ideas for the future that you will only find outside the metropolises.

In recent years, many cities have included their surrounding region in bidding to become European Capitals of Culture. They are (perish the thought!), not boring at all. But they move along the same paths. To combine the urban and the rural, the global and the local. With all these different experiences we will establish a platform for exchange of ideas and best practices and a knowledge

— — — DANGEROUSLY BEAUTIFUL CITY: THERE IS A SPECIAL SPEED LIMIT ON THE A7 MOTORWAY AROUND HILDESHEIM. A CAR

storage and transfer for underestimated cities and regions in Europe. For that we have been in exchange with the ENCC and Culture Action Europe and plan to work with further networks like the UCLG and others.

In 2025 we will have a big summary of the impacts of ECoCs on regions in the last 10 years. It will be shown in a scientific publication, and also in artistic exhibitions and a big gathering of the network established over time, highlighting the many links between citizens and institutions in different European regions.

Pre-project 2019:

Global Village Lab: Province – lost or LOVE?

The local network Network for Culture & Local Traditions invites a variegated explore team of artists, researchers and experts from Malawi/Switzerland, Italy, Georgia, Slovenia, Austria, Russia/Spain and Latvia, to debate:

Is ›Province‹ meant to be a boring place, always two steps

Partners:

- Association for International Art Projects Hildesheim
- Hildesheim Marketing
- Strip Core/Guerilla Lighting Ljubljana and Slovenian artists Tilen Sepic, Narkus Estan, Neza Jurman, Stran 22, Boštjan Drinovec, a.o.
- Lux Helsinki/Finland
- Glow Eindhoven/Netherlands
- TAVA Architectural Lighting Design, Light Art Festival Tartu/Estonia
- Lights in Romania in Cluj-Napoca/Romania

Store of Forbidden Things

Behind the train station or in the Ehrlicher Park: These have always been the dark corners of the city where people dealt with taboo and forbidden things. Today partly replaced by structures like the darknet. Until now! Because

DRIVER COMPLAINED ABOUT THIS IN 2017. BUT THE COURT CONFIRMED THE LIMIT. REASON: THE DANGER OF DRIVERS BEING DISTRACT

behind? Or are the rural areas the new (secret) hot spots? What does ›Province‹ mean in different countries all over Europe? Knowledge and experiences will be worked on in the group and shared with a wide audience across all sectors. (In preparation.)

THE APPARENT & THE UNSEEN

is about creating chances, consciousness and insight.

EVI LICHTUNGEN 2025 – Rerouting (International light art festival Hildesheim)

A top-level light art festival with international presence: Artists from Europe and the world will open up new vistas on the structural heritage of Hildesheim – from world culture to washed concrete. During the festival week, the invisible city history will be brought to electric lights – places such as the historic ramparts or built-over river courses. And, furthermore, currently disputed infrastructure projects, the electricity link Südlink and other energy sources in the region, will be artistically highlighted. The light art festival will begin on the opening evening of the ECoC year at midnight. Main exhibits can be discovered until mid-February. A focus of the festival will be North African light art; an expert symposium on light art will complement the project.

the *Store of Forbidden Things* will open in the middle of the pedestrian zone in 2025 in a shopping mall. Artists from different regions of the world will each design a space. This can be about artistic freedom, about drugs, about obsessions, about smuggling people and objects. Different artistic formats will be combined with interactive VR elements. The artists will drag into the spotlight and exhibit what is socially invisible, offering a deal to their visitors. Who will take it? On the ground floor, an art cinema will show movies which were forbidden in certain countries, or in certain times, or which dealt with forbidden topics.

Partners:

- UNESCO Chair ›Cultural Policy for the Arts in Development‹/Hildesheim
- Naoures Rouissi, Carthage Film Festival/Tunis, Tunisia
- Martin Roth Initiative (joint project of ifa (Institut für Auslandsbeziehungen) and Goethe-Institut)/Germany

Europe from Beyond (A writers' journey)

28 authors from the neighbouring countries of the European Union will be invited to make a journey searching for new narratives of Europe. From the external borders of the EU to the 500-year-old pilgrim church in the city centre of Hildesheim, which accommodates the Literature House St. Jakobi today. From the Maghreb states to Belarus – which contours of Europe become visible from an outside perspective? Is the normality of our borders a borderline

case? The authors will describe their personal path, their encounters and observations. People, places, landscapes. On a regular basis, the authors will send video and audio messages to Hildesheim, which will then be published in a blog. Having arrived in Hildesheim, formats of encounters will be designed and readings will be performed. The travel reports and essayistic reflections will be compiled in a book and a film documentary.

Partners:

- Literature House St. Jakobi Hildesheim
- University of Hildesheim, Dept. of Literature
- Froh!, non-profit association for journalism/Cologne, Germany
- Association Litprom/Frankfurt, Germany
- Guy Stern, PEN Centre of German-Speaking Writers Abroad
- Radar Sofia, residency for writers and

- theatre makers/Bulgaria
- Festival Days of Poetry and Wine, Ptuj 2025/Slovenia
- Festival ›Europe – the heart of Darkness?!‹, Salzkammergut 2024/Austria

The Hanseatic Video Clip League
(A youth travel and explore project)

Like many cities in Europe, cities in the District of Hildesheim were Hanseatic cities. Certified as ›Cultural Route of the Council of Europe‹, the network of the Hansa will serve as compass for a journey of discovery. Young people from the region of Hildesheim will be sent out to one of the Hanseatic cities. The goal: to explore the contemporary European identity!

The journey will be made by train or bus; all participants will be trained in a film workshop, enabling them to report on their journey in short video clips. In turn, the discoverers will invite two young people from the region as guests, to Hildesheim. Eventually, young people from all visited countries will gather in the final Youth Film Summer camp in Hildesheim to contribute with their view on Europe. During this week, short documentaries, clips and reportage will be created. The results of this project could feed into the development of a European festival of young documentary and reportage film.

Partners:

- Volker Wortmann/University of Hildesheim, Dept. of Media, Theatre and Popular Culture
- youthHansa, youth organization of the HANSE

Politipoetics: Writing Gender in Europe
(Public poetic lectures)

The Arts have never been innocent. At present we witness a far-reaching debate about the impact of gender, race and class on artistic production. Art, and literature in particular, is gendered – in respect to how it's made, distributed and taught. The mechanisms of literary criticism, sales and awards are still in favour of white male authors. As far as teaching the arts is concerned, female academics, especially in the higher ranks at university level, are vastly underrepresented. What does this mean for the production and reception of literature, for its role in society and for the literary market? We want to invite writers to share their perspectives and to explore their own writing in the light of gender debates. At Hildesheim, where creative subjects meet artistic practice, we want to open up the debate to a European context and to approach possibilities for change.

The lectures will be held as a special edition of a popular Hildesheim format, where artists and scholars meet with the wide public.

Partner:

- University of Hildesheim, Dept. of Literature

Art Laboratory
(Artist in residence project)

An artist's residency in the bustling city centre in a visible retail shop: for professional artists and designers with and without the need for assistance who work with everyday materials and waste objects.

Design objects, works of art or new articles of daily use, will be created in processes of collaboration. The objects, installations or sculptures will be shown in exhibitions, and new product lines can be developed from suitable design drafts.

Partners:

- Atelier Wilderers/non-profit company proTeam Himmelsthür/Hildesheim
- cooperationsART Wiltz/Luxembourg
- Créahm Bruxelles/Belgium

The World's a Stage
(Interactive world theatre)

With numerous theatre companies and the Centre for Theatre Pedagogy (TPZ), Hildesheim is well-known for innovative concepts in the performing arts.

In 2025, we will be a centre of interactive performance arts: Artists from Hildesheim and from abroad will work in rural as well as urban places and facilities, such as kindergartens, public sports grounds, hospitals, schools or the University. In interactive performances they will make visible the questions, aspirations and knowledge of the diverse individuals who inhabit and transit the region of Hildesheim. The plays will be produced on-site and performed in the public realm. Some groups will work during the whole year, others during intensive rehearsal phases or one-day events. During one week in September, all the theatre workers, participants and their productions will be brought together in a festival.

Partners:

- Centre for Theatre Pedagogy/Hildesheim
- Theatre House/Hildesheim
- Theatre for Lower Saxony/Hildesheim

where everybody's so excited? We will implement circus as a socio-cultural tool and at the same time support talented young artists. First, training will take place to build capacity in ›social circus‹ in Hildesheim, and to get in touch with circus artists and pedagogues from abroad. From that a pilot project with children will start in 2023, where local professionals work together with colleagues from Luxembourg to build up local groups.

In 2025 our street art festival will be a large festival of European and international circus schools. In the inner city and presumably in Nordstadt, amateurs and professionals will take to the streets and meet for astonishing and adorable performances – moving the city and its visitors. Children and teenagers from all over the world will be in the foreground, making artistic practice visible in the whole city and thereby changing the very impression of our facades.

PICAL: THE ›HILDESHEIMER ALLGEMEINE‹ IS GERMANY'S OLDEST NEWSPAPER STILL TO BE PUBLISHED SINCE ITS FIRST EDITION IN 1705.

- State Association for Theatre Pedagogy Lower Saxony
- Theaterlabor in TOR 6, Theatre House/Bielefeld, Germany
- Theatre Fragile/Detmold/Berlin, Germany
- Odin Teatret/Holstebro, Denmark
- The Actors Space/Barcelona, Spain
- Centre for Participatory Research/Bamenda, Cameroon

Pre-project 2020:

Interactive Dance Awareness Program

The Canadian Dance Company SQX will execute its multi-award winning *Interactive Dance Awareness Program* to engage at-risk and vulnerable rural and inner-cities communities in the region of Hildesheim in cooperation with the Network for Culture & Local Traditions of the Hildesheim Region. Target audiences are schools, migrants, but also religious communities. Public performances of the participants complete the processes. Together with local partners and professional dancers an interdisciplinary professional performance is going to be created, a special Hildesheim-video-dance format based on material from local sound and footage archives and seminars conclude the programme. (In preparation.)

Partners:

- Pflasterzauber – International Festival of Streetperformances Hildesheim
- Ars Saltandi School for Moving Arts/Hildesheim
- Zaltimbanq' Zirkus, circus school/Luxembourg
- Caravan, international youth and social circus network/France

Abuse and Power

(An exhibition about sexualised violence)

Sexualised violence in the Catholic Church has created many victims – in the Diocese of Hildesheim, too. How can their suffering be visualised? And which power structures facilitated abuse?

In an exhibition at the Cathedral Museum Hildesheim artists will be invited to take a stance: works by artists like Jonathan Meese, Hermann Nitsch, Marion Lidolt, among others, will radically show how power structures and abuse complement each other. Here, the macro-social perspectives of the problem, which are still taboo, are also taken into account.

Partner:

- Cathedral Museum Hildesheim

Moving Magic

(International youth circus festival for contemporary circus, moving arts and community arts)

Circus makes you move – as artists, working with your body; as a member of the audience, being curious about what is happening over there, at the corner of the street,

Escape Hildesheim

(The hypernormal-virus-game)

Augmented reality Action Thriller Game as interactive city guide, only for people with nerves of steel. Escape Hildesheim tells of a medium-sized city in the centre of

Germany which is so normal that, one day, the hyper-normality virus causes an epidemic. Suddenly, people turn into malicious mutants, who see everything in their environment as threatening their normality. Risen from the tombs of a suppressed and buried history, nourished by medial over-stimulation.

The making of the game will start with a competition of young developers. Subsequently, international teams will be formed who will create Escape Hildesheim together.

Hildesheim European Weeks of Peace

Hildesheim has an intensive and critical culture of remembrance, including the commemoration of the far-reaching destruction of the city by the Allied air raids on 22 March 1945, and the preceding Nazi terror regime. For some years Hildesheim has not just been looking back – the award of our Peace Prize also calls for the preservation

bible and the Mahabharata. Professional musicians, amateur choirs, orchestras and intercultural choirs from Hildesheim will form a large ensemble to perform this Mass for Peace.

Partners:

- St. Michael's Monastery –
- Centre for Church Music and Liturgy Hildesheim
- University of Hildesheim
- Adult Education Centre Hildesheim
- Collegium Musicum Hildesheim
- Musicians of the Theatre for Lower Saxony/Hildesheim

Exhibitions: The Art of Europe.

Exhibition with contributions by contemporary artists from Hildesheim's and the district municipalities' twin cities. What is the state of the art, which questions are touched, which concepts appear? What does Europe look like, 80 years after the end of the Second World War?

HILDESHEIM'S BIG BANG: ON A JANUARY NIGHT IN 2018, THE CITY WAS SO LOUDLY BLASTED THAT THE ELDERS OF T

of social cohesion in a united Europe. In 2025 we will emphasise this with the Hildesheim European Peace Weeks, with exhibitions, concerts, readings and discussion formats organised between schools, universities, cultural institutions, religious communities and district centres. The 7-week programme will begin on 22 March and end on 8 May, with the celebration of 80 years of peace in Central Europe. It will be organised in a spirit of partnership, by cultural operators from the once hostile European states, characterised by the friendly relations with the twin cities of Hildesheim, Weston-Super-Mare in England and Angoulême in France, among others. Local institutions will be involved which are committed to the peaceful co-existence of different local cultures.

The programme will include a **Church Music Festival**, that will feature among others:

- **Lux in Tenebris.**
Performance of a peace oratorium with music, language and light art by Helge Burggrabe, especially written and composed for St. Mary's cathedral, performed by diverse ensembles of the Cathedral. With reference to the famous Bernward doors it deals with the rise and fall of mankind and with the destruction of Hildesheim in particular.
Partner:
- Cathedral Music Hildesheim
- **The Armed Man: A Mass for Peace.**
Written by Karl Jenkins. Dedicated to the victims of the Kosovo crisis. With texts from various religious traditions, an Islamic call to prayer, texts from the

Pre-project 2019:

The Music School Hildesheim and the conservatory Angoulême are revitalising the city partnership through jointly preparing and performing the premiere of the composition **927**, in cooperation with the Goethe-Gymnasium Hildesheim. The work is about the first deportation from French soil during Second World War, 927 Spanish republicans were deported from the train station in Angoulême to the concentration camp Mauthausen, Austria.

AND THE MEANING OF LIFE

is about arguing about values, recognising yourself and working on your sense of humour.

Street's Philosophy

Which questions on life move the people in Europe? Does love and justice mean the same all over the continent? How do we relate to death and birth, what imagination do we share? Are there any value shifts between Mikkeli in Finland and Melilla, the Spanish enclave in Morocco? And if you are able to sleep peacefully – why?

12 questions will be asked over 12 months. To people in the streets, behind counters, in executive chairs; bon vivants, educators, philosophers and more. By artists who can ask the questions in an unusual way. Everywhere in

Europe. The answers will be shown virtually and on screens in Hildesheim and the cooperating locations. They will be processed by artists on site. Street's Philosophy is also a contact point for the many-voiced visitors of the European Capital of Culture who bring their suitcase full of questions and answers to Hildesheim.

A special edition will take place in kindergartens and primary schools:

Little Big Minds (Big questions of small people)

Wondering about things, bombarding people with questions – children can do this anyway. In 2025 we want to support and encourage them to do so. Numerous kindergartens and primary schools in the district will receive a philosophy course (conducted by art and philosophy students) and, moreover, a European partner class. Which contradictions can children discover in our society? What

mental art, technical innovation, and several world heritage sites. Lots of questions and potentials arise from this tension. Where and how are the inventions made that last until far into the future? What is it that we want to sustain until the end of time? What are the innovations we currently need? And who is deciding?

We will organise a competition: In an international interdisciplinary cooperation project, an art object is to be created which has what it takes to become world heritage. This is about combining traditional arts and crafts with the cutting-edge technology of the future. About sensual quality and composition. Meaning and depth of thinking. About a compendium of the beauty of our time. And about connecting to our world heritage medieval art objects.

Why Are We Here? (A trans-cultural exploration into the meaning of life)

THE CITY WERE REMINDED OF THE WAR. A ›POSITIVE EARTH FLASH‹ HAD UNLOADED OVER THE CITY. ORDINARY FLASHES HAVE A STREN

is the meaning of life from the point of view of a five-year-old? The children's thoughts leave traces in the city, with chalk on the streets and squares. All this can encourage all of us to remember the feeling of not being able to stop asking questions.

Partners:

- Bettina Uhlig/University of Hildesheim, Dept. of Fine Arts
- Kunstverein Hildesheim, association for the promotion of fine arts

Pre-project 2024:

Let's cultivate good conversation and contemplation in the relaxing and happy-making surrounding of a spa. As preparation to our intense European dialogue programmes on the essential questions of life, Hi2025 participates in Salzkammergut 2024's project ›Brined to the point of Happiness‹, a Hildesheimer everyday philosopher will lead a conversation in a bath in the Salzkammergut, accompanied by a participating group of people from our region, and we will host guests and speakers from Bad Ischl for a special edition in our salty bath in Bad Salzdetfurth.

Partners:

- City of Bad Salzdetfurth/District of Hildesheim
- Salzkammergut 2024/Austria

Lasting Beauty

(Competition for a future world heritage)

In Hildesheim an often provincial mindset meets experi-

We will invite artists (from the fields of music, fine arts, oral culture, different performing arts, dance etc.) from very different regions and communities from all over the world, whose work deals with the meaning of life. During an intense festival time, a wide audience can listen and interact with the artists finding new perspectives and exploring how culture contributes to meaningfulness in life (in concerts, workshops, street performances, exhibitions and more). As a second part, all the participating artists will co-create something new, finding themselves together in certain groups, discipline-wise or interdisciplinary, sending trans-cultural, global messages and visions about the means and goals of our existence, from Hildesheim out into the world. Their productions will be thoroughly documented and spread, by means of easily accessible media, as widely as possible across the globe, proclaiming unity in diversity!

Partners:

- Bosoma Sheriff/University of Maiduguri, Dept. of English and Literary Studies/Borno State, Nigeria
- Zainab Musa Shallangwa/University of Maiduguri, Centre for Cultural Sustainability/Borno State, Nigeria

Just You (Inside the white cube)

Switch on flight mode before entering this room. Here, you are alone with yourself. With silence, with emptiness. Nobody else will be allowed in as long as you are there. Staying in this room will let your filter bubble burst.

12,5 sq. m, 25 minutes. In the room you can sit, stand, lie down. It has no electronic media. It has no images. It has no music. What will happen? What will you encounter? Are revelations to be expected? We will take care of children, pets and even life partners.

Tonal Tidings

(Sound art exhibition in public space)

Worlds of sound are testimonies of cultural practice, are carriers of meaning. What does a soundscape of a market place tell us about its significance? What is a ritual song? What (new) meaning can one assign to a sound that one does not know?

International sound artists, curators and cultural mediators will bring archived sound material into the public space of the City of Hildesheim, and will change the appearance of seemingly vacant, forgotten and unexpected

of cultural club structures. It's about engaging in transformative practices, and participating in the redefinitions of societal needs.

No-Capital-Festival

We explore new cultures of consumption. The 14-day *No-Capital-Festival* offers a platform for outstanding international initiatives: Sharing culture, cooperative management, fair trade, self-made, upcycling or sustainable vegetable cultivation, based on solidarity. Which values become important? And what could the future of our inner cities be like? What's next, after the increasing desolation of the shopping malls? Exchange instead of shopping – a utopian free space in the pedestrian zone.

Partner:

- El Puente, fair trade organisation/Hildesheim

GTH OF ABOUT 6,000 AMPERES, THIS ONE HAD 21,000 AMPERES. AND THE CORRESPONDING SOUND. — — — MONEY OR LI

places. Site-specific sound worlds – such as installations, sound boxes or performance platforms – will be made accessible for, and can be experienced with artists, passers-by and residents. The exhibition will enable accompanied as well as spontaneous, individual and unobserved access. Receiving, participating, philosophising and (co)shaping are the basis of this interactive exhibition concept, which integrates everyday sounds as well as very individual sounds and (un)known cultures.

Around the exhibition (places), a **series of concerts of spiritual and religious music** will bring the diversity of its sounds and aesthetics, attitudes and contents into play – strange and beautiful, comforting and frightening. with Tibetan monks, Muslim singers, Gregorian choir works, shamans, among others.

Partner:

- Center for World Music/Hildesheim

Arts and Transformation

We will invite artists to work with different communities, initiatives or companies, to accompany change processes in an artistic way. Relating to artists as change agents, and the potential of certain artistic approaches to transform, we will boost change in our region, and send signals out into the world, working with others in a sustainable transformation of societies. Projects will be developed with specific stakeholders and may include: testing car-free spaces in a quarter, the transformation of a ›Heimastube‹ (home parlour) into an Up-Cycling-Centre, the establishment of a ›citizen-university‹ or the re-invention

Odyssey Lab 2050

(Siren songs of the future)

Since Homer's *Odyssey*, European literature has been exploring the outskirts of civilisation. But what are the limits of our experience in a time of exponential technical development? Young European and international sound artists, composers and writers lure us to unexplored continents of the digital age with lecture performances, features and siren songs. Interactive, mobile, experimental. How can narratives be invented for a new, sublime nature of technical networking in the 21st century?

The *Odyssey Lab 2050* stimulates the fusion of artistic positions and methods. Whether in a digital detox camp in Hildesheim Forest, or at 200 Gigabit in the city centre of Sarstedt. There will be aberrations and cliffs where we fail. But in our time there's no going back.

The different perspectives and results will be presented in a multimedia exhibition and performance space.

Hackerspace on the Market Place

Touch, comprehend, make it yours – against fears, instead stimulating your own creative production. Digital technologies, gadgets and the infrastructure behind are going to be opened up in the streets of the inner city. For citizens and visitors, local youngsters and digital natives from India, Kenya, South Korea, Finland and the Silicon Valley will conduct an open hackerspace in the market place, together with artists, entrepreneurs and pupils. Electronic workstations and 3D printers. Interactive games

and installations. Large interface projections and programming workshops. Live talks and transmissions. Visitors from child to grandparents busy opening their phones, creating an intelligent personal companion or discovering new practical effects of smart technologies. A global virtual symposium is interfering to draw insights, looking for unknown medial galaxies in the spirit of a global province.

Partner:

- Free Lab Hildesheim, hackerspace for art, culture and technology

Strange People explain the World to Us (A comedic approach to the meaning and life)

Martin Sonneborn, MEP, will explain Europe to us. Because he is the only one who understands it. (What he does not

of networks and search engines. In the future, artificial muscles and intelligent prostheses will continue to penetrate our lives. Movement radii and life rhythms will continue to change. How can this new anatomy be combined with physical autonomy? We will have a program that invites dance companies from all over the world to perform positions on the fusion of man and machine.

Un/Holy

(Theatre festival about religion in the 21st century)

Creating meaning or disappearing into insignificance? Fuelling or settling conflicts? Hildesheim has had its own experience with religious fanaticism: In 2015 a Salafist hotspot was uncovered. The assassin of the terrorist act perpetrated in Germany at Breitscheidplatz is also said to have been here. Religions face contrary challenges in the different regions of the world. Which of these stories,

IN THE PAST, HILDESHEIM SPOUSES HAD TO PAY A ROOSTER TO THE PASTOR EVERY YEAR AS LONG AS THEY WERE CHILDLESS – THE S

understand is the ECoC-process – he thinks he can easily agree to our offer, since there is no risk of Hildesheim becoming Capital City. Not funny!)

First thing Tan Caglar has to explain is how his name is pronounced. Then he will explain shopping in Hildesheim and parking in handicapped bays.

We will invite numerous comedians, the stranger, the better, to make fun in Punjaby or create misunderstandings in Danish. In the end we will understand everything.

Barber's Day

(Hildesheim to become more beautiful)

The beauty of the city is the beauty of its residents. The opening day will be a serious test of our conviction (since it is in winter): the city of hairdressers will get ready for the opening, restyle itself – a public **re['ru:]ting**, directly on the street, with hairdresser salons and make-up artists from the theatres. Festive and magnificent hairdos will be created, clothes will be changed and the ECoC style 2025 will be invented. The freshly coiffured guests and citizens will join a large parade. Should we find this too cold we will pretend we always wanted to do it in summer. We will unite in the pedestrian zone and become a strong movement of Hildesheim beauty.

Human and Machine

(A cyborg choreography?)

Which ways do we go? Whom do we get to know? And whom do we quickly swipe away? Our communication and our body – many things are already following a choreography

situations and conflicts are worthy and maybe even necessary to be told and dealt with on stage, in theatre practice? Which perspectives illuminate actors from different regions of conflict? Which lesson is to be learned? What is an adequate role for a religion in the 21st century?

We will invite international theatre professionals, for example from Eastern and Central Europe, South Africa, Middle East, to discuss and tackle which role religion and theatre can play in contemporary times of societal changes. We will trigger an exchange, both among participating artists and the audience, paying special attention to enabling dialogue across language barriers. In addition to theatre productions, workshops and discussion forums will take place. An expert symposium will concern itself with the capabilities of art in the context of conflict. And a citizen symposium will discuss the relationship between religion and society in the present, to clear the intellectual path for the future.

Partners:

- Theatre for Lower Saxony/Hildesheim
- Theatre House/Hildesheim
- UNESCO Chair ›Cultural Policy for the Arts in Development‹/Hildesheim

Harmonies of Faith

(Classical music festival)

The 35th International Freden Music Festival will deal with the topic **Harmonies of Faith** in 2025. The festival will combine excellent classical concerts with scenic sounds. An outing in midsummer to Freden, Alfeld, Winzenburg,

Hildesheim. With a new composition commissioned to the Iranian-born composer Amir Ahmadi and joint projects the festival presents numerous types of music (among others: various classical and New Music as well as Jewish, Christian and Moorish music). They will be accompanied by workshops with young people from Europe; these will result in a second concert series.

Partners:

- Association of the International Freden Music Festival/District of Hildesheim
- Amir Ahmadi, composer/Iran/Germany
- Ragna Schirmer, pianist/Hildesheim/Halle/Germany
- camerata freden, The Festival Ensemble
- National Youth Orchestra of the Federal Republic of Germany
- National Youth Choir of the Federal Republic of Germany
- Amarcord & Calmus Ensemble/Leipzig, Germany

- Renée Morloc, singer/Germany
- Musica Ficta/Ensemble Fontegara/Spain
- Center for World Music/Hildesheim
- Fagus Factory/Alfeld, District of Hildesheim
- European Centre for Jewish Music, Hanover

Q 2.3 Explain succinctly how the cultural programme will combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions.

The focus of Hi2025 – Beets, Roses and the Meaning of Life – lies on opening the cultural sector to all areas and places of life, and on embedding it in a social context. We regard art not primarily as a presentation, a performance, but as a process that initiates encounters, exchange and common experiences. For this reason a fundamental part of the programme is to be presented in a discursive way. The events are not to start and end at the box office, but to be part of the **re[’ru:]ting** process. Thus, we will not primarily initiate series of concerts, but questions. These were already developed during the preparation phase for the ECoC bid in (socio-) cultural and artistic processes. **re[’ru:]ting** asks ›Where do we come from and where are we going?‹ It is about a process of continuous development of knowledge, of experiences and of the interpretation of history and the present, and of visionary outlooks. From the very beginning, humans have dealt with values and the meaning of life. Thus, the range of cultural formats effortlessly extends from liturgical chants to con-

temporary music, to sound, performance and media art. In our programme settings, we concentrate on generating new, playful, performative, interactive and discursive approaches to cultural heritage, tradition and history. This also means that we will open the classical, cultural formats, exhibitions, theatres, and concerts. They will be extended to the public space and landscape, abolishing spatial boundaries between ›cultural places‹ and public spaces, and creating transitions by transforming spaces.

Q 2.4 How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

Hi2025 aims at strengthening the local cultural sector and is at the same time bringing the citizens of Hildesheim

into dialogue with European and international cultural expressions. That means breaking new ground on many levels – and we are all in it together. Close, trustworthy and eye-level cooperation with local artists and cultural organisations is therefore crucial to our success.

Our draft for the artistic and cultural programme of Hi2025 is based on the ideas, the work and the approaches of the artists and cultural operators in the City and District of Hildesheim. We had experts from abroad to teach us, and we will have them more intensively in the future, but in fact, we relied largely on local skills and knowledge. And although this is partly due to the tight financial situation of the bid process, it ultimately has a big advantage. The process already improved our skills and raised awareness for culture in the city, and resulted in an authentic and cohesive concept.

From the very beginning we engaged in mutual exchange through, for example, informative and work meetings and gatherings of the cultural networks. In an open ›Call for Ideas‹ we collected project proposals from the whole cultural scene. Numerous ideas were taken up and found their way into the cultural and artistic concept of our bid. Targeted cooperation with cultural institutions and operators resulted in project ideas and possible ECoC partnerships, with the Roemer and Pelizaeus Museum Hildesheim, the universities, Hildesheim's twin cities, the management of the Fagus Factory and the Hall Art Foundation and more.

An advisory board made up of representatives of the local cultural institutions and independent cultural scene, along with a few external experts, accompanied the development of the artistic concept.

O-CALLED ›PATIENCE ROOSTER‹, WHICH WAS ONLY AVAILABLE IN THIS FORM IN HILDESHEIM. HE MADE UP THE MISSING INCOME FROM

Artists and institutions proactively took on numerous cultural initiatives. They launched projects around the bid (exhibitions, participatory performances in the Theatre for Lower Saxony) and started an initial mapping of their international activities. Representatives of the Association Interest Group Culture IQ and Network for Culture & Local Traditions are represented in the governance bodies. They also advocate the bid to third parties and the public, and supported the team, for example in international networking. Students and graduates of the creative subjects at the University and HAWK, as well as from the Brunswick University of Art, have been extensively involved, for example in seminars exploring possible ECoC themes (›Un/Common ground‹ and ›Beyond fear‹), conducting citizen surveys or launching a conference discussing the interplay of city and Culture Campus. **All credits for the design of this bid book go to students, recent graduates and professors from the HAWK.**

the Hi2025 programme. This can be an artwork, an event, a YouTube Channel, a traditional painting, a trans-disciplinary experimental intervention, a composition or something we can't even think of now ... as part of a Hi2025 project or in independent presentation formats.

Despite partly serious restraints, our cultural scene bestows a thriving cultural life upon Hildesheim. To further develop skills and knowledge Hi2025 will implement a broad capacity building framework, particularly with respect to the changing demands of cultural production, the development of funding business opportunities and the new challenge of delivering an ECoC programme. We will support cultural start-ups and long established Hildesheim artists to professionalise and to level up their performance in the field of fundraising, business development, and marketing, in particular with reference to

One of our major concerns was to initiate cross-sectoral encounters early on in the bid process. In 2018, the Circle of Friends 2025 (a group of passionate Hildesheimers, who actually initiated Hi2025) and numerous cultural workers travelled jointly to Leeuwarden to learn about delivering an ECoC project. In spring of 2019, together with the regional business development association HI-REG, and with experts from Brussels, we organised an open workshop on how to foster the cultural and creative sector in Hildesheim and region.

And this is to come ...

Representatives of the cultural scene will continue to be involved in the relevant bodies of both bidding and delivery. We will prepare, together with cultural operators, and refine our concept in a possible selection period. And as before, we will involve the cultural operators when contacting our European and international partners, joining conferences and presenting the Hildesheim bid in national and international networks. Special attention will be paid to young artists – to promote and empower them – but much more, because Hi2025 will rely on their minds and spirits. Therefore, based on the suggestion of the youngsters involved in the bid process, we will prepare:

- **a youth budget** for projects which are curated and implemented by children, teenagers or young adults only,
- **international art camps** where artistically interested teenagers from all over Europe meet and work with (upcoming) young artists and young professionals of diverse areas, and develop their own contribution to

European institutions. Experts on outreach and audience development will tutor cultural institutions and projects. Special attention will be paid to empowering artists from vulnerable and marginalised groups, especially artists with disabilities. Those activities will be pooled in a **Cultural Hub** in Neustadt.

The quarter of Neustadt (›New Town‹) – despite the name – looked rather old and run down at the beginning of this century. By the initiative of citizens and supported by the city, it has become an aspiring quarter. Here, and supplemented by a quarter development programme, we will establish a **Cultural Hub**, where young artists and the numerous students of artistic and creative subjects will find space to exchange ideas and work together in an open working environment. It will provide room for temporary project offices (i.e. for the festivals) and for associations short of space. Possibly, the **Cultural Hub** will include performance areas and gastronomy, to become not only a co-working, but co-experiencing site.

3 EUROPEAN DIMENSION

IN THE CLASSICAL BUILDING THERE ARE SARCOPHAGI WITH THE REMAINS OF COUNT ERNST ZU MÜNSTER AND HIS FAMILY.

Q 3.1 Give a general outline of the activities foreseen in view of:

Q 3.1.1 Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens.

Q 3.1.2 Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes.

We need Europe for change

It is easy to be European in Lower Saxony but it is not so easy to not take Europe for granted. We don't exactly live with our backs to Europe. There are connections of companies, cultural and educational institutions, artists. But in general we often ignore the great potential there is in cooperating more strategically with Europe in established cultural networks, institutions and on people-to-people levels. Hi2025 will contribute to a changed mindset in people living in Hildesheim and elsewhere in Europe to taking on a stronger common European identity.

We will engage in cultural and educational programmes with partners in Europe and beyond on upholding values of democracy, human rights, rule of law and equality. Hi2025 will explore what it means to be European, bringing Europe to Hildesheim. But this is a process that will

not happen with one ECoC programme alone. Our integration strategy with Europe will require short-, medium- and long-term plans and projects, because **re['ru:]ting** takes time.

Each city and region in Europe feels the effects of a Europe that is drifting apart on values, identity and priorities; Hildesheim and region as well. We want to and need to contribute to reaching a better understanding of the underlying reasons in order to know how to tackle them. If we ask questions about meaning we also have to ask what significance Europe has for the people living in Europe. Our Hi2025 programme comprises valuable tools for working with ways of **re['ru:]ting** Europe – of getting out of the seemingly lost momentum of collective responsibility and pro-action that was the self perception of Europe, until recent years.

Promoting cultural diversity, intercultural and interreligious dialogue is core to our bid

People from 140 nations from all five continents live in Hildesheim. A total of 28% of Hildesheimers are of non-German origin (countries of origin mainly Turkey and Poland, since 2015 also Syria and Iraq), among 0–6 year-olds it is approximately 50%. 4,200 people from other EU states live in the city, mainly Poles, Bulgarians, Italians and Romanians. A large Sinti community belongs to Hildesheim since the 15th century. Are we a diverse city?

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	3.1.2	

Yes and no. Instead of community, there is often rather co-existence. Many groups and communities more or less stay among themselves. There have been and there are divisions. We realise that, to uphold and enhance our fair, just and open society, we need to engage in dialogue and promote intercultural and interreligious encounter.

During the bid process and the development of our Cultural Strategy 2030, we learned that so far, neither our conception of *culture* (very often including mainly the fine arts), our cultural offers, nor our cultural governance, comprehensively reflect the cultural and social diversity of our urban society. So, of course, some groups have easier opportunities and stimulus to participate than others. In order to become truly inclusive, Hi2025 must make sense to different communities in our city: Our cultural and artistic programme must relate to different groups and social settings. It also must empower people to experience and express their own cultural identities.

guage projects (*Living Room, Un/Holy, Strange People Explain the World to Us*). And of course, we will not only invite Europe to come to us, but also send people out, on routes into Europe and the world (*The Hanseatic Video Clip League, The Beet&Sugar Con*).

Religions have lost their monopoly to describe the world. They are no longer an integrating backbone of society. In a lot of conflicts in Europe and worldwide they are more the cause than the solution. For the theatre festival *Un/Holy* we will invite theatre companies from conflict zones around the world to stage their experiences with the healing and destructive sides of faith.

Sugar beet and religion? Yes, it fits. In 2025 we want to establish a public district-wide holiday that celebrates the sugar. As a precious product of our farmers. And as the end of Ramadan, which traditionally is celebrated with the sugar feast. *Sweet Stress* wants to explore the possibilities of non-Christian public feasts.

LET IT RING: IN HILDESHEIM, YOU COULD DIAL LOCAL TELEPHONE CALLS YOURSELF MUCH EARLIER THAN IN OTHER GERMAN

Hi2025 will embrace cultural diversity and promote mutual understanding. Through an inclusive cultural cooperation platform that stretches across our differences, ethnic divides and national borders, Hildesheim and region will contribute to building trust and understanding. Trust and understanding which runs between the ethnic Germans, the Europeans, and the citizens from beyond Europe who live in the city and district of Hildesheim. Thus we will be able to not only move closer together, but to leverage the creativity that comes with the multiple voices in the region. Because **re[ru:]ting** will require us to think out of the box.

In the ever so fast changing world, the old points of orientation are swept away. Which contemporary concepts replace them in different parts of the world? And which role can culture and arts play for the resilience of communities?

The project *Why are We Here?*, the trans-cultural exploration into the meaning of life, will invite artists whose works deal with the meaning of life. Being from very different places in the world, they will show their works and co-create in recognition and exploration of different approaches. With *Street's Philosophy* we dive into a dialogue about European values.

Squares of Encounter will highlight the European cultural diversity that already exists in Hildesheim. Interventions from European and local artists create opportunities to meet, talk and understand. Multimedia projections from these squares to other squares in Europe will display similarities and differences and invite interactions.

To achieve an overall representation and interaction of diverse cultures and people, we will implement multilan-

Heritage, History and Future

Re[ru:]ting is about revisiting and re-establishing relations to our cultural heritage. With the destruction of the city we have learned the hard way what it means to lose it, over generations. But also our medieval treasures do not easily relate to the contemporary cultural identities of Hildesheim.

Who is ready to ›accept the inheritance‹ and engage in shaping and preserving it today? Hi2025 will explore cultural and natural heritage, the tangible and the intangible one. It serves us as a starting point for debate and vision. Our projects will reveal diverse narratives which add to our understanding of cultural heritage.

Apart from that, we will draw on our local competences but also engage with partners and networks in Europe to ensure the necessary capacity building to be better custodians of our important common European cultural heritage.

Lasting Beauty will attempt – with tongue in cheek – to apply the masterly combination of arts and craft of medieval times into our technical and digital century. *Bauhaus Rerouted* will explore the relevance of the social and aesthetic concepts of this art school for today and tomorrow. *Archaeology of Movement* will track where objects in Hildesheim and region come from, and which stories they tell about the people who once owned them or who brought them here. It also addresses the recent and seemingly non-European inheritances.

Audiotopia will add the worldwide intangible cultural heritage of music, musical instruments and sound. *The European Django Reinhardt Festival Hildesheim 2025* will celebrate the musical traditions of the Sinti and Roma.

We don't only have a ›world‹, but also a ›field cultural heritage‹. **Beet 4.0** deals with this heritage, with the wealth it created, with the production of food, the struggle with sugar cane and the protectionism, sustainable agriculture, climate change – and with the Schnapps that was distilled from it.

What makes Europe European?

Part of it is a history of conflict and war. But then again so is the reconciliation after the catastrophes in the 20th century. In 2025, with the **Hildesheim European Weeks of Peace**, we will connect both dates: the almost total destruction of Hildesheim, and the end of the Second World War. Together with cities from countries that used to be our enemies, in particular with our twin cities, we will celebrate European mutual understanding, but also contemplate the wars and deadly conflicts that have taken place in Europe in the last 80 years.

One of the great promises of Europe is freedom, including freedom of speech and artistic freedom. The **Store of Forbidden Things** displays artistic expressions which are prosecuted or forbidden in a lot of countries in this world, sometimes even in Europe.

Europe from Beyond tries to take a look at Europe from its borders. Writers from outside the EU, from bordering countries, from the Maghreb states to Belarus, will travel to Hildesheim and describe what they experience and what they see: the contours of the Union.

Being provincial

Provinciality has a very pejorative taste in German. Even though Hildesheim is a major city the whole region is considered provincial, not least as it is overshadowed by bigger cities. And isn't provinciality the opposite of a European Dimension?

With our European cultural provinces platform **Network of Boring Cities** we will invite cities and regions – especially ECOCs and Candidate Cities – with a similar background, to discuss the cultural prospects for provincial areas. Together, we will explore new ways of urban-rural collaboration in culture and the arts.

Our farmers sometimes prefer the English term for what they do: **AgriCULTURE** instead of ›Landwirtschaft‹ (which literally means: countryside economics). Growing food is one of the essential cultural achievements. With their businesses they touch sensitive topics of the future: economy and ecology; global markets and justice; health and sustainability. With the help of **The Beet&Sugar Con**, we will work on these very European questions scientifically and artistically.

The Climate Crisis

Why write books or create theatre plays if the earth is dying? How can works of art add to the solution of fundamental environmental questions? With Hi2025, we aim at contributing to a new responsibility for preserving nature and environment. Projects such as **Bauhaus Rerouted**, **Street's Philosophy**, **Lasting Beauty**, **Why are We Here?** will contemplate this on a fundamental level, while **Young Cuisine**, **The Beet&Sugar Con**, or **The No-Capital-Festival** will directly address issues of sustainable development. In order to further explore the power of the arts for the protection of the environment we will learn from other cities, like Tartu 2024 or Leeuwarden 2018.

Raising awareness for the preservation of nature, though, is no excuse for contributing to its destruction underway. Hence, we aim to deliver Hi2025 without leaving a carbon footprint. We will travel environment-friendly and encourage our international partners to do so. We will

pool our own conferences, meetings etc. to possibly make travelling more efficient. We will employ measures to compensate for CO₂-emissions. We will encourage our audiences to use environmental friendly transport by offering according discounts on entrance fees. We will learn how to deliver our events with little or no waste and make use of upcycling whenever possible. We will build on the expertise of other ECOCs and on initiatives in our city, i.e. the Hildesheim reforestation project in Tanzania. It is part of our artistic vision. It is part not only of the European but of the terrestrial dimension of our bid.

Q 3.1.3 Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.

Europe will occupy a great space in Hi2025 through cooperation with European artists, civil societies, cities, European networks, personal contacts and organised circles. We will invite people who do not live in our geographical area to be part of Hi2025 through different thematic projects.

With the new EU funding cycle planned to be operational as from 2021 we will embark on developing meaningful trans-national and transversal cooperation projects across our Hi2025 objectives. Despite the overall lack of international engagement, many Hildesheim companies, universities and cultural institutions are of course already internationally connected, such as the Center for World Music or the Roemer and Pelizaeus Museum Hildesheim. Hi2025 will intensify this cooperation as well as ensure

CITIES WITHOUT ANY OPERATOR. FOR THIS THERE WAS A SPECIAL BUTTON THAT LET THE CALLED TELEPHONE RING. ANYONE WHO CALLED

more cohesion and interplay of actions in the international cooperation projects in and around Hildesheim. The independent cultural scene in Hildesheim has intensified its international exchanges since we started the bid process two years ago, and gets involved in ever more European networks and project cooperation. In order to establish a better overview of these projects, partners and networks, they are currently undertaking an extensive mapping. The result of this mapping will enable the scene to develop a better and more comprehensive strategy for their international cooperation, and further help in finding partners for Hi2025.

Our cultural programme deals with being rooted in European traditions or tackling European questions. We will decipher European or global challenges in what we find here, so that we can link questions that are globally and locally important. We need an exchange of ideas, we want to contribute and to learn. This is why the vast majority

potentially extend to cooperation with networks like PEN International/Writers for Peace. With partners like FROH! magazine we will develop concrete journalistic and other formats to accompany the project.

We are selling a lot of secret information in the *Store of Forbidden Things*. Or we will support those who have to hide. A project about the Freedom of Movement, Freedom of Speech, Freedom of Arts. The exhibition project is to be realised in connection with residences of artists at risk, in cooperation, for example with Radar Sofia and potentially the Martin Roth-Initiative, founded by the IfA and GI. The *Circus School Festival* will be organised by Zaltimbanq' Zirkus (Luxembourg) and Caravan (an international youth and social circus network of 30 circus schools from across Europe, the Middle East, Africa, and Asia, which advocates for the positive impact of youth and social circus), in collaboration with Ars Saltandi, a local dancing and moving arts school.

COULD RING THE BELL LONG OR SHORT, RHYTHMICALLY OR CONTINUOUSLY – AN EARLY VERSION OF TODAY'S NUMBER DISPLAY.

of our projects is based on national or international cooperation. We aim at a structure where in most projects local artists and European or international artists collaborate. Theatres from Denmark, Spain and Cameroon will for example work together with theatre groups from Hildesheim, Lower Saxony and Germany in *The World's a Stage*.

We seek partners through common interests or issues. All over Europe we find people, who see the need to **re[ru:]t** the connection between rural and urban, to challenge the stereotypes of provinciality and investigate opportunities for cooperation. One of the prevailing prejudices is that rural areas are not connected. In fact the farmers of Hildesheim have excellent European networks. They are in contact with the European Parliament and the Commission and have partners all around the world. In the *Beet&Sugar Con* we will bring together farmers from Nordzucker Corporation, its partners in Sweden, Denmark, Finland and Australia, sugar farmers from Slovenia and sugar cane regions like, for example Guadeloupe. Together with Antje Schiffer, from the Netherlands/UK/German artist collective Myvillages, they will work scientifically and artistically on world trade and justice, food, heritage and home.

Europe from Beyond is a project that reflects on the state of Europe from an outward perspective. Other ECoC (candidate) cities, such as for example Bad Ischl and Ptuj, will serve as stations on the route. We will engage with internationally working organisations like Litprom, an association for books and authors from Africa, Asia and others, and institutions in other countries, like the residence project Radar Sofia in Bulgaria, who can support us in finding the artists and support their travelling. This will

A European Capital of Culture for us is not only a Capital in Europe, but a Capital for Europe in the world. We want to strengthen in particular our relationship with African partners and European partners with an African cultural background. Here we can build on long and intensive partnerships of the UNESCO Chair ›Cultural Policy for the Arts in Development‹, and of the Center for World Music, both institutions of the University of Hildesheim. And on numerous projects of cultural operators, schools and others. From this basis and drawing on ideas from a conference in Rijeka, we will enable artistic and cultural co-creation of European and African artists and cultural operators, during the ECoC period. Together with local, European and African partners, we will exchange ideas on how a platform can be created. A platform where the diverse partners can get to know each other across distance, where topics of common interest can be discovered, for example how to link international cooperation and local cultural practice or how to ensure mobility of artists.

As one step on that path we featured a discussion and exchange meeting in cooperation with the independent international arts festival *The Walls We Built*, organised by Hildesheim students in September 2019. Artists and cultural operators from Rwanda and Uganda met with the Hildesheim cultural scene to discuss possibilities of future cooperation.

EVI LICHTUNGEN 2025, our lighting festival will have a focus on North African light art. The trans-cultural exploration *Why are We Here?* will be supported by the University of Maiduguri, Nigeria, with local artists from the fields of oral culture, dance and music, and will truly invite cultural practitioners from all over the world, for example Iran,

Ghana, Japan, Canada and others. The Carthage Film Festival will be our partner in the *Store of Forbidden Things*. Furthermore, *Audiotopia* thrives from international networks, especially from West Africa.

Q 3.2 Can you explain your overall strategy to attract the interest of a broad European and international public?

Already today we enjoy visitors who pass through the city to see our UNESCO world heritage sites, in Hildesheim and in Alfeld. But Hildesheim is hardly the first destination that comes to mind when choosing a holiday destination or somewhere to go for an extended weekend. We believe that it has to do with the fact that a lot of our treasures are hidden and unknown in Europe. Drawing on our magnificent and well-known cultural her-

itage, our projects *Bauhaus Rerouted*, *Lasting Beauty*, *Archaeology of Movement* or *Beet 4.0* will promote approaches to explore it, that will certainly attract new and different people. Hi2025 will come with a specific hospitality that invites people in, like in *Living Room*, and gets them acquainted not only to this city and region, but also to its people. We want people to reach the city and immediately be in the middle of arts and culture. This is why we will implement a lot of projects in public space, like *Squares of Encounter*, *Street's Philosophy* or *Tonal Tidings*. We want visitors to be part of the creation of an ECoC and leave a cultural footprint. Of course, there will be outstanding artistic projects. *Churches 21*, in collaboration with the Hall Art Foundation, promises top level international artists working on existential European questions. We will have concerts of internationally renowned artists in our many churches with exceptional architecture. And there will be far reaching projects like *Europe from Beyond*, which is an ambitious trans-EU project. To get the message around of what we are going to do – and how – we will use the networks already existing. For example, the public schools in the District of Hildesheim are in touch with more than 50 partner schools in Europe and the world. The City of Hildesheim and the municipalities in the district have more than **40 European and international twin cities**. We have started to intensify our partnerships, for example with Padang and Minia, by working on important common topics, like tourism and sustainability. A large segment of our programme can be experienced remotely by people who are not able to, or do not wish to travel to Hildesheim for health, budgetary,

climate consciousness or other reasons. Of course we will intensify our promotion. Within a range of 300 km we are reachable from major German cities like Berlin, Hamburg, Frankfurt, Cologne, Dresden, for their international visitors. There we will make known our cultural offerings. We want to bring people to Hildesheim to think and co-create with us on our big questions in life. Moreover, we have to ensure that our cultural programme has strong elements that empower and mobilise people across Europe to participate, even if they cannot travel to Hildesheim. In an attempt to attract a wider European and international audience we will operate in the cross section between our cultural programme and the marketing strategy. Here we have plenty of ideas. We will be addressing former, present and future ECoCs, European Cultural Institutes and their hundreds of clusters around the world, international and European cultural networks, EU networks in EU institutions, EU representatives, embassies, special interest

— — — MADE A RUN FOR IT: IN SPRING 2017, A LAWNMOWER ROBOT 'FLED' FROM ITS OWNERS' GARDEN IN LAMSPRINGE. HE FIRST

groups – such as climate activists, clergy, minorities, youth organisations. We will organise special programmes for international press, offer comprehensive cultural tours, artist in residence programmes. We will involve cultural tour operators worldwide, international students and companies. We will cooperate with conference organisers, tourism and hospitality organisations, attract conferences, seminars and meetings to take place in Hildesheim.

Q 3.3 To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

We would not be where we are now without the cooperation with former, present and candidate ECoCs, and the learnings from the past 34 years of ECoC. Through information on the Creative Europe website, evaluations, guidelines, scientific papers, literature, bid books, panel reports and hours of conversations with people who have been and still are on ECoC teams around Europe, we have tried to soak up lessons learned as well as discussing ways of possible cooperation. We talked intensively with German cities that were or applied for ECoC. With our neighbouring city Brunswick, we discussed bidding in Lower Saxony. We learned how Bremen 2010 developed their bid book and talked to a representative of the then ECoC office in West-Berlin, which made us realise how much the idea behind this European competition has changed over the years and what is important today. A discussion with Essen/Ruhr2010 gave us

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an idea of how to structure an ECoC year, and we discussed in particular our ideas about the intended governance and delivery structure.

We met and worked with fellow German candidate cities at several conferences, the first of which was hosted by the University of Hildesheim in 2017. Together with Hanover we lobbied for our bids at the government of Lower Saxony. We met with Leeds in the British Embassy in Berlin to learn about the importance of international music competitions. With Linz we discussed their way of dealing with the topic of religion and how they tackled their Nazi history. From Marseille we learned the importance of boldly targeting the city's dark spots, and to be ready to encounter conflicts, and how an ECoC can change the image of a city. During the various conferences and workshops we attended, we met former or present ECoC or bid managers from Kaunas, Eleusis, Cluj-Napoca, Kalamata, Bodø, Wrocław, Galway and Dornbirn. To get an idea of what an ECoC city

With Ljubljana we made an agreement to cooperate and have several plans for that. First, **EVI LICHTUNGEN 2025** will have a strong participation by Slovenian artists. Furthermore we are discussing common ideas about cooperating with African partners. Also a contribution from Ljubljana to the theatre festival **Un/Holy** seems feasible. Further potential partners might be Mostar or Banja Luka. We will initiate intensive exchange with the designated ECoCs for the next few years, to learn from their experience and build capacity and partnerships for Hi2025. The Walter Gropius School in Hildesheim will collaborate with Nordwin College in Leeuwarden and MCAST College of Malta, in **Young Cuisine**, an exchange project for vocational schools exploring sustainable gastronomy and different European regional specialities.

Together with Esch 2022 we will learn how to re-design public space in **Squares of Encounter**. Of course we will develop strong links to the cultural programmes of oth-

MOWED THE GREEN STRIP OF AN ADJACENT SUPERMARKET. THEN HE DROVE ON TO WOLTERSHAUSEN, FIVE KILOMETRES AWAY. THE O

looks like (beyond a bid book) we visited Aarhus, Wrocław, Plovdiv and Leeuwarden, and Rijeka in the preparation year. The discussions in Leeuwarden were extremely helpful – since there are a lot of similarities – a rural area and a city of about 100,000 inhabitants, a tough competition. We visited several projects, especially in the countryside which inspired us for our own programme development. Very intensive advice we received from Sønderborg, whose core objective with ›Countryside Metropolis‹ was the re- definition of the rural and the urban. We went to conferences in Lisbon, where we exchanged our experience on art in rural regions and developed pre-projects for our bid, to Weimar and to Rijeka, where we worked on networks with African partners.

And these are some of the plans for cooperation:

In the European cultural provinces platform **Network of Boring Cities** we will start by exchanging experiences with Ptuj, Slovenia; Aarhus, Denmark; Bad Ischl, Austria and Leeuwarden, Netherlands. Potential additional partners, where we established contact, will be Veszprém, Hungary; Galway, Ireland and Tampere, Finland. Since the topic of the new great divide is very vivid, we expect that a lot of other ECoCs will be interested, too. Apart from developing a concrete cooperation project with the Slovenian ECoC of 2025 and working together in our opening event, we will cooperate with a lot of Slovenian artists to feature our sister-country in hosting the title in 2025, Slovenia. With Ptuj, also growing sugar beet and being an agricultural area, we agreed to maintain exchange on linking urban and rural in new ways. Farmers and potentially artists from the region around Ptuj will be part of our **Beet&Sugar Con.**

er future ECoCs and candidate cities. During their trip within **Europe from Beyond**, authors will visit many of them. We will also arrange for artists from Hildesheim to participate in artist in residence programmes of other ECoCs, such as in Salzkammergut 2024. Salzkammergut 2024 will also connect to Bad Salzdetfurth in the District of Hildesheim. In the salt water baths of both places, you will be **Bridged to the Point of Happiness** (project of Salzkammergut 2024). We will invite artists and cultural projects from other ECoCs and candidates to take part in Hi2025, for example from Tartu 2024 and Cluj-Napoca in **EVI LICHTUNGEN 2025**. Plovdiv has a great Roma community, which is highlighted in their programme. The same is true for Marseille. Hildesheim is the European capital of Sinti. In 2025 the **European Django Reinhardt Festival** will feature Gypsy musicians from these cities – among others.

Additionally, in cooperation with ijgd (International Youth Community Services) Hildesheim, we will implement an ECoC youth voluntary service. Young people will be invited to cultural institutions in other ECoCs and candidate cities to work abroad and learn about other ECoC's take on young culture. We will also seek ECoC or candidate cities that have a history of war and destruction, and experience of how to deal with the scars of the past. We had a first contact with Wrocław, where a lot of migrants of the Second World War came from, and who settled down in Hildesheim. We have many more ideas and, as we already experience in the bidding phase, we are more than confident that we can embark on numerous co-productions and collaborations in the process of further elaborating our projects even during the selection period.

4 OUTREACH

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

In 2015, the City of Hildesheim celebrated its 1,200 year anniversary. Within this year, the city had a quite new feel to it and a group of enthusiastic citizens wanted more: the idea to bid for ECoC 2025 was born. They founded the Circle of Friends 2025, and moved heaven and earth to initiate a bid process. It was the Circle of Friends 2025 who launched the very first campaign **You are Culture** back in 2016, and started to operate the website hi2025.de. During the course of the first online campaign **Vote and Voice for Hildesheim**, several hundred citizens spoke out in favour of the application. The question, therefore, is not: How have the citizens been involved? But rather: How have the citizens involved administration and politics? With a high

WNERS BELIEVED IN THEFT. AFTER GPS LOCATION, THE POLICE PICKED UP THE LAWNMOWER – FROM A LITTLE GIRL WHO HAD FOUND IT

level of success, as further developments were to show. Soon our politicians came on board with their full support and a budget to establish a small bidding team. The Circle of Friends 2025 continued to provide substantial support to the bid, secured sponsorships, presented Hi2025 in many influential circles, and held highly successful participatory events.

Right from the start there has been full transparency of the bid process. Through social media platforms and our website, and with the help of the HAWK Faculty of Design, we launched several branding campaigns, such as a courage campaign (called **Impossible**). We travelled city and region with a mobile information desk, and took part in numerous public events.

But it was not just about information, but about involving people and picking up their views and ideas. For example, our **That's What I Call Culture** photo competition prompted Hildesheimers to ponder the concept of culture. Many of the winning photos are still in use in our marketing activities.

A large scale consultation process was undertaken to discuss and harvest ideas for the future of Hildesheim and the region. Artists, cultural operators, institutions, clubs, organisations, public servants, representatives from migrant and youth organisations, religious communities and politicians gathered over months to discuss the future of Hildesheim, identifying dark spots, threats and weaknesses and building dreams, hopes and wishes for Hildesheim and the region.

In May 2018 we opened a project office – designed by students of HAWK – in a vacant salesroom right in the city

centre, fulfilling the need for dialogue and information by citizens and the project team, and also pioneering cultural co-working and providing an exhibition space for student initiatives.

We actively involved the citizens of the region in numerous public events and campaigns, many of them becoming initial impulses for subsequent events or initiatives, such as:

Mission Hi2025 – travelling the district by bus and train

From March to June 2018 the project team travelled the district using public transport, visiting all municipalities in the district and engaging in conversations with important stakeholders and everyone interested.

On this 753 kilometre trip over 90 hours, we gathered valuable information on the cultural identity of each town and municipality, and we managed to engage the people in the region in the bid process.

different perspectives on what Europe means to them. Prof. Dr. Godelieve Quisthoudt-Rowohl, the then Member of the European Parliament for South Lower Saxony, was the patroness.

A grade 9 student won a two-day class trip to the European Parliament in Brussels. The 1,600 posters have decorated vacant shop windows in Hildesheim throughout the summer 2019.

Panel discussions, Pecha Kucha and more

Another project of the Circle of Friends 2025, was an inter-religious panel discussion *That's What I Call Holy*. Held in the crowded main auditorium of the University of Hildesheim, a group of high-ranking representatives of different worldviews, including the head of the Central Council of Muslims in Germany, Dr. Sadiqu Al-Mousllie, the head of the Jewish Congregations in Lower Saxony, Michael Fürst, the religion critic Philipp Möller and

AND THOUGHT IT WAS A TOY CAR.

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DRUG PROBLEM: IN 1768, THE LORDS OF HILDESHEIM ORDERED THAT ALL COFFE

Youth conference and festival Nx19-no excuses

As a result of our district consultations, the first youth conference in the District of Hildesheim was held.

Youngsters from different municipalities and age groups (14–21 years) gathered and discussed ideas to make the young cultural life in the villages more attractive. Later a group of youngsters organised a youth culture festival (initiated by Radio Tonkuhle) called *Nx19-no excuses*. It was a festival on their own terms, planned and implemented by themselves. It addressed such topics as sustainability, environmental and climate protection, and development of the Hildesheim region.

Tour de District – running towards becoming ECoC 2025

To promote the idea of Hi2025, together with the District Sports Federation Hildesheim and 15 municipalities, we organised a 125 kilometres relay race over 20 hours and 25 minutes, across the district.

Along the route, towns and municipalities organised a cultural programme and accompanied the individual running sections in a sportive and creative way, at times by the fire brigade in uniform, at times by ponies or vintage mopeds. The *Tour de District* made a core idea of Hi2025 tangible – how culture, sports, local traditions and voluntary engagement are interrelated cornerstones of social life and can help bring people together and release unexpected energies.

Poster competition That's What I call Europe

The Circle of Friends 2025 launched a poster competition where young people were encouraged to express their

Nicola Wendebourg as well as the bishop of Hildesheim, Dr. Heiner Wilmer, explored the question of the importance and meaning of religion in the 21st century.

Furthermore, in several *Pecha Kucha* nights and panel discussions, we investigated topics concerning our bid, such as the European relationships of Hildesheim. Together with an international expert in the field and local players, we explored challenges and opportunities for the local creative and corporate sector.

The relationship between the students of Cultural Studies and Aesthetic Practice and the city was the theme of a conference organised together with the alumni network of the Culture Campus. The City of Alfeld organised a large online survey about the cultural needs and attitudes of its citizens, and the City of Sarstedt highlighted the opportunities for local businesses in an economic forum.

And this is to come:

Over the last years, it has turned out that there are numerous people who are highly motivated, ready to stand up for the future of their town, municipality or village, and who jointly want to further develop the cultural network within the region. The cultural coalition of all district municipalities forms the basis of our bid. To nurture and deepen this precious sense of ownership and community, Hi2025 will offer a number of opportunities to take part.

First of all, of course, through projects which invite the residents of the city, towns and villages to engage in co-creation with local and international artists, such as *Beet 4.0, Arts and Transformation, The World's a Stage* and many more.

Citizens' consultation

The official representation of the residents of the city and region will be the Citizens' Board which serves as a crucial advisory board throughout Hi2025. In open citizens' meetings everybody interested will be invited to contribute ideas or raise concerns.

Digital barcamp

Hildesheimers will also be actively involved digitally in the ECoC preparation. We will set up a moderated digital barcamp with different groups (for example school classes, associations, district initiatives), and a web-based freely accessible discussion forum.

This will enable every participant to discuss Hi2025 in real time. We will make use of swarm intelligence to further develop ideas and report them to the advisory boards.

Together we are building capacities

So that the Hildesheimers from the city and the region can be good hosts in 2025 and take an active part in the organisation and implementation of the project, we will offer them a range of opportunities to improve their skills and participate.

- **Do you speak English?** Many Hildesheimers are not too familiar with English – German is the predominant language in public life. Free English classes with a focus on communication skills, for any citizens who are interested, can contribute to decreasing the language barriers between our guests and us. In these aspects, we strive for cooperation with the University and the Adult Education Centre Hildesheim.
- **Do you know what's going on?** People working in the public realm, such as taxi or bus drivers, policemen and -women, and catering staff, are often the first contact for visitors asking for directions or requesting general information about an event. We will prepare them for their role as hosts with individual information events.
- **Do you want to lend a hand?** Preparing for Hi2025 we will organise a *VolunTable* to start conversations about a suitable volunteer concept with people of different age groups and social backgrounds. Together, we will find out where volunteer support is most effective. The network Die Machmits (>those who take part<), who have over 20 years of experience regarding civic involvement in the City and District of Hildesheim, will be of important help.
- **Do you have a spare bed?** Often visiting artists are lacking a real encounter with the local population. With *VolunBeds* we will accomodate international

artists and guests privately, providing for a unique and authentic experience.

- **Do you want to meet?** An exchange programme between the youths of former and future ECoCs will help in sharing young ideas and experiences during the preparation phase, as well as during the ECoC year. With *VolunCamps* we will initiate an international youth volunteer service, in cooperation with the ijgd, and later an intercultural work camp in Hildesheim, in readiness for 2025.

Q 4.2 Explain how you intend to create opportunities for participation of marginalised and disadvantaged groups.

We want Hi2025 to be as inclusive as possible. That means, we will give our utmost to mitigate the many possible ob-

stacles that prevent people from taking part in events and programmes, be they economic, infrastructure, social, education, information, or cultural obstacles. With Hi2025, we will create chances for participation and embrace cultural diversity in our city and region, and both are not supplements, but core components of our bid. In implementing the ECoC project, we will pay special attention to those who are under-represented and often invisible in public life. We will:

- make our programme events as easily accessible as possible,
- attract new audiences by working consistently on site and through inviting people to co-design, co-create, and co-curate with cultural operators in the different project settings,
- include and learn from stakeholders with multiple cultural and social backgrounds.

And this is what we will do in particular:

Governance

To involve people who have so far been marginalised in the public and cultural life is not enough. They must join the driver's seat. The diversity of our society has not yet been sufficiently reflected in our operational nor in our decision-making and advisory structures. We will ensure that this changes.

Bridges instead of Barriers

One in ten residents of Hildesheim holds a handicapped ID. Against this background, our cultural operators already come with a lot of experience in **making cultural offerings**

E GRINDERS, COFFEE CUPS AND COFFEE MACHINES BE DESTROYED. CITIZENS, CRAFTSMEN, FARMERS AND DOMESTIC WORKERS WERE

accessible to people with physical, mental or psychological disabilities. In the network KulturInklusiv, experts from the social and cultural sector have been working on making our cultural offerings accessible since 2015 and will provide advice and support. We will also seek further advice to understand the international aspects of this – how can Hi2025 become attractive for foreign guests with a disability? Translations into plain language, multi-sensory signage and barrier-free internet pages represent just a few measures we will develop further. Clever apps can help to provide individual information to those people with physical, mental or psychological disabilities, and also facilitate their communication with each other. In order to overcome financial barriers, many of the events of Hi2025 will be **free of charge**. For the projects requiring an entrance fee, we will implement a transparent and generous discount system that is to be used throughout the cultural programme. Our partner for refining and im-

in Hi2025, and enrich the programme with new perspectives and influences, artists from abroad as well as from our city and region. In order to facilitate their work and provide for a legacy beyond 2025, we will:

- support our cultural networks to involve artists from different cultural backgrounds,
- intensify our contacts with the local migrant communities and associations, and
- encourage and facilitate co-creation of guest artists, local artists and residents.

To enable those who implement our cultural programme to reach out to diverse communities, we will support them with **professional training and advice**. To do this, we will cooperate with the Federal Academy for Cultural Education in Wolfenbüttel, and national and international experts such as the National Association of Migrant Organisations.

NO LONGER ALLOWED TO DRINK COFFEE. SNIFFERS WERE LITERALLY USED TO CHECK COMPLIANCE WITH THE COFFEE BAN. — —

plementing it will be KulturLeben Hildesheim, an association that arranges free tickets for cultural and sporting events for people with little or no income. We will support them in extending their activities to the whole District of Hildesheim.

A key to getting many and diverse groups involved is to be **on site**, to work in the quarters and social settings, and invite people to join and participate. Therefore, numerous projects, such as *Beet 4.0*, *Squares of Encounter*, *Hacker-space on the Marketplace* or *Barber's Day* will be developed in specific quarters or villages, and will take place in public spaces or in unusual, surprising settings where they merge with the everyday life of the local residents.

I see something that you don't

Cultural operators need trustworthy contacts to enter dialogue and cooperation, be it with a group of hobby lace-makers or a specific migrant community. We will identify **Hi2025 scouts**: members of certain communities who are enthusiastic about ECoC and want others to join. Supported by the outreach team of Hi2025, they will be door openers for artists and citizens alike. They will be in charge of counselling the cultural operators: Young and elderly, for example, will advise marketing departments, or people in wheelchairs will provide advice to those responsible for events at locations that are difficult to access.

Whose culture?

So far, most of the cultural operators in Hildesheim are of German origin, while almost 30% of the residents are of non-German origin. A crucial issue for us is to enable **artists from different cultural backgrounds** to get involved

If we never try, we'll never know

In the course of the coming years, Hildesheim Nordstadt will become a quarter of cultural participation:

- Almost 60% of the children under 15 in Nordstadt are officially considered poor. Only one in five is considered capable of going to primary school without special tutoring. And living in Nordstadt means that the chances of continuing to high school are five times lower than the city average. We will activate a cross-sectoral network of schools, kindergartens, cultural operators, sports clubs and youth centres to create educational and participation opportunities for a better start in life. A model landscape of cultural education will implement a package of measures that help the very youngest improve their language, creativity, concentration and movement capabilities. The project will be scientifically monitored, results and findings will be disseminated.
- The former mosque, which was closed because of Salafist activities, is being converted into an inclusive **Centre for Culture and Education**. Lebenshilfe Hildesheim, an organisation which helps handicapped people, and the Centre for Theatre Pedagogy will jointly operate the centre and create inclusive and intercultural workshops, classes and opportunities for social encounters. This is one of twelve model projects of the funding programme *UTOPOLIS* of the German Federal Government. Diagonally opposite the **New Centre Nordstadt**, an intercultural family centre will be established. The activities will be supplemented by an urban development programme for Northern Nordstadt.

- *Squares of Encounter* will follow up on already existing initiatives and will encourage local communities to take ownership of places in their neighbourhoods.

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

›Devoted to the audiences‹ – the future claim of the Theatre for Lower Saxony, devised by its designated director, applies to Hi2025, too. If only we knew more about them. A youth study in Hildesheim, for example, revealed not surprisingly that console games and television are considered the most attractive leisure pursuits, and that only a few engage in cultural activities such as theatre and music. On the other hand, one third of the young people favour spending their leisure time outdoors. Key to our

of quality that motivates people to discover the unknown. This will enable us to systematically implement cross-over ways of communication: e.g., certain projects are identified as possible door openers and point their audiences to further events worth exploring.

In Hildesheim, a multitude of professional partners for cultural education is active and will support us in implementing our audience development strategy: The Music School, the Adult Education Centre, the Centre for Theatre Pedagogy, the Arts School, the Science Explore Lab, the Literature Office, the education departments of the big cultural institutions, and of course, the University of Hildesheim. While the single projects of Hi2025 target different groups, there are some groups that we will generally pay specific attention to.

Children and young people

In line with our city's strategic objectives, to promote and

THE WORLD-FAMOUS ARTIST GEORG BASELITZ, WHO LIVED NEAR HILDESHEIM FOR A LONG TIME, DONATED AN ALTARPIECE TO

audience development will be an in depth research of the needs and demands of our current and prospective audiences, and to act creatively upon the findings. We will pay specific attention to:

- **Programming:** At least one expert for audience development will be part of the artistic team, while the positions for the artistic programming, communication and marketing, and community building, will be established at the same level. Thus, we will ensure that audience development plays a crucial role in our programming. For projects to be part of the ECoC programme it will be a prerequisite to identify their target audiences and respective strategies. ›Addressed to all interested citizens‹ will not be enough. Hi2025 aspires to further close the gap between the arts, ›the universe and everything‹. Our artistic vision includes and connects high art and popular cultural expressions. Our programme will establish links between art and sports, leisure, health and ecology. Through our training programmes we will encourage and support the existing and future cultural operators, so that they embrace new, multicultural, cross-sectoral, young and digital influences.
- **Ownership:** *VolunTable*, *VolunBeds*, citizens' consultations and a plethora of participatory events. The residents of the city and district will have a hard time eluding Hi2025. But seriously: it is the meaningful relations that arise from co-creating Hi2025, as project contributors, volunteers and advisors that will inspire people to engage with the ECoC.
- **Communication:** We will leverage the ›umbrella brand effect‹ to mobilise audiences. Hi2025 will be a seal

empower the young is a core objective of Hi2025. Besides numerous projects that address the young generation, such as *Little Big Minds* and *The Hanseatic Video Clip League*, we will establish strategic and reliable relations to educational institutions.

Culture Compass, partly developed in cooperation with the local cultural operators, covers a range of activities for schools and kindergartens and enables them to find points of contact and opportunities to participate in the Hi2025 programme:

- Under the label of **Culture Compass** we will, starting in 2020, bundle existing and new cultural education offerings, communicate them to schools and kindergartens, and facilitate their making use of them. We will provide an annual brochure as well as a user-friendly website, which will present all relevant offers sorted by year. At the same time, we will ensure that the activities are carried out by top-class artists and cultural educators and that the activities are accompanied by teachers.
- In this way, Culture Compass will become a quality brand for cultural education and its smooth management. For the ECoC year, it will ensure that each of the projects of Hi2025 engages with a partner school or kindergarten.
- **HildesHymn 2025:** Two pupils' orchestras and a mixed choir of 120 people, in front of an audience of 800: This project was set up on the initiative of, and in close collaboration between the Music School Hildesheim and Gymnasium Andreanum. The hymn is planned to become the overture of a larger work within the scope of Hi2025.

- In 2015, Hildesheim broke the official **world record in mass cajon drumming** with over 2,500 pupils and teachers performing simultaneously. We will be ready to challenge that ten years later.

Youth work and the numerous youth centres are further possible entry points for children and young people to get into contact with culture. There is a network of highly committed, professional social workers in the district, and out of 18 district municipalities, 16 have youth welfare. They can directly address young people and convince them to take part in cultural activities.

University students

Where are all the university students, currently around 12,000, who go in and out of the Hildesheim universities every day? They are rarely seen in the inner city, at any rate. We want to know how these young people imagine a

- facilitate the establishment of university institutions in the town centre, i.e. **Audiotopia**, and
- strive to improve public transport to and from the University, including the remote Culture Campus.

Senior citizens

The term alone is controversial: This is an extremely heterogeneous group of people, many of whom still have years of active life ahead of them. In 2025, 35% of the population in the District of Hildesheim will be over 60 years old. Among them are people who are enthusiastic about culture as well as those who have not seen a theatre from the inside since their school days.

The Adult Education Centre Hildesheim has extensive expertise in shaping spare time at this age. The Counselling Network for Senior Citizens, which was founded in the course of an academic research project, and is supported by the Federal Ministry of Education and Research, will be

THE ANNENKIRCHE IN LUTTRUM IN 1992. IT SHOWED THE CRUCIFIED JESUS UPSIDE DOWN AND CAUSED A LONG LASTING QUARREL IN T

dynamic and successful urban development.

Particular attention is paid to the students of arts and cultural studies at the University. ›The special ones and the normal ones‹ – this is how one of the heads of the Culture Campus describes the relation of his students to the citizens of Hildesheim. And indeed the so called ›Kuwis‹ are one of the most self-contained groups in the city – even though they are so crucial for our cultural development! They enrich the city's cultural offering with numerous art projects and national and even international festivals. But their contemporary, often radical, often academic artistic approaches do not necessarily appeal to the majority of Hildesheimers. And Hildesheim again, with its limited cultural vibrancy, does not exactly appeal to them, either. Both sides often feel misunderstood and unseen. But this will not be the end of the story. The ECoC bid already was, for both sides, a strong incentive to engage with each other, and the University strongly supported the bid. Hi2025 will blur the boundaries between the ›special and the normal ones‹.

Already in the bid process, there were a lot of cooperation opportunities with the design students of HAWK. We will happily continue to collaborate with students of the Faculty of Design in our marketing and branding, who in return get involved in a serious field of practice.

In order to allure all students to Hi2025 and Hildesheim we will:

- invite them to co-create cultural projects and campaigns and involve them closely in our creative placemaking in Hildesheim Neustadt,
- intensify support of their professionalisation,

an important partner for including the older generation into the ECoC programme.

25- to 40-year-old people

The 25- to 40-year-olds are definitely all but a group with distinguishable patterns of cultural attendance or preferences. Still, in light of the brain drain the city and region suffer from with this age group, we will make an effort to research their needs and aspirations.

5 MANAGEMENT

Q 5.1 Finance

At first glance, Hildesheim does not seem to be a city to afford a large additional expenditure like an ECoC title. Facing an enormous and ever increasing debt mountain, in 2014 the city concluded a debt relief agreement with the Federal State of Lower Saxony and committed itself to a strict austerity policy. On second thought, though, it is exactly the difficult economic situation that calls for bold measures. Managing the shortage will not help us sustainably. We re-

HE CONGREGATION. IN THE END THE PAINTING WAS TAKEN DOWN AGAIN.

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HITCHHIKING THROUGH ... THE ATLANTI

alise that our bid for ECoC 2025 is an investment – in our cultural sector, in our citizens and communities, and eventually, in our cohesive and sustainable development as city and region.

But of course we won't build castles in the air, financially. We have prepared a budget that allows us to meet the high standards of an ECoC and that is feasible and realistic. As Hi2025 aims to strengthen the cultural sector rather than affecting it, we will of course not draw on the regular resources for culture in city and region for financing.

City budget for culture

Q 5.1.1 What has been the annual budget for culture in the city over the last five years?

During the last years, the debt relief agreement with Lower Saxony required the City of Hildesheim to tightly restrict the so-called ›voluntary expenses‹ for culture, sports and social work.

Nevertheless we managed to implement slight increases of the budget for culture in the past years, and even to obtain a 5% increase in 2019. Its proportion of the total budget, however, slightly decreased. The explanation for this is almost trivial: Yearly rising compulsory (quasi-tax) payments to the district administration, as well as increasing social spending, regularly result in large increases of the total budget. Our budget for culture, as shown below, comprises the expenditures and subsidies for the cultural institutions and for the independent cultural scene, as well as parts of the expenditures for city marketing.

Year	Annual budget for culture in the city (in thousand €)	Annual budget for culture in the city (in % of the total annual budget for the city)
2015	9,049	3.16
2016	9,052	2.99
2017	9,063	2.82
2018	9,163	2.75
2019	9,619	2.73

In addition to the city, both the district and the remaining towns and municipalities have their own budgets for culture. Currently, the budget for culture of the District of Hildesheim alone amounts to approximately €5 million. Also, numerous local foundations support culture with significant amounts.

and shall be the basis for political decision-making in the years to come. And Hi2025 itself will have noticeable and sustainable effects for the economic dynamics of the region, particularly for the cultural and creative industries.

Operating budget for the title year

Q 5.1.4 Income to cover operating expenditure: Please explain the overall operating budget.

As shown in the table below, we have prepared a total operating budget of €54.2 million which will be financed mainly by the public sector, but also by the private (and non-profit) sector. The latter includes the planned sponsorship income, funding from private foundations as well as ticketing and merchandising, which are deliberately set at a low level so that we don't rely on high ticketing prices.

C: IN 2017 AN ENGINEER TRAVELLED FROM GERMANY TO PATAGONIA – AND QUITE CHEAPLY. HE CROSSED THE ATLANTIC AS A HITCHHIK

Q 5.1.2 In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

No resources will be drawn from the budget for culture to finance the ECoC year. Irrespective of that, it would certainly be unwise not to look for as many connections and synergies as possible, so that the ECoC year can benefit from the regular programme, and the regular programme can benefit from the attention.

At the beginning of the bid process, a new full-time post in the cultural administration was created, and, for the duration of the bid, allocated to Hi2025. It will continue to exist independent from winning the ECoC title.

Q 5.1.3 Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year?

As described above, the budget for culture was almost frozen for a long period of time. Even though the economic forecasts are worsening again, the stable development of the city and the extensive debt reduction of recent years make us confident that we will be able to support the cultural scene to a considerably higher degree after 2025, than in the past. The budget for culture of the City of Hildesheim is predicted to rise to over €10 million, and exceed the increase rates of the past years (except 2019). Here, our Cultural Strategy 2030 provides a clear direction

We want most events to be experienced free of charge, or at low cost depending on income.

Income to cover operating expenditure	in thousand €	in %
From the public sector	46,200	85.24
From the private sector	8,000	14.76
TOTAL	54,200	100.00

Income from the public sector

Q 5.1.5 What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Income from the public sector to cover operating expenditure	in thousand €	in %
Federal Republic of Germany	20,000	43.29
Federal State of Lower Saxony	15,000	32.47
City of Hildesheim	5,000	10.82
District of Hildesheim & district municipalities	6,200	13.42
EU (excluding Melina Mercouri Prize)	0	0.00
Other	0	0.00
TOTAL	46,200	100.00

During the project period, the **City and District of Hildesheim** will contribute €5 million each. This is by far the greatest voluntary financial commitment in the previous ten years by the city. The contribution of the remaining municipalities of the district amounts to €1.2 million – a challenge for some municipalities, which proves the high level of determination to jointly pursue the ECoC bid. The **Federal Government** contribution is calculated based on the experiences of former German ECoCs. However, with an amount of €20 million, we made a careful estimate. Since the German ECoC 2025 will represent the Federal Republic of Germany, we expect the Federal Government to contribute an amount of up to €30 million, and, naturally, to allocate a sum that is independent from which city wins the title. Our estimate for the **Federal State of Lower Saxony** contribution of €15 million is also based on the experiences of former German ECoCs and calculated carefully.

Income from the private sector

Q 5.1.7 What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Money matters. Especially for a city like Hildesheim, which had to rigidly consolidate in the past years. Due to the rather limited financial resources, Hi2025 needed third-party support even during the bid process. It was only through the activities of the Circle of Friends 2025, and the private funding of almost €220,000 they raised, that we were able to prepare a serious bid. Hence, the way money is handled is very important to us:

- we are committed to utilising the acquired funds in a responsible, transparent and efficient way,
- sponsors and donors are not only financiers, but partners who are assuming social responsibility. They are

ER ON FOUR DIFFERENT SAILING BOATS OF PRIVATE SKIPPERS. BUT HE APPARENTLY FOUND AN ANSWER TO THE QUESTION ABOUT THE

In light of the commitments of other Federal States at this stage, however, we expect Lower Saxony to contribute up to €20 million. Of course we will actively strive to acquire **EU funds for certain projects of Hi2025**. However, as a precaution, we have not yet included these funds. And certainly we hope to be awarded the **Melina Mercouri Prize**. Within the selection period, a committee of local and international experts will develop a concrete suggestion on how the prize would be best utilised, in the context of Hi2025. Partly, as usual, the indicated amounts will be granted for specific projects of Hi2025, and not for the project as a whole.

Q 5.1.6 Have the public finance authorities already voted on or made financial commitments to cover operating expenditure?

The City of Hildesheim, the district and the municipalities have assured the contribution of their budget parts in binding decisions. Both the Federal Government and the Federal State of Lower Saxony have signalled their full support, while neither has made a definite statement on a financial contribution, so far. We expect the Federal Government not to settle on a financial commitment before the selection period. Regarding the Federal State contribution, we are currently engaged in an intensive dialogue with the government of Lower Saxony, and are confident to receive a definitive funding commitment for both candidate cities in the state, within the preselection period.

emissaries for our bid, and give good support to our ideals. We will identify and develop projects in close cooperation with them,

- specifically, we will develop models of Corporate Citizenship, which aim at long-term partnerships and new relationships between companies and the urban and regional society, and go beyond normal sponsoring and donating. Economic targets and social responsibility will come together. Here, we will draw on the positive experiences we made during the bid process,
- we will develop a list of criteria for the acceptance of funds and cooperation with companies oriented towards social and ecological standards,
- in general, we calculated the sponsoring contributions rather cautiously to avoid too strong dependencies.

We want to secure two to three main sponsors, whose brands will be connected with the entire project, along with, hopefully, a group of 'senior' partners, whose brands will be directly related to certain flagship projects. For a third group of mostly local sponsors, we will seek to develop specifically targeted project partnerships, too, to ensure visibility and ownership. The particularly delicate task of attracting sponsors for cultural events requires creative ideas on how to allow for maximum artistic freedom, whilst still creating effective brand awareness. We will develop novel individual advertising ideas that make sponsoring attractive for the specific partner. Donations in kind, facilities and time will be equally important. Moreover, we will cooperate with companies and

institutions to make their know-how and employees available for certain tasks. Finally, our **VolunBeds** concept will not only strengthen the ties, but also relieve our budget. For certain projects, we will initiate crowd funding initiatives, not only aiming at collecting money, but ensuring ideal support.

A significant amount will be raised from cultural foundations, several of them already announced grants in prospect according to their specific missions.

Q 5.1.8 Operating expenditure:
Please provide a breakdown of the operating expenditure.

Operating expenditure	in thousand €	in %
Programme expenditure	35,150	64.85

Promotion and marketing	8,200	15.13
Wages, overheads and administration	8,850	16.33
Other	2,000	3.69
TOTAL	54,200	100.00

The project period is 2021 to 2026. However, for the longer-term evaluation and to provide for legacy in a transition period, a budget will be allocated for subsequent years, too. The planned total operating expenditure for the whole period amounts to €54.2 million.

Hereof, a budget of €35.15 million is allocated for programme expenditure. This amount will be used to finance projects and events during the ECoC year across the whole District of Hildesheim. For preparatory projects and actions, especially with respect to outreach, participation and audience development, a sizeable budget will already be allocated starting in 2021. Other expenditures will cover monitoring and evaluation, general external advice as well as office and travel expenses.

Budget for capital expenditure

Q 5.1.9 What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

Hi2025 does not depend on high investments in cultural infrastructure – this is explained in detail in the chapter

›Capacity to deliver‹. Nevertheless, some are being planned and some are underway as part of our bid. The capital expenditure breakdown comprises these investments in our cultural infrastructure.

Income from the public sector to cover capital expenditure	in thousand €	in %
Federal Republic of Germany	2,617	30.08
City of Hildesheim	3,253	37.39
District of Hildesheim & district municipalities	1,382	15.88
EU (excluding Melina Mercouri Prize)	1,449	16.65
TOTAL	8,701	100.00
for information only: private or non-profit sector	10,978	
f.i.o.: TOTAL (incl. priv./non-prof.)	19,679	

MEANING OF LIFE NEITHER ON HIS TRIP AROUND THE WORLD NOR IN THE NUMBER 42 *BUT IN HILDESHEIM: HERE HE MOVED AFTER H

Of course, we will also need infrastructure for the ECoC year specifically, such as facilities and venues that welcome guests and provide them with information. Moreover, some of our projects will also entail expenditures which are, technically, capital expenditures. Our maxim here is sustainable use of resources. We will use what is there and is supposedly no longer needed, be it buildings or flat screens. We will use temporary, flexible, mobile and if new, then anyway needed infrastructure.

We definitely cannot name any exact costs for these kinds of infrastructures yet, and we won't specify made-up amounts. Hence we present our entire budget for delivering the events, projects and services of Hi2025 as operating expenditure. Once the project is fairly concrete, we will reclassify some amounts as capital expenditure accordingly.

Q 5.1.10 Have the public finance authorities already voted on or made financial commitments to cover capital expenditure?

Our breakdown of capital expenditure (see table on the next page) only comprises those projects where the financial planning is completed, and seems to be realistic and feasible, and where we envisage a close connection to Hi2025. It comprises numerous individual financing parts, such as EU funding, and funding by the city or municipality, but also private contributions.

The majority of financial commitments have already been made. The projects 1,2 and 3 are secured. For the others, some co-funding commitments are still pending.

The **Cultural Hub**, where the financial planning is at initial stage, as well as the third party projects **Audiotopia** and **Centre for Culture and Education** are not included in the breakdown.

Q 5.1.11 What is your fundraising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

Diverse areas of our city have benefited from various EU funding programmes over the years. For the secured infrastructure projects, the EU co-financing has mostly been applied for via regional directives of the European Structural and Investment Funds (ESI), mostly directly by municipalities or city administration.

Our local cultural sector, however, has received EU funds only in rare cases. So far, many lack experience and knowl-

to which project ideas will be addressed, nor do we name a corresponding budget. However, the current proposal of the Commission and the Parliament suggests that **CREATIVE Europe, Erasmus and Erasmus+** will be continued in a similar form. We plan to have a number of trans-national cooperation projects that will fall within the objectives of these EU programmes. Furthermore, we are currently considering an application within the programme Urban Innovative Actions for certain projects.

The operational programme of Lower Saxony for the ESI funds will be revised for the new funding period (and lowered by 21% for Germany). We will engage in the decision-making process and advocate for including the cultural and creative industries as a priority. This would – rightfully – lead to considerably enhanced EU co-funding opportunities by ERDF and ESF. Finally, numerous EU cooperation programmes, even beyond Creative Europe (for example the ZILE Directive of Lower Saxony within the scope

IS RETURN, NAMELY BECAUSE OF LOVE. — — — (EX)TERRESTRIAL SIGNS: ACTUALLY THE LICENSE PLATE FOR THE DISTRICT H

edge of the vast opportunities of EU-cooperation projects in the field of culture. For this reason, we will start with **capacity building** for our local cultural scene and for the cultural representatives in the administrations. With the support of the Creative Europe Desk Kultur Deutschland, and local competence centres for EU funds, we will organise information events and build up an advisory structure to encourage and enable our local cultural operators to seek cooperation partners and EU co-funding.

Our cross-sectoral cultural and artistic concept includes intensive European (and non-European) partnerships, and will offer **numerous links to different programme areas**. In view of the fact that the specific design of the EU programmes, and the funds for the next funding period are not yet known, we do not make concrete suggestions as

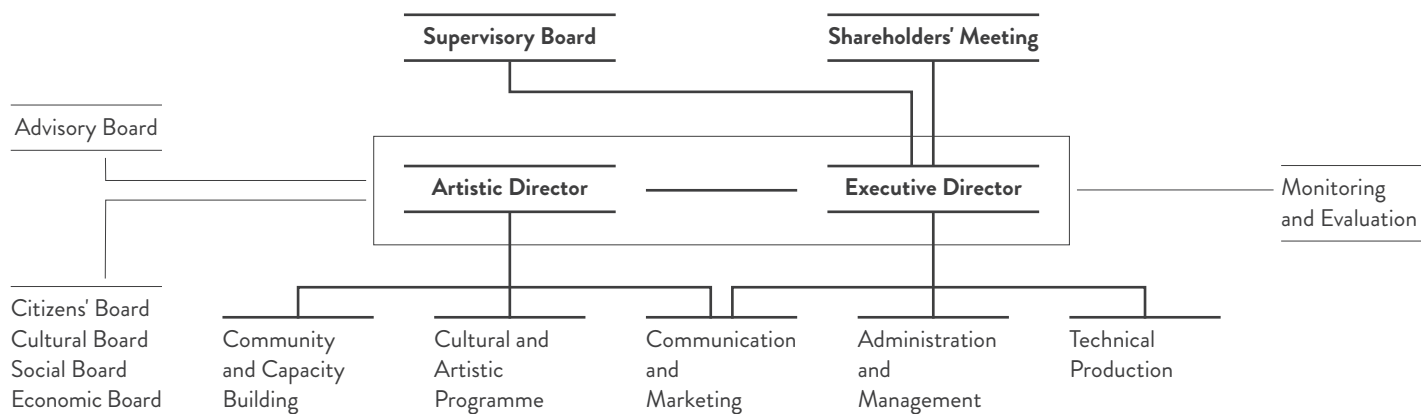
of EAFRD) already contain ›Culture and Cultural Heritage‹ as eligible for co-funding. We will look for such synergies and we will find them.

Q 5.1.12 If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

On the table below we present an overview of the largest cultural infrastructure projects to be developed in the city (1–4) and in the region (5–8), within the scope of Hi2025. As described before, **Audiotopia**, the **Cultural Hub** and the **Centre for Culture and Education** are not included.

Project	Capital expenditure in thousand €	Time frame
1 New stage and renovation in the Theatre for Lower Saxony	6,000	2019
2 New depot for the Roemer and Pelizaeus Museum Hildesheim and the City Archive	3,010	2019–2021
3 New Centre Nordstadt	2,111	2020–2022
4 Investment fund for smaller cultural and education facilities	700	2020–2026
5 Sociocultural centre in the old salthouse building Bad Salzdettfurth	4,753	2020
6 New Centre Duingen	900	2020
7 New or completely renovated event rooms in numerous communities in the district	1,955	2019 ff
8 Local History Parlour Sibbesse	250	2020–2021
TOTAL	19,679	

Q 5.2 Organisational structure



HILDESHEIM IS 'HI'. SINCE 2012, HOWEVER, MOTORISTS HAVE BEEN ABLE TO OPT FOR 'ALF' INSTEAD. THIS DOES NOT STAND FOR A FURR

Q 5.2.1 Please give an outline of the intended governance and delivery structure for the implementation of the European Capital of Culture year.

For delivering Hi2025, a **company under private law (GmbH)** will be founded. This type of company offers a wide range of possibilities for a non-bureaucratic integration of a variety of different parties, is independent, and performs outside the restrictive legal framework of public administration. We will ensure that the company can be established immediately after announcing Hildesheim as ECoC 2025. In the **Shareholders' Meeting**, the city and district will act as shareholders with the inclusion of all municipalities involved. The **Supervisory Board** will handle all strategic aspects. Members will be major stakeholders of the project, such as the heads of city and district, representatives of Federal Government and Federal State Government, sponsors' representatives as well as local and international cultural experts. The company will have a management team of two directors. The **Executive Director** will be responsible for the financial and administrative as well as the technical implementation. He/she will be authorised to make all final decisions at executive level, with the exception of artistic decisions. The **Artistic Director** will be responsible for the artistic programme development, for community and capacity building. He/she will decide about all artistic matters. Communication and marketing will be a shared responsibility.

Low but nevertheless clear hierarchies will make for transparent and distinct responsibilities, efficient operative communication, but also team spirit and optimal use of competences. We will take a tough stance towards gender

equality – a prestigious project like ECoC 2025 must stand out as a best practise example in this respect.

The staff of the company is planned to grow from six posts (FTE) in 2021 to approximately 30 posts (FTE) in 2025. In addition to the delivery body (the GmbH), we will establish a governance and advisory structure that allows for maximum participation of the residents of the city and district, and of the stakeholders, and furthermore involves profound and independent expertise. The system will permit the participation of politicians but guarantee that the cultural and artistic content of Hi2025 can be developed independently of direct party political influences. An **Advisory Board**, as the highest advisory body, will give advice at a strategic level. Members will be major stakeholders from the city and region as well as experts (see below). **Three Advisory Committees, for cultural, social and economic aspects**, will provide expert knowledge and advice to the respective fields. They will consist of local and international experts and are expected to cooperate closely. A **Citizens' Board**, representing the urban and regional society, i.e. different age groups and cultural and social backgrounds, will concern itself with strategic as well as executive aspects, in particular the cultural and artistic content and the outreach activities. Representatives of the three Advisory Committees, as well as the Citizens' Board, will be full members of the Advisory Board.

To ensure close cooperation with the authorities, Executive and Artistic Director will communicate regularly and directly with the heads of city and district. On executive level, the heads of the cultural administrations are fixed contact persons with the responsibility to organise a smooth collaboration with the administrations.

Q 5.3 Contingency planning

Q 5.3.1 What are the main strengths and weaknesses of your project? How are you planning to overcome weaknesses identified?

Hi2025	Strengths	Weaknesses	Strategy
Contribution to the long-term strategy	The Cultural Strategy 2030 has been developed and is backed by numerous important stakeholders. It is interwoven with the city's strategy.	<p>The regional aspect is strong in the bid, but not yet framed strategically.</p> <p>There is only initial awareness for the creative industries, no specific strategy targeting cultural entrepreneurship for young cultural businesses.</p>	<p>We will finalise the cultural strategy of the District of Hildesheim as part of the overall Regional Development Concept within the selection period.</p> <p>We will establish a Cultural Hub which promotes the professionalisation of university graduates and young cultural entrepreneurs. A mapping and intensive networking of the local CCI, in cooperation with the local economic development agency, will be the next step towards a more supportive framework.</p>

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Cultural and artistic content	<p>The cultural and artistic concept builds on the themes and issues of the city and region and has been developed in a broad, participative process.</p> <p>›Meaning of Life‹ as well as re[ru:]ting are bold statements, that call on culture and art to contribute to shaping change.</p>	<p>The city and region come with complex themes that do not yield a clear narrative.</p> <p>Bold, open and explorative themes do not translate simply into a consistent, easily understandable (and fun) programme.</p> <p>Some core elements, for example high-level projects addressing digital change or preservation of nature and environment, are missing.</p>	<p>Our bid draws on core elements of local history and storytelling but acknowledges the increasing diversity and hybridity of identities in city and region. Hi2025 sets the stage for a complex and multi-voiced regional identity, where a common narrative evolves as an ongoing process of dialogue and interaction.</p> <p>In the selection period, we will sharpen the focus in the programme and ensure that each strand comes with at least one flagship event that has the potential to attract broad and diverse audiences.</p> <p>We will identify the elements that still need to be included and involve respective experts in developing the programme further.</p>
European dimension	In all aspects of our bid, we show true readiness to engage with Europe. Our rich cultural heritage as well as themes such as the shifting role of religion link to important European issues.	We have not yet fully leveraged the existing international networks in the city. More international partnerships need to be secured.	We will ensure that we settle high-level international cooperations in the selection period, involving internationally experienced curators as well as our local scene, and drawing on those cultural operators that are already well connected internationally – like the University, the Roemer and Pelizaeus Museum Hildesheim and also the commercial sector.

Hi2025	Strengths	Weaknesses	Strategy
Outreach	<p>The idea to bid for ECoC 2025 emerged from the urban and regional society. It has grown bottom-up.</p> <p>Our outreach activities can draw on local expertise, i.e. on the Dept. of Cultural Policy or KulturInklusiv.</p>	<p>The cultural and social diversity of our city is not yet properly reflected in the programme, nor in the governance structure.</p>	<p>We will follow up on the dialogue with the local communities and intensify it, relying on our local experts even more.</p> <p>We will strive to include more people with diverse backgrounds in our governance and delivery structures, and support the existing cultural umbrella organisations in becoming more diverse.</p>

POPULAR THAT A CRAFTSMAN FROM BREMEN OPENED HIS OWN OFFICE IN THE HILDESHEIM REGION – HIS FIRST NAME IS ALF AND HE W

Management	<p>We present a budget that is feasible and meets the high standards of the ECoC project despite a difficult economic situation in the city and region.</p>	<p>The economic situation will not allow the city to step in should higher budgetary demands occur.</p>	<p>We are fully confident that we will be able to deliver to the high standards of the ECoC project with the indicated budget, and that we will raise that budget. For many aspects, we can draw on local competences, as already successfully shown during the bid process, while we will certainly make sure to involve skills and expertise from the outside, wherever necessary.</p>
Capacity to deliver	<p>Besides the city and region, our bid has strong and broad support of the local economic sector, of the cultural scene and the universities, and of the urban and regional civil society.</p> <p>The city administration has been involved closely from the beginning.</p>	<p>The city, district and district municipalities voted in favour of our bid and budget, with all mayors strongly supporting it. Among some politicians as well as citizens, however, there are still voices of concern.</p>	<p>We will publish our concept and engage in serious conversations about it, to both explain and discuss how to further improve it.</p> <p>In the case that we win the title, we will make sure that there will be visible and tangible projects soon, and truly inclusive opportunities to join the process.</p>

Q 5.4 Marketing and communication

Q 5.4.1 Please provide with an outline of the city's intended marketing and communication strategy for the European Capital of Culture year.

The communication strategy of Hi2025 will be based on trust between communication partners and on authenticity. We will make use of existing local capacities, establish new ones and obtain external advice.

Overarching objectives are:

- to change our self-awareness and, thereby, our image: We want and are capable of so much!
- to make known the City of Hildesheim and region as a role model cultural region within Germany and Europe,
- to establish connections between us and Europe as well as between art and society,

- to communicate in a barrier-free way,
- to reach people to whom Hi2025 does not naturally appeal yet,
- to make use of Hi2025 to sharpen awareness and attention, both internationally and globally,
- to utilise our participation projects as communication motors.

Rüdesheim? Heidenheim? Hildesheim!

Hildesheim is not exactly the centre of the universe and often we are confused with other cities bearing similar names in Germany. However, people with a cultural-science or historical interest, or a knowledge of world heritage sites, have heard of Hildesheim and might have even visited the city on one or more occasions. We are only too aware that an ECoC in Hildesheim will not automatically draw thousands of visitors to our city. We will need to launch an intensive national and international marketing and communication campaign in the years leading up to 2025, to create awareness of our city and the upcoming ECoC programme.

We will exchange best practises with former ECoCs and other large scale event organisers nationally, and internationally on how to creatively spread the message internally and externally. We will pay special attention to ensuring that our communication also reaches people who do not necessarily identify with cultural activities. Our marketing and communication strategy started a few years ago, and developed its own design at the end of 2017. Since the beginning of the bid process, we have been paying attention to ensuring targeted, interesting and

unusual ways of communicating culture – and the prospect of an ECoC Hi2025 – to different segments of society in our city and region. We do this by using language, images and special effects that appeal to a larger and more heterogeneous audience, not just that segment interested in arts and culture.

Verbal and non-verbal communication

Linguistic diversity is a sign of cultural diversity. ›Language has a culture of its own, thus reflecting the identity of the speakers,‹ so says German scholar Nacira Bourega. Overcoming language barriers will be core to attracting diverse and especially international audiences. Hence, we will take special care to communicate as barrier-free as possible, ensuring the use of Plain Language, communication material in several languages, multilingual and multi-sensory signage.

YouTubeurs and bloggers from around Germany and Europe

will be invited to report on the preparations on the path to becoming ECoC, as well as on the title year. They will interview artists and citizens, present the programme and give personal advice for visiting Hildesheim. Personal exchanges between people with similar experiences will be an important element of our marketing and communication strategy. The ECoC youth voluntary service programme and the **VolunCamps** are two of many examples of how we want to enable such personal encounters.

Tailor-made!

A tailor-made visitors website will be developed, where individual wishes of guests can be entered, such as desired accommodation, language knowledge, cultural interests, special needs, age, etc. An algorithm will generate an individual comprehensive plan for the user. This site will be designed in such a way that it becomes a mainstream tool for tourism marketing after the title year. As a special effect we will have an ›old-fashioned‹ telephone hotline where questions, praise and complaints can be addressed to real people. The overall objective is to ensure that all visitors will have the possibility to get into contact with the Hi2025 organising teams in a quick and uncomplicated way – no matter what their request or concern may be.

Design and audience development – yes, we can

Many students have already dealt with vastly different aspects of the ECoC bid, within the scope of university seminars. We will continue to integrate this cooperative work into our communication and marketing activities in the future. We will place emphasis on audience development and

cultural education, in the way it has been taught for the last eight years in the master programme on Culture Campus, which is quite unique within Germany. Further cooperation projects with the University are already underway. We want to continue the highly valuable cooperation with teachers and students of the HAWK Faculty of Design, and, thus, actively integrate the next generation of designers into further preparations and delivery of Hi2025. In particular, Advertising Design, Branding Design and Digital Media, as well as Temporary Spaces and Brand Environments are important disciplines for our public relations work.

Travel differently

The demand for sustainable travel has a high priority for Hi2025. We aim for credible and transparent offers that minimise carbon footprints by taking into account environmentally friendly and socially acceptable measures.

Q 5.4.2 How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

The European dimension is implicit in our ECoC bid and has always been taken into account in all our activities with a high degree of success. Leading up to 2025, each year on Europe Day, the 9 of May, we will stage ECoC themed events with a clear reference to the EU, at various locations around the city and district. This will set the mood for the year 2025, and will include everyone involved in the preparations, and the residents of the region as well as local, regional, national and international press. It will be an opportunity to celebrate the milestones we will have reached up to that point. We will invite former and future representatives of ECoCs, as well as EU representatives, so that we can personally discuss lessons learned and the plans ahead.

MANY IN THE 18TH CENTURY. IT WAS PRESENTED IN MANY PLACES. JOHANN WOLFGANG VON GOETHE IS SAID TO HAVE DISCOVERED IT

Although we will endeavour to cover a large selection of tourism fairs, our focus will be on fairs that brand themselves with sustainable (cultural) tourism. In cooperation with local partners of the hotel and restaurant industry, Hildesheim Marketing and Tourism Marketing Lower Saxony, along with external experts, we will develop criteria for sustainability which our offers must meet. For this reason, among others, the following international networks, fairs and exhibitions are of interest to us during the next five years:

- European Cultural Tourism Network & Conference (ECTN), development and promotion of cultural tourism,
- European tourism association (ETOA)
- Fair Handeln – fair trade and globally responsible action,
- International Tourist Fair – cultural tourism,
- Agri Travel & Slow Travel Expo – promotion of rural and slow tourism.

It goes without saying that, from the day that the ECoC title is awarded to us, we will ensure a prominent exposure of the EU ECoC logo on all online and print media (flyers, poster panels, banners, ads, giveaways). Furthermore, on hi2025.de, we will have a section that explicitly explains the ECoC history, with examples of best practice transnational ECoC projects over the decades. It will also feature the projects of European scope, European artists and project partners in the forthcoming Hi2025 programme.

6 CAPACITY TO DELIVER

AT A MARKET IN BRUNSWICK AND TO HAVE BEEN QUITE IMPRESSED.

HEAVENLY HIGH: THE TOWER OF THE HILDESHEIM

Q 6.1 Please confirm and supply evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

The City and District of Hildesheim, as well as all 17 district municipalities voted in favour of bidding or supporting the bid to become ECO2025. To show their commitment, all councils gathered on a historical site in Bad Salzdetfurth on 28 August 2019, and announced the results of their decisions in public. (See pages 58/59).

The bid process was enthusiastically directed by the city and district authorities together with the mayors of the district municipalities. They are all willing to participate whole-heartedly, despite the fact that Hi2025 would also mean additional challenges for the administrative bodies. So far, during the bid process, a large number of staff members of almost all municipalities were involved one way or the other in supporting the project team or event organisation. Almost all departments of the City of Hildesheim administration have been involved in preparing the bid. We have verbal and written statements from both the government of the Federal Republic of Germany and the government of Lower Saxony which, though they have not yet specified a financial contribution, have signalled their full support.

But it is not only the authorities, but also the urban and regional society that is in strong support of Hi2025.

Namely, besides the cultural scene and the citizens who were significantly involved, a steering committee consisting of representatives of numerous civic bodies, the cultural sector, as well as political representatives, actively attended the bid process and explicitly recommended it. Private and commercial sponsors have already demonstrated their commitment through significant funding.

On the initiative of the Circle of Friends 2025, 23 important organizations and companies located within the region had already pledged their full support in writing at the beginning of the bid process:

- University of Hildesheim,
- University of Applied Sciences and Arts Hildesheim/Holzminde/Göttingen (HAWK),
- University of Administration of Justice,
- Protestant and Catholic Church (Dean's office and church district),
- Association Interest Group Culture IQ,
- Network for Culture & Local Traditions,
- Cultural Advisory Council of the District of Hildesheim,
- Hildesheim Museum Association,
- Bank of Hildesheim Goslar Peine,
- Volksbank eG Hildesheim-Lehrte-Pattensen,

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	6.2	53
	6.2.1	

sually connected along the so-called World Heritage Line (€18 million, German Light Design Prize 2015). St. Mary's Cathedral was renovated, while the Cathedral Museum was redesigned, now showing many new displays (a total investment of €43,2 million, jointly honoured with the Lower Saxony State Award for Architecture 2016). Moreover, the Visitor Centre World Heritage Hildesheim situated on the city's market place, was opened and a new production centre for the Theatre for Lower Saxony was established. Hi2025 will further strengthen our cultural infrastructure and realise its full potential. Our projects will attract new and different audiences. They will offer people the opportunity to discover the region's cultural heritage and contribute to its exploration, conservation and utilisation in much more intensive ways, for example in **Churches 21, EVI LICHTUNGEN 2025**. By improving the networking of the region's cultural facilities, through projects such as **Archaeology of Movement**, our cultural infrastructure will be regarded less

EIM ST. ANDREAS CHURCH IS JUST AS HIGH AS THE CATHEDRAL OF FLORENCE: 114.5 METRES. MOREOVER, IT IS ONLY HALF A METRE AWAY

- Employers' Association of the Hildesheim Region,
- District Housing Corporation Hildesheim,
- Non-Profit Construction Company Hildesheim,
- Fagus GreCon Greten GmbH & Co. KG Alfeld,
- Industry Association Alfeld Region,
- Schlote Holding GmbH,
- District Association of Craftsmen Hildesheim-Alfeld,
- AutoGyro GmbH,
- St. Bernward Hospital,
- Helios Hospital Hildesheim,
- Sports Club Eintracht Hildesheim of 1961,
- Adult Education Centre Hildesheim,
- Lebenshilfe Hildesheim.

Q 6.2 Please confirm and provide evidence that your city has or will have adequate and viable infrastructure to host the title.

Q 6.2.1 Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.

The City of Hildesheim and others have extensively invested in cultural infrastructure in recent years. With the support of a national funding programme, the areas surrounding the UNESCO World Heritage sites were redesigned and vi-

as a sum of individual facilities, but as a connected and shared pool of resources.

However, our concept also includes leaving our ›houses of culture‹. It is undeniable that space, equipment and infrastructure are required, but to make the experience of culture possible in every social setting, both in the city and the villages, then, in addition to the cultural facilities, rooms and equipment must be available in temporary, flexible and changeable ways.

Of course, we, and others, also reasonably invest in our cultural infrastructure. Hereby, form must follow function. We invest if the investment serves our long-term goals. While some infrastructure projects are already planned, others are in early planning stages.

Several of our planned infrastructure projects have already been described at length, such as the **Centre for Culture and Education**, the **New Centre Nordstadt**, **Audiotopia** and the **Cultural Hub** in Neustadt.

Further major investment plans that relate closely to Hi2025, are:

- **New stage and renovation in the Theatre for Lower Saxony:** The Theatre for Lower Saxony will redevelop and renovate a former scene shop to become an additional, barrier-free stage called ›ThiM‹. It will be a more accessible space than the large, imposing stage hall, facilitate innovative, experimental forms and, in particular, offer options for collaboration with the independent theatre scene. With the so-called ›Hildesheim Model‹, we were a pioneer city for such collaboration 20 years ago. Further, there will be improvement to acoustics, ventilation and furniture.

- **New depot for the Roemer and Pelizaeus Museum Hildesheim and the City Archive:** At the moment the valuable collections of the Roemer and Pelizaeus Museum Hildesheim, consisting of over 500,000 artefacts, are being stored in inadequate depots. A former warehouse will be upgraded, where these can be stored securely along with documents and archival material from the City Archive.
- **Socio-cultural centre in the old salthouse building Bad Salzdetfurth:** To Bad Salzdetfurth, salt, the ›white gold‹, is of special importance, and both are inextricably linked. It once led to the economic upswing of the town; in medieval times this was due to the salters, and in the 19th century, industrial mining and the salt water spa business began. The conversion of the old salthouse in 2020 will give us a multifunctional, intergenerational, socio-cultural centre (including a historic museum, and care and

Q 6.2.2 What are the city's assets in terms of accessibility?

On a national and international level, Hildesheim is very well connected and a popular destination for its European neighbours. Due to its central position within Germany, the city can be conveniently reached by train, plane and car from all directions. Apart from the infrastructural preconditions in our region, we have the necessary experience to easily hold multi-day events with over 300,000 visitors, as shown by the large-scale event Day of Lower Saxony during the town anniversary in 2015. The most important means of transport within the inner-city are public transport and bicycle.

Rail travel

Hildesheim is easily accessible, internationally, by train. The main railway station, recently rebuilt by Deutsche

Y FROM BARCELONA: THE SAGRADA FAMILIA IS 115 METRES ABOVE SEA LEVEL.

— — —

BECAUSE HE THOUGHT AN OPEN GA

education facilities). Implemented by the District Housing Corporation, the City of Bad Salzdetfurth, and a network of, among others, the Historical Society of Bad Salzdetfurth and the University of Hildesheim.

- **New Centre Duingen** – Citizen Centre and Pottery Museum: The region between the Leine and the Weser rivers was nicknamed ›Pottland‹ from medieval times up until the 19th century, because of its extensive ceramics production, and Duingen was its largest pottery village. In the New Centre Duingen (where industrial wasteland becomes a public place for market, culture and recreation), the pottery museum will have a new and barrier-free ›home‹, with participation of, among others, the municipality, the University of Hildesheim, and a private investor.
- From standard to innovation – **Local History Parlour Sibbesse:** The museum featuring old handicraft techniques that can be seen and also experienced, will be refurbished in the former town hall. A recycling and upcycling workshop recharges it with a new ecological dimension.
- Further investments into cultural infrastructure: in Hildesheim, an **Investment fund for smaller cultural and education facilities** will be granted to applying institutions; in the district, several **new or completely renovated event rooms** will be established.
- **Restructuring Pyramide Derneburg:** The pyramid mausoleum of the zu Münster family on the historic-cultural hiking trail of Georg Ludwig Friedrich Laves, the famous builder from Hanover, is to be extensively renovated to preserve the historic ensemble.

Bahn with an investment of €9,5 million, is an IC/ICE stop, and is directly connected to cities such as Berlin, Basel, Freiburg, Mannheim, Karlsruhe and Frankfurt am Main (airport). With just one change, large cities within the entire German territory, and European cities such as Amsterdam, Paris, Wrocław, Poznan, Zurich, Berne, Milan and Strasbourg, are easily accessible. Using the tram or erixx, you have a direct connection to both the airport and main railway station of the federal state capital Hanover.

The train is also best suited as a means of transport within the District of Hildesheim with 18 stations and suitable frequency. Additionally, they offer a practical connection between Hildesheim and the low mountain range Harz.

Flying

The international Hanover Airport (HAJ) is situated approximately 35 km north-west of Hildesheim and is the largest airport in Lower Saxony. From Hildesheim, you can reach it by train, bus shuttle or car in 25 to 60 minutes. It is an important international hub with 6 million passengers per year.

Approximately 35 airlines use this airport – Air France, Lufthansa, British Airways, KLM, SAS, Swiss and Turkish Airlines, among others – along with TUIfly, one of the largest German airlines which has its base here. There are direct flights from over 80 cities, predominantly European metropolitan cities such as London, Paris, Amsterdam, Moscow, Minsk, Barcelona, Brussels and Copenhagen. In the years to come, there will be extensive changes to the airport, and the route network will be expanded. The major airport of Frankfurt (FRA) can be reached via a direct fast train connection. And there are eight more airports

within a 280 km radius: Hamburg, Bremen, Leipzig, Berlin, Paderborn, Kassel, Münster-Osnabrück, Lübeck and Dortmund. All of them offer direct national and international connections.

By car, long-distance bus and camper

Hildesheim is located directly on the motorway A7, the central north-south axis of the German motorway network and the longest uninterrupted motorway within Europe. The A7 also conveniently links to the Scandinavian neighbouring countries. At a distance of only 30 km, you can access the interchange to the A2, which is also one of the main motorways connecting the eastern and the western parts of the country. Furthermore, Hildesheim is situated on five federal highways and within the route network of the two remote bus providers Eurolines and FlixBus. There are sufficient parking facilities available for further coach tour operators. We have several quiet, pleasant sites for

region. This means that guests can be accommodated well even at peak times. Both the district and city have recorded a significant increase in overnight stays. The district and city jointly managed a total of 2 million overnight stays in the year 2016, taking into account all lodging segments (camping sites, private accommodation, individual visits), with 690,000 of them in commercial accommodation facilities. We also welcomed 7,8 million day visits. Based on these figures the tourism industry was able to generate 5,500 tourism related jobs. It makes up 2.6% of our regional aggregate income and is thus an important economic factor in the region.

The occupancy of the commercial accommodation facilities is at 31.2%. Considering similar yearly increase rates as in recent times, the bed capacity of the accommodation facilities should not reach its limit, even in the case of an additional – 30% higher – demand in the year of Hi2025. Moreover, we plan to offer a variety of additional and

THE WAS A SHORTCUT TO THE PARK, A MAN GOT LOST IN THE HILDESHEIM WOMEN'S PRISON IN 2011. WHEN HE NOTICED HIS MISTAKE, TH

motor home drivers and campers within the District of Hildesheim, and we plan to set up a fully equipped spot in Hildesheim before 2025.

On foot and by bike

The district is very popular with hikers and cyclists. Apart from the regional theme routes, German domestic hiking and long-distance cycle trails run through the district. On numerous regional hiking trails, including the award-winning routes of the Ith-Hils hiking route on Europe Trail 11, and the Brunswick Way of St. James (Camino de Santiago), you can discover the Hildesheim region by foot.

Cycling opportunities include the Leine-Heide cycle trail and culture route, connecting several surrounding districts. There are also regional theme cycle routes, and a cycle route network of about 460 km.

By water

For boat owners, several boat berths are available in the Hildesheim harbour. Ahoy!

rather unusual accommodation options in the ECoC year. For example, **Sleep-In-Shops**: private, vacant properties within the city area – will be converted into temporary, event-oriented short-term accommodation. **Desire for Summerhouse**: Sleeping in allotment gardens, specially redesigned for the project, will not only make for a close experience of a popular German gardening tradition, but also offer an individual insight into one of many green parts of Hildesheim.

Q 6.3 In terms of cultural, urban and tourism infrastructure what are the projects that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title?

On the following pages we present a selection of the main projects in connection with Hi2025. In light of the vast amount of infrastructure projects in the whole district, the information regarding the region (i.e. beyond the City of Hildesheim) focuses on the most important cultural projects.

Q 6.2.3 What is the city's absorption capacity in terms of tourists' accommodation?

Hildesheim is easily accessible as it is situated centrally in one of the most important travel regions of Lower Saxony. The city can be reached from most of the 454 accommodation facilities in the region within 30 to 60 minutes. In addition to the commercial accommodation capacity of 2,474 beds in the City of Hildesheim, and 5,625 beds in the district, a total of 37,129 beds are available in the wider

City: Cultural infrastructure	Measure (for example new construction, renovation)	Cost planning in thousand €	Status Time frame
New stage and renovation in the Theater for Lower Saxony	The Theatre for Lower Saxony receives better equipment and a new, barrier-free studio stage. (incl. in Q 5.1.12)	6,000	realisation 2019
New depot for the Roemer and Pelizaeus Museum Hildesheim and the City Archive	The 500,000 artifacts of the Roemer and Pelizaeus Museum Hildesheim, and the archival material of the city archive, will be stored safely in a new depot. (incl. in Q 5.1.12)	3,010	realisation 2019–2021
New Centre Nordstadt	The existing family centre will be expanded: social encounters, intercultural exchange and health. (incl. in Q 5.1.12)	2,111	realisation 2020–2022
Investment fund for smaller cultural and education facilities	A fund for improving the infrastructure of smaller cultural and education facilities, will be available to applying institutions in the City of Hildesheim. (incl. in Q 5.1.12)	700	planned 2020–2026
Centre for Culture and Education	In the centre of Nordstadt, a theatre workshop as well as offices and seminar rooms will offer opportunities for encounter and cultural participation, a co-operation of the Centre for Theatre Pedagogy and Lebenshilfe Hildesheim.	third party investment	realisation 2020

E GATE HAD ALREADY AUTOMATICALLY CLOSED AGAIN. FORTUNATELY, THE THEN MAYOR OF HILDESHEIM PASSED THE PRISON SHORTLY

Audiotopia	The Roemer and Pelizaeus Museum Hildesheim and the University will establish a forum of soundscapes, combining the world music archive and collections, and the ethnologic collections of the museum. The funding requirements are currently being sorted out.	not yet known	pipeline 2020–2024
Cultural Hub	In the Neustadt quarter, close to HAWK and University, a place for co-working, professionalisation and advice, and creative startups is planned. The funding requirements and possible partnerships are currently being sorted out.	not yet known	pipeline 2020–2024

City: Tourism infrastructure	Measure (for example new construction, renovation)	Cost planning in thousand €	Status Time frame
Parking space facility for mobile homes	Sorely missed for years, mobile home guests will finally have a place to stay in Hildesheim.	600	pipeline 2021–2022
Welcome Centre	Welcome to Hildesheim! In the Welcome Centre, new citizens, experts, students and guests will be given detailed advice on all questions of life, work, accommodation, culture and education.	570	realisation 2019
Hostel in the Ostend quarter	From guests to hosts: a combination of hostel, bistro, meeting point and inclusion facility will open in the newly built Ostend quarter. Special feature: ›vertical gardening‹ on the outer facade.	third party investment	pipeline 2020

City: Urban development and mobility infrastructure	Measure (for example new construction, renovation)	Cost planning in thousand €	Status Time frame
Future urban greenspace: Hohnsensee and ramparts	The historic ramparts will be visually reconnected, with compositional links to the UNESCO world heritage sites. They will be converted into useable free spaces, for all generations, with open areas for cultural use.	4,000	realisation 2019–2024
Quarter development Neustadt	The lively student-oriented Neustadt quarter will be modernised and further developed, with a mixture of accommodation, owner-run retail, culture and gastronomy and the refurbishment of a central square. In combination with the Cultural Hub , Neustadt will become a quarter of creativity.	6,000	planned 2020–2028
Quarter development Northern Nordstadt	The Nordstadt quarter and especially its public spaces, will be redesigned to become more inclusive and enjoyable to live in, with participation of the local residents. This urban development project is complemented by further projects, i.e. the Centre for Culture and Education and the New Centre Nordstadt , to make Nordstadt a quarter of cultural participation.	5,200	realisation 2019–2023
Future-proof mobility infrastructure	With the pressing need for climate protection, noise control, and to prevent air pollution, the mobility infrastructure of Hildesheim will be improved on every level: realisation of an integrated transport development concept, a bicycle policy, a 'Green City Plan', modernisation of city buses, a new local train station, digital traffic management.	11,700	realisation 2019–2025

AFTERWARDS – BY CHANCE. HE CALLED THE POLICE, WHO SET THE WALKER FREE AGAIN. — — — REALLY WORLDLY: HILDE

Region: Cultural infrastructure	Measure (for example new construction, renovation)	Cost planning in thousand €	Status Time frame
Sociocultural centre in the old salthouse building Bad Salzdetfurth	The old salthouse building will be reconstructed to become a socio-cultural centre of living and meeting, including a museum. (incl. in Q 5.1.12)	4,753	planned 2020
New Centre Duingen	A multifunctional, intergenerational, socio-cultural centre with a newly designed barrier-free pottery museum will be built in the centre of Duingen. (incl. in Q 5.1.12)	900	planned 2020
New or completely renovated event rooms	Rooms for culture, associations and the fire brigade in Harsum, Borsum, Derneburg and Sillium will be created. (incl. in Q 5.1.12)	1,955	planned 2019ff
Local History Parlour Sibbesse	In the old town hall, the newly designed local history parlour will become a place of sustainability education. (incl. in Q 5.1.12)	250	planned 2020–2021
Restructuring Pyramide Derneburg	The pyramid mausoleum of the zu Münster family on the historic-cultural hiking trail of Georg Ludwig Friedrich Laves will be refurbished.	700	pipeline 2020–2021



SHEIM'S BISHOP HEINER WILMER ONCE WORKED AS A TEACHER IN THE NEW YORK BRONX. — — — THE MAIN THING IS THAT



AT THE ROSE BLOOMS: TOWARDS THE END OF THE SECOND WORLD WAR THE HILDESHEIM CATHEDRAL WAS ALMOST COMPLETELY DESTROYED

Douglas Adams, Timo Ahlers, Bernhard Albrecht, Andreas Amft, Andrea Anders, Doris Anselm, Jochen Arnold, Anabel Aselmeyer, Helmut Aßmann, Frank Auracher, Sascha Bahls, Thomas Bartels, Lukas Baumester, Daniel Baumester, Maïke Becker, Teresa Becker, Rolf Behme, Dominik Behrens, Andreas Bentrup, Horst Berger, Marc Bertram, Bernd Beushausen, Reinald Bever, Andrea Beyes, Jörg Biethan, Wolfgang Birkenbusch, Helmut Bleckwenn, Peter Block, Rainer Block, Boris Böcker, Volker Böckmann, Jürgen Böhnke, Uwe Boscheide, Michael Bosse-Arbogast, Dilek Boyu, Dirk Brall, Michèle Brand, Kerstin Brand, Jessica Brandes, Uwe Brennecke, Heike Brennecke, Bernhard Brinkmann, Heidrun Brömer, Sandra Brouër, Jan (Lito) Bürmann, Hans Burose, Mehmet Cetik, Else Christensen-Redžepović, Bernward Cloth, Carl-Jürgen Conrad, Sönke Deitlaff, Frank Denecke, Henning Deneke-Jöhrens, Karin Dera, Birgit Dieckhoff-Hübinger, Marion Dobias, Christoph Donner, Andrea Döring, Caroline Drechsel, Svenja Drescher, Wolfgang Dressler, Tilo Eichhoff, Gerda Eickman, Aline Faass, Ulla Fage, Luzie Fleige, Irene Freyer, Kai Freynhagen, Johannes Fromme, Claudia Frost, Michael Fuhr, Francesca Führmann, Daniel Gad, Jörg Gade, Martin Ganzkow, Sylvia Gärtner, Julia Gebhardt, Marie Gedicke, Horst Geldmacher, Anne-Katrin Gendolla, Konstantin Gerbrich, Clemens Gerhardy, Rainer Gerking, Joana Gierga-Dettmer, Sebastian Gillner, Shanta Glaser, Kai Gläß, Hilko Glatz, Fabienne Gohres, Anja Graf, Oliver Graf, Michael Grajetzky, Stefan Grampe, Kirsten Greten, Kai Greten, Carolin Grimm, Dominic Groenen, Michaela Grön, Luzi Gross, Benjamin Gross, Wulf Grube, Björn Gryschka, Gerd Günter, Jasmina Hadžiahmetović, Hartmut Häger, Andreas Hahne, Günther Halex, Andy Hall, Christine Hall, Johanna Hank, Manfred Hänsch, Brigitte Hanßen-Flegel, Volker Hanuschke, Detlef Hartmann, Ulf Harz, Saskia Hebert, Hans-Jürgen Hebner, Derya Heidelberg, Almut Heimann, Wilfried Heimann, Wolfgang Heimann, Lorenz Heimbrecht, Andrea Heineke, Martina Heinemeyer, Claus-Ulrich Heinke, Claudia Hennies, Dietmar Herbst, Eike Hillebrecht, Filip Hillmann Goncalves, Bernd Hillringhaus, Anke Hoefler, Alena Hoepfner, Cosima Hofacker, Harald Hoffman, Claudia Höhl, Jan-Cedric Holme, Pia-Maria Holstein, Sandra Holzinger, Marcus Hölzler, Eckhard Homeister, Laura Hopmann, Manuela Hörr, Klaus Huchthausen, Marc Hudy, Andreas Humbert,

LOYED AND WITH IT THE 1,000-YEAR-OLD ROSEBUSH. CONTRARY TO ALL ASSUMPTIONS AND MUCH EARLIER THAN EXPECTED, THE PLANT

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GREW THROUGH THE SACRAL RUINS AND GAVE THE HILDESHEIMERS HOPE AGAIN.

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BEETS, ROSES AND THE MEANING

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OF LIFE



RE[RU:]TING HILDESHEIM