

WE CARE

BEETS, ROSES AND
THE MEANING OF LIFE

HILDESHEIM
CANDIDATE CITY
EUROPEAN CAPITAL OF CULTURE 2025
SELECTION

»YOU REALLY CAN CHANGE THE WORLD





By blurring the images of our present,
the shapes of our future start to mingle,
and we can feel that one plus one appears
to be much more than two.

	C	Q	P
INTRODUCTION – GENERAL CONSIDERATIONS	0	0.1	2 4
CONTRIBUTION TO THE LONG-TERM STRATEGY	1	1.1 1.2 1.3	6 11 15
CULTURAL AND ARTISTIC CONTENT	2	2.1 2.2 2.3 2.4 2.5 2.6	18 21 52 52 54 54
EUROPEAN DIMENSION	3	3.1 3.1.1 3.1.2 3.1.3 3.1.4 3.2 3.3	58 58 58 60 60 61 64
OUTREACH	4	4.1 4.2 4.3	66 68 71
MANAGEMENT	5	5.1 5.1.1 5.1.2 5.1.3 5.1.4 5.1.5 5.1.6 5.1.7 5.1.8 5.1.9 5.1.10 5.1.11 5.1.12 5.1.13 5.2 5.2.1 5.2.2 5.2.3 5.2.4 5.2.5 5.3 5.3.1 5.3.2 5.4 5.4.1 5.4.2 5.4.3 5.4.4 5.4.5	74 74 74 75 75 75 77 78 79 79 80 80 80 81 81 81 83 85 85 86 87 87 87 90 90 90 93 95 95
CAPACITY TO DELIVER	6	6.1 6.2	96 97

0 INTRODUCTION – GENERAL CONSIDERATIONS



›You really can change the world
if you care enough.‹

Marian Wright Edelman

The truth is that we do not know what the world will look like in 2025, nobody does in these times of uncertainty. For Europe, the COVID-19 pandemic is one of the major crises since 1945, affecting the economy, public health, safety and freedom of all its citizens and to an alarming degree art, culture and the creative sector. Neither our governments nor science can provide easy and reliable solutions, and it is one of the great achievements of our European societies that they do not pretend to.

In our first bid book, we stated that we need to blur the images of the present to shape the future. We also said that in Hildesheim, a provincial city and region in the middle of Germany, the burning issues of our times are still somehow under the radar. With the pandemic that has changed. We now experience rather closely how fragile we are as human beings, on a vulnerable planet. And our quest for the meaning of life condensed into the meaning of *live*: now that we are cut off from contacts, encounters and physical closeness, we realise that we are social beings at heart. Being able to share our experiences and our culture with each other, to celebrate, to remember, and to learn together must not be taken for granted. There is a great deal of uncertainty about the present, **and the future remains blurred.**

›The Future is Unwritten.‹

Joe Strummer

So here we are, the City and District of Hildesheim, together with 17 district municipalities, still bidding for the title of European Capital of Culture 2025. It is the difficult times that make us reflect on the things that matter most: the passion and the power we can develop as human beings, the communities we live and love in, the societies of Europe and the world we are able to shape. Aware of this global perspective, we are still mindful of our roots; our sugar beets and the 1000-year-old rose bush are still with us. While we are now distilling disinfectant from our crucial crop, the stubborn plant in the cathedral courtyard inspires us to meet our challenges and the disturbing uncertainty with collective creativity, solidarity and imagination. Being pre-selected as European Capital of Culture, we paused to listen and reflect carefully. We listened to the feedback by the ECoC panel; we listened to the voices of the citizens, international artists, cultural professionals, colleagues, as well as our partners and friends from all over the world. Now we know with even more confidence what it takes to recalibrate the route towards a **more sustainable Hildesheim, Europe, and global community.** The hinterland of Lower Saxony has started a serious, passionate and already fruitful conversation with Europe and the world. We can't wait to continue and invite everybody to join us in our conscious decision that **We Care.**

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

With our pre-selection concept ›Beets, Roses and the Meaning of Life, re[ˈru:]ting Hildesheim‹, we wanted to show how a provincial city and its surrounding region can use the potential of culture and art to shape a process of transformation. Given the burning issues of our time, our call was to turn an utterly ordinary city and region into a cultural and artistic laboratory for the future of Europe. But was that enough? Would the idea of re[ˈru:]ting Hildesheim ultimately contribute to re[ˈru:]ting Europe? And for what purpose, in which direction? The pre-selection panel proposed that we should be sharper about what we have to share with Europe and the world. We decided to reconsider the role and meaning of history and our diverse cultural heritage and to make a clear choice about our route. Since then, the world has changed. SARS-CoV2 has spread throughout the world and left us in severe confusion and turmoil. The COVID-19 pandemic has brought death and pain, distress, significant changes to all our lives and the unsettling feeling of not being in control. The pandemic presents itself as a crisis which works like a magnifying glass that emphasises our challenges and concerns:

- Global issues do not stop at the borders of the District of Hildesheim, or the borders of Europe, respectively. The pandemic has made it even more evident how we are part of one global community.
- Facing an existential threat, the questions of what is truly relevant, of what is ›systemically important‹ in life, are crucial. The importance of community and of institutions that care has been brought into an even sharper light.
- Europe is in a volatile situation. In the crisis, the European Union was challenged, with single states resigning to national solutions. Many societies are in real danger of falling apart, with populism and radical forces rising in a distressing way.
- The social division, inequality and bias we see across the world are obstacles that counteract efforts aimed at achieving sustainable societies, cohesive development and well-being for all.
- The vulnerability of the cultural sector has become blatantly manifest. At the same time, we realise how much we need the imaginary power of culture and art to envision a future world. We need a strong and resilient cultural sector, to respond to and overcome the mentioned above challenges, and to further unite us as Europeans.
- Last but not least, with physical distancing, social isolation and lockdown, several core features of provincial and rural areas that we described in our first bid book came to the fore and revealed their significance. It is

›the province‹ that offers space and an often tightly woven community, and both have the potential to mitigate the distressing consequences of isolation. Human geographer Gerhard Henkel, nicknamed the ›advocate of the villages‹, once called the rural phenomenon – that people know each other and do not live in anonymity – ›the promise to **care**‹.

So it was learning by burning that many of our concerns are utterly important. But there is more to it. We do not know how the world will look five years from now, but we recognise that it is no longer enough only to explore the big questions about the meaning of life; instead, it is necessary to take a strong stand. **We must acknowledge complexity but contradict indifference.** We need to consciously encourage a more sustainable way of life, in Hildesheim, Europe, and the rest of the world. That is why our revised cultural and artistic concept still builds on all that was there in the pre-selection phase but proclaims the choice that has implicitly been part of our concept from the beginning: We

choose a deliberate attitude of compassion, of solidarity, a respectful approach towards who and what is around us, to what was passed on to us and what we leave for future generations. As a sugar beet farmer, a hairdresser, an artist, or a politician, we are all fragile human beings not knowing what the future will look like. These days we live in severe uncertainty, but we get up every day, and we can decide anew. We can decide that **We Care**. Our programme invites and encourages people to do so as well.

We Care is our more passionate and more proactive vision for Hildesheim 2025. It is the new headline for our cultural and artistic programme. Four perspectives set thematic priorities, all resonating from our prior concept but adding precision and decisiveness.

We Care For Each Other

... is about fostering social cohesion, promoting diversity and access.

We Care For Ourselves

... is about reflecting on faith, worldviews, self-images and well-being.

We Care For Our Planet

... is about reconfiguring the ways we live together with our environment.

We Care For Our Past and Future Heritage

... is about activating our World Heritage and creating the Sites of Tomorrow.

We Care – Beets, Roses and the Meaning of Life aims to position Hildesheim as a European cultural region that strives for sustainable development in cultural, social, ecological and economic terms. Together with many different partners in the region, Europe and beyond, Hildesheim 2025 will create a blueprint for a healthy, diverse and inclusive living environment that is fit for the future. Here, we want to join the provincial and the visionary and bring into conversation: urban and rural cultures, centre and periphery, local and global perspectives, challenges and innovative solutions – to creatively envision a good life and a new meaningful relationship with our planet and its people.

With Hildesheim 2025, we want to change the mindset of urban versus rural, or non-urban, into looking at territories with their innate complex topologies. Hildesheim 2025 is not about ›bringing‹ culture or an urban lifestyle to the province. Rather, we acknowledge and celebrate the wealth of cultural expressions that are already there – and often overlooked or undervalued in cultural policy discourse: the **tangible and intangible cultural and natural heritage**, in terms of buildings and non-buildings, churches, castles, landscape, monuments, rites, practices and festivities, in terms of sugar beets and roses.

Moreover, we aim to further include the voices from the non-metropolitan areas in the international dialogue. With already more than 230 international partnerships, Hildesheim 2025 has become a transnational project at heart. We are already engaged in dialogues with a plethora of partners, developing projects, policies and, not least, relationships. We are determined to continue to learn, experience and celebrate across borders collectively.

In 2025, as European Capital of Culture, we will be a cultural capital representing Europe. Under the notion of **We Care For Each Other**, we will intensively engage with partners from beyond Europe and rethink our role as Europeans in the world. We will explore our history, heritage and common narratives in respect of the concealed stories of our colonialist past and cultural (Western) supremacy that still linger in our collective memory as Europeans. We know that it is time to *decentre* Europe on our mind maps, critically reflect the global and local history and embrace the wealth of cultural expressions and practices that form today's world, and which reveal themselves right in our neighbourhoods.

We Care unfolds in our significantly broadened and substantiated cultural and artistic programme. Our updated proposal contains 58 projects, 32 of which are based on project drafts from our first bid book that have been developed and enhanced. The programme spreads over the whole region. A specific feature is that many projects ›move‹ through the district, or contain the movement of the audience, to make the vast space of the district tangible and connect different areas, the city and the municipalities.

We have already had a foretaste of what Hildesheim 2025 can mean for the city and the region. The pre-selection triggered unprecedented energy that was not dampened by the consequences of the pandemic. New alliances were formed from the public, private and NGO sectors to advance the development of the city and the region, led and informed by culture. More and more stakeholders believe in the success of our concept and have adopted its vision and ideas and actions. This positive development strengthened our conviction that becoming ECoC will be a game-changer for Hildesheim with substantial ramifications throughout European communities. We know this goal is achievable because of the examples of earlier ECoC, such as Leeuwarden-Fryslân 2018, Aarhus 2017, Marseille-Provence 2013, or Essen and the Ruhr 2010. They have illustrated how the title can enable a city and its surrounding region to overcome structural decline, and how to ultimately re-invent itself as an attractive and enjoyable cultural region. Of course, becoming ECoC is not a cure-all, and regional development is a multidimensional process. Nevertheless, becoming ECoC will be a key incentive to overcome the passive mindset that lurks in the province and to unfold the full potential of art, culture and the creative sector for our **sustainable development**.

In light of all this, it is crucial to maintain a sense of humour, a survival skill of the province, unburdened with having to be cool. Our concept proposes joy and laughter, pleasure, imagination, deep thought, sometimes sweet idleness and other times megalomaniac visions. It reflects our optimism and our hopes, the foundation of our commitment to care: For each other, ourselves, our planet, and for our past and future heritage.



1 CONTRIBUTION TO THE LONG-TERM STRATEGY



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

A creative energy is pervading Hildesheim. It is triggered by a growing understanding of what culture can be (come) for the city and region. The pre-selection gave us a great boost. It set in motion a wealth of initiatives that promote art and culture and make our bid known. In light of the COVID-19 pandemic it turned into a wave of solidarity and creative improvisation. We understand that culture is ›systemically important‹, both for Hildesheim and for Europe, and that we need to safeguard and strengthen our cultural landscape. We find that our themes strongly resonate in Europe, and we are thrilled to see how many politicians and decision-makers throughout Europe feel the need to enlarge their view beyond the borders of the metropolises. Every day we grow more confident that the complex interrelationships between culture, sustainable development, and well-being need to be at the heart of the future development of Hildesheim. We have a vision and a roadmap, and we have new determination to reach our goals. Being awarded the ECoC title will be the fertiliser to get this process off the ground and make the beets and roses flourish.

THE CULTURAL STRATEGY HILDESHEIM 2030, STATE OF PLAY

To work on becoming an **Enjoyable, Tolerant, Cosmopolitan and Innovative Major City of Education and Culture**, the City of Hildesheim places culture at the heart of its development. The Cultural Strategy Hildesheim 2030, adopted by the city council in June 2019, works to:

- 1. Increase the quality of life in the city**
Support art and culture in order to enhance the quality of life of Hildesheim, including cultural offers, public space, World Heritage Sites, and also the city's ›vibes‹.
- 2. Support a sense of belonging to the urban community**
Make our cultural diversity a source of inspiration and vitality for our cultural life, reduce access barriers to culture and enable co-creation and participation.
- 3. Support children and young people in the best possible way**
Make culture an integral part of our educational institutions and empower children and young people to shape culture independently.
- 4. Improve the city's image and its national and international profile**
Shape the identity of Hildesheim, build on its cultural profile, establish networks and partnerships within and beyond Europe, become an important tourism destination with attractive and accessible storytelling and marketing.

5. Strengthen the cultural sector

Establish supportive, transparent and fair governance and funding frameworks, provide advice and means for capacity-building, space and resources, and develop relationships of sharing and trust.

Achieving the ECoC pre-selection status made the city's administration and our stakeholders aware that the time to deliver is now. A number of measures were taken in direct relation to the objectives of the strategy. The City of Hildesheim renovated the ›Ratskeller‹, the recently vacant cellar bar in the town hall, and made it available for cultural players, in order to highlight the vital importance of culture for our common future. Further, it was decided that the network KULTURinklusive, which enables access to culture for disabled people, will be supported with additional resources from the administration, and a new part-time post in the Department for Culture will enable the implementation and governance of the cultural strategy. The annual budget for cultural investment was increased. The City of Hildesheim took COVID-19 emergency measures with a budget of 100,000 € dedicated to small cultural players and creative entrepreneurs. Bigger cultural institutions could apply for funding from a 2 million € budget dedicated to the local economy. Most reassuring is the energy with which numerous initiatives embark on the idea of cultural development. An example is the Orangery, a co-working and creative start-up initiator that is opening one branch after the other.

The urban development projects are also in full swing: the status of **Nordstadt's development into a Quarter of Cultural Participation** is described in detail in Chapter 4. How the city is developing the **Neustadt into a Quarter of Creativity**, and how the **historic ramparts** are being upgraded to emphasise the historic shape of the city, is explained below.

Before the COVID-19 pandemic hit, we worked together with more than 80 experts on the forthcoming implementation plan. However, with the cultural sector under severe threat due to the physical distancing measures and restrictions, we must rethink our plans and priorities. More than ever, our strategy needs to be an open learning process towards a resilient, agile, and sustainable cultural life. Although we will not easily abandon our valuable results and our roadmap, we will seek the dialogue again for a thorough review of our strategy in 2021, assuming that the prospects regarding the pandemic will be clearer then.

CULTURAL STRATEGY OF THE DISTRICT OF HILDESHEIM, STATE OF PLAY

The District of Hildesheim was among the first districts in Germany ever to grant themselves a cultural strategy, back in 1999. A recent expert report suggested an update of the

cultural strategy which was due in summer 2020, this time integrated into a new Regional Development Concept. Due to the COVID-19 pandemic, the finalisation of this concept had to be postponed to end of 2020. However, its structure and ideas are already there and read as follows:

1. Develop a more diverse and attractive cultural offer that shapes the regional identity

Enable short and long-term projects to create shared cultural offers accessible for many. Leverage the potential of the creative study courses of the University of Hildesheim and the University of Applied Sciences and Art (HAWK) for the region. Secure cultural funding and realign it responsive to demands. In addition to traditional funding tools, promote innovative instruments such as citizens' foundations.

2. Enable intensive citizens' engagement with culture and leisure and enable cooperation across municipalities and sectors

Provide professional support for the operators in the cultural sector, for example through offering legal advice and support, but also by enhancing the strong regional work structures and cultural networks.

3. Make the diversity of cultural and leisure offers visible and easily accessible

Install a more proactive and comprehensive marketing; make information about cultural offerings accessible across municipalities.

Overarching concerns that will be applied to all strategic fields in a structured way are, among others, inclusiveness, cultural diversity, and accessibility of the offerings of culture and leisure.

As a supplement to the Regional Development Concept, the district commissioned a tourism strategy which will be finished in 2020. The Network for Culture and Local Traditions was tasked to develop a concept for sustainable cultural tourism. Its brand ›Rosen & Rüben‹ (›roses & beets‹), encompasses a range of cultural and culinary offerings throughout the district. Moreover, with the momentum of the bid, the district wishes to develop its cultural strategy more in-depth and in close cooperation with Hildesheim 2025.

HOW HILDESHEIM 2025 CONTRIBUTES TO OUR STRATEGIC PRIORITIES

The very cornerstone of Hildesheim 2025 is the joint venture between the District and the City of Hildesheim. Becoming European Capital of Culture will pool our energies, unleash hidden resources, and assemble knowledge and capacity in an unprecedented way. It will contribute to our cultural strategies in numerous aspects, be it the cultural usage of public space or dismantling of access barriers to culture. Hildesheim 2025 will be a **mind opener, fertiliser,**

boost of self-confidence, and a catalyst for our cultural development. A **Cultural Hub**, a place for meeting, capacity building and co-working, will support this process. Major urban development projects build on culture to enhance the quality of life in the city.

A mind opener

Hildesheim 2025 contributes to the cultural strategies of the city and district, because it will initiate a dialogue between the region and Europe as well as the world. It will raise our cultural life to a truly international level, and it will introduce or enhance transnational cooperation in many of our cultural institutions and projects.

Furthermore, it will underpin our regional approach to cultural development – and our cultural approach to regional development. Hildesheim 2025 will demonstrate that we are better together, in the district and in Europe, when we cooperate and care for each other.

We got a taste of how such a mindset can boost our cultural life in Hildesheim's first **Province Lab** of the Network for Culture and Local Traditions, in cooperation with the Hildesheim 2025 bidding office, a pre-project towards 2025:

Hildesheim's first Province Lab

To get input for the cultural strategy of the district as well as for our bid, we invited eight European experts from different sectors to Hildesheim in March 2020. The guests worked together with selected partners from the region of Hildesheim on specific topics.

The **Province Lab** was an open laboratory aimed to facilitate the exchange of ideas and experiences. It gave rise to new concepts, ideas and concrete projects. For instance an art-exchange-project was initiated between Ikaalinen (in the region of Tampere 2026, Finland) and the Art House Nordstemmen. The **Province Lab** also encouraged an exchange of Hildesheim farmers with the Young Farmers' Association of Northern Friesland, the Netherlands (Leeuwarden 2018). The people of Sibbesse started working on a storytelling project encouraged by a philosopher from Kaunas 2022, as part of **The Seven Hills Walk** (Q2.2). The town of Freden has got a lot of ideas about new special routes dedicated to the history of the town, for example a renewable energy route, resulting from their exchange with an expert from Huntly, Scotland.

Apart from the concrete outcome, the project offered a close view on today's Europe, on similarities and differences. We could see ourselves through the eyes of a stranger and came in contact with wider European ideas and thoughts. Thus, we built a network, with the prospect of a return visit, and created true European exchange.

A fertiliser for our cultural landscape

Hildesheim 2025 contributes to the cultural strategies of the city and district, because it reinforces and shapes our cultural profile as a city of important cultural heritage, of young culture and of an outstandingly broad and diverse cultural scene.

Fathoming our cultural heritage

The St. Mary's Cathedral and its sacred objects, as well as the Church of St. Michael and the Fagus Factory in Alfeld are listed as UNESCO World Heritage Sites. Combined with 3.300 architectural monuments and world-famous museum collections, the District of Hildesheim is an important region of cultural heritage.

Around the 1000th anniversary of the Church of St. Michael in 2010 and the 1200th anniversary of both diocese and city in 2015, an investment of 60 million € was made to maintain and advance the UNESCO World Heritage Sites in several award-winning urban development projects. The St. Mary's Cathedral was renovated, the new Cathedral Museum built, and a route of light now connects the sites with the city centre. The anniversary programmes evoked the city's history and made the city society aware of its cultural wealth and potential; with huge exhibitions, large social art performances and various big and small civic initiatives. The Fagus Factory, following on its UNESCO nomination in 2011, installed a marketing and audience development department to attract visitors from all over the world. The management reports show that the UNESCO World Heritage Sites – all still fulfilling their original functions – are run very professionally. In 2016, a study was filed that provides their managers with tools for more comprehensive management, outreach to local communities, and marketing. Now, with Hildesheim 2025, there is the chance, in line with the Faro Convention and the European Framework for Action on Cultural Heritage, to further relate to our cultural heritage, reinforce shared ownership, and embrace our tangible as well as intangible cultural heritage as »irreplaceable sources of life and inspiration« (UNESCO). Our project clusters **Mobilising Histories** and **Creating the Sites of Tomorrow** undertake a serious reconsideration of the stories and values our cultural heritage carries, in light of contemporary issues and the quest for a sustainable future (Q2.2). With **We Care** we undertake a holistic cultural reconsideration of what has been passed on to us and what should be our legacy for those generations to come, including non-European and intangible heritage.

Encouraging young culture

With their offer of art and creative study programmes, the universities make the City of Hildesheim a centre for young contemporary art, for education and research in cultural studies and management, as well as for different design

subjects. Graduates of the so called ›Hildesheim School‹ have an outstanding reputation in the cultural and creative industries, being happily employed in Germany and in Europe.

However, the relationship between Hildesheim and its creative students, graduates, and lecturers has been rather a ›convenient partnership‹, with little or no mutual identification. The ECoC bid and the pre-selection earned Hildesheim some ›street credibility‹ in the academic world. The title will further reinforce this relationship. Examples of cooperation projects with the universities, with the students, and young graduates are:

- **Bauhaus Rerouted**, a flagship project developed together by the University and HAWK (Q2.2);
- **The Access Art Lab** and **The Hildesheim Principle**, both involving HAWK and the University as partners (Q2.2);
- the festivals, such as ›transeuropax‹, will be part of the programme with special editions (Q2.2).

Strengthening our broad cultural scene

With a theatre and numerous museums, 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. Especially in the rural areas surrounding Hildesheim, typical German associations like the local heritage societies, choirs, sports associations, local fire brigades etc. create a strong community and public spirit. Already the planning for Hildesheim 2025 brings a longed for appreciation and a positive kind of turmoil that challenges, activates, and empowers the cultural stakeholders. A large part of the programme has been developed and will be produced by local players (Q2.5/ Q2.6). Hildesheim 2025 will initiate new partnerships that overcome spatial or sectoral limits and provide international insights. The Network for Culture and Local Traditions, the Association Intresst Group Culter IQ, and the network KULTURinklusive, among others, are already important partners for Hildesheim 2025. They advise on the process and contribute with their specific expertise.

Furthermore, Hildesheim 2025 will provide a sound capacity building programme dedicated to the cultural scene (and others), concerning itself with international outlook, project management, fundraising, and outreach. The **Cultural Hub** will be the headquarters of the capacity building activities targeting the cultural and creative sector (see below).

A boost of self-confidence

For a long time, Hildesheim felt overshadowed by Hanover. About 30 kilometres from Hildesheim, the city offers several top-level cultural attractions and experiences as well as an

urban atmosphere. Places like the Sprengel Museum or the State Theatre are popular destinations in Hanover, also for Hildesheimers interested in art and culture.

However, for Hildesheim, the time has come to stand out as an attractive alternative: a provincial region with a unique and top-level quality cultural life. An exciting cultural hinterland of the metropolises near and far; a place that tells different but equally important stories. Together, Hanover and Hildesheim provide an outstandingly dense and broad range of cultural offers. The proximity to Hanover is therefore less of a challenge but rather an asset, utilising the positive effects of having a cluster of varied cultural offers. The mutual stream of visitors, the influx of Hildesheim graduates contributing to the cultural and creative sector in Hanover, or the exchange of theatre companies reveal the deep interrelations. As European Capital of Culture we will be able to build on these bonds and engage in a number of cooperations. We will upscale our regional perspective towards collaborations with partners from the Metropolitan Region Hanover Brunswick Göttingen Wolfsburg, while the District of Hildesheim will naturally remain the discernable territory of Hildesheim 2025. Some of our projects have the potential to easily stretch out beyond the district, for example by additional guest performances in other places.

A catalyst for further development

Our objectives are derived from the cultural strategy of the city and the district, but of course the cultural strategies will also evolve through the planning and implementation of Hildesheim 2025. For example, **We Care** will suggest novel approaches to the ›quality of life‹ objective with cultural activities concerned with health and well-being, nature, leisure, or sports. The ECoC title will reconfigure the DNA of our cultural life and will produce results and projects that are worthy of lasting beyond 2025 and that will carry on the legacy of Hildesheim 2025. Therefore we are planning on having an in-depth revision and expansion of the cultural strategy in 2026/ 2027 to incorporate the knowledge we will have gained. By doing so, we will secure the legacy of Hildesheim 2025 retaining its positive effects for the region.

The Cultural Hub

It will be the new venue in town – located in the middle of Hildesheim – providing more than just a co-working place. It will pool the ideas of the cultural and creative sector, local businesses, and entrepreneurs, it will offer opportunities to meet artists and cultural operators, to co-create, interact and learn together, and to build a strong creative community. As such, the **Cultural Hub** will be a breeding ground for our cultural and (socio-)economic development. The **Cultural Hub** will also provide a stage for events, seminars, and sharing of latest trends, having its antennas

all over Europe. It will be a democratic platform and open future think tank about post-COVID-19 cultural work and (the meaning of) life. While our Hub will be tailored to the needs of Hildesheim, we will learn from the ECoC-SME project to adapt their results for the development of small and medium-sized enterprises in relation to Hildesheim 2025. Furthermore, we will follow the project Creative FLIP which, for example, offers mutual learning opportunities between creative hubs and formal as well as informal educational institutions.

Planned to be located at Angoulême square, adjacent to the city centre but already belonging to the more neglected area between the main station and Nordstadt, it is intended to revive a vacant building and redefine this part of town as a vibrant, creative, and transcultural hotspot.

And this is going to happen:

- **Capacity building and professionalisation:** advice and partners for artists and cultural actors to help with fundraising, counselling for business-plans, and marketing;
- **Support of cultural scene:** rooms for multipurpose use like workshops, exhibitions and rehearsals, technical support, promotion of events, and locations;
- **Young culture:** temporary offices and workspaces for students' projects like ›transeuropa‹, opportunities to intermingle with other cultural actors, citizens, but also with people from the corporate sector;
- **Start-up consultancy:** pool of various offers from different partners;
- **Education:** research and seminars with relevant content, networking of University and HAWK with local companies;
- **Participation:** involvement of different communities, space for *The Access Art Lab* with co-creating opportunities;
- **Cross fertilisation:** offer for companies to establish a start-up branch and to be part of creative processes that lead to a deeper understanding of the different sectors of business, including the cultural and creative sector;
- **Networking and internationalisation:** building on already established contacts to similar initiatives in Aarhus, Wrocław, Essen, Bozen, Esch as well as to the European Creative Business Network (ECBN); become a member of the European Creative Hubs Network.

Urban Development

A further priority of our Cultural Strategy Hildesheim 2030 is to make culture a cross-cutting issue in the further development of Hildesheim. That is why the strategy is streamlined with the priorities of the city strategy. Triggered by this new awareness and holistic thinking the city made culture a core feature in a number of urban development projects. These projects showcase how the strategy for the city, the cultural strategy and the ECoC bid come together and reinforce each other:

- Together with various actors from the cultural and the social sector and the urban development department of the city, the concept for **making Nordstadt a Quarter of Cultural Participation** has been shaped and refined. An urban development programme (5.9 million €) of the Federal Government and the Federal States enables investments in the quarter's infrastructure. Concrete measures, including the *New Centre Nordstadt* and the *Centre for Culture and Education*, are described in Q4.2.
- **Make Neustadt a Quarter of Creativity:** The City of Hildesheim is applying for an urban development programme (17.9 million €) of the Federal Government and the Federal States for the Neustadt quarter, with the concept of a quarter of creativity, young culture and social and ecological sustainability. The urban space is to be upgraded, to provide places designed for improvisation, for performances or exhibitions. Vacancies will be made available to artists or creative entrepreneurs. Part of the urban development programme is to enhance the already existing network, and to develop close links to the educational institutions. And while we abandoned our plan to establish the *Cultural Hub* in Neustadt due to the lack of suitable buildings, there are links to our programme and our strategies: *Squares of Encounter* is planned to include a central place in Neustadt.
- The largely preserved **historic ramparts and moats** are important evidence of the medieval European city. They provide an adequate surrounding for the UNESCO World Heritage Sites and give the Hildesheimers a sense of place and belonging. Over the next five years, the ramparts will be renovated for a total of 4 million €. The spaces and their atmospheres, many of which have been shaped by history, will be preserved and sharpened in their individuality. A continuous, barrier-free system of paths for everyday and touristic use will improve the continuous experience and an entry point to the old town. The park-like vegetation will be redesigned in consideration of the historical character. Special attention will be given to the characteristic diversity of flora and fauna. New furnishings and play and leisure facilities are to enhance the overall amenity of the open spaces and the waterways.
- The historic ramparts will be the stage for *The Ground We Stand on and The Stuff We Are Made of*. The ›Hildesheimer Wallungen 2025‹, the festival of the independent cultural scene, will take place here.
- In the first bid book, we committed to striving for better public transport connections of the Culture Campus of the University. A small step with a high emotional value. The planning for the construction of the required infrastructure has been decided in June 2020.

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

Hildesheim has all that it takes to reinvent itself through and with culture. The title ECoC 2025 will provide us with the necessary focus and energy, and it will enable us to become an inspiring example how to make provincial cities and regions like Hildesheim an even better place in Europe. **Our strategy for the long-term impact of Hildesheim 2025 is based on the knowledge that sustainable development comes with sustainability in culture.** Because culture is the fabric of our societies, our values, ambitions, and practices. Our starting point remains the quest towards rel[ru:]ting Hildesheim. It is still our ambition to create new and meaningful relationships between communities, between city and region, between us and nature, between the past and the future, and between us and the rest of the world.

Yet, since the pre-selection, we have taken the recommendations of the selection panel into account, and we have refined our strategic framework as follows:

With Hildesheim 2025 we **promote the province and we practise care in culture.**

These core objectives describe our strategy for the long-term impact of Hildesheim 2025 for the city, the region, and Europe.

Promote the province

- is about *fostering the contribution of culture to the long-term development of the City and region of Hildesheim (ECoC General Objective 2);*
- and *providing an example that highlights provincial cities and regions as attractive living spaces and as culturally vital elements in Europe.*

Practise care in culture

- is about *safeguarding and promoting the diversity of cultures in Europe, highlighting the common features they share, increasing the citizens' sense of belonging to a common cultural space (ECoC General Objective 1), and embracing global perspectives;*
- and *through culture and art contributing to a more just, and caring way of living together in the City and region of Hildesheim and in Europe.*

The objectives of Hildesheim 2025 are aligned with the strategic framework of the **2030 Agenda for Sustainable Development.** Through culture and art, Hildesheim 2025 contributes especially to:

- reducing inequalities (SDG 10, esp. 10.2);

- quality education (SDG 4, esp. 4.2, 4.5, 4.6, 4.7);
- achieving gender equality (SDG 5, esp. 5.1, 5.4, 5.5);
- ensuring responsible consumption and production patterns (SDG 12, esp. 12.2, 12.5, 12.6, 12.8);
- combating climate change and its impacts (SDG 13, esp. 13.2, 13.3);
- sustained, inclusive and sustainable economic growth (SDG 8, esp. 8.3, 8.8, 8.9);
- partnerships for the Sustainable Development Goals (SDG 17, esp. 17.14, 17.17);
- making cities and human settlements inclusive, safe, resilient and sustainable (SDG 11, esp. 11.3, 11.4, 11.7, 11.a).

Within this framework and through learning from and with a plethora of partners in the city, region, in Europe, and the world, we will shape **Hildesheim 2025 as a role model for other provincial cities and regions in Europe.** Our cultural and artistic programme, titled **We Care**, is our laboratory to explore and showcase how **practising care in culture and promoting the province** works towards achieving sustainable development in Europe.

The legacy of Hildesheim 2025 in Europe will be a **fresh image of the provincial cities and regions** and a proposal for a **renewed, meaningful relationship to our shared cultural heritage.** Hildesheim 2025 will make an important contribution towards ›**decentring**‹ our worldview by taking in an outside perspective of our city, region, country, and Europe. It is time for us to enlarge our cultural perspective beyond a mindset centring around Europe or around the metropolises and instead embrace the myriads of interdependencies the world is made of. In the process, we will create a **strong and lasting network between cities, institutions, and citizens, spanning all over Europe**, promoting sustainable development, and a strong and caring civil society (Q3.1).

Practising care in culture and **promoting the province** will unfold in a cultural and artistic process as well as in constant change. Nevertheless, our strategic framework includes a number of concise objectives for Hildesheim 2025.

RESULTS AND IMPACT: DETAILED OVERVIEW

In our first bid book, we described six objectives for the long-term impact of Hildesheim 2025. The cornerstones of this strategy remained the same, but we refined and amended them to fit into our more comprehensive strategy. We studied the objectives of the ECoC action in terms of social, economic, and cultural results and impact, as elaborated in the ›guidelines for evaluation‹. Our framework, as shown on the next pages, is designed to incorporate the whole, significantly amended set of indicators from these guidelines. Furthermore, we refined our strategy to distinguish between the anticipated outcome (results) of Hildesheim 2025 and its longer-term impact.

Hildesheim 2025 Specific Objectives	Hildesheim 2025 Outcome	Hildesheim 2025 Long-Term Impact
Promote the province – Foster the contribution of culture to the long-term development of the City and region of Hildesheim (ECoC General Objective 2)		
Strengthen the capacity of the cultural sector and its links with other sectors. ~ ECoC Specific Objective 3 ›Strengthen the capacity of the cultural sector and its links with other sectors‹ ~ Cultural Strategy 2030 Objective 5 ›strengthen cultural sector‹ ~ District Cultural Strategy Objective 2 ›engagement and cooperation‹	Hildesheim 2025 stimulates new international partnerships and cooperation with other sectors. Hildesheim 2025 yields investments in cultural infrastructure and public cultural spaces. The Hildesheim creative, cultural sciences and art students are closely affiliated to Hildesheim 2025 and co-create the programme in the city and region. Hildesheim 2025 contributes to developing skills, capacity, and governance of the cultural sector and yields new funding and business opportunities. Hildesheim 2025 provides adequate working conditions for artists and cultural professionals. Hildesheim 2025 takes action towards achieving gender equality in the delivery and governance structures as well as in the projects.	Enhanced and intensified international partnerships and cooperation with other sectors. Stronger consideration of the cultural dimension in urban and regional development, greater visibility of art and culture in public spaces. Stronger involvement of students, graduates, and teachers of cultural sciences and art study programmes in shaping the cultural life in the city and region. Enhanced skills, capacity, and governance of the cultural sector, sustained new funding and business opportunities. Improved working conditions for artists and cultural professionals in the city and region. Improved gender balance and more equal working conditions for men and women at all levels in culture in the city and region.
Raise the international profile of Hildesheim through culture. ~ ECoC Specific Objective 4 ›raise international profile of cities through culture‹ ~ Cultural Strategy 2030 Objective 4 ›improve profile‹	Hildesheim 2025 raises strong and positive local, national, and international attention. Hildesheim 2025 increases the ECoC awareness and appreciation by the citizens. Hildesheim 2025 promotes the ›Hildesheim School‹, the school of thought driving Hildesheim's education in cultural and creative studies, in an international context.	Local, national, and international recognition of Hildesheim as being culturally vibrant and having improved image. Improved international outlook of citizens. Increased national and international recognition of the ›Hildesheim School‹.
Foster economic development of the city and region. ~ ECoC Specific Objective 4 ›raise international profile of cities through culture‹ ~ Cultural Strategy 2030 Objective 4 ›improve profile‹	Hildesheim 2025 yields high touristic interest, nationally and internationally. Hildesheim 2025 yields a noticeable rate of return for the local economy.	Sustained increased tourism in Hildesheim city and region. Increase in GDP and employment in the cultural and creative sector.

Hildesheim 2025 Specific Objectives	Hildesheim 2025 Outcome	Hildesheim 2025 Long-Term Impact
Promote the province – Provide an example that highlights provincial regions as attractive living spaces and as culturally vital elements of Europe.		
Foster regional identity and cohesion. ~ District Cultural Strategy Objective 1/2 ›develop cultural offers, ›engagement and cooperation‹	The programme stretches throughout the whole region, connecting the city, municipalities and villages in new and meaningful collaborations.	Intensified and enhanced regional partnerships, mutual understanding, and cooperation in cultural activities.
	Hildesheim 2025 creates visibility for the diversity and potential of the cultural offer in the region.	Greater appreciation for the existing cultural offer in the region.
Promote the province in Europe. ~ ECoC Specific Objective 4 ›raise international profile of cities through culture‹ ~ Cultural Strategy 2030 Objective 4 ›improve profile‹	Hildesheim 2025 offers possibilities for international exchange at a grassroots level.	Sustained international contacts and networks at a grassroots level.
	Hildesheim 2025 is recognised in Europe as a best practice example for cultural work in urban-rural areas.	International recognition of the region of Hildesheim as relevant for discourses about cultural work in urban-rural areas.
Practise care in culture – Safeguard and promote the diversity of cultures in Europe, highlight the common features they share, increase citizens' sense of belonging to a common cultural space (ECoC General Objective 1), and embrace global perspectives.		
Enhance the range, diversity, and European dimension of the cultural offer in the City and District of Hildesheim, including through transnational cooperation. ~ ECoC Specific Objective 1 ›Enhance the range, diversity, and European dimension of the cultural offer in cities, including through transnational cooperation‹ ~ Cultural Strategy 2030 Objective 4 ›improve profile‹ ~ District Cultural Strategy Objective 1 ›develop cultural offer‹	The programme creates a strong European dimension and intensive transnational cooperation as well as intensified cooperation with other German cities and regions.	Enhanced transnational and national cooperation of city and region.
	The programme allows for a large diversity of cultural expressions.	Intensified transcultural and interreligious activities in the city and region.
	The programme opens novel ways to engage with heritage, tangible and intangible. It raises awareness of hidden stories and meanings.	Intensified and sustained engagement with tangible and intangible cultural heritage, by citizens, cultural sector / creative industries.

Hildesheim 2025 Specific Objectives	Hildesheim 2025 Outcome	Hildesheim 2025 Long-Term Impact
Practise care in culture – Through culture and art contribute to a more just, and caring way of living together in the city and region of Hildesheim and in Europe.		
Foster an inclusive urban and regional society. ~ ECoC Specific Objective 2 ›widen access to and participation in culture‹ ~ Cultural Strategy 2030 Objective 2 ›sense of belonging‹ ~ District Cultural Strategy Objective 1/2 ›develop cultural offer‹, ›engagement and cooperation‹	Hildesheim 2025 activates a wide range of citizens and stakeholders in actively preparing and implementing cultural programmes. Hildesheim 2025 is accessible to a large degree, i.e. physically (barrier-free), and financially (low-income). Hildesheim 2025 audiences, programme design, delivery and governance structures represent largely the diversity of society. Hildesheim 2025 activates citizens and cultural players of the Nordstadt quarter and supports its cultural offer. Hildesheim 2025 engages and empowers children and young people.	Increased citizens' active engagement in cultural initiatives. Existing cultural programmes and facilities oriented more consistently towards inclusion and access for marginalised people. Increased diversity in audiences, cultural programmes, formats and workforce within the city and region. Above average increased cultural attendance and active participation in the Nordstadt quarter in Hildesheim. Intensified cultural activities of and for children and young people.
Raise awareness for sustainable development in city and region.	Hildesheim 2025 encourages citizens to acquire skills and knowledge to promote sustainable development.	Increased citizens' knowledge and skills to promote sustainable development.
Foster sustainable event management and sustainable tourism in the city and region.	Hildesheim 2025 takes measures for sustainable tourism and event management, including transport/mobility, procurement and nutrition. Hildesheim 2025 is implemented without leaving a carbon footprint.	Enhanced sustainability in tourism and event management. Adoption of (aspects of) the Hildesheim 2025 Green Strategy by other ECoC and other sectors or projects in city and region.

Hildesheim 2025's Green Strategy

Taking our claim to make Hildesheim 2025 a laboratory for cultural sustainability seriously, the climate crisis must be top of our agenda. Culture and art are powerful drivers for transformation and innovation. But they will not provide us with a ›planet B‹. Given the urgency of the situation, the cultural and creative sector must, just like any other sector, assess and mitigate the ecological expense of its endeavours.

Hence, our aim is to deliver our ECoC without leaving a carbon footprint. To achieve this, there is still a lot to learn about how to implement and measure a climate active and ecological ECoC. Areas of action will be, among others, sustainable event management and sustainable tourism, including transport/mobility, procurement and nutrition. We will identify and categorise the emissions in these areas

and define the system boundaries based on transparent criteria. A clear balancing system that provides for sound monitoring will be set up, in cooperation with a balancing authority.

To avoid emissions will be crucial. We will build on upcycling and renewable resources and energy sources. Flights and car rides of the implementing team will be reduced to a minimum. In order to compensate for non-avoidable emissions, we plan to team-up with one of the leading carbon offsetting companies in Germany. And we will engage directly in reforestation projects, for example with partners in Tanzania via our Robert Bosch Comprehensive School. Insofar that Hildesheim 2025 is the major incentive for CO2-reduction in other areas – for example, if Hildesheim 2025 projects contribute to a long-term reduction of emis-

sions in existing infrastructure this will be eligible to a certain degree.

In order to build a sound framework of objectives and indicators around our environmental goals we agreed to join forces with Tartu 2024, Bad Ischl 2024 and Bodø 2024, who share our concerns. We can also build on prior experiences, such as the sustainability model for Aarhus 2017, or on the holders of the European Commission's European Green Capital Award as best practice examples. In recent times, cultural organisations in Germany placed the issue of green strategies for the cultural sector on their agenda, such as the German Federal Cultural Foundation, or the German Cultural Council – hence we envision strong partners.

Of course, not only implementing but also travelling to Hildesheim 2025 will generate emissions. Therefore, international meetings and conferences will be held in a hybrid way, so that it will be possible to participate digitally and on-site. For example with *Bauhaus Rerouted* and The Hildesheim Future World Heritage (Web) Site (Q2.2), our programme will have a comprehensive digital representation that enables experiencing Hildesheim 2025 without being on-site.

Yet, despite the dilemma, everybody should be invited to experience Hildesheim 2025 in physical encounters. We will enable sustainable transport, campaign for offsetting measures and provide incentives therefore within our marketing (Q5.4.2).

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

Who will carry out the evaluation? Over what time frame and how regularly will the evaluation be carried out?

What objectives and milestones will be included in your evaluation plan, between the designation and the year of the title?

The Department of Cultural Policy of the University of Hildesheim will carry out the evaluation of Hildesheim 2025. They will bring in their vast experience in cultural policy research, also with respect to European Capitals of Culture, and their expertise in creating and conducting audience surveys. Their skills and their national and international research networks will provide high quality independent monitoring and evaluation and the wide-spread dissemination of results and findings.

The evaluation will be based on the Evaluation Standards of the German Evaluation Society (DeGEval, https://www.degeval.org/fileadmin/user_upload/Sonstiges/STANDARDS_2008-12.pdf).

The Department of Cultural Policy will carry out the monitoring and evaluation, providing a comprehensive scientific

research framework around our concepts and ideas. Further, they will integrate Hildesheim 2025 into their teaching and practical projects and commission bachelor, master, and PhD theses. A research colloquium around Hildesheim 2025 is being planned as well.

Being located in Hildesheim, the Department of Cultural Policy will follow up on the evaluation through teaching and research for years to come, building on the established framework, so that the impact and legacy of Hildesheim 2025 can be monitored well beyond 2025 and the official termination of the project.

The main characteristics of the monitoring and evaluation design are as follows:

1. As **formative** evaluation, it will inform the process already in the critical phases of project implementation. The (interim) results will enable interventions or corrections to ongoing measures in order to help to ensure that we meet our objectives. This includes a continuous refinement of the evaluation framework itself.

2. **Monitoring and evaluation will include participatory elements.** The participatory bodies of Hildesheim 2025 will be consulted with respect to design, methodology and strategic framework of the evaluation. A board of people from different population groups who act as multipliers to their communities will support getting feedback from a wide variety of citizens.

The objectives of Hildesheim 2025, as described above, build the framework of the evaluation. To operationalise them, a wide range of quantitative and qualitative methods will be employed, such as representative surveys, the establishment of focus groups, and intensive audience and non-audience research. Main stakeholder groups that will provide the evaluation with information:

- citizens of the city and region;
- audiences and participants of the cultural programme (Hildesheim 2025 and cultural institutions);
- cultural players, independent cultural initiatives, and members of the creative industry;
- students, graduates, and scientists of the creative/ cultural sciences/ art study programmes;
- politicians and administration;
- media/ press (local, supra-regional, international);
- tourists;
- sponsors;
- specific groups related to specific objectives, hereunder teachers, people with disabilities, migrant groups.

INSTRUMENTS OF THE EVALUATION

The evaluation activities will occur in three phases, before, during, and after the ECoC year. The instruments of the evaluation to be used during these phases will be refined and amended according to needs.

Before the ECoC year:

The evaluation will start by establishing its instruments, operational structure and the finalisation of the methodology and indicators. Subsequently, a solid baseline of data and information will be established. Data will be gathered regularly, reporting is done in regular feedback loops to the delivery body of the ECoC, the Hildesheim 2025 GmbH.

MILESTONES OF THE EVALUATION**Milestone 1**

structure and research design set up

Milestone 3

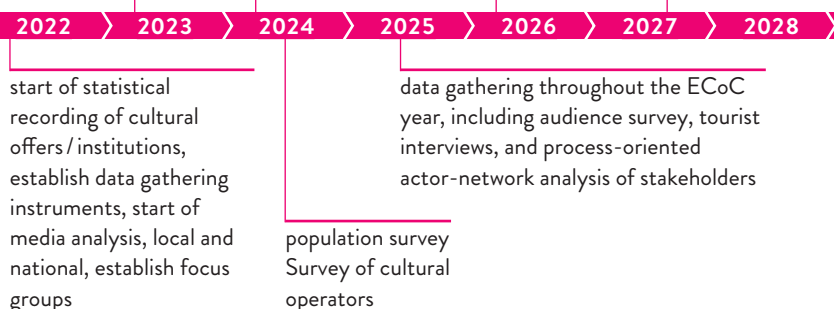
outcome report

Milestone 2

baseline for all indicators established

Milestone 4

impact report



The research activities will include:

- statistical recording of cultural offers and institutions according to various categories;
- establishment or alignment of visitor statistic instruments for the individual cultural institutions, including recording of visitor profiles;
- establishment and data gathering of social, economic, and tourism indicators (overnight stays, turnover in gastronomy, etc.);
- establishment of focus groups / monitoring groups in the city quarters and selected locations in the district, representing different social groups, being regularly surveyed;
- qualitative, semi-standardised interviews with residents on Hildesheim's image, attitudes towards art, culture and cultural heritage, engagement with culture, expectations of Hildesheim 2025, and international outlook, with findings to be used to develop the questionnaire of the quantitative survey;
- representative population survey on cultural participation, image, and expectations;
- survey of cultural operators and professionals in the different sectors before the ECoC year;

During the ECoC year:

In 2025, a large amount of data will be gathered in different settings and methods, including:

- surveys of the audience during selected events;
- regular focus group surveys;
- short interviews with a representative cross-section of domestic and foreign visitors (for example on image, satisfaction);
- systematic monitoring of media reports and posts on social media;
- process-oriented actor-network analysis (Latour 2007): Which kind of new linkages have been developed through the European Capital of Culture activities?

After the ECoC year:

After the conclusion of the ECoC year, research and data collection activities will contribute to the overall evaluation of Hildesheim 2025, covering:

- evaluation of outcome and impact of Hildesheim 2025 against the baseline; continuation of data-gathering for impact analysis; analysis of the development of the statistical indicators (for example, statistics on accommodation / tourism); analysis of the development of the visitor data in cultural institutions;
- stakeholder survey (cultural operators and professionals) with ›Most Significant Changes Method‹ (David / Dart 2005);
- representative population survey on cultural participation and image of Hildesheim;
- media evaluation locally, nationally and internationally, including posts on social media;
- national survey on awareness and image of Hildesheim as a city of culture (as part of an ›Omnibus‹ representative survey of the German population);
- a first study on the impact of Hildesheim 2025 with regard to the objectives of Hildesheim 2025, using different quantitative and qualitative methods.

The evaluation **will comprise all mandatory indicators included in the guidelines for evaluation**. Further indicators specific to Hildesheim 2025 and our objectives will be added, as indicated in the table above.

How will you define ›success‹?

Practising care in culture means understanding the importance of the process, taking into consideration everything that is involved in planning and implementing projects, as well as all stakeholders and people who contribute or take part.

Success for Hildesheim 2025 means a lasting, sustainable impact on the cultural life of our citizens and the interna-

tional perception of the City and District of Hildesheim, which the bidding process has already set in motion. It also means a new perspective on provincial cities, in our region, Germany, and Europe.

We are aware that our ambitions are high, but success does not come with a cautious agenda. To know where we are heading is a success in itself. We are conscious that there is still a lot ahead of us – which only encourages us to roll up our sleeves and go for it.

What baseline studies or surveys do you intend to use?

So far the City and District of Hildesheim have little data on cultural attendance and engagement, the impact of culture on urban development and audience development. The evaluation of Hildesheim 2025 will therefore conduct vast baseline research on its own and thus also contribute to a broader and more efficient monitoring and evidence-based strategy-making in the city and region.

A study on the visitors of the Theatre for Lower Saxony has already been carried out by the Department of Cultural Policy in the context of a research project on cultural participation in Germany, moreover, some qualitative studies on the audiences of the Roemer and Pelizaeus Museum are available.

As a part of the newly developed city strategy, the City of Hildesheim will gather much more demographic, cultural, social, and economic data in the future in order to assess progress. A number of these indicators, such as indicators measuring civic participation, satisfaction of the citizens with the cultural offers, etc. will help establish a baseline for Hildesheim 2025.

Relevant data on touristic visits and recognition of city and region is already being collected by the tourism organisations in the district, first of all the Hildesheim Marketing Agency. Information on the demographic and social situation is available from the statistical offices of city, region and state.

In addition, a set of studies exists that provide insights into single aspects and will be helpful in developing a baseline, such as:

- Zukunftsstadt – a citizen survey conducted in 2016 to understand the attitude of the residents of Hildesheim towards their hometown;
- a youth survey regarding attitudes towards spare time and needs therefore;
- the ›social report Hildesheim 2019‹.

Furthermore, the evaluation will draw on the vast amount of relevant research available on former ECoC, such as the ex-post evaluation reports, the reports published by the ECoC themselves, but also the overarching studies published by the European Commission.

How will the results be disseminated?

Dissemination will take place through:

- scientific publications about concept, methods, and the results of the evaluation;
- publication for practitioners on best practice, experiences, and advice;
- public presentations and discussions with citizens;
- DG-EAC website on the ECoC action;
- articles in local, regional, national, and international media;
- conferences on outcome and lessons learned from organising Hildesheim 2025 and on cultural city development;
- our Hildesheim Future World Heritage (Web) Site within the universities' cooperation project *Bauhaus Rerouted*, in the form of specifically designed media content.



2 CULTURAL AND ARTISTIC CONTENT



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

›Beets, Roses and the Meaning of Life, re[ˈru:]ting Hildesheim‹, the title of our first bid book, was calling for a reconsideration of what makes Hildesheim a unique cultural region for Europe. Given the significant challenges of our times – climate change, migration, the growing social divide, and the question of Europe's future role in the world – the idea was to initiate an artistic process of re[ˈru:]ting, both rerooting and rerouting. Our programme draft sought to launch a re-evaluation of the foundations of life in a region such as Hildesheim, just large enough to be called a city and not a town, with strong ties to the surrounding communities, and the countryside always just around the corner; where nature, farms, villages, small towns, and the urban hub of the district capital are deeply connected. We declared our intention to turn Hildesheim into an internationally networked role model cultural region, harvesting the potential of culture and art to reflect reality critically and to envision possible worlds.

In close cooperation with the cultural operators and institutions in Hildesheim, we developed a diverse cultural programme, carried by the enthusiasm of individual artists and artist groups, cultural initiatives, institutions, and

municipalities. The projects formed the basis of the re[ˈru:]ting strategy for Hildesheim 2025: being co-creative, explorative, and on-site – going beyond the usual spaces reserved for art and expanding into many locations in our whole region. ›Beets & Roses‹ stood for the specific features of Hildesheim – like the economic and cultural importance of the sugar beet industry or the eminent symbolic value of the World Heritage Sites – and the idea to draw connections between alleged opposites such as culture and agriculture, urban and rural life. ›The Apparent and the Unseen‹ aimed to give the stage to underrepresented members of the population; ›And The Meaning of Life‹ assembled projects reflecting the importance of faith in our history, asking fundamental questions about contemporary challenges. What was missing, however, was a shared vision of where the new routes would lead us, what kind of role model region we would like to become, what kind of legacy we create. The European dimension and the international range of the programme were still underdeveloped. Simultaneously, the programme needed some reconsideration of how the rich cultural heritage and the internationally renowned treasures of the region's churches and museums could be activated to create a desirable narrative for the future. In response to this, we revisited the three keywords of our bid – Beets, Roses and the Meaning of Life. Together with international artists, curators, and further partners, we investigated the terms and reconsidered the potential of



It means to listen to each other and to be aware that the other is not necessarily like me, but someone or something in his / her / its own right. It is the opposite of indifference.

To care is about love, it involves power relations nonetheless. It means to acknowledge this fact, while also trying not to take advantage of others with lesser power.

To care is about lust and pleasure, but also about being open to the misery and distress in the world.

Understood as an attitude and practice, ›to care‹ requires the plural: We Care. Caring is about cooperation, and not about competition. Putting our neighbours on the same level prevents selfishness. Respecting our enemies is not a construct to avoid conflict, but an awareness of a larger whole which relies on a deep belief in non-hierarchical dialogue. We Care involves everyone. It is an invitation to those who are not indifferent, to those who let themselves be moved. **With each project, a new idea of ›we‹ is formulated. We Care** is not only a sentiment, it is a conscious decision. Every day you get up and can decide anew. And we do – We Care.

PRACTISING CARE IN CULTURE. **PROMOTING AN AESTHETICS OF THE PROVINCE**

We Care prompts a practice of care in culture. To practice care means to aim for empathy, passion and compassion every step of the way. Here, we do not differentiate between the planning, implementation, and outcome of our programme. In doing so, we deeply embrace the spirit of the Cultural Studies and Aesthetic Practice programme at the University of Hildesheim, the so-called ›Hildesheim School‹. Since the early 1980s, the Hildesheim School has striven for the synthesis of cultural theory, practice and its related production processes, and it has shaped the approach of numerous nationally and internationally renowned cultural operators. We seek to **practice care in culture** in the very processes of putting the programme into practice, based on dialogue, sharing, mutual support, collaboration and solidarity. The (aesthetic) value is to be found between people, in the moments of collaborative creation, collective effort, and intimate exchange.

We already know that to care for and about each other, the environment, and the region is part of the essence of life in the province, and thus of life in the region of Hildesheim. Now, by expressively promoting our practice of care in our programme, we invite Europe to change the image of the province. With our cultural and artistic programme we seek to create a new Aesthetics of the Province characterised by care. Because we want others to see what we knew all along: that the province offers answers to the challenges of our time by valuing locality and community over indifference

our approach to bid as a provincial region – and not as a wannabe metropolis. In doing so, we recognised what was most **crucial to our approach, and in fact, something we had been searching for: a revised attitude towards the concepts and practices by which people develop and maintain meaningful relationships** – relationships towards each other, but also to themselves, as well as to the environment in which they live. This attitude of solidarity is based on the understanding that our world is made of a tightly woven net of interdependencies. With it, we can cultivate a non-hierarchical dialogue of mutual acknowledgement, respect, and responsibility. Accordingly, we drafted new projects to strengthen our agenda, revised existing ones, and regrouped them to formulate **our new artistic principle:**

WE CARE FOR EACH OTHER FOR OURSELVES FOR OUR PLANET FOR OUR PAST AND FUTURE HERITAGE

Our entire programme relies on these four perspectives on the principle of care.

To care is not just about helping those in need. It is a state of mind, an attitude of sensitivity, empathy, and compassion. It is a lived culture of mutual respect and responsibility.

towards each other and our environment. The Aesthetics of the Province describe cultural practices that meet some of these urgent global and local challenges. We will promote the province with a renewed energy that springs from giving our region's sentiment of caring expression in **We Care**.

Sofar, from a metropolitan perspective, a city like Hildesheim may seem boring. In turn, the people of Hildesheim may feel the same about life in the surrounding municipalities. In order for us to recognise each other's potential, we have to rethink such prejudices. The beautiful German word for boredom, ›Langeweile‹, translates into ›a long while‹ and offers the potential for a slowed down life, for concentration and creativity. What could be more beautiful than a moment of good art and culture lasting just a little bit longer? It is exactly our rural area that can demonstrate the beauty and the potential of boredom best. What exactly the features of this Aesthetics of the Province might be is an open question we will only be able to answer in the upcoming years. Our intuition tells us that it has to do with an attentive pace, a social familiarity and proximity, a specific notion of space and distance, a relationship between inside and outside, a sense of the weather and the change of seasons. It has to do with taking initiative and taking time, enjoying each and every long while in itself.

WE CARE: RE[RU:]TING HILDESHEIM BY EMBRACING NEW CONCEPTS, NARRATIVES, AND PRACTICES

With our programme we acknowledge and appreciate the way our world, our universe and our lives are composed of myriads of interdependencies. **We Care is the attitude that will help us to re[ru:]t – reflect our roots and reinvent our routes. We invite people from all over Europe and the world to join us in re[ru:]ting Hildesheim as a historically aware blueprint for a European region that actively seeks to integrate culturally diverse and sustainable practices for the 21st century.** Taking the specific features of Hildesheim – the city, the municipalities, the villages, and farms – as a point of departure, we will bring together local and international cultural operators. Together, we shape a cultural region defined by mutual care and respect, united in our desire to live a compassionate life.

Our programme involves numerous mobile long-term projects, continually moving through the region, connecting places and people, reaching the public in different ways on multiple occasions. The projects are mainly transdisciplinary and transcultural, involving Hildesheim's international and post-migratory communities as well as a plurality of European and global partners.

Offering a wide range of projects and events throughout the region is not enough. We will also take care of making them accessible to the widest possible audience. A key issue with a programme spreading through our whole region will be mobility. Partnering with our public transport organisations and experts from Germany and abroad, we have started to develop measures to (1) facilitate and incent the use of public transport to all our events, with the aim to make it the most attractive means of transport for visitors from near and far; (2) provide insights into novel technological, social or digital solutions, such as e-mobility, car-sharing etc.; (3) think mobility, accessibility and participation together for quality of life in the province, not least considering digital access: promoting a slowed down life, but with fast internet; (4) implement holistic mobility concepts within and around our projects, making the way we move part of the experience, so that for example hiking, biking, canoeing, skateboarding and riding a train becomes part of the cultural activities.

With all this in mind, Hildesheim 2025 will take place on the paths of everyday life – on the streets, in village squares, in fields, at schools, in vacant buildings, in the forest. We will build on existing infrastructure, and put art in the way. By making art an inevitable part of people's daily routines, we can seduce them into taking part. In Hildesheim 2025, you will often meet art without paying an entrance fee. We lay tracks leading into the houses of art and culture, into the museums and theatres, and into the World Heritage sites.

Our cultural and artistic concept extensively draws on co-working. We invite artists and cultural entrepreneurs to co-create with professionals from other fields, like agriculture or economy, with local residents and with diverse partners in Europe and beyond. Intensely relying on co-creation pays into sustainable cultural development: The acquired knowledge will remain after the ECoC year and strengthen the local cultural sector.

We do not sit back and wait for whatever is going to come. We test certain questions, explore possible answers, and set conditions for (re-)inventions and new encounters. It is an attitude of exploration, trial and error, and playful openness that we apply even now, during the development of the programme, that will later carry on into the numerous projects. We are aware that the current state of the programme is our best snapshot from this specific moment and the current outlined structure shows its contexts and interdependencies. We maintain an open mind towards new developments, and are keeping our finger on the pulse of time. A majority of our programme is work in progress, deliberately promoting reconsideration, innovation and creativity.

Q 2.2 Describe the structure of the cultural programme, including the range and diversity of the activities and the main events that will mark the year. For each one, please provide with information about project partners and estimated budget.

We Care, the overall programme of Hildesheim 2025, is structured by four perspectives: **We Care** (1) for each other, (2) ourselves, (3) our planet, and (4) our past and future heritage. Within these perspectives, thematic clusters focus on specific aspects. Within the clusters there are flagship projects of outstanding scope or relevance. The flagships are complemented by individual projects adding further approaches, questions, suggestions, and experiences. Each project may contain in itself links to other projects or clusters, just as the clusters and perspectives are in many ways interrelated to each other. The very idea of the programme is to have a network of projects unique in their specific formats and contextualised within the respective perspectives, but nonetheless tightly interwoven with each other.

1. WE CARE FOR EACH OTHER

... is about fostering social cohesion, promoting diversity and access.

As many villages have turned into sleeping suburbs for commuters, and families spend their evenings rather individually than collectively, many people miss the social ties that once characterised life in the province. Even in relatively small and familial cities such as Hildesheim, people coexist rather separately in their filter bubbles – neighbours, peer groups, the young and the old, people with different cultural backgrounds, worldviews, beliefs, and sexual orientations. While everybody is connected to the world via their smartphones and computers, the awareness of the real-life connection to other regions in Europe and the world is rather low, as demonstrated by the relative invisibility of the many migrants from the EU and elsewhere in the public and cultural life of Hildesheim. How can we create new, meaningful relationships between people on a regional and international scale, to promote resilient and socially cohesive societies. **We Care For Each Other** initiates playful and innovative formats of encounter, exchange and conviviality in villages, small towns, the city, Europe, and the world – let's come together to think, dream, feel, experience, discuss and celebrate!

2. WE CARE FOR OURSELVES

... is about reflecting on faith, worldviews, self-images, and well-being.

We asked for the meaning of life – and we still do. The COVID-19 pandemic has made this question even more acute. The pandemic and the measures taken against it have brought public life almost to a standstill in many places. It has

slowed down the speed of many people's life – while it put others, especially care workers and the health systems they work in, under particular stress. Forced to slow down and faced with the ambivalent feelings of boredom and fear, the big questions suddenly reappear: What is really important to me? How do I spend my time? Who am I without the company of others? What makes my life meaningful? For many, being locked down pushed the importance of caring about our mental, emotional, and physical well-being into focus. **We Care For Ourselves** connects people from different parts of the world to explore faith, worldviews, and mindful living!

3. WE CARE FOR OUR PLANET

... is about reconfiguring the ways we live together with our environment.

Environmental issues are deeply connected to the speed in which we live our life. Planes, ships, and cars; production of consumer products and their transport; they all are an expression of us wanting everything as fast as possible. The COVID-19 pandemic has stopped almost everything in its tracks. This disruption of our world reveals itself as a unique opportunity to imagine a life slowed down, to imagine cities without the rush of cars, and our time spent in reflection. Now is the time to reconfigure the ways we interact with our animate and inanimate environment, to stop the exploitation of our planet. It is time to acknowledge that humans are not in control. Plants, animals, viruses and objects interact with us, just as we interact with them. For Hildesheim, this also means to critically reassess the sugar beet and its meaning for the region. **We Care For Our Planet** invites us to delve into alternative ways of relating to what is around us!

4. WE CARE FOR OUR PAST AND FUTURE HERITAGE

... is about activating our World Heritage and creating the Sites of Tomorrow.

To a large part, Hildesheim's international reputation and cultural self-image is rooted in its local World Heritage Sites. But what about the future? What could a World Heritage Commission consider worthy of entering into their list a hundred years from now? We will critically reconsider our history and the material evidence of our cultural heritage in order to set the ground for what we want to leave behind for future generations. Together, we will create Hildesheim 2025 as a collection of cultural and social practices that has the potential to become a future world heritage.

With Hildesheim 2025 we want to create a cultural asset worth preserving – conceived of, enacted and critically reflected by means of the programme. Thus, we will also engage in new, caring relationships with our local as well as our world heritage. **We Care For Our Past and Future Heritage** is an invitation to imagine a future intangible cultural heritage based on mutual care!



Theatre for Europe

Europe From Beyond

Moving Magic

Diving into the Deep Provincial Sea

School of Listening to Each Other

NEW EUROPEAN CONNECTIONS

Re[ru:]ting transeuropa

Pengo – The Walls We Built

DECENTRING EUROPE (NEW GLOBAL PERSPECTIVES)

Squares of Encounter

Carry Us Away

Tonal Tidings. Our Satellites of Passion

What Is the Province but the People?

The Hildesheim Troubadour

Capital for a Day

CREATING RELATIONS TO/IN THE REGION

The New Traditions Laboratory

The Seven Hills Walk

Gypsy Music in the Sinti Capital

FOR EACH OTHER

A Voice for Every Child

The 50 Queer Icons Project

We! Who?

Speechless

CELEBRATING DIVERSITY AND BLASTING SOCIAL CATEGORIES

The Access Art Lab

On Ageing and Care

The Hildesheim Children Start-Up Orchestra

The Women's Province

The Hildesheim Principle

FOR OUR PAST AND FUTURE HERITAGE

Bauhaus Rerouted

Churches 21

CREATING THE SITES OF TOMORROW

Komópolis

Network of Boring Cities

Beets & Roses Go Wild

The Hildesheim Heritage of World Cultures

Lasting Beauty

The Half that Has Never Been Told

Archaeology of Memories

MOBILISING HISTORIES

Objects & Identities

Little Big Minds

Hildesheim – from an Egyptian Perspective

FOR OURSELVES

CONTEMPLATING BODIES,
HEARTS, MINDS AND SOULS

Border Inspections

La Bella Vita

Jonathan Meese Solo Exhibition

The Beginning. The End.

New Festival of (Independent) Theatre

Abuse & Power

Sweet Stress

The Bigger Picture

The Hildesheim European Weeks of Peace

SEARCHING FOR MEANING, REASONS,
LONGINGS AND THE BIG PICTURE

The Care Comedy Club

Quasthoff & Friends

Harmonies of Faith

WE CARE

FOR OUR PLANET

Beet 4.0

Derneburg Sculpture Project

Young Cuisine

RECONNECTING WITH
NATURE AND (AGRI)CULTURE

The Ground We Stand on and The Stuff We Are Made of

Feel the Beet

Animals of Alfeld (Including Humanz)

Voices & Beats

Settlements

EVI Lichtungen

EXPERIMENTING WITH
IM/MATERIAL CULTURE

Pro! No!

Culture Trading Transformations

WE CARE: A LONG-TERM PROCESS. A SPREAD OUT PROGRAMME.

The schedule for Hildesheim 2025 will align with the natural annual rhythm of the growing of the beets and the blossoming of the rose – in step with the seasons, following the agricultural schedule from sowing to harvest, celebrating the burst of colour and scent as the blossoms unfold.

Cultural events will include a variety of performing arts, music, visual art, literature, community art and discourse, culinary events, light art, creative technology, sports, and design. Audiences will be able to experience formats such as performances, festivals, exhibitions, concerts, workshops, parades, screenings, labs, congresses, bicycle tours, and gatherings. The programme thrives to make art and culture unavoidable for anyone living in and passing through the region by placing its projects in various spheres of public life. In playful and innovative ways, the projects invite everybody to have unusual experiences, ask critical questions and explore possible answers on some of the pressing issues of our time.

As the cultural programme explores the City and District of Hildesheim as an entity deeply connected to Europe and the world, many projects emphasise the manifold interrelations between the district capital, the towns, villages, and farms. Other projects depart from various places in Europe and elsewhere on the globe or take off from Hildesheim in many directions beyond the region. There are projects travelling from one community to the next, while others take place in various locations at the same time, or circle along the district borders. Projects offering routes through different areas in the district, but also projects digging deeper at one place; projects that can be experienced live and online, reaching out to the world beyond geographical and political borders.

The entire programme is scheduled to start in 2021 and to last until 2026, initiating processes that have enduring effects and impacts on manifold levels: on the debate and cultural cooperation in Europe and beyond, on the cultural strategies of the City and District of Hildesheim and the empowerment of the cultural sector in the region.

We have worked closely with local and international partners and artists listed within the individual projects and have agreed on a shared interest with all of them to further cooperate during the implementation of the respective projects. 51 out of 58 projects already include international partnerships. The partner lists are not yet finalised – they exemplify the range and diversity of our network, which we will extend even further during implementation. Some exemplary further partners are indicated as ›envisaged partners‹.

1. WE CARE FOR EACH OTHER

... is about fostering social cohesion, promoting diversity and access.

CLUSTER 1.1

CREATING RELATIONS TO/IN THE REGION

We claim that in Hildesheim, the city and its surrounding region are one. In order to make this a heartfelt reality, we need people from other places to come and help create new ties, new rituals, and festivities. Will all our municipalities dare to celebrate their *Capital for a Day* in 2025? And how will we collectively portrait them in a catwalk performance on Hildesheim's main station square? A non-European *Hildesheim Troubadour* will contribute with surprising perspectives to the future rituals of our region, and *The New Traditions Laboratory* will create new European VolksCultures. *The Seven Hills Walk* will put witchcraft in a larger cultural picture and *Gypsy Music in the Sinti Capital* will celebrate diverse cultures as a central aspect of European heritage. Hildesheim 2025 visitors will have a chance to experience its specific Aesthetics of the Province and contribute to social and cultural practices on site. Long-term festivities will create awareness for each other and foster a new commonality. We will try to empower the smallest hamlet to become a European Capital of Culture. Everybody is invited!

BUDGET 3.8 million € (including flagship budgets)

WE CARE HILDESHEIM 2025 OPENING EVENT

Dear Europe, you are invited to celebrate with us! Bring with you whatever bothers you most, we will take care of it... together! A huge **We Care** celebration weekend will give an insight into our programme to come in various locations in the city and throughout the whole region:

- *What Is the Province but the People* celebrates all our *Capitals for a Day* in the opening weekend;
- Hildesheim's international light art festival *EVI Lichtungen* goes sustainable but nevertheless illuminates our region;
- ›We Care Orchestra Karaoke‹ provides everybody a chance to sing along with a real orchestra;
- ›Hildesheim at Home‹ will invite our international guests to private dinners throughout the whole region;
- ›Treasure Hunt‹ is celebrating Hasede's gold caps and other regional treasures lost somewhere in Europe;
- our ›caring hospitality‹ arena will start with a first creative winter version.

All international guests bring an aspect or item of their particular region to Hildesheim to showcase or perform together with our contributors.

Capital for a Day (flagship project)

Long-term, Nomadic Community Project

How can the smallest German village become part of the bigger European context? And how can it experience and joyfully contribute to the virtues of our shared continent? Taking the concept of Matera 2019's ›Capitale per un giorno‹ to the land of beets and roses, we will invite the villages and towns of the District of Hildesheim to become **Capital for a Day**. Each participating municipality will have the chance to be the pulsating heart that capitals are known for, but without the usual breathless pulse. Instead, the ›capitals‹ contribute to the Hildesheim 2025 vision: demonstrations of the future-oriented potential of the best that life in provincial regions can provide. It will be the towns' and villages' possibility to show themselves at their finest, to promote their citizens, their cultures and traditions, their everyday life, as well as their visions. This might include showcases of local crafts, lantern parades, sports games, a citizens' conference about village democracy, or a special sugar cake competition. Artists based in the region will accompany the process and develop specific works of art in collaboration with the citizens, to be unveiled on the Capital Day. The participants will be invited to cooperate, vitalise their neighbourhoods, strengthen existing local and international friendships and – in case they do not have one yet – find a European partner municipality to celebrate their specific Capital Day and explore the potential of villages for bottom-up cultural diplomacy. In case all villages of our 17 district municipalities would like to take part we will present 164 Capitals in 2025!

IDEA & CONCEPT, PRODUCTION *Hildesheim 2025* **LOCAL PARTNERS** *BBK Hildesheim (local representation of The Federal Association of Visual Artists), municipalities of the District of Hildesheim: Alfeld, Algermissen, Bad Salzdetfurth, Bockenem, Diekholzen, Elze, Freden, Giesen, Harsum, Holle, Lamspringe, Nordstemmen, Samtgemeinde Leinebergland, Sarstedt, Schellerten, Sibbesse, Söhlde* **NATIONAL PARTNERS** *Deutscher Städte- und Gemeindebund (German Association of Towns and Municipalities)* **INTERNATIONAL PARTNERS** ›27 Neighbourhoods‹ (Rijeka 2020), Fondazione Matera-Basilicata 2019, Galway 2020, UCLG (United Cities and Local Governments), District partner municipalities: Benicàssim (ES), Bochnia (PL), Brécey (FR), Chabanaïs (FR), Combloux (FR), Dovre (NO), Ecouché (FR), Gaillon-Aubevoye (FR), Göriach (AT), Honiton (UK), Jelenia Góra (PL), Kijewo Królewski (PL), Lasowice Wielkie (PL), Mézidon-Canon (FR), Paal (BE), Saint Aubin (Pas de Calais, FR), Thornbury (UK), Wakefield (UK), Westendorf (AT), Wiesing (AT), Yate (UK), Zawadzkie (PL)

BUDGET 1.5 million €

What Is the Province but the People?

Opening Performance

In an unexpected and exciting medley, individuals and groups from all over the region will tell their stories as they walk the runway. Starting in 2024, each **Capital for a Day** will appoint an ambassador. One of his/her tasks will be to represent their respective municipality – together with their international twin-ambassador – in our **We Care Hildesheim 2025 Opening Event**. Celebrating diversity on Hildesheim's main station square, with all regional buses in sight that announce the beautiful names of the municipalities to become **Capital for a Day** in the upcoming year, decentring the whole region. Through sharing and entwining the stories, **What Is the Province but the People?** will introduce a new narrative of our region to both ourselves and our international guests. The runway presentation will be accompanied by live music, composed especially for this occasion by local musicians. The all-local creative team will work closely with the director of the project's premiere iteration at the Manchester International Festival.

IDEA & CONCEPT *Jeremy Deller (idea), Richard Gregory (director), Simon Banham (design) (all UK)* **PRODUCTION** *Manchester International Festival & Hildesheim 2025* **LOCAL PARTNERS** *Atelier Licht.n.Stein (light-based art studio), and all District and partner municipalities (see Capital for a Day).*

The Hildesheim Troubadour (flagship project)

Long-Term Public Opera Evolving Throughout the Whole Year **The Hildesheim Troubadour** will be an enduring performance in the form of an opera. However, the score will not consist of a predefined set of musical notes and a libretto. Rather, it will be a set of rules that defines the framework for actions unfolding over time. A Namibian performer will create the first piece of music about her ideas and imaginations of the Hildesheim region she is about to travel to, in relation to her home. Her presence will also remind us of Hildesheim's hidden entanglements with the history of Germany's former colony in Africa's southwest. Her first song will be presented as a gift to the people living at her first stop. It will travel with her through the whole District of Hildesheim – from Schellerten, through Groß Himstedt and Bockenem to Irmenseul, Warzen and Nordstemmen – and she will rewrite it according to her impressions: a new piece will be created and performed for and about each of the 17 stops on her way, culminating in a farewell event in the City of Hildesheim. A grand parade with all songs, participants, diverse musicians, and the new composition, will be performed for and with a broad public. All participating towns and villages will take responsibility for hosting the troubadour. They will organise meetings and access to local

cultural initiatives such as choirs, fire brigade bands, theatre and sports clubs. A scenario for a new trans-regional ritual evolves that can be revived regularly: an inclusive, participatory musical journey to reconsider the everyday through the eyes of an outsider.

IDEA & CONCEPT Ari Benjamin Meyers (*composer/director, US/DE*), Jörn Schaffaff (*dramaturg*) & Hildesheim 2025 **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Center for World Music, Heimatbund im Landkreis Hildesheim (*local heritage association*), KCV Hildesheim (*district choral society*), Kreisfeuerwehrverband (*district fire brigades association*), Kreismusikverband (*district association of amateur orchestras*), Paloma Klages (*district heritage curator*) **NATIONAL PARTNERS** Niedersächsischer Heimatbund (*association for the heritage of Lower Saxony*) **INTERNATIONAL PARTNERS** ensemble Tschuku Tschuku (*musicians: Chris Eiseb, Musta Lairdman, Nashilongwe-shipwe Mushaandja, Raymond Mapfumira, Samuel Batola; NA*) **BUDGET** 900,000 €

The New Traditions Laboratory

Series of Workshops and VolksFestival

The New Traditions Laboratory (NTL) will be a two-week workshop for and by young people from all over Europe and from the Hildesheim region who are interested in VolksCultures, music and dance. From 2023 onwards, three laboratories will take place on a barren field somewhere in our region. For two weeks, this field will turn into an experimental festival ground where the participants, in small groups and big sessions, get the chance to invent new VolksCultures for Hildesheim and new ways of sharing and cultivating VolksCultures all over Europe. The outcome will largely depend on the home cultures the young people will be bringing with them, on their instruments, their creativity, and the energy evolving from the gatherings on-site. The NTL will be the starting point for a daring experiment, an attempt to create new VolksCulture traditions in the region of Hildesheim, seeking a repositioning with the help of experienced practices from all of Europe. The 2025 Laboratory will culminate in an experimental European VolksFestival.

IDEA & CONCEPT Koko Lana Hörr (*voluntary cultural year Hildesheim 2025, performer*), Eylem Çetik (*student of arts, philosophy and media*) & Hildesheim 2025 **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Folk'n'Fusion Festival Hildesheim **NATIONAL PARTNERS** ijgd (*International Youth Services*) **INTERNATIONAL PARTNERS** El Dorado youth centre Gelendzhik (RU), Klaipėda European Youth Capital 2021, Novi Sad 2021, Porto Etno – World Music and Gastro Festival (Rijeka 2020), Tirana European Capital of Youth 2022, youthHansa (*youth organization of the HANSE*) **ENVISAGED PARTNERS** further European Youth Capitals

The Seven Hills Walk

An Open Air Exhibition on Witchcraft and Feminism Through the Forest

Witches have been demonised throughout history, all over Europe. However, in recent years the phenomenon of ›positive witchcraft‹ has stressed the empowerment of women taking control of their own life and their potential to influence the world around them. Some young women (artists) are choosing to self-identify as witches and practice witchcraft. Based on our local myths, beliefs, and stories, this route puts witchcraft in a larger cultural picture, in collaboration with the inhabitants and local communities. Opening with a festival by local authors and storytellers from the village of Sibbesse on the foot of the Seven Hills, the participating artists will dig into the region's history of witch hunt and draw connections to similar European and worldwide phenomena, such as the scapegoating of Roma and Sinti. At the same time, they will initiate encounters with current feminist concepts of the witch as a desirable vision of the role of women in European culture. Taking witchcraft seriously can also be part of rethinking the rationality and oppression connected with modernism, and a turn to a more magical world view, full of self-directed feminine power, sexual, and intellectual freedom. The Seven Hills natural landmark will serve as its symbolic playground, not least because it is located in view of the Brocken, the highest mountain in the close-by Harz mountains, famously known as the site where witches meet on Walpurgis night.

IDEA & CONCEPT Joanna Warsza (*curator, PL/DE*) & Hildesheim 2025 **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Autorenkreis Wort für Wort (*group of local authors*), KulturForum Sibbesse, Pro Leinebergland e.V. **INTERNATIONAL PARTNERS** Alexandra Pirici (*artist, RO*), Claudia Zeiske (*artist, UK*), European Roma Institute for Arts and Culture (Timea Junghaus, *co-curator*), Małgorzata Mirga-Tas (*artist, PL*), Viktoras Bachmetjevas (*philosopher, LT*)

Gypsy Music in the Sinti Capital

Music Festival

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. In the year 2001, a ›Django Reinhardt festival‹ was brought to life and it ultimately gained an international reputation. In 2025, Gypsy musicians from all over Europe will meet for a breathtaking 25th anniversary festival in the ›Sinti Capital‹. They will show the diverse cultures of the Sinti and further groups of the international gypsy community as a central aspect of European and Hildesheim heritage.

IDEA & CONCEPT, PRODUCTION ›Django Reinhardt Festival Hildesheim‹ (Ricardo Laubinger) **INTERNATIONAL PARTNERS** Angoulême (FR), Association International du Festival Django Reinhardt (FR), Rijeka 2020, Veszprém-Balaton 2023, Youth Club ROMA Stolipinovo (Plovdiv 2019)

CLUSTER 1.2

NEW EUROPEAN CONNECTIONS

What does Europe look like from its edges? What is the shape, the look, the feeling of Europe from beyond? To better understand ourselves, we will build new ties to other regions, celebrating cultural diversity and interdependency in a Europe beyond inner and outer borders. Hildesheim's Theatre for Lower Saxony will be renaming itself to **Theatre for Europe**, and the name says it all. For its 30th anniversary the **transeuropa** festival will ask questions about rerouting and rerooting itself within Europe's performing arts scene, with **Diving into the Deep Provincial Sea** we will establish a European short film festival on life in rural areas, with **Moving Magic** we will celebrate a lasting circus programme and with **Carry Us Away** we will get off to Europe together with our Hanover neighbours.

BUDGET 2 million € (including flagship budgets)

Europe from Beyond (flagship project)

Nomadic Writing Project, Digital Platform and Archive

Mistaking the European Union for Europe is a common error. Europe's borders are wider than the Union's; it is home to many who, despite their proximity, still can have an outsider's view on the EU. In **Europe from Beyond** thirteen recognised authors from Belarus, Ukraine, Russia, Moldova, Georgia, Armenia, Azerbaijan, Turkey, Syria, Jordan, Lebanon, Iran, and Iraq will embark on three-week journeys leading them from their hometowns to Hildesheim. Writing about their observations, encounters, experiences and thoughts on various online platforms, their individual stories will successively create a collective travel journal that provides a multitude of perspectives and voices from an angle that remains mostly unheard in the common EU narrative: the views from the EU's closest eastern neighbours. They will use trains, buses, bicycles or other ›slow‹ means of travel – maybe even walk one of the pilgrim paths leading to Hildesheim – to deeply feel the vast lands as well as moments of density. A network of institutions and artists will host the authors on their journeys. We will also invite everybody in search of a time of reflection, to embark on one of Europe's old pilgrimage paths and join the authors' task. There will be opportunities to interact with the authors and to contribute thoughts and experiences.

Some of the writers will end their routes in the Slovenian ECoC. In a connected event, **Europe from Beyond** will join

the two 2025 ECoC in a conversation about Europe's common future, inspired by the writings and visual documents that the authors will have collected and created. The authors' entries will be added to an online archive embedded in an interactive exhibition in the 500-year-old pilgrim church in the city centre of Hildesheim, which accommodates the Literature House St. Jakobi today. When the other authors finally arrive in Hildesheim, seven days of readings, screenings and participatory workshops are to take place in the Literature House. Thus, **Europe from Beyond** offers a variety of multilingual entry points for audiences to join the discourse – in Hildesheim, Europe and beyond.

IDEA & CONCEPT, PRODUCTION Literature House St. Jakobi Hildesheim & FROH! (non-profit association for journalism)

LOCAL PARTNERS University of Hildesheim (Dept. of Creative Writing and Literature) **NATIONAL PARTNERS** n-ost (Network for Reporting on Eastern Europe), Litprom (promoter of literature from the so-called Global South), Rüdiger Sareika (expert on transnational literature), Shida Bazyar (author) **INTERNATIONAL PARTNERS** Radar Sofia (independent art hub and residency, BG), Days of Poetry and Wine Festival (PTUJ 2025), ›Europe, in Darkness!‹ (Bad Ischl-Salzkammergut 2024), Saša Stanišić (author, BA/DE), Beri Shalmashi (publicist, NL/FR), PEN Centre of German-Speaking Writers Abroad (Guy Stern, US/DE), EUNIC Global (European Union National Institutes for Culture), Tartu County Development Association (Tartu 2024)

BUDGET 200,000 €

Theatre for Europe

Whole Season European Theatre Programme

Putting the European perspective on its agenda, Hildesheim's Theatre for Lower Saxony will rename itself to **Theatre for Europe** from autumn 2024 onwards. This new name provides the motto for all levels of programming and is implemented in all means of communication, including the theatre's overall CI. As the ensemble will be performing in various locations throughout the region and beyond, this shift will be visible for a wide audience in Lower Saxony. European perspectives and connections will set the main focus for the theatre's work in 2025 in all divisions (opera, musical, concert and theatre). The programme will focus on transnational issues, playwriting and world premieres in European contexts, with renowned directors who graduated from Hildesheim's Cultural Studies and Aesthetic Practice programme. **Theatre for Europe** will launch transnational activities and a European Ensemble, a cross-border cooperation with Hildesheim's European twin cities. It will create joint projects with a theatre of Slovenia's ECoC 2025. Multiperspectivity requires multilingualism. Multilingualism helps to overcome barriers and fears, and anchors the thought of an artistic and cultural European unit.

Hence, the **Theatre for Europe** stands as an example exploring innovative access paths for diverse audiences, starting from its brand new barrier-free stage.

IDEA & CONCEPT *TfN (Theatre for Lower Saxony)* **PRODUCTION** *TfN & Hildesheim 2025* **NATIONAL PARTNERS** *Anta Helena Recke (director), Sebastian Nübling (director), Simone Dede Ayivi (director), INTERNATIONAL PARTNERS* *Ljubljana 2025, Mladinsko Theatre (SI), Theatre Koper (Piran 2025), PTUJ 2025* **ENVISAGED PARTNERS** *Blakehay Theatre (UK), Conservatoire Gabriel Fauré de GrandAngoulême (FR), Teatro Fraschini di Pavia (IT), Teatr Torikos Gelendzhik (RU), Théâtre d'Angoulême (FR), Weston Youth Orchestra (UK)*

Re[ru:]ting transeuropa

European Performing Arts Festival

transeuropa is a non-profit organisation founded in 1993 in Hildesheim to support the young performing arts scene in Europe. The »transeuropa« festival takes place in Hildesheim every three years, completely self-organised by each new team of students. It is one of the biggest collegiate festivals for young European theatre and performing arts in Germany. Its former artistic teams have filled prestigious positions in the German-speaking theatre scene (such as Münchner Kammerspiele, Kulturstiftung des Bundes, Ruhrfestspiele Recklinghausen, Kaserne Basel) for years. For the festival's 10th edition in May 2021 transeuropa invites all its former artistic teams (1994–2021) to reflect on the future direction of the festival. In an open panel they will start to develop suitable formats to appropriately represent the festival's idea and transeuropean alliances within Hildesheim 2025.

IDEA & CONCEPT *transeuropa [x] & Hildesheim 2025* **PRODUCTION** *transeuropa* **LOCAL PARTNERS** *University of Hildesheim*

Diving into the Deep Provincial Sea

Short Film Festival for Young Filmmakers About Life, Work and Cinema in Rural Areas

The European crisis of cinema can also be observed in Hildesheim. The city still has its multiplex movie theatre, but almost no vivid film culture in the region – and so Hildesheim, as well as Europe, desperately needs a European short film festival for young filmmakers. For the pilot scheme, we will start with a film competition, to which students from all European Film Schools will be invited, encouraging them to take a fresh look at the rural regions around them. The main focus will be on tracking down rural ways of life in all its diversity, and presenting them in an aesthetically ambitious manner. The competition entries will be selected by a jury of qualified international film artists. In addition to the main programme, there will be

a section for pupils' films with its own programme and meeting places. The festival will be part of the cultural study programme at the University of Hildesheim, which will carry on its legacy and will encourage students to be involved in planning and implementing the festival. The venues will not be limited to genuine movie theatres: films will be shown in empty barns or former churches, diving into the deep provincial sea. The festival will attract not only the local and international film aficionados, but also an intergenerational local audience.

IDEA & CONCEPT *University of Hildesheim (Dept. of Media, Theatre and Popular Culture, Volker Wortmann)* **PRODUCTION** *University of Hildesheim (Dept. of Media, Theatre and Popular Culture) & Hildesheim 2025* **LOCAL PARTNERS** *HAWK (Faculty of Design), cinemas: Gronauer Lichtspiele, Kellerkino VHS, Thega-Filmpalast, schools: Ev. IGS Wunstorf, Gymnasium Himmelsthür, St.-Augustinus-Schule Hildesheim* **NATIONAL PARTNERS** *Film & Medienbüro Niedersachsen (association for film and media Lower Saxony), KJF (German Centre for Youth and Children's Films)* **INTERNATIONAL PARTNERS** *»Cinema en curs« (film pedagogy programme by the organisations A Bao A Qu, ES and kijufi, DE), FIDMarseille (Marseille International Film Festival), GEECT (The European Grouping of Film and Television Schools), Lago Film Fest (IT)*

Moving Magic

A European Festival for Moving Arts and Street Performance
»Pflasterzauber« is a successful festival for moving arts and street performance, founded in Hildesheim in 2009. Its 2025 edition will focus on productions showing the light and dark moments of social life. It will commit itself to the idea of living together in diversity and solidarity. During its 2024 run, international artists will be invited for an artists' residency to develop shows with locals in Hildesheim, which will be performed at the 2025 festival. Accordingly, co-creation and working on-site will play a central role. The festival will have a special focus on giving young perspectives a stage: international circus trainers collaborate with local ones, and groups of young people, to create contemporary circus pieces. A young circus troop will be built up in the new **Centre for Culture and Education** in Hildesheim's Nordstadt and the group will partly consist of children and teenagers from this quarter, which is characterised by its international population. In 2021, different institutions will join forces to create this caring circus, with the intention of forming a lasting circus programme, internationally connected from the very beginning, contributing to the legacy of **We Care**.

A symposium reflecting on the social and political conditions, and impact of contemporary (street) arts in and with public spaces, will complement the festival programme.

New Circus artists, choreographers, theatre makers, urban designers, and festival organisers from all over Europe will be invited to take part.

IDEA & CONCEPT, PRODUCTION ›Pflasterzauber‹ (International Festival of Street Performance Hildesheim) **LOCAL PARTNERS** Ars Saltandi (dance and drama school), **Centre for Culture and Education**, Hildesheim Marketing GmbH, TPZ (Centre for Theatre Pedagogy) **NATIONAL PARTNERS** ijgd (International Youth Services), TheatreFragile (Mask Theatre in public spaces) **INTERNATIONAL PARTNERS** Caravan International Youth and Social Circus Network, Cirkoneo (Novi Sad 2021), Eléctrico 28 (artist collective, AT/ ES), Galway Community Circus (IE), Kreativni Pogon (circus school, RS), La Fabrique Royale (artist collective, FR), La Strada Graz (international festival for street and figure theater, AT), Tampere Region 2026, Zaltimbanq' Circus School (LU) **ENVISAGED PARTNERS** Biennale Internationale des Arts du Cirque (FR), IN SITU (European platform for artistic creation in public space)

Carry Us Away

Hildesheim and Hanover Gyrocopter on an Accidental Journey Over Europe

In 1923, Juan de la Cierva invented the gyrocopter, the first rotary-wing aircraft in the world. While the operating mode is similar to the one of a helicopter, a gyrocopter's rotor is not propelled by an engine, but instead it is the airflow itself that starts to spin the rotor blades. More than a hundred years later, on 25 January 2025, a gyrocopter representing the ECoC Candidate Cities from Lower Saxony will take off. In case Hildesheim is announced ECoC 2025 we will start in Hanover – or the other way around: for a common journey all over Europe. In the kick-off event, people from Hanover and Hildesheim play for the itinerary. A compass, a wheel of fortune and a dice decide the directions to fly in, and determine the length of the flights. The journey produces fascinating images and stories about changes of perspective. Also, the rivalry of Hanover and Hildesheim will be seen from a different point of view – some things get less important from a distance.

IDEA & CONCEPT Hannover 2025 & Hildesheim 2025 **PRODUCTION** Hannover 2025 & Hildesheim 2025 **PARTNERS** AutoGyro GmbH Hildesheim

CLUSTER 1.3

DECENTRING EUROPE

(NEW GLOBAL PERSPECTIVES)

To create a European identity for the 21st century, it is necessary to engage in new and fond relationships with people and perspectives from outside Europe. They help us abandon a Eurocentric view of the world, which is the prerequisite for building good and caring relationships. The *School of Listening to Each Other* will initiate a self-critical reflection of underlying concepts and practices of collecting, research, and display in contemporary museum practice. *Tonal Tidings* will create a platform for the many European and global voices, exploring the overlaps and interrelations of global and local musical traditions and practices. *Squares of Encounter* will create safe spaces as havens for international artists in need, as well as for the neighbourhood, and *Pengo – The Walls We Built* will address the challenges and restrictions with which collaborations with non-Europeans are often confronted. Perspectives from abroad will activate common debate as part of local community building and international solidarity. The notion of ›decentring‹ is essential to the whole cultural programme, as well as to our overall approach of experimenting with and inventing cultural expression: there is no centre, no leading figure prescribing what to do. What the cultural environment Hildesheim strives for is a multi-perspective form of collaboration and dialogue.

BUDGET 2 million € (including flagship budget)

School of Listening to Each Other (flagship project)

Laboratory and Artistic Interventions on Questions of Colonialism and Perception

From its very beginning, the Roemer and Pelizaeus Museum Hildesheim (RPM) and the City Museum of Hildesheim were envisioned by its founders as a ›Schule der Anschauung‹, a place for contemplation and learning as well as for experiences, new points of view, and visions. With over 400,000 objects, the RPM is the custodian of extraordinarily valuable and unique collections from all continents, which are currently secured in a new depot and digitised to become better accessible (Q6.2). Due to the diversity of its collections (natural history, geology, palaeontology, ethnology, cultural anthropology, ancient culture and art history, as well as urban and regional history), the museum holds a special place in Germany's institutional landscape. However, like other institutions of its kind, it has been faced with the pressing question of just what this idea of ›Anschauung‹ in terms of viewing, looking, observing, contemplating, discovering, and recognising the world should imply at the beginning of the 21st century. Who is perceiving whom, and what is being perceived under which conditions and pre-configurations? Can the people, their cultures, their

›objects‹ look or perceive back? Is there a possibility for the ›objects‹, histories, cultures to become the subjects? International artists and scientists will be invited to work with the collections and the staff members of the RPM, to get into conversation, create new works in response to these encounters, and act within the museum as a space of symmetric relationships. Listening to each other is a gesture of mutual care.

IDEA & CONCEPT *Bonaventure Soh Bejeng Ndikung (curator, CM/DE)* **PRODUCTION** *Roemer and Pelizaeus Museum Hildesheim & Hildesheim 2025* **INTERNATIONAL ARTISTS** *Alexandra Pirici (RO), Tarek Atoui (LB/FR), Theo Eshetu (UK)*
BUDGET 300,000 €

Tonal Tidings. Our Satellites of Passion

Sound Art Installation in Public Space

In small architectural interventions, such as huts, yurts, wooden platforms, earth buildings, farm cottages, and rondavels, you can hear folk songs and religious music from different cultures, for example the St. Matthew Passion by J. S. Bach, Mawlid and Aschura music – a kind of passion play performed at religious ceremonies in Muslim and Hindu cultures, Harawi – Inka music and poetry about love and death, or Gut – Korean spiritual music of shaman culture. Local contributors will collaborate with international artists to create duets, in a workshop period with musicians and ethnomusicologists from the world-wide alumni network of the Center for World Music's (CWM) study programmes. Since they will only be performed live at certain times, they will in the meantime be able to be experienced as sound installations, connecting the two World Heritage Sites of St. Michael's Church and St. Mary's Cathedral with music from all religions and continents. The closing weekend will host an international conference on re[ru:]ting in music, exploring how music as a social practice contributes to the resilience of communities.

The project will be produced by **Audiotopia**, a new institution with a unique concept, contextualizing musical instruments and recordings from the CWM's collections, and cultural-historical objects of the Roemer and Pelizaeus Museum Hildesheim (Q6.2).

IDEA & CONCEPT *Ludger Engels (director) & Hildesheim 2025* **PRODUCTION** *Audiotopia (CWM & RPM) & Hildesheim 2025* **LOCAL PARTNERS** *Cathedral Music Hildesheim, St. Michael's Congregation (church music), St. Michael's Monastery – Centre for Church Music and Liturgy Hildesheim* **INTERNATIONAL PARTNERS** *Minhee Park (singer, KR), Mithacan Öcal (composer, TR), Tongyeong International Music Festival (KR)*

Squares of Encounter

Vitalising Public Squares Through Hosting of International Artists in Need

In a European city, few central public squares usually form the vibrant heart of urban life, including markets and festivities, where people gather to demonstrate their political interests, where people with different backgrounds meet, where new relationships are forged. Other areas often lack attention, and less effort is made in the appearance of urban life, especially outside the Hildesheim city centre. This will change in 2025, when neglected or overseen public squares will connect people in new forms, creating new care-for-community spaces. The squares will be decided upon in collaboration with the partners and the long-term urban development plans, including connecting the inner city and Neustadt (the future **Quarter of Creativity**) or squares in the Nordstadt (future **Quarter of Cultural Participation**). First activities will start as early as 2020. In exchange with partners in cities across the world, we will explore successful new concepts of collaboration between residents, artists, urban planners, city administration, and cultural institutions. In 2025 the squares will become hosts in a double sense. They will invite international artists, who cannot realise their work in their home countries due to political or social circumstances (of war, economic crisis or censorship), to bring in their diverse and fresh and maybe challenging perspectives. These artists will also have the potential to act as a mediator for involving artists and residents from abroad now permanently living in Hildesheim. Together, we will explore the ›art of hosting‹. During the preparatory period we will invite for international exchange in various digital and analogue formats, reflecting the potential of artist residency programmes despite limited freedom and asymmetric conditions.

The **Squares of Encounter** in 2025 will be part of our ›caring hospitality‹ infrastructure, permeating the whole city, designed to welcome our guests and take care of them, providing space for re-creation, information, and provisioning. In these host areas, our guests and locals will be able to meet day and night to chill, dance, eat and drink, discover sneaks into the programme, follow discussions, or get creative and take part in the ongoing design activities.

IDEA & CONCEPT *Kulturfabrik Löseke (socio-cultural centre), UNESCO Chair in Cultural Policy for the Arts in Development (ARTS RIGHTS JUSTICE Programme) & Hildesheim 2025* **PRODUCTION** *Kulturfabrik Löseke & Hildesheim 2025* **LOCAL PARTNERS** *Children and Youth Club Go20, City of Hildesheim, Diakonie Himmelsthür (assisted living facility), HAWK Faculty of Design, Martin Luther Congregation, Neighbourhood Association Nordstadt Mehr.Wert, Theatre House Hildesheim, Woodlands (cultural collective)* **NATIONAL PARTNERS** *Luzi Gross*

(curator, cultural producer) **INTERNATIONAL PARTNERS** African Cultural Policy Network, Artist at Risk Connection (PEN America), Culture Resource (Al-Mawred Al-Thaqafy), Esch2022, Firas Alshater (actor, journalist, SY/DE), ICORN (International Cities of Refuge Network), Martin Roth Initiative (joint project of ifa and Goethe-Institut), Museum of Movements (SE), Carthage Film Festival (Naoures Rouissi, TN), Omar Rajeh (choreographer, LB/FR)

Pengo – The Walls We Built

International Festival of the Arts and Residency Programme One **Square of Encounter** is a work and presentation space for an international festival of the arts based in Hildesheim, Kampala, and Kigali, initiated in 2019. Young artists from Uganda, Rwanda, and Germany discuss and contribute to a self-defined topic – challenging encounters on many levels. Pengo, meaning ›gap‹ in Kiswahili, will address ways for art to question the walls that are built due to travel restrictions and hierarchical structures, for example visa issues for artists from certain (geographical) backgrounds. An online platform for an international artistic exchange (connected to **Bauhaus Rerouted**) will go along with a local artist residency programme in 2023 and 2025 in each of the participating countries, cooperating with envisaged African Capital of Culture Kigali 2023.

IDEA & CONCEPT *Voices For Identity (arts initiative)* **PRODUCTION** *Voices For Identity & Hildesheim 2025* **INTERNATIONAL PARTNERS** Bayimba Cultural Foundation (UG), Rwanda Arts Initiative (RW), The Festival Academy (global network of festival managers) **ENVISAGED PARTNERS** African Capital of Culture Kigali 2023

CLUSTER 1.4

CELEBRATING DIVERSITY

AND BLASTING SOCIAL CATEGORIES

Let's celebrate a kaleidoscope of stories, songs, and colours! We will teach each other what makes us special, bridging the normative and the extreme, and come together in solidarity – loving diversity, engaging in reflection, celebrating life and style(s), getting involved! **The 50 Queer Icons Project** will be a work about people whose stories have largely been forgotten, dismissed, or buried by the patriarchal, heteronormative culture dominating the collective memory of Western culture. **Speechless** will seek to develop a set of creative strategies through which language acquisition can be explored and enjoyed free of the duress and stress that comes with practical necessity. **On Ageing and Care** will initiate encounters and challenge common notions of age. In virtual conversations and collaborative exhibitions with elderly care homes across Europe

we will reflect recent developments, looking back at the COVID-19 pandemic and its consequences. **The Hildesheim Children Start Up Orchestra** will take the lead in an initiative fostering musical craftsmanship and giving children the opportunity to experience collectivity and solidarity. We will give **A Voice to Every Child** by forming an inclusive childrens' choir. **The Access Art Lab** will focus on the lifting of barriers, for example by designing an artistic vision of a language accessible to everybody. Finally, in **We! Who?**, European partners will propose different possibilities as to whom ›we‹ might be.

BUDGET 3 million € (including flagship budgets)

The 50 Queer Icons Project (flagship project)

Five World Premiere Concert Performances and a Large Finale Beloved for his iconic beauty, disarming vulnerability, and soaring spirit, New York-based performance artist Taylor Mac has created internationally award-winning performance events that at once provoke and embrace diverse audiences. His music and the unforgettable shared experience are the common denominator that will bring international attention and attendance to our region and uplift the awareness of what is going on in the province, subsequently blasting all social categories. In his world premiere, Taylor Mac will pay homage to queer icons of the past and present in a concert evening featuring a selection of fifty all-new original songs. The project will celebrate the lives and work of queer-identifying people who have made a profound impact in the fields of science, sports, politics, the arts, and more – proving that practicing kindness and care for others can be a radical act. The project's costume designer, Machine Dazzle, will work with Hildesheim hairdressers and barbershops on a wig and headdress styling competition with detailed garments from found objects and recycled goods. The competition will prepare community members from way beyond the region for **The 50 Queer Icons Project**. The events will be framed by gatherings, film screenings, and discussions.

IDEA & CONCEPT Taylor Mac (artist) and his artistic team **PRODUCTION** Pomegranate Arts **LOCAL PARTNERS** Tfn (Theatre for Lower Saxony), Hildesheimer AIDS Service Organization **NATIONAL PARTNERS** The QUEER ACADEMY **INTERNATIONAL PARTNERS** Artpark (US), SMOQUA – Festival of Feminist and Queer Culture (LORI, Rijeka 2020) **ENVISAGED PARTNERS** BAM-Brooklyn Academy of Music (US), Center for the Art of Performance (US), Cité de la Musique (F), Curran Theater (Stanford University, US), Home of the Arts (AU), Place des Arts (CA), Theatre Kampnagel

BUDGET 900,000 €

Speechless (flagship project)

Live Performance and Video Installation with 22 Newcomers to Hildesheim on Language and Belonging

Language is a medium of integration. Without shared language, there can be no meaningful long-term inclusion. Unfortunately, newcomers like migrants, refugees, or asylum seekers often learn the language of their host country under stressful circumstances (if at all), distracted by bureaucratic struggles and the battle to sustain basic living conditions. Ever since she arrived in Germany several years ago, South African artist Candice Breitz has been collecting her observations and experiences with the German language. In 2025, she will invite a group of 22 young women, newcomers to Hildesheim, to co-creatively work on a performance. The intention is to facilitate an analytical, yet playful, exploration of the specificities, texture, beauty, and absurdity of the German language, outside of any practical or sensible purpose, offering newcomers a fresh and irreverent path into finding a relationship with the language. The realisation in Hildesheim will allow for the development

of a script and a set of procedures that can be interpreted and explored in other cultural circumstances and language contexts. The debut of **Speechless** will be shown on two stages. Early in 2025, a live performance will provide the opportunity for video footage. In autumn 2025, a video installation drawing from this footage will be presented in Hildesheim. The project preparation will carefully listen to changing situations for migrants as well as conditions for performances and exchange due to the COVID-19 pandemic, resulting potentially in a stronger focus on the video work and digital means of performing and sharing.

IDEA & CONCEPT Candice Breitz (artist, ZA/DE) **PRODUCTION** Studio Candice Breitz **LOCAL PARTNERS** HBK (Braunschweig University of Art), FLUX (Refugee relief NGO), TPZ (Centre for Theatre Pedagogy)

BUDGET 300,000 €

On Ageing and Care

A Series of Artistic Interventions in Retirement Homes and Care Institutions

While the world population is growing dangerously fast, European societies are rapidly ageing, or as some say, ›greying‹. Soon, a quarter of the continent's population will be above the age of 65, especially in countries that are less open for migrants. Meanwhile, many care workers in Europe work far from their home countries and families. Germany has a good system of senior housing and a comparatively well-functioning system of care. However, it is vulnerable, given the call for efficiency going along with increasing privatisation and austerity policies. This became obvious during the COVID-19 pandemic. The question remains, how

the elderly are to be treated with love, care, and respect. In recent years, advertising industries have discovered the existence of older people as profitable consumers. But the physical dimension of old age, the vulnerability and dilapidation of the body and mind, but also the intergenerational dependence and debt scale, are rarely present in the visual culture of our times, including the arts. A tour through various care institutions will invite visitors to have unexpected insights and encounters. Together with the institutions' staff and residents, international artists will develop site-specific works. Virtual conversations on ageing and collaborative exhibitions with elderly care homes across Europe will reflect recent developments, looking at the COVID-19 pandemic and its consequences.

IDEA & CONCEPT Joanna Warsza (curator, PL/DE) **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Arbeitsgemeinschaft der Hildesheimer Altenheime (consortium of retirement homes), Diakonisches Bildungszentrum Leine Innerste (nursing school), Pro Leinebergland e.V. **NATIONAL PARTNERS** Claudia Liebelt (anthropologist), werkgruppe2 (artist collective) **INTERNATIONAL ARTISTS** Kristina Norman (EE), Lizza May David (PH/DE), Mierle Laderman Ukeles (US), Zorka Wollny (PL/DE) **ENVISAGED PARTNERS** EPSU (European Public Service Union)

The Hildesheim Children Start-Up Orchestra

Future Permanent Music Ensemble

With young music-making colleagues, the **Theatre for Europe** will establish its own youth orchestra. This will be a novelty in Germany's musical landscape and is meant to function as a start-up, attempting to lead to a new kind of permanent institution. In exchange with national and international model projects, we will build up a structure for the engagement of children of all backgrounds in social musical practice. Children will start to play instruments together, without being required to have any previous knowledge. Being able to start making music right away, without the call for efficiency and competition, will put the main focus on the importance of the children's contributions to the creation of a collective (sound) experience. They will encounter collectivity and solidarity – skills that are necessary to further democratic virtues in our society. The children's orchestra will start with groups practicing in different parts of the city several times a week. Regularly, they will come together in a large children's orchestra, thereby getting to know other children and quarters. In 2025, public concerts will already be a regular part of the project, delighting and inspiring our guests, supplemented by open door events for visiting children.

IDEA & CONCEPT *HANGARMUSIK* (Andreas Knapp, Leila Weber), *Hildesheim Music School* (Detlef Hartmann & Edgar Wendt), *TfN* (Theatre for Lower Saxony, Florian Ziemer) & *Hildesheim 2025* **PRODUCTION** *Hildesheim Music School & TfN* **LOCAL PARTNERS** *Arpeggio* (social music project), *Center for World Music*, *International Freden Music Festival*, **New Centre Nordstadt**

A Voice for Every Child

Future Inclusive Children's Choir

When hearing and hearing-impaired children perform together, it is the hearing-impaired children that take the lead in the conductor's role, singing and signing become one common experience. This choir will be accessible to all children from the age of six, regardless of any preconditions.

IDEA & CONCEPT, PRODUCTION *University of Hildesheim* (Dept. of Music, Lorenz Heimbrecht) **LOCAL PARTNERS** *Hohnsen Primary School*, *KCV Hildesheim* (district choral society), *LBZH Hildesheim* (state education centre for the hearing impaired)

The Access Art Lab

Residency Programme and Ongoing Exhibitions

Supporting mobility and reflecting on conditions of art education and careers for people with and without (physical) disabilities, **The Access Art Lab** will create a residency in a central location in Hildesheim that has easy access and high visibility. Artists from various fields will reflect on how to become an inclusive society, addressing issues regarding access to the arts, partly in co-creation with people living in Hildesheim. Additionally, the lab will initiate a cooperation of people from sheltered workshops, students of the University of Applied Sciences and Arts (HAWK), and further European experts to develop innovative solutions meeting a 'design for all' approach. The adjoining exhibition area will be open to visitors to provide insights to the residents' artistic work.

IDEA & CONCEPT *KULTURinklusiv* (Hildesheim network for inclusive cultural experiences) & *Hildesheim 2025* **PRODUCTION** *Hildesheim 2025* **LOCAL PARTNERS** *Atelier Wilderers* (artist collective, proTeam Himmelsthürg GmbH), **Cultural Hub, Centre for Culture and Education**, *HAWK* (Faculty of Design) **INTERNATIONAL PARTNERS** *Aesthetics of Access* (informal network joined by *Hildesheim 2025* in 2020), *cooperationsART* (artist collective, LU), *Créahm Bruxelles*, *EUCREA* (Umbrella organization of artists with impairments in German-speaking countries), *Europe Beyond Access* (Creative Europe-funded project by British Council and Theatre Kampnagel), *IETM* (International network for contemporary performing arts), *Kaunas 2022*, *Kondas Centre of Naïve and Outsider Art* (Tartu 2024), *Tampere Region 2026*

We! Who?

Augmented Reality Comic in Public Space

Who do we mean when we say ›we‹? Building on existing cooperation between cultural actors in Hildesheim and our twin city, UNESCO Creative City of Literature Angoulême, we will draw a widely visible picture of different ›we-s‹ on facades in several small towns around Hildesheim, especially including those who are often overlooked in our society. The stories around these pictures will be communicated via a smartphone app, in various languages and access forms, developed with support from the Institute for Translation Science and Specialized Communication at the University of Hildesheim. The outcome will be discovered on a unique tour through our southern region, bridging the gap between the real and digital world. Audiences will be able to experience art and its stories through an innovative and easily accessible way, discovering digital worlds in real surroundings.

IDEA & CONCEPT *Kulturfabrik Löseke* (socio-cultural centre) & *la Cité internationale de la bande dessinée et de l'image Angoulême* (the comics museum) & *Hildesheim 2025* **PRODUCTION** *Kulturfabrik Löseke & Hildesheim 2025* **LOCAL PARTNERS** *HAWK* (Faculty of Design), *Pro Leinebergland e.V.*, *University of Hildesheim* (Institute for Translation Science and Specialized Communication) **NATIONAL PARTNERS** *ijgd* (International Youth Services) **INTERNATIONAL PARTNERS** *Ljubljana 2025*, *Vodnik homestead* (coordinating organisation of *Ljubljana UNESCO Creative City of Literature*)

2. WE CARE FOR OURSELVES

...is about reflecting on faith, worldviews, self-images, and well-being.

CLUSTER 2.1

SEARCHING FOR MEANING, REASONS, LONGINGS AND THE BIG PICTURE

The search for values and meaning is relevant today more than ever. In what terms is the heritage of our religions still important? Which world views meet the challenges of our time? We dare to ask the big questions! With **Sweet Stress**, Hildesheim will establish a new, transcultural holiday – a celebration of those who navigate easily through overlapping and interwoven cultural contexts. **The Care Comedy Club** will invite a broad public to laugh together – an important part of self-care. **The Hildesheim European Weeks of Peace** will invite all former, present, and future ECoC to join the European Culture Train on its journey. They will contribute with aspects on European values that developed from an impressive peace project and need to be cared for more than ever before. **Harmonies of Faith** will bring together various (religious and non-religious) music, and **The Bigger Picture** will use Hildesheim as a backdrop for an augmented reality multiplayer game for aficionados from all over Europe.

BUDGET 1.5 million € (including flagship budget)

Sweet Stress (flagship project)

A New Public Holiday and Transcultural Feast of Sugar for Hildesheim

In spring 2025, the District of Hildesheim will celebrate a new public holiday. This out-of-the-ordinary holiday emerges from the concurrence of the end of Ramadan (commonly known as ›Sugar Feast‹) with the beginning of the sugar beet season (marked by the preparation of the field through a technique called ›drilling‹) and many other festive spring traditions woven into Hildesheim's transcultural landscape. Hildesheim will prepare this sweet holiday carefully. A citizens' committee will be founded. They will start by asking: How do holidays and ceremonies migrate? Which (historic and current) festivities can serve as a foundation for our new spring holiday? In a series of meals after sunset between 2022 and 2024, citizens and artists will be invited to find connections between the many sugar traditions of Hildesheim's global culture(s). The sticky properties of sugar will become a complex metaphor for the ways our society can stick together, and dissolve, too. In 2025, Hildesheim might celebrate its new holiday at a central place with baklava and carousels or it might start a wandering celebration

throughout the whole district. The committee will have to take risks to find the right way for a new holiday to be celebrated with everyone. A sweet stress indeed.

IDEA & CONCEPT Landvolk Hildesheim (District Farmers' Association, Veronika Riepl-Bauer), Nuray Demir (artist), Turkish-Islamic Congregation Hildesheim (Emin Tuncay) & Syndikat Gefährliche Liebschaften (artist collective, Micha Kranixfeld)

PRODUCTION Syndikat Gefährliche Liebschaften & Hildesheim 2025 **LOCAL PARTNERS** Abrahams Runder Tisch (interreligious working group), Brücke der Kulturen Hildesheim e.V. (Bridge of Cultures), Landvolk Hildesheim, Turkish-Islamic Congregation Hildesheim **INTERNATIONAL PARTNERS** International children's festival Gaziemir (TR)

BUDGET 300,000 €

The Care Comedy Club

Monthly Comedy Shows in Care Institutions

Comedian, model, sportsman, coach, and what is next? In

2025, highly popular Hildesheimer Tan Çağlar will initiate a Comedy Club, every month in another barrier-free care venue: the St. Bernward Hospital, the assembly hall of the Heimstatt Röderhof, or the Lammetal GmbH. Always there: five famous comedians and Tan Çağlar as their host. Hildesheimers dreaming of their big moment on stage will be able to apply, too: one act in every show will be a newcomer. Before their first big performance, they will get special coaching by nobody less than Tan Çağlar himself! In parallel, Hildesheim 2025 will launch a campaign with comedians performing in care institutions in other countries. All their shows will be broadcasted live via the project's own channel.

IDEA & CONCEPT Tan Çağlar (comedian) & Hildesheim 2025

PRODUCTION Hildesheim 2025 **LOCAL PARTNERS** Christophorusstift (retirement homes), Heimstatt Röderhof (facility for disabled people), Lammetal GmbH (inclusive counselling service company), St. Bernward Hospital **NATIONAL PARTNERS** Martin Sonneborn (MEP, satirist)

The Hildesheim European Weeks of Peace

European Culture Train, ECoC Football Tournament and Music Festival

On 22 March 1945, Hildesheim was bombed and extensively destroyed. For some years, the City of Hildesheim has already commemorated this event with the Hildesheim Peace Day, calling for the preservation of peace in the present and future. Now, the focus will be directed from the city's history to the history of Europe and the development and significance of the European community as a peace project. The year 2025 will mark the 80th anniversary of the end of the

Second World War and the destruction of Hildesheim. 2025, however, will not only be the year in which we celebrate 80 years of European peace, but also 40 years of European Capitals of Culture. Combining the two memorials, Hildesheim will invite former, current, and prospective ECoC from 1985 to 2025 to create the programme for a special historic ›European Culture Train‹, travelling between Hildesheim and our Slovenian partner ECoC during the Peace Weeks. Around 80 – and this cannot be a coincidence! – ECoC will give us their views on our shared continent.

Celebrating peace and care is a beautiful challenge for sports championships: all former ECoC will be invited to participate in ›YES25 – Youth European Soccer Cup‹. Finally, Hildesheim's football stadium will host a major European championship with fair play, team spirit, and commitment at its heart! Honoring ECoC Linz's ›YES09‹, children play together in mixed teams to win the cup for their city. Young activists for Europe will join schools and the University's History Department for a series of conversations on

The Meaning of Europe. Numerous regional institutions of civil society will take a stand against racist and nationalist attitudes, composing a multi-faceted programme under the Union's Motto ›United in Diversity‹.

›The Music Festival on Life and Death‹ will include ›Lux in Tenebris‹ (Helge Burggrabe) in St. Mary's Cathedral, ›The Armed Man‹ (Karl Jenkins) and the ›St. Matthew Passion‹ (J.S. Bach) in St. Michael's Church as well as the intervention **Tonal Tidings. Our Satellites of Passion** that is connecting these two World Heritage Sites. In addition the festival will realise crossover projects where organs will meet HipHop as well as popular music acts in collaboration with FKP Scorpio.

IDEA & CONCEPT: *City of Hildesheim* **PRODUCTION** *City of Hildesheim & Hildesheim 2025* **LOCAL PARTNERS** *Abrahams Runder Tisch (interreligious working group), Adult Education Centre Hildesheim, Ars Saltandi (dance and drama school), Cathedral Music Hildesheim, Collegium Musicum Hildesheim, Hildesheim Music School, ›Europagesprache‹ (University of Hildesheim, Dept. of History, Prof. Michael Gehler), KreisSport-Bund (District Sports Federation), St. Andreas Congregation (Church Music), St. Michael's Monastery – Centre for Church Music and Liturgy Hildesheim, TjN (Theatre for Lower Saxony)* **NATIONAL PARTNERS** *City of Halle (Saale) FKP Scorpio Konzertproduktionen GmbH, Foundation Handel-House (Handel Festival Halle), ijgd (International Youth Services), SVT Görlitz (historical train initiative)* **INTERNATIONAL PARTNERS** *Muisti Centre of War and Peace (FI), Pulse of Europe, Savonlinna 2026; Hildesheim twin cities: Angoulême (FR), District North Somerset (UK), Gelendzhik (RU), Governorate of Minia (EG), Pavia (IT), Padang (ID), Weston-super-Mare (UK); Novi Sad 2021 and all (designated) ECoC 1985–2025*

Quasthoff & Friends

An Ambassador's Musical Messages for His Hometown

›Hildesheim has given me opportunities since my early childhood‹, says German singer Thomas Quasthoff, who was born with several birth defects caused by thalidomide. The world-famous bass-baritone, vocal professor and jazz musician still feels very connected to Hildesheim, on an artistic as well as on a personal level. One of his many local supporters was St. Michael's choir. Now, the Church of St. Michael is where he will set himself a personal challenge by conducting the ›St. Matthew's Passion‹ (J. S. Bach) on Easter Sunday 2025 during ›The Music Festival on Life and Death‹. He will bring along many of the exceptional soloists he has encountered during his long international career. In addition, Quasthoff will play a series of concerts with his jazz ensemble and illustrious guests at cosy venues between the fields around Harsum, where he was raised.

IDEA & CONCEPT *Thomas Quasthoff (singer, conductor)* **PRODUCTION** *Hildesheim 2025* **LOCAL PARTNER** *St. Michael's Church Chantry (Angelika Rau-Čulo, director)* **NATIONAL AND INTERNATIONAL PARTNERS** *singers: Christiane Karg (DE), Elisabeth Kulman (AT), Gerald Finley (CA/UK), Maximilian Schmitt (DE), Manuel Walser (CH), musicians: TQ & Friends (Dieter Illg, Simon Oslender, Wolfgang Haffner; DE), guests: Bill Evans (US), Biréli Lagrène (FR), Nils Landgren (SE), Randy Brecker (US)*

Harmonies of Faith

A Festival of Music From Various Religions and Cultures

The programme of the 35th edition of the International Freden Music Festival will signify interreligious understanding and tolerance. Combining excellent classical concerts with scenic sounds, it will be an invitation to a midsummer outing to Freden, Alfeld, Winzenburg, and Hildesheim. The first concert with Moorish, Jewish, and Christian music from the 15th and 16th century will set the focus of the festival. A great variety of musical expressions will explore our cultures' roots in faith, including a new composition commissioned to the Iranian-born composer Amir Ahmadi. They will be accompanied by workshops with young people from all over Europe that will result in a second concert series.

IDEA & CONCEPT *Association of the International Freden Music Festival (Utz Köster, director; Adrian Adlam, artistic director, UK), Joachim Werren (former general secretary of the Stiftung Niedersachsen), Dr. h. c. Lore Auerbach (honorary citizen of Hildesheim, former politician, founding director of the Hildesheim Music School), Matthias Naske (Intendant concert hall Vienna), Raimund Vogels (director Center for World Music)* **PRODUCTION** *Association of the International Freden Music Festival* **LOCAL PARTNERS** *camerata freden (ensemble of the Freden Music Festival), Centre for World Music, European*

Centre for Jewish Music (of the HMTMH – Hanover University of Music, Drama and Media), Fagus Factory, Manuel Donato Díez (sculptures) NATIONAL PARTNERS Amarcord & Calmus Ensemble, National Youth Choir of Germany, National Youth Orchestra of Germany, Ragna Schirmer (Artist in Residence, Pianist), Renée Morloc (Singer) INTERNATIONAL PARTNERS Amir Ahmadi (composer, IR/DE), Musica Ficta – Ensemble Fontegara (ES)

The Bigger Picture

A Multiplayer Augmented Reality Quest for the Meaning of Life
How can we find new ways to understand the meaning of life in thoughtful and entertaining modes of action and creative endeavour? How can we meaningfully employ existing popular culture modalities? We want to make use of the ECoC year to simulate, model, rehearse, and experiment with different approaches of creating social cohesion and shared European perspectives by implementing tools of massive multiplayer games that involve augmented reality. With a specifically designed game, employing Hildesheim as the backdrop, we will explore different ways of living, and we will examine the outcomes of various strategies to engage the European people in our search for meaning.

IDEA & CONCEPT Sue McCauley (creative producer, AU) & Hildesheim 2025 **PRODUCTION** Grendel Games Leeuwarden (NL) **LOCAL PARTNERS** CDC (Centre for Digital Change), HAWK (Faculty of Design)

CLUSTER 2.2

CONTEMPLATING BODIES, HEARTS, MINDS AND SOULS

Wellness, holism, work-life-balance are some of the buzzwords for the widespread desire to overcome the breathless pace of daily life. The Hildesheim 2025 programme seeks to give this discourse more substance to meaningfully reflect on self-care as well as on the care for others. Health has become an obsession, tracked by watches, diet plans and insurance companies. *La Bella Vita* suggests a different approach and will deal with the idea of contemplation, idleness, and leisure as a foundation of a fulfilled life. In the last months, the COVID-19 pandemic showed in an alarming way just how vulnerable Europe's freedom of movement is, how quickly borders can be closed and walls in people's minds can be erected. With *Border Inspections*, Hildesheim will face the geographical, physical, social, political, and virtual dimensions of drawing boundaries. The *New Festival of (Independent) Theatre* will showcase the artists our region is famous for in supra-regional cultural contexts. When we say *We Care*, we mean the difficult and often tabooed topics of private and public life as well. The exhibition *Abuse &*

Power at the Cathedral Museum will address sexual violence in the context of the Catholic Church: is it possible to uncover the underlying structures? Is there room for pain, outrage, and the inconsolable? *The Beginning. The End.* will discuss questions of midwifery and terminal care. In European societies, topics like birth and death are mostly outsourced to special institutions. *We Care* about the important moments of beginning and ending our lives and want to bring them (back) to the centre of our societies. **BUDGET** 1.8 million € (including flagship project)

La Bella Vita (flagship project)

A Bike Tour on Wellness, Self-Care, Health, Laziness, Spas, Meditation, and the New Human, With Artistic Interventions Around Bad Salzdetfurth

Provincial regions often advertise as feel-good places, raising the question of how they can provide role models for sustainable future ways of living. Can we create space for idleness as an attitude, can we act in a way that enables

a carefree space of freedom beyond the necessities of a productive life? How can art address mental and physical well-being as well as create new practices of *La Bella Vita* – in solidarity with other humans and other species? The questions of care and self-care are in the centre of many artists' interests. Susanne Kennedy is evoking the perfect life of self-optimisation as a horror scenario, while Dinner Exchange will ask in a series of dinner performances ›How to eat sugar for (climate) change?‹ (connected to *Beet 4.0*). The performative biking paths along the brine bath, the Museum Saline and the beautiful surroundings, will include pop-up saunas as well as discursive tables. A ›Regional Culture Train‹ will provide safe connections for the bikers – not only to the train station, which will be a centre for information and for exploration of Hildesheim 2025's suggestions for sustainable, healthy, and caring forms of mobility for regions like ours.

The project will be preambled by a series of pre-projects on art and the good life, together with ECoC from 2022 to 24. In 2024, we will, for example, be a satellite partner and participant of Bad Ischl-Salzkammergut 2024's project ›Brined to the Point of Happiness‹: a Hildesheim everyday philosopher will lead a conversation in a bath in the Salzkammergut, and we will in return host guests and speakers from Bad Ischl in our salty bath in Bad Salzdetfurth in 2025.

IDEA & CONCEPT Joanna Warsza (curator) & Hildesheim 2025 **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Bad Salzdetfurth Geschichtsverein (historical society), City of Bad Salzdetfurth, Kunstverein Bad Salzdetfurth (art association), Malteser (KulTour), Solebad Bad Salzdetfurth **NATIONAL PARTNERS** Dinner Exchange (Sandra Teitge & Franziska Pierwoss), Susanne Kennedy (artist) **INTERNATIONAL**

PARTNERS Amateo (European Network for Active Participation in Cultural Activities), Bad Ischl-Salzkammergut 2024, Bochnia (twin city Bad Salzdetfurth, PL), Kaunas 2022, Silkeborg (DK), Tampere Region 2026

BUDGET 500,000 €

Border Inspections

Nomadic Performing Arts Project

Our skin as well as our screens represent a clear border between analogue and digital worlds, whereas most geographic borders are made by man. **Border Inspections** will reactivate the traditional ritual of collectively pacing boundaries – and raise it to a new level: theatre groups and artist collectives rooted in Hildesheim, whose careers have led them to different places in Germany and abroad, will come back to perform along the invisible man-made boundary of the District of Hildesheim – and will use it as a place of encounter and gathering as well as connecting with the world. All groups joining will be asked to maintain old relationships, to enter into new ones and to collectively perform borderline plays. The individual performances will be staged at various locations along the district's border.

IDEA & CONCEPT, PRODUCTION Theater R.A.M. (artist collective) & Hildesheim 2025 **LOCAL PARTNERS** *The Access Art Lab*, Theatre House Hildesheim, performance collectives: edgarundallan, FrL. Wunder AG, Luise März, Markus&Markus, theaterASPIK **NATIONAL PARTNERS** Theatre Kampnagel, performance collectives: machina eX (real life game theatre), marks & schleker, Turbo Pascal **INTERNATIONAL PARTNERS** EUCREA (Umbrella organization of artists with impairments in German-speaking countries), Disability Arts International (British Council), IETM (International network for contemporary performing arts), performance collectives: Henrike Iglesias (CH/DE), The Fifth Ensemble (Rijeka 2020)

New Festival of (Independent) Theatre

As the home to one of the most important educational institutions for cultural studies, Hildesheim has a diverse and renowned independent theatre scene. Hildesheim 2025 will celebrate this scene by introducing a new festival, which will be designed to take place on an annual basis. The festival will vitalise the city with a stream of creativity, serving as a platform for local operators, nationally and internationally working artists associated with the city and the university, as well as for the up-and-coming students' collectives.

IDEA & CONCEPT Association of Independent Theatre in Lower Saxony, Theatre House Hildesheim, University of Hildesheim **PRODUCTION** Theatre House Hildesheim & Association of

Independent Theatre in Lower Saxony **NATIONAL PARTNERS** Bundesverband Freie Darstellende Künste (The German Association of Independent Performing Arts), Network of regional festivals of independent performing arts (6 tage frei/Stuttgart, FAVORITEN/Dortmund, IMPLANTIEREN/Frankfurt a. M., Hauptsache Frei/Hamburg, Performing Arts Festival/Berlin, RODEO/Munich)

Abuse & Power

Exhibition at Cathedral Museum and Stammelbachspeicher

Various forms of sexual violence and the tendency to avoid and deny this issue have shaken the Catholic Church to its very foundation, this was also the case in Hildesheim. With works by Jonathan Meese, Hermann Nitsch, Marion Lidolt and others, the exhibition **Abuse & Power** will give a shape to the unspeakable. The radical provocation will show how power structures and abuse go hand in hand – a topic still tabooed within a clerical context, but also within society as a whole. The location deliberately chosen is the Cathedral Museum, where the objects on display are part of the World Heritage and show the exceptional strength and quality of religious traditions. Particularly in this context, it is necessary to raise questions on how historic artefacts have carried ideas of function, hierarchy, and abuse that might have added to the abuse of power within the church. The synergy of the location and the exhibits will enable an intense and deep involvement.

Jonathan Meese Solo Exhibition

In his extensive solo exhibition at Stammelbachspeicher, Jonathan Meese will do what he always does: he will play, he will provoke, unyielding, cheeky, radical, immodest and conciliatory loving at the same time. He will not get involved with anything, with any subject, with any commission. He will be as he always is: free, unpredictable, wild, authentic, proclaiming the assumption of power by art.

IDEA & CONCEPT Cathedral Museum, Galerie im Stammelbachspeicher (gallery) & Jonathan Meese (artist) **PRODUCTION** Cathedral Museum & Galerie im Stammelbachspeicher **LOCAL PARTNERS** Marion Lidolt (artist)

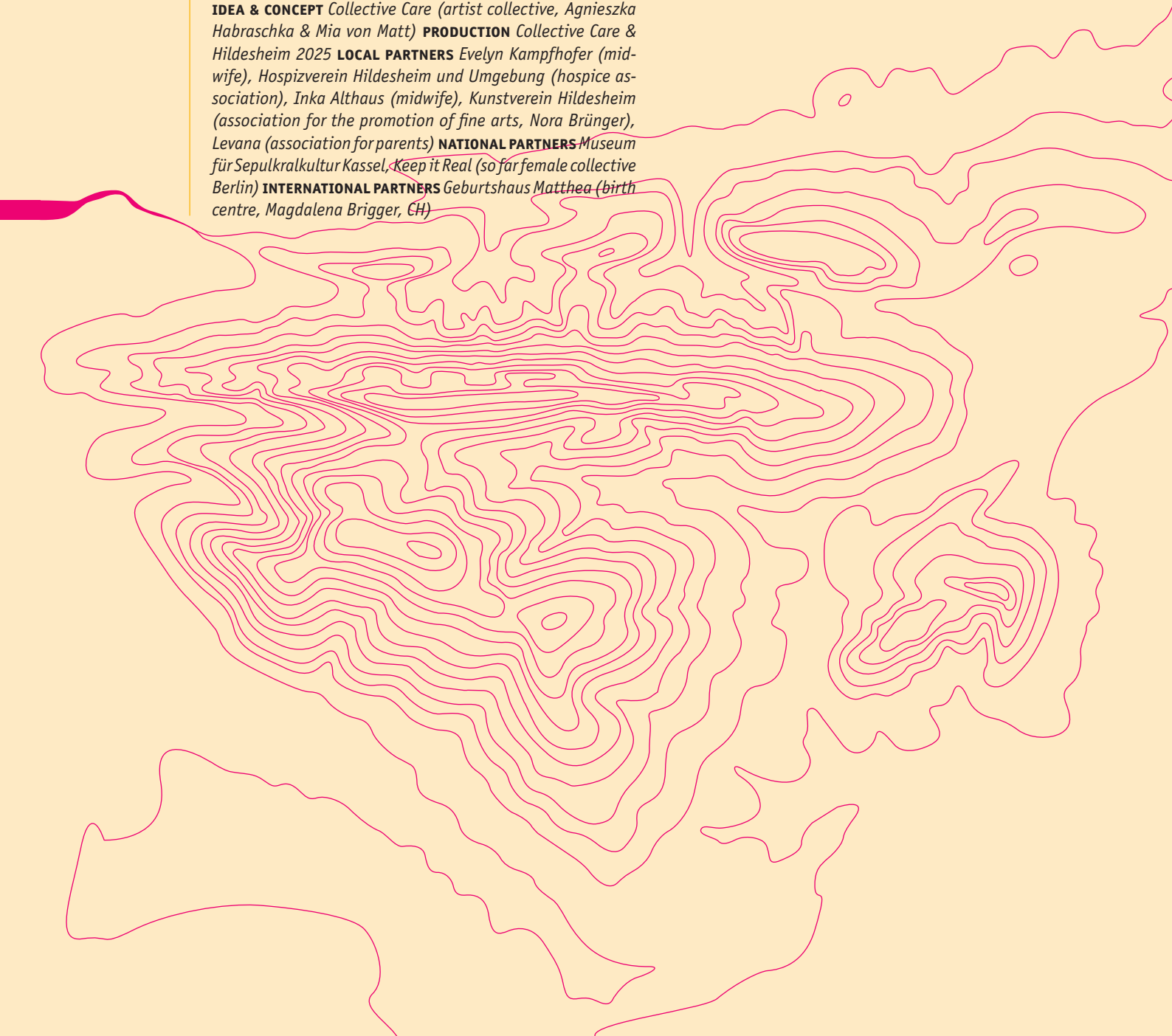
The Beginning. The End.

A European Project on Midwifery and Terminal Care

Multiple – analogue and digital – spaces for learning about moving care structures surrounding birth and death from privatisation to a principle of collective care will be created in a Hildesheim vacancy. Through a collaboration with care facilities, initiatives, and cultural organisations, **The Beginning. The End.** will invite us to create spaces of

collective learning, responding to what is needed to reach collective caring. Special consideration will be given to those most vulnerable to privatisation and discrimination, and the goal of a sustainable care structure for our society will be at the project's core. It will include insights from the 2020 exhibition ›caring structures‹ of the Kunstverein Hildesheim, which explores how care and art intervene, as well as knowledge gained from (artistic) research on care structures relating to birth and death in our region in 2023.

IDEA & CONCEPT *Collective Care* (artist collective, Agnieszka Habraschka & Mia von Matt) **PRODUCTION** *Collective Care & Hildesheim 2025* **LOCAL PARTNERS** Evelyn Kampfhofer (midwife), Hospizverein Hildesheim und Umgebung (hospice association), Inka Althaus (midwife), Kunstverein Hildesheim (association for the promotion of fine arts, Nora Brünger), Levana (association for parents) **NATIONAL PARTNERS** Museum für Sepulkralkultur Kassel, *Keep it Real* (so far female collective Berlin) **INTERNATIONAL PARTNERS** Geburtshaus Matthea (birth centre, Magdalena Brigger, CH)



3. WE CARE FOR OUR PLANET

... is about reconfiguring the ways we relate to our environment.

CLUSTER 3.1

EXPERIMENTING WITH IM/MATERIAL CULTURE

Our society's logic of growth leads to ever more things. Producing, consuming, throwing away – there are smarter ways to relate to the world through objects. Let's go easy on our resources and invent new habits of use! The participatory concert installation **Pro No!** will deal with pausing and reversion, developing alternative attitudes towards our environment. Like many other regions in Europe, Hildesheim has a long history of migration. **Settlements** will address the charged relationship between migrating and settling, all the while striving to resolve the antagonism between the action of departing and arriving on the one hand and the rather static idea of having settled and being a resident on the other. **Culture Trading Transformations** will ask how to overcome barriers of language and thought, to playfully and seriously develop strategies for our planetary challenges and new habits to live in this world. Household trash will acquire a creative new life in **Voices & Beats** and **EVI Lichtungen** will seek to set new European standards by becoming a sustainable light art festival.

BUDGET 1 million € (including flagship project)

Pro No! (flagship project)

A Co-Creative Concert Installation for Progressive Letting Go in Sarstedt

Can we go back to normal after the COVID-19 pandemic? Given the enormous challenges the EU and our planet are facing, would it not be better to use the structural change announced with the European Green Deal to drop the ideology of continuous growth and increasing productivity? To produce less and to not consider self-optimisation as the ultimate goal? In 2025, this debate will still be on. **Pro No!** will kick in with full deceleration. The participatory concert installation will deal with pausing and reversion, and plans on developing alternative attitudes towards our environment. By reducing in an attractive way, we will explore a different, more meaningful setting. Performances of music, spoken word, and enactment will serve as a projection of the spectrum on which a utopian society might fall. A diverse society that sees no need to outdo each other regarding wealth, but instead is characterised by dignified conduct. With the textual, virtual, and physical voices of many Sarstedters and attendees from all over Europe, we will create a citizens' composition which will invite political

thinking and show counter-public possibilities. On top, we will celebrate, together with Off the Radar, in a four-day festival, giving space to off-beat and progressive music from the fields of hip-hop, punk rock, techno, electronica, dubstep, drum'n'bass, and indie, as well as visual and artistic design.

The School of Nothing will support the effort by providing all sorts of places of inaction: seminars that do not take place, workshops that are cancelled, empty spaces. Long live the power of letting go. Let us unleash its global potential.

IDEA & CONCEPT Schorsch Kamerun (director) & Hildesheim 2025 **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Jugendzentrum Klecks (youth centre), Kulturgemeinschaft Sarstedt (cultural centre), Mühle Maltzfeld (industrial and cultural park) **NATIONAL PARTNERS** Off The Radar (music festival), School of Nothing **INTERNATIONAL PARTNERS** ›H20h-No!‹ (Bad Ischl-Salzkammergut 2024)

BUDGET 200,000 €

Settlements

Nomadic Playground Performance Installation

Settlements will elaborate on the global dimension of displacement, on site in our region as well as in an international exchange programme in collaboration with the Interdisciplinary SDG Graduate School ›Performing Sustainability‹ (Germany / Nigeria / Ghana), and further partners in Europe. The project evolves in a series of settlement attempts that will be based on the types of community forms found in the respective environment (such as isolated farmsteads, villages, and towns). The first settlement, however, will be a kind of tent camp, a preliminary stage of settling and at the same time a symbol for mobility. Meetings will start with putting the human bodies in relation to the landscape and to each other, making 1:1 models to settle. The emerging gatherings and labs will be open to all formats of (aesthetic) production and mediation of knowledge, explicitly under development and open to adapt to the ever changing nature of migration. Visitors will be able to participate as spectators or creative construction workers, everyone will be invited to join. Thus we will create our own architecture for gatherings, at the same time serving as an exhibition centre, a playground, a stage, or a studio, which will allow us to work both in radical and practical ways on alternative spaces for dwelling.

IDEA & CONCEPT Vladimir Miller (artist) & Hildesheim 2025 **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** FLUX (Refugee relief NGO), HAWK (Prof. Patrick Pütz, temporary spaces and brand worlds) **INTERNATIONAL PARTNERS** a.pass (advanced performance and scenography studies, BE), BCI – Biraa Creative Initiative (Dr. Epifania Amoo-Adare, GH / UK), Carnegie

Mellon University (Stefan Gruber, DE/US), Decoratelier (Jozef Wouters, BE), Interdisciplinary SDG Graduate School ›Performing Sustainability‹ (University of Hildesheim, University of Maiduguri, NG and University of Cape Coast, GH), Prof. Bosoma Sheriff (expert on Oral Literature, Dept. of English and Literary Studies, Univ. of Maiduguri), Zainab Musa Shallangwa (researcher, Museology and Heritage Studies, Univ. of Maiduguri)

Culture Trading Transformations

Interactive Performing Arts Workshops and Co-Inventions for Change

In combination with applied theatre and (ecological) sustainability initiatives, we will co-create and try out future solutions for living together on planet earth. Locals and guests will be invited to act and trade on traditions, needs, and visions. The Centre for Theatre Pedagogy (TPZ) has plenty of experience and a vast network to develop interactive co-productions on-site in our region. Sustainability activists, researchers, operators and performers from our local scenes, Europe, and beyond will join to negotiate the language and actions of change, implementing innovative tools of cultural communication. The programme will culminate in a week of swarming around the whole region, offering situations and stagings that provide a transformative space wherever needed: in public spaces, in companies' lunch rooms, in schools, and clinics. In a final parade, insights will be presented and celebrated, closing in an international conference on the Aesthetics of the Province.

IDEA & CONCEPT, PRODUCTION TPZ (Centre for Theatre Pedagogy, Andreas Bentrup, Katrin Löwensprung) **LOCAL PARTNERS** Netzwerk öko fair & mehr in der Region Hildesheim (42 institutions for climate protection, sustainability and fair trade, e.g. District Climate Protection Agency, Fridays for future, Greenpeace Hildesheim), TjN (Theatre for Lower Saxony) **NATIONAL PARTNERS** Institut für theatrale Angelegenheiten (performance collective), subsolar* (architecture & urbanism), State Association for Theatre Pedagogy Lower Saxony, Theaterlabor Bielefeld (theatre house), TheatreFragile **INTERNATIONAL PARTNERS** Centre for Participatory Research (CM), Káva Drama (Theatre in Education Association, HU), Nordisk Teaterlaboratorium – Odin Teatret (DK), The Actors Space (international theatre & film training, ES)

Voices & Beats

Concert Workshop With Bodies and Household Trash

Voices & Beats will be a musical happening in public space, inviting the audience to participate. Musical knowledge will not be needed, since it will use primordial devices like the human voice and percussion. The percussion instruments in question will be made from pots, pans, hubcaps, or petrol

cans which the participants should bring along. Hildesheim will invite people to search their houses for stuff they are not using anymore and to give it some new meaning. Together, we will rehearse simple musical sequences which then get performed, complementing each other. Top-class international musicians and musical stars will do the teaching and the results are to be performed in a concert with artists like those listed below and the orchestra of the **Theatre for Europe**.

IDEA & CONCEPT Jürgen Attig (musician) **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Klangorchester St. Franziskus (school for children with special needs), TjN **NATIONAL AND INTERNATIONAL ARTISTS** Vocal Ensembles: African Voices (ZA, with soloists of Disney's ›Lion King‹), Accent (CA/FR/SE/UK/US), New York Voices (US), Take 6 (US), The Manhattan Transfer (US); Singers/Musicians: Camille Bertault (FR), Christian von Richthofen (DE), Gabriel Hahn (DE), Mino Cinelu (FR) **ENVISAGED PARTNERS** Jacob Collier (UK)

EVI Lichtungen

Light Art Festival

EVI Lichtungen is an acclaimed light art biennial that since 2015 brings thousands of people to the streets of Hildesheim in the middle of winter every other year. In the festival's 2025 edition, we will put some beautiful sites of ugliness in their true light: for the first time, the festival will move to our rural areas. The Kaliberg (›potash mountain‹, a potassium mine dump), the view over the Hildesheimer Börde, the Suedlink (corridor for high-voltage power line) – rural areas are typically characterised by industry, where the ugly and the beautiful can often be found side by side. But most notably, by then **EVI Lichtungen** will have become an eco-friendly light art festival. In the run-up to the festival, we will create an international cooperation network to pursue the sustainability of light art, and we will commission artistic productions that relate to the principles of **We Care For Our Planet**.

IDEA & CONCEPT Internationale Kunstprojekte Hildesheim (association for the promotion of international light art) **PRODUCTION** Hildesheim Marketing GmbH **LOCAL PARTNERS** EVI Energieversorgung Hildesheim GmbH & Co. KG, Galerie im Stammelbach-Speicher, HAWK, Kunstraum 53 (association for the promotion of young fine arts), Kunstverein Hildesheim, University of Hildesheim **INTERNATIONAL PARTNERS** Light art festivals: Glisch (CH), GLOW Eindhoven (NL), INTERFERENCE International Light Art Project Tunis, Klanglicht (Festival of Sound and Vision, AT), Lights On Romania, Lux Helsinki, ›Nordland by Light‹ (Bodø2024), Svetlobna gverila (International Lighting Guerrilla festival, SI), TAVA – Tartu valgus festival (EE)

CLUSTER 3.2

RECONNECTING WITH NATURE AND (AGRI)CULTURE

Nature is always around the corner in Hildesheim, and so is farming. The proximity makes us highly aware of the problems of nature and agriculture. We are certain that it is time for a new deal between us and the other species in our ecosystem. Grow plants sustainably! Learn from the flowers! Listen to your neighbour's animal! Much of Hildesheim's wealth and traditions are connected to the sugar beet; Hildesheim's history is intertwined with the beets and the role they have played in our society. Beyond Hildesheim, the beets also reveal stories about the global economy, colonialism, European politics, as well as stories of migration, from Silesia to Hildesheim, or stories about our food ideologies. **Beet 4.0** will let this wrinkly but smart field fruit – which is also a role model for resilience in the way it deals with weather conditions – take centre stage and will allow it to tell us about the huge role that plants and agricultural products play in our culture. **Feel the Beet** will

establish an experimental, comprehensive structure to produce new knowledge and shared experiences, crossing the borders between different disciplines and between producer and consumer, abolishing cultural hierarchies between the rural and the urban and linking Hildesheim to its region and rural Europe. **Young Cuisine** will develop recipes and learn from Europe's regions, blending different cooking traditions and local agriculture in order to develop a trans-cultural sustainable gastronomy region. In the **Derneburg Sculpture Project**, newly commissioned outdoor artworks at ›Laves Kulturpfad‹, and Schloss Derneburg's expanding programme of exhibitions, will become a destination for art lovers from all over the globe and will introduce them to an important but overlooked corner of European culture and nature. We will experience **The Ground We Stand on and The Stuff We Are Made of** during performance and audio walks, and **Animals of Alfeld (Including Humanz)** will turn live art into life art. It will create a zone of companionship in which humans and other animals can be together, without food chains or zoo cages getting between us.

BUDGET 1 million € (including flagship budget)

Beet 4.0 (flagship project)

A Community Landscape Theatre Spectacle

There is more to the beets than just sugar and it is time to examine our local energy booster in a globalised force field: ten beet laboratories, with ten artists in residence, will invite locals and guests of all generations to extract old and new stories out of their beets and grow a new, extraordinary master beet. First each working independently, the labs will start to exchange ideas and weave their findings into a spectacular sugar thriller. For example, there will be

the ›postal office‹ for intercultural correspondence between the sugar farmers of Hildesheim and our partner city Minia; a ›health ministry‹, interrogating sugar as the white gold or the white death (**La Bella Vita**); Rübezahls (›Number Nip‹) writers' lab will follow the long and not so long ago traces of east-west transfers to the Hildesheim soils, with partners in Silesia and Magdeburg; in the ›Hairdresser's Lab‹ peoples' heads, as well as all too orderly planted fields, will be wildly coiffured to create phenomenal costumes for performers and landscapes (**Beets & Roses Go Wild**). At the beginning of the final performances of the spectacle, the labs will bring their new beet breed to the sugar refinery in Nordstemmen, in a bus rally through the district, together with the visitors. Having passed customs controls, they will reach an area of trade and celebrations, where a discussion on the best beets will take place. Once everybody has arrived, the final spectacular show will start and grab everybody's full attention. Who will win? The crystal clear sugar poetry, or the terrifying dark beet monsters?

IDEA & CONCEPT, PRODUCTION Forum Heersum (landscape theatre) **LOCAL PARTNERS** El Puente (fair trade organisation), Neisser Kultur- und Heimatbund e.V. (association of people with relations to the former city and district Neisse/Nysa), TfN (Theatre for Lower Saxony), theatre ASPIK, Stiftung Laubaner Gemeinde (foundation for Laubanian traditions/Lubań) **NATIONAL PARTNERS** Dachverband Norddeutscher Zuckerrübenanbauer (sugar beets seller's organisation), ijgd (International Youth Services), Magdeburg 2025, Myvillages (Antje Schiffrers), Nordzucker corporation, SandsteinSpiele (landscape theatre), Theater der Nacht, Theater in den Bergen (landscape theatre) **INTERNATIONAL PARTNERS** Dawar el Fnoon (art organisation, EG), Governorate of Minia (EG), Lubań (PL), Nysa (PL)

BUDGET 400,000 €

Feel the Beet

Cultural Farming Congress and Summer School

Soil fertility and agricultural production are crucial to care for our planet. Hildesheim 2025 will invite people from all over Europe to actively take part in a collective reinvention of the images of farming and rural life, beyond idyllic expectations and economic stress, towards urban-rural relationships shaped by respect and solidarity. Together with local farmers' associations, the international artist group Myvillages will develop a programme, stretching over the whole year and moving between small gatherings and a multidisciplinary congress, from hands-on workshops to screenings, from shared meals to lectures. We will activate collective imagination and invent new forms of trade and small-scale economy, offering platforms for local producers. Resulting insights and products will be presented at

various platforms within the programme, for example the **Komópolis** exhibition.

The ›Long Nights of Farmers' Films‹ shows farmers from all over Europe present themselves, their work, and their life – in movies produced for the artist Antje Schiffrers in exchange for an oil painting of their farm. New films made by Hildesheim farmers will expand the archive of ›I like being a farmer and I would like to stay one‹. In 2024, local trainees will be sent out to work on farms worldwide, and in 2025, local farmers will become hosts for our guests. The exchanges will feed the cultural farming congress as well as the laboratories of **Beet 4.0**.

IDEA & CONCEPT Myvillages (Antje Schiffrers, DE, Kathrin Böhm, UK, Wapke Feenstra, NL) & Hildesheim 2025 (›sugar working group‹) **PRODUCTION** Myvillages **LOCAL PARTNERS** El Puente (fair trade organisation), Leibniz University Hanover (Institute of Geobotany, Prof. Hansjörg Küster), Landvolk Hildesheim (District Farmers' Association), Nordzucker corporation (with partners in AU, DK, FI, SE) **NATIONAL PARTNERS**

Bundesverband Boden (Federal Association Soil), Dachverband Norddeutscher Zuckerrübenanbauer, Martin Luther University Halle-Wittenberg (Werner Nell, Professor of Comparative Literature), Oderbruch Museum Altranft – Workshop for Rural Culture (Kenneth Anders) **INTERNATIONAL PARTNERS** Agrarische Jongeren Friesland (NL), atelier d'architecture autogérée (studio for self-managed architecture, Doina Petrescu, RO/FR), Brave New Alps (artist and design collective, IT), Casco Art Institute (Binna Choi, curator, KR/NL), C.I.B.E. (International Confederation of European Beet Growers), COAG (Coordinadora de Organizaciones de Agricultores y Ganaderos, ES), Futurefarmers (Amy Franschescini, artist and designer, US), Slovenian Sugar Beet Growers Association Ormož (PTUJ 2025), Stichting De Bildtse Aardappelweken (NL), Texas State Galleries of the Texas State University (Margo Handwerker, US), Via Campesina (International Peasant's Movement), WAM (›World Agriculture Museum‹, art project by Asunción Molinos Gordo, ES/EG)

Young Cuisine

A Festival of Sustainable Cooking and Regional Food

Looking at other regions in Europe, where the art of cooking is very successful in rural areas while strongly intertwined with the local food production, the Network for Culture and Local Traditions and the Walter Gropius School seek to implement a visionary sustainable gastronomy in the rural areas of Hildesheim. Innovative ideas for catering, business models, and regional tourism, originating from international exchanges with networks, chefs, and vocational schools across Europe, will be implemented in Hildesheim on its way to 2025 to **promote the province** by putting it on the culinary map. In 2025, we will celebrate the new developments

of transcultural cuisine, **Young Cuisine** will experiment in a series of meals and markets for locals and guests. For example, trade students from the Walter Gropius School, the world kitchen project ›Hilar‹ – a group of women who recently migrated to Hildesheim – and students from Leeuwarden and Valetta will together compose a menu around rose liquor and the silverbeet. You will be able to order the menu on several contributing farms all over the region. For the traditional farmers' market at harvest season on the historic market square, citizens will bring their kitchen tables out on the streets to host a common celebration of beets, roses and the meaning of food and life.

IDEA & CONCEPT, PRODUCTION Netzwerk Kultur & Heimat (Network for Culture and Local Traditions) & Walter-Gropius-Schule (vocational school and Europe school) **LOCAL PARTNERS** Hi-Land (association for regional products), Landvolk Hildesheim, world kitchen project ›Hilar‹ (FLUX) **INTERNATIONAL PARTNERS** Friesland College (NL), Kuopio – European Region of Gastronomy 2020 (FI), ›Potatoes go Wild‹ (Stichting De Bildtse Aardappelweken, Leeuwarden 2018), Savonlinna 2026, SlowFood-CE, Veszprém-Balaton 2023; schools and partners within SITRA (Sustainability in the rural areas, ERASMUS+ project): Fjölbrautaskólinn í Garðabæ (IS), Mære landbruksskole (NO), Novida (FI), University of Latvia; vocational schools: EGIBIDE (ES), I.P.S.E.O.A. Virgilio Titone (IT), Lycée Saint Joseph l'Amandier (Angoulême), MCAST (Malta College of Arts, Science and Technology), Nordwin College (Leeuwarden) **EN-VISAGED PARTNERS** Krakow – European Capital of Gastronomic Culture 2019, Slovenia – European Region of Gastronomy 2021

Derneburg Sculpture Project

Outdoor Sculpture Path With Commissioned Artworks

The Laves Kulturpfad is a publicly accessible and much visited trail that winds for 2.5 km through the former parks of Schloss Derneburg. It was created by Hanoverian architect Georg Ludwig Friedrich Laves in the early 19th century when the former Cistercian monastery of Derneburg was converted to a residence for the Münster family and became Schloss Derneburg. In the 1970s, the castle became the home and studio of artist Georg Baselitz for the next 30 years. Today, Schloss Derneburg is a museum of contemporary art operated by Schloss Derneburg Museum gGmbH (SDM) in partnership with the Hall Art Foundation (HAF), with an active exhibition programme involving numerous world-renowned artists. For the Derneburg Sculpture Project, HAF will invite one or two world renowned artists to make sculptural interventions along and in the vicinity of the Kulturpfad. This will comprise approximately a dozen major works in dialogue with their surroundings and the history of the region. The Laves Kulturpfad meanders past the former carp ponds of the monastery (today an important

bird sanctuary and nature preserve), along the banks of the Nette River and up and over Donnersberg hill, home to two architectural follies created by Laves, a Greek tea temple and a pyramid mausoleum. It also connects to the extensive network of footpaths that crisscross the district of Hildesheim, including the Hildesheim-Harz-Weg and the Innerste Radweg.

IDEA & CONCEPT, PRODUCTION *Hall Art Foundation (HAF) / Schloss Derneburg Museum gGmbH (SDM) (US/DE)* **LOCAL PARTNERS** *District of Hildesheim, Municipality of Holle* **INTERNATIONAL PARTNERS** *Frahm & Frahm (company specialising in producing large-scale institutional exhibition, UK/US)*

The Ground We Stand on and The Stuff We Are Made of

Public Art in the Existing Infrastructure

Newest concepts of biology and philosophy suggest that we are never alone. Human beings are closely linked with other species, as microbes are part of our bodies and inform our thinking and acting. However far we have come in using technologies to meet our needs and realise our visions, do we not still depend on physical interaction with the ground we stand on and the air we breathe? The historical ramparts today serve as the green lung of the city. Here, a series of artistic interventions will help us to build new relationships of coexistence and cultivation, with water, butterflies and bacteria, potentially based on gratitude, care and collaboration. On their stroll along the ramparts, lovers of thought, but also of sounds, of fantasy, and wonder, of science-fiction, and botanics will discover the artistic research station of the University of Hildesheim's Music Department. Former Hildesheim students of innovative acoustic arts will be invited to develop inter-species sound art in several high-tech greenhouses amid the beautiful surroundings along the Kalenberger Graben. The weekend of the established outdoor festival of the independent cultural scene of the Hildesheim region, »Wallungen« – eco-friendly since 2019 – will invite people to surprising dialogues between nature and culture in the beautiful atmosphere of the rampart's park.

IDEA & CONCEPT *Joanna Warsza (curator, PL/DE) & Hildesheim 2025* **PRODUCTION** *Hildesheim 2025* **LOCAL PARTNERS** *IQ – Interessengemeinschaft Kultur Hildesheim (Association Interest Group Culture), Netzwerk öko fair & mehr in der Region Hildesheim (network for climate protection, sustainability and fair trade), University of Hildesheim (Dept. of Music, Matthias Rebstock)* **NATIONAL PARTNER** *Antje Majewski (artist), Michaela Melian (artist)* **INTERNATIONAL PARTNERS** *Emma Wolukau-Wanambwa (artist, UK), Fernando García-Dory (artist, ES), Otobong Nkanga (artist, NG/BE)*

Animals of Alfeld (Including Humans)

An Intergenerational and Interspecies Project

Imagine a city in which animals of all kinds, including humans, live together in peace. What might life be like if dogs, cows, canaries, and other creatures lived alongside us, not just as our pets, but as our peers, our companions? Imagine what Alfeld could look like – a town that held one of the world's largest companies in animal trade for many years, a town which had elephants, camels, and bears led over the market square since the 19th century. **Animals of Alfeld** will be initialised and carried by children, interspecies and intergenerational, it will take place over several weekends, inviting audiences to follow a trail through the city park, and take part in all kinds of animal encounters. Across a series of installations and performances, children, families, dogs, and adults alike will be invited to become a citizen of our alternative city. We critically reflect our relationships with fellow species across the globe and share ideas on how to improve relationships between species.

IDEA & CONCEPT *Theatre of Research (Sibylle Peters) & Live Art Development Agency (Lois Keadon, UK)* **PRODUCTION** *Live Art Development Agency & Hildesheim 2025* **LOCAL PARTNERS** *City of Alfeld, Stadtmuseum & Tiermuseum Alfeld (city and animal museum)* **INTERNATIONAL PARTNERS** *Manchester International Festival (GB)*

4. WE CARE FOR OUR PAST AND FUTURE HERITAGE

... is about reactivating our World Heritage Sites.

CLUSTER 4.1

MOBILISING HISTORIES

To build a future we need to understand the past. There are countless stories in the Hildesheim region that are waiting to be told – in people's memories, in the landscape, in things and buildings. We are constantly confronted with the gaps between memory and historiography. This becomes evident at heritage sites and monuments, and other sites that officially or unofficially serve as vessels containing the histories of specific spaces, cultures, and people. ***The Half That Has Never Been Told*** will be an outstanding art project revolving around the notions of memory – collective memory, material and immaterial memory, taking our World Heritage Sites as a point of departure. ***Archaeology of Memories*** will inspire conversations on Hildesheim's long history as a multi-religious region, or on connections of individual villages to what is today Namibia. In ***Little Big Minds***, children's thoughts on societies and heritage will be listened to, both from Hildesheim as well as from European partner municipalities. The World Heritage List includes over 1,000 cultural assets and sites in 160 nations. What if the great examples of one's own culture are far away in a country that has become unreachable through war or expulsion? How do you cultivate, preserve, and keep alive the cultural heritage in the diaspora? ***The Hildesheim Heritage of World Cultures*** will gather a specific list in a collective process – regional but exemplary for similar regions in Europe. ***Objects & Identities*** will invite people to engage with cultural heritage on their own terms, and experience and develop access to their individual, trans-culturally shaped identities in the most varied, exciting and stimulating ways. Finally, ***Lasting Beauty*** will connect the cultural, social, and political craft roots of a global company, the Cathedral Museum, design students, and their Chinese alliances.

BUDGET 1.7 million € (including flagship project)

The Half That Has Never Been Told (flagship project)

Artistic Interventions at Heritage Sites and Places of Memory

Besides the histories written down in books about certain spaces, these spaces' memories actually lie both in collective bodies and in the material expression. Every space has a memory. A memory of those who have entered and later left the space; a memory of things that happened in that

space. Memories that lie in the deep archives rather than in the books of historians or sociologists. The French word ›patrimoine mondial‹ derives from the Latin ›patrimonium‹, literally ›the heritage of the father‹. This is to say that with ›patrimoine‹, natural and cultural heritage is meant to be a patriarchal issue. In encountering the World Heritage Sites in Hildesheim, one needs to think of the ways in which patriarchy – a social system for men by men, in which moral, political, social, and economic powers privilege men – frames the understanding and reception of the heritage. In this light, how does the discriminatory social system of patriarchy distort the memory? Can we imagine heritage within a frame of matriarchy – whereby female histories and feminist perspectives constitute the discourses and receptibility of the heritage sites in question? We have to subject the long-told story – our history – to a multi-perspective process of remembrance. Hildesheim 2025 will invite international artists to engage with selected (World) heritage sites and explore the possibilities of an encounter, through queering heritage and especially through tickling the memory out of the spaces. It will be an invitation to listen closely to the memories of spaces, to explore the quiddities of the heritage sites in Hildesheim, their inherent and distinctive essences.

First sites for the project:

I. St. Mary's Cathedral and thousand-year-old rose bush
INTERNATIONAL ARTISTS Anne Duk Hee Jordan (KR/DE), Annika Kahrs (DE), Ibrahim Mahama (GH), Leo Asemota (NG/UK)

II. Church of St. Michael

INTERNATIONAL ARTISTS Cevdet Ereğ (TR), Katrin Ströbel (FR/DE), The Otolith Group (UK/GH/IN)

III. Lappenberg, area of the former Synagogue

INTERNATIONAL ARTISTS Candice Breitz (ZA/DE), Binta Diaw (SN/IT), Hong Kai Wang (TW), Nasan Tur (DE), Nathan Pohio (NZ)

IDEA & CONCEPT Bonaventure Soh Bejeng Ndikung (curator, CM/DE) & Hildesheim 2025 **PRODUCTION** Hildesheim 2025 **LOCAL PARTNERS** Cathedral Museum Hildesheim, Diocese of Hildesheim, St. Michael's Congregation, Jewish Congregation **BUDGET 600,000 €**

Archaeology of Memories

Mobile Exhibition and Future Archive

Countless mobile items of cultural property, not only from Hildesheim but from all over the world, are being kept in the storage facilities and exhibition spaces of renowned archives, libraries, and museums in the City of Hildesheim. However, in the towns and villages exist many more objects, a wealth of knowledge that has been passed on orally,

as well as intangible cultural practices, many of which have either fallen into oblivion or gone unappreciated and undocumented. From 2022 onwards, in a joint effort, the partners in this project will set out from their institutions and visit people in the City and District of Hildesheim with a Memory Bus. Objects from participating institutions will be on exhibit inside the bus, the project staff will give information on the objects and put them in context. Above all, however, they will listen: they will invite the people they meet to share stories and knowledge, and they will collect these memories. Tangible and intangible items of cultural property will thus be identified as part of both European and globally interconnected cultural heritage, and they will be ›unearthed‹ in a process resembling an archaeological survey, covering a range from spotting an individual object to putting it in context in world history. In 2025, international visitors will be invited to join the encounters on the bus, to contribute with memories and objects, and to delve into the growing archive. These encounters and the resulting recordings will create an associative fabric of history, present, and future.

IDEA & CONCEPT, PRODUCTION *Hildesheim Cathedral Library, City Archive, City Museum, Diocese Archive & Roemer und Pelizaeus Museum Hildesheim* **LOCAL PARTNERS** *Center for World Music* **INTERNATIONAL PARTNERS** *Nashilongweshipwe Mushaandja (artist, NA), University of Maiduguri (Dept. of English and Literary Studies, NG)*

Little Big Minds

Children Philosophy and Arts Education Project

Childrens' thoughts come to the forefront: we will talk with children about living together in past, present, and future societies and ask them what they think is worth being inherited. **Little Big Minds** will initiate art mediation processes with a focus on philosophy for children in 18 kindergartens and primary schools in the region as well as in its European partner communities. Being confronted with tangible parts of our common cultural heritage, both in the region of Hildesheim and in the regions of our partner communities, the children will contribute to a growing digital guide for families visiting Hildesheim 2025 from Germany and abroad – made with and for young children to discover heritage in Hildesheim. The resulting thoughts and expression of the kids from all participating regions will be collected in a publication, looking at the future of our shared European heritage.

IDEA & CONCEPT *University of Hildesheim (Dept. of Fine Arts, Bettina Uhlig) & Hildesheim 2025* **PRODUCTION** *Cathedral Museum Hildesheim* **LOCAL PARTNERS** *Kunstverein Hildesheim (association for the promotion of fine arts), New Centre Nordstadt*

NATIONAL PARTNERS *nifbe (Lower Saxony Institute for Early Childhood Education and Development, Julia Krankenhagen)*
INTERNATIONAL PARTNERS *District partner municipalities*

The Hildesheim Heritage of World Cultures

Documentation and Celebration of Cultural Assets

The residents of the City of Hildesheim have relations to 157 nationalities, everybody with their own diverse preferences and memories of their homelands. For a playful copy of the UNESCO World Heritage concept in the immigration country that Germany, we will each nominate representatives. They will be asked to submit a proposal for a list of cultural heritage in the Hildesheim diaspora: objects, places, or traditions that represent the most valuable ideas of their cultures of origin, whether they are valuable originals or cheap copies, sacred relics or profane souvenirs, pure doctrine or Germanised. We will hold a reenactment of the annual UNESCO Committee meeting in the city council hall. A 21-member committee of Hildesheim citizens will examine all submitted cultural objects and other forms of heritage. The result will be a list of the best and most valuable things Hildesheim has to offer, a new identification offer for all citizens, and a tourist attraction that is second to none: 157 world cultural monuments in one region. The project will conclude in an exhibition at various public places in the city, made accessible via a digital guide. In ›The Hildesheim Future World Heritage (Web) Site‹ (**Bauhaus Rerouted**) we will document all cultural assets and inform about their origins, meanings, and the discussions behind each entry as well as the different stages of this perennial process.

IDEA & CONCEPT, PRODUCTION *Brücke der Kulturen Hildesheim e.V. (Bridge of Cultures) & Hildesheim 2025* **LOCAL PARTNERS** *Radio Tonkuhle (non-commercial local station)* **NATIONAL PARTNERS** ›The Mannheim Heritage of World Cultures‹ (project by zeitraumexit) **INTERNATIONAL PARTNERS** *Rijeka 2020* **ENVISAGEN PARTNER** *German Commission for UNESCO*

My Sounds Are Your Sounds

Pre-project

Sudanese rap meeting German charts, spiced up with Turkish pop: what kind of music are young people from a post-migrant society listening to? We will invite young people, who experienced migration, to make us dance and listen to their music. The sets will be played on-site, in locations they choose and at the same time broadcast by the local radio and other community radio stations throughout Europe.

LOCAL PARTNER *Radio Tonkuhle, City of Hildesheim (youth department)* **INTERNATIONAL PARTNERS** *Freies Radio Salzkammergut (AT), Graffiti (Radio ARA, LU)*

Objects & Identities

Exhibition on Material and Immaterial Heritage

The Roemer Museum was founded in 1844/45 by citizens, not by kings or aristocrats. It was originally dedicated to the civil society of the City of Hildesheim and its region, and it promoted concepts of teaching and learning as dialogue. In light of the super-diversity of the post-modern urban society, new kinds of dialogues are necessary to relate the collections of the museum to the cultural identities of the citizens of Hildesheim. Today people with relations to 157 nationalities live here and create transcultural processes that connect old and new, regional and supra-regional. The museum's collections enable a transformative interrelation between creator and object, object and primary user, as well as the broad variety of today's recipients. The special exhibition **Objects & Identities** in 2025 will transform the former museum concept of ›Worlds in Showcases‹ to present and explore the material and immaterial heritage of the people living in Hildesheim. The collections will open up a wide range of different, innovative approaches: from independent contemplation to participatory actions as well as from reflection and discussion to interventions by artists.

Hildesheim – from an Egyptian Perspective

The City of Hildesheim and the City of Minia in central Egypt have been linked for over forty years in a close twin cities relationship, which has intensified, especially in recent years, through joint projects and mutual visits. A close co-operation exists between the University of Minia, the two universities in Hildesheim and the Roemer and Pelizaeus Museum Hildesheim, on the basis of joint study programmes in Egypt and Germany. Minia is famous for its cultural heritage sites, its art academy of the university and for many independent artists. Hildesheim 2025 will invite a curatorial team from Minia to curate an exhibition on their perception of Hildesheim.

IDEA & CONCEPT, PRODUCTION Roemer and Pelizaeus Museum Hildesheim **LOCAL PARTNERS** HAWK – University of Applied Sciences and Arts, University of Hildesheim (Dept. of Fine Arts, Fiona McGovern) **NATIONAL PARTNERS** Egyptian Museum Berlin **INTERNATIONAL PARTNERS** Egyptian Ministry of Antiquities and Tourism, Governorate of Minia, Minia University (EG)

Lasting Beauty

Capacity Building Project and Sculpture in Public Space

Casting bronze has a more than thousand-year-old tradition in our region. It was precisely this combination of craftsmanship, education, and economic success, which made Hildesheim grow into a European metropolis in the 15th century. The famous Bernward Doors at St. Mary's Cathedral

and many of the Cathedral Museum's exhibits are made with this same technique that nowadays apprentices at KSM Castings Group are still learning – as well as students in the creative workshops of the HAWK. This company, founded in 1947, today produces mainly car-parts and since recent years belongs to a Chinese corporation. Getting to know each other in 2020, the three joined forces for a creative endeavour: we initiated a process giving the trainees access to the historical craft by developing and implementing their own (artistic) casting projects. Their artworks will be exhibited in the Cathedral Museum and be accompanied by a catalogue designed by HAWK students. Collaborating with a Chinese artist, we will develop a contemporary masterpiece of craftsmanship for 2025, to last for the next 1000 years.

IDEA & CONCEPT, PRODUCTION Cathedral Museum, Circle of Friends 2025, HAWK (Faculty of Design) & KSM Castings Group GmbH **ENVISAGED PARTNERS** ASEF – Asia-Europe Foundation (INT)

CLUSTER 4.2

CREATING THE SITES OF TOMORROW

The future is not ours to see, but we work on the scenario of meaningful, caring life in urban and non-urban regions. Together we imagine, discuss, and invent the elements of our future world cultural heritage. The inevitable question arising from the UNESCO World Heritage Convention's mission is: which of the things emerging today might be considered worth preserving by future generations? Will it be buildings, parks and landscapes? Or should we rather think about other kinds of entities that could be considered valuable by our descendants? **Bauhaus Rerouted** will work on possible answers to these questions. **Churches 21** will specifically raise questions about the meeting places in which three crucial dimensions of our private and public lives meet: caring about and for ourselves, others, and our planet. 21 new artworks by internationally renowned artists will be commissioned by citizens in order to create 21 new perspectives on what contemporary churches might be. **The Women's Province** and **The Hildesheim Principle** will gather some of the many examples showing that women's achievements – no matter where on this planet – are not fully marked in history, on the contrary, they have often been ›forgotten‹ on purpose. Everybody will be invited to creatively re-define our roots, styles, and habits with **Beets & Roses Go Wild**. An exhibition in public places with worldwide contributions will show the state of the art of life and thinking in the **Komópolis**, the small city. It is the specific qualities of regions like Hildesheim – their cultural impact and their potential – that the **Network of Boring Cities** will seek to explore.

BUDGET 4.6 million € (including flagship budgets)

Bauhaus Rerouted (flagship project)

The Hildesheim Future World Heritage (Web) Site

Collecting cultural and social practices that could be included in the Intangible Cultural Heritage List in times to come, ›The Hildesheim Future World Heritage (Web) Site‹ will put the programme's suggestions up for world-wide discussion – in earnest playfulness, with innovative experimental formats developed in the spirit of Bauhaus. As a window to the world, it will not only present the cultural projects of Hildesheim 2025 with the specific aim to become a future World Heritage, but also serve as a platform for academic and artistic research as well as a dynamic archive to secure the programme's legacy. Various analogue formats on the premises of the UNESCO World Heritage Fagus Factory – the masterly, architectural debut work of Walter Gropius – will generate and share transdisciplinary knowledge in close cooperation with the University's programme for Cultural Studies and Aesthetic Practice, HAWK's design students and the Fagus Factory. Including many international partners from science, design, and the arts, we will explore care as a potential Future World Heritage. In case of further constraints of live events, we will use the project for a broad shift of our whole cultural programme to the digital.

IDEA & CONCEPT University of Hildesheim (Faculty of Cultural Studies & Aesthetic Communication, Stefan Krankenhagen, Julien Rathje) & HAWK–University of Applied Sciences and Arts, Faculty of Design (Henrik Oehlmann) **PRODUCTION** University of Hildesheim, (Faculty of Cultural Studies & Aesthetic Communication with Dept. of Cultural Policy, Dept. of Fine Arts, Dept. of Media Theatre and Popular Culture, Dept. of Philosophy) & HAWK–University of Applied Sciences and Arts (Faculty of Design and Faculty of Architecture, Engineering and Conservation with Study Programme on Conservation and Restoration) **LOCAL PARTNERS** CDC – Centre for Digital Change, **Cultural Hub**, Fagus Factory, UNESCO Chair in Cultural Policy for the Arts in Development **NATIONAL PARTNERS** Markus Miessen (architect) **INTERNATIONAL PARTNERS** BCIT – British Columbia Institute of Technology Vancouver (CA), Kaunas 2022, MOME – University of Art and Design Budapest (HU), ›Open Design Centre‹ (Piran2025), Universidad Pontificia Bolivariana Medellín (CO) **ENVISAGED PARTNERS** DeuS – European Open Design School for Sustainable Regional Development (Fondazione Matera-Basilicata 2019)

BUDGET 600,000 €

Churches 21 (flagship project)

21 New Artworks by International Renowned Artists Commissioned by Citizens of the District of Hildesheim

For centuries, it was Christianity creating and shaping the social ties between people in Europe. Following the decreased relevance of the church in (many Western) European

societies, this project will leave the idea of homogenous religious communities and perpetuating traditions and rituals behind. We want to break away from the traditional communal places of worship to maybe rediscover them, move back in, or create new places to express or facilitate a common culture of solidarity. In our modern world, such places and symbols can only be a composite, originating in the plurality of interests, identities, and visions of the community. We will apply the method of the New Patrons to enable 21 projects: using the tools of cultural mediation, which have been successfully tried throughout Europe, we will accompany and support people to creatively address the important issues in their lives, and – in collaboration with contemporary artists – we will try to find new forms to express them. The collaborative process will result in designs for contemporary works of art, in all their diversity of shapes and concepts. The persuasive power of the individual outcome will also be based on the choice of artists: 21 internationally renowned artists – autonomously commissioned by local groups of citizens – will merge crucial questions about life in rural areas into a unique ensemble of new cultural goods in the region.

IDEA & CONCEPT, PRODUCTION *Neue Auftraggeber (New Patrons) & Hildesheim 2025* **LOCAL PARTNERS** 21 district villages, including for example Ahrbergen, Bültum, Bönnien, Coppengrave, Grünenplan, Harsum, Hüddesum, Rheden, Söhlde, Wohlenhausen **INTERNATIONAL PARTNERS** Charles University Prague (Faculty of Arts, Institute of World History, Jaroslav Ira, CZ), REACH Project (INT)

BUDGET 3 Million €

The Women's Province

Capacity Building Project, Ongoing Workshop

Finding strong women's legacy, traces, and stories is the purpose of this project. In order to rewrite our region's history from a feminist point of view, **The Women's Province** will develop a role model from a venue that has been central to the local history of women: Kloster Lamspringe. Even in the 12th century the cloister had a scriptorium, and the nuns there created an enormous library filled with high medieval manuscripts, 22 of which have survived until today. Based on the nuns' facts and stories, we will slowly excavate our feminist version of the traditional legends, accompanied by a variety of heartwarming public events with the help of Christine de Pizan, the medieval icon who in the 15th century created an early feminist uproar with her ›Book of the City of Ladies‹. Once a month a growing group of women will meet at different places throughout the district; reading, discussing, playing music, and celebrating female power.

IDEA & CONCEPT *Tanja Krone (curator) & Hildesheim 2025 PRODUCTION Hildesheim 2025* **LOCAL PARTNERS** *Antonia (Women's club), district equal opportunities officer (Initiative ›frauen-ORTE Niedersachsen‹), Lamspringe, LandFrauen Hildesheim (District Association of Rural Women)* **NATIONAL PARTNERS** *CHICKS* (independent performance collective), Frigga Haug (prof. of sociology and political activist)* **INTERNATIONAL PARTNERS** *Barbis Ruder (artist, AT), Condô Cultural (Gessica Arjona, BR), Isabelle Barth (artist, CH/DE), Mladinsko Theatre (Ljubljana 2025), Manuela Infante (director, CL)*

The Hildesheim Principle

Book Project on Matriarchal Counter-Narratives

Hildesheim's history has been – since its very beginnings – led by a certain principle, which has not been fully recognised by historiography so far: the principle of forgetfulness. The starting point being the very founding legend: with the emperor's chaplain forgetting Mary's reliquary in the rose bush, where he had hung them for the evening prayers. When he came to collect them the morning after, they could not be taken off, and thus Hildesheim became the diocese instead of close-by rival Elze. Reality, however, differs from this apparent principle of forgetfulness: it's the silent bonds of women pulling the strings. As for the foundation, it was Louis the Pious' wife who had realised, before her husband, that Hildesheim's location was strategically highly promising, contrary to Elze's. It was her who had the reliquary fixed to the bush overnight. Different stories of this Hildesheim principle – both known and yet untold ones – will be collected through a wide transgenerational call. Together with comic artist Katja Klengel, a book on the various traces will be published in 2025. The production process will be accompanied by the Politipoetics lecture series, publicly discussing interrelations between intersectionality and conditions of producing literature.

IDEA & CONCEPT *Julia Stoff (curator) & Hildesheim 2025 PRODUCTION Hildesheim 2025* **LOCAL PARTNERS** *Gebrüder Gerstenberg publishing house, University of Hildesheim (Dept. of Creative Writing and Literature)* **NATIONAL PARTNERS** *Katja Klengel (comic artist)*

Beets & Roses Go Wild

All-year Community Event Series

Gertrude Stein famously wrote, ›A rose is a rose is a rose ...‹, but Machine Dazzle – transdisciplinary artist and costume designer – wants to challenge our notions and asks if a rose can be a beet, or a hat, or a home instead. This series

of small-scale to mass-attracting events, installations, and neighbourhood projects will congregate ideas about how regeneration and reinvention are vital to our soil, our souls, and our society. Kindergarten children or elderly home inhabitants, farmers, hairdressers, or art students: everybody will be invited to ›go wild‹ with either beets or roses, culminating in a huge fashion show which Machine Dazzle will host. On top of that, Hildesheimers will build a large scale sculptural public art installation: a rose bush standing 3 metres tall, constructed from metal rods and decorated with leaves, branches, and blooms, designed from found objects and local sourced materials. It will serve as a wishing tree, a love letter to the local land, where neighbours, townspeople, and passersby will be welcome to write notes, prayers, and dreams on beet-dyed ribbons and attach them to the branches and stems of the sculpture – growing its ›blossoms‹ with the collective hopes of the community. The inclusive artist collective Atelier Wilderers will hold workshops for different target groups to formulate wishes through intuitive painting – creating an alternative, future-oriented rose bush that will tell its own history of the region in a near future.

IDEA & CONCEPT *Machine Dazzle (artist, US) & Hildesheim 2025 PRODUCTION Pomegranate Arts & Hildesheim 2025* **LOCAL PARTNERS** *Atelier Wilderers (artist collective, proTeam HimmelsthürgGmbH), LandFrauen Hildesheim (District Association of Rural Women), Netzwerk Kultur & Heimat (Network for Culture and Local Traditions)* **INTERNATIONAL PARTNERS** *MAD – Museum of Arts and Design (US), Mana Contemporary (US), ›Potatoes go Wild‹ (Stichting De Bildtse Aardappelweken, NL)*

Komópolis

Exhibition on the De-Metropolisation of the World

While desire for the *Komópolis*, Greek for ›small town‹, can be observed all over the world, and while much has been done in studying and understanding metropolises from the point of view of rural-urban migration, a lot remains to be done about understanding the reverse principle. And even more about thinking with and through smaller cities and rural spaces. The *Network of Boring Cities* (see below) will be dedicated to this approach, and the *Komópolis* exhibition will manifest itself in Hildesheim's public spaces, outdoors and indoors. We will start with a first conference in 2023. One of the challenges will be to explore how certain achievements of the metropolis – for example cultural and gender diversity, aesthetic innovation – resonate with smaller city and town spaces: spaces of conviviality, where solidarity is still possible, where agriculture and culture

are not in disagreement with each other. 20 years into the 21st century and with the experience of the COVID-19 pandemic, we live in times where the need for an alternative gets stronger day by day.

IDEA & CONCEPT *Bonaventure Soh Bejeng Ndikung (curator, CM/ DE) & Hildesheim 2025* **PRODUCTION** *Hildesheim 2025*

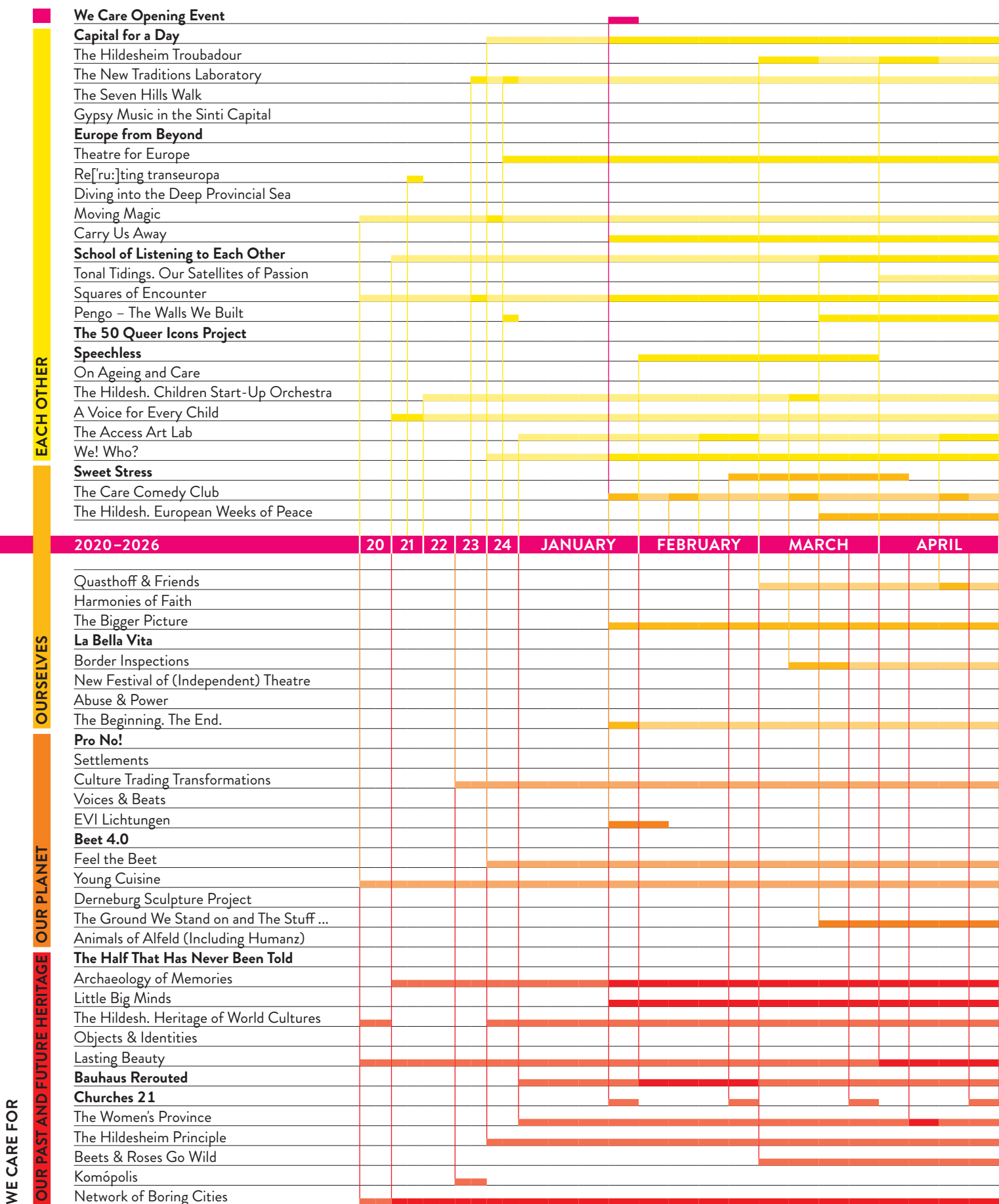
Network of Boring Cities

European Network and Capacity Building Project

We believe in the thrill of the edges! This network will be anything but singing songs of boredom and drowning in self-pity. Together with other European towns, cities, and regions that are not clearly on our maps yet, we will learn and spread the word about all the humming sounds that shape the European heartbeat. A digital platform will consist of research dealing with issues of non-metropolises, regularly published questions (as contributions to conferences), a best-practice-collection, and a pool of experts of different sections from all over Europe (and beyond). From 2021 onwards, two times per year, a **Province Lab** will be held, each year one in Hildesheim and one somewhere else. Experts will be invited to work with locals on specific questions and share their insights in public events. Their results will feed the digital platform, combining practical experiences with research input for the use in online formats. Several cultural and transdisciplinary conferences will be organised in Hildesheim, for example on the transfer of on-site generated knowledge or the potential of ECoC in rural areas. Thus, a cycle system of practical and academic work will evolve, and we might solemnly bury the network's name in a scalloped beet during the Big Boring Conference 2025.

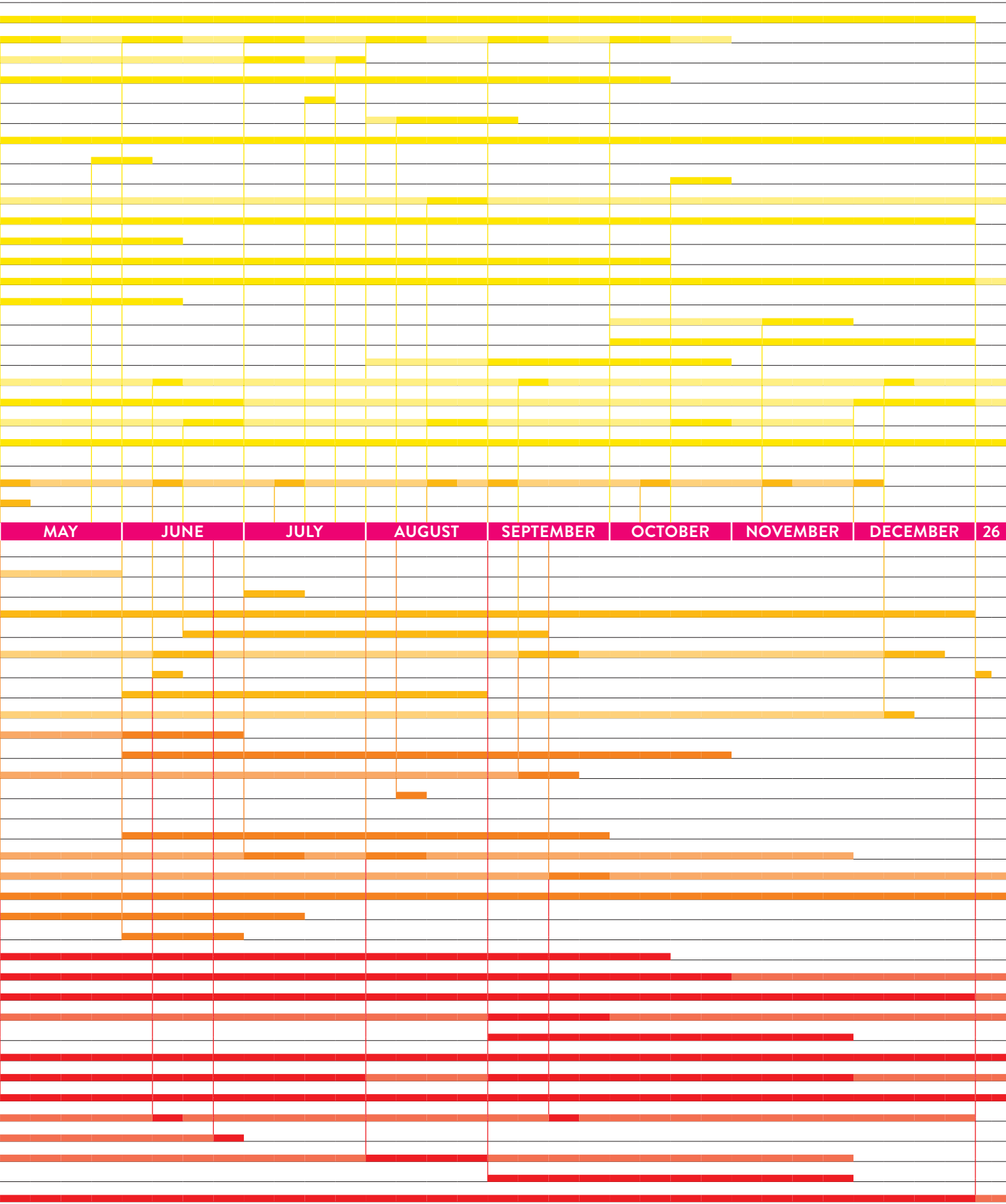
IDEA & CONCEPT, PRODUCTION *Netzwerk Kultur & Heimat (Network for Culture and Local Traditions with its 69 members) & Hildesheim 2025* **NATIONAL PARTNERS** *Institut für theatrale Angelegenheiten (performance collective), Ruhrfestspiele Recklinghausen (theatre festival)* **INTERNATIONAL PARTNERS** *Aarhus 2017 (Cultural Department of the City of Aarhus), CAE – Culture Action Europe (INT), Cultural region of Mid- and Western Jutland (DK), ENCC – European Network of Cultural Centres (INT), EUROIMPULSE NETWORK (ES), Galway 2020, Kaunas 2022, PTUJ 2025, Savonlinna 2026, Stichting De Bildtse Aardappelweken (NL), Trans Europe Halles (INT), UCLG – United Cities and Local Governments, Veszprém-Balaton 2023*

WE CARE – A LONG-TERM PROCESS COMPOSED OF VARIOUS PROJECTS AND FORMATS



Public programme

Participatory project phases



Q 2.3 How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

With their long history and amazing architecture, both St. Mary's Cathedral with its thousand-year-old rose bush and St. Michael's Church rank high with national and international tourists. They are among the most beautiful churches in Germany. Hildesheim's international reputation and cultural self-image is to a large part rooted in these local World Heritage Sites. At the same time, agriculture influences the daily lives of people in the region in one way or another. These two main features – the ›roses‹ and the ›beets‹ – are the point of departure for Hildesheim 2025. The programme critically reflects what is there and playfully imagines how these assets can be updated for a desirable future. **We Care** explicitly focuses on the exploration of our past and future cultural heritage in its four main perspectives. The encounter of tradition and innovation, of vernacular and high culture runs through all sections of our programme.

Five strategies shape these encounters:

1. confronting our outstanding cultural and natural landmarks with fresh and daring artistic interventions;
2. involving the local population, their knowledge and creativity with the expertise of artists and cultural producers from Hildesheim, Europe and the world;
3. initiating encounters between folk culture and contemporary art practice;
4. mixing genres and reshaping audiences;
5. re[']ru:]ting concepts of cultural heritage and imagining the features and conditions of what we leave behind for future generations.

In the exhibition **The Half That Has Never Been Told**, international visual artists will explore St. Mary's Cathedral, St. Michael's Church, the area of the former Synagogue Lappenberg and further sites of memory with video installations, audio sculptures, performances, and other contemporary art forms. Specifically developed for the show, their works will provide unexpected insights into the histories of these outstanding buildings, their function as sites of collective memory and identity, and the fundamental role of religion and faith for local as well as European culture. The **Derneburg Sculpture Project** will invite internationally renowned contemporary artists to engage with a landscape shaped by a rich cultural history. The **School of Listening To Each Other** will gather international artists to intervene in the ethnographic, archaeological, and natural science collections of the Roemer and Pelizaeus Museum Hildesheim. By contrast, projects like **Archaeology of Memories**, **Capital for a Day**, and **Beet 4.0** will all be dedicated to the lesser known, unofficial cultural heritage of the region. Collecting stories, memories, cultural techniques, and objects

from citizens, these projects are exemplary showcases for the often overlooked plentitude and diversity of European culture. In a similar way, **The Women's Province** and **The Hildesheim Principle** will explore the decisive role of women in building the cultural heritage of Hildesheim and beyond. International experts from all artistic fields plan on offering their expertise to co-create innovative site-specific forms of cultural display – vernacular and avant-garde culture interacting at eye level. The same applies for **The Hildesheim Troubadour**. An internationally renowned performing artist will work with fire brigades and marching bands, school choirs, and other practitioners of traditional folk culture. The project will give an idea of how genres can be remixed, thus creating new audiences: two traditional forms of European music, the troubadour song and opera, are merged with contemporary performance art, artistic research, workshops, and art in public space to create a musical spectacle for art lovers, new music experts, young or old, from near or far. **The New Traditions Laboratory** will try to invent future forms of VolksCultures based on local (European) traditions and **Sweet Stress** intends to bring together agriculture, food, and faith to create a new transcultural, transdisciplinary festivity conceived to become a constant in Hildesheim's cultural calendar. By creating a new ritual, **Sweet Stress** will also add to the overall artistic vision of **We Care** – creating Hildesheim 2025 as a collection of cultural and social practices that can be seen by our descendants as a cultural asset worth preserving. Most explicitly, the programme's fourth perspective will reconsider existing cultural heritage and the imagination of a future heritage. Projects like **The Hildesheim Heritage of World Cultures** will provide a broad understanding of cultural diversity, while **Churches 21** or **Bauhaus Rerouted** will consider heritage sites of tomorrow. What could a Cultural Heritage Commission consider worthy of adding to their list a hundred years from now? We will critically reconsider our history and its material evidence in order to set the ground for what we want to leave behind for future generations.

Q 2.4 How will the events and activities that will constitute the cultural programme for the year be chosen?

Our programme has been developed in a collective and creative process during the years of the bid. Numerous stakeholders took part in this process, especially regional artists and cultural operators, citizens, associations, and institutions stemming from civil society, the agricultural sector, or (creative) industries as well as experts of contemporary arts, culture, and European issues. Over time, more and more European and international artists and institutions got involved. In line with the further development

of the Hildesheim 2025 objectives, an enhanced criteria framework for the programme has been created. **In short: If Hildesheim is granted the title, we will continue this collaborative approach to develop a complete programme out of the current proposal – with events and activities for each day of the year, some starting already in the preparation years and reaching beyond 2025.**

Together with the projects' authors and the expected producers – and in consultation with our further partners – we will scrutinise and tweak the projects outlined above and expand the circle of players both locally and internationally. We declare to take care of adequate working conditions for artists and collaborators as this is key to practise care in culture. Already in the selection phase, the detailed development of a concept was always paid.

As the current year has proven how fast the world can change at any time, we allocated 20% of Hildesheim 2025's programme budget for projects still unknown to be developed from 2021 onwards.

For the ECoC year, a division for the Cultural & Artistic Programme in the delivery body, the Hildesheim 2025 GmbH, will be in charge of the refinement of the projects. A diverse team of 4 to 6 curators will be responsible for further development of projects, under the guidance of the Programme Director and in co-creation with artists and institutions. With co-curators like Agnieszka Habraschka, Joanna Warsza, Bonaventure Soh Bejeng Ndikung (for specific projects), Maria Rößler and Jörn Schaffaff (for the overall concept) we already successfully started this process during selection phase. The team will assemble multiple artistic perspectives and bring in broad European and international networks, with at least one expert for outreach among them. In addition several programme managers will take care of putting the projects on sound legal and organisational footing.

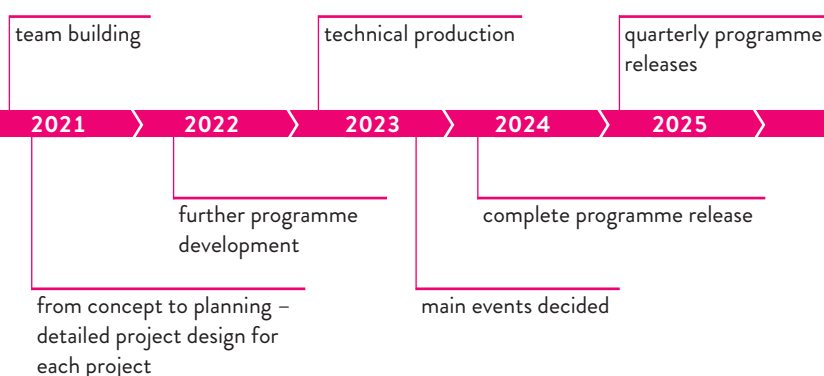
Programme decisions are taken by the Programme Director and the team of co-curators, in consultation with the Programme Advisory Group. Given the complex ambition of the project, they will flexibly consult further perspectives, including the Regional Forum (Q5.2.1). The co-curators will actively seek the advice of experts and colleagues, be it from international advisers or local **Hildesheim 2025 Scouts** (Q4.2). Thus, they will invite the full range of professional cultural operators, a broad range of citizens, institutions, and NGOs.

As in the bid process, the programme team will be available in open office hours and proactively get in touch with partners, caring about the region's concerns and interests. We will create a programme that reaches out to a variety of audiences, from Lamspringe's grandparents to Lisbon's young creatives, and care for unexpected collaborations. The co-creative project development will include calls to invite specific target groups.

Examples for upcoming calls:

- **We Care** Call for the regional professional cultural sector, individual artists, groups, and institutions to submit further projects (2022).
- Large international call for projects of all genres on ›How to become a future world heritage?‹ (2023).
- Call for contributions by artists and cultural institutions of all past and current ECoC for **The Hildesheim European Weeks of Peace** (2024).
- Open call for activities up to everybody's own definition of going wild – with either beets or roses (2024, **Beets & Roses Go Wild**).

TIMELINE TO THE FINAL PROGRAMME



TRANSPARENT CRITERIA AND DECISION PROCEDURES

To ensure that the programme realises the pursued quality and objectives of Hildesheim 2025, a criteria framework describes its general ambition and serves as inspiration for exceptional creation. For each call, we will apply specific criteria catalogues, all derived from this framework. Hildesheim 2025 projects are:

daring

- progressively provincial
- international
- innovative and crossing boundaries
- open re[ˈruː]ting processes

sharing

- connecting (to) Europe
- promoting diversity
- co-creative
- on-site

caring

- in subject or cultural / artistic practice
- ... and specifically for:
 - each other's needs and concerns
 - adequate working conditions and gender equality
 - sustainability

Q 2.5 How has the city involved local artists and cultural organisations in the conception and implementation of the cultural programme?

Q 2.6 Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

GENERAL INVOLVEMENT OF LOCAL CULTURAL SECTOR IN THE BID

Representatives of the regional cultural umbrella associations Network for Culture and Local Traditions and IQ were part of the process from the beginning and have continuously been represented in the governance bodies. We intensified our international outreach activating the vast networks of the universities – for example by engaging an internationally experienced and networked alumna as artistic director. Artists and institutions proactively took on numerous cultural initiatives, promoting and contributing to the bid on local and international levels: members of the Network joined for example the conference ›Culture Crops‹ (Beyond the Obvious 2019, Culture Action Europe), the Music School intensified cooperation with our twin city Angoulême, or farmers and members of the Circle of Friends 2025 started cooperations with the cultural sector. We involved local cultural players in our communication and event activities, for example: through portraying five artists and their workplaces as part of the international art project ›Europe at Home‹ (Faro 2027); by presenting our ›Products from the Province‹ which are designed by young creatives from the HAWK; or a Hildesheim 2025 interview series within the 2020 Ratskeller Music Days (cooperation with Univent, Atelier Licht.n.Stein).

Students, graduates, and teachers of the University and the HAWK have been extensively involved on all levels, including as team members. **All credits for the design of this bid book go again to students and professors from the HAWK** and we congratulate them warmly on winning the famous Red Dot Design Award for the first edition. Local cultural operators will play a strong role in the governance of Hildesheim 2025, being part of the Supervisory Board, and strongly represented in the Regional Forum and a Programme Advisory Group.

DEVELOPING THE PROGRAMME TOGETHER

Our focus in the selection phase was to sharpen the programme in our artistic vision and narratives. We sought to twist the projects towards an enhanced international outreach and to make them more concrete. Therefore, we revisited the projects of our first bid book, including the broader collection of proposals local cultural players had handed in. At the same time, we identified the remaining

voids and aspects that still needed a lift. The extended Hildesheim 2025 artistic team continued conversations with artists and cultural organisations from the city and region. With a standardised questionnaire, we collected detailed information and tested ideas against our criteria frameworks. Through intense exchanges with the local networks of migrants' cultural organisations, the refugee relief NGO FLUX, stakeholders of the Nordstadt quarter and the KULTURinklusive network, we managed to significantly increase the diversity of involved local cultural players. The **Cultural Hub** was developed by a group of creative players, business representatives and city administration, in consultation with European model projects.

As a result, the Hildesheim 2025 programme – including various flagship projects – already builds strongly on regional cultural organisations and artists; further project development will be designed to engage many more.

IMPLEMENTING HILDESHEIM 2025 TOGETHER

Co-creation with local artists and cultural organisations in the implementation of the programme can be summed up under four main types:

Co-creation of local cultural operators with national and international artists and networks

While increasingly engaging international and national artists, we fostered co-creation between external and local cultural players. These collaborations will continue during implementation.

Examples: *Squares of Encounter* was refined by project developers from Culture Factory Löseke and University of Hildesheim, in an intensive exchange with Omar Rajeh (choreographer, Beirut / Lyon). The bidding team and members of Brücke der Kulturen Hildesheim e.V. exchanged ideas and experiences with ›The Mannheim Heritage of World Cultures‹. Together we developed *The Hildesheim Heritage of World Cultures* and started the pre-project *My Sounds Are Your Sounds* in cooperation with Radio Tonkuhle in mid 2020. Online workshops of local music institutions and external advisors from the project HANGARMUSIK, resulted in the initiation of the *Hildesheim Children Start-Up Orchestra*. A number of further cooperations resulted from the *Province Lab* (Q1.1).

Local organisations, companies and cultural institutions join forces for Hildesheim 2025 projects

The bid process has led to numerous cross-sectoral cooperations and synergies. We will prompt further joint ventures, also with partners from the wider region such as Hanover, Brunswick, Göttingen, or the Weser Uplands.

Examples: The flagship projects *Beet 4.0*, *Sweet Stress* and other ›beet projects‹ came out of our ›sugar working group‹,

consisting of mostly local cultural players and members of agricultural associations (Association of North German Sugar Beet Farmers, District Association of Rural Women, District Farmers' Association, Federal Association Soil, Forum Heersum, Syndikat Gefährliche Liebschaften, Theatre for Lower Saxony) in further collaboration with the Turkish-Islamic Congregation Hildesheim and international artists. **Lasting Beauty** is the outcome of a new acquaintance of the KSM Castings Group GmbH (reaching out to more than 13,000 apprentices), the Cathedral Museum and the HAWK, initiated through the Circle of Friends 2025. For **Archaeology of Memories** the Hildesheim Cathedral Library, City Archive, City Museum, Diocese Archive and the Roemer and Pelizaeus Museum Hildesheim formed a continuous network.

Local cultural institutions activate their networks for the Hildesheim 2025 programme

Various municipalities, cultural networks and institutions started to map, re-activate, and expand their international connections to create a European programme with international outreach.

Examples: With the Hildesheim-based artist collective Theater R.A.M. we will implement **Border Inspections**, actively involving numerous alumni of University of Hildesheim's Cultural Studies working together with existing or freshly established international artistic partnerships. In the framework of **Tonal Tidings** and **Audiotopia** the Center for World Music of the University of Hildesheim will strengthen connections between its world-wide alumni network and local institutions through workshop programmes. In **Culture Trading Transformations**, the Centre for Theatre Pedagogy will activate and expand its own network, in international and cross-sectoral collaborations with sustainability organisations. For the **Derneburg Sculpture Project** the Hall Art Foundation (HAF) / Schloss Derneburg Museum gGmbH (SDM) will actively engage in the development of the region, commissioning internationally renowned artists with exclusive sculptural works along the ›Laves-Kulturpfad‹.

Local artists and cultural organisations producing Hildesheim 2025 programme projects

Numerous Hildesheim 2025 projects will be responsibly produced by local players, in co-creation with external organisations and artists, supported by our capacity building programme as part of the objective to strengthen the local cultural sector.

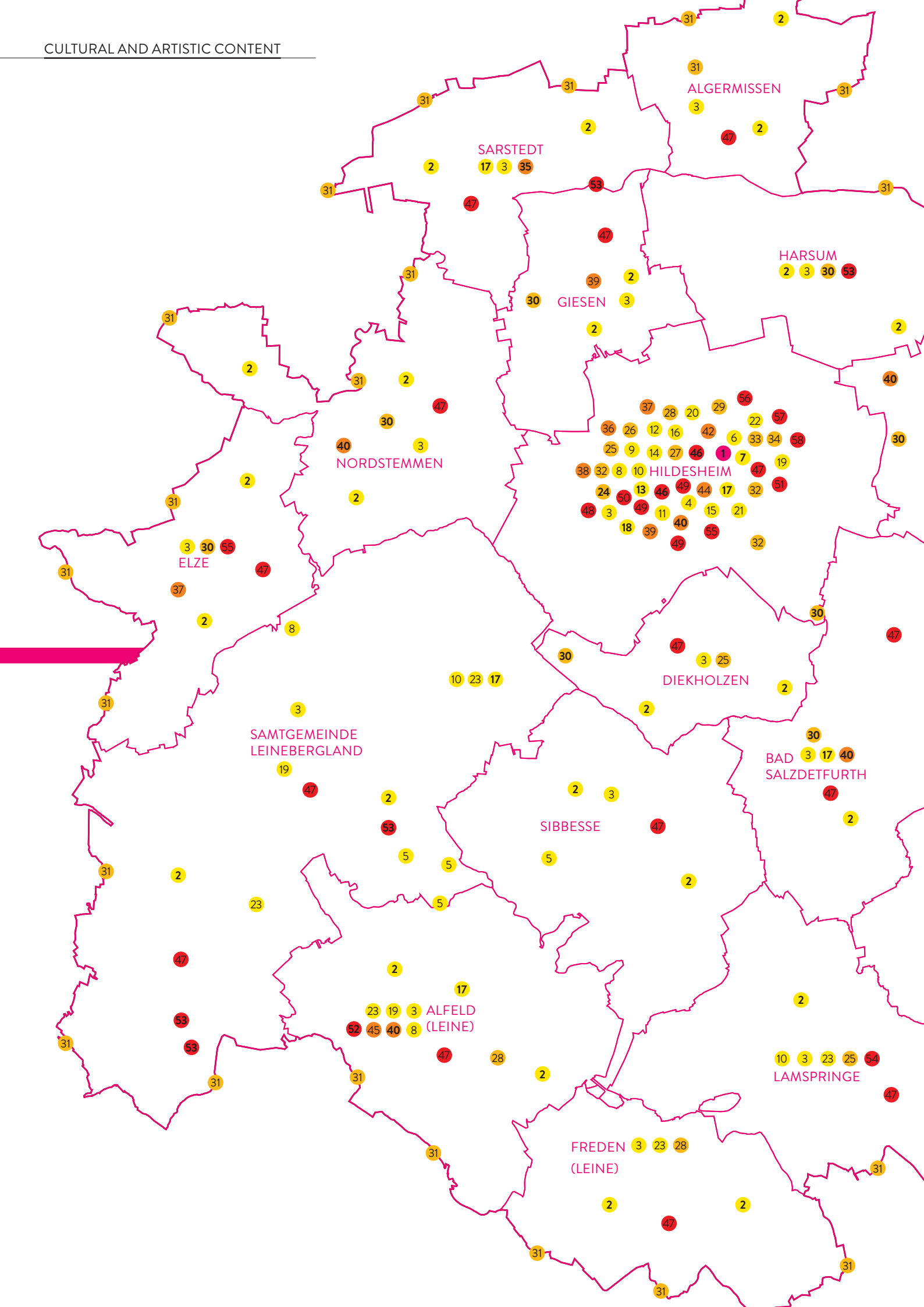
Examples: The flagship project **Europe from Beyond** will be co-created by Literature House St. Jakobi Hildesheim, the association for journalism FROH! (based in Cologne) and a growing network of international partners (e.g. Radar Sofia, Bulgaria). For the flagship project **Beet 4.0** the regional

Landscape Theatre Forum Heersum will invite ten national and international artists for their beet laboratories to co-create a performance of exceptional (spatial) scale. University of Hildesheim, the HAWK and the Fagus Factory will join to realise **Bauhaus Rerouted** together with their extensive partner networks and other ECoC.

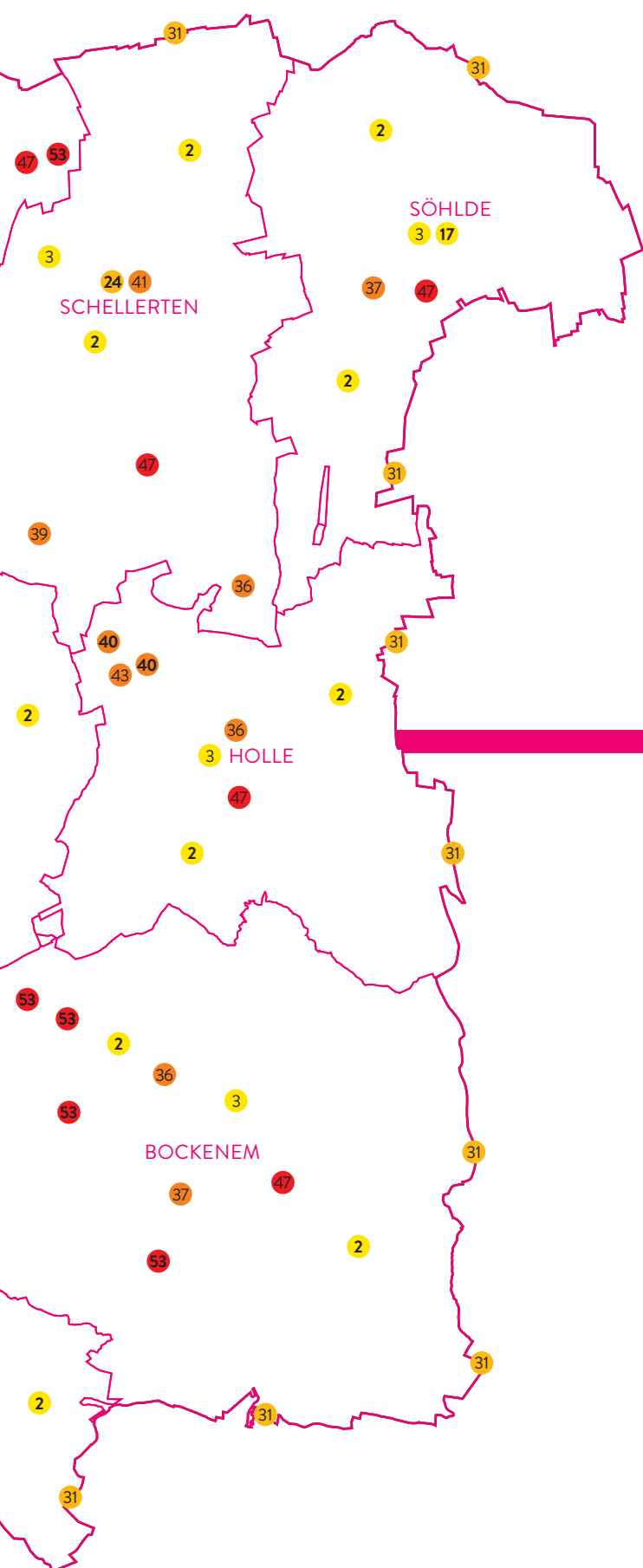
We are proud to involve upcoming cultural operators and to increase their participation with the help of the **Hildesheim 2025 Youthcrew** (Q4.3). The international theatre festival **Re[ru:]ting transeuropa** will strengthen connections between the University and the city. Last but not least Hildesheim 2025 will feature established and popular events (such as **EVI Lichtungen**, ›Pflasterzauber‹ (**Moving Magic**) and the ›Django Reinhardt Festival‹ (**Gypsy Music in the Sinti Capital**).

CAPACITY BUILDING

Hildesheim 2025 will offer a solid capacity building programme to support the cultural sector in this endeavour, creating a legacy of knowledge and connections. Located within the **Cultural Hub** (Q1.2) the programme will promote transdisciplinary and international contacts, to learn from and with each other. Training with experts, workshops and individual coachings will enhance skills in the field of international and cooperative cultural project management. Ongoing information and exchange forums on the Hildesheim 2025 project criteria or the ECoC objectives and process will accompany the programme, for example in **Digital Barcamps** (Q4.1).



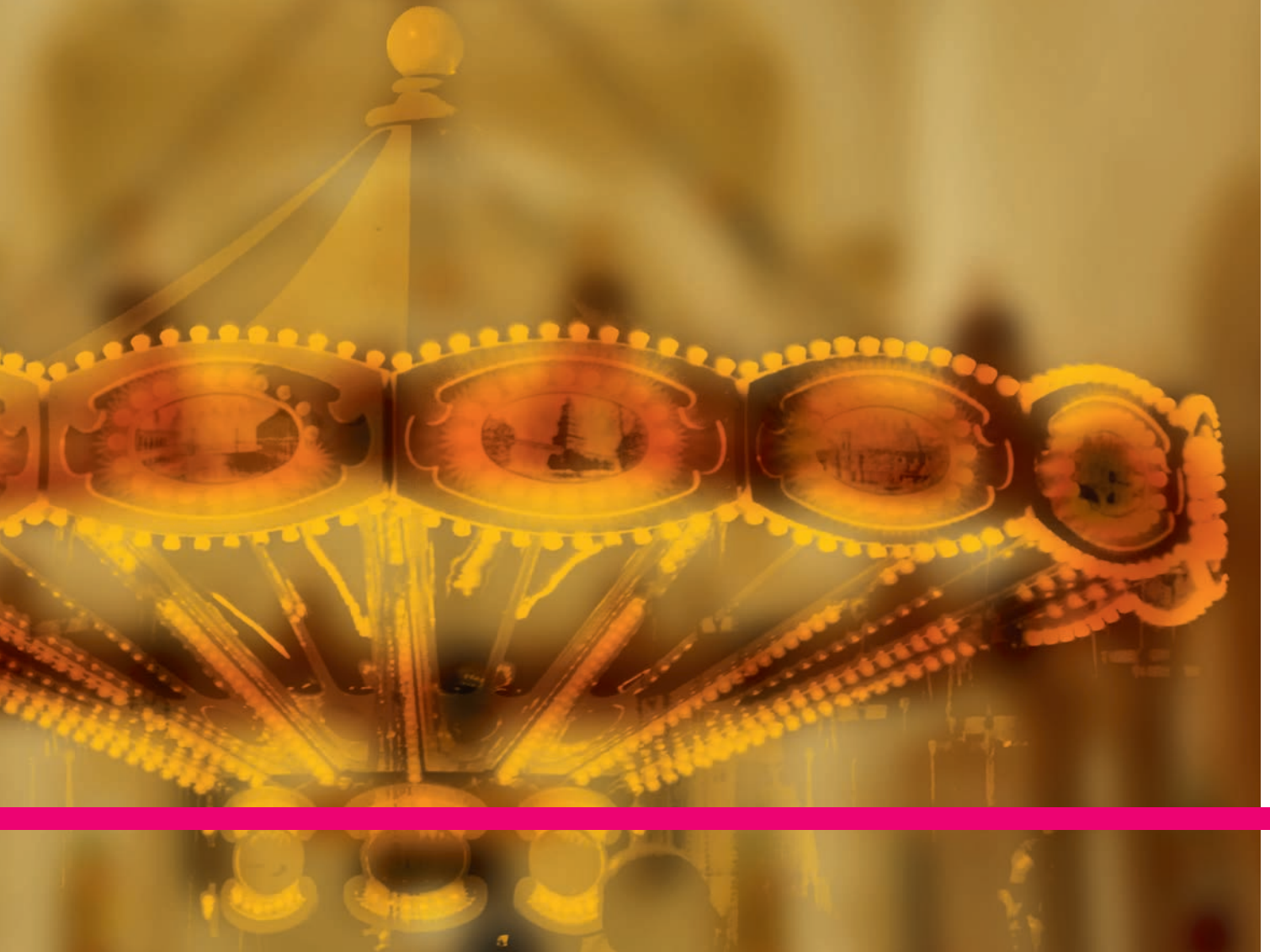
WE CARE – A PROGRAMME STRETCHING OVER THE ENTIRE DISTRICT OF HILDESHEIM



- 1 We Care Opening Event**
- 2 Capital for a Day**
- 3 The Hildesheim Troubadour**
- 4 The New Traditions Laboratory**
- 5 The Seven Hills Walk**
- 6 Gypsy Music in the Sinti Capital**
- 7 Europe from Beyond**
- 8 Theatre for Europe**
- 9 Re[ru:]ting transeuropa**
- 10 Diving into the Deep Provincial Sea**
- 11 Moving Magic**
- 12 Carry Us Away**
- 13 School of Listening to Each Other**
- 14 Tonal Tidings. Our Satellites of Passion**
- 15 Squares of Encounter**
- 16 Pengo – The Walls We Built**
- 17 The 50 Queer Icons Project**
- 18 Speechless**
- 19 On Ageing and Care**
- 20 The Hildesh. Children Start-Up Orchestra**
- 21 A Voice for Every Child**
- 22 The Access Art Lab**
- 23 We! Who?**
- 24 Sweet Stress**
- 25 The Care Comedy Club**
- 26 The Hildesh. European Weeks of Peace**
- 27 Quasthoff & Friends**
- 28 Harmonies of Faith**
- 29 The Bigger Picture**
- 30 La Bella Vita**
- 31 Border Inspections**
- 32 New Festival of (Independent) Theatre**
- 33 Abuse & Power**
- 34 The Beginning. The End.**
- 35 Pro No!**
- 36 Settlements**
- 37 Culture Trading Transformations**
- 38 Voices & Beats**
- 39 EVI Lichtungen**
- 40 Beet 4.0**
- 41 Feel the Beet**
- 42 Young Cuisine**
- 43 Derneburg Sculpture Project**
- 44 The Ground We Stand on and The Stuff ...**
- 45 Animals of Alfeld (Including Humanz)**
- 46 The Half That Has Never Been Told**
- 47 Archaeology of Memories**
- 48 Little Big Minds**
- 49 The Hildesh. Heritage of World Cultures**
- 50 Objects & Identities**
- 51 Lasting Beauty**
- 52 Bauhaus Rerouted**
- 53 Churches 21**
- 54 The Women's Province**
- 55 The Hildesheim Principle**
- 56 Beets & Roses Go Wild**
- 57 Komópolis**
- 58 Network of Boring Cities**



3 EUROPEAN DIMENSION



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

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.

Europe is a peace project based on cooperation, sharing and solidarity. In 2025, we will celebrate this unprecedented achievement with the 80th anniversary of the end of World War II. However, our common values, societies, and the European unity are increasingly challenged by distressing forces. Our response is as simple as it is powerful: **We Care** – about cooperation, sharing, and solidarity. In order to reach a true European identity, we need to stop thinking in nations and ›majority societies‹, but feel, think, and act in inclusive, transcultural, and post-colonial ways. Only if we really care for each other, ourselves, our planet, and our past and future heritage, do we have a chance to further integrate into a resilient and sustainable European community. In our first bid book, we stated that ›we need Europe for change‹ – and we hold on to this conviction more than ever. But Europe also needs regions like ours for change! Taking the specific features of our communities, villages, farms,

and the city as a point of departure, we will bring together local and international cultural actors, to turn Hildesheim into a cultural laboratory beyond the metropolises.

THE COMMON GROUND WE STAND UPON

Why does Europe need regions like Hildesheim for change? We believe that for a new sense of caring, the province is key. Provincial towns and regions often demonstrate a kind of self-sufficiency. Leading a desirably calm and unthreatening way of life can be tempting to ignore the burning issues of our times. However, forced migration, climate change, social division, and inequality are relevant issues also in remote areas. Some are even more pressing for rural areas, such as depopulation, draughts for the agricultural sector or immobility of the elderly. Euro-scepticism is more prevalent in rural areas than in metropolises. Hence, instead of lamenting the decisions made elsewhere, the province needs to take action! 55% of the EU's population live beyond the urban in areas where fundamental sectors of economy are located – there can be no European identity or culture without considering these 55%. Through Hildesheim 2025 we will take a self-determined step to undermine the notions of the rural as backwater and show that the urban and the rural are interdependent. To **promote the province** means that Hildesheim 2025 will propose a fresh image of a provincial region as a blueprint for re[']ru:]ting Europe, exploring novel ways of living, and problem solving.

Thereby, we will provide an example that *highlights provincial cities and regions as attractive living spaces and as culturally vital elements in Europe (Q1.2).*

PROMOTE THE PROVINCE – HILDESHEIM DISCUSSES RURALITY

The role of culture in the development of rural areas is intensively discussed on a European level. In March 2020 Culture Action Europe (CAE), the International Network for Contemporary Performing Arts (IETM), the European Network of Cultural Centres (ENCC), and Trans Europe Halles published a joint policy paper on how culture in rural areas can contribute to a sustainable and socially cohesive Europe. Hildesheim has been participating in this discussion for some years: The Department of Cultural Policy at the University of Hildesheim held a conference on the subject of culture in rural areas in 2017, together with the ENCC and including presentations of former ECoC. The Network for Culture and Local Traditions has since been part of the ENCC working group ›Cultural Centers and Non-Urban Areas‹ and contributed as well as the City of Hildesheim to the recent manifesto ›Culture for Shared, Smart, Innovative Territories‹. Together with the Network we organised the Province Lab in March 2020, which will be continued, together with the ENCC, within the **Network of Boring Cities**. Hildesheim 2025 is included in the ENCC's AY4 plan (period: Sep 2020-Aug 2021). Furthermore, the Network participated in the Voices of Culture meeting on ›The role of culture in non-urban areas of the European Union‹, brainstorming in Alfeld.

THE MULTITUDE WE ARE

How to respond to the big challenges of our times? By *safe-guarding and promoting the diversity of cultures in Europe, by highlighting the common features they share, by increasing citizens' sense of belonging to a common cultural space, while embracing global perspectives (Q1.2).* As ECoC we do not want to speak only for ourselves, but for Europe. By assembling a vast set of perspectives under the principle of mutual care we will make Hildesheim 2025 a common ›European public space, where exchange, learning, community and collaboration on the burning issues of our times is made possible‹ (European Cultural Foundation, Amsterdam Manifesto). To embrace global perspectives means to invite plurality, but also to ›decentre‹. Oftentimes we see, value and judge the world exclusively from the perspective of (Western) Europe and the metropolises. It is time to overcome thinking in centres and peripheries, and take the plethora of perspectives and interdependencies into account that our world is made of. We therefore encourage international exchange at eye level and co-creation, while tracking down blind spots in our history and present coexistence. Through embracing diversity and mutual understanding, a welcoming, care-ful

and sustainable coexistence on a local, European and global level is possible. The project cluster **Decentring Europe** opens doors for non-Western perspectives, e.g. inviting artists with **School of Listening To Each Other** to deal with the collection of the Roemer and Pelizaeus Museum from a (post)colonial perspective. With the writers' journey **Europe from Beyond**, authors from beyond the EU's Eastern border teach us what the European Union means for them.

Standing on common ground in the multitude that we are, we will through culture and art contribute to *a more just and caring way of living together in the City and region of Hildesheim and in Europe (Q1.2).* The four perspectives of our programme take the UN Sustainable Development Goals to heart and relate to issues of European relevance:

WE CARE FOR EACH OTHER

To care means to work towards an equal and inclusive society as a counterposition to discriminating forces, and to make **Europe and Hildesheim safe for minorities – strong through unity and multiple perspectives.** **The 50 Queer Icons Project** will spotlight people whose stories have largely been forgotten or dismissed by the narratives and discourses that have dominated Western culture for hundreds of years. Gender equality and feminism is addressed within several projects as for example with **The Seven Hills Walk**. Access for artists and audiences to cultural education, production, and programming is increasingly being discussed throughout Europe. We will contribute to a solution by creating **The Access Art Lab**, inviting artists with access needs, as well as networks like Europe Beyond Access and IETM. International musicians will make us dance to **Gypsy Music in the Sinti Capital** – a European cultural heritage. **Squares of Encounter** will cultivate openness and tolerance on a local and international level, giving shelter to international artists at risk.

WE CARE FOR OURSELVES

We take the WHO report on ›The Health Evidence Network (HEN) synthesis report on arts and health‹ (11 November 2019) seriously, promoting the role of culture for the well-being for all at all ages. **La Bella Vita** will address the struggle between self-optimisation and self-care. But to care for oneself also involves a discussion on cultural participation. **The Care Comedy Club** aims to become a European movement, inviting international comedians to perform in local caring facilities and made available to everyone through online dissemination. As education is a key to equal rights and social advancement, we start from the beginning: through the project **Little Big Minds**, children from Hildesheim and abroad will take philosophy courses, asking what a future world heritage could look like. Nonetheless, care for and about ourselves also refers to the

global search for common values: *Sweet Stress* will come up with rituals for togetherness to discover communalities, taking into account that, until today, Europe has not been able to embrace the Islamic faith and its cultural heritage.

WE CARE FOR OUR PLANET

Hildesheim 2025 highly supports the vision of the European Green Deal to be the first climate-neutral continent by 2050. We are committed to implementing Hildesheim 2025 without leaving a carbon footprint (Q1.2). With Bad Ischl 2024, Tartu 2024, and Bodø 2024 we agreed to join forces to develop strategies towards a green ECoC. The biennial *EVI Lichtungen* will initiate an international network for sustainable light art. Together with local and international farmers' associations and artists, we will reinvent images of agriCulture in the *Feel the Beet* summer school. *Pro No!* will look for visions beyond unlimited economic growth, together with international visitors and local citizens. In the project *Culture Trading Transformations*, we will bring together applied theatre, (ecological) sustainability initiatives, and locals to co-create solutions for our future.

WE CARE FOR OUR PAST AND FUTURE HERITAGE

The churches of Hildesheim that are listed as World Heritage Sites embody extraordinary craftsmanship and transcendental architecture. They provide collective memories that reinforce being part of a common European cultural space. However, these narratives also entail power structures and hidden meanings. With *The Half that Has Never Been Told* and *Archaeologies of Memories*, we will critically reframe, re-route, and question what is commonly considered ›European history‹. Considering ›Cultural heritage and contemporary creation critically inform each other, and ultimately, co-create the heritage of the future‹ (Fast Forward Heritage Manifesto, CAE), we intend to mix local and international perspectives to rethink our cultural heritage, and to invent a future heritage marked by a variety of cultural backgrounds: in *The New Traditions Laboratory* young people from all over Europe will gather to create a 21st century VolksCulture. Imagining future cultural heritage while reflecting on today's will be the central mission of *Bauhaus Rerouted*, a project strongly connected in terms of place and vision to the World Heritage Site Fagus Factory.

Less known than our tangible cultural heritage is that the region of Hildesheim has given name to the best soil in Germany. Here the sugar beet is cultivated, the symbol of our agriCulture. In *Beets 4.0*, together with numerous international partners who share the white gold with us, we will explore the heritage that comes with it: cultivating this crop entails global economy, colonialism, European politics as well as stories of migration. And when *Beets & Roses Go Wild*, everyone will be invited to share their crazy visions based on these two ingredients.

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

Q 3.1.4 Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

Hildesheim 2025 has already become a truly transnational and transcultural project throughout the bidding process. The vast majority of our planned projects are based on international engagement on various levels. Our programme features a number of internationally renowned artists, such as Elisabeth Kulman, Tarek Atoui, Otobong Nkanga, Jonathan Meese, or Taylor Mac. We are thrilled by the plethora of partners from all over the world who share our ideas and agreed happily to contribute to our bid, and we will enthusiastically intensify and broaden our international relationships up to 2025 and beyond. The underlying thinking is to link international and local initiatives.

WORKING ON-SITE AND COLLABORATIVELY

Art will not be simply transferred to Hildesheim, but created and produced on-site: Renowned artists such as Candice Breitz (*Speechless*) or Ari Benjamin Meyers (*The Hildesheim Troubadour*) will create projects fully adapted to the local conditions and questions, in co-creation with the citizens of the region. Community based projects such as *Culture Trading Transformations* will combine local and international knowledge of citizens and experts. Furthermore, we will organise various residency programmes, also inviting artists from beyond Europe like in *Squares of Encounter* and *Europe from Beyond* to foster intense transcultural dialogue.

CITIZENS FOR CITIZENS

The City and the District of Hildesheim have more than 40 European and international twin towns. We will build on these networks and intensify our partnerships, for example with Padang and El Minya, with whom we already worked together on topics such as cultural tourism and sustainability. The cultural and artistic programme will promote exchange through partnerships between municipalities on citizen-to-citizen level: *Capital for a Day* and *Little Big Minds* will foster exchange between twinning municipalities throughout the District of Hildesheim. *Theatre for Europe* and *The Hildesheim European Weeks of Peace* will emphasise Hildesheim's twin cities. Projects in which exchange between befriended cities and municipalities is relevant, are, among others, *Sweet Stress* (Gazimemir, TR), *We! Who?* (Angoulême, FR), and *Beets 4.0* (El Minya, EG).

CAPACITY BUILDING AND LEGACY

Learning from international partners clearly empowers Hildesheim 2025 and local cultural stakeholders, and we aim to create long-term relationships that keep the region connected after 2025. Therefore, Hildesheim 2025 encourages and supports international networking and capacity building activities: for example *Pengo – The Walls We Built* will benefit from The Festival Academy and its alumni network. The social circus project in Nordstadt, linked to *Moving Magic*, will be supported by European circus schools. *Young Cuisine* is based on ERASMUS+ exchanges between European culinary schools. To further promote these types of exchanges we will continue to spread information about international calls among local stakeholders, encourage them to become members of international networks, and we will support travel costs to conferences.

An overview of our already established transnational partnerships for Hildesheim 2025 is shown on the map on the following pages.

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

We are eager to establish a ›Hildesheim‹ entry on the cognitive maps of Europe and to engage in international dialogue and policy-making. With conference attendances and by pairing up with European cultural networks, we have already made some ground – and we are just getting started. Our strategy to attract the interest of a broad European and international public works on two levels: We spread our message and invite contributions. *How we will lure a broad international audience* to come to Hildesheim is explained in Q5.4.

NETWORKS

Transnational networks will provide the most important bridge for contributing to international debates and to disseminate open calls, and invitations. For example, to exchange knowledge and experiences a Memorandum of Understanding has been signed with networks that resulted from the REACH Project (*Churches 21*) and Slow Food – CE (*Young Cuisine*). With the *Network of Boring Cities* we will create a network ourselves, partnering with ECoC, the ENCC and CAE to discuss culture in rural-urban areas. Transnational networks will launch calls (Q2.4) for artists' and project contributions, as for example to *Squares of Encounter* (ICORN and Al-Mawred Al-Thaqafy), *Europe from Beyond* (n-ost) and *Diving into the Deep Provincial Sea* (GEECT). Through EUNIC and EUNIC clusters we will also be able to network with the EU representations in non-EU countries

and engage with artists in 92 countries. The Goethe-Institut reaches out to 98 countries, and international embassies that are based in Germany will receive information on Hildesheim 2025 and our international open calls.

We will further develop contact towards Asia through networks such as the Asia-Europe Foundation. We have already built strong relations towards the African continent, and we contacted the network of United Cities and Local Governments of Africa (UCLGA) to follow the developments of the African Capitals of Culture.

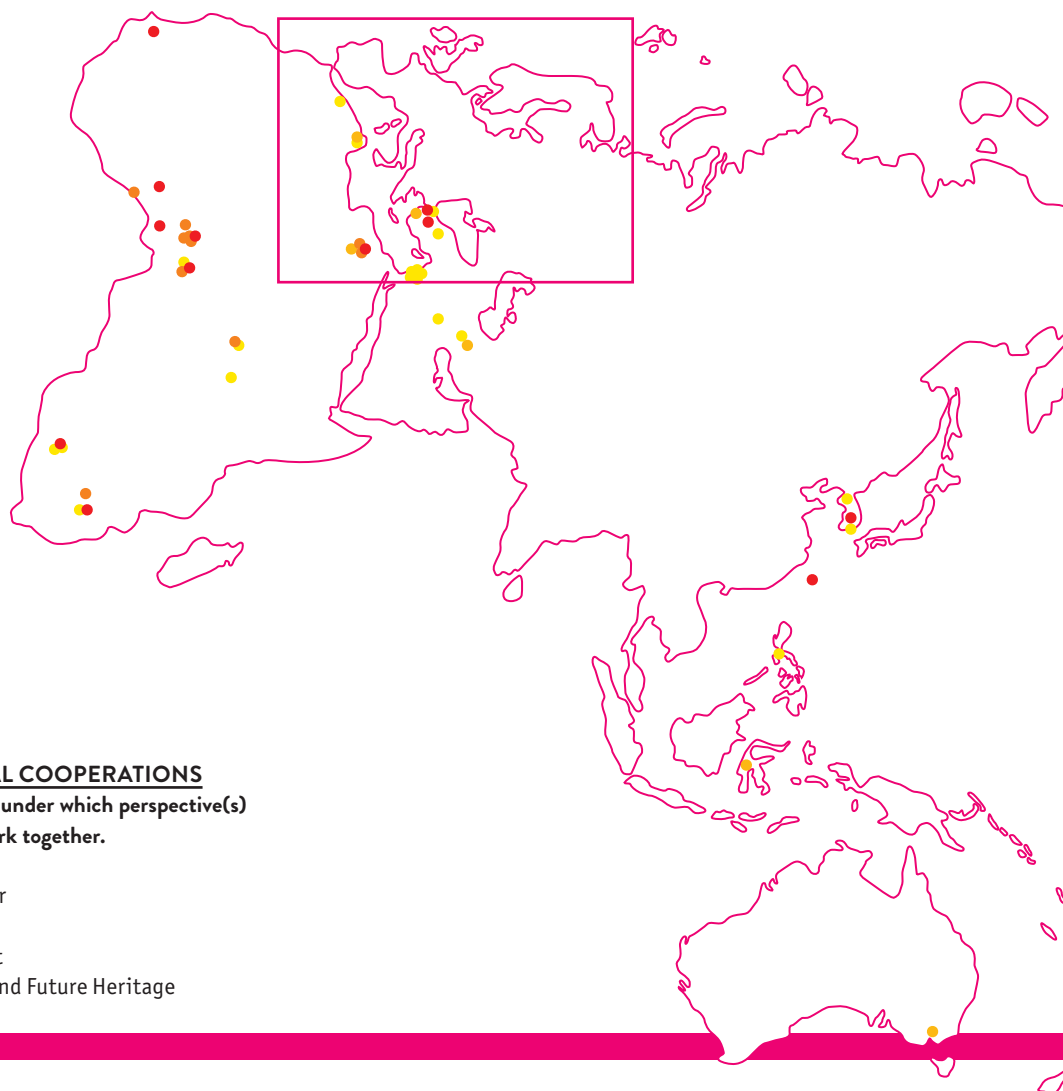
Apart from that, our starting point will be the existing worldwide connections of local institutions, such as the University of Hildesheim, the Roemer and Pelizaeus Museum, and many more, since several projects and conference ideas were created with them.

CONFERENCES AND MEETINGS

In the ramp-up years as well as in 2025, we will facilitate debate and exchange with invitations to meetings, workshops, common projects, and conferences that will also include artistic approaches – because creative thoughts lead to innovative solutions. The meetings planned so far, mainly in relation to our projects, are:

- *The Access Art Lab*: ›Access to the Arts‹ (with IETM, EUCREA, Europe Beyond Access / British Council) – 2025
- *Bauhaus Rerouted* provides a series of conferences to explore care as a potential future World Heritage (such as a conference on the aesthetics of care) – 2025
- *Churches 21*: on citizen engagement with cultural heritage in rural areas (with REACH Project) – 2025
- *Culture Trading Transformations*: ›Aesthetics of the Province‹ – 2025
- *Feel the Beet*: ›Farming Culture Congress‹ – 2025
- *La Bella Vita*: on culture and well-being (a satellite of the Kaunas 2022 Happiness-conference) – 2022
- *Moving Magic*: on the conditions and the impact of art in and with public spaces – 2025
- *Network of Boring Cities*: ›Province Lab‹ reflections – 2021 with ENCC, ›Komópolis. The Conference‹ – 2023, and ›European Province of Culture‹ on the impact of ECoC on rural areas (with CAE) – 2025
- *The Hildesheim Principle*: ›Politipoetics‹ lecture series on intersectionality in literature – 2025
- *Squares of Encounter*: on artist mobility in a global context – 2025
- *Tonal Tidings*: ›re[ˈru:]ting in music‹ – 2025
- Conference on the findings of the monitoring and evaluation (Q1.3) – 2026 / 27

But how to promote a sustainable world by meeting and exchanging ideas and concepts – while travelling increases our carbon footprint? When travel bans suddenly became reality with the COVID-19 pandemic we learned that we



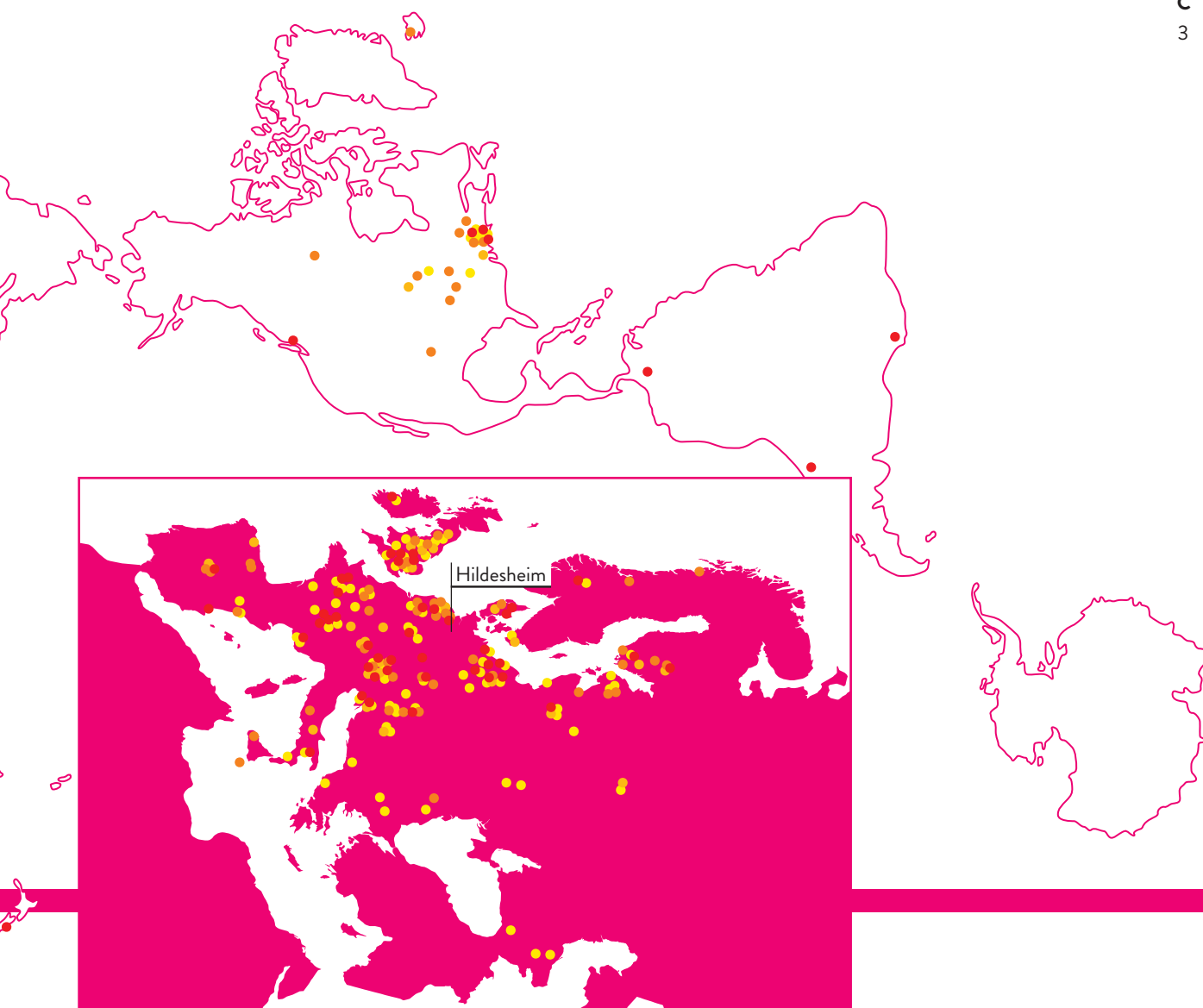
OUR TRANSNATIONAL COOPERATIONS

The colour-code indicates under which perspective(s) of We Care (Q2.2) we work together.

- We Care For Each Other
- We Care For Ourselves
- We Care For Our Planet
- We Care For Our Past and Future Heritage

ALBANIA ● Tirana European Capital of Youth '22 **AUSTRALIA** ● Sue McCauley **AUSTRIA** ● Bad Ischl - Salzkammergut 2024, ● Barbis Ruder, ● Elisabeth Kulman, ● FreiesRadio Salzkammergut, ● Klanglicht, ● La Strada Graz, ● Municipality of Göriach, ● Municipality of Westendorf, ● Municipality of Wiesing, ● Vladimir Miller (also RU), ● Matthias Naske **BELGIUM** ● a.pass, ● City of Paal, ● Decoratelier, ● Créham Bruxelles **BOSNIA-HERZEGOVINA** ● Saša Stanišić (also DE) **BRAZIL** ● Condô Cultural **BULGARIA** ● Radar Sofia, ● Youth Club ROMA Stolipinovo (Plovdiv 2019) **CAMEROON** ● Bonaventure Soh Bejeng Ndikung (also DE), ● Centre for Participatory Research **CANADA** ● Gerald Finley (also UK), ● Accent (also FR/SE/UK/US), ● BCIT-British Columbia Institute of Technology **CHILE** ● Manuela Infante **COLOMBIA** ● Universidad Pontificia Bolivariana **CROATIA** ● Rijeka 2020 **CZECHIA** ● Charles University Prague (Faculty of Arts) **DENMARK** ● Aarhus 2017, ● City of Silkeborg, ● Cultural region of Mid- and Western Jutland, ● Nordisk Teaterlaboratorium – Odin Teatret **EGYPT** ● Dawar el Fnoon, ● Egyptian Ministry of Antiquities and Tourism, ● Governorate of Minia, ● Minia University **ESTONIA** ● Kristina Norman, ● Tartu 2024, ● TAVA – Tartu Valgus **FINLAND** ● Kuopio – European Region of Gastronomy 2020 ● Lux Helsinki, ● Muisti Centre of War and Peace, ● Novida, ● Savonlinna 2026, ● Tampere Region 2026 **FRANCE** ● Association International du Festival Django Reinhardt, ● Biréli Lagrène, ● Camille Bertault, ● City of Angoulême, ● FIDMarseille, ● Katrin Ströbel (also MA, DE), ● la Cité internationale de la bande dessinée et de l'image, ● La Fabrique Royale, ● Lycée Saint Joseph l'Amandier, ● Mino Cinelu, ● Municipalities of Gailon-Aubevoye, ● Municipality of Brécéy, ● Municipality of Chabanais, ● Municipality of Combloux, ● Municipality of

Ecouché, ● Municipality of Mézidon-Canon, ● Municipality of Saint Aubin (Pas de Calais), ● atelier d'architecture autogérée **GHANA** ● Ibrahim Mahama, ● University of Cape Coast **HUNGARY** ● Káva Drama, ● MOME – University of Art and Design Budapest ● Veszprém-Balaton 2023 **ICELAND** ● Fjölbrotaskólinn í Garðabæ **INDONESIA** ● City of Padang **IRAN** ● Amir Ahmadi (also DE) **IRELAND** ● Galway 2020, ● Galway Community Circus **ITALY** ● Brave New Alps, ● City of Pavia, ● Fondazione Matera-Basilicata 2019, ● I.P.S.E.O.A. Virgilio Titone, ● Lago Film Fest **LATVIA** ● University of Latvia **LEBANON** ● Omar Rajeh (also FR), ● Tarek Atoui (also FR) **LITHUANIA** ● Kaunas 2022, ● Klaipėda – European Youth Capital 2021, ● Viktoras Bachmetjevas **LUXEMBOURG** ● cooperationsART, ● Esch2022, ● Graffiti (Radio ARA), ● Zaltimbanq' Circus School **MALTA** ● Malta College of Arts, Science and Technology **NAMIBIA** ● Nashilongweshipwe Mushaandja, ● Tschuku Tschuku **NETHERLANDS** ● Agrarische Jongeren Friesland, ● GLOW Eindhoven, ● Beri Shalmashi (also FR), ● Casco Art Institute (Binna Choi, also KR), ● Grendel Games, ● Friesland College, ● Nordwin College, ● Stichting De Bildtse Aardappelweken **NEW ZEALAND** ● Nathan Pohio **NIGERIA** ● Leo Asemota (also UK), ● Otobong Nkanga (also BE), ● University of Maiduguri, ● Bosoma Sheriff, ● Zainab Musa Shallangwa **NORWAY** ● Bodø2024, ● Mære landbruksskole, ● Municipality of Dovre **PHILIPPINES** ● Lizza May David (also DE) **POLAND** ● City of Bochnia, ● City of Jelenia Góra, ● City of Luban, ● City of Nysa, ● City of Zawadzkie, ● Municipality of Kijewo Królewski, ● Municipality of Lasowice Wielkie, ● Zorka Wollny (also DE), ● Joanna Warsza (also DE), ● Matgorzata Mirga-Tas **ROMANIA** ● Alexandra Pirici, ● Lights On Romania **RUSSIA** ● City of Gelendzhik **RWANDA** ● Rwanda Arts Initiative **SENEGAL** ● Binta Diaw (also IT) **SERBIA** ● Kreativni Pogon,



●● Novi Sad 2021 **SLOVENIA** ●● Ljubljana 2025, ● Mladinsko Theatre, ● Piran 2025, ●●● PTUJ 2025, ● Slovenian Sugar Beet Growers Association Ormož, ● Svetlobna gverila, ● Vodnik home-stead (Ljubljana UNESCO Creative City of Literature) **SOUTH AFRICA** ●● Candice Breitz (also DE), ● African Voices **SOUTH KOREA** ● Anne Duk Hee Jordan (also DE), ● Minhee Park, ● Tongyeong International Music Festival **SPAIN** ● The Actors Space, ● Eléctrico 28 (also AT), ● A Bao A Qu, ● Asunción Molinos Gordo (also EG), ●● City of Benicàssim, ● Coordinadora de Organizaciones de Agricultores y Ganaderos, ● EGI BIDE, ● EUROIMPULSE NETWORK, ● Fernando García-Dory, ● Manuel Donato Díez (also DE), ● Musica Ficta – Ensemble Fontegara **SWEDEN** ● Museum of Movements, ● Nils Landgren **SWITZERLAND** ● Isabelle Barth (also DE), ● Glisch, ● Henrike Iglesias (also DE), ● Manuel Walser **SYRIA** ● Firas Alshater (also DE) **TAIWAN** ● Hong Kai Wang **TUNISIA** ● Carthage Film Festival (Naoures Rouissi), ● INTER-FERENCE International Light Art Project Tunis **TURKEY** ● Cevdet Ereğ, ● International children's festival Gaziemir, ● Mithacan Öcal **UGANDA** ● Bayimba Cultural Foundation **UNITED KINGDOM** ● Adrian Adlam, ●● City of Honiton, ●● City of Thornbury, ●● City of Wakefield, ●● City of Weston-super-Mare, ● City of Yate, ● Claudia Zeiske, ● District North Somerset, ● Emma Wolukau-Wanambwa, ●● Europe Beyond Access/Disability Arts International (British Council), ● Frahm & Frahm (also US), ● Jeremy Deller, ● Live Art Development Agency, ● Manchester International Festival, ● Myvillages (also DE, NL), ● Richard Gregory, ● Simon Banham, ● The Otolith Group (also GH, IN), ● BCI - Biraa Creative Initiative (also GH), ● Theo Eshetu

USA ● Ari Benjamin Meyers (also DE), ● Artist at Risk Connection, ● Carnegie Mellon University (Stefan Gruber), ● Future-farmers (Amy Franschescini), ● Guy Stern (also DE), ● Hall Art Foundation (also DE), ● Machine Dazzle, ● MAD – Museum of Arts and Design, ●● Mana Contemporary, ● Artpark, ● Mierle Laderman Ukeles, ● New York Live Arts, ● New York Voices, ●● Pomegranate Arts, ● Randy Brecker, ● Taylor Mac, ● Texas State Galleries of the Texas State University (Margo Handwerker), ● The Manhattan Transfer, ● Bill Evans, ● Take 6

TRANSNATIONAL NETWORKS AND INSTITUTIONS:

● Al-Mawred Al-Thaqafi, ● African Cultural Policy Network, ● Amateo, ● ASEF – Asia-Europe Foundation (envisaged), ● C.I.B.E. – International Confederation of European Beet Growers, ● Caravan International Youth and Social Circus Network, ● Culture Action Europe, ● ENCC – European Network of Cultural Centres, ● ERIAC – European Roma Institute for Arts and Culture ●● EUCREA, ● EURAC research, ● EUNIC Global, ● European Network for Accessible Tourism (envisaged), ● GEECT, ● ICORN – International Cities of Refuge Network, ●● IETM, ● IN SITU (envisaged), ● n-ost, ● Pulse of Europe, ● REACH Project, ● SlowFood-CE, ● The Festival Academy, ● Trans Europe Halles, ●● UCLG – United Cities and Local Governments, UCLGA – United Cities and Local Governments of Africa (envisaged), ● Via Campesina

definitely do not want to miss physical encounters. Meeting and discussing in person is essential to unfold our collective creativity. Digital meetings, in turn, allow significantly more people to participate, which highlights the poor accessibility of on-site meetings. Therefore, and in terms of the carbon footprint, our meetings and conferences will be organised as innovative semi-digital encounters.

YOUNG AMBASSADORS

Together with the International Office of the University of Hildesheim and the HAWK we will activate ERASMUS+ students to spread the idea of Hildesheim 2025 in their respective home countries from 2024 onwards. By cooperating with European Youth Capitals and through participation in international youth summer camps abroad, young Hildesheimers will build ties to other young Europeans and invite them to Hildesheim 2025. **VolunCamps** will encourage young people all over Europe to come to Hildesheim (Q4.1).

MAKING ›CARE IN CULTURE: A BOTTOM UP AND TOP DOWN POLITICUM

We will advocate the **We Care** theme amongst policy and decision makers regionally, nationally and in the EU institutions. Leveraging our contacts into the political world, we will present our concept to the relevant committees and boards on local, regional, national and European level. Furthermore, we will harvest our contacts with German cultural foundations and umbrella organisations. We will promote Hildesheim 2025 towards the EU institutions and European cultural institutions, the German representations in Europe as well as the Permanent Representation of the Federal State of Lower Saxony in Brussels, placing **We Care** and Hildesheim 2025 on their cognitive and communicational maps. An opportunity will be to organise exhibitions and debates at the European Parliament in the ramp-up years and beyond.

HILDESHEIM GOES EUROPE – THE CARE SALONS

Satellite events, called **Care Salons**, in cultural centres all over Europe will offer cultural events and debates relating to **practising care in culture** and **promoting the province**. To partner for example with BOZAR makes it possible to invite employees of EU representations in Brussels who will act as multipliers. Additionally, we will encourage international debates on **We Care** through various digital channels, such as the Hildesheim World Heritages (Web)Site in **Bauhaus Rerouted**, social media and a smart-phone app (Q5.4.3).

RESOURCES

The task to ensure a variety of international cooperation will be placed in a specific division of Outreach, Capacity Building & International Cultural Cooperation and will be carried out in close cooperation with the division of Communication & Marketing (Q5.2.2).

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

We learned a lot from other ECoC teams about the bidding process, and we enjoyed inspiring talks about common themes and possible joint projects. Between our pre-selection meeting and the moment of writing these lines, we were on the move: we visited the ECoC Presentation & Networking Event of Japan Fest in Berlin. We travelled Slovenia on the way to the Rijeka 2020 opening and visited Slovenian candidates before their pre-selection. The Galway 2020 opening provided great opportunities to meet many ECoC teams. We are looking forward to further inspiring conversations with ECoC acquaintances, striving together towards a care-ful world. So far we agreed on the following links between our programmes:

LEEWARDEN 2018

Leeuwarden accompanied us all the way: after visiting the ECoC in 2018 with a bus stuffed with Hildesheimers, the creators of ›Potatoes Go Wild‹ (De Bildtse Aardappelweken Foundation) visited our farmers during the **Province Lab**. The result is a cooperation with **Young Cuisine**. The project title **Beets & Roses Go Wild** is a tribute to the original ›Potatoes Go Wild‹, and the initiative ›Leen en Fries‹ gave us good advice for our **VolunTours**.

MATERA 2019 – PLOVDIV 2019

We discussed ideas on how to share the attention of the ECoC year beyond the city limits and with our respective regions, and Matera's ›Capitale per un Giorno‹ inspired **Capital for a Day**, which will now bring the District of Hildesheim to the foreground. **Bauhaus Rerouted** is pursuing similar strategies as the ›Matera Open Design School‹ and envisions to partner with their legacy project DeuS (European Open Design School for Sustainable Regional Development). With Plovdiv we had charming encounters at their opening and at the Voices of Culture-meeting. The Plovdiv Roma community will contribute to **Gypsy Music in the Sinti Capital**.

RIJEKA 2020 – GALWAY 2020

We will benefit from Rijeka's experience as an Intercultural City (ICC) to implement **The Hildesheim Heritage of World Cultures**. In the preparation of **Capital for a Day**, Hildesheimers will exchange experiences with participants from ›27 Neighbourhoods‹. The ›SMOQUA – Festival of Feminist and Queer Culture‹ will contribute to **The 50 Queer Icons Project**, and the performance collective ›The Fifth Ensemble‹ is invited to take part in **Border Inspections**. We are also looking forward to hosting Roma musicians from Rijeka playing **Gypsy Music in the Sinti Capital**. To Galway

we proposed a citizen-to-citizen encounter to exchange ideas between ›Small Towns, Big Ideas‹ and **Capital for a Day**, possibly through a **Province Lab** in Galway.

NOVI SAD 2021

We identified strong connecting points with Novi Sad: **The Hildesheim European Weeks of Peace** aligns with their programme's focus on peace, and **The New Traditions Laboratory** will look for exchange in the Vojvodina area. The Network of Culture & Local Traditions, Kulturanova from Novi Sad, and other European partners applied together to exchange caring visions at the ERASMUS+ project ›Anti-Bullying-Movement Series‹ in 2021.

KAUNAS 2022 – ESCH 2022

With Kaunas we share the joy and necessity of envisioning counter legends to the long told stories. We will collaborate on the topic of ›design for all‹ within our **Access Art Lab**, working towards becoming an inclusive ECoC. The literary community of Sibbesse received a warm invitation to the Kaunas storytelling festival, and the Kaunas ›Conference on Happiness‹ will have a satellite event in Bad Salzdetfurth, heralding **La Bella Vita**. With Esch, we exchanged ideas about the **Cultural Hub** and we will proceed with our cooperation regarding **Squares of Encounter**.

VESZPRÉM 2023

As part of the **Network of Boring Cities** young experts from Hildesheim will join ›Nothing special‹ to research and highlight village culture in declining villages. We are invited to the Veszprém festival for local gastronomy that will provide encounters heading towards **Young Cuisine**. And we have ideas on linking a Sinti-music-project for children with **Gypsy Music in the Sinti Capital**.

BODØ 2024 – BAD ISCHL 2024 – TARTU 2024

With the 2024 ECoC we share the vision of becoming an environmentally sustainable ECoC. On top, Bodø's festival ›Nordland by Light‹ will join the **EVI Lichtungen** network for sustainable light art festivals. With Bad Ischl-Salzammergut, we team up on ›Brined to the Point of Happiness‹, anticipating **La Bella Vita**. The Austrian Festival ›Europe, in Darkness!‹ prepares a message for an author travelling **Europe from Beyond**, and ›H20h No!‹ offers water sounds to **Pro No!** With Tartu we connect the ›Kondas Centre of Naïve and Outsider Art‹ with **The Access Art Lab**. ›Vastseliina European Pilgrimage‹ might influence the journey of one of the authors of **Europe from Beyond**.

ECOC 2025 – SLOVENIA

During the bidding process we built up promising links with most of the Slovenian candidates: We were happy to have Ptuj with us in the **Province Lab**. As a region where sugar

beets are cultivated, Ptuj will contribute creative thoughts and hands-on agricultural experiences to **Feel the Beet**. The Literature Institute of the University of Hildesheim supports Ptuj in the development of a ›Creative Reading and Writing Centre‹. Piran's ›Open Design Centre‹ and **Bauhaus Rerouted** will join forces to develop design towards a sustainable future. In addition, the University of Hildesheim and the Kunstverein Hildesheim will contribute their expertise on contemporary curating to Piran's ›Curatorial Ports‹. The Hildesheim artist collective edgarundallan participates right now at Piran's open call ›The Big Picture – Artistic Perspectives on Our Climate‹. Ljubljana's focus on solidarity opens a strong connection to **We Care**. But who is ›we‹? And with whom do we feel solidarity? With the project **We! Who?** we will invite graphic novelists from the UNESCO City of Literature to offer possible answers.

Moreover, we agreed on projects that will be implemented in collaboration with the Slovenian ECoC 2025: In **Theatre for Europe**, local actors will create a joint project with a theatre from our Slovenian sister. **Europe from Beyond** is designed to be a common project. The Culture Train will literally connect us during **The Hildesheim European Weeks of Peace**.

ECOC 2025 – GERMANY

We will create common projects with our fellow candidate cities. An example is **Carry Us Away** with Hanover. With Magdeburg, we found a common ground that nourishes the sugar beet and will lead to cooperation in **Beet 4.0**.

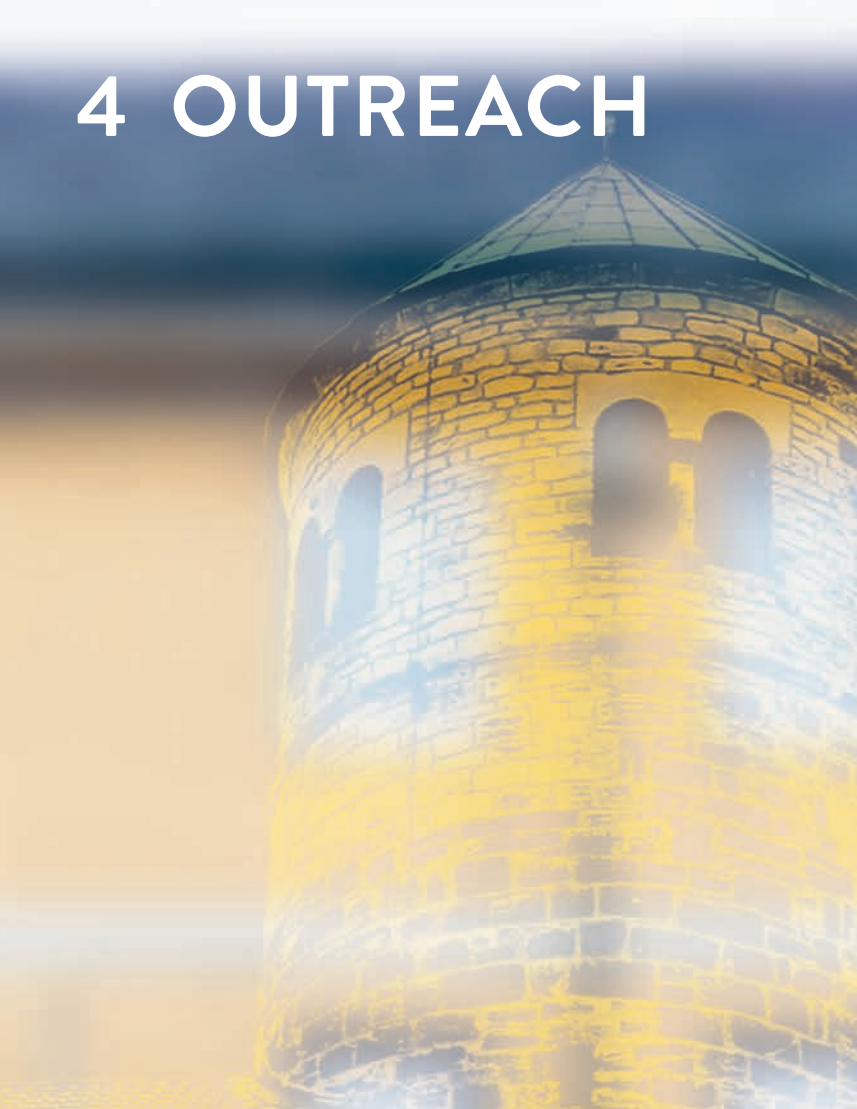
ECOC 2026

We met Tampere 2026 in Rijeka and Galway and they visited us twice in Hildesheim – also to participate in the **Province Lab**. We exchanged ideas on equality, philosophy and inclusion. With Savonlinna 2026 we will cooperate in **Young Cuisine** with a focus on cooking with children, and they will contribute to **The Hildesheim European Weeks of Peace** through the Muisti Centre of War and Peace. We also contacted Slovakia through their Ministry of Culture and are looking forward to finding connecting points.

OTHERS

Hildesheim 2025 also links to former ECoC, such as Linz 2009, RUHR2010, Marseille-Provence 2013, Wrocław 2016, and Aarhus 2017. Celebrating 40 years of ECoC, we will invite former, current, and designated ECoCs to contribute to **The Hildesheim European Weeks of Peace** for or along the journey of the Culture Train that connects Hildesheim with Slovenia. However, we are not only seeking cooperation with ECoCs, but also with East Asia Cities of Culture, as for example **Lasting Beauty** foresees Chinese cooperation, as well as with the African Capitals of Culture, for example with Kigali 2023 in **Pengo – The Walls We Built**.

4 OUTREACH



To **practise care in culture** means to be sensitive and to take action towards more just and equal life chances and towards more compassionate and mindful practices of living together. To embrace a plurality of perspectives and to engage with a plethora of people lies at the core of **We Care**. We will take a number of further actions to ensure that we **walk the talk**.

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

In Hildesheim it was the citizens who provided the first impulse to bid for ECoC 2025, spurred by the success of the city's anniversary ›1200 years of Hildesheim‹ in 2015. The feeling of togetherness, co-creation and ownership, evoked by the anniversary, still inspires and drives our bid.

GETTING INVOLVED WITH HILDESHEIM 2025

... SO FAR

During the selection phase, we kept in close touch with the Hildesheimers to make the project known and to understand their aspirations and needs. We presented our bid book during a ›Pecha Kucha-Night‹ in November 2019. The pre-selection press conference was streamed live on two big screens in the inner city, and hundreds of Hildesheimers cheered as the city was finally selected for the second round. The pre-selection provided a boost of energy and evoked an often too rare feeling for provincial cities – to be recognised for our capabilities and to be in charge. Together, we became aware of what we had already achieved and caught a first glimpse of what it could mean to become ECoC 2025. With the event **That's what I call a decision – Here we go**, we celebrated this milestone shortly after the decision, with a large scale venue filled to the brim with enthusiastic Hildesheimers.

The event was organised by the Circle of Friends 2025, who continued to play a decisive role in the process. In the selection phase, besides raising additional funds for Hildesheim 2025, the group launched a large-scale intercultural project together with the hairdressers' guild in search of a ›Hildesheim 2025 hairstyle‹. The cooperation leading to **Lasting Beauty** was initiated by the Circle of Friends, too. They commissioned an image movie and started another school project: a digital teaching and learning competition that invited pupils and students to develop multimedia content about Hildesheim 2025 and about their stand on the idea of Europe. The public discourse on faith and meaning which had been started in the pre-selection phase with a public event, was continued via the local radio station. Thus, the Circle of Friends impressively demonstrates the civic engagement that carries our bid.

Continuing to co-create our concept with citizens as well as with various stakeholders of the civil society, we ran an all-day workshop in March that was attended by around 120 Hildesheimers – cultural experts as well as politicians, farmers, and students. We were able to learn more about their concerns and gained a lot of expertise and further project ideas.

RESULTS FROM OUR CONSULTATIONS:

The Hildesheimers want Hildesheim 2025 to ...

- **make people and things more visible**, like cultural institutions (especially smaller ones and the independent cultural scene as well as established networks and experts);
- become **accessible** by consulting and engaging local experts;
- consider and live **diversity** (concerning for example age, language, gender, disabilities, cultural, and religious backgrounds);
- create **opportunities for encounters** and enable personal contact and exchange between locals and guests of the ECoC;
- **be international** and open-minded, foster and strengthen international cooperations;
- **rethink our World Heritage Sites**; create awareness for the rich cultural heritage of the region;
- **enhance digitalisation** for locals and tourists;
- **boost economy**, focussing on gastronomy and tourism;
- tear down financial barriers, offer **affordable mobility** for all.

The COVID-19 pandemic caught us off guard, frankly. Although digitalisation has improved, getting to know each other and building trust and understanding is something that essentially contradicts physical isolation. We had fewer opportunities to meet partners in person, and the impact of the pandemic made it much more difficult to engage with citizens. The question arose which groups can be reached at all via online communication tools and which are – now more than ever – left behind.

Looking ahead to the year 2025, ongoing restrictions due to a pandemic would pose a challenge in terms of outreach. It would be more difficult to activate and involve the local population. Besides using the vast public space of the city and region, we would seek to meet people where they (still) are, be it at schools, kindergartens, senior residences or supermarkets. Digital participation tools cannot replace analogue encounters, but nevertheless they provide access opportunities for some groups. We would seek to transform our content into formats that answer the situation, such as participatory digital performances, material and tools for children who need to stay at home etc.

GETTING INVOLVED WITH HILDESHEIM 2025

... IN THE FUTURE

Our cultural and artistic programme embraces collective creativity. The projects in clusters such as **Creating Relations to / in the Region**, but also **Reconnecting with Nature and (Agri)Culture**, or **Creating the Sites of Tomorrow** will invite citizens to become an active part of the programme. Community-based flagship projects such as *Capital for a Day* will foster the participation of a diverse society all over the region and strengthen local networks. *Beets & Roses Go Wild* will invite every individual or association across generations to be co-creative with our soils and souls, contributing to an all-year programme. In *Churches 21* locals will be invited to rethink the former centre of their villages to become once more the beating heart of their community.

Building Capacities Together

Hildesheim 2025 relies on the support of many, dedicated to the project. Several capacity building measures will empower the citizens of Hildesheim to participate and to be good hosts for our international guests.

Exchanging Ideas

Digital Barcamps will be web-based forums open to everyone, to discuss ideas and further questions related to the artistic programme and the project as a whole. Moderated offline discussions will enrich the freely-accessible online forum, addressing various groups such as school classes, associations, care institutions and district initiatives, under specific topics. Furthermore, the barcamps will serve as an online tool to develop, discuss and refine citizens' project ideas.

Speaking one Language

During the ramp-up years, we will provide playful opportunities for our citizens to brush up on their English and other languages. We aim to partner with Babbel for Business and develop a tailor-made language learning tool that enables both citizens and guests of Hildesheim 2025 to find their way through everyday situations and to understand ECoC-specific content. Written content used on-site during the ECoC year will be available in a variety of native languages by utilising state of the art technology. Through the app, translated versions of the content reach a wider audience. The app will also be an effective tool for future ECoCs.

Spreading the Word

Bus drivers, taxi drivers, hotel receptionists, and waiters will be among the first locals ECoC guests will encounter. They will be in a perfect position to spread the vibes of Hildesheim 2025 and to talk about what Hildesheim has in store for its guests. Following up our cooperation with the tourist

information and hotel staff already established during the bidding phase, we will not only contact stakeholders from the public realm to brief their staff about Hildesheim 2025 but make them contributors, for example with a tool that creates digital artworks out of the routes of our taxi drivers.

The Hildesheim 2025 Cultural CareTakers

A project as large as ECoC needs to be carried by many to be a story of success. Our volunteer programme is an invitation to become part of the project and to realise Hildesheim 2025 together. The *Hildesheim 2025 Cultural CareTakers* will be invited to lend a hand while benefiting from the moments of togetherness. Needless to say that professionals cannot be substituted by volunteers and we believe paying professionals for their work is part of **practising care in culture**. Therefore, our volunteer programme is of course aimed at non-professionals. We will reward volunteer work with discounts and similar benefits.

A forum called **VolunTable** will discuss the expectations and needs of our future **Cultural CareTakers**. Together with local experts for volunteer work, we will discover which areas of the projects provide interesting opportunities for volunteer engagement and develop tailor-made **Cultural CareTaker** job descriptions. In 2025, the **Cultural CareTakers** will be supported and empowered by the Hildesheim 2025 outreach team. The first **VolunTable** will take place in 2022, in cooperation with our local partners the Machmits (those who take part), a network for civic engagement, and the Adult Education Centre.

We will establish a website in 2024, pairing up regional, national, and international guests with locals who offer quality-assured **VolunTours** for different special interests like church architecture or birdwatching. People who know about the hidden treasures of their towns or villages will get together with people who would like to learn about unfamiliar places. Just like visiting a relative or friend, local, regional, national, and international tourists will get to know the City and District of Hildesheim, seen from a very personal perspective. Inspired by ›Leen en Fries‹, a project from the 2018 ECoC Leeuwarden, **VolunTours** will combine volunteer involvement, capacity building and alternative city tourism. They will target guests of Hildesheim as well as citizens who want to explore their own region. In 2022, we will identify our first **VolunTours** guides and establish quality standards and procedures with our local partners the Machmits and the Hildesheim Marketing Agency.

VolunCamps will invite international youngsters between 16 and 27 years old to become part of Hildesheim 2025 and foster the idea of international exchange and understanding. In cooperation with the International Youth Services, several workcamps will be realised in 2025. Per camp, 15 young people will support projects of the artistic programme and get the opportunity to be creative themselves while engaging in

various forms of intercultural encounters. **VolunCamps** will take place in relation to, for instance, the Opening Event, *The Hildesheim European Weeks of Peace*, *Moving Magic*, *We! Who?*, *The New Traditions Laboratory*, or *Beet 4.0*.

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

THE MANIFOLD THE MERRIER

Hildesheim 2025 enables collective learning with those who are often overlooked in our society, such as people with disabilities, queer people, young and older people, people with low income, and people with a migration history. It is a wealth of perspectives that inspires and drives the project, and we will work together towards building an inclusive society based on sharing, equality and solidarity. An artwork, a cultural object or process only has meaning for those who can relate to it because of their social, cultural, or educational background. Inclusiveness, therefore, goes far beyond providing access opportunities to culture. It means mitigating the inequality that limits one's chances of finding meaning for life in art and culture.

Making Hildesheim 2025 truly inclusive will be achieved by applying four principles: implementing diversity in the governance and management structure, asking about access needs and then meeting them, opting for co-creation, searching for an intercultural and transdisciplinary dialogue.

GOVERNANCE

Hildesheim 2025 is to be developed with a variety of stakeholders, including many perspectives. This process begins at the place where decisions are made. To date, the diversity of our society is not sufficiently represented in the headquarters of our institutions, companies, administrations, or in the realm of politics. Hence, without particular care, this situation is likely to be reproduced in our management and implementation structures.

The Supervisory Board of the delivery body of Hildesheim 2025, the Hildesheim 2025 GmbH, will be constituted by the main stakeholders of the project. This includes stakeholders representing the four perspectives of **We Care**, as detailed in Q2.1. Thus, persons and perspectives will be taken into account that do not necessarily hold a high executive position but represent care in various aspects (Q5.2.1).

The programme will be further developed by a diverse team of co-curators (Q2.3). Different social and cultural backgrounds as well as various artistic approaches will come together in this team, including at least one person with a specific expertise in outreach. We will seek professional advice in terms of inclusiveness and diversity when it comes to recruiting and management practices to consciously interrupt the repetition of existing inequality in management structures.

Additionally, the advisory structures, namely the Regional Forum and the Artistic Advisory Board (Q5.2.1) will reflect the diversity of our society. We will also be sensitive towards access needs and try to actively mitigate obstacles to participate in our boards and groups, offer assistance and low-barrier venues and communication.

BUILDING BRIDGES –

THE HILDESHEIM 2025 SCOUTS

Building bridges between different groups and interests relies on peer-to-peer communication and long-term engagement. Hence, we will identify and assign culturally interested **Scouts**, who will be able to establish a strong bond between the communities they belong to and cultural stakeholders. Supported and organised by the Hildesheim 2025 outreach team, they will open doors for everyone interested in becoming part of the journey – of course under fair and supportive working conditions.

Hildesheim 2025 Scouts will operate in two directions:

- Firstly, they will support cultural institutions and operators to see their offer through the eyes of the target groups. We will pair up youngsters, the elderly, people with disabilities or people with migration histories with cultural stakeholders to exchange views on programme offers and access needs.
- Secondly, **Scouts** will build bridges to communities they are part of and spread the ideas of Hildesheim 2025. This will be important for many Hildesheim 2025 projects aiming to work with different groups of citizens, such as **Settlements, We! Who?**, and **Sweet Stress**. They can, for example, establish work groups in their villages with the intention to become **Capital for a Day**, help to find participants for **Beet 4.0**, or encourage their peers to develop an idea for **Beets & Roses Go Wild**. **Scouts** will enhance the social, cultural, and generational diversity of participants in such community based projects.

TEARING DOWN BARRIERS

First things first: Knowing what is going on

With the support of the Institute for Translational Science and Specialized Communication of the University of Hildesheim, we will develop innovative digital tools like the app for **We! Who?** that make graphic novels available in

various languages and access forms. Further, we will provide translations when necessary to ensure accessibility (sign language interpretation, audio description, and subtitles). Information will be offered in simple language. The local radio station's inclusive reporter team ›Live Louder‹ will keep the Hildesheimers up to date about Hildesheim 2025. We will hereby set new standards, providing capacity building for an inclusive communication for the local cultural stakeholders.

Access for audiences to cultural events

We will tear down barriers by considering already existing guidelines and through the expertise of the **Scouts**. They will be the key to implement a certification system that shows the accessibility of our events and cultural institutions, for example for people with physical impairments. We can build on the system we established for the city's anniversary in 2015, as well on the experiences of other ECoCs such as Kaunas 2022, who intend to use similar forms of signage. Certification will be granted and introduced from 2023 onwards; the signage will indicate language barriers, or accessibility for impaired people in all our booklets and further information material. Conscious of economical barriers, many events of the Hildesheim 2025 programme will be free of charge. Moreover, we will work together with KulturLeben e.V., an association organising free tickets to cultural events for people with low income.

Since Hildesheim 2025 is built to a high degree on projects stretching throughout the whole region and various venues, careful consideration of mobility aspects for participation is necessary for the success of our endeavour. We will rely on ›KulTour‹, initiated by the local Malteser Service. This mobility service by bus and rickshaw is complemented by an inclusive cultural experience. People with and without disabilities attend a cultural event together and share experiences and thoughts while enjoying their ride to and from the event. The Hildesheim 2025 projects covered by ›KulTour‹ will be communicated in public and towards local facilities. While the flagship project **La Bella Vita** will be designed as a bike and rickshaw tour responding to ›KulTour‹, **Capital for a Day**, **Churches 21** and **EVI Lichtungen** will spread across the region and comprise therefore low-barrier mobility offers.

By bringing cultural events such as **The Care Comedy Club**, **On Ageing and Care**, **Culture Trading Transformations** and **Archaeology of Memories** to people with limited mobility, we will create new temporary cultural locations and engage with audiences that otherwise would not be able to easily attend these events.

Opportunities for Artists

The circumstances of mainstream art institutions do not necessarily fit for every artist. In the **Access Art Lab**, we will discuss and experience on an international level the topic ›access to the arts‹ with artists, audiences and European networks like IETM. The creative writing workshop and lecture series ›Politipoetics‹ (**The Hildesheim Principle**) will address intersectional discrimination, asking for ways towards an inclusive literature. **Pengo - The Walls We Built** will question exclusive structures of the art business, including the restriction of travel and visa issues. Furthermore, we explore the aesthetics and strategies of inclusive artistic productions in our cultural programme. Multilingualism, audio description, and sign language are not only used to translate, but as cultural expressions on an equal level to mainstream communication forms. At **Border Inspections** and the **New Festival of (Independent) Theatre**, we will benefit from the experience and knowledge the Theatre House Hildesheim already gained with this approach.

Capacity Building for Cultural Operators

Through the **Scout** programme and further coachings, Hildesheim 2025 will support cultural operators to develop a more inclusive mindset and to embrace diversity in their institutions and events. In discussions during the pre-selection phase, networks like the Association Interest Group Culture already declared to adopt a diversity-oriented approach. With the help of sound partners like the Federal Academy for Cultural Education, or KULTURinklusive, operators like cultural stakeholders, creative entrepreneurs, NGOs as well as the social, education, and sports sector will get professional training and advice.

Access in Tourism

We are conscious of the access needs of tourists to assure a warm welcome when inviting Europe to Hildesheim. Building on existing guidelines and consulting international experts such as the European Network for Accessible Tourism, we will strive to ensure that people with disabilities feel comfortable in our region. Several measures providing access will lead to further development in the regional tourism sector. In coordination with the Hildesheim Marketing Agency and the expert committee KULTURinklusive, measures will be launched during the ramp-up years. As an example, our information points will be staffed with experts specialised in assisting guests with disabilities in finding their way around Hildesheim and the cultural programme of Hildesheim 2025. Furthermore, we will identify, advertise and offer whole week packages that gather events in correspondence with access needs e.g. of seeing or hearing impaired guests.

INTERCULTURAL DIALOGUE ON-SITE

Counting 149 nations in Hildesheim, we will put a strong focus on intercultural activities and highlight our cultural diversity as a truly enriching element of our city and region. With project clusters such as **Celebrating Diversity and Blasting Social Categories**, or **Mobilising Histories**, we will for example, call on Europe to embrace its identity as an immigration community, dismantle the German language, or celebrate the Sinti heritage of our city (see also Q3.1.1, Q3.1.2).

QUARTER OF CULTURAL PARTICIPATION

The Nordstadt, where the consequences of social disadvantages become apparent every day, will become a **Quarter of Cultural Participation**. We will build on the quarter's strength: a pronounced network of educational, social, and cultural institutions as well as associations and initiatives of the quarter residents. The concept has been developed together with about 30 operators from cultural, educational, and socio-cultural institutions. The creation of the **Quarter of Cultural Participation** will have three different dimensions: structures, capacity building, and projects.

Structures

Some of the following infrastructural measures have already been started, partly supported by an urban development funding programme (Q1.2).

- The **Centre for Culture and Education** will be created in cooperation with cultural and social operators. The planned formats are manifold, such as parent and child theatre groups, productions on the history of the quarter, and theatre workshops on self-efficiency. Connected to the Hildesheim 2025 project **Moving Magic**, a social circus school for young people will be established based on international relations.
- The **New Centre Nordstadt** will be a public central contact point for the neighbourhood, housing at the same time the intercultural family centre MaLuKi, which offers, for example training to the neighbourhood's mothers and fathers. Surrounding green spaces will serve as a place for public recreation, and a stage provides opportunities for cultural events. Projects like **Little Big Minds** and **The Hildesheim Children Start Up Orchestra** will be hosted here.
- The assembly hall of the UNESCO associated Robert Bosch Comprehensive School will be restored as a multifunctional hall, creating a meeting place for school, sports, and neighbourhood life.
- The Alevi community plans to enhance the surroundings of their newly established community centre into a public meeting place.

Capacity Building

The capacity building measures in the Nordstadt quarter come with a change of paradigm: from the concept of integration to including the ideas of multitude, plurality, diversity, and new focus on togetherness. Cultural and social operators will be trained in example in language sensitivity, and media and communication competences. Training will be offered to the administration as well as to specific target groups, such as the so-called ›quarter mothers‹. The **Hildesheim 2025 Scouts** will of course work in the Nordstadt, and communication campaigns are planned to accompany the activities.

Projects

The projects of **Quarter of Cultural Participation** are in many cases already on their way:

- **Nordstadt in the Spotlight** (project of the Centre for Theatre Pedagogy, funded as one of 15 model projects in the ›UTOPOLIS‹ programme of the Federal Government of Germany): a crossover project implementing cultural measures in the quarter development together with schools, kindergartens, churches, and in public space. Knowledge transfer takes place via a network of 15 projects in Germany;
- **Squares of Encounter**: a varied cultural usage of public space, activation of neighbourhoods already started;
- **Educational Landscape**: a cross-sectoral initiative to improve language competences of the youngest, implementing offers, for example, in the fields of culture, health education, and sports, including scientific monitoring of results;
- New **guidance systems** and signage to be developed in cooperation with the University of Applied Sciences and Arts (HAWK);
- **The Nordstadt Wall Gallery**: street art projects co-developed with residents and implemented by artists which make street art an evolving attraction of the quarter;
- **Partnerships**: enhancing the quarter yields positive stories, which provide an entry point for partnerships with the local companies.

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

Hildesheim 2025 and **We Care** will activate people to re-think and redesign our future life through arts and culture. Engaging with Hildesheim 2025 will help to overcome loneliness, senselessness and to take a fresh stance on life in the province. It will offer opportunities to get in touch

with neighbours, meet exciting people, have unique experiences, and shape one's own environment. To make this a reality, we must meet people on an equal footing, with a strategy that makes it easier to establish contact. Moreover, to understand the needs of the target audience, we must also reflect and perhaps relearn our role as cultural actors. Hence, our audience development first and foremost means: programme development in co-creation with a plethora of people. We will use the formative evaluation to further develop and implement an evidence-based audience development strategy. Further, we will benefit from the numerous experts for cultural education and outreach in Hildesheim, such as the Music School, the Arts School, the Science Explore Lab, the Forum Literature Office, and the education departments of the big cultural institutions, as well as the University of Hildesheim.

Of course, on all matters of outreach we will also exchange and learn together with partners from all over Germany, Europe, and beyond, and encourage the cultural operators to do so. The information about the foreseen capacity building and networking on an international level, such as conferences and participation in international networks, can be found in Q3.1.4 We will engage in international dialogue on topics such as access to the arts, or community involvement with cultural heritage, among many others. Information on audience development on an international level can be found in Q3.2 and Q5.4.

Starting with **programming** means to stretch the programme way beyond the realm of the usual cultural canon, the established institutions and a common understanding of ›high culture‹. Projects such as the **Seven Hills Walk** (hiking), the **Derneburg Sculpture Project** (biking), **Squares of Encounter** (public spaces), **The Bigger Picture** (gaming), **La Bella Vita** (sports and self-efficiency), **Settlements** (DIY-culture), **Feel the Beet** (farming), **Animals of Alfeld** (animals, pets, family life) and YES25 – our Youth European Soccer Cup (soccer) merge with daily life or leisure activities. **Capital for a Day, Beet 4.0, The Hildesheim Heritage of World Cultures**, and many more include a variety of cultural practices, possibly including all that makes life tick in the province. 30 out of 59 projects of our cultural and artistic programme are based on engaging with residents and guests. Furthermore, with **Beets & Roses Go Wild**, through the **Hildesheim 2025 Youthcrew** and the **Digital Barcamps**, we will launch calls for many more citizens' activities to become part of the programme.

SPECIFIC TARGET GROUPS

It will be a prerequisite for all Hildesheim 2025 projects to identify their target audiences and respective strategies. On a programme-wide level, we identify some target groups specifically:

Schoolchildren

To engage with culture and art from a young age can enable children to find meaning in and expression through art, an ability possibly serving them their entire life. However, this does not happen as a matter of course. A decisive effort has to be made. Hence, if we want to engage this group, we must find innovative ways to do so, especially since it is this young age group that has the potential to carry on the legacy of Hildesheim 2025. In cooperation with the Adult Education Centre Hildesheim, we will implement parts of our programme in the afternoon childcare of elementary schools. An extensive workshop programme will already take place in the ramp-up years. With the support of participating artists, the youngest will be involved in the development and implementation of Hildesheim 2025's projects. The artists in charge will create and carry out workshops for the schools and results will feed into the projects. Elementary schools in the city and region will in this way be invited to co-create Hildesheim 2025. Ultimately, every project that is suited for this target group should have at least one partner school at its side. In the ramp-up years, we will adapt the concept of implementing culture and art as an integral element of education towards kindergartens.

Youngsters and Students

To empower teenagers and youngsters and to encourage young culture, these groups will be represented at numerous points throughout our programme. ***Diving into the Deep*** ***Provincial Sea*** will be a cinema festival made by youngsters for young people with engagement of national and international (film) university students and Hildesheimer schoolchildren. In ***The New Traditions Laboratory***, young music and dance enthusiasts from all over Europe and from the Hildesheim region will gather for a two week workshop. To further close the gap between the cultural study programmes of the University of Hildesheim and the cultural scene in the city (Q1.1), we will invite cultural students and alumni to co-create events and projects, like in ***The Ground We Stand on and The Stuff We Are Made of*** and ***Border Inspections***. Furthermore, we will be featuring the »transeuropa festival«, organised by students. Besides the students of the cultural and creative study programmes, we will engage with students of other subjects and trainees who may not feel addressed by Hildesheim 2025 so far. Therefore, our programme contains projects such as ***Young Cuisine*** in which students from the vocational Walter Gropius School will create the ECoC menu, ***Feel the Beet*** that will

include an international exchange of agricultural trainees, or ***Lasting Beauty*** that will involve trainees of a local metal foundry.

With the ***Hildesheim 2025 Youthcrew*** we will effectively pass on the wheel. Together with our local partner, the Heinrich Dammann Foundation, we will create a budget that is handled entirely by youngsters. Experienced in the implementation of the project »Youthcrew« that democratises funding for young people, the foundation will support the project with well-founded know-how and an established brand. The ***Hildesheim 2025 Youthcrew*** is a board of youngsters in charge of donating a budget to support cultural youth projects which will become part of the Hildesheim 2025 programme. Furthermore, they will offer advice to the selected projects. We will also cooperate with the »Hildesheim Youth Parliament« and benefit from the experience of youngsters already engaging in democracy-building projects in the region.

The local Hildesheim radio station will **broadcast a youth programme**, edited by youngsters. Certain contents and radio shows will also be available as podcasts and via social media. It will report on concerns and interests of youngsters, especially regarding Hildesheim 2025, and it will reach this group by actively involving them.

To foster **international exchange** and understanding, ten young people between the ages of 18 and 27 from the District of Hildesheim will travel to former ECoCs in the years 2022-2024, to perform a **voluntary service in a cultural institution**. Apart from supporting the institutions in their daily business, the youngsters will explore the lasting impacts of the ECoC title on the respective urban and regional development. In exchange, ten international youngsters will visit the District of Hildesheim for a voluntary service in cultural institutions in 2025 and will also examine ECoC in terms of sustainability. In an international workshop in 2025, the volunteers participating in the years 2022 to 2025 will get together and exchange their ideas. The international exchange programme will be realised by our local partner, the International Youth Services.

Further projects that involve schools, children, and youngsters:

- ***Little Big Minds***: 3-months philosophy courses in 36 kindergartens and primary schools in the District of Hildesheim and throughout Europe;
- ***A Voice for Every Child***: project in which a choir will be founded that is accessible to all children above the age of six, regardless of their preconditions;
- ***The Hildesheim Children Start-Up Orchestra***: children from different social backgrounds will learn an instrument and play together in an orchestra;
- ***Moving Magic***: a circus festival with national and international youth;

- **My Sounds Are Your Sounds:** a pre-project for *The Hildesheim Heritage of World Cultures* that will broadcast playlists from international youngsters via radio.

People Living in Facilities

Last but not least, we will also **practise culture in care**. The concern of loneliness may be associated with advanced age, but also generally affects people living in facilities. We will seek dialogue on the subject and enable meaningful experiences and relations through cultural offers. Furthermore, some projects will take place in institutions in order to reach those who do not want or cannot attend cultural events. With *The Care Comedy Club*, we will laugh together in facilities in Hildesheim and around Europe. *On Ageing and Care* will take place explicitly in and with senior residencies, revealing ageing to be a topic concerning everyone. *Culture Trading Transformations* will take place on-site in various facilities. *Archaeology of Memories* will travel the region, collecting oral histories and memories from all members of society.

AUDIENCE DEVELOPMENT IN INSTITUTIONS

Surveying several cultural institutions in the city and region regarding their audience development strategy revealed that our cultural offers already consider various audiences. However, they are unevenly distributed among different target groups. A wide range of offers exists for the group of schools and students, young people and people with disabilities, while the groups least taken into account are people with migration history, elderly people, international guests, and people with low incomes. Building on these findings, we will develop concrete measures towards these target groups in coordination with the cultural institutions.

target audience	access and activities
schools, universities, students	free entrance, co-creational projects, demand responsive training and workshops, active engagement, digital / online offer
youth	target-oriented programme, demand responsive training offers, active engagement, digital / online offer
people with disabilities	need responsive service, active engagement, institutional collaboration, sign language interpreter service, acoustic and tactile guidance, co-creational projects, digital / online offer
people with migration history	subtitles in different languages, target-oriented programme
people with little or no income	free entrance
elderly	demand responsive programme design, projects on-site
international audience	collaboration with international media, engaging in partnerships (twin cities, partner institutions and networks)

Institutions participation in survey: Gallery in the Stammelbach Storehouse, Roemer and Pelizaeus Museum Hildesheim, Cathedral Museum Hildesheim, Culture Factory Löseke, international light art festival EVI Lichtungen, Literature House St. Jakobi Hildesheim, Municipal Library Hildesheim, Municipal Library Alfeld, Theatre for Lower Saxony, Theatre House Hildesheim, regional cultural festival Hildesheimer Wallungen.

5 MANAGEMENT

Q 5.1 Finance

Financially, Hildesheim is not in a bed of roses, and the pandemic crisis might suggest to reconsider a voluntary undertaking like an ECoC bid. But far from it! Culture is ›systemically important‹, and the nomination as European Capital of Culture will enable us to maintain and promote the cultural life of the city and the region, in response to and to mitigate the effects of the COVID-19 pandemic. The positive energy of a jointly pursued project will help us to proactively shape our path through the crisis situation. Our claim that **We Care** includes a commitment to provide a sound management framework for Hildesheim 2025 with a feasible and carefully calculated budget that meets the high standards of an ECoC project.

Operating budget for the title year Income to cover operating expenditure:

Q 5.1.1 Please confirm or update the budget figures using the tables below. Explain any differences with regards to pre-selection.

Q 5.1.2 Income from the public sector: What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Given the updated commitments on federal state level we revised our overall income estimate. This is the breakdown of the **total operating budget** :

Total income to cover operating expenditure	in thousand €	in %
public sector	58,700	85.44
private sector	10,000	14.56
Total	68,700	100.00

This is the breakdown of the income that we envision from the public sector, not including the Melina Mercouri Prize:

Income from the public sector to cover operating expenditure	in thousand €	in %
Federal Republic of Germany	20,000	34.07
Federal State of Lower Saxony	25,000	42.59
City of Hildesheim	5,000	8.52
District of Hildesheim & district municipalities	6,200	10.56
EU (excluding Melina Mercouri Prize)	2,500	4.26
Total	58,700	100.00

Q 5.1.3 Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

European Capital of Culture is a project within the **Federal Government's** scope of duties, in terms of cultural representation of Germany and external cultural relations. The exact amount of the contribution of the Federal Government will be decided after the nomination. But given the contribution to Essen and The Ruhr 2010 of 29 million € (incl. 10 million € dedicated project funding) an amount of 20 million € is a conservative and cautious estimate. In his letter to the mayor of Hildesheim, dated 27 Nov 2019, the **Minister for Science and Culture of the State of Lower Saxony**, Björn Thümler, confirmed the decision of the Government of Lower Saxony to support a European Capital of Culture from Lower Saxony: ›In the event of a successful candidacy for the title of Capital of Culture 2025, the Federal State Government intends to make up to 25 million € available to the City of Hildesheim or the City of Hanover.‹ This strong commitment by the Federal State results in an additional budget of 10 million € included in our above breakdown, compared to pre-selection. The first prospect to provide the budget starting with the year 2024 has been revised, and a new allocation throughout the ramp-up years has been announced by the ministry (Q5.1.6).

City, district and district municipalities build on decisions of all councils concerned and have prepared their budgets accordingly. In a common statement on May 28 2020 all mayors as well as the Head of the District stated their ongoing commitment to the project and the related decisions, despite the turbulences stemming from the COVID-19 pandemic.

In light of the appr. 10 million € Essen and the Ruhr raised from private sponsors, notably in the midst of an economic crisis after the severe turmoil in 2008, our estimate for the **contribution from the private sector** is careful and feasible. Already in the pre-selection phase we experienced an impressive engagement, and, undiminished by the acute pandemic situation, benefited from around 300,000 € our Circle of Friends 2025 raised from **local and regional companies, institutions and individuals**. And the group already declared to raise 750,000 € from local companies and entrepreneurs, should Hildesheim win the title, based on the experiences and agreements from the bidding phase. In addition, with several of the **larger sponsors** from the region, we already concluded on Letters of Intent which substantiate their support. Included in the budget from the private sector is an estimated amount of 3 million € from **non-profit foundations**. Several cultural foundations already announced grants in prospect according to their specific missions. Moreover, other income such as ticketing and merchandising is also part of the sum of 10 million €.

Q 5.1.4 What is your fundraising strategy to seek financial support from Union programmes / funds to cover operating expenditure?

Q 5.1.5 What is your fundraising strategy to seek financial support from Union programmes / funds to cover capital expenditure?

Hildesheim and the region have already benefited from the added value of transnational cooperation projects in the past, in terms of gaining new insights, boosting innovation, capacity building, branding, international partnerships and networking. With our ECoC bid we unfold the greater potential of engaging in EU cultural related cooperation projects across the sectors.

Engaging with European partners, networks and experts over the past two years we have gained much greater insights into the plethora of EU cooperation programmes that can add value to Hildesheim 2025. Local projects that already benefit from Union programmes shared their knowledge and experiences. And from the Aarhus 2017 legacy project ›Shortcut to Europe‹ we learned how to form a regional EU cultural funding office and establish direct links to Brussels.

We understand quite clearly that transnational cultural cooperation projects are not limited to Creative Europe, Erasmus+ and similar programmes of the DG-EAC, but that culture is transversal and transterritorial and hence also connects to EU funding programmes in other areas of the EU such as agriculture, regional matters, communication, networks, technology, employment and innovation.

CAPACITY BUILDING

The starting point towards enhanced transnational co-operation via Union programmes is to build capacity and knowledge and a supporting environment to enable the cultural stakeholders and administrations to engage with Europe and enter into cooperations.

With the support of the Creative Europe Desk CULTURE Germany, other competence centres for EU cooperation and by engaging actively in the European cultural networks' powerful capacity building platforms, we will encourage and enable our local cultural players to find cooperation partners, gather information and to seek EU co-financing. Specific projects will receive targeted counselling sessions tailored to the respective needs of the cultural workers.

The Partnerships division of the Hildesheim 2025 GmbH and the cultural departments of the city and district as well as the municipalities will be available in the respective area as counterparts, to support project proposals as well as to provide for the often required municipal engagement.

EU STRUCTURAL AND INVESTMENT FUNDS

The Operational Programme for EU structural support of Lower Saxony has been revised in view of the new funding period. Just like Hildesheim 2025, the State of Lower Saxony is committed to the guiding principle of sustainability, and applies it across funds (ERDF, ESF, EAFRD). Hence, the state's strategic goals offer numerous links for the ECoC programme. And, not least, the Regional Development Concept of the District of Hildesheim (Q1.1), will pave the way for participation in certain programmes where it is required.

- **With its first Strategic Objective Lower Saxony will invest in innovative and intelligent economic change based on sustainable education and research.** An operational objective is to promote the attractiveness for start-ups – with potential for innovative cross-sector partnerships, including universities. The state's objective to strengthen social and cultural participation, to improve equal opportunities through lifelong learning and continuing education for all social groups leaves a lot of scope for projects of Hildesheim 2025 (associated projects: *Cultural Hub*, *Bauhaus Rerouted*, the initiatives in the Nordstadt quarter and several outreach activities).
- **With its second Strategic Objective Lower Saxony will invest in environment and climate protection.** Subordinate operational objectives are: to increase energy efficiency and savings, to motivate people to adopt climate-friendly behaviour and preserve biodiversity, also in urban areas and to protect natural resources by raising awareness through sustainable tourism and environmental education (associated projects: *Feel the Beet*, *La Bella Vita*, *The Seven Hills Walk*).

- **Lower Saxony plans to invest in the future viability of its regions as well as in equal opportunities and participation through its third Strategic Objective.** Operational objectives are to create attractive working and living conditions in the regions, to develop social innovations, and to support community-led development. Vital local centres and communities are to be created and maintained. The cultural and natural heritage is to be supported by upgrading attractive public infrastructures in rural areas as well as enhancing the tourism offers. Last but not least, municipal cooperation and transnational projects are to be supported (associated projects: *Capital for a Day*, *Churches 21*, among others).

EU FUNDING SCHEMES APPLICABLE

The new EU funding programmes have not yet been published. We are aware that programmes were postponed and that they will be subject to changes, refinements and shift in priorities in response to the COVID-19 pandemic. Moreover, the crisis has revealed vulnerabilities in terms of solidarity

and cohesion within Europe and has brought about a profound deterioration in the working conditions of artists and cultural operators. We are therefore working with European partners to promote an even stronger role for culture in the upcoming programmes and response measures. So far, the core objectives of the upcoming programmes provide a clear guideline for preparing projects and partnerships related to the Hildesheim 2025 programme. The work on targeting the Union programmes has already begun.

From 2021 on the Walter Gropius School will write several proposals for projects under the Erasmus+ Programme, among them a proposal for *Young Cuisine*, with partners from Leeuwarden and Valetta. In addition, we will consider proposals to the Erasmus+ programme for *Feel the Beet* (the trainees exchange programme in 2024), the ›YES25 – Youth European Soccer Cup‹ as well as for the ECoC internships (Q4.3).

The EU programme Europe for Citizens may be eligible for *The Hildesheim European Weeks of Peace*, as well as for citizens' exchange programmes coming with *Capital for a Day* or *Theatre for Europe*.

The Creative Europe Culture Sub-Programme might be eligible in particular for the projects *Feel the Beet*, *Diving into the Deep Provincial Sea*, *Theatre for Europe*, *Europe from Beyond*, *We! Who?*

In terms of programmes for rural development we will keep our eyes on the specific calls related to culture and cultural and natural heritage. Projects such as *Feel the Beet*, *Beet 4.0*, and *Culture Trading Transformations* might be able to tap into such EU funding streams.

›Next Generation EU‹, the currently discussed proposal of the commission of a 750 billion recovery fund answering the COVID-19 pandemic of course does not show culture in a headline, but some of the envisaged strands to support recovery and resilience, reinforced rural development programmes, or support of public investments and just transition, may well contain chances for our programme as well as capital investment projects.

The Council of Europe might be a partner for the project *Gypsy Music in the Sinti Capital* within their Roma and Travellers programme. Furthermore, the Council offers opportunities for cultural projects involving young people: the Mobility Fund for Disadvantaged Young People and the European Youth Foundation. Financial support for specific youth exchange programmes between Germany, France, Poland and other countries might be provided by the Franco-German and the German-Polish Youth Office. We would be excited to find common ground with the European Cultural Foundation to co-host a conference on the matters of cultural sustainability and care in 2025. The funding programme International Youth Projects / Europeans for Peace of the Foundation Remembrance, Responsibility, Future (EVZ) could be eligible for specific youth actions in *The Hildesheim European Weeks of Peace*.

TIMELINE FOR FUNDING APPLICATIONS

Throughout the years 2020–2024 we will scan the programmes and calls and identify links to Hildesheim 2025. On this basis we will establish specific partnerships and proposals, together with the project producers and partners, experts and agencies for funding, such as Creative Europe Desk CULTURE, the National Agency for the Erasmus+ programmes, or the NBank (responsible for ESI funds in Lower Saxony).

We plan to submit project proposals together with local and international partners from 2021 onwards.

RESOURCES

Our delivery body, the Hildesheim 2025 GmbH, comprises a dedicated Partnerships division. It will, among others, support funding applications towards EU programmes, and organise the above mentioned capacity building activities together with the division for Outreach, Capacity Building & International Cultural Cooperation (Q5.2.2).

THE MELINA MERCOURI PRIZE

We are confident that Hildesheim 2025 will live up to be granted the prestigious Melina Mercouri Prize. We intend to invest the prize in the legacy of Hildesheim 2025. Therefore, we plan to establish a non-profit foundation that is dedicated to European cultural relations of the City and District of Hildesheim.

Q 5.1.6 According to what timetable should the income to cover operating expenditure be received by the city and / or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

Source of income for operating expenditure	2021 in thsd. €	2022 in thsd. €	2023 in thsd. €	2024 in thsd. €	ECoC 2025 in thsd. €	2026 in thsd. €	Total in thsd. €
Federal Republic of Germany	0	1,000	2,000	5,500	11,000	500	20,000
Federal State of Lower Saxony	500	1,500	2,500	2,500	17,500	500	25,000
City of Hildesheim	400	400	1,000	1,200	1,200	800	5,000
District of Hildesheim & district municipalities	800	1,000	1,200	1,200	1,200	800	6,200
EU	0	0	100	1,000	1,300	100	2,500
Sponsors	100	100	100	1,200	4,500	0	6,000
Other (non profit foundations / ticketing / merchandise)	0	0	300	700	3,000	0	4,000
Total	1,800	4,000	7,200	13,300	39,700	2,700	68,700

Together with the other candidate cities we have been stressing the need for an adequate contribution by the Federal Government not only for 2025, but also in the ramp-up years. Hence, we are confident that the **Federal Republic of Germany** will be prepared to support the German ECoC starting in 2022. We expect the Federal Government to be interested in funding longer-term projects and therefore allocated an according sum to 2026.

The **Federal State of Lower Saxony** has already allocated the budget for the years 2021–2024 and announced the planned budget allocations for 2025 and 2026 accordingly. The City and District of Hildesheim as well as the district municipalities decided on the timetable for their contributions in August 2019.

While the private investors will mainly target the programme and events in 2024 and 2025, we are confident that our regional partners will support us throughout the ramp-up years as well.

be related to individual flagship projects. Wherever possible, we will offer cooperation with projects that overlap with the business of our partners, in order to place the brand in an attractive context and facilitate donations in kind. The local economy shares our interest in the development of the city and the region, and has an unerring instinct for promising investments. We already agreed joint ventures with KSM Castings Group and the Cathedral Museum in *Lasting Beauty*, and with agricultural companies and Landscape Theatre Forum Heersum in *Beet 4.0* and *Feel the Beet*. We will continue to initiate similar relationships. *Churches 21*, for instance, provides opportunities for local enterprises to stand out in relation to single artworks in vicinity to the company's office.

For certain projects, we will set up crowdfunding initiatives. A significant amount will be raised from cultural foundations. In general, we calculated the sponsoring contributions rather cautiously to avoid too strong dependencies. Customised information events for the partnering companies will be developed, such as special guided tours to Hildesheim during the preparation for its opening. We will invite local and regional enterprises to cooperate with Hildesheim with in-kind services and products, such as: lighting, sound, stage construction, huts and sheds, decoration, props, flowers, volunteers, (wo)man-hours, travel tickets, accommodation, food, umbrellas, tables and chairs or give-aways.

We are committed to utilising the acquired funds in a responsible, adequate and efficient way. It will always be transparent where our money comes from, how much we received and how and where we spend it. But we also see a great responsibility when accepting support. In accordance with the UN Guiding Principles for Business and Human Rights and in recognition of the core labour standards of the International Labour Organization (ILO), we will not partner with companies supporting or accepting inhumane working conditions and child labour. We trust our sponsors to share our values and to meet the 10 universal principles of UN Global Compact and thus observing fundamental responsibilities in the areas of human rights, labour, environment and anti-corruption. A board of experts will be set up to give us advice if in doubt. Members will come from NGOs, financial institutions specialised in sustainability and social and ecological responsibility etc.

**Q 5.1.7 Income from the private sector:
What is the fundraising strategy to seek support
from private sponsors? What is the plan for
involving sponsors in the event?**

To care also means to take good care of the funds entrusted to us and to engage with those who donate so that all sides benefit. Hence, we consider private sponsors partners, co-creators and ambassadors of Hildesheim 2025. Our common ground is a shared sense of ownership of the ECoC, a commitment to care for the future of Hildesheim and of Europe, and, of course, respect for artistic freedom. Through cooperation and co-creation we will strengthen the ties between economy and culture with the aim of developing long-term partnerships.

We have already started collaborations, to set the ground for trustworthy cooperation in the long-run. We had ongoing consultations about the mutual benefits of an ECoC and the commercial sector with experts from the local chamber of commerce, from Essen and the Ruhr 2010 and from Aarhus 2017.

We anticipate getting two or maximum three main sponsors on board, whose brands will be associated with the entire project. In addition, the so-called senior partners will each

C	Q	P
5	5.1.6	78
	5.1.7	79
	5.1.8	
	5.1.9	

Operating budget for the title year

Operating expenditure:

Q 5.1.8 Please provide a breakdown of the operating expenditure, by filling in the table below.

Operating expenditure	in thousand €	in %
Programme expenditure	43,600	63.46
Promotion and marketing	12,050	17.54
Wages, overheads and administration	13,050	19.00
Total	68,700	100.00

For further information, the table on the righthand side indicates the allocation of the budget for programme expenditure. While 22.4 million € are allocated to the cultural and artistic programme as outlined in Chapter 2, and 7.1 million € are allocated to outreach, capacity building and international cultural cooperation, we spared a budget of 14.1 million € for further programme development during the ramp-up years, as detailed in Q2.4.

Programme expenditure	in thousand €
Cluster 1.1: Creating Relations to/in the Region	3,800
Cluster 1.2: New European Connections	2,000
Cluster 1.3: Decentring Europe (New Global Perspectives)	2,000
Cluster 1.4: Celebrating Diversity and Blasting Social Categories	3,000
Cluster 2.1: Searching for Meaning, Reasons, Longings and ...	1,500
Cluster 2.2: Contemplating Bodies, Hearts, Minds and Souls	1,800
Cluster 3.1: Experimenting With Im/Material Culture	1,000
Cluster 3.2: Reconnecting With Nature and (Agri)Culture	1,000
Cluster 4.1: Mobilising Histories	1,700
Cluster 4.2: Creating the Sites of Tomorrow	4,600
Outreach, capacity building and international cultural cooperation	7,100
Programme to be developed	14,100
Total	43,600

Q 5.1.9 Planned timetable for spending operating expenditure

Timetable for spending operating expenditure	2021		2022		2023		2024		2025		2026		Total	
	in thsd. €	in %	in thsd. €	in %	in thsd. €	in %	in thsd. €	in %	in thsd. €	in %	in thsd. €	in %	in thsd. €	in %
Programme expenditure	700	38.89	1,850	46.25	3,000	41.67	5,500	41.35	31,000	78.09	1,550	57.41	43,600	63.46
Promotion and marketing	200	11.11	400	10.00	1,400	19.44	4,600	34.59	5,000	12.59	450	16.67	12,050	17.54
Wages, overheads and administration	900	50.00	1,750	43.75	2,800	38.89	3,200	24.06	3,700	9.32	700	25.92	13,050	19.00
Total	1,800	100.00	4,000	100.00	7,200	100.00	13,300	100.00	39,700	100.00	2,700	100.00	68,700	100.00

Budget for capital expenditure

Q 5.1.10 What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

Source of income for capital expenditure	in thousand €	in %
Federal Republic of Germany	649	5.91
Federal State of Lower Saxony	1,230	11.20
City of Hildesheim	5,704	51.93
District of Hildesheim & district municipalities	2,138	19.46
EU	1,263	11.50
Total	10,984	100.00
for information only: private or non-profit sector	11,476	
Total	22,460	

Q 5.1.11 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.

Project	Capital expenditure in thousand €	Time frame
1 New stage and renovation in the Theatre for Lower Saxony	6.000	2019–2022
2 A new depot for the Roemer and Pelizaeus Museum Hildesheim and the City Archive	3.960	2019–2021
3 New Centre Nordstadt	3.422	2020–2022
4 Investment fund for smaller cultural facilities	960	2020–2025
5 Sociocultural centre in the old salthouse building	4.753	2020
6 New Centre Duingen	900	2020–2022
7 New or completely renovated event rooms in numerous municipalities in the district	2.215	2019 ff.
8 Local History Parlour Sibbesse	250	2020–2021
Total	22.460	

Q 5.1.12 According to what timetable should the income to cover capital expenditure be received by the city and / or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture? Please fill in the table below.

Source of income for capital expenditure	2020 in thsd. €	2021 in thsd. €	2022 in thsd. €	2023 in thsd. €	2024 in thsd. €	ECoC 2025 in thsd. €	Total in thsd. €
Federal Republic of Germany	388	261	0	0	0	0	649
Federal State of Lower Saxony	742	251	73	37	127	0	1,230
City of Hildesheim	2,576	1,619	794	268	287	160	5,704
District of Hildesheim & district municipalities	896	697	262	156	127	0	2,138
EU	1,002	261	0	0	0	0	1,263
Total	5,604	3,089	1,129	461	541	160	10,984
for information only: private or non-profit sector	8,755	2,721	0	0	0	0	11,476
Total (incl. priv. / non-prof.)	14,359	5,810	1,129	461	541	160	22,460

C	Q	P
5	5.1.10	80
	5.1.11	81
	5.1.12	
	5.1.13	
	5.2	
	5.2.1	

Q 5.1.13 Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

The capital investment projects will be implemented by different bodies. The calculated budget contains the core cultural infrastructure projects that public bodies or private bodies in public ownership account for, and the financing is therefore transparent – as detailed in Q5.1.11. A closer description of these projects is included in Q6.2.

All contributions for the capital investment projects 1,2,3, and 5 have already been decided. The investment fund (4) has been established and integrated into the city's budget and will be due to annual budgetary decisions. The projects 6 to 8 have been decided by the major stakeholders, and commitments by investors etc. have been made. However, decisions are partly subject to the overall financing being secured, as not all commitments have yet been made. These decisions are expected in 2020 and in 2021. Should in some cases funding be denied, the municipalities and investors are committed to not drop the projects but thoroughly investigate further funding possibilities.

The capital investment projects *Audiotopia* (Q6.2) and the *Cultural Hub* (Q1.2) have been significantly further developed. Partnerships have been established and first budgets and business plans are being advanced. A realisation well ahead of 2025 or in 2025 is feasible. The state of play and the next steps for these projects are detailed in Q6.2.

Some of our programme projects will entail costs which are, technically, capital expenditures, such as temporary architecture. Infrastructure such as facilities and venues to welcome our guests will be needed. While we will draw extensively on already existing spaces and materials, a budget for these kinds of infrastructure is included in our operating budget and will be reclassified as capital expenditure according to legal requirements.

Q 5.2 Organisational structure

Q 5.2.1 What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

The delivery body of Hildesheim 2025 is a modern non-profit cultural organisation that is driven by passion for culture and the arts. As a best practice example for implementing a challenging cultural project, it is just as well part of the heritage of the future as our cultural and artistic processes. It embraces a multitude of stakeholders, with co-creation as a central component, and virtuosity in cultural and managerial practices as well as social competences.

The organisational structure of Hildesheim 2025 takes the specific requirements of our concept into account. Furthermore, it is based on learning from the experiences and best practice examples of other ECoC.

A company under private law, the **Hildesheim 2025 GmbH**, will be the legal body of the delivery structure. The legal framework is currently being prepared, so that it can be established within up to three months after the decision, should Hildesheim be granted the title. The Hildesheim 2025 GmbH will:

- **promote the province and practice care in culture:** achieve the objectives of Hildesheim 2025, ensure interrelation with the ECoC objectives and the city's and district's strategies;
- implement cultural processes and a programme on the basis of the bid book;
- facilitate lasting international ties for the region;
- ensure that the project ends financially balanced;
- ensure good governance and smooth organisation;
- **secure ongoing support from local authorities and regional partners.**

HILDESHEIM 2025 GMBH LEGAL BODIES AND EXECUTIVE MANAGEMENT

The following structure is planned:

Shareholders' Meeting

The shareholders take basic decisions, such as changing or amending the statutes or termination of the company. They meet regularly once a year to approve the annual accounts and reports. The City of Hildesheim, the District of Hildesheim and all district municipalities will be shareholders.

Supervisory Board

The central decision making body with full authority towards the executives of the company is the Supervisory Board. Members of the Supervisory Board are the major stakeholders of the project plus several experts. The duty of the board is to make strategic decisions, especially regarding budget, to appoint the executive directors, and to make major policy decisions on the proposals of the executive directors. The Supervisory Board approves the annual accounts and reports as well as the reports of the executive directors.

The following persons represent the shareholders:

1. Mayor of the City of Hildesheim (chair)
2. Chief Administrator of the District of Hildesheim
3. Head of the Association of Towns and Municipalities
4. Representative of the city council
5. Representative of the district council

In addition, the following persons / roles are invited to take a seat in the Supervisory Board:

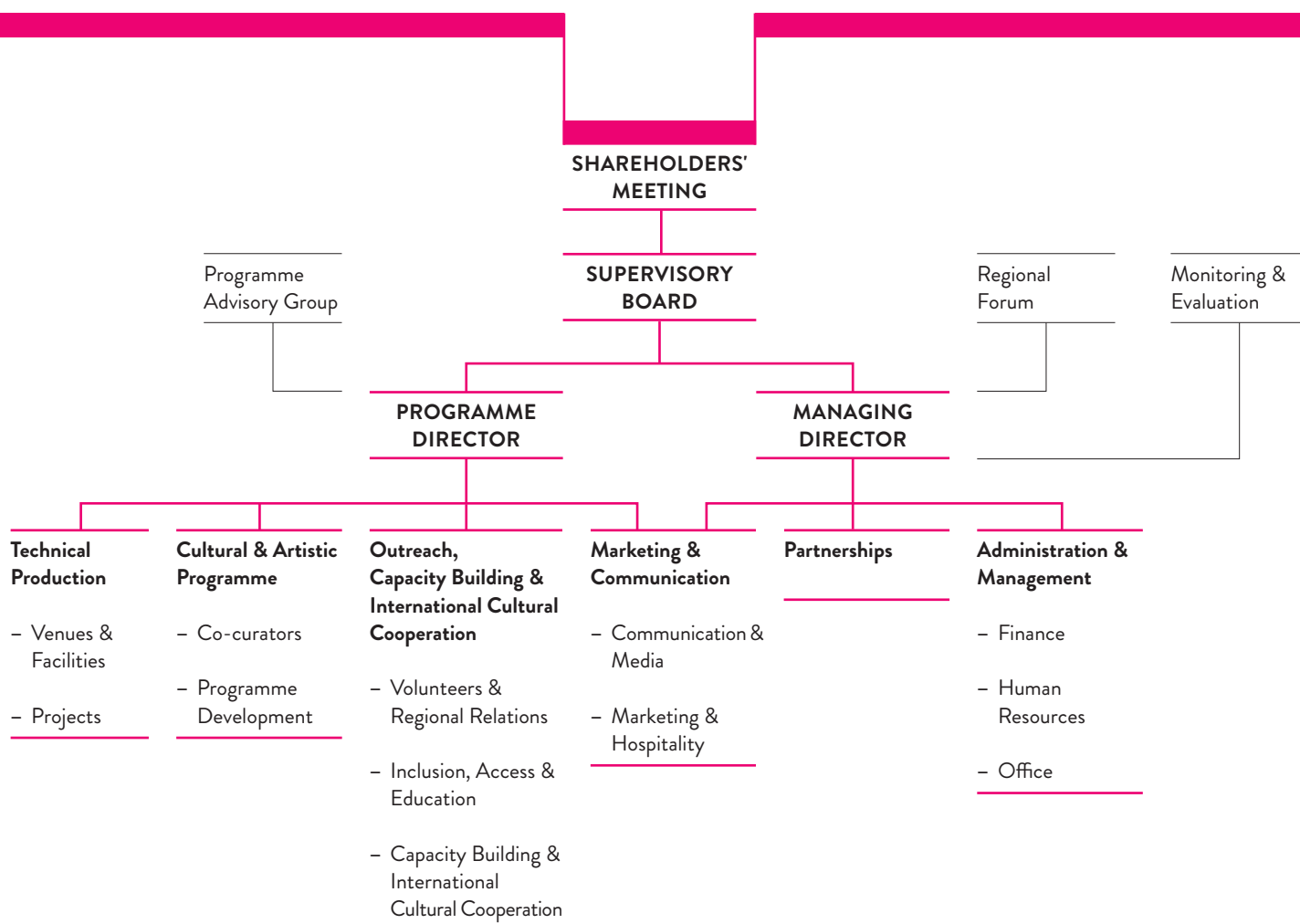
6. Local artist / cultural manager / cultural policy maker
7. National artist / cultural manager / cultural policy maker
8. Renowned international artist / cultural manager / cultural policy maker
9. Representative of the Federal Government of the Federal Republic of Germany
10. Representative of the Government of the State of Lower Saxony
11. Representative of the Chamber of Commerce
12. Media representative (NDR, the RadioTV North German Broadcasting Corporation is invited)
13. Member of the Circle of Friends Hildesheim 2025
14. President of the University of Applied Sciences and Arts Hildesheim Holzminden Göttingen (HAWK)
15. President of the University of Hildesheim
16. Representative of the Tourism Marketing Lower Saxony

17. – 20. Furthermore, to reflect the intentions of **We Care** we must include an even greater diversity of perspectives. Hence, four persons reflecting the four perspectives of the programme (**We Care For Each Other, Ourselves, Our Planet, Our Past and Future Heritage**) are invited, such as the speaker of the Advisory Council for Migration to reflect the aspect of diversity and inclusion within **We Care For Each Other**.

The mayor of the City of Hildesheim is the Chair of the Supervisory Board. The board meets regularly four times a year, but more often if needed.

The Executive Directors

The executive management of the company is shared between the Managing Director and the Programme Director (the executive directors). Both are appointed by the Supervisory Board and act on eye-level, with clear and separate



responsibilities. Both directors report to the Supervisory Board and especially, in shorter intervals, to the Chair of the Supervisory Board.

THE ADVISORY STRUCTURE

The Hildesheim 2025 GmbH is supported by a strong advisory structure, ensuring the involvement of a multitude of stakeholders.

Regional Forum

A regular body of up to 60 persons, the so-called Regional Forum, assembles numerous stakeholders from the city and region. It builds on the composition of the Steering Group of the bidding process but will be larger, more diverse and thus, even smarter. Its members inform the Hildesheim 2025 GmbH with local knowledge and expertise and spread the word to various publics.

Despite not having formal decision-making power, the Regional Forum, as representative of the civil society of the city and region has a strong voice. It is informed about and consulted in all major aspects of the project.

Delegates come from cultural and social institutions, migrant organisations, sports clubs, economy and religious communities. Experts and advocates for particular groups of society are invited to join, such as the city's and district's diversity managers. Furthermore, representatives from the existing citizens' consultation structures of city and district (such as Youth Forum and Parliament, Advisory Council for the Elderly) are invited.

The Regional Forum meets regularly twice a year for whole-day work sessions. Programme Director and Managing Director participate regularly.

Programme Advisory Group

In order to ensure smooth cooperation with the cultural sector, a Programme Advisory Group supports the Programme Director. Its members are local cultural players as well as 1–2 international and 1–2 national cultural players. The group meets every two months with the Programme Director and possibly the co-curators and programme managers (Q5.2.2). The Programme Advisory Group is appointed by the Supervisory Board proposed by the Programme Director.

Monitoring & Evaluation

The evaluation, as described in Chapter 1, assumes an independent external position. It provides both information and advice during the course of the project and reports to the Managing Director in regular intervals. Findings and recommendations are presented to the Supervisory Board.

Optionally and / or for limited periods other advisory structures can be established, such as temporary policy or artistic advice.

Q 5.2.2 How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project.

The Hildesheim 2025 GmbH implements a complex and dynamic project. Priorities shift over time, from preparing towards actually implementing the project with constant public attention and a plethora of external stakeholders to be included. We approach this challenging process with a management culture **agile and caring**. It is about co-creating, learning and growing with others, in an attitude of mutual support, in a non-discriminatory, enabling and empowering work environment.

The Executive Management

The GmbH is headed by a team of two people. They share the responsibility for the successful implementation of the project and its strategic success, and they work closely together. Executive duties are distributed among the executive directors and clearly assigned (with the exception of Marketing and Communication as a shared duty). Both directors, each in their respective areas of duty, are in charge of final executive decision-making.

Both directors are strong and caring leaders, who actively invite other perspectives and support others to work self-responsibly, within a clear and transparent framework. They are trained and attended professionally.

The Managing Director reports to the Supervisory Board. His/her duty is the overall development and operation of the company. He/she is responsible for the financial success, balance and controlling of the project and assists the Supervisory Board in order to enable strategic decision-making. Further, it is his/her duty to establish the Regional Forum and the secretariat thereof. Under his/her control are the divisions Administration & Management and Partnerships. Marketing & Communication is a shared responsibility among the Managing Director and the Programme Director.

The Programme Director reports to the Supervisory Board. He/she manages the further development and implementation of the Cultural & Artistic Programme and its European and international dimension, timely, in foreseen scope and quality and within budget. This includes the production of the company's own projects (as indicated in Chapter 2: >producer: Hildesheim 2025<) through a corresponding division for Technical Production. Further, in his/her responsibility are Outreach, Capacity Building & International Cultural Cooperation. The budgetary framework for the Programme Director is decided by the Supervisory Board on a proposal of both executive directors. Within these limits, the Programme Director has the freedom to allocate the budget. He/she hires his/her staff and decides on the composition of his/her team.

The Divisions

Given the complexity of the project, we must reconsider the rules of strictly linear organisation. Lines must be drawn to enable a clear organisational outline, but they necessarily have to be crossed in everyday work. Especially artistic production, and communication, marketing and outreach activities must inform each other. Hence, the everyday work takes place in project and topic based interactions and shifting cooperations informed by the overall objectives of Hildesheim 2025.

Administration & Management

(with subdivisions Office; Finance & Human Resources)

This division operates the company financially, legally and logistically, including a specific post for human resources and including services for the Supervisory Board and the Regional Forum.

Partnerships

This division establishes and maintains private and public partnerships and deals with private as well as non-profit fundraising. In addition, it provides support to cultural operators wishing to apply for funding from foundations, cultural sponsors, but also from the Federal Government, Federal State and EU programmes.

Communication & Marketing

(with subdivisions Communication & Media; Marketing & Hospitality)

This division runs the communication and marketing campaigns of the project, locally, nationally and internationally, including all means of digital communication. It is responsible for the touristic marketing and handles all aspects of hospitality. As such, it cooperates closely with the Hildesheim Marketing Agency and regional/national tourism stakeholders.

Outreach, Capacity Building & International Cultural Cooperation

(with subdivisions Volunteers & Regional Relations; Inclusion, Access & Education; Capacity Building & International Cultural Cooperation)

This division is – in the sense of **We Care** – crucial in the Hildesheim 2025 GmbH. Informed and framed by the cultural and artistic content and closely related to the communication and marketing strategies, it engages with as many and as diverse people as possible, in the city and region as well as internationally. It is responsible for the **Cultural CareTakers**, the **Hildesheim 2025 Scouts**, for regional relations (working with the Regional Coordination Group, see below), the access strategies, and audience development. Furthermore, the division takes care for capacity building and international cultural cooperation in

terms of policy-making, networking in the cultural sector, conferences etc.

Cultural & Artistic Programme

This division shapes and implements the cultural and artistic programme and its European and international dimension. It refines visions, concepts and projects. It conducts calls for proposals and engages in international partnerships and co-creations.

It is crucial for the further development of the outlined programme that a number of different backgrounds, perspectives and priorities come together, with at least one expert for outreach among them. Thus, a diverse team of national and international co-curators is responsible for further enhancing the programme in several distinguished areas in the upcoming years. Employed programme managers join the team for implementing the projects in close collaboration with the Technical Production division.

Technical Production

(with subdivisions Venues & Facilities; Projects)

In the preparation period, this division manages the different events that take place on the way to 2025, such as public meetings, conferences etc. During the ECoC year, it produces major events run by the company, and it is responsible for venues and facility management, such as info-stations, temporary architectures or provision of venues. As to the projects, co-creational procedural art forms pose challenges to management and planning. Detailed production demands will only become clear in the course of the artistic project consolidation, and the division must be staffed accordingly. Parts of production will be outsourced to well-established providers and the majority of projects will be produced with our local partners' infrastructures.

Staffing

The heads of the divisions are hired by the Managing and the Programme Director (depending on responsibility). The staff of the divisions are hired by the respective heads of the divisions, with explicit consent of the executive director in charge.

A (partly) agile organisation with a task like Hildesheim 2025 must be able to adapt and to some degree grow into its organisational layout. This said, from the perspective of the year 2020, the table below shows the foreseen staffing and division layout of the company. It will form the basis for planning and budgeting, but it will be adjusted and tailored along the way.

	2021	2022	2023	2024	2025	2026
Division	FTE	FTE	FTE	FTE	FTE	FTE
No. of staff	9.5	19	33	44.5	58	6

Q 5.2.3 How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the European Capital of Culture project?

The challenging task of implementing Hildesheim 2025 and the ambitious organisational structure needs excellent staff – while of course, this means different kinds of excellence: Key success factor is a diversity of perspectives, skills and competences coming together. We will strive for gender balance on all levels of the organisational structure and provide safe, secure and good working conditions for all staff.

The Hildesheim 2025 GmbH will offer inspiring work tasks and a supportive, encouraging and fun work environment. There will be ongoing coaching, mentoring and further training as required at all levels. Home office arrangements and flexible working hours serve to ensure an optimal work-life balance. Such flexible working models also enable people who do not live full-time in Hildesheim to be part of the team.

Continuity of staff is important for a smooth transition in the spirit of Hildesheim 2025. Our bid is run by an inspired, passionate team that combines several fields of expertise. Hence, we invite these persons to apply for positions in the Hildesheim 2025 GmbH. After all, it is an important matter of legacy to empower professionals from Hildesheim accordingly.

Furthermore, Hildesheim 2025 needs a truly international team, with personalities who approach Hildesheim with an outside-in perspective, enriching the project with their international contacts and experiences. Hence, we will launch international calls for a number of positions and enable co-creation between international and local people. Thanks to its universities, the City of Hildesheim happens to be filled with well educated cultural managers – usually at the beginning of their professional career. We are keen to integrate these young talents, while external advice, specific coaching and education helps them to live up to the level needed and mitigate a possible lack of experience.

Q 5.2.4 How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

The passionate commitment by the city administration is one of the biggest assets of Hildesheim 2025. The foundation is laid. With the bidding office the City of Hildesheim ran its first internal start-up enterprise known in its 1200 year history, within all legal and organisational restraints of public service. Almost all departments of the city administration have already been involved. They co-developed

and implemented the urban development concepts, **Audio-topia** and the **Cultural Hub**, participated in the Province Lab, run the Ratskeller as a cultural venue, prepared the legal framework and the Union fundraising strategy and smoothed the organisational and legal processes. The fact alone that the head of cultural department was co-head of the bid and co-wrote the bid book shows the close relations to the city administration.

It is crucial to maintain and nurture this spirit and expand it towards the regional authorities even more. The shift of responsibility towards an external organisation may challenge the established bonds. Hence, we need to reinforce and institutionalise the relationship.

In agreement with the executive heads of the City and District of Hildesheim, that is how we will realise it:

on executive level:

- regular status meetings with the executive heads of city and district;
- regular status meetings with the Conference of Mayors of the District;

on division / management level:

- continue and intensify collaboration with persons in city and regional administrations who are passionate about Hildesheim 2025, beyond the protocol of hierarchies, in agile manner;
- take part in yearly strategic conferences of city managers, where Hildesheim 2025 will be a regular topic.

The intensive cooperation with the region at implementation level is ensured through a **Regional Coordination Group** consisting of delegates from all municipalities' administrations. The group supports the Head of the division for Outreach, Capacity Building & International Cultural Cooperation and meets regularly every 2–4 months.

A special relationship is maintained with the cultural departments of the city and district. They remain important sparring partners for the executives of Hildesheim 2025, committed to supporting and facilitating the project – and challenging it regarding strategy and legacy.

Q 5.2.5 According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

Both the Managing and the Programme Director will be searched for via international open calls in the first quarter of 2021. Applications as team (of Managing and Programme Director) shall be possible. Castings will be held by a finding committee of experts (including persons from international level), entitled by the Supervisory Board. The Managing and the Programme Director will be hired by the Supervisory Board.

The roles of both executive directors embody the idea and spirit of Hildesheim 2025. They work closely together as a team and understand their leadership role as a facilitator and coach for the team of the Hildesheim 2025 GmbH.

TIME PLANNING

Time planning for setting up Hildesheim GmbH and hiring key staff:

November 2020 – March 2021

- Foundation of company with interim Managing Director
- Establishment of Supervisory Board
- Establishment of Finding Committee for Executive Directors
- Publication of Call for Executive Directors

July – November 2021

- Hiring of key staff by Managing and Programme Director
- Establishment of Regional Forum and Programme Advisory Group

2020

2021

April – May 2021

- Interviews

June 2021

- Appointment of Executive Directors

Level	The Managing Director	The Programme Director
Experience and Qualification	<ul style="list-style-type: none"> – Administrative, financial and / or legal background – Political understanding – Strategic overview and thinking – Experience in managing complex culture-related projects or development tasks – Experience in dealing with creative employees – International skills (languages, networks, etc.) – Business experience and ability to relate this to the programme – Experience in fundraising, in mass media communication and marketing – Cultural, artistic and cultural policy insight, respect and interest 	<ul style="list-style-type: none"> – Artistic, cultural background (or equivalent) – Strong sense and modern understanding of outreach and audience engagement – Experience from or knowledge of the work for large, preferably international projects – International skills, experience and networks in the field of culture, including insights into EU contexts and mechanisms – Broad and diverse cultural network – Competence and experience in international project management, process and project design and financial controlling – Experience in mass media communication and marketing – Strategic overview and thinking
Personal Skills	<ul style="list-style-type: none"> – Passionate European – Innovative, creative, dynamic and committed – Good overview and good personal impact – Team player – Competence in appreciative leadership – Robust and reliable, able to work and take decisions under pressure – High integrity and unbiased – Network-oriented, sociable and creating contacts – Courage and strength to deal with and resolve conflicts on several levels internally and externally 	<ul style="list-style-type: none"> – Passionate European – Innovative, creative, dynamic and committed – Team player – Competence in appreciative leadership – Ambitious, visionary and able to bridge the diverse worlds culture consists of – Able to deal with great complexity and set priorities – High integrity and unbiased – Network-oriented, sociable and creating contacts – Courage and strength to deal with and resolve conflicts on several levels internally and externally

CAPACITY BUILDING FOR THE DELIVERY STRUCTURE

Being a best practice example also means knowing your limits and being excited to learn. So, living up to our challenges will contain mutual learning – and getting help.

For the specifics of an ECoC delivery body, we will consult with former ECoC managers. In addition, the ›Capacity Building for European Capitals of Culture‹ project by the European Commission / Culture Action Europe will certainly be of great help.

Embracing diversity and inclusiveness does not come by itself in any organisation, and especially in a complicated and time critical project we may risk to abandon our high claims at some point. We will seek advice and professional attendance throughout the whole process by experts in the field, such as Citizens for Europe or Diversity Arts Culture. We will invite networks like NEMO, the German Network of Migrant Organisations, to become or remain our critical friends in this respect, challenging us, and also giving advice.

Agile and Caring: What sounds like a plan is actually complicated. The need for flexibility, high commitment and collective responsibility must be compatible with an inclusive and family-friendly work environment. Our response: Training and coaching for seniors and staff.

Creative Bureaucracy: There will also be training and coaching for the administration about how to approach a cultural project such as Hildesheim 2025.

Q 5.3 Contingency planning

Q 5.3.1 Have you carried out / planned a risk assessment exercise?

Q 5.3.2 What are your planned mitigating measures?

Assessing risks in times of the COVID-19 pandemic

Wimbledon is the only major event known to us that was insured against the risk of a pandemic. Such a situation can hardly be estimated and mitigated in advance: highly unlikely, but a catastrophe when it occurs. Even now, our biggest challenge related to the COVID-19 pandemic is that we do not know how the situation will develop. Based on the current prospects, we are confident that Hildesheim 2025 can take place in the way we foresee it now. But as it stands, we cannot say for certain whether the acute pandemic will be our new normal for years to come.

Some things are clear, however:

- The world will not be as it was. Change has come over us, and we must act in a determined way to shape this process of transformation. Culture and the arts have always dealt with uncertainty as well as with overwhelming complexity. They are urgently needed to help us experience

togetherness and belonging as well as to imagine and create a future world. We need to intensify our international relations rather than reduce them. Now, more than ever, we need mutual understanding and dialogue in order to face future challenges together, in a just and caring way.

- Under the circumstances of a pandemic situation like the one in 2020, a European Capital of Culture as we know and imagine it would not be feasible. We are ready to gear our programme to even more outdoor events as well as towards the digital world. However, in this case, Hildesheim 2025 would also need to handle and mitigate a severe transformation of the cultural sector. We would have to deal with social, political, economic and psychological challenges that we can hardly see today – not to speak of the logistics. The pandemic is an ongoing global learning process, and it is currently impossible to present a comprehensive ›plan B‹.

But Hildesheim 2025 is designed to learn. We cannot know what the future will look like, but we can decide to face reality with a certain attitude: **We Care**. Every day we can get up and ask ourselves what is to be done to react in an appropriate way to how the world changes. As such, Hildesheim 2025 is a think tank as well as a laboratory for cultural sustainability and resilience.

This is how we will face the situation in the months and years to come:

- support and strengthen the cultural sector in the acute crisis, and advocate for strengthening culture in times of turmoil, enforcing that a resilient cultural sector is crucial to shape a resilient society;
- continuously reassess the situation: do we see clearer regarding the development and impact of the COVID-19 pandemic, the prospects for travelling and meeting?
- Together with other ECoC and the collective creativity of our partners, we will learn to understand how an ECoC process can be designed to achieve its objectives under possibly different circumstances. Our first milestone in this process will be an updated assessment in late summer 2021. With our newly appointed executive directors and together with experts from other ECoC and from all sectors concerned, we will rethink our concept and our options. We will then revise our programme and develop the individual projects to production readiness – taking COVID-19 and all other risks and possible impairments into account.

Despite the uncertainties, we included a COVID-19-perspective and risk mitigation strategies, based on the knowledge of today, in our risk assessment on the following page.

Risks identified

Mitigation Strategy

1 Contribution to the long-term strategy

Shift of priorities with the pandemic causing severe constraints and damages to the cultural sector.

Risk: Unknown **Impact:** High

We will continue to monitor the situation closely and do our utmost to support the cultural scene. In 2021, in line with the reassessment of Hildesheim 2025, we will revisit the Cultural Strategy 2030 together with the cultural operators and consider possible adjustments.

Insufficient strategic leadership unable to ensure legacy and long-term impact.

Risk: Low **Impact:** High

As the company operates independently from the administrations, there is a risk that Hildesheim 2025 is implemented as an end in itself, poorly related to the strategies of the city and district. Hence, strategic orientation will be part of the job specifications of the executive directors. Ties to the city's and district's administration will be established on various levels of the organisational structure.

2 Cultural and artistic programme

Cultural events not feasible because of lockdown, travel bans and/or distance regulations. Short-term notice of feasibility.

Risk: Unknown **Impact:** High

Together with the cultural scene of Hildesheim and international partners, we will use the ramp-up years to develop new formats, digitally and in real life. Should the situation continue, we would shift our focus even more towards formats that use the vast space of the countryside and the long-term projects, such as *The Seven Hills Walk*, and enhance the digital representation of the programme, such as with *Bauhaus Rerouted*.

Failure to attract and reach agreement with international artists and partners.

Risk: Low **Impact:** Medium

›The more remote, the more interesting‹ is our experience in our encounters with our international artistic partners. The story of the province is exciting, not only since it made it to the Guggenheim, with Rem Koolhaas' ›Countryside, The Future‹. Moreover, we can build on large international networks.

Failure to implement projects in the foreseen way.

Risk: Medium **Impact:** High

A co-creative programme that largely takes place beyond the usual cultural spaces depends on numerous allies and comes with technical, legal and organisational challenges. In 2021 and 2022 we will, inspired by previous ECoC, scrutinise projects more in-depth and develop them to a next level before they enter production mode.

Failure to engage with the local cultural operators.

Risk: Medium **Impact:** High

Differing expectations or competitive agendas may challenge the bonds between the local cultural scene and Hildesheim 2025. We will make sure that the programme is implemented in a transparent and reliable way. We will seek to continue supporting the local cultural networks to further build capacities, to engage with European networks and to contribute to Hildesheim 2025. The Programme Advisory Group will ensure governance of the local sector. Projects such as *Squares of Encounter*, *Beet 4.0* or *Theatre for Europe* enable co-creation of local and international artists.

3 European Dimension

Meeting internationally not possible due to the pandemic.

Risk: Unknown **Impact:** High

Based on the experiences from the selection phase, we will hold events, such as conferences etc., not completely, but partially online – which will, as a side effect, reduce barriers of participation for those who are not willing or cannot afford to travel.

Not accomplish bridging the gaps between local and international.

Risk: Medium **Impact:** High

Hildesheim 2025 is a quantum leap towards Europe for Hildesheim. The gaps between the local mindset and cosmopolitan or European agendas can appear vast. A similar gap can be found between the locals and the world of the cultural science studies in Hildesheim. Our quest to bridge these gaps by challenging all sides involved makes our bid meaningful. A crucial factor is to include different perspectives in the implementation team itself. Its members must act as bridge builders and must be eager to leave their own ›bubbles‹. The advisory structures, such as the Regional Forum, play an important role, just like external advice and company.

Risks identified

Mitigation Strategy

4 Outreach

Peer to peer encounter in cultural projects difficult or impossible due to pandemic situation.

Risk: Unknown **Impact:** High

In case of lockdown and physical distancing measures, we would even more than now use the vast public space of the city and the region. We would increase the cooperation with schools and kindergartens, and be present in supermarkets and malls.

Even now, cultural operators tackle the situation most creatively, such as with live performances in the courtyards of retirement homes. Together with them, we will develop tools, formats and methodologies, how art and culture under the given circumstances can help meet specific challenges people are facing – such as childcare or loneliness.

Failure to attract a wide range of citizens to engage with the project.

Risk: High **Impact:** High

Research on culture as well as ECoC suggests that there is a risk of attracting only the traditional circle of the culturally curious. Our crucial success factor is our broad network, for example professional institutions of cultural education, the big cultural institutions, the cultural networks, schools and kindergartens, universities, youth workers, social and care institutions, youth centres, quarter management, migrant associations, sports clubs, volunteer organisations, churches and other congregations, Lions, Rotary, Zonta, local companies and economic organisations, credit institutes, media and publishers, farmers' clubs, RuralWomen associations, and many more.

5 Management

Budget cuts of operational budget.

Risk: Medium **Impact:** High

Despite the pandemic crisis city, district and district municipalities remain fully committed to the project and their budgetary decisions. The Federal State of Lower Saxony as well as a number of sponsors already confirmed their commitment. The budget expected from the Federal Republic of Germany is calculated carefully. However, a risk remains that we do not meet the budget expectations, due to a more severe economic crisis than anticipated, or in the unlikely case of changes to political decisions. We will hence nourish a political sense of ownership through intensive information and consultation with all levels. Further, we calculated the expenditures cautiously, including certain buffers.

In the case of decreased financial support, we would have to downscale aspects of the projects, paying attention not to leave the **care in culture** behind. We defined single projects that can be remodelled to be less costly, with challenging yet not fundamental impairment to the concept. We will make sure that such remodelling will be feasible late in the ramp-up years and will retain certain amounts as buffers and for just-in-time projects. The same strategy applies to marketing and communication.

Should worse come to worst and the pandemic situation inflicts major budget cuts, that would pose a serious challenge. But the more COVID-19 will hit, the more the whole concept of Hildesheim 2025 will need to be aligned to the circumstances. With the smallest budget of all, we made it to the selection phase – hence, we are experienced in making the utmost out of the available resources. In light of the commitment of the universities, the citizens, the corporate sector, and many more, we are convinced that we will deliver a sound and ambitious ECoC even in turbulent times.

Take wrong decisions at the very beginning.

Risk: High **Impact:** High

Crucial decisions, like staff, have to be taken at the very beginning of the process, while there is little experience on how to actually deliver an ECoC, and the governance structure is not yet well established. Hence, we will make sure to have professional and experienced advice in the transition period (Nov. 20–June 21).

6 Capacity to deliver

Failure to accomplish infrastructure projects.

Risk: Low **Impact:** Low

Hildesheim 2025 does not strongly rely on new infrastructure. The core projects outlined in Q5.1.1.1 are well underway. For the **Cultural Hub**, a crucial project for Hildesheim 2025, budget and financing still have to be developed. But as there are a number of strong public and private partners involved, we are convinced that we will realise the project in its full ambitious scope. Should that not be feasible, the core aspects such as the capacity building activities would be implemented in temporary or existing locations.

Q 5.4 Marketing and communication

Q 5.4.1 Could your artistic programme be summed up by a slogan?

Both our programme and communication strategies can be summed up by the slogan **We Care**.

Its greater message is: ›To shape a common future worth living, in Hildesheim, Europe and the World, we must care for each other, for ourselves, for the planet as well as for our past and future heritage. Let us **practise care in culture** and **promote the province!**‹

Q 5.4.2 What is the city's intended marketing and communication strategy for the European Capital of Culture year, in particular with regard to the media strategy and the mobilisation of large audiences? This includes the use of digital communication channels.

We Care is a move towards others, its determination is to build meaningful relations and it equally emphasises our mission to approach and extend our invitation to the public, our state of mind and outright decision: We could care less. But we don't – **We Care**.

This intuition shapes our path, a story of **invitations** in the years to come. Hildesheim 2025 is already leaving well-trodden paths since its inception. Our marketing and communication strategy facilitates and explains this transformation process to a local, national, European and international audience. We will initiate new dialogues between regional institutions and international networks and alleviate the obstacles of participation, accessibility and language barriers for the general public.

Thus, our marketing and communication strategy helps to activate our programme – on the edge of an idiosyncratic rural and urban living space – re-thinking the future of societies and their interconnections to culture and art in the 21st century.

Hildesheim is known more widely than one may think. Especially the University, the writing school, and our UNESCO World Heritage Sites are highly popular. Overall, our story of Hildesheim 2025 is now known in the cultural world, also outside the region, and internationally. Our bid has steered curiosity, yet the nomination of Hildesheim as European Capital of Culture 2025 will be spectacular news.

SUSTAINABILITY

Sustainable marketing is more than a buzzword. It is a fundamental paradigm shift of audience development that is led with content. Ethics and questions of environmental but also social sustainability, diversity, equality and inclusion are playing a huge role in this.

Hence, our whole communication strategy will strive to remove barriers of entry and language barriers for the public, and to make Hildesheim 2025 a truly inclusive brand. We summarise the measures towards accessibility, including communication and tourism, in Q4.2.

As a matter of course, we will take care of responsible consumption of resources – such as using ecological or upcycled materials, but also demanding high social and ecological standards of the products and services we use.

Besides striving to implement the programme without leaving a carbon footprint (Q1.2), we aim for a credible and transparent way to handle the CO₂ footprint of travels of our guests. A campaign called ›ECoCO₂ offsetting‹ will highlight the need to neutralise the carbon footprint resulting from trips from and to Hildesheim.

LOCAL AUDIENCES

We have come a long way, reaching consensus between all important regional share- and stakeholders, advancing our path to the final round to become the smallest German city aiming for the title in 2025.

Up to now, we communicated bottom-up in the City and District of Hildesheim, distributed content and provided information via talks and encounters – especially with the support of the Circle of Friends 2025 – online and offline campaigns in cooperation with the HAWK, but also via the regional newspapers and radio stations. In addition to establishing hildesheim2025.eu and diverse social media campaigns, we initiated target-oriented channels of communication for the local public. The municipalities as well as the local companies, sports clubs and cultural events of the district are invited to further help us spread the word in the region, and activate the general public beyond the usual suspects.

Most importantly, the communication in the district builds on our regional networks and projects that invite to engage with Hildesheim 2025 – the **Scouts** and **Cultural CareTakers**, the Regional Forum and Regional Coordination Group, the ambassadors of **Capital for a Day**, the **VolunTour Guides** and many more. We will continue to involve the students of HAWK in the development and design of campaigns.

Capital for a Day is a project that will spark interest – not least by motivating a healthy competition – throughout the region. The project targets guests, but also invites intercommunal visits, and fosters international exchange between Hildesheim and Europe. With **Feel the Beet**, **Beet 4.0** and **Sweet Stress** we address – among others – farmers

and RuralWomen associations. *Archaeology of Memories* will activate people and associations interested in local history. Projects such as *Objects & Identities*, *Tonal Tidings* or *The Hildesheim Heritage of World Cultures* involve communities with non-German backgrounds. Other projects specifically count on participation of people with disabilities (such as *The Access Art Lab*), or the elderly (such as *On Ageing and Care*).

NATIONAL AUDIENCES

›Hildesheim builds its candidacy on its rich cultural heritage‹ is the message that got through, so far, nationally. Quite true, but the challenge remains to tell the full story about Hildesheim 2025. Actually, this was one of the reasons to especially highlight the sugar beet, i.e., the ›other‹ aspects of heritage, in the pre-selection phase.

Our target audiences in Germany are the culturally curious, people who care about sustainable development, as well as event-, wellness- and lifestyle-oriented (day)tourists. Further, cultural professionals are an important target audience in the German speaking world. Experiences from other ECoC suggest that people in a radius of between 400–600 kilometres will make up the majority of our guests. Our material will be accessible in places such as Kassel, Hanover etc., as well as in the nearby regions of the Harz and the Lüneburger Heide. But also cities with international accessibility like Berlin, Hamburg, Frankfurt, Leipzig, Düsseldorf are within this reach. The projects revolving around the UNESCO World Heritage Sites will certainly attract the culturally affiliated tourists. Besides the touristic channels, we will search partnerships with both the German as well as the international UNESCO boards to promote these projects. Towards nature and wellness oriented tourists we will advertise an exciting experience of the Aesthetics of the Province, easy to combine with other interests, such as hiking, biking, etc. – i.e. the various routes through the district. Micro-influencers will help us to actively promote these site-specific excursions on social media. Specific events will be communicated towards certain groups, such as *The 50 Queer Icons Project* to queer-identifying people from across Germany and Europe. *Re[‘ru:]ting transeuropa*, or *Border Inspections* will activate the networks of the graduates of Hildesheim, and shed light on the Hildesheim School inspiring for the German Feuilleton.

EUROPEAN AUDIENCES

Towards Europe and beyond the challenge is to get our message through. Adding to our strategy to reach a broad European public (see Q3.2) we will entice people from abroad to engage with Hildesheim 2025 and through Hildesheim 2025 with Europe.

Despite the dilemma of international travel, everybody

is invited to Hildesheim 2025. We believe in the need to meet, exchange and experience together to shape a sustainable world. We will provide incentives for sustainable travel, such as discounts on entrance, or specific touristic packages. As a valuable alternative, digital projects, such as *The Bigger Picture* and *Bauhaus Rerouted* will invite audiences to engage with Hildesheim 2025 remotely, whilst at the same time answering the insecurity regarding the pandemic.

Hildesheim 2025 will be present at trade fairs, for example ITB and other relevant international touristic fairs in the B2B and B2C sector, including fairs dedicated to sustainable tourism. Articles in national and international travel journals and blogs will be promoted, for example through a targeted offer of FAM trips to relevant journalists and bloggers.

By pairing with established tourism networks, i.e. the German National Tourism Board and Tourism Marketing Lower Saxony, Hildesheim 2025 will be communicated in a targeted manner. Existing instruments and channels are leveraged, both online and offline, such as the city and marketing association of the ›9 cities + 2 in Lower Saxony‹. The Hildesheim Marketing Agency is our experienced and well-networked partner here.

With projects such as *Europe from Beyond*, or *Theatre for Europe*, and through the cooperations with other ECoC Hildesheim 2025 will show up in Europe. We will take that opportunity to convince people to come and see more. Our plans for international cultural cooperation are described in detail in Q3.2.

Speechless, the *School of Listening to Each Other*, *Abuse & Power* or the *Derneburg Sculpture Project*, are examples for our daring and top level artistic portfolio with the potential to attract broad international interest. By grouping the opening of certain events, we will create even more attractive opportunities to come along within our calendar (example: *Derneburg Sculpture Project* and *The Half that Has Never Been Told* are scheduled to open simultaneously in the middle of May 2025).

Our guests shall not only feel welcome but become part of Hildesheim 2025. With a ›caring hospitality‹ we will address the needs and expectations of our visitors and approach them with a true peer-to-peer mindset. In 2025, there should be no German only menu in the restaurants of Hildesheim, as well as no German only programme leaflet in our cultural institutions. Special offers, such as sleeping in allotment gardens or vacant shops, together with offers like the VolunTours, evoke a familiarity making the experience special. We will learn from Matera 2019 how to combine a low-threshold tourism ticket with affiliating visitors with Hildesheim 2025. Further, as described in Q4.2, inclusive touristic offers will be a core feature.

OUR MARKETING AND COMMUNICATION ROADMAP

This roadmap identifies a number of stages for communication and marketing of **We Care**. Needless to say, this list is not exhaustive.

Build-up: 2020 – 2022

In terms of communication, Hildesheim 2025 is still very much in its infancy. We have to come of age!

In this phase, we will address people who are already interested in the ECoC and we will invite citizens in the region to enter into a dialogue about its process, programme, and the work behind it.

- The transition from the bidding phase to being a European Capital of Culture must first and foremost translate into a shift in tone and outreach.
- We will establish further communication channels, there by increasing coverage of our social media channels.
- We will strengthen connections between European institutions and local stakeholders and project partners such as artists, experts and local communities. Becoming not only ECoC but also a role model for other regions is the opposite of exceptionalism.
- While many projects are supposed to start in 2025, we are full of **expectations** and **ideas**: First projects and outreach activities will start in 2021 and 2022.

Expansion: 2022 – 2023

- We will extend the scope of our presence both on-site and digitally. The most important step of this phase will be the announcement of the flagship projects in summer 2023, to ensure the time needed for establishing buzz and awareness.
- We will enhance visibility in the city and region and run a dedicated marketing campaign of the ECoC brand in Lower Saxony, Hesse and in cities like Berlin, Hamburg, Cologne, Munich. We will attune the culturally aware and use them as multipliers and micro-influencers during the documenta15 exhibition to kick-off the expansion phase of Hildesheim 2025 and put its brand on the map.
- A smartphone app will provide push notifications about events, programme highlights, and short notice notifications in collaboration with a network of (art) academies as ideal multipliers.
- We will establish media partnerships with national radio and television for broad coverage.

- Presence at tourism fairs, art travel programmes and digital presence will be strengthened and increased especially in low-threshold travel segments as well as special interest travel programmes.
- In an open call in 2023 we will invite all villages and towns in the region to join our project **Capital for a Day**. We will present up to 164 capitals in 2025 on our website, social media and app.
- **Komópolis. The Conference** on the de-metropolisation of the world will elaborate on the future potential of rural areas and small town sand connect digitally with other cities of similar size in Europe.

Enthusiasm: 2024 – 2025

While still aiming to increase our range of local influence, this is the time to expand our national and international relations.

- National and international marketing campaign to promote and announce the programme, with a live streamed press conference, including artists' statements and live performances, as well as international media partner coverage.
- The communication measures will build on the momentum and moments of exchange generated by the conferences, meetings and symposia (as detailed in Q3.2), such as publishing highlight videos, live streams, as well as statements and open letters to assure exchange on a European and global level.
- To broaden our audience and reach, a targeted Google & Facebook-ad-campaign will be implemented. Collaborations with artists are key here to make the invitation to Hildesheim even more tied to the content of the project.
- Different audiences will be targeted for different projects, tailored to the special demographic and interests, with measures like a postcard campaign, in which the public receives a series of postcards in their mailbox every month, introducing highlights of the programme and the countdown to the opening at the same time.
- Strengthen the social media CI-campaign by collaborating with other ECoC in cross-posting, and ›leak‹ featured programming details to create a past for the future.
- Collaboration with influencers and bloggers in the segments of travel, culture, and art, e.g. Cynthia Andrew – 188k followers, Brock & Chris – 218k followers, Lauren Bullen – 2.1m followers.
- Spread **We Care** throughout Europe with help of the German and Lower Saxony Representations – in our **Care Salons** – and promote Hildesheim 2025 towards the EU institutions in Brussels and Strasbourg (Q3.2).

Aftermath: 2026 and beyond

The end of 2025 does not mean the end of our communication efforts and attempts to foster a vibrant cultural life in the City and District of Hildesheim. We are not a flash in the pan, and many projects, initiatives, networks and our partners will continuously work on our acclaim **We Care**. Our adaptation of the Cultural Strategy Hildesheim 2030 (Q1.2) will encompass the learnings, networks and accomplishments from the campaigns of the previous years, and implement lessons learned into a sustainable and long-lasting engagement. The following communication will keep up the ambition of Hildesheim 2025.

Q 5.4.3 Please describe the partnerships planned or established with media with a view to ensuring wide coverage of the event

Today, a large number of channels, depending on the background of the visitors, have to be used as a source of information. Previous visits, personal recommendations and various online sources are the most frequented information sources for large scale cultural events. Foreign visitors also use social (professional) networks and specialist information such as cultural magazines. Large posters and outdoor advertising are very important for the local and national visitors, and newspaper and television still play a crucial role.

DIGITAL MEDIA

The digital media content will provide exciting insight into the programme, practices and mindset of Hildesheim 2025, inspired by the notion of care. Our hildesheim2025.eu website and social media channels will target different groups in tailor-made ways, and provide information, service and stories around the emerging project, in the most accessible way. The digital content will be interwoven with the artistic works. Specific investigations into the programme will be included along with content created by Hildesheim 2025 participants.

A central connecting thread to the programme is wired with **Bauhaus Rerouted**. On its Future World Heritage (Web)Site, every single project will unleash its specific future heritage strength, be it the focus on certain rituals, behaviours, structures or art works. This website will serve as a dynamic archive to secure the programme's legacy. At the same time it is a platform for academic and artistic research.

Podcasting

While podcasts have been around for almost two decades, they have really only emerged in the last four to five years as a way to broadcast frequently and develop a closer relationship with an audience. We are planning to hop on that

train, building on experiences like our ›postcards from the province‹ in the selection phase. While we don't think that podcasting is the new radio, it surely is the new newsletter.

App

We hope there are some megabytes left on the devices of our guests because starting in 2021 we will develop an app that highlights our programme and the many stories behind Hildesheim 2025.

Influencer Marketing

We aim to get support from selected influencers and bloggers around the country and Europe to increase our general outreach, with a specific focus on Generation Z and, for the time being, Instagram and TikTok as the fastest growing audience acquisition channels. In order to increase our outreach we will liaise with influencers from the field of travel, culture, and art as well as festivals. With a few of those influencers we will engage long-term and make them brand ambassadors.

To create buzz and some unexpected glamour factors, we already engaged with testimonials like Hollywood actress Diane Kruger (originally from Algermissen, District of Hildesheim), baritone Thomas Quasthoff (born in Hildesheim) to testify to what Europe can gain from Hildesheim 2025.

TV & RADIO

Cooperation with cultural broadcasters all over Europe, such as Deutschlandfunk Kultur will introduce Hildesheim 2025 via radio waves, or via arte-programmes such as ›flick flack‹ or ›Stadt Land Kunst‹. International broadcasters such as Reuters International will produce coverage that is spread into various media outlets such as Rai II, France Inter, France 24, France Culture, Swedish National TV, and BBC Mundo, Z., Special collaborations can be formed with ZDF/3sat/arte for a long-term documentary covering the making of the project.

PUBLIC SPACE

A broad campaign of artistic interventions on advertisement spaces will go into full gear in 2024 to raise awareness and strengthen the representation of artistic content in the general public space. By using spaces of classical digital outdoor advertising as well as online advertising we will not only reach an optimal distribution of messaging, but also invert the strict separation of content and advertisement that is usually executed for large campaigns.

For flagship projects that are directed to a larger European audience, targeted outreach to networks in Europe is planned through channels like Goethe-Institut, Institut Français, British Council, Instituto Cervantes, Pro Helvetia,

EUNIC, ICOM, UNESCO, as well as the German institutes for foreign relations in various countries. We could offer a stage to UNESCO to host the 49COM, the 49th Ordinary sessions of the World Heritage Committee, in Hildesheim.

NATIONAL PRINT MEDIA (AND DIGITAL OUTLETS)

Close collaborations and conversations will be established with the largest publications in Germany, both in print and online representation. While print is focusing on highlighting large milestones of the project, online channels will create serial coverage to ensure in-depth reflection of the various aspects, but also transport practical and basic information. Selected online media will create platforms to house content and projects as well as materials digitally, invite lively debate, as well as keep track of interested online visitors.

Here a good balance between daily papers (such as Frankfurter Allgemeine Zeitung, Süddeutsche Zeitung, taz, die tageszeitung, Tagesspiegel, Berliner Zeitung, Berliner Morgenpost, Zitty, Hamburger Morgenpost), large-audience-publications (such as VOGUE, ELLE, Gala, Bunte, Cosmopolitan), weekly papers (such as Die Zeit, Der Spiegel, Stern, Focus), special interest magazines (such as Art, Frieze d/e, Kunstkritik), customer magazines (such as DB Mobil), and special supplements (such as Süddeutsche Zeitung Magazin, Zeit Magazin) will be important.

INTERNATIONAL PRINT MEDIA (AND DIGITAL OUTLETS)

Recent analyses show that large scale cultural events in Germany are reported on mostly in the following countries, sorted by size of resonance: Switzerland, Italy, USA, Canada, Brazil, India, Australia, Denmark, Norway, Japan, Netherlands, Belgium, Spain, France, Great Britain, Poland, and Slovenia. These countries will be henceforth targeted in a customised way. Taking the example of Italy, the main target media are Abitare, Mousse, L'Espresso, Il Sole 24 Ore, Il Giornale dell'Arte, Il Giornale, La Stampa. Furthermore, we will target Brussels channels specifically, like the Brussels Press Club.

CORPORATE PARTNERSHIPS

Our corporate partnerships will allow us to increase our visibility both nationally and internationally, ideally providing us with surplus visibility in metropolitan areas and transit zones such as airports and train stations. We will further strengthen our bonds with our partners, plan get-togethers, workshops and information material for workers and employees and invite them for special occasions to be part of our cultural events.

HILDESHEIM MARKETING GMBH: SYNERGIES AND OPPORTUNITIES FOR THE CITY MARKETING

As city marketing agency we are dedicated to unfolding the potential of being an ECoC for long-term marketing and on the other hand supporting Hildesheim 2025 with our channels, networks and partners.

Opportunities of Hildesheim 2025 for the city marketing

- position Hildesheim and the district as a worthwhile destination;
- expand overnight tourism, including an increase in the average length of stay; expand day tourism;
- intensify cooperation with tourism service providers such as hotels and tour operators;
- sustainability in tourism as an opportunity with marketing potential;
- synergies between culture and the cultural landscape around Hildesheim – bicycle tourism, hiking tourism and their potential for development.

Concrete measures planned supporting Hildesheim 2025:

Culture as a transversal theme in external representation

We aim to consistently position the Hildesheim region as a cultural focal point in all media formats as well as at major trade fairs and on digital media outlets, in coordination with those engaged in the cultural sector. The media design will take up current questions of cultural discourse in all publications and – often controversial, provocative and with possibilities for interaction – will present them to the outside world.

Culture as a meeting point for guests and locals

Existing formats – especially established event formats – are to be given a more strongly culture-related focus. Wherever possible, events should be moved towards participation and active involvement.

Concerted presentation of the cultural offers

The broad and varied cultural offers in the Hildesheim region should be made visible quickly and in a low-threshold manner to all stakeholders. The core element should be the development of an open-data-based online platform that provides a comprehensive overview with a strong focus on overcoming administrative or socio-demographic boundaries. It should thus invite people to leave their own comfort zones and be open to new, expanded cultural areas. National and international campaigns can present Hildesheim as a place of cultural interest (with culture firmly established in its profile).

Q 5.4.4 How will you mobilise your own citizens as communicators of the year to the outside world?

A campaign for the locals – We all together offer the best hospitality ever! And we tell Europe and the World: **276,594 Hosts expecting Europe and the World.**

In order to mobilise our citizens as ambassadors and later on become good hosts of Hildesheim 2025, it is primarily important that they identify with the project. We will achieve this through numerous measures described in the artistic programme (Q2.2) and outreach section (Q4.1) and through marketing tools targeting our local audiences (as detailed above).

Furthermore, to carry the message and content of Hildesheim 2025 out into the world, we will address those who are well networked beyond the region's borders, for example students who travel home on weekends. On the other hand, this can also refer to people who have family or other contacts abroad, who are spending a semester abroad or are travelling abroad on business. In addition, we will mobilise young people as micro-influencers, to promote Hildesheim 2025 via their social media accounts. Moreover, people who are hosting guests in the years 2021 to 2025 will be able to briefly sum up the **We Care** vision of Hildesheim 2025, because they can rely on targeted and accessible information materials.

Leveraging the contacts we established during the bidding phase, we will address farmers, churches, corporations, sports clubs, taxi drivers, hairdressers, and many more to spread the message of Hildesheim 2025 within their networks. Collaboration with associations, umbrella organisations, or educational institutions will furthermore transmit the message of Hildesheim 2025 internationally. For example, the Passengers' Federation Pro Bahn plans to hold their European meeting in Hildesheim in 2025, the Federal Association Soil plans to host a European Meeting in Hildesheim in 2025, and the German Italian Society intends to invite their members to Hildesheim in 2024 or 2025. The public schools in the District of Hildesheim are in touch with more than 50 partner schools in Europe and the world. One way to activate our large school network will be a collaboration on **Diving into the Deep Provincial Sea.**

With **The Hildesheim European Weeks of Peace** we will celebrate 80 years of peace in Europe as well as the 40 year anniversary of the ECoC action, with contributions of up to 80 ECoC and a programme under the European Union's motto ›United in Diversity‹. Of course, we are eager to host one of the official events on EU level surrounding the anniversary. One of the major programmes leading up to 2025 will be the inception of a quarterly recurring discourse format in Hildesheim and its district, building on the long lasting series of speeches by the University on European history and themes (an Erasmus+ Jean Monnet Chair between 2016 and 2019), and focussing on the 33 year history of the EU and its importance for the world, for Germany and for our region. Several of our projects will highlight or discuss the role and relevance of the EU, such as **Europe from Beyond**. It is our agricultural sector that has multiple and vivid connections to the EU. This will be explicit in several projects, for example in **Feel the Beet**.

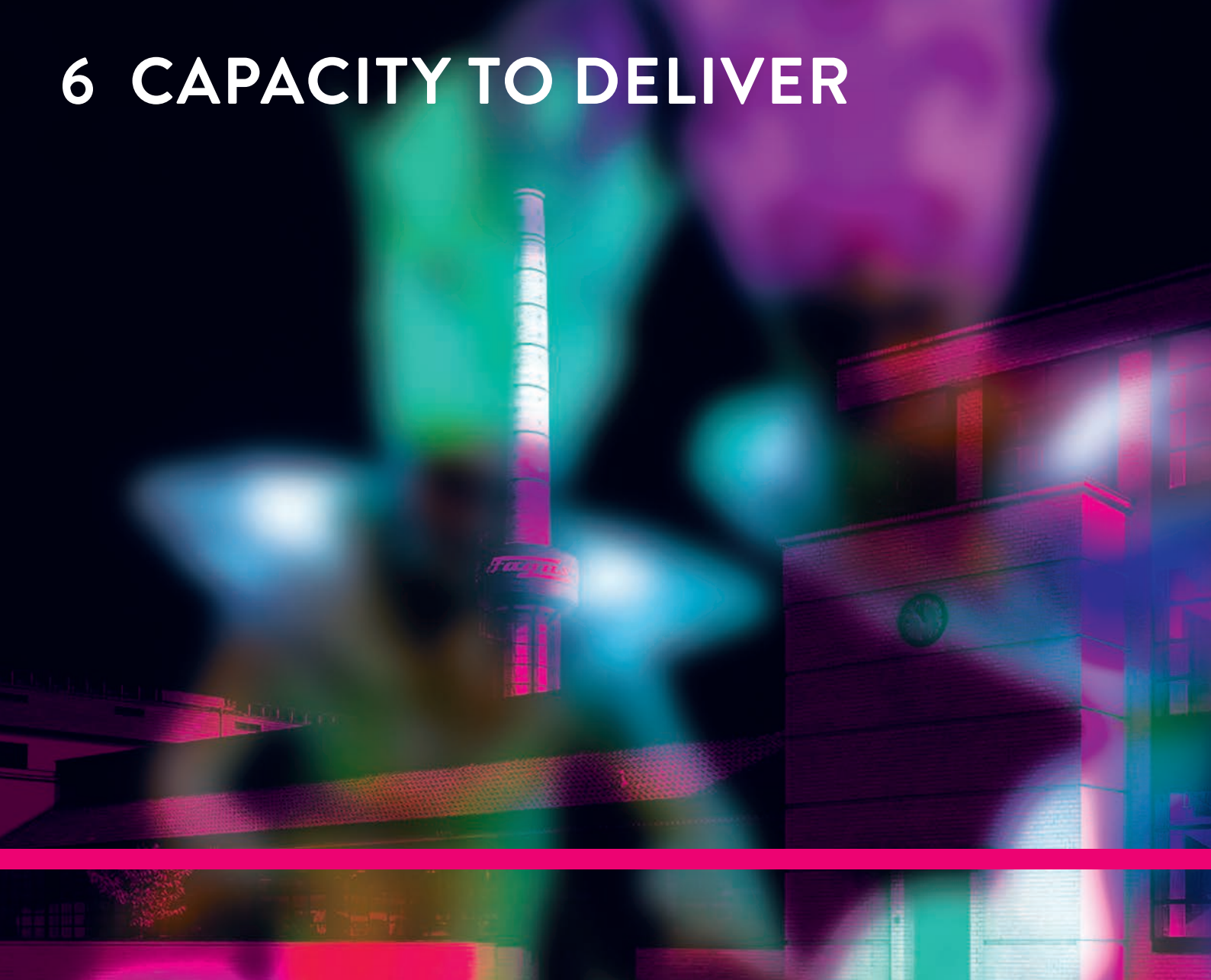
Needless to say that we will highlight the branding of the European Union in Hildesheim and the district over the following years through our marketing campaigns, and other marketing materials. The EU's logo will be included in all official letters, website, social media, and all publications.

Q 5.4.5 How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

On our Opening Event we will celebrate the handing-over of the ECoC title from our friends in Austria, Norway and Estonia!



6 CAPACITY TO DELIVER



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

The City of Hildesheim has in recent years accomplished a solid financial basis – thanks to a debt relief arrangement with the Federal State of Lower Saxony alongside strict consolidation measures. Still, Hildesheim and several municipalities in the district need to invest wisely. The fact that the city, the district and the district municipalities all decided to bid for the European Capital of Culture 2025, therefore, shows that the political stakeholders take Hildesheim 2025 very seriously, that the project is embedded in a long-term strategy and that the high added value of a European Capital of Culture project is fully understood. On 28 August 2019 all involved municipal councils, the council of the District of Hildesheim and the city council of Hildesheim met at a historical site, the so-called Burgberg, in Bad Salzdetfurth to vote and publicly proclaim their decision to be part of the ECoC bid and to confirm their political and financial contribution. Despite prior conflicts on various topics, and despite the fact that the bid promotes Hildesheim as the lead city, all councils demonstrated trust and togetherness and the will to converge into a regional community. In the **City of Hildesheim** a big majority supports the bid, notably after intensive consultations and in-depth consideration of the concept of the European Capital of Culture.

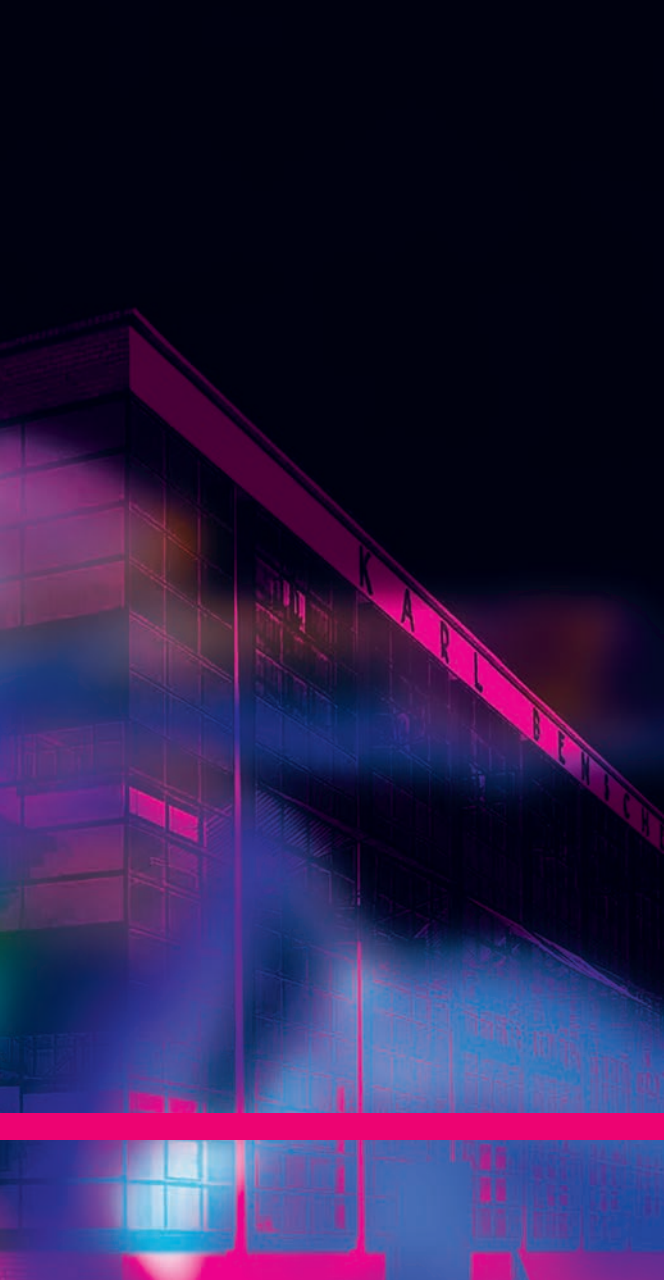
The strong support for Hildesheim 2025 is based on a common understanding of its concept. All major democratic parties in the council that have for decades, and in a variety of coalitions, built the majority in the city council of Hildesheim, are behind the bid.

It is important to mention that in the political debate the added value of investing in culture was never questioned. Concerns were raised regarding the benefits to be gained for the local cultural sector. Would this be a one-year wonder, with little long-term benefit? There is a political consensus that this must be avoided and that the concept must rather strengthen the long-term strategies of city and region.

In the **district council as well as in every municipality of the district**, a vast majority voted in favour, while in many municipalities the vote was unanimous. The fact that every municipality committed itself to the project shows how seriously the regional approach is taken, while of course, Hildesheim remains the lead city of the project.

On 28 May 2020, all mayors as well as the head of the district met and publicly reconfirmed the commitment by the City of Hildesheim, the municipalities and the district to pursue the bid, even in light of the COVID-19 pandemic.

Yet, there is not a 100% political consensus in the region. But disagreement is part of democracy. When we met at the Burgberg in 2019, many of those who voted against sat together with those who were in favour after the vote and enjoyed the spirit of togetherness. Also in this attitude, in



footing and the civil society is strong. But, of course, there are still frictions, and some extreme positions also in the community of Hildesheim. Art and culture and our concept of **We Care** have the potential to help us find common ground in our differences, towards a more caring and mindful way of living together. Yet, **We Care** implies a conscious attitude: a decision for human rights, for freedom of opinion, democracy, rule of law, equality, minority rights, and an awareness of history. A decision for European values. Our concept has its limits where these essentials cannot be agreed upon. Everybody is invited to join and will be listened to. But we will not seek consensus at the price of abandoning our most crucial positions.

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

the way we shape our political processes and enable democratic debate and decision-making, we want to be a role model for Europe. And by winning the title, we can prove to those who have doubts that even a smaller city and a provincial region can achieve a real turnaround with the help of cultural investment.

As described in Q5.1.3, the **Federal State of Lower Saxony** confirmed its commitment to support a European Capital of Culture from Lower Saxony with 25 million €.

The **German Federal Government** authorities regard the European Capital of Culture as an important and prestigious EU action, in full consideration of its value for Germany and for the European Union. The Federal Government expressed the commitment to support the winning city in a letter to the City of Hildesheim, dated 23 May 2019. However, it was pointed out that the precise financial contribution will be decided after the final selection.

The **Circle of Friends 2025** has guaranteed to raise funds of at least 750.000 € for projects from local companies. Already concluded **Letters of Intent** further underpin the dedication of the regional companies to support the project. The commitment of **23 important institutions** to promote and participate in the ECoC 2025 still holds true as shown in our first bid book.

After all, it is one of our challenges that we do not live in times of consensus, not even in the field of culture. The parties in our city council are standing on a democratic

As stated before, Hildesheim 2025 is meant to realise the full potential of the existing, well-established cultural infrastructure in the city and district, that has seen great investments during the last decade, as described in our first bid book. Becoming ECoC will provide an extensive learning opportunity to pool the available resources, coordinate activities, and thus make our cultural infrastructure even more accessible for audiences and artists of all kinds.

Many of our projects will take place on-site, in the middle of everyday life. But, of course, we are aware that this approach does not work for all kinds of artistic expressions and events, that culture needs infrastructure, and artists need adequate conditions for work. Moreover, sometimes, new ideas need spaces to unfold, or locations that give them a face and make them tangible. This can be with temporary architectures or sites, such as in **Settlements**, or **Squares of Encounter**, or durable structures, when they answer long-term demands.

In our capital investment policy form follows function, and new structures should answer demands and build on reliable long-term concepts.

CITY AND REGION: CULTURAL INFRASTRUCTURE

This is the state of play of the cultural infrastructure projects detailed in Q5.1.11, focusing on how they relate to Hildesheim 2025:

New stage and renovation in the Theatre for Lower Saxony (1): After improvements to acoustics, ventilation and furniture of the main stage in 2019, the new barrier-free stage ›ThiM‹ will be built in 2021 / 2022. It will provide an urgently needed mid-sized stage that enables the Theatre for Lower Saxony to produce experimental, smaller formats.

As such, it will be important for the theatre's project to become a **Theatre for Europe** in 2025, and its numerous international collaborations. In addition, the »ThiM« will provide new opportunities for cooperation with the independent theatre scene. With the so-called »Hildesheim Model«, the cooperation between independent and institutional theatre took off in Hildesheim about 20 years ago. In addition to the Theatre House of the independent scene, the new stage will play an important role in *Re[ru:]ting transeuropa*, and possibly in the *New Festival of (Independent) Theatre*. The total budget for the renovation of the Theatre for Lower Saxony, including the »ThiM«, is 6 million €. The owner of the building, the Non-Profit Construction Company Hildesheim, is responsible for the financing of the measure and has committed itself to it. It is planned to be finished by the end of 2022.

New central depot for the Roemer and Pelizaeus Museum Hildesheim and the City Archive (2): Projects such as the *School of Listening to Each Other*, *Archaeology of Memories* and *Objects & Identities* explore the collections of the Roemer and Pelizaeus Museum (RPM). They seek transnational and transcultural partnerships to find common strategies for the adequate care of (or with) these objects by shedding light on the circumstances under which they were acquired, or by questioning common strategies of exhibiting and conveying the meanings which the objects carry. A prerequisite for this is to store the collections appropriately and to make them transparent and accessible. So far, the majority of the 500,000 objects have been stored under inadequate climatic and conservation conditions. The City of Hildesheim is, therefore, renovating a former storehouse into a state-of-the-art depot that fully meets the conditions for safe storage. The collections will be categorised, digitised and transferred to the new location by the end of 2021. The overall costs amount to 3.96 million €, with a contribution from the State of Lower Saxony, and the EU via ESI funds.

According to its name, the **New Centre Nordstadt (3)** will become a central meeting point in the quarter and provide opportunities for holding cultural events, as well as for capacity building activities (Q4.2).

The **investment fund (4)** of the City of Hildesheim will enhance the infrastructure of **smaller cultural and education facilities**, and thus contribute to building local capacities to participate in Hildesheim 2025.

The museum in the **socio-cultural centre in the old salthouse building Bad Salzdetfurth (5)** will be an important partner of *La Bella Vita*. The intergenerational, socio-cultural centre will include a historic museum as well as care and education facilities. It is currently being 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.

New Centre Duingen (6) / Local History Parlour Sibbesse (7): In the New Centre Duingen, in the middle of the region formerly known as »Pottland«, with Duingen as the largest pottery village, a newly renovated sociocultural centre and pottery museum will be accessible without barriers. In Sibbesse, the Local History Parlour will be refurbished in the former town hall. Old handicraft techniques can be experienced, complemented by a refurbishment and upcycling workshop. Cooperation is envisaged with projects such as *Capital for a Day*, *Beets & Roses Go Wild*, or *Archaeology of Memories*. The completion of both projects was planned for 2020–2021. However, as some funding commitments have not yet been made, it is likely that the realisation will be postponed by one or two years.

New or completely renovated event rooms (8): A core feature of our programme is a high number of »nomadic« projects, moving through the district, unfolding in time and space. They are meant to happen on-site in the villages and small towns. Projects will take place in barns and sheds, on roads and hiking trails. Nevertheless, locations and infrastructure are urgently needed to provide for professional implementation, and barrier-free venues: These projects will rely on existing and new infrastructure and will revive and enhance those places: *Europe from Beyond*, *The Hildesheim Troubadour*, *Archaeology of Memories*, *Beet 4.0*, *Capital for a Day*, *Sweet Stress*, *Culture Trading Transformations*, *The 50 Queer Icons Project*.

Further major infrastructure projects in connection with Hildesheim 2025 have been significantly refined. They have not yet been included in the breakdown in Q5.1.11 because the financial planning will be completed at a later stage:

The **Cultural Hub** (as detailed in Q1.1) is planned to be a lasting institution beyond 2025. We are working on a concept to integrate all institutions and players who signalled their interest in participation:

- Advice and support for EU cooperation projects by the City of Hildesheim;
- Commitment of University and HAWK to use the Hub for research and education and to hold seminars with relevant content;
- Commitment of HI-REG (the local Economic Development Agency) to offer guidance and advice for start-ups and founders, and training, mentoring and job orientation;
- Commitment of the Hildesheim Entrepreneurs Association to offer legal advice for start-ups and founders;
- Announcement of support by Orangery (major local and international co-working institution in Hildesheim);
- Support by the local Chamber of Commerce and the Employer's Association Hildesheim;
- Support by the citizens' initiative »Hildesheim blüht auf«.

The concept of the Hub is not yet final but well under way. Currently we are negotiating with the owner of the building. We are working with a consulting firm on a budget and financing plan, including funding by Federal State and Federal Government and by the EU. In the long-run, the **Cultural Hub** is intended to be self-sustainable.

The building offers the opportunity for scalable solutions. We will start with offices for consulting start-ups and cultural actors, with co-working spaces and spaces for cultural and artistic needs and experiments, for public interaction and gastronomy. The upper floors provide space for apartments and workspace for artists-in-residence or inexpensive, alternative hotel rooms. The Hub will offer the opportunity to host (parts of) the cultural administrations of the city and district. If we are awarded the title, the Hub will also host the Hildesheim 2025 GmbH.

Audiotopia is a unique concept contextualising musical instruments, recordings, and literature from the Center for World Music's (CWM) collections, and cultural-historical objects of the RPM with related people's social practices and cultural backgrounds. **Audiotopia** forms a local and international sound and exhibition laboratory for both institutions and makes the connection between the University of Hildesheim and the RPM visible. It will include artistic interventions, sound labs, concerts, lectures as well as educational programmes, workshops and community services. The project's mission includes the preservation of intangible cultural heritage, the shaping of civil society through increased cultural awareness, the promotion of intercultural competence and the stimulation of transcultural processes through musical interactions, as well as sound and design experiments. With this far-reaching concept, **Audiotopia** can claim a pioneering role in the museum presentation of music and objects. It enables scientific research in the museum, while the university teaching is enriched through practical museum experience. With establishing **Audiotopia** in newly built or existing premises in the city, both institutions open an additional central and visible branch, an attractive destination for the local and regional population as well as for tourists. In **Tonal Tidings. Satellites of Passion** the concept of **Audiotopia** becomes tangible and audible.

A Memorandum of Understanding has been signed between the University and RPM, detailing the roadmap towards realising the long-term project, taking the special occasion of the ECoC year into account. The roadmap includes a **first step realisation** that will open in 2025 in preliminary premises. Depending on the detailed planning, starting in 2020, it might include temporary structures, exploring the connections between music, museum objects, architecture, and, possibly, the special place of the old monastery at the gates of the cathedral city, where the RPM is located.

A second step targets **establishing Audiotopia for the long-term**. The planning for this will start in 2021 with a concept including legal regulations, organisational planning, staffing and room planning, as well as budget and financial resources. A feasibility study in 2023 will determine the possible structural scenarios. Realisation is foreseen for 2026–2028. This iterative process will enable the partners to refine their concept based on the experiences of the preliminary cooperation, so that the final premises can be tailored to the demands of the project.

The planning for the **Centre for Culture and Education** that is to become an inclusive workshop for theatre pedagogy and intercultural encounters (Q4.2) has not yet been completed, due to an increased cost estimate. The City of Hildesheim supports the project partners in the planning activities, and also through its own funds, where suitable. The realisation is envisaged for 2021.

A number of further infrastructure projects will facilitate Hildesheim 2025's programme and mission. Below we present a condensed overview of these projects, as already detailed in the first bid book, with updates on status, time frame and financial planning, excluding the projects shown in Q5.1.11, and elaborated above.

Region: Cultural and tourism infrastructure

- Restoring Pyramide Derneburg:
751,000 €/planned / 2021–2025

City: Tourism infrastructure

- Parking space facility for mobile homes: 400,000 €/planned / 2021–2022
- Welcome Centre: 570,000 €/completed / 2019
- Hostel in the Ostend quarter:
third party investment / realisation / 2020–2021

City: Urban development

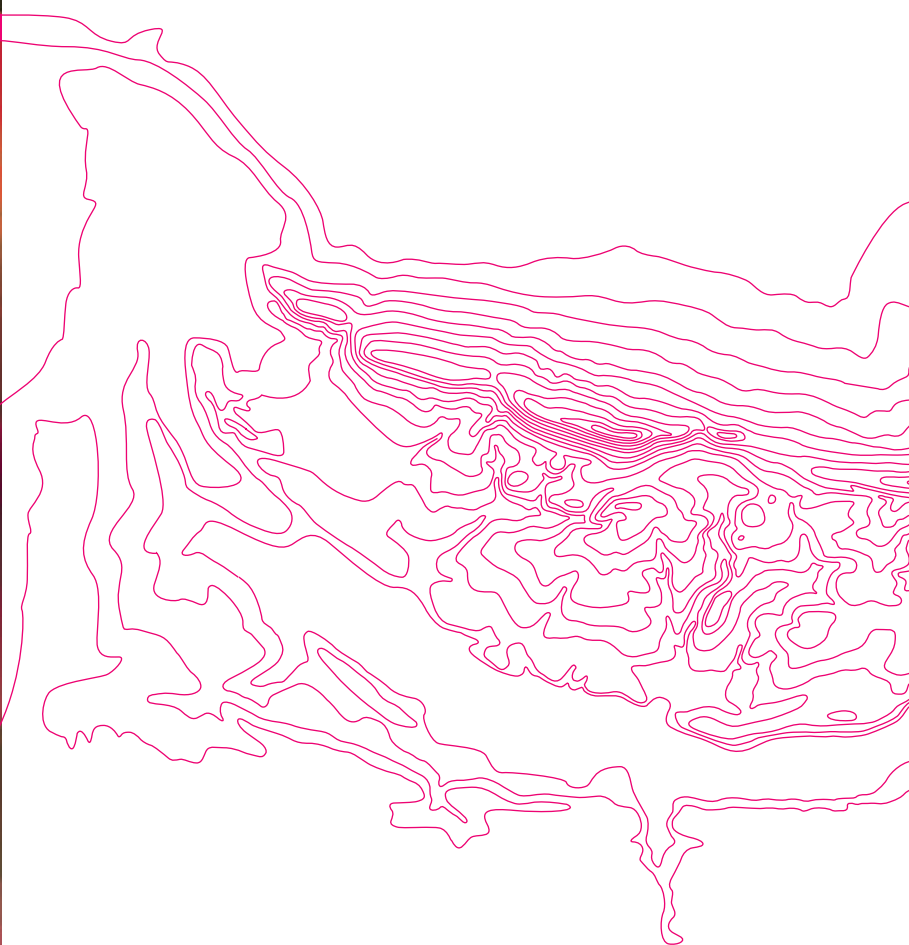
- Future urban greenspace: Hohnsensee, ramparts and moats (Q1.1): 4 million € / realisation / 2019–2025
- Quarter development Neustadt (Q1.1): 17.9 million € / planned / 2021–2035
- Quarter development Northern Nordstadt (Q1.1): 5.9 million € / realisation / 2019–2025
- Future-proof mobility infrastructure: 11.7 million € / realisation / 2019–2025

FOR CARING

Christine Agena, Fritz Ahrberg, Andreas Amft, Andrea Anders, Jochen Arnold, Helmut Aßmann, Frank Auracher, Viktoras Bachmetjevas, Max Balzer, Christian Bayer, Rolf Behme, Ulf Behnel, Barbara Benthin, Andreas Bentrup, Ute Bertram, Knut Bettels, Bernd Beushausen, Wolfgang Birkenbusch, Helmut Bleckwenn, Jeannette Bleckwenn, Peter Block, Rainer Block, Boris Böcker, Eva Bode, Jürgen Böhnke, Stefan Bölke, Stefanie Bölke, Hans-Ulrich Borchert, Friederike Bornträger, Dilek Boyu, Dirk Brall, Martin Brandes, Heike Brennecke, Davide Brocchi, Sandra Brouër, Geoffrey Brown, Nora Brünger, Helene Bukowski, Peter Bünnagel, Lito Bürmann, Tan Çağlar, Miguel Calvete, Nina Ceglarek, Eylem Çetik, Else Christensen-Redzepović, Ulrike Dammann, Daniel Gad, Nicole David, Froukje de Jong-Krap, Raquel de Sousa, Heinz Deiterding, Frank Denecke, Henning Deneke-Jöhrens, Sandra Dichter, Birgit Dieckhoff-Hübinger, Marc Diederich, Tilmann Döring, Andrea Döring, Marius Dörrie, Svenja Drescher, Wolfgang Dressler, Michael Dwumoh, Bernd Ebeling, Tobias Eckstein, Alix Einfeldt, Anna Erichson, Ben Evans, Igor F. Petković, Thomas F.W. Schodder, Aline Faass, Frank Fahlbusch, Elke Falat, Kerstin Fehseke-Keller, Simone Flohr, Ulrike Franzki, Anna Freri, Ulrich Fuchs, Michael Fuhr, Ulf Gabriel, Daniel Gad, Jörg Gade, Michael Gehler, Larissa Gehrke, Anne-Katrin Gendolla, Konstantin Gerbrich, Sabrina Gerlach, Sara Giebel, Swen Giebel, Fabienne Gohres, Oliver Graf, Tobias Gralke, Matthias Gram, Stefan Grampe, Kirsten Greten, Michaela Grön, Benjamin Gross, Wulf Grube, Kristina Gruber, Björn Gryschka, Gerd Günter, Jörg Gustke, Lars Hadeler, Günter Halex, Andy Hall, Christine Hall, Brigitte Hansen-Flegel, Volker Hanuschke, Martin Hartje, Detlef Hartmann, Sabine Hartmann, Dominika Hasse, Edith Haupt, Wolfgang Heimann, Lorenz Heimbrecht, Julius Heinicke, Stefan Heinisch, Carla Heizmann, Christine Helmke, Isabell Henkel, Benita Hieronimi, Anke Hofer, Claudia Höhl, Alena Hoepfner, Manuela Hörr, Koko Lana Hörr, Aino Holma, Pia-Maria Holstein, Sandra Holzinger, Eckhard Homeister, Anne Hélène Hoog, Laura Hopmann, Klaus Huchthausen, Marc Hudy, Andreas Humbert, René Hußnätter, Alexander Huszar, Jaroslav Ira, Johannes Ismaiel-Wendt, Heiko Jacob, Rima Jebrini, Daiva Jeremičienė, Matthias Jung, Julia Kaiser, Jan-Philipp Kania, Kathrin Katholnigg, Matthias Kaufmann, Hartwig Kemmerer, Jasper Kettner, Nouhad Khalifa, Robert Kieft, Sina Kießling, Anika Kind, Paloma Klages, Larissa Knaup, Mareike Knobloch, Alexander Koch, Rainer Kohne, Kristina König, Stefan Könneke, Friederike Könneker, Jan Köpper, Bahareh Koshrahan, Marco Köster, Utz Köster, Barbara Kotte, Micha Kranixfeld, Stefan Krankenhagen, Henning Kratzberg, Birgit Krauß, Irena Kregar Šegota, Marlène Kreins, Svenja Kreutzkam, Olaf Kröck, Martina Kroh, Konrad Krüger, Pascal Kubat, Stephan Kühn, Christine Kundolf-Köhler, Fridolin Langer, Ricardo Laubinger, Maike Leibfried, Katrin Lepa, Olaf Levonen, Marcel Litfin, Markus Lochthofen, Uta Lorenz, Anna-Lena Lorenz, Katrin Löwensprung, Andreas Lücke, Justus Lüder, Eva Lutze-Sippach, Bernd Lynack, Jens Mahnken, Eva Mair, Eva Malz, Birgit Mandel, Melanie Martens, Katrin Märtnier, Mieke Matzke, Olli Mau, Detlef Max, Fiona McGovern, Márton Mehes, Matthias Mehler, Rainer Mertens, Johannes Meyer, Rafael Meyer, Nina Meyerhoff, Piotr Michalowski, Klaus Michalski, Helge Miethe, Božidar Milovanović, Wolfgang Moegerle, Jaqueline Moschkau, Matti Müller, Dennis Münter, Christoph Neuber, Andrea Nicklisch, William Niese, Henrik Oehlmann, Bernou Ozinga, Norbert Pallentin, Anastasia Pashikhina, Sarah Patzak, Annette Pehnt, Mirko Peisert, Anke Persson, Bettina Peter, Thomas Peters, Alexander Peters, Frank Petter, Rolf Pfeiffer, Renate Pischky-Winkler, Aaron Pohl, Stephan Ptak, Thomas Quasthoff, Claudia Quasthoff, Godelieve Quisthoudt-Rowohl, Tatjana Rabe, Annika Rachor, Ute Rahlves, Omar Rajeh, Angelika Rau-Culo, Matthias Rebstock, Astrid Reibstein, Hartmut Reichardt, Max Reiniger, Vanessa-Isabelle Reinwand-Weiss, Dag Reulecke, Thomas Richter, Tim Richter, Veronika Riepl-Bauer, Mark Roberts, Bernhard Römer, Oliver Rösner, Maria Rößler, Margitta Rudolph, Mustafa Sancar, Mona Sandvoß, Andrea Satli, Jörn Schafaff, Hans-Günther Scharf, Thomas Scharf-Wrede, Benjamin Scheidhauer, Ruben Scheidhauer, Christoph Scheurle, Margrid Schiewek, Antje Schiffers, Thomas Schlichting, Kai-Henning Schmidt, Claudia Schmücking, Josef Schneider, David Schnitter, Anna-Lena Schotge, Elke Schrader, Lucy Schreiber, Martin Schreiner, Jutta Schubert, Regine Schulz, Sandra Schünemann, Anton Sedow, Jan-Hendrik Seiler, Berndt Seiler, Christine Sell, Dieter Sippach, Tom Solbrig, Julia Solórzano, Rene Sowada, Marcel Sparmann, Malte Spitzer, Thomas Stadler, Hilke Steevens, Sigg Stern, Sophie Stillig, Tom Stromberg, Timo Strüber, Monika Suchan, Chiara-Domenica Tamilia, Reko Tammi, Ralf Tappe, Sven Tasch, Marietta Tebbenjohanns, Špela Težak, Claudia Thalmann, Philipp Thalmann, Stefan Thiemt, Kerstin Thürnau, Melanie Titz, Mark Tschesche, Emin Tuncay, Jüratė Tutlytė, Jürgen Twardzik, Bettina Uhlig, Matthias Ullrich, Michael Veenhuis, Thomas Viezens, Jaana Viilo, Christian Vogel, Raimund Vogels, Wolfgang Voges, Matthias von Hartz, Ottmar von Holtz, Dominik Wagenfurth, Rosa Wagner-Kröger, Iris Walkling, Kai Weber, Reiner Wegner, Sabine Wehmeyer, Mirco Weiß, Edgar Wendt, Konrad Westphale, Dennis Wezenberg, Leon Wiesen, Klaus Wilhelm, Winnie Wilka, Marco Wismer, Evelin Wißmann, Axel Witte, Nora Witte, Vera Witte, Willi Wittig, Amke Wollers, Volker Wortmann, Wiebke Wrede-Olberg, Florian Ziemer, Melanie Zimmermann, Jürgen Zinke and of course everybody we might have missed.



IF YOU CARE ENOUGH.<



IMPRINT

APPLICATION

City of Hildesheim,
Dr Ingo Meyer

EDITING

Lene Wagner, Carolin Hochleichter
Lisa Modrakowski, Rahel Tiemeyer, Elisabeth Böhnlein

WITH EDITORIAL CONTRIBUTIONS BY

Thomas Harling, Necaattin Arslan, Henriette Gallus, Hannes Bemm,
Jörn Schaffaff, Sabine Zimmermann and numerous (co-)authors
of projects and concepts

COPY EDITING AND PROOFREADING

Juliane Giering Fejerskov, Matthias Müller, Julia Stoff

QUOTE ON THE COVER

Marian Wright Edelman

BOOK DESIGN

HAWK, Faculty of Design, Editorial Design & Project Lab
art direction: Dominika Hasse
layout and typesetting: Larissa Knaup, Sophie Stillig, Timo Strüber
support pre press: Tatjana Rabe
pre press collage photos: Timo Strüber
special edition laser finishing: Martin Brandes, Dag Reulecke

PHOTOS

title: Christian Gossmann / Volker Hanuschke; C0: Mareike Knobloch /
Erik McLean, unsplash.com; C1: Cornelia Kolbe / Volker Hanuschke;
C2: Volker Hanuschke / Christian Gossmann; C3: Ina Funk, Bischöfliche Presse-
stelle Hildesheim / Anton Kraev, unsplash.com; C4: Janis Kaiser / Julia Moras;
C5: Janis Kaiser / Volker Hanuschke; C6: Christian Gossmann / Fagus-Werk
Alfeld; back title: Igor Stevanovic, fotolia.com / Christian Gossmann

PRINT PRODUCTION

Gutenberg Beuys Feindruckerei GmbH

FIRST EDITION

Hildesheim, September 2020
First Edition, 500 copies printed
Including Special Edition (hardcover), 100 copies printed

This bid book would not exist without hours and hours of ›care work‹
behind the scenes. Our love and gratitude go to our husbands, wives, boyfriends,
girlfriends, parents, children, friends, babysitters, cleaners and all the others who
kept things afloat while we were on this journey.

