

**20**

**European Capital  
of Culture 2025**

**Out**

**of the**

**Void**

**Magdeburg  
Candidate City**

**25**



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# MAGDEBURG

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**40 districts**  
**241,613 inhabitants**  
**14 % 0–17 years**  
**24 % over 65**  
**9.4 %** people with **different nationalities**  
**8.7 % unemployment rate**

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**2 universities**  
**18,000 university** students  
**3,000 international** students

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**514.5 km** length of **cycle path**



**113 playgrounds**

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**201 sq km city area**  
**1,900 ha** green areas in total  
**200 ha** biggest park of the city

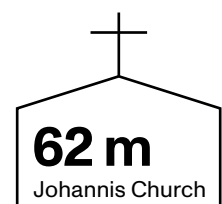
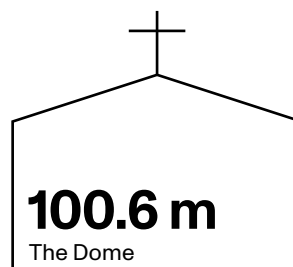
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**21.1 km** length of river **Elbe within Magdeburg**  
**7.47 m** historical high of the river **Elbe (2013)**  
**0.46 m** historical low of the river **Elbe (2018)**

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**3,600 works** composed by **Georg Philipp Telemann**  
**\*1681 in Magdeburg**

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# INTRODUCTION

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## Q1 Why Magdeburg? Our needs and challenges

“Where is everybody...?”, reads a sticker distributed in Magdeburg by one of our creative entrepreneurs. The question does come up when you wander around the city. What you most likely see is empty squares and oversized pavements. What you most likely won't see is people.

The other question that comes up mainly from visitors is: “Where is the city centre?” Good question. That we cannot answer easily. There is no main square. There is

no old town. (We do have a quarter called Neue Neustadt – new new town – does that count?)

We are starting to see a correlation here... perhaps even a causality. Between the lack of urban texture and a lack of people and – actually – life in public space.

Let us take you on a one kilometre walk through the middle of our city. The first thing you stumble upon, when you leave the train station towards the centre, are

two faceless shopping malls. Between them residential block houses from the socialist era with hundreds of residential units. Then, turning to the right, a colourful house designed by the architect Friedensreich Hundertwasser in the 1990s followed by the 13<sup>th</sup> century gothic Magdeburg Cathedral with a huge empty square in front of it. The river Elbe is only a few steps away, but you won't notice it, until it suddenly crosses your way. Voids wherever you look.

These voids are indicators of our need: to re-invent this city as a European city again. Europe cannot afford to lose cities like ours – those cities in-between. Yet all around the continent many of us are in danger of not making it out of the void any more.

Ironically, Magdeburg once was the imperial city of the Ottonian Empire, one of the few metropolises of medieval Europe. Ok, we know it's been a while since then. But it goes to show that since then, Magdeburg has had the power to re-invent itself over and over again after each breakdown (and there have certainly been a few). 30 years after the breakdown of the GDR, the time has come for the next re-invention. The European Capital of Culture is our 'filling station' in this new phase of voids to fill.

## Destroy, rebuild, repeat

We'll try not to bore you too much with our history. Which almost every European city has. But we HAVE to mention the traumas this city has gone through – because they affect us so much in the present – and will stifle our future if we don't deal with their consequences.

In Magdeburg we seem to look more at the traumatic experiences than at the good times. Magdeburg has had times of glory, but we don't talk about them much. They arose by the need of the city to redefine itself over and over. The city has been caught in these ups and downs for centuries. A laboratory of new ideas in one era, the complete loss of everything in the next, reinventing itself in the one after. Some of these new ideas were ground-breaking, like the medieval Magdeburg Rights that were adopted by over 1,000 cities in Europe, or the Magdeburg Modernism of the 1920s. Those ideas need to be reloaded and promoted again by the European Capital of Culture, because they deal with questions of our present and future.

Ask any citizen – anyone older than six – and you will hear that the city looks like it does, because it has been devastated twice. Once in 1631 in the Thirty Years' War, when the impressive medieval heritage was burnt down, sacked, and 20,000 of a population of 30,000 killed. It was then, that the verb '**magdeburgisieren**' became a synonym for 'destroying a city entirely'. (In Magdeburg we still talk about its impact as if it happened yesterday.)

The second destruction was in 1945, when mainly the city centre was reduced to rubble. It did not help that after the war, the German Democratic Republic decided for Magdeburg to become a model socialist city.

And blew all remainders of a cultural city to smithereens to be replaced by large squares, broad streets and miniscule people populating vast empty spaces.

This urban facelessness we share with some other former socialist towns in Europe that after the drop of the iron curtain have been filled with urban planning driven by commercial interests. Voids, however, that we can see all over Europe's cities, not only in the East.

The most recent shock was the end of the GDR just 30 years ago and with it the loss of tens of thousands of jobs. Another dent in the identity of the Magdeburgians – and many other people in Europe affected by the same system change. Built up to be the city of heavy machinery production, the loss of prestige, pride, reliable certainties, not to speak about the livelihood that thousands of men and women in the city suffered is still stifling the mood of many over 50.

It is to overcome this backward-mindedness, this blaming of the past for everything that does not work, that we want to become European Capital of Culture for.

There is also a preoccupying connection between the voids that have been caused by the breakdown of the GDR, and today's insecurity about economic and political developments on the one hand – and the filling of these voids with populist, anti-democratic and right-wing ideologies on the other. This is particularly true for the regions of the former GDR. We want to become European Capital of Culture because Europe needs cities like Magdeburg to come around. To come out of passivity and create an environment which breathes the future. To avoid the drop into the void.

Ironically, the city that had been so thoroughly destroyed in the Thirty Years' War, became the starting point for a new and revolutionary city planning in the 1920s and 30s that is still visible today. When Modernism spread over Europe, Magdeburg became a big hitter with some of the brightest minds of the Modernist movement coming together in the city. They created in public housing, urban planning, design and education what became known as the Magdeburger Moderne, the Magdeburg Modernism.

What was then the avantgarde 'Bunte Stadt' – the Colourful City – today has become the grey city, the unknown capital of Germany's most deprived federal state. The most western city of Germany's East, with relatively higher exposure to the West in GDR times, is today a bit of a 'nowhere town', a blind spot on Europe's map.

A missing cultural profile as detailed further below, a small and struggling independent scene, brain drain towards close-by Berlin, cultural institutions that face a paradigm change in audience engagement. They are all reasons why we need the European Capital of Culture. They are not indicators that Magdeburg is a dying city. It is not. The city is comparably well off, and a lot has been achieved since the reunification. What is missing is a European, an international impulse. One spark that boosts our self-esteem and spurs our imagination. We are so ready to jump over the shadows of the past. We cannot even begin to say how ready...





## Q2 Our surrounding area

There is no defined region as such around Magdeburg. Magdeburg city applies alone, but we still answer the question whether we include a surrounding area with a 'yes'. We want to include the region, because we think we have to take **responsibility** for this emptying countryside. Whether for the city or for the region: the direction is Out of the Void. The former Prussian fortress Magdeburg stands alone, actually like a 'Burg' in its rural environment. Although the city's prosperity came from the rich black earth soil of its region for centuries, making of the fertile lowlands (Börde) the bread house of the Hanseatic League, a strong regional identity never developed.

Another void. The same can be said for the whole of Saxony-Anhalt, which has the need to shape and strengthen its identity. We see this situation as an opportunity to discover and strengthen new connections, to build cohesion out of the void. We design the inclusion of the region as an innovative process, therefore we cannot and do not want to determine the results at this moment. We are developing a rural regional laboratory and we will learn from similar ECoC experiences such as Aarhus 2017.

However, we have defined the starting points and methods. We will carry out a mapping in towns along rivers in Saxony-Anhalt, in order to identify players and

objectives. The river Elbe plays an important role in our approach. We want to fill the symbol of the river with life, using the Elbe and its tributaries in Saxony-Anhalt – which through the Midland Canal are directly connected to all large European rivers and through the Atlantic Ocean to the whole world – as a mediator of cultures, of ideas.

In our region which is even more severely affected by climate change than other areas in Germany, we have identified three themes on which to cooperate with the cultural stakeholders in the towns along the Elbe as well as the sparsely populated rural areas around the towns. The themes – strongly connected to the Elbe – are: water, biodiversity, and food production. Beyond this, we are looking for other connecting topics, like music, sport and cultural heritage.

We are building the cooperation on the operational level of the cultural stakeholders rather than on an administrative basis, following the model of Linz 2009.

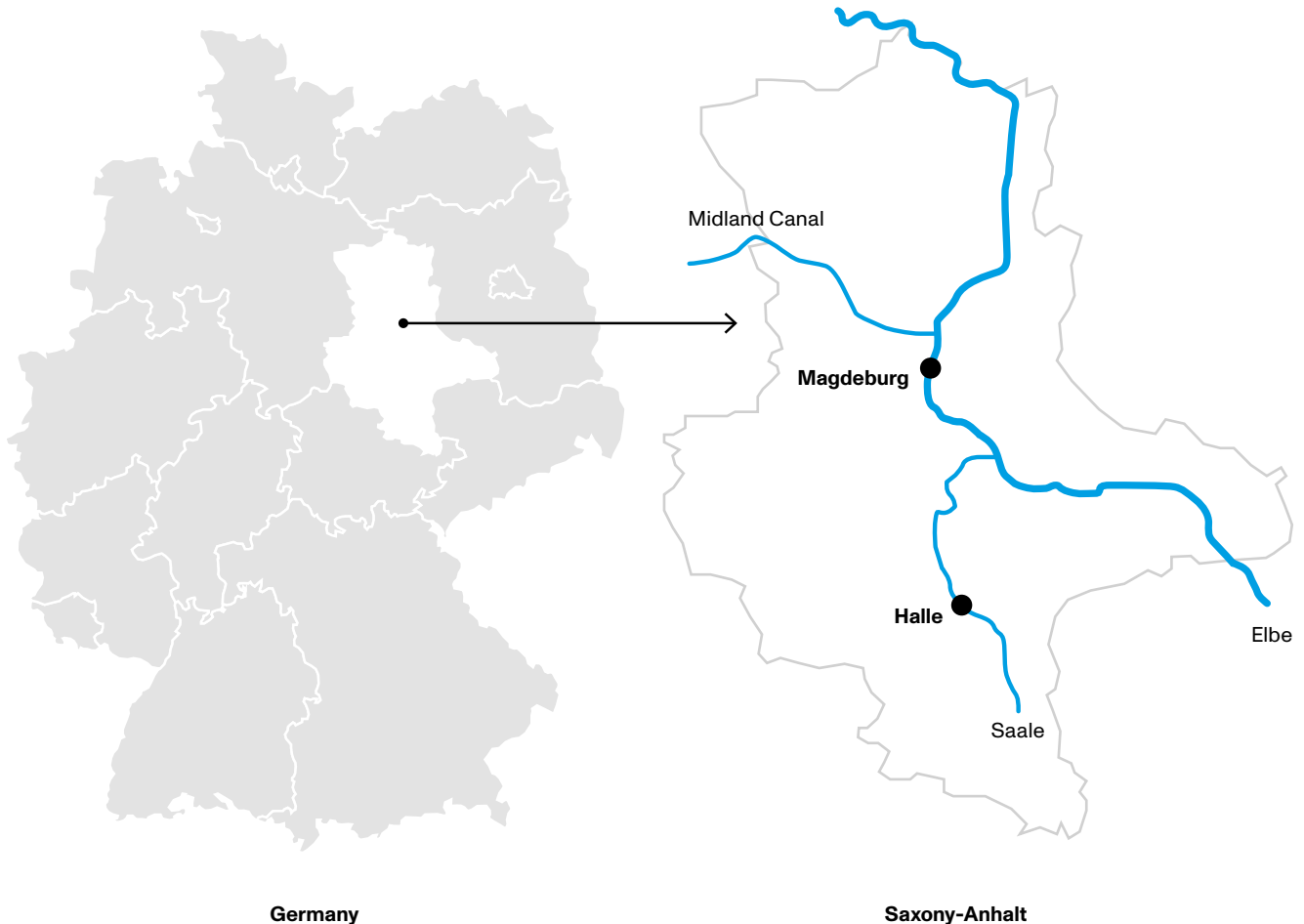
Furthermore, cooperation with Halle is particularly important for us. The two most notable cities in Saxony-Anhalt, Magdeburg and Halle, have strong rivalry between them. We want to relax this tense situation with a new mood of cooperation at operational level. In the long run it will strengthen both our cities if we work together rather than against each other.

# Saxony-Anhalt

20,452 sq km <sup>area</sup>

2.2 m <sup>population</sup>

At 1,141 m the Brocken is Northern Germany's highest mountain.



## Romanesque Route

The 1,200 km route through Saxony-Anhalt connects 88 original settings from the Romanesque period. Since 2007 the Romanesque Route is interconnected throughout Europe and part of the European cultural route Transromanica.

## Waterway junction

The waterway junction Magdeburg is the intersection of the Midland Canal with the Elbe, the two most important waterways in Northern Germany. With a length of 312 km, the Midland Canal is the longest canal in Germany and the only East-West waterway in Northern Germany.

## UNESCO World Heritage Sites

- Naumburg Cathedral (2018)
- Garden Kingdom Dessau-Wörlitz (2000)
- Luther Memorial Sites in Eisleben and Wittenberg (1996)
- Bauhaus Dessau (1996)
- Collegiate Church, Castle and Old Town of Quedlinburg (1994)



# Q3 Magdeburg's cultural profile

There are cities in Europe that just cannot seem to get it right at all. That retain an unattractive profile towards the outside, and a population that sees their city as lacking on the inside. Although it pains us to say so, we think that Magdeburg is one of them. So far.

A while ago there was an ad and outdoor campaign of an Italian bitter. In its slogans it made fun of some of German cities. Ours read: "You've been promoted. And transferred to Magdeburg. Life is bitter." True: Some other cities in Germany also got their share of the ridicule – but it hit us hard in Magdeburg. Perhaps because it shows one thing most. The (cultural) profile that Magdeburg has in Germany. Promotion here seems like cultural demotion.

Of course, if you look at it more closely you will see just how much has been achieved over the past 30 years since the reunification. Magdeburg has been more resilient in overcoming the disruptions of the system change than other cities in Eastern Germany. The city has stable and growing economy, a growing population (mainly from the surrounding rural area which is emptying). Important research and science institutions as well as creative industries have established themselves here. But it is undeniable we are still struggling with brain drain, lack of vibrancy and many other voids.

The main cultural dilemma of Magdeburg is that we are looking at the scars and disruptions in our past, blame all our troubles on them, and more or less ignore the glorious times in our history since it hurts to have lost almost all of them. But this backward-looking mentality is hindering the city from grabbing the opportunity of using culture and science to bring about a cultural system which authentically reflects the city's strong and positive working culture and ethos.

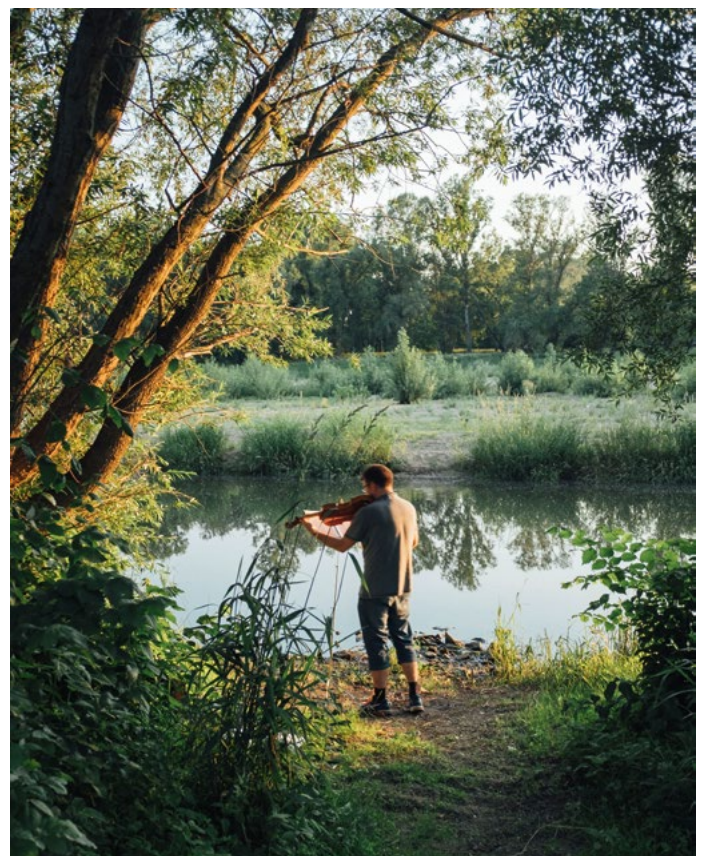
## Solid but unexciting

Our cultural system is fit for purpose but a bit unexciting. Solid but unspectacular. It's time to move on now. Some institutions have plans which need to be strengthened through an overall new energy in the city. The European Capital of Culture will provide some of this energy. Magdeburg has decent cultural infrastructure with museums like the Museum of Contemporary Art Kloster Unser Lieben Frauen, situated in a medieval monastery, the Museum of Cultural History, the Museum of Technology, the Museum of Natural History, the Otto von Guericke Museum and Research Centre and small private museums. The city also invested funds to establish new museums, like the recently inaugurated Dome Museum Ottonianum. Magdeburg has a theatre with four performing art genres – opera, drama, philharmonic

orchestra and dance. The Puppet Theatre which organises an international puppet theatre festival every two years is now aspiring to be a training place which is strongly rooted in the know-how of the GDR puppet theatre tradition.

This year an important decision for the cultural profile has been taken. The city is developing a concept for a new Academy of Music and Performing Arts in which some of the aforementioned institutions will cooperate. This plan was born during the process for the ECoc bid. Through the academy Magdeburg is expecting a boost towards developing into a city of music.

With the establishment of the academy Magdeburg follows up on a tradition triggered by composer Georg Philipp Telemann born in Magdeburg in 1681. He is still an important reference for Magdeburg's music activities. The local conservatory is named after him, as well as an international baroque music festival and competition.



## Independent cultural players

Artists and creatives who do not leave for nearby Berlin face some frustrating obstacles. The urban structure of the city does not make it easy to establish creative hot spots or make them visible. The remainders of the Prussian fortifications form a close ring around the inner city and cut off the quarters beyond these lines. Even more emphasised by the railway cutting the city in half. Some of the fortification premises have been transformed to form pixels of creative life in the city, with art clubs and associations. But these independent players have no say in the distribution of cultural funding and managing procedures. A frustrating situation, which often stifles their dynamic.



A lot of the former industrial brownfields with factories of heavy machinery which Magdeburg was famous for in the GDR are still abandoned and derelict. In Buckau, a former worker's district, the artists and creative entrepreneurs have conquered a few of these spaces and a lively alternative arts culture has developed. But the city's relative lack of flexibility in offering support for initiatives like these is one of the issues we tackle in our new cultural strategy. As a first step and again motivated by the 2025 bid, the city council decided to increase the funding for the independent arts (see Q5/6).

## Ball games make our world go round

The city is often all too empty of people except for when our football club, the FC Magdeburg is having a match. Then suddenly everyone comes out of their hiding place. The SCM, a club competing at European level in handball, also enjoys a very wide fanbase. If with the ECoC we can get a fraction of what football and sports are moving in this city, we can declare success. We have to get the fun into culture and the joy into the city again. Then we have a chance to make a few goals for the cultural profile of this city.



**108 sports facilities**  
**41,100 members**  
**of sport clubs**

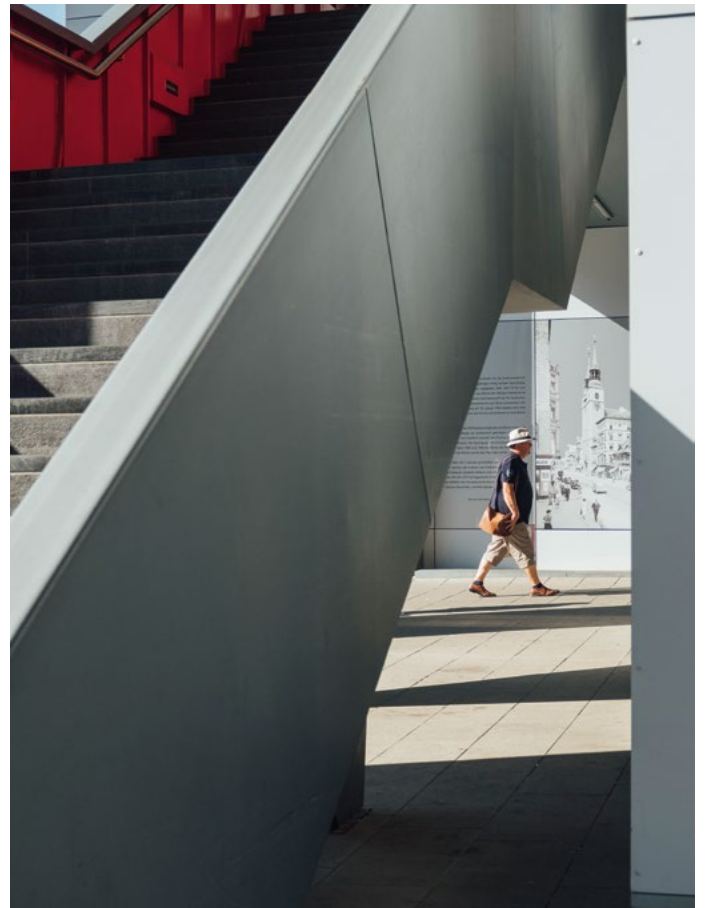


**111 FCM fan**  
**clubs in Saxony-Anhalt**

## Science and arts

The perception of Magdeburg as a former industrial city is still connected to an unfavourable attribution as a working-class city. After the ups and downs of Magdeburg most of us are down-to-earth people and are not interested in visions but in reality. The reality is that the city underwent thirty years of cultural change, but there is still no distinct cultural profile.

No reason to give up, changes are happening. A disused harbour-plot developed into a research spot where sections of the Fraunhofer Institute and the Max-Planck Institute have settled. Together with the Leibniz Institute and the Helmholtz Centre, Germany's best reputed research institutions are represented in Magdeburg. In combination



with the two universities founded in the 1990s – the Otto von Guericke University and the Magdeburg-Stendal University of Applied Sciences – and their focus on natural and social science, the city has the potential to become a place of inventions. However, Magdeburg is currently not attractive enough for specialists. Most of the national and international students from e.g. China, India, Ukraine or Pakistan leave the city after graduation for more job opportunities and more culture.

Through the cultural strategy as well as in our programme we are drawing the science institutes and universities closer to the citizens – combining science and art in our programme, connecting scientific know how with artistic visions.

Despite almost 10% of our population coming from outside of Germany we are not the Colourful City that the modernists proclaimed – neither in the diversity of our citizens nor in our cultural offer. Yet.

With the European Capital of Culture, we want to reshape the cultural profile of the city and its position in Saxony-Anhalt, in Germany and in Europe. In 2030 Magdeburg and the state Saxony-Anhalt are not only known for their deprived status, but for their constructive way to deal with it and to catalyse new developments. Through our cultural strategy, with our artistic programme and our audience development strategy, Magdeburg will be a city with a strong music profile, a location where arts, science and society come together. One where European and international connections have been strengthened, and people use culture in its many different forms as a natural part of their lives. We are eager to make concrete steps towards this. And we have ideas how.

# Q4 Our concept: Out of the Void

Our concept is **Out of the Void**. It is inspired by the Magdeburg hemisphere experiment by Otto von Guericke in the 17<sup>th</sup> century which proved that the vacuum, the absolute void, exists.

Out of the Void indicates a movement in the direction away from the void. But it also shows that there is something coming from the void itself. The void has quality and potential.

In the early stages of the bid we carried out extensive consultations with representatives from cultural and science institutions as well as NGOs and independent creative entrepreneurs. The theme that came up over and over again was the void. We reflected some of that sentiment in the opening questions. In the working groups the emptiness of spaces in the urban fabric of Magdeburg, the lack of diversity in the population, the missing internationality in the city, the lack of people in the public space, the isolated hot spots of cultural density, surrounded by extensive 'nothingness', all pointed towards the void and the word was used time and time again.

At the same time all agreed that the void also leaves space for new ideas, it does not dictate or pre-determine anything. The presence of the absence thus also means freedom and creativity. And in our case, it also means more affordable rents than elsewhere, and a small enough artistic scene where artists are still heard and seen and not drowned by the crowd like in Berlin.

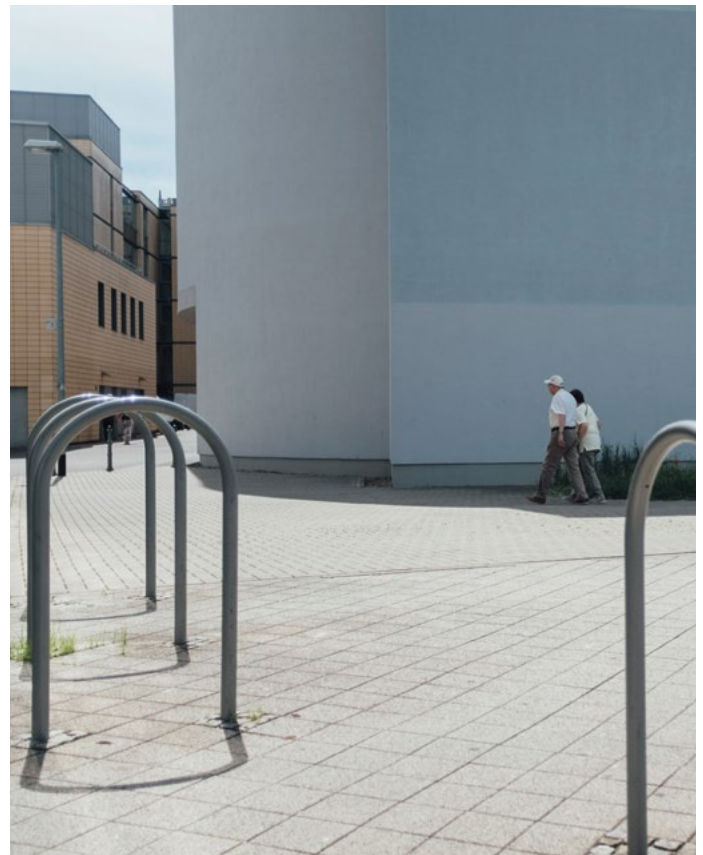
There is a European dimension to the Out of the Void concept, too. Whether it is the voids of certainties and empty shell communities which spur extremist populism and toxic narratives everywhere. Whether it is the social and mental voids that have made mental health a number one issue all over Europe, or the urban voids in city centres across the continent. A cultural offer that appeals to less people and where institutions struggle to attract a younger and ethnically more diverse audience and the offer has to compete with digital home entertainment. All this happens not only in Magdeburg, but all across European cities.

What we want to tackle with Out of the Void: Out of the Void means getting out of the **social and mental voids** that the reunification and its losses have created and the hard times to adjust mentally and emotionally to this change. It refers to the broken identities and the lack of social cohesion between old and new citizens of Magdeburg mostly in deprived city districts of a former working town with the relics of heavy industry. But we face challenges, recently emerging voids that are symptomatic for Europe too: the weakening of social consensus and values such as tolerance, humanism or democracy. We want to strengthen these values, both on local and European level. Out of the Void is showing alternative ways to fill the voids with joy and meaningful activities.

Out of the Void concerns the **urban voids**, the presence of the absence in the cityscape, caused by the devastation and transformation of the city into a socialist model city. This has caused seemingly unusable public

spaces and consequently a void of people who 'a-void' them. Out of the Void intends to empower people to conquer their city and change it from a former industrial space to a green and healthy environment. It refers to our responsibility for nature.

Out of the Void relates to **artistic and cultural voids** and a missing cultural profile. It refers to the many potentials of the city that have to be shaped and connected to reach the next level, like Magdeburg as a science city and city of music. This will offer more possibilities for creative people and people who want to come for a visit or for a lifetime.



From these challenges we have developed three programme lines (more detailed see Q11). Their names are inspired by Otto von Guericke's scientific work and refer to the potential of the city:

- **Force of Attraction**  
projects addressing the social and mental voids
- **Nature of Space**  
projects addressing the urban voids and nature
- **New Frequencies**  
projects addressing the artistic voids

In Otto von Guericke's hemisphere experiment two teams, each of eight horses, could not separate two hemispheres of metal, inside which a vacuum had been created. Ironically it was proven in Magdeburg – the city of voids – that the void exists. And it has power.



# CONTRIBUTION TO THE LONG-TERM STRATEGY

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## Q5/Q6 **Cultural strategy and links to the creative, economic and social sectors**

### From void to vision

Looking back on how our city developed after the end of the GDR, there was a strong and understandable reaction against 'central planning mode'. But the consequence was that urban development in Magdeburg – especially in the city centre itself – became rather piece-meal with developments moving forward one by one. That has not served us so well.

When the city decided to plan our application for 2025, we realised that we needed to change. To be more strategic. But in a way which was involving of local stakeholders, rather than top down and imposing. So, a series of working groups were set up, primarily to start preparing the ground for our bid. In fact, they have resulted in what has effectively become a strategic framework for Magdeburg over the next 10 years, linking urban development, culture and creativity and our ECoC application. There are two elements to this:

- an urban development **Master Plan**, setting out the spatial framework for the city centre
- a dynamic new **Cultural Strategy** which is being developed in tandem with the ECoC application – on the basis of the existing cultural strategy (2010–2020), whose goals are also refreshed in the developing process.

### Master Plan

The Master Plan serves as a long-term spatial framework for the development of the city centre. It defines six places as priorities. These are key urban spaces that

need to be redefined, reconnected, further developed, revitalised or reused. Some will be redesigned by 2025, some beyond. The ECoC project focuses on four key goals from the Master Plan:

- **the redefinition and revival of the core city centre** – this is hugely important and symbolic as since its destruction in WWII and reconstruction according to the principles of a socialist model city, Magdeburg has no clearly definable city centre
- **the creation of new west-eastern connections** in the city centre – because as Magdeburg was traditionally developed along the Elbe, most important roads follow the river and are north-south oriented, and east-west connections are still essentially blocked
- **to develop a new cultural hotspot** with the reconstruction of a cultural venue, the multi-purpose modernist building Stadthalle (insufficiently translated as Guildhall) and its surrounding area on the island of the river Elbe
- **the better integration of the river Elbe into the city life**, as whilst the Elbe flows through Magdeburg it has been separated from the city for decades: industry settled along the river and denied access until de-industrialisation took place. Now the Elbe needs to better connect with Magdeburg.

To complement these urban and spatial changes, the new cultural strategy intends to **increase the impact and visibility of culture** both in the city centre and in the districts **through greater use of public art and culture and more high quality outdoor events.**

# Current policy and objectives (2010 – 2020)

The current cultural strategy (Cultural Charter) covers the period 2010–2020. Although we are developing a new cultural strategy which will be completed and confirmed to replace the existing strategy when it expires next year, our work has recognised that the core around which the current Cultural Charter is based would still form the basis of the new approach. This core is:

## Cultural participation

The basis of a democratic society is active participation in various processes. We promote participation in culture as a democratic principle. Culture is strong when it is deeply rooted in the community, when it is actively shaped or passively consumed by a large number of citizens. The perspective of participation is broader in the new than in the current strategy. Due to the significant increase in the number of migrants and refugees in Magdeburg in recent years, an additional issue of the new strategy is the integration of new settlers and refugees through cultural participation.

## Generations

Demographic changes cause special questions about the participation of different generations. Our strategic goal is to develop and constantly review special offers, service and accessibility for the different generations. Cross-generational measures and projects are promoted for social dialogue.

## Cultural identity

Shaping and strengthening cultural identity through a strong presence of culture. Various measures and formats will be further developed: Intensive cultural work in the city districts, development of art locations, play and experience spaces, spots of cultural communication, but also major cultural events such as open airs or festivals.

## Cultural education

Cultural education measures, especially for children and young people, build the cultural future of the city. To achieve this, participation in art and culture is strongly encouraged. The range of cultural educational opportunities is being expanded with measures such as strengthening the Musical Competence Centre, further developing the Children's Culture Days or linking schools and cultural institutions.

## Understanding the past to help drive the future

Further profiling of the memory culture, our specific historical culture in order to understand the past and present and thus to act in a future-oriented way. European issues like new models in urban planning, or the perception of Magdeburg City Rights as a European urban model for city and citizens are likely to make Magdeburg much more international.

# Culture 2030: Our new strategy

These objectives are still relevant building blocks for our new strategy. However, with the development of the 2030 strategy our aim is to create a new cultural dynamic in Magdeburg which builds a cultural model for the vibrant city we know we can be. And to connect culture more effectively with other key sectors, notably developing creative industries and being a major force in economic and social development. The main features of this will be:

## Performing Magdeburg

Magdeburg's cultural profile will be further enhanced by the performing arts. It not only means to promote artistic activity at a high level, but also – and above all – to significantly strengthen cultural education. The Puppet Theatre Magdeburg has worked out a concept for the development of a puppet theatre centre for research, education and performance that will be recognised throughout Europe. The conservatory has also developed an enhanced concept for creating professional musical education in Magdeburg. Due to the new dynamics of the ECoC application phase, the idea takes on a new dimension: in 2019 the City Council has decided to integrate both plans into a larger concept of an Academy of Music and Performing Arts, which is to be completed by 2025 if possible.

## Creative industry

The creative industry is a dynamically developing sector in both Magdeburg and Saxony-Anhalt. In Magdeburg the creative industry was designated as a key strategic growth sector in 2014. 500 companies and self-employed creatives are active in the sector, employing about 5,000 people (5.9% of the workforce – for comparison: the average in Germany is 3.2%). The creative industry produces a turnover of approx. 300 million euros per year in Magdeburg, which amounts to 40% of the sector's turnover in Saxony-Anhalt. Most of the turnover of the creative industry is generated in the fields of publishing, software, design, advertising, and architecture. Although the figures are convincing, turnover comes mainly from large companies. The aim is to strengthen the small and medium-sized creative players.

Both universities of Magdeburg can score points with a number of degree programmes that have a direct connection to the creative industry e.g. computer visualisation and integrated design at the Otto von Guericke University; industrial design, interaction design, engineering design and cross media at the Magdeburg-Stendal University of Applied Sciences.

The new cultural strategy plans to speed up growth significantly integrating the creative industry and the cultural sector more closely. A new platform for the creative industry was actually founded in 2013: The Creative Salon for networking creative people, businesses and artists. Up to now 75 companies from the cultural and creative industries and scientific research institutes





were presented in 10 events to approx. 2,500 guests from industry and valuable contacts were made. This format is constantly being further developed.

In accordance with the growing importance of this sector, the city decided to further develop the Forum Gestaltung, a cultural centre on the basis of the former Arts and Crafts School, which will be transformed in the coming years into a hub for culture and creative industry.

### **Independent scene**

During GDR times there was no independent culture (except the strong but illegal underground movements), so the scene needs time to develop. But also the city's understanding of the importance of the independent scene is still developing. This key area is reflected in the focus we give to the development of a strong and innovative independent scene both in the application phase and in the new cultural strategy.

In principle, support for the independent scene means an opportunity to apply for a project fund of the Department of Culture and a regular financial support for independent cultural institutions. In the context of the Magdeburg 2025 bid, the city decided to increase project funding. In 2017 it was raised from 100,000 to 130,000 euros, and is being raised by 10,000 euros every year from 2018 onwards.

The financial support for independent cultural institutions was increased in 2018 by 220,202 euros, from 609,900 to 830,102 euros. Despite this financial support, the focus of the Department of Culture has been primarily on independent cultural institutions, less on the individual actors

and small independent groups. The new strategy intends to support this latter group with improved conditions and a more intensive, structured dialogue.

Better conditions and perception of the free scene increase the probability of winning further players. The general goal is that through stronger support, the independent scene grows and plays a more significant role in Magdeburg's culture over the longer term.

### **Artist in Residence**

The city has recognised the need to renew the current AiR programme. The process starts in September 2019 with the first symposium. We study different European models of AiR and then decide how to develop the programme further. But we already know that we want to internationalise it (so far only German artists took part), and we promote better exchanges between the AiR artists with local artists and actors. The new concept will be developed by 2020 and implemented in the preparatory phase of Magdeburg 2025, from 2021.

### **Cross-sectoral planning / design thinking**

Achieving new cultural power needs a new approach from the city administration itself. The Department of Culture plans a cross-sectoral process of design thinking. The plan is to implement new, creative approaches and problem-solving strategies for the city administration and decision makers in all departments of the city administration. The city also aims at stronger cross-sectoral cooperation between city administration, science, economy, environment and urban planning.

# Q7 Magdeburg 2025 and the cultural strategy

Cultural strategy	Magdeburg 2025 contribution
<b>CULTURAL CHARTER 2010 – 2020</b>	
<b>Cultural participation</b>	<ul style="list-style-type: none"> <li>• A basic principle of the whole Magdeburg 2025 project, see Q10, artistic vision</li> </ul>
<b>Generations</b>	<ul style="list-style-type: none"> <li>• Projects with outreach-character (mainly in project platform <b>Colours of Home</b>)</li> <li>• Cross-generation projects (in several platforms)</li> <li>• Within the management structure: <b>Youth Board</b></li> </ul>
<b>Cultural identity</b>	<ul style="list-style-type: none"> <li>• Focus on districts: Project platforms <b>Colours of Home</b>, <b>Playground Magdeburg</b></li> <li>• Developing new festivals (<b>Festival of Modernism</b>, <b>TafelMusik Festival</b>, <b>Upbeat</b>)</li> <li>• Culture and art in public spaces is in general a strong aspect in all three programme lines</li> </ul>
<b>Cultural education</b>	<ul style="list-style-type: none"> <li>• International expansion of the <b>Children's Culture Days</b></li> <li>• Project platform <b>Opening Access</b></li> </ul>
<b>Understanding the past to help drive the future</b>	<ul style="list-style-type: none"> <li>• Interpretation of our heritage such as Magdeburg Rights (programme line <b>Force of Attraction</b>), Modernism (programme line <b>Nature of Space</b>) or the traumas of the changing world of work (project <b>Working Generations</b>)</li> </ul>





Cultural strategy	Magdeburg 2025 contribution
<b>NEW CULTURAL STRATEGY ADDITIONS 2020 – 2030</b>	
<b>Performing Magdeburg</b>	<ul style="list-style-type: none"> <li>• Profiling as a city of music (project platform <b>City of Sound</b>)</li> <li>• Projects of performing arts (e.g. <b>Festival of Modernism, Playground Festival, Europe Flows Through Magdeburg</b>)</li> <li>• ECoC branding in 2025 of the further developed International Puppet Theatre Festival <b>Blickwechsel</b> (Change of Perspective)</li> </ul>
<b>Creative industry</b>	<ul style="list-style-type: none"> <li>• Capacity building and networking (project platform <b>Opening Access</b>)</li> <li>• Projects such as <b>Festival of Modernism</b> with focus on design and start-ups or projects such as <b>Between Objectivity and Suggestion</b></li> </ul>
<b>Independent scene</b>	<ul style="list-style-type: none"> <li>• Capacity building and networking (project platform <b>Opening Access</b>)</li> <li>• Large number of ECoC projects organised by the independent scene</li> <li>• Temporary stages and venues</li> </ul>
<b>Artist in Residence</b>	<ul style="list-style-type: none"> <li>• Capacity building: exchange of experiences (project platform <b>Opening Access</b>)</li> <li>• Regional and international networking</li> </ul>
<b>Cross-sectoral planning / design thinking</b>	<ul style="list-style-type: none"> <li>• Cross-over, cross-sectoral projects (e.g. project platforms <b>Port of Science, City of Sound, The Other City</b>)</li> </ul>
<b>Urban planning</b>	<p>Projects on the basis of the City Centre Master Plan</p> <ul style="list-style-type: none"> <li>• to redefine some places, particularly the city centre</li> <li>• to develop the area of the former event space Stadthalle and Rotehorn park island as a cultural hotspot</li> <li>• to integrate the Elbe into the urban life (programme line <b>Nature of Space</b> with the project platforms <b>Playground Magdeburg, The Other City</b> and <b>Organic</b>)</li> </ul>
<b>Audience development</b>	Developing new approaches and role models, that go beyond the focus of cultural institutions
<b>Monitoring and evaluation</b>	The city will adopt the monitoring and evaluation know-how of the ECoC after 2025

# Q8 Long-term impacts

After the year 2025 we expect the following impacts that Magdeburg 2025 and surrounding measures will have made:

Cultural Impact	Social Impact	Economic Impact	Urban Development Impact
<p>Magdeburg has sharpened its cultural profile especially in music and cross-sectoral approaches in science / technology and art</p> <p>Magdeburg has a visible and more colourful and diverse cultural life including the districts</p> <p>Existing festivals are strengthened and internationalised and new festivals with regional / international importance are created, e.g. TafelMusik Festival, Festival of Modernism, Upbeat</p> <p>Cultural operators improved their skills and quality of cultural offer has been raised</p> <p>Cultural collaborations and networks within Europe strengthened and increased</p> <p>The offer for cultural education for young people and adults increased and diversified</p> <p>Audience development is carried out in the main cultural institutions</p> <p>Stronger cross-sectoral planning within the city administration</p> <p>Collaboration and communication between city administration and independent cultural operators optimised</p>	<p>Social cohesion is stronger and well-being increased</p> <p>Citizens are more active in civic engagement and take a role in the community</p> <p>Citizens of all ages and nationalities are more strongly involved in social life and have a sense of belonging</p> <p>Bureaucratic language of the city administration has changed to a more citizen-friendly communication</p> <p>New models of participation are used and citizens throughout society participate more in culture</p> <p>Magdeburg is perceived as an attractive city so that more people remain in or return to Magdeburg</p> <p>Visibility and acceptance of different nationalities as well as participation in cultural and social life of people with migration background increased through intercultural dialogue</p>	<p>Magdeburg is an attractive place for investors due to its perception as a location for science, technology and creativity</p> <p>Vacant (business) premises are economically upgraded through (temporary) cultural use</p> <p>Number of creative people living and working in Magdeburg increased due to conversion of vacant into creative places</p> <p>Strengthened regional and European network of culture and creative industry</p> <p>Sponsoring and relationship fundraising in the cultural sector is more established</p> <p>Stronger visibility of Magdeburg countryside and internationally</p> <p>Increased perception as a tourist destination and increased overnight stays</p> <p>Improved quality and diversity of gastronomic culture and increased number of gastronomic establishments</p>	<p>Public space is revitalised and perceived as attractive place for encounter and interaction where people like to stay and return</p> <p>New cultural or public spaces have evolved from former industrial spaces, vacant areas or brownfields</p> <p>Cultural venues have improved in quality and new cultural hotspots (area of the Stadthalle) and new cultural quarters (Southeast) are developed</p> <p>Urban planning is carried out with more interdisciplinary approach (e.g. City Centre Master Plan)</p> <p>Urban space and biodiversity are more strongly correlated</p> <p>Alternative and modern mobility plays a greater role in Magdeburg, cycle path infrastructure has improved</p> <p>Stronger integration of the river Elbe into the urban and cultural life</p>

# Q9 Plans for monitoring and evaluation

## Main strategic goals and objectives

The plan for Magdeburg's monitoring and evaluation is based on the following building blocks:

- a. **Key baseline data** from the **City Department of Statistics** – which is a unique and innovative one and one of the most advanced in Germany in terms of methods and outreach. Starting in 2012, Magdeburg has been the first German city using the panel method (Magdeburg Citizen Panel) on a municipal level to collect opinion snapshots on various topics over several years – such as use of cultural offers, migration / integration and satisfaction with urban development, public image of the city. Numerous quantitative data from the social, educational, economic and cultural area do already exist due to the annual statistics and build a profound data baseline for our monitoring.
- b. **Baseline data** from the **surveys** – In cooperation with the Department of Statistics, Otto von Guericke University and Magdeburg-Stendal University of Applied Sciences as well as twelve secondary schools in Magdeburg a total of 3,670 citizens age 9 to 88 years participated in our general survey on city districts, satisfaction, cultural and leisure activities (see Q17) and our extensive survey of young peoples' attitudes towards culture and the city of Magdeburg (see Q19).
- c. **Well-being and social cohesion** – as this is central to the future mindset of Magdeburgians we want to monitor and to make it more visible. We are therefore in contact with the department of sociology of the Otto von Guericke University which has a research focus on well-being and social cohesion. Specifically, we are in contact with Prof. Jan Delhey who is an internationally renowned expert for well-being research. We also plan to connect with Kaunas and other like-minded ECoCs who are trying to understand and measure citizen well-being.
- d. **Strategic goals** – Our monitoring and evaluation programme is directly connected to the specific challenges and the aims set out in the cultural strategy and the impacts in Q8. Accordingly, our definition of success is the achievement of three strategic goals:
  1. Strengthened social cohesion
  2. Strengthened cultural and creative sector
  3. Perception of Magdeburg as vibrant city

We also recognise that at the moment whilst the Department of Statistics has gathered a solid base of monitoring data on Magdeburg, we have a need to do more to develop data more relevant to the creative and

cultural sector. It is just one but an essential reason that most of our municipal and non-municipal cultural institutions currently do not collect detailed audience-related data, except for visitor numbers and some data of subscribers. Small changes are already underway. During the 25<sup>th</sup> Telemann Festival in 2020 the Telemann Research Centre will conduct a more comprehensive visitor survey. But there is still a void of data we want to fill. Therefore, we set **further objectives**:

- A special focus on collecting data about the creative and cultural sector and visitor / non-visitor-research including audience expectations and behaviour in our monitoring and evaluation programme
- Making baseline data and results available that help cultural institutions and operators in developing their own monitoring and their audience engagement strategies beyond 2025
- Set the goal in the cultural strategy 2020–2030 continuing to monitor and evaluate data about the entire cultural and creative sector

## Who will carry out the evaluation

To ensure the highest degree of efficiency, transparency and neutrality Magdeburg 2025 will appoint an external body or consortium to undertake monitoring and evaluation of our programme.

We will also plan that they work closely with the City Department of Statistics indicated earlier, building on our Citizen Panel model which will allow us more directly to involve local people in showing us how their attitudes towards a range of key topics are changing as a result of becoming European Capital of Culture.

Another confirmed cooperation partner – and expert for qualitative research methods – will be the Otto von Guericke University which already supplemented our student survey with qualitative in-depth interviews on cultural offer and demand as part of a research project of cultural engineering students during the 2018/2019 term.

Within the 2025 team an evaluation and monitoring coordinator will be responsible for facilitating the process and communication within the appointed monitoring delivery partners.

## Methodology

According to our strategic goals and expected long-term impacts we defined three specific monitoring clusters which will be supplemented by detailed indicators in the second application phase if we are shortlisted.



# Communication and capacity building

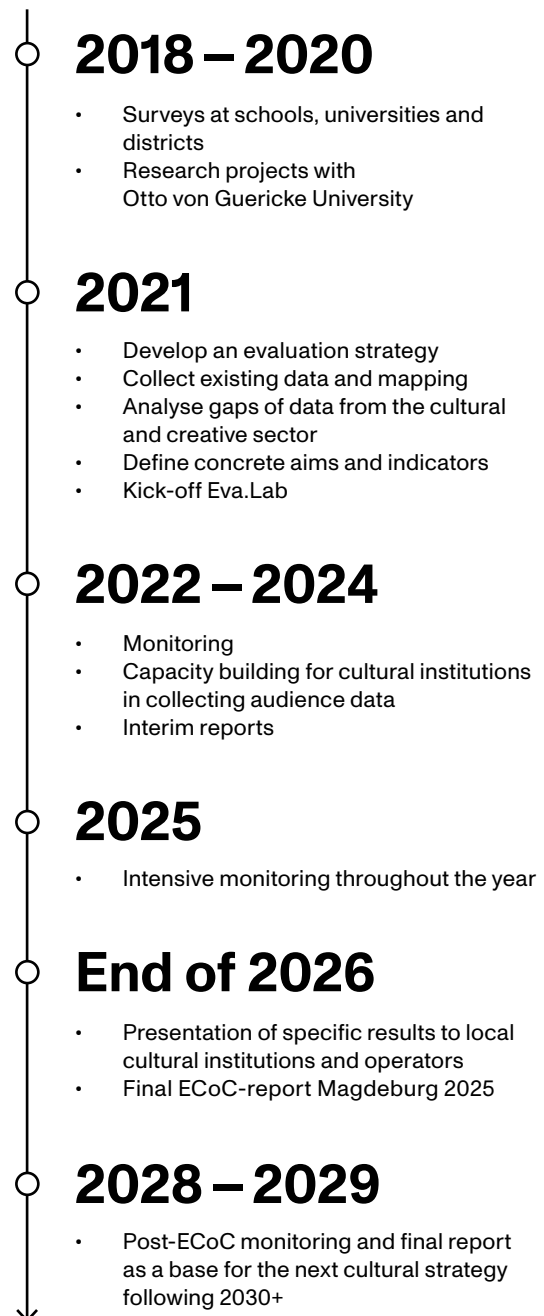
Magdeburg 2025 monitoring and evaluation interim and final reports will be published online and shall be easily accessible. We want to make the data available especially to our local and regional cultural institutions and operators but also to other (large scale) projects in the area to allow a better exchange of knowledge and further development e.g. of their own monitoring and audience development. To empower Magdeburg's cultural institutions in developing tools to collect their own audience data we will offer capacity building in this area. In 2026 the evaluation results with a special focus on audiences will be presented to Magdeburg's cultural institutions and operators.

We envisage the following timeline:

<b>People related data</b>	<b>like</b>	Participation; volunteering; well-being; involvement of schools, civil society, different nationalities and generations
<b>Culture related data</b>		Numbers of events/festivals, visitors; development of creative industry; European networks, capacity building and working conditions
<b>Magdeburg related data</b>		Perception and image of Magdeburg; media coverage; use of public space; tourism numbers; overnight stays

To ensure comparability we will consider carefully the official EU-guideline for evaluation including the general objectives and common core indicators. We will use a mixture of qualitative and quantitative research tools including observations, in-depth interviews, focus groups, mapping techniques and surveys to obtain a wide range of data. The City Department of Statistics is currently working on the implementation of sentiment analysis and text mining as an innovative and advanced tool of empirical data analysis of social media which we plan to use intensively for the evaluation of our objectives.

Together with the Otto von Guericke University we will work on innovative monitoring and evaluation methods, tools and gadgets based on social media, tracking or further online tools, for example. For this purpose, an Eva.Lab with students from different study programmes (e.g. sociology, cultural engineering, psychology, computer science) is planned during the implementation phase.



# CULTURAL AND ARTISTIC CONTENT

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## Q10 Artistic vision and strategy

**From Void to Vibrancy** is the vision and strategy behind the 2025 artistic programme which helps us to bring the vision alive. Bring Magdeburg alive.

Think of a colour with which to describe perceptions of Magdeburg. Of former GDR cities in general. Of lots of post-industrial cities in Europe which are struggling to reinvent themselves.

Grey. Not cool, trendy, pastel grey. Hopelessly grey.

And yet the Magdeburg of the 1920s was a city flourishing in ideas built around the vision of our avantgarde chief architect Bruno Taut. The Colourful City: What Taut designed in his revolutionary city architecture and design, we now reimagine in a programme which transforms our social, cultural and artistic life, painting it in vibrant, modern colours.

Our vision is for the programme to become a catalyst to transform the mentality of the strongest former fortress in Prussia, turning it into a revitalised international city. Bringing with it a new sense of community, responsibility and creativity. We are inspired by the knowledge that many times in the past, Magdeburg has emerged from the void to be a city of inspiration and innovation. That spirit is re-emerging, from people whose time can come again and whom we rally to action.

## Culture for and with the people

Out of the Void will shape the culture of participation by putting everyday culture into a new perspective. As an organic part of city cultural life, with flourishing grass-root initiatives driving a more democratic model of culture for Magdeburg. Built around new opportunities for potential stakeholders. New dialogue between amateurs and artists. New venues. Low-threshold forms of digital participation and interaction. New concepts for audience development and capacity building. We will loosen up the crazy rules holding back approval of cultural events. Increasing the number of people who actively engage with culture we want to achieve a new sense of community, a new identity, a feeling of belonging and a mind-set change. We empower people to be innovative, to seek new paths, to think and act differently.

## A new sense of urbanity

If we repeat the walk in 2025 from the central station to the city centre and river Elbe described in Q1, and we move on beyond the city centre into the districts, things are unrecognisable. Magdeburg left its comfort zone far behind. Now transformed into a lively, vibrant city. Places are used differently. Culture emerges in unusual places. Cultural diversity in broad sense becomes tangible and accessible to all. New meeting points are created. On the Elbe, after decades of isolation, major events make the river more of an integral part of the mental map of citizens. At last, the Elbe contributes fully to the quality of city life. Other environmental projects help to create new sensitivity for the ecology, for the appreciation and responsible use of natural resources, which also contribute to the intensification of the dialogue between Magdeburg and its surrounding area.

## Refreshing cultural traditions and extending the concept of culture

We will refresh important cultural traditions and support the emergence of new ones through increased artistic activities, an expanded concept of culture and attraction of new actors.

The strongest traditional genre in Magdeburg, music, already received an enormous boost with the decision of the City Council in 2019 to develop a concept for an Academy of Music and Performing Arts. Our vision is to strengthen Magdeburg's musical profile and context towards and around the academy.

Our goal is to bring as many people as possible in contact with music, mainly through new music festivals such as Upbeat or TafelMusik, and through a variety of new music and sound projects.

Beyond these two big new music festivals, the festival landscape will offer much more in 2025 than it does now. We develop other new festivals such as the interdisciplinary Festival of Modernism or the Playground Festival. Existing festivals too will be further developed, such as

the Children's Culture Days, the International Puppet Theatre Festival, the Jewish Culture Days or the Sinus-Ton Festival.

The people of Magdeburg are traditionally drawn towards technology, natural sciences and engineering. We will use this enthusiasm to broaden the general understanding of culture by bringing art together with science and technology. With new digital possibilities, the boundaries between art and technology have become much fuzzier and participation more obvious.

With cross-sectoral projects we expand the concept of culture sustainably and also address people who are more technology than culture freaks.

Increased vibrancy and more culture need more actors. The scene will be strengthened by 2025 with different capacity building, upskilling measures and the strengthened institutions. The independent scene especially will grow stronger and be given more opportunity.

Our vision is that the 2025 artistic programme becomes the dawn to a brave new cultural era in Magdeburg.

# Q11 Cultural and artistic programme structure

We identified three large thematic fields for our concept **Out of the Void**. These themes are terms from natural science – most often terms that are related to Otto von Guericke. The themes act as programme lines and overlay our programme structure of projects and platforms. The three programme lines and main topics are:

- **Force of Attraction**  
Cohesion and diversity: communities, identities and values
- **Nature of Space**  
Urbanity, built and natural environment
- **New Frequencies**  
Cultural and artistic heritage and future

Within each programme line sit 'project platforms' that each form a framework for a group of connected projects. This is explained more clearly in the diagram below.

<b>Out of the Void</b>		
<b>Force of Attraction</b>	<b>Nature of Space</b>	<b>New Frequencies</b>
<p><b>Colours of Home</b> #moritz4all Reform Lab Precious and Green</p> <p><b>Overcoming Traumas</b> Working Generations Feeling East</p> <p><b>Magdeburg Rights Reloaded</b> Shared City HeimaTraum</p>	<p><b>Playground Magdeburg</b> Playground Festival Magdeburg in Motion Graffiti Facades</p> <p><b>The Other City</b> Centre in Action Festival of Modernism Europe Flows Through Magdeburg Changing Wasteland</p> <p><b>Organic</b> Artlab Urban Green Rivers Changing Sugar and Salt</p>	<p><b>City of Sound</b> Telemania 2025 European Choir Games &amp; Grand Prix of Nations 2025 Upbeat</p> <p><b>Port of Science</b> Cyborg: Fictions and Realities Artificial Elbedome</p> <p><b>Signs and Symbols</b> Flowing Light of the Divinity Elbsuite Between Objectivity and Suggestion</p>
<b>Opening Access:</b> Capacity building, audience development, cultural education		



# FORCE OF ATTRACTION

**Cohesion and diversity:  
communities, identities and values**

We have the responsibility to shape our society in the face of changing values, social consensus being called into question and emerging mental voids through irrational concerns about the future. Magdeburg is an ideal laboratory to work on these negative trends. We experienced model-like traumas, we experienced the challenges of migration, the awakening of populism, but right-wing radicalism did not make a breakthrough – clear democratic counter-reactions emerged. Ideal circumstances to deal with this European issue.

In this programme line we focus on the individual person and the societies in which their identity is born. With our projects we strengthen social diversity and at the same time the cohesion of shared values – at local and European level. As a strong European dimension, we take the Magdeburg Rights as a basis, which has been adopted in the Middle Ages in more than 1,000 cities in Central and Eastern Europe, and which we re-interpret in contemporary ways.

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## Colours of Home

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### #moritz4all

#moritz4all develops a vision for a good life for all citizens in the district of Neue Neustadt using art as the key change driver. The neighbourhood has become home to at least 700 Sinti and Roma people during the last five years. In the city it has the label of an at-risk area. The conflicts which have developed between old and new residents are the basis for this project.

In collaboration with artists, architects, citizens and local initiatives a temporary building for social and cultural activities will be created in the public space. The visionary structure will host a programme consisting of workshops, lectures, concerts, performances and exhibitions tackling intolerance that has risen through the experience of change and rupture. Developing a new vision on questions of citizenship, urban space, housing, labour and (forced) migration, the project will emerge out of an art residency for international and local participants and of collaborations with specific cultural institutions.

**A project by** Rena Rädle & Vladan Jeremić (artists, SRB)  
**Partners** Neighbourhood management Neue Neustadt, Cinema Studiokino Magdeburg, Prof. Folke Köbberling (TU Braunschweig, Institute for Architecture-related Art), Artists at Risk Berlin, Documentation and Cultural Centre of German Sinti and Roma Heidelberg

### Reform Lab

Reform Lab is a schools neighbourhood project involving the elderly and focusses on intergenerational exchange. Pupils will engage in conversation with senior citizens, collect stories from and about them and their district. The stories, impressions and thoughts will be visually and artistically worked up as paintings, lyrics, collages or objects and presented as 'memorial plaques' in a freely accessible exhibition.

Reform Lab takes place in the city district Reform whose inhabitants have the highest average age of 52.8 years. Here a number of schools – including elementary and secondary schools as well as a school for the physically and mentally disabled – will cooperate with retirement homes in the area.

**A project by** Geschwister-Scholl-Gymnasium Magdeburg  
**Partners** Community school August Wilhelm Franke, Hugo Kükelhaus School for the mentally and physically disabled

### Precious and Green

The Sunrise Association offers a permanent workshop programme in theatre, dance, film and music for underprivileged kids and teenagers. In 2025, this long-term project goes international with a focus on empowerment and environment. We want to exchange experiences with young people from different cities which react to environmental pollution, like Copenhagen, Sarajevo or Ljubljana – cities which banned cars from the city centre. In mutual visits theatre productions are created – one in each city – which deal with the question in what kind of city and environment it is worth living in. This work empowers participating children giving them a feeling of self-esteem on various levels: social, mental and political. The production phases will be accompanied by workshops.

**A project by** Sunrise Association Magdeburg  
**Partner** Education Network Magdeburg

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## Overcoming Traumas

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### Working Generations

In this cross-sectoral project we combine social science with photography and theatre with music. We want to celebrate a new vision about work-life-balance loudly and proudly in a street parade all over Magdeburg with artists and associations. We collect untold stories from working-class members of the GDR and make them visible in an exhibition. With open talks and symposiums we create possibilities for an exchange of experiences between working generations.

After the reunification the heavy industries in Magdeburg went down and from one day to another thousands of people – men and women – lost their jobs. The working

ethos of a socialist society didn't fit the new achievement society. Former workers lost a sense of belonging and togetherness which had come from a lifetime of work. Their stories are untold, the way how work rewarded but also determined their lives. And how the unexpected free time caused anxiety and loss of self worth. A new working generation has a completely different understanding of work and with digitalisation the definition of work is changing. What kind of activities and skills are regarded as work today and in future and how about the distinction between work and leisure time? What is meant by a successful and healthy way of living?

**Partners** Hans-Wulf Kunze (photographer), Prof. Dr. Heike Ohlbrecht (Otto von Guericke University Magdeburg, Chair of General Sociology/Micro-Sociology), Marie Bues (Theatre Rampe Stuttgart), Bernadette LaHengst (musician)

**Planned partner** Museum of Modern and Contemporary Art Rijeka (HR)

## Feeling East

Using the example of Magdeburg, a large exhibition will explore what living in the east meant in times of 'actually existing socialism' (or 'real socialism') and in the many years of transformation that followed. A wide cultural-historical perspective addresses numerous aspects, such as housing, work, politics, repression, society, leisure, role models, culture, urban development, environment or soviet troops. Based on new research an unadorned picture of history will be shown. Oral history interviews will be utilised, and there will be other participatory elements in the curation. It is an important objective of the project to generate a public discourse. Some aspects are going to be displayed in authentic places outside the museum, such as apartments and shops dating from GDR times. Separately curated exhibition elements will present the topics work/industry and environment in the Museum of Technology and Museum of Natural History, respectively. Applications for mobile devices will enable individual visitors to investigate the raised topics throughout the city.

**A project by** Museum of Cultural History Magdeburg

**Partners** Museum of Technology Magdeburg, Museum of Natural History Magdeburg, State Centre for Political Education Saxony-Anhalt, Memorial Marienborn and Moritzplatz Magdeburg

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# Magdeburg Rights Reloaded

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## Shared City

The Magdeburg Rights contributed significantly in the Middle Ages to a new understanding of emancipated

citizens and their relationship to the city. With our project we start a European dialogue between artists and citizens of seven former cities of Magdeburg Rights, to share experiences, values and stories.

In 2023, we set up project teams both in Magdeburg and in the participating cities. We deliver stories about places in Magdeburg to the cities, and the local teams develop their own narratives on a similar basis. The final form may be a theatrical production, an installation or an audio drama. What is essential is that participants become familiar with the story of the original Magdeburg site, and use it as a springboard for their stories based on their own cultural experiences and histories. What are Magdeburg's important, interesting, unique sites and stories? What are the unique stories of the partner cities? What do we agree about? What do we share?

In 2025, Magdeburg and the partner cities realise a week-long event through which they tell the story of a shared, fictional city. The course of the project and the event are documented, and the project crew organises an exhibition for another month after the festival week. In this exhibition we get to know the 'sibling' cities and the backdrops to the various stories. Shared City creates a kind of outline of Europe.

**A project by** Árpád Schilling (theatre director, HU)

**Planned partners** Wrocław, Kaunas, Kiev, Košice, Minsk, Sibiu

## HeimaTraum

The german title HeimaTraum is a mix of the words 'homeland', 'dream' and 'space'. A theatre space will be created that everyone can join and fill with a personal story. Each human is a citizen in this space and each is an artist. This place is like a peaceful homeland.

Georg Genoux and Anastasia Tarkhanova together with invited artists create theatre projects based on these stories which will be performed by the citizens once a month at the theatres or museums in Magdeburg. The stories focus on three topics. East Germans and refugees explore the shared experiences between refugees who had to leave their country and former GDR citizens who were left behind by their country when the state disappeared. Another topic is the war experiences of Magdeburg and what they left behind in the collective mind of the citizens. The third topic is another current experience: The war between Russia and Ukraine. Ukrainians and Russians (including those living in Magdeburg) are invited to participate in the joint theatre projects.

**A project by** Georg Genoux (theatre director), Anastasia Tarkhanova (theatre scientist, RUS)

**Partners** Felix Kriegsheim (film/tv director), Ayham Majid Agha (Exil Ensemble Maxim Gorki Theatre Berlin, SYR), Anastasiia Kosodii (PostPlay Theatre Kiev, UA), Ksenia Peretruchina (artist, RUS), Yuriy Gurzhy (musician, UA), Molly Flinn (University of London, Theatre and Performance Department of English and Humanities Birkbeck, GB)

# NATURE OF SPACE

## Urbanity, built and natural environment

This programme line focuses on urban space and nature, on the responsibility of dealing with the natural and built environment of people. Magdeburg is a storybook of different urban models. With a short walk in the city you can feel the urban utopias and dystopias of several centuries. But there is one connecting element: the fragmentation. The breaks, the voids in the urban structure that we fill with our projects. Magdeburg is also shaped by nature: the city is very green, and the river Elbe defines the city as well. The surrounding area, the Magdeburg Börde has the most fertile soil in Germany. Biodiversity, water protection and food production are global issues of particular importance in Magdeburg and Saxony-Anhalt, one of Germany's most severely affected regions by climate change.

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## Playground Magdeburg

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### Playground Festival

For a whole year Magdeburg's public places will be brought to life with art and culture. Not only the well visited, central places, but also the unused, forgotten, mentally unconnected places in the city. Temporary stages in different districts will be open for professional musicians, acrobats, actors and performers from Magdeburg and for young and old amateur artists alike. Performative as well as visual art will be presented, through temporary interventions and art installations in public space. Gastronomic projects of different cultures make it possible to experience cultural diversity in a different way.

The Playground Festival is also for children. We will work together with schools, children's and youth institutions and special animators to help children's groups to put on great shows.

With this project we will celebrate the diversity of Magdeburg's and Europe's culture in a very accessible way. The 40<sup>th</sup> anniversary of the ECoC will be mainly celebrated within the framework of this festival, inviting artists and productions from former ECoC cities.

**Partners** Institutions, associations and schools of Magdeburg and different ECoCs, Vasarely Foundation (F)

### Magdeburg in Motion

Sport is culture, sport is fun and sport creates community. It is a strong element of the identity of Magdeburg. We fill public places with various urban sport projects developed

according to the cross-over principle, where sport is combined with culture or social activity. Some examples: We **relocate eSport to the outdoors** and spread it over the entire city, on large buildings and central squares of Magdeburg. The eSport players and audience can spend the night in the city, under the open sky.

We organise two **social inclusion sports** tournaments for football, handball, basketball and jogging, with the participation of mixed teams of people with and without disabilities. The project includes a colourful framework with various interactive stations. Celebrities of the leading Magdeburg sport clubs will demonstrate the positive benefits of inclusion in sports. In urban sport projects we will collaborate and regularly exchange our experiences with ECoC Veszprém 2023 and their project Reinventing the Game. More classic sports projects will be realised with handball club SC Magdeburg, one of the top clubs in Europe. In 2025 SCM invites youth teams from ECoC cities to the **ECoC Junior Handball European Championship** with Aarhus, Esch, Istanbul, Magdeburg, Maribor, Novi Sad, Timișoara and Veszprém.

**Partners** Handball club SC Magdeburg, football club FC Magdeburg, projektMILE, Werk 4, handball club KC Veszprém (HU), Veszprém 2023 (HU)

### Graffiti Facades

Over the last seven years the Aerosol Arena, a former 30,000 sqm industrial wasteland, has become a cultural landmark which offers space for urban art like concerts and especially graffiti. For 2025 the Aerosol Arena will be the starting point for a half-year curated residence-programme where international and regional artists will be invited to design the facades of the neighbouring areas. This design process is accompanied by digital applications which offer the audience information on the art works and as well as historical images of the district. This way this lesser known area of Magdeburg can be discovered by locals and visitors alike. In parallel to the residence programme, there will be an offer for cross-sectoral events, like concerts, video art and market places, which focus on visionary sustainable urban development through involving local economic and scientific partners.

In an one-week closing event all artists and involved companies are invited to develop visions for a further urban development of the district and present their work in an exhibition.

**A project by** Aerosol Arena

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## The Other City

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### Centre in Action

With this project we pick up several goals of the City Centre Master Plan (see Q5/6) and turn it into action.



With installations and interventions, we strengthen the east-west axis between the main railway station and the river Elbe. We create meeting places that can also be used as venues, redefining the city centre, and along the Elbe, which becomes more integrated into the city. Some of the temporary venues will also be used by the Playground Festival.

An open call will provide plans. In a workshop with about 150–200 participants, as well as regional and international architecture students, the plans will be put into action and built.

**Partner** Hello Wood (HU)

**Planned partner** Anhalt University of Applied Sciences Dessau

## Festival of Modernism

The new festival is intended to re-awaken the spirit of Magdeburg Modernism and to present it in artistic ways. At the very site where Magdeburg Modernism presented its artistic vision in the 1920s, the festival will be born: At the Stadthalle area, which was built for the international theatre expo in 1927. We are bringing back the eventful character of the area, as it once was, according to the principles of Modernism and the Bauhaus. It is time to revive this strong but forgotten tradition of Magdeburg Modernism. This happens in close cooperation with modernist and Bauhaus cities that are internationally branded or are just rediscovering their modernist traditions such as Kaunas, Pécs, Berlin, Amsterdam or Tel Aviv. We focus on four aspects of Modernism: performing arts, media art, design and architecture / Neues Bauen.

**Partners** Forum Gestaltung Magdeburg, Association of Creative Industry Saxony-Anhalt, Chamber of Industry and Commerce Magdeburg, Werkleitz Association Halle, Kaunas 2022 (LT), Pécs 2010 Association (HU), Museum Het Schip Amsterdam (NL)

**Planned partners** Bauhaus Dessau, Bauhaus Archive Berlin, Bauhaus Weimar, ZKM Karlsruhe (Centre for Arts and Media), DAM German Architecture Museum Frankfurt am Main

## Europe Flows Through Magdeburg

The project brings culture to a hotspot of science – the science harbour. In 2022, in a place where people normally only go to work in the different research and technology institutes, we will build a theatre and event pavilion from recycled and eco-friendly materials. Around the pavilion containers co-created by citizens and NGOs, citizen clubs and amateur associations will establish an area that becomes a destination for all citizens, a shared meeting and event space with debates, edutainment, and workshops. It will offer researchers, theatre makers and Magdeburg citizens a place for interdisciplinary dialogue and experience. Some containers will be also sent as 'satellites' to partner cities, linking citizens across Europe.

From April to June 2025 the Theatre Magdeburg will fill the space with theatre life: A multimedia theatre conference by a commissioned artist or theatre collective developed on the activities of the meeting space since 2022 – e.g. on themes like water, biodiversity, climate change – with amateur and professional performers from Magdeburg and partner cities in Europe. A commissioned networked music work by a number of young composers from the partner cities. Youth theatre performances with relevant themes for young people. A commissioned ballet on themes of body and technology. And finally, a project by professional musicians from the theatre with different European youth orchestras.

**A project by** Theatre Magdeburg

**Planned partners** Theatres via the networks European Theatre Convention and Opera Europa, from the twin city network of Magdeburg and former cities of the Magdeburg Rights

## Changing Wasteland

Changing Wasteland is a district development project with a strong participatory and cultural approach located in the southeast of the city, which is struggling with people moving away, empty housing and industrial wastelands. Following the example of neighbouring Buckau – which changed from a former working district to a district open to art and culture – the project aims at sustainable district development through the revitalisation of public spaces and the artistic and cultural upgrading of vacant spaces and wasteland.

A crucial aspect is on participation with the aim to promote a lively neighbourhood and active citizenship. Professional cultural workers and artists will directly involve district residents as well as associations, schools or day-care centres in the elaboration of new ideas and common creative processes. Learning and different engagement activities enable children and young people to develop their skills and talents but also empower citizens and civil society to co-create their city. The project is strongly supported by the city's department of urban planning, so that structural conversions are possible.

**Partners** Department of Urban Planning, Freiraumgalerie Halle – Collective for Urban Development, Federal Association for Cultural Education of Children and Youth Saxony, District management Southeast, Association Aktion Musik (Music and media centre for young people)

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# Organic

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## Artlab Urban Green

The decline in biodiversity and urban green is a global phenomenon – the issue is becoming increasingly im-

portant in times of climate change and demands more responsibility from all of us. Following the principles of urban acupuncture, project developer Alexander Bieß considers urban space as a living system.

Together with inhabitants the neuralgic points of lost biodiversity will be discovered. Those places will be re-animated and filled with new dynamics by artists and designers. In voids, where people previously got used to carelessly walk through, sculptural objects will emerge, printed with 3D technology. This technique allows to print modules in scale up to one square metre, which can be put together like a puzzle to bigger sculptures. The print-modules are made of organic material, so that moss and lichens can be applied. Thus, the sculptures become biological indicators of how healthy or polluted the environment is. Added information signs will stimulate people's sensitization for urban green. Another focal point is the academic dimension of the project, which will be accompanied by the Universities of Applied Sciences.

**A project by** Alexander Bieß (artist)

**Partners** Prof. Dr. Wolfram Kircher (Anhalt University of Applied Sciences, Department Agriculture, Nutritional Sciences and Landscape Development), Prof. Marion Meyer (Magdeburg-Stendal University of Applied Sciences, Industrial Design)



## Rivers Changing

The Elbe is changing, not for the first time in decades. In GDR times it was a dirty, stinking industrial canal, which the GDR also used as a 'chemical weapon' against the imperialistic FRG. After the reunification it was rehabilitated and developed good water quality again very quickly. Now, in times of climate change, the Elbe, the most natural river in Germany, is considered a laboratory of change.

The biodiversity of the river is changing, the water level influences agriculture and the water resources of cities and settlements. Many transitions, that are characteristic not only for the Elbe. Similar changes are taking place in Europe's large rivers.

Our project focuses on water changes, on the interaction of people and the river, on the responsible use of water. Connecting big European rivers – Rhine, Seine, Dnepr, Danube, Thames etc. – with the Elbe we invite artists from the adjacent regions, to reflect on these issues with artistic installations along the Elbe. The dimension reaches beyond Europe as well with artists from Africa to enrich the European perspective with their point of view.

**Partner** Helmholtz Centre for Environmental Research Magdeburg

**Planned partners** Magdeburg-Stendal University of Applied Sciences, Artists from the riverside of Seine (F), Dniepr (RUS/UA/BY), Danube (A/HU/HR/SRB/RO/UA/BG/MD) and Thames (GB) and from Africa

## Sugar and Salt

Sugar and salt have greatly shaped the life and prosperity of the people of Magdeburg and the region. The sugar beet in the north and the salt-mines in the south of Saxony-Anhalt added to the wealth. In order to revive this half-forgotten shared identity of the region, we are developing a multifaceted artistic project with a participatory character that focuses on these contrasting but in many aspects similar crystalline materials.

As a starting **community project**, we plant a large field of sugar beet in the urban area. We will extract sugar from it in a traditional way. The results can be prepared and tasted in various events, that present the traditions of the use of sugar and salt for the preparation of certain dishes in different cultures.

Secondary sources of salt extraction used to be water. Artists and citizens will experiment together on traditional forms of extracting salt from nearby springs and lakes. One part of this salt will be used in our **fermentation lab** for community workshops on methods of food preserving. Another part will be taken by the visitors around the whole region, thus connecting it anew with the 'white gold'.

Several **landmarks** will be installed, small houses for sugar and salt in the city and region. These rooms will be filled by activities and exhibitions of artists, e.g. with historical photographs, interviews with former workers of the salt and sugar industries.

A **Sugar & Salt Visitor Centre** will serve as an exhibition and communication space for cooking workshops, events, group visitors, schools, etc. We document and represent the status of the entire project in the center, in collaboration with several artists.

**A project by** Arpad Dobriban (artist)

**Partners** Prof. Markus Karstieß (University of Applied Sciences Koblenz, Fine Art Ceramic), Prof. Tyyne Claudia Pollmann (Weißensee Art School Berlin), Prof. Oliver Gather (University of Applied Sciences Düsseldorf), Leon Joskowitz (philosopher, photo journalist), Sam Watson (artist, GB/B), Masha Ru (creative, NL), Paolo Salvagione (visual artist, USA)

# NEW FREQUENCIES

## Cultural and artistic heritage and future

New Frequencies presents projects which refresh and strengthen our artistic traditions. In particular we use an innovative way to involve Magdeburg's musical heritage. We want to contribute to the development of the musical profile of the city in the light of the planned Academy of Music and Performing Arts. But in addition, the pragmatic, scientific character of the city offers a great opportunity to expand the concept of culture in this direction. We are bringing art, science and technology closer together, and new digital possibilities are very well suited to this. This can also attract people who are not interested in culture. We are taking an international offensive in all these directions, creating new connections and new opportunities for culture in Magdeburg.

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## City of Sound

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### Telemania 2025

In Telemania 2025 we gather a series of festivals, installations and events that take up Telemann's heritage of cultural dialogue, his cosmopolitanism and joy of experimentation. In 2025, the **International Telemann Festival** will open up. In different cross-over formats, such as street art, modern dance and music, and various art forms Telemann's music will be placed in an entirely modern context. The festival will offer a wide range of additional events and open air activities throughout the city and beyond building on the Telemann Cities Network: Paris (F), Żary (PL), Pszczyna (PL). A permanent installation of **Sound Columns** will bring Telemann's music into public space as a fun, interactive experience. Musical-multimedial columns scattered throughout the city will inform about Telemann and other personalities from our musical history who have made an impact in and beyond Magdeburg. The installation – designed as art objects in public space – points to broken musical tradition lines in the cityscape and leads on historical paths through the modern city.

Following Telemann's heritage of cultural dialogue, **TafelMusik Festival** celebrates a fusion between classical and folk, world and jazz music. On the surface, traditional and classical music are certainly very different. They inhabit different worlds, have different social functions, different methods of learning. However, folk music is more accessible, more inclusive, more participatory, performers and audience are closer to each other. Classical music can only learn from this inclusive approach and Telemann's legacy is a perfect springboard for that.

The festival provides not just space for musical encounters

for artists coming from different genres and cultural backgrounds, it also embraces the participatory nature of popular music, with more workshops, inclusive performance formats, and unusual venues.

**Project by** Telemann Research Centre Magdeburg, hangvető (HU)

**Partners** Gesellschaftshaus Magdeburg, Theatre Magdeburg, Festung Mark Magdeburg, Telemann Cities Network

### European Choir Games & Grand Prix of Nations 2025

This choir festival and two-year international choir competition is already an important part of Magdeburg's extensive choir landscape. In 2025 we build on this by combining the choir festival with the European Choir Games – an international competition that takes place every two years in changing European cities – and the Grand Prix of Nations – which is open to choirs from all over the world. In addition to the competitions with different categories and difficulty levels, there will be a variety of concert activities by local choirs, friendship concerts, opportunities for singing together and intercultural exchange. Furthermore, workshops with renowned international members of the Choir Games jury take place and give new experiences and important ideas for further artistic development. In 2025, we expect about 5,000 choir members and about 180 choirs from all over the world in Magdeburg and surroundings. Involving the entire city as venue, intercultural encounters and volunteering offer various participation opportunities and address a broad audience beyond national and or social backgrounds.

**A project by** Choir Association Saxony-Anhalt

**Partners** City of Magdeburg, Association Interculture

### Upbeat

Built on the foundations of the regular Telemann Festival, we plan to create a cutting edge international music event and bring to Magdeburg a joint special edition of World Music Expo WOMEX and Classical:NEXT. In this way, we plan to combine two inspiring major events from the respective fields of world music and classical music.

Upbeat is an unprecedented cross-over festival including showcases, conferences, music fairs, networking events and international exchange platforms for emerging artists. The pillar of the conference element is a focus on new approaches to music education. Music and neuroscience, the cognitive aspect of musical learning is one of the hottest current research issues in music. Magdeburg provides a great opportunity to explore this field with its leading neuroscientific research.

It also brings art out from behind the walls and takes them to the people, to the streets. Pop-up concerts in unexpected places, spectacular marching through the city with the artists performing, bringing music to shops, bars,



schools, parks. This is not just about blending different styles, it is also about finding novelty ways to reach out to audience and provide a new kind of listening experience.

**A project by** hangvető (HU)

**Partners** Piranha Arts (World Music Expo, Classical: NEXT), Festung Mark Magdeburg, Leibniz Institute of Neurobiology

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## Port of Science

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### Cyborg: Fictions and Realities

The cyborg is fiction and reality at the same time. Three projects explore various aspects of this. Firstly, in a cross-sectoral project we want to consider the neglected impact of industrial design in this field. Secondly, in a cyborg art festival we want to highlight the many appearances of the techno body in different genres like literature, theatre, film and art. This festival is thus a meeting point for cyborgs from all around the world. These two main events will be framed by a cultural symposium with interdisciplinary participants from science, politics and art who will discuss the interface between humans and technology.

The academic Donna Haraway defined a cyborg “as a fiction mapping our social and bodily reality and as an imaginative resource suggesting some very fruitful couplings”. Throughout the centuries reflections about the relationship between machines and human beings starts from the need to replace limbs, improving senses and complementing skills. New technological progress questions how to connect and to change the human body.

**Partners** Otto von Guericke University Magdeburg (Integrated Design Engineering, Chair of Mechanical Engineering Informatics), Prof. Steffi Hußlein (Magdeburg-Stendal University of Applied Sciences, Interaction Design), Institute for Cultural Inquiry Berlin

### Artificial

The human/machine symbiosis has long been a theme of art e.g. by Leonardo da Vinci, Jean Tinguely and contemporary artists such as Ed Atkins. More than ever, discussions are taking place: about the meaning of art. Based on historical references, the exhibition will show the spectrum of the debate in an international context until 2025. Selected examples will show how art has changed and expanded through digital technologies since the 1970s. New artistic media such as 3D printing, virtual realities and artificial intelligence offer previously unknown forms of expression. Artistic processes open up debates, often on moral and ethical issues. In sometimes cynical, sometimes subversive ways, artists compile images and digital statements and scenarios, invent stories in 3D or expansive sculptures that poetically and discursively tell of real life and artificial construction.

**A project by** Museum of Contemporary Art Kloster Unser Lieben Frauen Magdeburg

### Elbedome – Virtual Art and Media Centre

In the Virtual Development and Training Centre (VDTC) of the Fraunhofer Institute IFF, the working world of tomorrow becomes reality in concrete research projects. The heart of the VDTC is the Elbedome, one of the biggest virtual reality halls of Europe. Here the real world is connected with the virtual world on a daily basis. With the project we bring digital art into the Elbedome for the first time and invite the public to come in. In the run up to 2025 the Elbedome will be transformed into a Virtual Art and Media Centre. The visual and sound technology and the 450 sqm projection area of the Elbedome not only meet the highest standards, but also allow participation of large audiences.

In contrast to hardware components such as VR glasses, the E-VAM Centre enables sharing experience and exchange. Visitors and artists can enter into intercultural and artistic dialogue at different levels. The position of the visitors within the projection area and their participation not only requires a well thought-through image composition, but also the resulting dynamics must flow into the artistic concepts. This will give digital European art productions their first venue in Germany. Ground-breaking productions in this field e.g. are the works of Japanese artist collective TEAMLAB.

The selection of works is made by international open call by an international jury of experts with regional participation. The works will be presented to the public in the years 2025 and 2026 and mediated by a team of trained regional mediators.

**A project by** Fraunhofer Institute Magdeburg, Christian Gracza (curator)

**Partner** Museum of Contemporary Art Kloster Unser Lieben Frauen Magdeburg

**Planned partners** Kunstkraftwerk Leipzig, Ars Electronica Centre Linz (A)

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## Signs and Symbols

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### Flowing Light of the Divinity

Gothic architecture shows an early pan-European style that was born out of an international sharing of ideas and methods. Magdeburg's cathedral is the first gothic sacred building in Germany, which – just like the city – disappeared from the mental map of Europe. With this international project, we shine new light on the cathedral, generating a new perception of it both locally and internationally. The Gothic cathedral was built of stone and light. A new perspective and lightness of the heavenly arose from the dissolution of the wall and its transition into the light (the title of the project comes from the book title of the

medieval mystic Mechthild von Magdeburg). We will mainly work with this non-material component of cathedrals. We involve five European cathedrals as partners. One artist from each country will be invited to a different partner city, to create a digital art work (digital installation, light installation, augmented or virtual reality works) as artistic reflexions on the cathedral. The five works will be presented in each cathedral during 2025 with a multimedia show of all of the works in Magdeburg.

**Planned partners** Cathedrals of Magdeburg, Lund (SE), Notre Dame, Paris (F), Stephansdom, Vienna (A), St. Michael and St. Gudula, Brussels (B), Westminster, London (GB)

## Elbsuite

Across national borders, a jointly composed and developed piece – the Elbsuite – is being created along the river Elbe with Czech and German partners, focussing on young people. In a work in progress a suite with several movements is created step by step by young composers and musicians from music schools and conservatories. Officially starting from the first place on the Elbe, Špindlerův Mlýn, single movements will be composed in different cities along the river Elbe, e.g. Vrchlaví, Hradec Králové, Dresden, Magdeburg and Hamburg. All movements building on each other and growing together to a common work where ideas and thoughts meet and flow together. The final movement will be commissioned as a composition and premiered together with the other movements as Elbsuite in Hamburg and Magdeburg.

**A project by** Conservatory Georg Philipp Telemann Magdeburg

**Planned partners** Music schools and conservatories in Dresden, Hamburg, Vrchlaví (CZ), Hradec Králové (CZ)



## Between Objectivity and Suggestion

An exhibition on communication design (including the development of an international database) juxtaposes Magdeburg as a key location for visual communication of Modernism with current trends in communication design. Never in history has human communication been as wide-ranging and purposeful as it is today. For centuries,

the printing and book industries have been essential mediums. In Magdeburg both had existential importance during the Reformation. In the 1920s, thanks to prominent designers working in Magdeburg and its Arts and Crafts School, the city was integrated into the most progressive contemporary trends, especially in architecture and visual communication, and had close connections to the Bauhaus and to De Stijl. Magdeburg ideas flowed into the development of the world-famous Swiss graphic design. The epochal breaks of 1933 and 1945 cut Magdeburg off from these networks. With this project we restore our lost international connections. Together with archives of universities, research institutes and museums, we want to establish a joint database for research, focusing on graphic design. The re-discovered links will be presented in the exhibition.

The historical focus of this project is on the achievements of the 1920s, which are confronted with the developments of significant contemporary communication designs, their artistic and creative qualities, and their political relevance.

In order to further strengthen the presence and efficiency of this sector, we complete the project with international symposiums and workshops for the players from Magdeburg and Saxony-Anhalt as part of our **Opening Access** capacity building platform.

**A project by** Forum Gestaltung Magdeburg

**Planned partners** Magdeburg-Stendal University of Applied Sciences, Otto von Guericke University Magdeburg, Magdeburg Chamber of Industry and Commerce, Bauhaus Dessau, Bauhaus Archive Berlin, Bauhaus-Museum Weimar, City Museum Braunschweig, Ulm School of Design Archive, Kunstsammlung Jena, Bröhan Design Foundation Berlin, Stankowski Foundation Stuttgart, Estate Walter Dexel Berlin, Zurich University of the Arts (CH), The Poster Collection of Basel School of Design (CH), Archive of the Atelier Eidenbenz Basel (CH)

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## Opening Access

### Cross-cutting platform for capacity building and audience development

New cultural vibrancy, new levels of cultural life need qualified actors and engaged citizens. We focus on both. With the capacity building programme we intend to improve the skills of Magdeburg's cultural actors and organisers with trainings, workshops, symposiums and action learning, but we also want to attract new cultural players. The audience development programme aims to open access to culture and attracts more citizens to participate in social and cultural life. A special part of Opening Access is the MD Youth Lab addressing young people. It will start during the early implementation phase inviting young people to a range of activities, seminars, workshops and European exchanges to raise and support their interests and talents.

# Q12 Combining local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions

Central Germany, and especially Magdeburg and its surroundings, are not among those parts of the country that have strong cultural traditions to offer. There is no traditional handicraft, folklore or gastronomic tradition here.

For centuries, the city was characterised by heavy industry, the rural region by mostly monocultural agriculture, which were not ideal soil for the development of diverse traditions. Even the Slavic villages incorporated by Magdeburg have not preserved any Slavic heritage (but this offers us an opportunity to explore it together with the Slovenian 2025 ECoC).

However, we have some cultural and intellectual traditions that are either barely visible and known, or whose potential is not at all exploited. Our goal is to get those traditions out of the void and interpret them in a contemporary way.

Our strongest artistic tradition is the musical heritage of Magdeburg-born composer **Georg Philipp Telemann** (1681–1767). Based on his heritage and on the existing music and choir scene, we intend to strengthen the profile of Magdeburg as a city of music. We will interpret his heritage with the project **Telemania 2025** with cross-over performances like the new TafelMusik Festival, which brings the classical and world music together.

Medieval **Magdeburg Rights** were a set of town privileges, first mentioned in a document by Archbishop Wichmann in 1188. Magdeburg Rights had a key influence on the legal systems of more than 1,000 cities in Central and Eastern Europe in the Middle Ages, thus this town charter was perhaps the most important set of medieval laws in Central Europe. Since the jurisdiction was de facto in town hands, it can be considered as a kind of communal self-government. It regulated the degree of internal autonomy within cities and villages, granted by the local ruler; the citizens were guaranteed personal freedom, property rights, the integrity of life and limb, and regulated economic activity by the city law.

We want to revive this heritage by interpreting it in a future-oriented way with a strong European dimension.

The programme line **Force of Attraction** interprets it from three perspectives:

- Human rights, civil rights, citizenship, emancipation of the person
- New relationship between city and citizens
- International networking, shared values and shared stories in Central and Eastern Europe

We also deal with our **scientific traditions** in the same way. By involving research institutes in the Magdeburg 2025 project we create a strong link between natural sciences and art, specifically with the programme platform **Port of Science**. We also express this science tradition with our concept Out of the Void and the titles of the programme lines, which are a reference to the life's work of Magdeburg physicist **Otto von Guericke**.

In the 1920s Magdeburg was one of the most progressive **Modernist** cities in Germany. We interpret its spirit through Nature of Space with the same questions: What does responsible urban development mean? What does urban life with a strong social aspect look like? The contemporary interpretation of Modernism is our international project **Festival of Modernism**.

**Printing art** was present in Magdeburg for centuries. We draw on this heritage, and especially on the tradition of the 1920s–1940s. At that time, Magdeburg's **advertising design** was well networked throughout Europe through the Arts and Crafts School and had a significant influence. To reflect this tradition, we revive the former connections and present both the modernist and the contemporary artworks in the building of the former Arts and Crafts School (now Forum Gestaltung) in our project **Between Objectivity and Suggestion**.

With an innovative artistic performance and the collaboration with five European cathedrals we create a fresh perspective on Europe's heritage of sacral architecture and bring back **Magdeburg's Cathedral**, the first gothic dome on German soil, into national and European consciousness.



# Q13 Involvement of local artists and cultural organisations

After the idea for Magdeburg to bid as a European Capital of Culture arose and before our team started to work, the Forum Gestaltung (association and centre for culture and arts) was commissioned to work on first thoughts and give impulses for the application.

The next step was Magdeburg's Department for Culture inviting local artists, operators of cultural institutions – but also social, media and academic institutions as well as from the creative industries sector, to develop content for the bidding process in five working groups:

- Cultural mapping, participation and digitalisation
- Urban development and new urbanity
- Identity and cultural heritage
- Artistic vision
- Cultural diversity and internationalisation

More than 80 protagonists participated in the working groups from 2016 to 2017. They worked on an analysis of both the potential and needs (including the theme of the void) of the city and set out a shared vision for the ECoC project. This vision reflected their roles both as cultural professionals and citizens of Magdeburg.

On this basis we further developed their ideas whilst maintaining monthly contact to the former working group members. At a later stage, those discussions were opened up to the public as Cultural Talks #MD2025 (see Outreach).

Beyond that we also hosted workshops with various members of the independent cultural scene and the creative economy sector. These turned out to be real think tanks for new ideas. Furthermore, we were in regular contact with the Forum of Subcultures – a network of the independent cultural and creative scene – and have adopted their suggestions to build up an advisory service to advise cultural workers on applications for funding. This is reflected in our planned organisational structure.

Our ECoC team also held talks with as many local cultural players as we could manage. In 2018 we invited all

members of the independent cultural scene for a whole day to discuss about involvement, thinking about a better organised cultural scene and making first steps in workshops.

In countless meetings with theatre managers, subculture freelancers, museum directors, hobby gallerists, VR-specialists, astronomers, bee-activists, graffiti sprayers, cinema operators and tourist guides (we could continue to list the colourful crowd almost ad infinitum), we tried to convince even the most sceptical individuals about the unique opportunity presented by the Magdeburg 2025 project. We listened to the most urgent challenges they face in their everyday work, we encouraged them to formulate their own project ideas and we gave them inputs for further thinking. Many of them came back to us with their ideas. Together, we discussed all of them and developed many to turn them into ECoC projects with a European dimension.

Almost at the same time – and as part of our citizen involvement campaign MACHEN! (Just do it!) – we started a first project call for smaller projects which are taking place throughout the year 2019. A total of 109 project proposals has reached us of which we financially support 13 innovative projects focusing on participation and voluntary commitment. This support not only promotes the local cultural and social scene but also boosts young creative artists and citizens and may motivate other, new players in the future.

In case we win the title, we will take another step further and start (at least) two **open calls for projects**, which then will be elaborated and integrated in the European Capital of Culture programme for 2025.

Our artistic programme includes a number of projects involving our local cultural institutions, cultural operators, the independent scene and local artists – as idea generators and executive organisations or cooperation partners.

For **Graffiti Facades** we cooperate with the graffiti and street-art forum Aerosol Arena while **Playground Festival** and **Changing Wasteland** involves the independent scene of Magdeburg and as many local artists as possible.

For our project **#moritz4all** we will cooperate with the studio cinema. The association Sunrise is leading partner for **Precious and Green** and main partner for the **Magdeburg European Choir Games** is the Choral Association Saxony-Anhalt.

For a number of projects Magdeburg 2025 will cooperate with Magdeburg's cultural institutions, namely the Theatre Magdeburg (**Europe Flows Through Magdeburg**), the Museum of Contemporary Art Kloster Unser Lieben Frauen (**Artificial**), the Puppet Theatre Magdeburg (**Children's Culture Days**), the Museum for Cultural History (**Festival of Modernism**) and the Telemann Research Centre (**Telemania 2025**).

Furthermore, we will closely cooperate with all cultural organisations, operators as well as local artists in terms of international networking, capacity building and – mainly with the cultural institutions – monitoring and audience development starting at the very beginning of the preparation phase.

# EUROPEAN DIMENSION

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## Q14 **Magdeburg 2025 and Europe**

### **Cultural diversity, European and intercultural dialogue, European integration, common aspects and themes**

In 2025, European Capital of Culture celebrates its 40<sup>th</sup> anniversary. At its launch, in 1985, its aim was to celebrate the cultural diversity of Europe's cities. Five years away from that anniversary, in 2020, we don't celebrate cultural diversity so much. And it is very unclear at the moment what – or if – we will be celebrating in 2025.

The journey through the conflicts of the 20<sup>th</sup> century – that saw a united Europe as a remarkable triumph of democracy and tolerance, a recognition of a shared history and heritage and a huge role for culture and education as promoters of this triumph – has ground to a bit of a halt. The next five years are crucial in responding to this crisis at whose heart seems to be a void of positivity about the future on the part of many people who feel disaffected and left out.

Here in Magdeburg we still celebrate our two Ottos. Great leaders and thinkers of the past. One a leader in conflict, the other in science and technology. Conflict and technological advance. The two things that most defined the 20<sup>th</sup> century. How will the 21<sup>st</sup> century be defined? Can we deal peacefully with conflicts, can we learn from the mistakes of the last centuries? In Magdeburg we have the experience of losses, conflicts and traumas. From this experience, we want to contribute to building models of leadership, governance and – especially – citizenship which are comfortable with the future rather than holding it back. Enabling and supporting opportunity. Not preying on fears of change and exploiting them.

Against this backdrop, there is an opportunity for Germany to create for 2025 the kind of cultural programme which faces today's challenges with optimism and helps people to overcome their fears with compassion and under-

standing. For its candidate cities, including Magdeburg – perhaps particularly Magdeburg – we need to have the courage to create the kind of inclusive programmes which help us, and Europe, out of this void of positivity and into a bright and colourful future. Where cultural diversity in all its forms is seen as a positive asset and not something to be blocked or feared.

For Magdeburg 2025, we are committed to a courageous programme which exposes Magdeburgians to the kind of situations and values which many are suspicious of. Suspicion has been a feature of life both during and after the GDR. Suspicion of each other during those GDR times. Suspicion of the promises of a sunlit future following reunification only to find ourselves in a Europe that had moved so far ahead of us that some 30 years on, we are not even playing catch up, rather we are falling further behind. None of Germany's top 30 companies are located in the former GDR where a high incidence of race hate crime occurs whilst less than 2% of the workforce is made up of people from outside Germany.

The reality is that Magdeburg, as a city with a strong worker ethos amongst its male population especially, is characterised by having large numbers of people who feel suspicious, disaffected and left behind. Our analysis shows that they are good people, decent, hard-working, with great love (even though a bit hidden) for their city – but not fully engaged with a cultural system and demographic developments which they feel make difficult times worse and not better. And this is not just a Magdeburg issue, a GDR issue, even a Germany issue. It is a fundamental issue for a Europe that is struggling to come to terms with it through traditional civic society models.

We fervently hope that Magdeburg 2025 can make a positive contribution to ensuring that the journey to 2025 and our programme provides some new ideas in the context of intercultural dialogue and other key themes. So here are a few examples (more details in our programme).

**Magdeburg Rights: Dialogues of European citizenship**  
Intercultural dialogue is strongest when it takes place between the **citizens** of Europe. **Shared City** is specially designed to facilitate this kind of exchange. We have built the exchange around the concept of revitalised **Magdeburg Rights**, the original contract between a city and its citizens.

We place a special emphasis on the issues of citizenship in Eastern European experience and the project involves six Central and Eastern European cities.

**HeimaTraum** was also developed on the basis of Magdeburg Rights, but from another perspective. Here we focus on conflicts, and traumas experienced together, such as flight and war, and on the role of intercultural dialogue in overcoming them.

### Inter-cultural encounters

Is about dialogue of citizens with different cultural backgrounds not only internationally, but also locally. **#moritz4all** promotes dialogue between Sinti and Roma community from Romania and Bulgaria and local communities in Neue Neustadt neighbourhood, involving artists from Serbia who share their own experiences with these communities. Through the project Syrian Culture School selected after the open call in our citizen involvement campaign, we are also in contact with refugees from Syria and plan on continuing to work with them and their networks.

### Young Europe

European identity and cohesion are most easily achieved when children and young people can experience it at an early age. That's why we bring children and young people from all over Europe together in several projects such as **Children's Culture Days** by Puppet Theatre Magdeburg, which we will expand with international workshops and Sunrise Association which offers artistic integration projects for and with children and young people.

### Paradigm shifts and climate change

Digitalisation does not only mean new opportunities, but also causes feelings of uncertainty and fear because of the unpredictable social and human consequences. We look at the topic from two approaches.

First is the threat to jobs, as it radically changes the world of work. Magdeburg was a huge victim of the combination of de-industrialisation in parallel to the collapse of 'protective communism'. Almost overnight the heavy machinery industry disappeared and, as a result, it was the end of a close-knit working. **Working Generations** explores its impact on the economic and psychological consequences on cities like Magdeburg.

Our projects **Cyborg: Fictions and Realities** and **Artificial** focus on the likely consequences of digitalisation on the human being. On social, ethical and philosophical implications which flow from the radical mixing of human body with artificial and digital material and function.

In the period of radical **climate change**, the environmental issue also has a special significance in Saxony-Anhalt. Our region is one of the most affected by climate change in Germany. **Nature of Space** reflects on this challenge.

### 20s again: Magdeburg's missing Modernism

In the crazy 1920s Magdeburg was a pioneer of modernist thinking. As the Reform City of Modernism, it developed progressive plans not only in architecture, but also in social and urban development. We want to revive this spirit of Modernism, in exchange with cities like Kaunas, Amsterdam, Pécs and Tel Aviv (founded by Artur Ruppin, an important person in the Jewish life of Magdeburg). Our interdisciplinary **Festival of Modernism** launches in the ECoC preparatory phase and becomes a 2025 highlight.

### God and Gothic

Big European gothic cathedrals – like ours – are witnesses of an early pan-European style, and good examples of

European knowledge transfer and exchange of experience. **Flowing Light of the Divinity** involves European cathedrals and puts them into artistic dialogue.

### ECoC 40

Is there a better opportunity, to promote the cultural diversity of Europe and to highlight the development of the project from 1985 to 2025 than its 40<sup>th</sup> anniversary? We will develop lots of projects with ECoC cities and offer a stage for artists from different European Capitals of Culture; e.g. a part of **Playground Festival** will be dedicated for this purpose. In the capacity building platform **Opening Access** we will build on experiences of other ECoCs. And much, much more...

## European partners

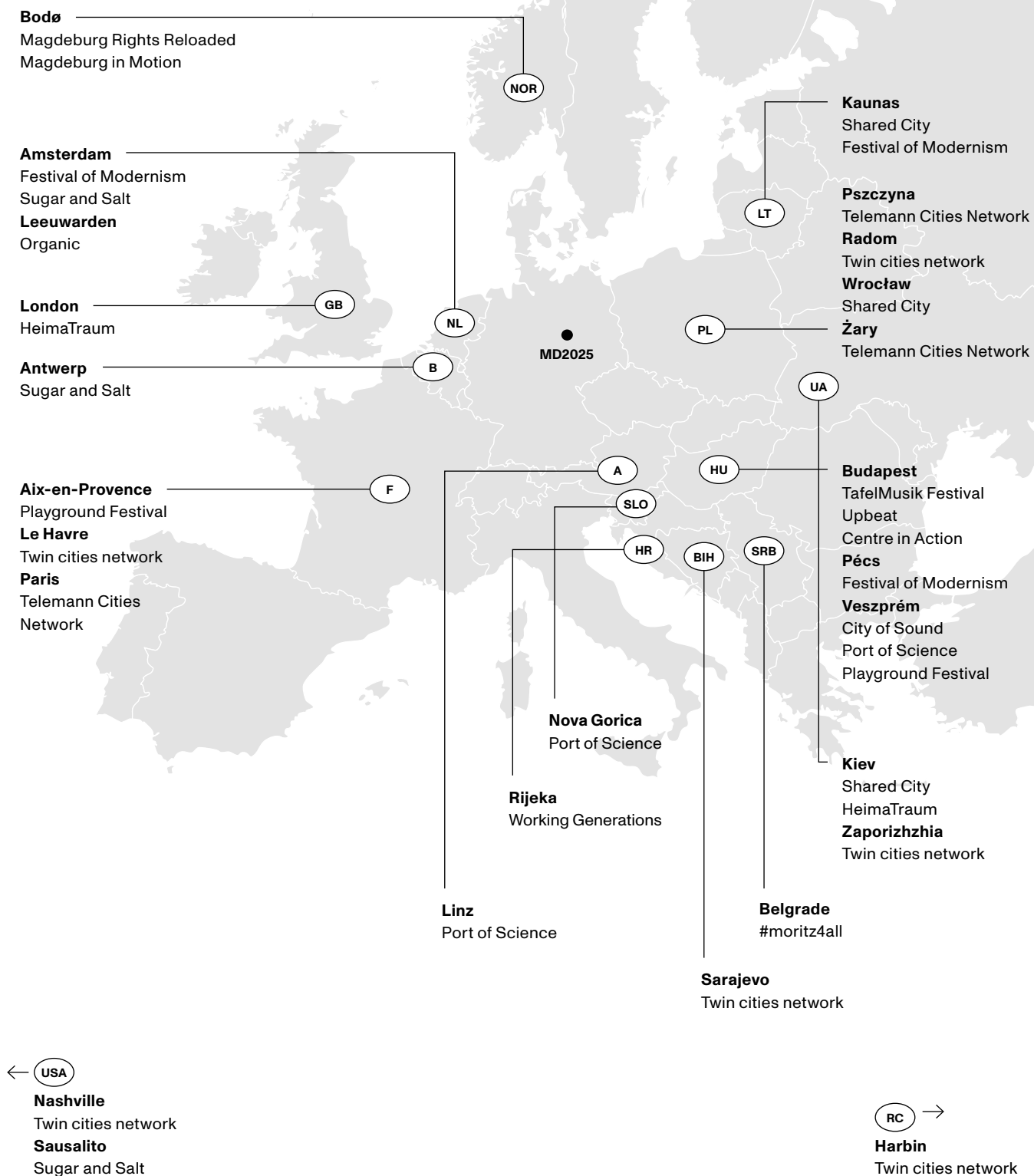
Our aim, to regain a place on the cultural map of Europe, is only possible through intensive international cooperation. We have already involved several international project partners in the project development, and we have many more planned, some of which will appear in our selection phase application – if we get the chance.

We are very against empty name dropping. We only mention cities of our project partners with whom we have already made contact. We also involve our twin cities in the ECoC project, too. Our focus to this twin city involvement is 'not business as usual'. We are looking for new ways of cooperation, a more strategic approach and strengthening connections between people and organisations.





# A few of our partners



# Q15 Strategy to attract the interest of the European and international public

Magdeburg is a white spot on the European cultural map. We are aware that attracting a European and international audience is a challenge. However, if we look at the European Capitals of Culture for the coming years, they all are opportunities – just as Magdeburg is – for an international public to notice Europe beyond the usual cultural suspects. Magdeburg is the surprise destination for the curious and the adventurous – for those who like travelling beyond the beaten tracks and fearlessly venture into the depths of Germany's unknown east. It might be a bigger task for us than it is for a city with a strong cultural image in Europe. But the impact, the benefit for Magdeburg and for the European public may be bigger as well.

The strategy to attract the interest of an international audience is a healthy mix of exciting topics and content, extensive networking and effective marketing in action.

## Factor X: The artistic programme

With a varied programme and especially some programme highlights, we want to convince international audiences that it is worthwhile coming to Magdeburg. For example through major festivals such as the interdisciplinary **Festival of Modernism**, the **Upbeat**, a new, smaller joint ECoC format of world music expo **WOMEX** and the fastest growing classical music fair **Classical: NEXT**, with the related **TafelMusik Festival**, or the **European Choir Games**, the further developed **International Puppet Theatre Festival**, the internationally extended **Children's Culture Days** – or major projects like **Europe Flows Through Magdeburg**.

In some projects, content is presented in unique settings, which provide strong images and consequently the potential to attract international interest and media coverage. For example, the **Flowing Light of the Divinity** with the gothic Magdeburg Cathedral or the **Graffiti Facades**

with the Aerosol Arena, Europe's largest graffiti location, where crossover projects not only take place at a unique location, but also can appeal to the European graffiti scene to come and work in those places in person. Stimulating major projects in public space, such as **The Other City** or the **Playground Festival**, offer moments of surprise and create a special, vibrant atmosphere in the city. Experience of other European Capitals of Culture shows us that once the local audience is drawn into the festive atmosphere, the European and international field takes notice.

## The power of cross-over

With our cross-over projects we reach not only the classical cultural audience, but also other target groups. We can address them internationally through their specialist channels. For example, for those interested in **augmented and virtual reality**, we use targeted communication to draw attention to the projects of the Fraunhofer Institute in one of Europe's largest VR-hall, the Elbedome. And who wouldn't want to meet the cyborgs, who will come to Magdeburg for our **international cyborg meeting**. But don't worry: Unmodified humans are still welcome to the programme.

## Fans of Magdeburg 2025

Sport events will make some noise for those who are already here – but also for those who travel for unusual sports activities. The two European top handball clubs SC Magdeburg and KC Veszprém will play a friendly match between two (potential) ECoC cities in 2022 in Magdeburg, and the SC Magdeburg organises a Junior European Championship of ECoC Cities in 2025, in the name of European fun and friendship.

## Exporting Magdeburg

Some of our large international cooperation projects are developed, realised and presented not only in Magdeburg, but also in participating cities achieving a strong international presence for Magdeburg 2025. For example, the **Shared City** with six cities of the former Magdeburg Rights in Eastern Europe, or the **Flowing Light of the Divinity**, where all participating cathedrals are places of realisation just as much as the Cathedral of Magdeburg. Theatre project **Europe Flows Through Magdeburg** brings containers to various European cities in order to present our artistic content internationally and to facilitate international participation – as well as attracting attention and interest of the public.

## International multipliers

We plan cooperations with a large number of international networks and organisations like **European Theatre Convention**, **UNeECC**, **UniverCities**, **European Cultural Parliament**, **Telemann Cities Network** – some of them we have already involved in the application phase. Beyond the cooperation on content, we would like to work with partners as our multipliers, so that Magdeburg will become even more visible internationally in 2025. Other important multipliers are our seven twin cities. This does not only mean project cooperation with them, but also an increased presence of Magdeburg 2025 in the twin cities.

# Q16 Linking Magdeburg 2025 to other ECoCs

There are two main reasons why we are eager to build strong cooperations with other ECoC cities.

Firstly, we want to learn from the experiences of previous European Capitals of Culture taking advantage of the capacity building advice from specific cities as well as of the ECoC network.

Secondly, we want to contribute to strengthening the ECoC brand all over Europe with many bilateral and multi-lateral cooperations at project level. The 40<sup>th</sup> anniversary of the ECoC is a great opportunity for this.

Here we list mainly those ECoCs with whom we already have made concrete agreements or with whom we are in dialogue. Cooperation with other ECoCs will intensify considerably in the implementation phase, when we will become members of the ECoC network.

**Slovenian ECoC cities:** We attach great importance to working closely with our Slovenian ECoC sister candidates in as many fields as possible and invited them and the German candidates to a meeting in Magdeburg in March 2018. It is a good opportunity to develop sustainable contacts between us – and to re-invent and refresh our forgotten Slavic traditions (as the Magdeburg area across the Elbe was once called Terra Slavica) with contemporary influences. With **Nova Gorica** we already agreed on an exchange between their **Pixelpoint Festival** and our project platform **Port of Science**.

**ECoCs in 2024 and 2026:** We plan strong cooperations with the ECoC cities before and after 2025, to secure continuity. In general, the same principle applies here as with Slovenia: after the final selection of the ECoCs for 2024 this year, and the ones for 2026, we will start connecting.

**Bodø 2024:** With the Norwegian candidate city Bodø 2024 we have identified the common topic of civil rights, civil emancipation. Our project platform **Magdeburg Rights Reloaded** and Bodø's project 'The Art of Democracy and Freedom of Expression' gives us opportunities for collaboration. With Bodø we also negotiate about cooperation in the field of sport and inclusion.

**Veszprém 2023:** We agreed with the team of Veszprém to work on common topics between 2020 and 2023 and present the results in 2023 in Veszprém and 2025 in Magdeburg. As a starting point we have selected the following topics: music and sound projects (**City of**

**Sound**), musical education, audience development, cultural service (**Opening Access**); art and science projects (**Port of Science**); and art in public spaces, urban sport (**Playground Magdeburg**).

**Kaunas 2022:** Beyond Kaunas' participation in our projects **Shared City** and **Festival of Modernism** we are considering further cooperation on our common topic of Modernism. We also recognised the common engagement in **audience development in both our ECoC projects** and intend to build on this exchange of experiences.

**Leeuwarden 2018:** We are already in process of agreeing in the fields of environmental topics such as biodiversity and water (**Organic**).

**Wrocław 2016:** Sefa Kultury Wrocław, the legacy organisation of ECoC Wrocław 2016, has agreed to participate in our project **Shared City**.

**Essen/Ruhr 2010:** Since we have had an ECoC in our country in 2010 we have connected to some of the former team members for their expertise (e.g. in audience development, organisation, finance).

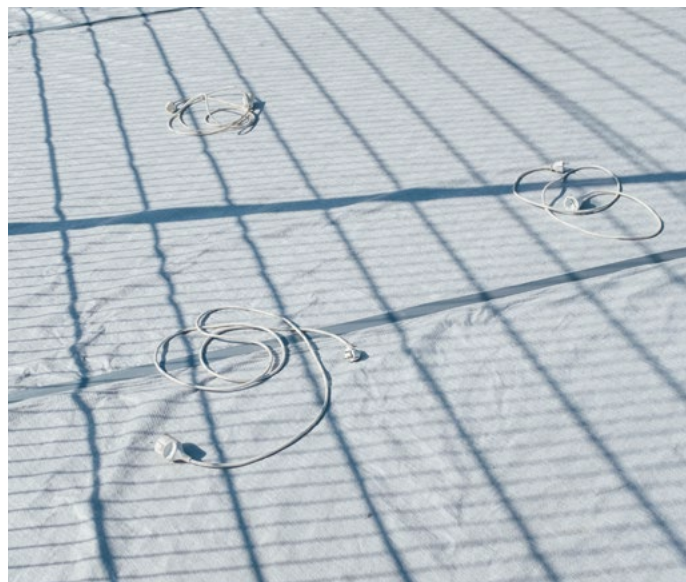
**Pécs 2010:** We can import all best and worst practices from Pécs 2010 and learn from them. We have also the access to international connections of Pécs 2010 and will use them. We have an agreement about cooperation on the projects **Festival of Modernism** and **Playground Magdeburg**.

From **Liverpool 2008** we want to find out more about building effective long-term volunteering programmes.

With the **Shared City** project, we will establish a sustainable cooperation with the former cities of the Magdeburg Rights even beyond 2025. The former ECoCs have a priority in the selection of the participating cities, that's why we have chosen among others **Kaunas, Košice, Sibiu** and **Wrocław** as project participants.

The project proposal of the handball club SC Magdeburg is a **Handball European Championship** of the junior teams of ECoC cities such as **Aarhus, Esch, Istanbul, Maribor, Novi Sad, Timișoara** and **Veszprém**.

**ECoC 40:** We will celebrate the 40<sup>th</sup> anniversary of the ECoC project by inviting many previous and future ECoC cities to Magdeburg, especially to the **Playground Festival** which will be a fitting way to celebrate the birthday of this special European programme.





# OUTREACH

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## Q17/18 **Involvement and participation**

A first step towards more social cohesion is the use of language. Therefore, we will answer both questions together. We will also refrain from using the term marginalised. We want to bring the so called 'marginalised' right to the heart of society with the aim of creating equal opportunities for social and cultural participation for all.

### Let's talk

From the very start of the Magdeburg 2025 project back in 2016 our team involved Magdeburg's civil society in the heart of the application's development. As referred to in Q13 five working groups – mainly from cultural but also from social and educational areas – were set up by the city to discuss relevant topics for the application. The working group to 'identity and cultural heritage' invited citizens to open workshops speaking about origin, home and future, about the beautiful and not so beautiful sides of the city and about the importance of Europe for Magdeburg.

The working groups returned a wealth of ideas, suggestions and opinions that would all be worth mentioning here. However, two main themes proved to be particularly relevant to the citizens of today's Magdeburg. On the one hand the improvement and revitalisation of public spaces and a more cultural and urban life. On the other, strengthening the sense of togetherness and well-being.

One of the key recommendations of the groups was implemented immediately. The re-using of a former tourist information building in the heart of the city as an open space for the application period. Since then the **KUBUS 2025** has become a new hotspot of public life in Magdeburg. For workshops of the creative industry or the independent scene in Magdeburg. For think tanks and open spaces. And – last but not least – for our monthly **Cultural Talks**.

Themed 'Think together – discuss – interfere': Once a month we invite citizens for **Cultural Talks #MD2025**. Each time starting the discussions from a different perspective by inviting experts from different sectors – such as media,

education, sports, religions or ecology – to share their points of view on the ECoC project with the audience.

In addition to the Cultural Talks and to increase our reach across different parts of Magdeburg in May 2019 we connected to three socio-cultural centres in three different districts (by the way the most used cultural offerings in the city). There, open talks let people share newest information, exchange opinions and raise key questions.

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*"Magdeburg can show Europe how to survive. How to be very tall and very small, to be proud and humbled, to get up again."*

Workshop participant

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To get in contact with an even broader part of the population, we prepared a short **survey**. We asked people about the quality of life in the districts they live in, about their leisure time and cultural activities and their wishes for Magdeburg. Around 740 people from all over the city took part. These answers helped us to know our audience better and learn things about the citizens in our own city. Things that surprised us – e.g. that almost 70% are happy with their district. Also answers that did not surprise us – e.g. that the cityscape in general and the **non-existent city centre** in particular are big issues for the people.

The Magdeburger KINDness Association, a support group of the ECoC application even took a step further. They went to almost every single district, talked to another 180 local inhabitants, and as a result created a map – so far only in German (see QR-Code imprint). It built a very individual, yet universal picture of the different areas of Magdeburg. Their interviews also confirmed results that were already indicated in our survey. That the demand for culture does not seem to be particularly high and that leisure is more likely to be spent in one's own home, garden or in a park. Finally, the answers confirmed that we are going in the right direction with the themes we included in this bid – e.g. with urbanity and cultural life as well as audience development. Results of further surveys and our activities with schools and universities are described in more depth in Q19.

We complemented our knowledge about the atmospheres in the districts by talking intensely with key actors of the local social sector, such as district managers, social workers or the staff of the local cultural centres. A further important contact is with the **senior advisory council**, which is a main link to about 63,000 senior citizens what is 24% of the local population in Magdeburg. For this large and key group a lack of social meeting places and sufficient opportunities for social and cultural participation is a big concern.

# Let's get together

In 2017 our team started to celebrate European Neighbour's Day in Magdeburg. Its success has encouraged us to continue in 2018 and 2019. Perhaps a small but important step bringing people together, strengthening community and thinking Europe.

To get people actively involved in the bidding process we also created a **community-logo**. Its slogan fits the pragmatism of the Magdeburgians. Saying **Magdeburg 2025 – MACHEN!** (in English meaning both 'DO!' or 'MAKE/CREATE!') aimed at more cultural vibrancy in the city and supporting the bid. People used the logo to mark their own cultural events, home-made cakes, growing flowers or sports activities. Our beloved but sadly underperforming FC Magdeburg football club is a great supporter of this campaign.

An open call for projects within our MACHEN! campaign resulted in thirteen selected cultural projects with strong participative approach and the aim to facilitate a wide range of cultural and social encounters during the application phase (see Q13).

# Let's shape the city

We hope we have shown above that we are totally committed to ensuring that all Magdeburg's communities have the opportunity to **shape the city and take part**. Many of our projects aim to involve people across the city and civil society in active and participatory ways.

**Changing Wasteland** takes place in a less culturally connected area of the city, which will strengthen identity and community empowering people to help shape their city or district.

Sport plays a major role in Magdeburg which becomes clear when you see the high number of sport clubs (170!). In **Magdeburg in Motion** we work together with the sport clubs and will carry out different sport projects in public spaces. In **inclusion sport tourneys** the sharing love of sport between people with and without disabilities will be promoted and integrative sports offers developed. We are building on our cooperation with the FC Magdeburg which we have supported in 2018 in terms of their traditional Disability Day, the biggest inclusion day in German football.

And a very special part of sports will help us, too: fan culture. Magdeburg is a football crazy city and the time the city really comes alive is when FC Magdeburg has a home game. 41 fan clubs alone are located in Magdeburg, another 70 in Saxony-Anhalt. Together with the FC Magdeburg we will continue our cooperation and would like to develop and initiate projects including the region. The interdisciplinary connection of culture with both sport and fan culture will help us to reach audiences who are currently not well connected to culture.

**Working Generations** looks back at the trauma of unemployment dealing with the problem of labour loss as a result of the collapse of the GDR and its industry. It looks

towards tomorrow, discussing the relevance and meaning of work in the future. Through conversations and interviews, Magdeburg's citizens can pass on their personal stories and experiences, and at the same time, with their life stories, form the basis for the artistic debate about the future of work.



**Volunteering** is also a way of bringing people from different communities together. Magdeburg's online association database contains 250 addresses of various associations in which volunteers are involved. These associations cover a wide range of sports, culture, social issues, education, gardening and beekeeping. It perfectly reflects the broad concept of culture which underpins our application.

We have started the first volunteer activities already with our KINDness Association. If we succeed in our application, we will start an extensive volunteers programme in cooperation with the Magdeburg Volunteers Agency, an association for the promotion of civic engagement. Specially trained volunteers will participate as MD2025 ambassadors at various city festivals, public events, etc. throughout the implementation phase. Furthermore, national and international exchanges of volunteers from partner cities and other ECoCs are planned for 2025 and the preparation years. For this purpose, we want to use the experience and expertise of other European Capitals of Culture.

# People with disabilities

Another important aspect of Magdeburg 2025 volunteering programme is that we specifically want to give mentally and physically disabled people the opportunity to participate in volunteering. For this purpose, we will identify suitable volunteer positions and offer special training for working in integrative groups. If we become shortlisted, further contacts will be established, with partners such as both sheltered workshops in Magdeburg, Pfeiffer Foundations and Association for the Disabled. Saxony-Anhalt is the nationwide taillight in the employment of severely disabled people. Overall, we have the aim to be a role model for the business sector.



## The future is not just for the young

As we aim to make social and cultural participation possible for all, we have a special focus not only on the young (see Q19) but also on elderly people as one of our key target groups. Older seniors, in particular, are often restricted in their mobility. In addition, many seniors live on the minimum pension, which makes access to culture more difficult – especially as many cultural institutions in Magdeburg do not offer discounts for seniors. Therefore, we do not just consider barrier-free accessibility, but would like to highlight the specific needs of this group in outreach as well as programme and price design. A special focus on community and neighbourhood projects as well as intergenerational projects, such as **Reform Lab** (see Q19), aims at a stronger involvement of active senior citizens as well as more activation of passive senior citizens.

Social loneliness is a growing social phenomenon. Although it affects both young and old, the main cause seems to be demographic change and higher life expectancy. Saxony-Anhalt already has the highest average age in Germany of 47.8 years (Magdeburg: 45 years). The number of one-person households increased continuously in the last years and currently accounts for more than half (53.8%) of households in Magdeburg. Single senior citi-

zens are less likely to attend cultural events, as described above. Together with our cultural institutions we will think about new models of participation and cooperation to strengthen networks among seniors and promote cultural access especially to senior citizens living alone.

## Colourful Magdeburg

Magdeburg currently has an ethnic minority population of 9.4% – a figure that is slightly lower than the German average (12%). But some Magdeburgians do not see it quite that way. Since 2012, the number of migrants has more than doubled – a growth which has been faster than the response of the integration teams. Numerous discussions with the city's Integrational Advisory Council, intercultural associations, international citizens and students have shown that migrants are reasonably well networked with each other and also accept cultural and leisure activities that aim at integration and togetherness. However, more established Magdeburgians are still not entirely accepting the potential for a more vibrant and cosmopolitan city which can result from these new communities. Togetherness is missing and this can and must change.

Within the **Colours of Home** platform, we therefore plan activities that involve both international and local citizens and promote mutual exchanges, understanding of each other and togetherness. Especially **#moritz4all** deals with the frictions that occur between new and old residents.

Noticeable too is the number of international students, which has been steadily increasing since 2012, from 420 to 3,000 in 2019, mainly enrolled in technical, engineering subjects. A particularly large proportion are students from China and India. Nevertheless, international students are rather invisible in the general cityscape as their lives largely take place within their community and on campus. Through increased cooperation with both universities – and within the **Colours of Home** platform – international students and their culture should become more visible and intercultural exchange promoted.

## Colours of the rainbow flag

Magdeburg's LGBTI community lacks visibility as well as meeting places. And Magdeburg still lacks openness towards this community. Above all, the gay scene goes to Berlin every now and then to be able to move freely from prejudice. We want to change this and since this year we have cooperated with the Christopher Street Day Association Magdeburg to inform about the gay lesbian history of Magdeburg. Just to give you a short historical background: Magnus Hirschfeld (1868–1935), who is considered as pioneer of the first gay movement and campaigned for the rights of gay people, also lived and worked in Magdeburg. Magdeburg 2025 will continue and intensify the cooperation with the association to achieve more recognition of the LGBTI community and more openness and tolerance within our society.



# Q19 Opening Access: Audience development strategy

## Where we are

In Magdeburg art and culture do not play a major role in the lives of our general public and our surveys confirmed that interest in culture is quite low. You can see it in the way ‘pavements are folded up’ early in the evenings, as we say in German, and the streets in the city centre appear empty and blank.

Generally, the cultural sector has yet to find innovative and practical responses on how to compete with digital and a variety of other entertainment and leisure activities. In Magdeburg cultural institutions as well as art and culture professionals are additionally confronted with a culturally passive behaviour of a former industrial city audience. They still have to think more in depth about how to activate people throughout society and raise interest and curiosity in culture.

One of our biggest challenges in this context is that most of our cultural institutions do not yet monitor audience related data in detail and neither know much about their audience’s expectations and motivations nor their (mental) access barriers. This is disappointing to us, but also an opportunity. So as a first step to understanding our audiences, we asked citizens about their cultural interests and leisure activities in a fairly extensive survey (see Q17). To learn more about our critical young audiences we have carried out additional surveys amongst pupils and students about their perception of the city, their cultural and leisure activities and their improvement suggestions. In close cooperation with twelve secondary schools and both local universities, Otto von Guericke University and Magdeburg-Stendal University of Applied Sciences, about 2,400 pupils (age 12–19) and 530 university students participated in the survey in 2018.

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*“It’s ok for my studies, there is everything you need. However, there is not much going on and I live a rather functional life here.”*

A student in Magdeburg

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A key finding – both among pupils and students – was that there is a lack of cultural offerings such as music and festivals and leisure activities, especially for young people. It is not surprising that the most common suggestions for improvement are to be found in this area: more festivals, concerts and clubs; more leisure activities for young people but also more cafés and meeting places.

The surveys also showed that about 70% of the pupils have been to the theatre or puppet theatre several times but about two-thirds have never been to the opera, a classical concert or ballet. This clearly shows us in which sectors new, innovative approaches and rethinking are necessary to reach the young Magdeburg audience.

Another important fact is that 80% of the students say they like to live in Magdeburg but only 50% stay after graduation. Many answers in the survey allow the conclusion: **Magdeburg is currently a transit city.** A functional place as it is described in the quote above.

These are just some examples showing how results are guiding us in the development of our programme – and the reasons to put a clear focus on diverse activities and projects that address children, youth and students.

## Opening Access: Our strategy

While in the past Magdeburg used to be a fortress and later a centre of heavy industry, we hope you already recognise our vision that Magdeburg should become a liveable city with a vibrant cultural life for a broad, heterogeneous audience throughout society. Dedicated audience development is therefore a central theme for us and a key success factor for the preparation years, the title year and beyond.

Our audience development strategy is built around the following goals:

- identifying and understanding our audiences
- developing a diverse artistic programme with different participation approaches, new partnerships as well as a range of engagement activities
- increasing audience numbers
- reaching people throughout society and sustainably attracting them for culture
- activating and empowering stakeholders (e.g. cultural professionals and institutions) to contribute to audience development, learn together and from each other
- initiating an (audience) development process in the city and monitoring change

The key levels of the strategy are summarised in the diagram on page 38.

# Audience development strategy 2021 – 2026

	Objectives	Link to schools and education
<b>Process</b>	<ul style="list-style-type: none"> <li>Establish an agile audience development process that promotes dialogue between Magdeburg 2025, audiences, arts and culture professionals and further stakeholders</li> <li>Understand our audiences and their needs, expectations and interests</li> <li>Enable learning from each other, creativity, innovation, model projects, and continuous improvement</li> </ul>	Cooperation with schools and universities (pilot projects, evaluation, communication); <b>Opening Access</b> platform; <b>MD Youth Lab</b>
<b>Organisation</b>	<ul style="list-style-type: none"> <li>Establish an <b>audience development team</b> in our organisation and providing it with staff and budget</li> </ul>	Establish a kind of an advisory <b>Youth Board</b> for programming, participation, communication
<b>Innovation</b>	<ul style="list-style-type: none"> <li>Initiate creative and innovative formats for visitor research, public participation and public engagement in communities, e.g. <b>Playground Magdeburg, Changing Wasteland</b></li> <li>Systematically share knowledge with all artists and cultural professionals, consequently dispel criticisms and concerns by highlighting the benefits of audience development</li> <li>Generate practical examples and improve the qualification of art and cultural professionals (e.g. open calls, competitions)</li> </ul>	<b>Partnerships</b> with different partners from social, <b>educational</b> , sport and <b>science sector</b> to establish new, experimental participation approaches (e.g. use of technology) and engagement activities and <b>bring arts to the people</b>
<b>Programme</b>	<ul style="list-style-type: none"> <li>Incorporate these findings into the artistic programme of Magdeburg 2025 in particular in order to meet and exceed the expectations of the target groups, including reducing access barriers (service, setting, location, accessibility)</li> </ul>	Involve as many schools in Magdeburg as possible in projects and activities during the implementation and title year
<b>Model</b>	<ul style="list-style-type: none"> <li>Implement audience development best-practices with one or more municipal cultural institutions to serve as local, national and international role-models</li> </ul>	Partner: Museum of Contemporary Art Kloster Unser Lieben Frauen, Youth Art School Magdeburg
<b>Communication</b>	<ul style="list-style-type: none"> <li>Design and implement understandable, target group-specific marketing communication at eye level (see Q34) and regular testing of measures (focus groups)</li> </ul>	<b>Blogging Platform</b> with international students from former, current or future ECoCs. Partner: International Office, Magdeburg-Stendal University of Applied Sciences
<b>Monitoring</b>	<ul style="list-style-type: none"> <li>Monitor the process and make progress visible (e.g. regular focus group interviews, digital guest card, feedback card, incentivised feedback area on Magdeburg 2025 website / sweepstakes, Magdeburg 2025 audience tally on the website etc.)</li> </ul>	Focus groups made up of students, pupils from cooperating schools, universities and MD Youth Lab

# Link to education and schools

The link to education and schools is essential for the success of sustainable audience development. We therefore implement the platform **Opening Access** which provides an umbrella for all audience development activities, cultural education and capacity building addressing target groups as well as stakeholders. This platform includes experimental workshops and innovative formats as well as exchange of experiences and (international) best practices. Among Magdeburg's municipal cultural institutions, the Museum of Contemporary Art Kloster Unser Lieben Frauen in cooperation with the Youth Art School Magdeburg will be the leading partner for **Opening Access** and will act as pioneers and role-models in terms of audience development in the city.

A special part of Opening Access will be the **MD Youth Lab** addressing young people and inviting them to workshops, trainings, European exchanges as well as a range of activities to involve them in cultural and urban life. Here the Federal Association for Cultural Education of Children and Youth Saxony-Anhalt and European Youth Competence Centre Saxony-Anhalt will be the main partners.

Audience development will not only be included in the programme but also in our organisational structure. In addition to an audience development team, a **Youth Board** will be part of the artistic programme team and provide new impulses, ideas and perspectives.

In terms of schools, it is one of our fundamental aims to connect as many schools (there are 73 in Magdeburg) as possible to our activities and projects. After working with 12 schools for our survey, we continue the cooperation with schools with a cross-generational neighbourhood project **Reform Lab**.

We also want to reach children and their families who might be socially disadvantaged and face even more barriers to get access to culture. We want to involve this part of our society and will work on a suitable outreach

concept. To achieve this, we are in contact with the German Family Association Saxony-Anhalt who support networks of schools and school environment and are active in school social work. We have started speaking about intensified cooperation in the second phase, if we make the ECoC shortlist, to work on a school network with the aim to reach children and their families with migration background or who are socially disadvantaged. The project **Precious and Green** also starts here and works in an extensive artistic workshop programme with deprived children and teenagers.

Magdeburg has 18,000 university students – a great potential of young and well-educated people. We would like to attract them as our audience, also to potentially make them permanent Magdeburg residents. As Magdeburg's universities have a focus on technical and scientific study-courses we aim at connecting them more with art and culture. To accomplish this, we already cooperate with both universities. Currently, the Magdeburg-Stendal University of Applied Sciences has implemented an academic position to develop student projects supporting the application of the city of Magdeburg. With the Otto von Guericke University we already cooperate in terms of evaluation (survey) and communication (radio station FM Guericke). Both cooperations will be intensified in the second application phase with the aim to initiate and support further pilot projects and to stronger connect both university locations with the city.

The platform **Port of Science** interlinks the cultural sector with the science sector and is strongly based on cooperations with Magdeburg's research institutes and universities. Bringing art together with technology will offer new experiences for the audience and raise curiosity in culture based on a broadened concept.

Furthermore, a number of projects have a strong participative approach including aspects of cultural education and empowerment (**Changing Wasteland, Precious and Green**). Others offer different engagement activities and bring arts to the people (**Playground Festival, Upbeat, TafelMusik Festival, Magdeburg in Motion**).





# MANAGEMENT FINANCE

## Q20 City budget for culture

Year	Annual budget for culture in the city (in €)	Annual budget for culture in the city (in % of the total annual budget for the city)
2015	37,853,352	6.2 %
2016	39,021,861	5.9 %
2017	41,928,499	6.1 %
2018	44,320,350	6.1 %
2019	45,488,066	6.3 %





## Q21 Funds from Magdeburg's annual budget for culture to finance the ECoC

From the very beginning of our bidding process everybody was aware that this ambitious project must be financed additionally to the regular budget for culture. This means that for the European Capital of Culture including preparation, organisation and post-processing no funds are being subtracted from the annual budget for culture. On the contrary: we can see that the city is ready and able to spend more money for the basic cultural work and strengthens the institutions of the cultural scene to be fit for the challenges of ECoC. Since 2018 the annual budget for the independent cultural scene is raised by 10,000 euros every year.

## Q22 Amount of the overall annual budget Magdeburg intends to spend for culture post 2025

This table gives a prognosis on the basis of the annual development of the cultural budget in relation to the city's overall budget. The City Council is currently involved in the decision-making process on major cultural investments such as the Academy of Music and Performing Arts or the expansion of the Museum of Technology. Decisions on these are not expected before the submission of this bid book. However, they can potentially mean a significant raise in the cultural budget of the city to finance their content and further maintenance.

Year	Overall annual budget (in €)	Budget for culture (in €)	Budget for culture (in %)
2023	736,252,700	49,383,100	6.7%
2024	743,615,200	50,370,800	6.7%
2025	751,051,400	51,378,200	6.8%
2026	758,561,900	52,405,800	6.9%
2027	766,147,500	53,453,900	6.9%
2028	773,809,000	54,522,900	7.0%
2029	781,547,000	55,613,400	7.1%
2030	789,362,500	56,725,700	7.1%

## Q23 **Income to cover operating expenditure**

Total income to cover operating expenditure (in €)	From the public sector (in €)	From the public sector (in %)	From the private sector (in €)	From the private sector (in %)
66,250,000	60,250,000	90.9 %	6,000,000	9.1 %

## Q24 **Breakdown of the income from the public sector to cover operating expenditure**

Income from the public sector to cover operating expenditure	€	%
National Government	20,000,000*	33.2 %
City	20,000,000	33.2 %
Region	20,000,000	33.2 %
EU (with exception of the Melina Mercouri Prize)	250,000	0.4 %
<b>Total</b>	<b>60,250,000</b>	<b>100 %</b>

\*We have no information about the financing from the National Government. We take the one third financing model as a basis (one third each from government, region and city), and we assume that the National Government will financially support the next ECoC with a sum similar to previous German ECoC Essen/Ruhr 2010.

## Q25 **Financial commitments of the public finance authorities to cover operating expenditure**

We have the commitment to cover operational expenditure of the ECoC project from both the City Council and the State Parliament of Saxony-Anhalt.

The City Council decided on 1 November 2018 to cover the operative costs of the ECoC project between 2021 and 2026 to the amount of 20 million euros. On 18 December 2018, the state parliament authorised the state government of Saxony-Anhalt to finance the operational costs of the project between 2020 and 2025 also to the amount of 20 million euros.

Like the other German bidding cities, we have not yet received a commitment from the Federal Government of Germany about the concrete amount of their financial support. The German applicant cities have sent a joint letter to the Federal Ministry of Culture to ask for the clarification of this sum. The answer was still pending when this bid book went to print.

## Q26 **Fundraising strategy and sponsoring**

The more supporters we can win for Magdeburg 2025, the more we are likely to reach far beyond our usual audiences. This is the reason why our goal is to use the method of 'relationship fundraising'. It is not about the 'fast Euro', but about building and cultivating a lasting, long-term relationship, as individual as possible, between our organisation and our donors. The goal of relationship building is the long-term commitment of a sponsor to Magdeburg 2025 and the cultural future of the city.

### **Our Big Five**

To achieve the maximum permanent commitment, the measures, cooperations and incentives must be individually designed for the sponsor. We envisage tailor-made packages to match sponsor and ECoC activity to the best possible fit.

Currently, we already have medium-sized to large municipal companies that provide media and marketing support for the application in connection with our supporter campaign MACHEN! (Just do it!). Our 'Big Five' companies have also already agreed to engage in financial commitments if we are designated as European Capital of Culture: the City Savings Bank, the Municipal Utilities Magdeburg, the Magdeburg Housing Association, the Magdeburg Transport Services and MDCC, regional telecommunication provider. We envision that many smaller and larger projects or even building measures can be taken into the care of individual companies who take responsibility for the implementation and thus establish an active partnership with Magdeburg 2025. A model for our cooperation and that of cultural operators in the future could be the sports network called Sam for City which connects sport and business bringing together clubs, athletes, fans and companies.



## First things first

The economic sector is not only important for us from a financial point of view but also from a social perspective – as employer for many people from Magdeburg and its surroundings. This means, the companies also help us to reach many people in the city who might not yet be the usual cultural users and who might not be easy to reach through other channels.



this (or possibly a separate) crowdfunding platform for our Magdeburg 2025 projects – and leaving it up and running in the long-term. If we get the chance to implement the ECoC, Magdeburg 2025 will be there for a few years, but the legacy of our sponsorship innovations should impact the city and region for years to come.

## How do we reach business people?

Businesses are changing faster than the general public in terms of digital communication. We don't mind old-school acquisition at all. But communication via digital channels must also be established, which follow different logics than the classic writing of letters or direct exchange with important business networks. We have to build and deploy Magdeburg 2025 funding portals, place our topics online and offline and fill them with transparency and communication. It is very important that we express gratitude to the supporters and show how important it is that as many as possible become part of Magdeburg 2025. It's a give and take – and we are willing to share.

## Seeing eye to eye

On 7 November 2018 we invited CEOs and managers of local companies to acquaint them with the goals and plans for Magdeburg 2025. We were very pleased to receive 35 statements of commitment as a result of this conference.

Another important stakeholder is the association Pro Magdeburg (a network of local companies, associations and institutions) which has confirmed support in the name of its current 350 members (among them SMEs from retail, gastronomy, hotels, service sector). With further meetings and presentations on the way to 2025 we will be able to reach hundreds more members of business associations in Magdeburg. Including the Enterprise Europe Network of the Magdeburg Chamber of Commerce and Industry, the Young Entrepreneurs Magdeburg (a network of entrepreneurs, leaders and decision-makers and a member of the world association Junior Chamber International), as well as the Rotary Clubs. With Pro Magdeburg we have initiated marketing activities around the city during the preselection phase and plan marketing cooperations with all our future sponsors.

## Sharing responsibility

Various crowdfunding strategies can be played on the way to 2025. Our already committed partner, the City Savings Bank, is currently entertaining a crowdfunding platform called 99sparks, helping regional projects and good ideas for community activities. To support our creative businesses we envisage to cooperate and expand





## Q27 Breakdown of the operating expenditure

Breakdown of the operating expenditure	€	%
Programme expenditure	43,725,000	66 %
Promotion and marketing	9,937,500	15 %
Wages, overheads and administration	11,262,500	17 %
Contingency	1,325,000	2 %
<b>Total</b>	<b>66,250,000</b>	<b>100 %</b>

## Q28 Breakdown of the income from the public sector for capital expenditure

Income from the public sector to cover capital expenditure	€	%
National Government	1,276,700	1.3 %
City	18,585,700	18.9 %
Region	1,276,700	1.3 %
EU	77,286,700	78.5 %
<b>Total</b>	<b>98,425,800</b>	<b>100 %</b>

## **Q29 Financial commitments of the public finance authorities for capital expenditure**

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The table in Q28 includes the capital expenditures on which the relevant finance authorities have already voted. List of this projects (marked with \*) and further planned investment projects see in Q38.

The Municipality has applied to the EU for the reconstruction of the Stadthalle and its surrounding area. There is no decision until now, but we have marked the amount as income from the EU. If the EU rejects the funding application, the city will also take over this part of the project financing.

Two large investment projects, the founding of the Academy of Music and Performing Arts and the expansion of the Museum of Technology are in the planning phase, so far without concrete financial data. Both amounts will be defined in 2020.

## **Q30 Fundraising strategy for Union funds to cover capital expenditure**

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All capital expenditure lies with the city that continuously endeavours to use all the support programmes available on the levels of the EU (e.g. EFRE), the State of Saxony-Anhalt (e.g. urban development promotion programme) and the Federal Government. The Department of Finance supports applications even at short notice by additionally providing the required equity capital.

## **Q31 Spending on new cultural infrastructure to be used in the framework of MD 2025**

The infrastructural investment projects of Magdeburg primarily aim to upgrade and expand existing cultural infrastructure. As mentioned in Q29, two large investment projects that can be considered as new cultural infrastructure, the Academy of Music and Performing Arts and the Museum of Technology, are actually in the planning phase. If we get the opportunity to be shortlisted, we will be able to report on these large infrastructure projects in detail.

# ORGANISATIONAL STRUCTURE

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## <sup>Q32</sup> Planned governance and delivery structure

We want to be prepared and ready to start moving out of the void. With the Mayor and other decision-makers of the municipality, we agreed to found a limited liability company, **Magdeburg 2025 GmbH**, if we are shortlisted. In that case, the Magdeburg 2025 Ltd. will be established by the city of Magdeburg in 2020, during the selection phase. Even though Magdeburg 2025 Ltd. will be established with the municipality as the only shareholder, it will be independent in decision-making, especially in terms of programming and artistic matters.

Since the City of Magdeburg will be the only shareholder, the City Council will appoint members of a **Supervisory Board**. The statutes of the organisation will ensure that there is political as well as civic society representation on the Board. The Supervisory Board appoints the CEO. The Board's further tasks are to decide the economic plan and to control the budget. However, the Supervisory Board has no influence on the artistic content, its task is an ad-

ministrative one. Once a year the Supervisory Board reports to the City Council as the shareholder reunion.

The position of the **CEO** will be subject to an international open call. We prepare the open call during the selection phase, and will publish it immediately, if, and as soon as we are designated as European Capital of Culture. The CEO is responsible for overall global leadership of the project and has final decision-making responsibility.

Partners in developing the overall strategic direction of the organisation are three **directors**: the artistic director, the communication and marketing director and the director for business and administration. All directors will report to the CEO.

**The statutes of the limited liability company will strengthen the position of the artistic director** to guarantee artistic independence and a budgetary independence with high power of attorney. The three directors will be chosen at the beginning of 2021.

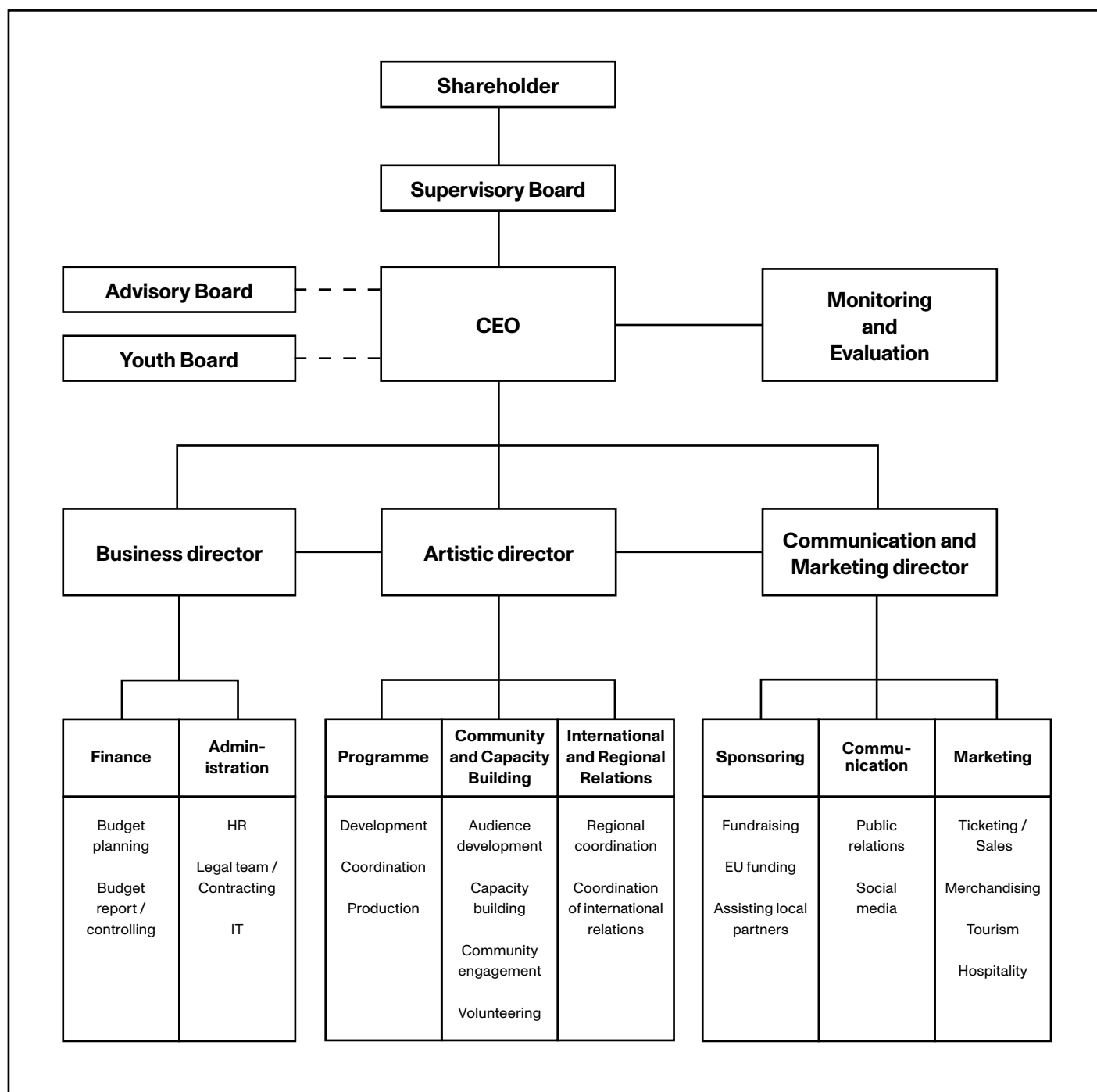
Each of the directors will have a sufficiently staffed **team**. Beyond the usual tasks, we would like to draw attention to a few specific positions: As we place high focus on **audience development** in our concept, we are planning a designated audience development team within the **Community and Capacity Building** section of the organisation. As an important contribution to **capacity building**, we also plan to set up a position within the **fundraising team** that applies for local, national and EU funds as well as assisting and sharing skills with project partners (especially for the independent scene) in this area. A **monitoring and evaluation coordinator** will directly report to the CEO and communicate between all partners involved in the monitoring process.

The **Advisory Board** is composed of representatives from the region, civic society, national and international ar-

tistic and cultural field, and our universities. Meetings of the Advisory Board are planned several times a year, to support the CEO and the directors by (regional, national and international) networking and advice on realising the programme.

A new kind of advisory group will be the **Youth Board** composed of 10 young people age 14 to 18. The Youth Board is a kind of think tank for innovative ideas and new perspectives in terms of cultural programme, participation approaches, youth-oriented communication and marketing. Therefore, it is not assigned to a specific team but to the CEO.

To ensure continuity in the transition from the bidding to the implementation phase and to develop the artistic programme further in the direction of its original purpose, it is planned to give the bidding staff the opportunity to continue working in the new structure.





# CONTINGENCY PLANNING

## Q33 Strengths and weaknesses and mitigation plans

The early decision of the City of Magdeburg to apply for the European Capital of Culture results in a number of strengths that significantly support our application. Ultimately, it is also this strong base that allows us to find mitigation measures for our weaknesses.

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>• Political support of all political parties</li> <li>• Financial stability through confirmed budget</li> <li>• Strong engagement of local economy</li> <li>• High academic potential and accumulation of unique research institutes</li> <li>• Strong cross-sectoral thinking of the science sector</li> <li>• Specific European history of Magdeburg</li> <li>• Free (urban) space for <b>New Frequencies</b> and <b>Nature of Space</b></li> <li>• Strong monitoring and evaluation expertise of the city's statistical department</li> <li>• Experience of the city in managing large events, e.g. German Horticulture Show (BUGA) 1999; UNIMA World Puppetry Festival 2000; two Exhibitions of the European Council 2001, 2006; International Building Exhibition (IBA) 2010; European Choir Games 2015</li> <li>• Good cultural infrastructure in place</li> <li>• Good accessibility</li> </ul>	<ul style="list-style-type: none"> <li>• Large part of the population not used to cultural practice</li> <li>• Passive behaviour of citizens</li> <li>• Limited number of large scale venues</li> <li>• No college of art and music</li> <li>• Missing urban texture and meeting places</li> <li>• Lack of city centre</li> <li>• Missing perception as tourist destination and internationality in hospitality</li> <li>• Poor visibility of the city on a European and international level</li> <li>• Brain drain effect in the shadow of Berlin and Leipzig</li> <li>• Many commuters leaving the city for the weekend</li> </ul>

# Risk mitigation and contingency planning

	Risks within the project	Impact of the risk	How we will overcome the weaknesses
<b>Political and financial risks</b>	Sponsoring not yet established in the cultural sector	<b>high</b>	After starting an early contact to business sector during application phase the fundraising & sponsoring team will continue close contact and work on attractive sponsoring packages.
	Lack of inter-sector cooperation within the city government in terms of support for cultural projects	<b>low</b>	Creating awareness within the city government for the wider strategic potential of culture. Mediate and strengthen communication with council committees.
	Weak cooperation between city government and cultural scene	<b>low</b>	Working on improved application guidelines and counselling opportunities. Considering this aspect in the new cultural strategy.
<b>Cultural programme risks</b>	Low number of cultural actors with expertise in event managing	<b>high</b>	Put a strong focus on capacity building including recruiting, training, exchanges / internships with other ECoCs. Start the learning process for cultural managers during the implementation phase.
	Low amenity value in public spaces throughout the city	<b>high</b>	Improve the amenity value in public spaces using various strategies, from infrastructural investments (Master Plan City Centre) to theme platforms ( <b>Playground Magdeburg, The Other City</b> ) focusing on revitalisation of public space.
	Weak connection and little structure (not well organised) within the cultural independent scene	<b>medium</b>	Working on better networks and capacity building within the platform <b>Opening Access</b> .
	Lack of college of art / music and small creative scene	<b>medium</b>	Magdeburg plans to build a new Academy of Music and Performing Arts. With the AiR programme, the offer of space and visibility we will attract international artists to come to Magdeburg.
	Lack of large-scale cultural infrastructure in terms of buildings / venues	<b>medium</b>	Develop new cultural hotspots and use of public spaces as a creative motor to invent site-specific culture or temporary venues.
<b>Reputation &amp; Image</b>	Difficulties to mobilise citizens to act and participate and overcome a rather sceptic mentality of Magdeburg's citizens who do not yet have a strong affinity to culture.	<b>high</b>	Put a strong focus on audience development, offer community projects and a range of participative activities as well as volunteering. New, innovative approaches to reach and activate audiences ( <b>Opening Access</b> ). Strong communication strategy for special target groups.

<b>Reputation &amp; Image</b>	Loss of young audience and potential cultural actors through brain drain effect	<b>medium</b>	Special programmes for youth / students and specific focus within audience development. Offer involvement opportunities and consider this target group in our marketing strategy. Develop intense cooperation with the universities to build up sustainable connections.
	Lack of cultural diversity within the city	<b>medium</b>	We consider this aspect within our platforms <b>Opening Access</b> and <b>Colours of Home</b> where inter-cultural and community projects are linked to, e.g. <b>#moritz4all, HeimaTraum</b>
	Poor visibility of the city on a national, European and international level	<b>medium</b>	Strong international / European network and strong communication strategy focusing on Europe. Topics of European relevance within the artistic programme will attract a wide European audience.

# MARKETING AND COMMUNICATION

## Q34 Communication strategy

**Out of the communication void** is the direction we want to go. Magdeburg has two main voids in terms of communication:

- It is a white spot on Europe's map.
- It has either a bad image in Germany – or none at all.

For our Out of the Void storytelling this means we have to make some noise on the **European and international stage** with our communication tools, stories and projects. In addition we want to **activate our passive-satisfied at home**, and all those who have not noticed yet that Magdeburg is a – well, perhaps not a sleeping beauty – but certainly a sleeping surprise, about to clap her eyes open.

### Von nüscht kommt nüscht

This is a bit of a local way to say: From nothin' comes nothin'...

One thing is for sure: people in Magdeburg have a special mentality and we have to appeal to this special mentality. If Magdeburgians can be inspired by something, you can count on the power of their enthusiasm, because they love the city and are proud of it. But we want to redirect this pride that usually is focused on the Cathedral and the river Elbe. We want to redirect it to activities rather than

buildings, to people rather than landmarks. This was the reason to launch the campaign MACHEN! (Just do it!) and accompany it with slogans appealing to the very down-to-earth mentality of people: Von nüscht kommt nüscht. If you don't do anything, then nothing will change. People have responded well to this, because it became clear: Magdeburg 2025 is not about high-brow culture that does not speak to me. It also tackles what has been found to burn most: the lack of a city centre, the lack of vibrancy when 'pavements get folded up' in the evenings.

For the communication of culture we have to develop a culture of communication – one that speaks the language of all our citizens, whether new arrivals or the ones who have lived through the system change, whether it is the many regional commuters who travel in and out of the city every day, whether people who were born here or come here to study, to work, to make a family or to enjoy their retirement. We see our communication activities very closely connected to the **audience development programme** – accompanying it and learning about our local audiences through it.

The funny thing is: Once people get to know Magdeburg, they are often enthusiastic and feel the energy of the city. Does not mean they are staying. But it's a first step. So, our goal and responsibility is to come **out of the void of negative thinking** and make people keen on developing a city-identity. We want to make culture an experience and

enable the sharpening of identity through group bonding. This makes the city self-confident. And a self-confident, radiant city is **attractive to outsiders** as well!

## Digital and analogue instruments

Customers are constantly demanding appealing authentic content. We want to develop solutions that allow to convert **authentic user-generated content** to build community and customer loyalty. To come Out of the Void in our communication we have started a test phase and tried out 13 cultural pilot projects. Already we are posting our news and current actions every day on our social networks also encouraging users to start a dialogue with us. Experiences so far are positive, and the transparency and responsibility are appreciated especially by our **younger audiences**. Our Instagram, Facebook and Twitter accounts already reach several thousand people in the city and far beyond.

Through extensive research in the area of audience development, we focus on involving the city districts and their district managers, continue the Cultural Talks #MD2025 in the KUBUS as an established format and move it around in the city. Digitalisation offers potential for integration, inclusion, equal opportunities and participation in many ways – topics that are also relevant to our programme. But we also want to reduce the social divide between ‘onliners’ and ‘offliners’ by offering both digital and analogue tools.

People do not listen to institutions or organisations. **They listen to other people most** – online or offline. To communicate with our local population we will count on multipliers in the city. For example the strong sports and fan culture. We can learn from their ways of uniting behind a unifying cause. By working together with important stakeholders from various areas in the city, we are aiming at a high level of outreach and participation in the city.

We know that we cannot neglect the classic marketing mix either. The advertising measures with flyers, posters, flags and banners that we have placed around Magdeburg so far, are being noticed and people’s proud reactions to them show us that they are needed.

So far, our web presence is available additionally in English and Slovene. Certainly, if we will be ECoC in 2025 all our communication will be available in several languages, especially the digital offer. It almost goes without saying that tools like an interactive Magdeburg 2025 app where users can also upload photos and share experiences as well as get information on events and activities will be available. Just as much as central contact and information points in the centre of Magdeburg, at Magdeburg 2025 Headquarter, KUBUS 2025 and info-points in all city districts.

## Think global. Act global.

Most of our team have travelled to some European Capital of Culture during recent years. And the experience is often

similar: The hardest part is to decide **WHEN** to go and **WHAT** to see. ECoC websites not always provide the information needed for people coming from further away. It sounds banal, but once we have raised the interest of an international audience **we need to take potential visitors by the hand**. Therefore, we will not only offer package deals to tourism agencies and hotels, but tie our own smart packages specifically for foreign visitors.

In the European dimension we have laid out with which **contents and projects** we intend to attract the interest of the international audience. This includes popular activities that create a buzz like the Junior Handball Championships with other handball crazy ECoC cities like ours. But we think also projects like Festival of Modernism, the TafelMusik Festival or Flowing Light of the Divinity and many others could be really attractive for specific European audiences – either sports-fans or architecture-aficionados, lovers of world music or event-hype-seekers. There will be something on offer for almost everyone.

## Allies and networks

The question is for us, but also for our Slovene partner ECoC: **Through which channels** do we reach the European and international potential audiences?





The power of **existing networks** and associations can be one of these channels: the international Telemann Cities Network which was initiated in Magdeburg in 2016, the Goethe-Institutes, the networks of our cultural operators like the Choir Festival or the network of our twin cities Sarajevo, Braunschweig, Nashville, Zaporizhzhia, Radom, Harbin and Le Havre.

Our strongest partner for international outreach: the **German National Tourist Board** with connections and channels that reach far beyond what we could afford on our marketing budget. We have seen the impact that this partnership had on European and international communication for Essen/Ruhr 2010.

Further channel for international outreach is close cooperation with our partner ECoC city in Slovenia and the Slovenian **outbound tourism providers**, the outbound tourism providers in our **target markets** like the Netherlands, Poland, and Denmark but also reaching out as far as China.

The leading **trade fair for the international tourism industry** is right around the corner, the ITB in Berlin – our platform to make a debutant appearance together with our Slovene partners – cooperating closely with our Magdeburg Marketing and Tourism Agency, as well as the Investment and Marketing Society of Saxony-Anhalt. However, also other fairs around Europe and the globe, and festivals like Lollapalooza Berlin with 20,000 visitors and some selected fairs for technology, science etc. will see some Magdeburg 2025 presence in the ramp up years.

## Welcoming visitors back

Around **50,000 foreign visitors** come to Magdeburg each year, as tourists, for international conferences and trade fairs. In the preparation years we will target these audiences as potential returning visitors. Involving the local tourism guides, educating the whole welcoming sector and preparing them for a much larger international audience means **building substantial capacities in customer service** and is an essential task to tackle in a city like ours.

Magdeburg can score with the river Elbe Long-Distance Cycling Route – one of Europe's most varied cycling routes of 1,300 kilometers. Along this route special highlights and events in connection with Magdeburg 2025 can reach many people and welcome them back with their friends and families for 2025. Same goes for synergies to be agreed with festivals that attract an international crowd, like the Kurt Weill Fest in Dessau or the Handel Festival in Halle.

Special offers and packages with the German Rail Deutsche Bahn, Lufthansa, Eurowings, the airports in Berlin, Hanover and Leipzig, as well as long-distance bus companies like Flixbus can create incentives to make trips to Magdeburg easy, cheap and convenient.

## From words to media

When we started our two-weekly newspaper ECoC-column in cooperation with the most important local



newspaper Magdeburger Volksstimme (Voice of the People), we were surprised by how many people read it and how much public interest it triggered. This experience shows us that many still very much rely on print and traditional media. Same goes for the editorial ads we have placed in newspapers such as the weekly ZEIT im Osten. For our communication we are currently and will in the future cooperate with our local and regional partners like the above-mentioned Volksstimme as well as the Central German Radio Saxony-Anhalt (MDR), regional radio stations (89.0 RTL, SAW), our two university radios, the Open Channel Magdeburg (TV), and different city magazines. Further important multipliers are regional media clubs with whom there is already good exchange, like with the Marketing Advisory Board State of Saxony-Anhalt, the Marketing Club Magdeburg and the Press Club Magdeburg.

In the short-term we envisage further cooperation with the Mitteldeutsche Zeitung (Central German Newspaper). In the medium-term (if we have the chance to implement our programme) we will expand cooperations to all major German media as well as Deutsche Welle and targeted international media, tailored to the messages we want to communicate in the respective countries. Our colleagues from Essen/Ruhr 2010 have had good experiences with an international press officer who brings in an international media network. Our plan is to hire an expert early on in the preparation years.

## Q35 Highlighting the ECoC as an action of the European Union

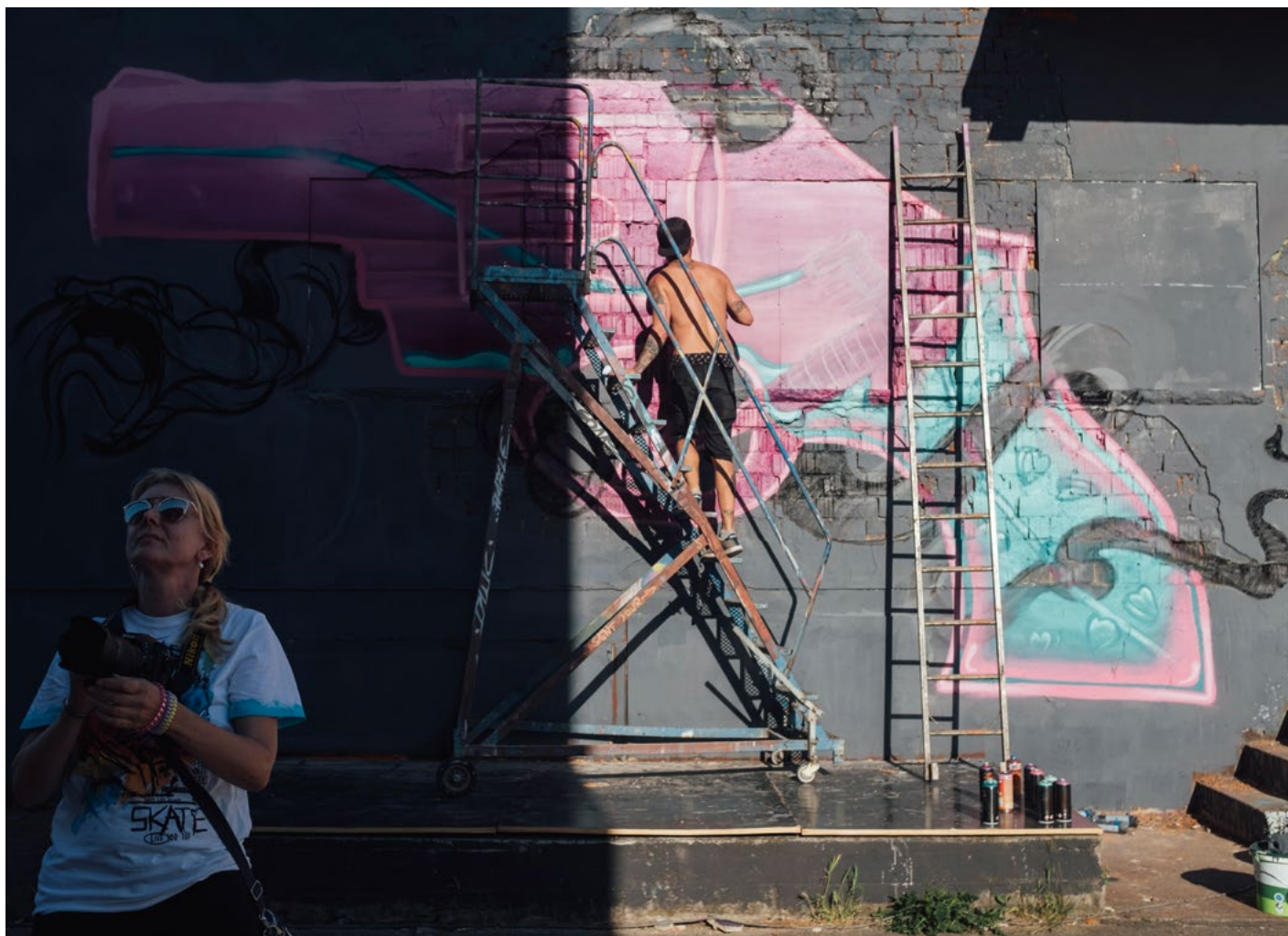
We intend to highlight clearly in all our communication and marketing that the European Capital of Culture is an initiative of the European Union. We do it by means of communication, but also concerning the artistic content, because an important message of our programme is the European identity, European core values, the European integration.

We will invite a representative of the European Union to our opening ceremony, and as a part of it, we will continue the good example of some ECoCs with a handover ceremony of the European Capital of Culture title at the beginning and at the end of the year 2025 between the previous and next ECoCs, with highlighting the EU.

We will include the logo of the European Union in our regular communication and we will present it together with our Magdeburg 2025 logo on our marketing products: among others on our website and social media channels, in printed and digital advertising, information and programme brochures, outdoor-communication tools like posters, banners, flags or event-signage. We will launch an extensive city dressing campaign with a strong participatory character, so that most of the facades will

be decorated with Magdeburg 2025 and EU logos. For the project owners and project partners we will publish our manual of corporate identity, which will regulate the use of both logos (Magdeburg 2025 and EU) together.

We will promote the title as initiative of the European Union in our programme content as well. As we expressed in our European dimension, we bear responsibility for the future of the EU: with Magdeburg 2025 we want to contribute to the re-thinking and further development of the European idea. We consider the European Union as a community of values, and we will highlight it during the Magdeburg 2025 year as well as the ramp up years. We intend to implement thematic days of the European Union in our project, which are linking to our programme lines like Europe Day, European Heritage Days, European Day of Languages, etc. And finally, we intend to spend the Melina Mercouri Prize on celebrating 40 years of European Capital of Culture. In this way, we clearly link the ECoC and the European idea with the name of Melina Mercouri and the European Union in content and project communication.





# CAPACITY TO DELIVER

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## <sup>Q36</sup> Political support and sustainable commitment from the public authorities

We can confirm a very strong support from both the City of Magdeburg and the State of Saxony-Anhalt. Further above we have already described that we have the financial commitment of the operational budget from both the city and the state: both of them support the operational costs with 20 m euro each.

A proof for the city's great commitment is the fact that the City Council already decided in 2011 to apply for the European Capital of Culture, and since then the decision-makers, all parties and the administration have firmly stood behind the project very supportively. All City Council decisions on the ECoC were unanimously taken without exception.

All departments of the city administration also participate very supportively in the project: The Mayor and his deputies regularly give the application team the opportunity to dialogue and to exchange ideas, and all doors are always open for us. In dialogue with the authorities, it is also very helpful that the Magdeburg 2025 application office has been set up as part of the city administration.

The State of Saxony-Anhalt is also very much behind the application of its only candidate city. The Saxony-Anhalt State Chancellery and Ministry of Culture have each appointed contact persons with whom we have been in close dialogue throughout the entire application phase. We also had several meetings with the Saxony-Anhalt Ministry of Economy, Science and Digitalisation especially in the areas of digitalisation and creative industries.

A working group has been set up with representatives of the different departments of the city administration, different ministries and of the Magdeburg 2025 team, which meets regularly to discuss strategic issues. In the meetings we have the privilege to directly come face to face with our colleagues from the city departments of culture, economy, finance and urban planning, and the above-mentioned ministries of Saxony-Anhalt.

# Q37 Infrastructure to host the European Capital of Culture



## Urban development

The lack of a city centre has been mentioned as one of the deficits in the urban texture of Magdeburg. With the **Master Plan for the City Centre** as described in the strategy section, Magdeburg 2025 is already making a long-term impact on the urban development of our city. We initiated the Master Plan together with the Cultural Department and Urban Planning Department. We are now moving the Master Plan from the conceptual to the operational level with our ECoC projects.

The most important urban development project within the Master Plan is the renovation and extension of the **Stadthalle and its built area**. The Stadthalle was built in 1926/27 during the era of Modernism in occasion of the German Theatre Exhibition of 1927. The city's aim is to establish the area as a cultural hotspot, and with our 2025

project **Festival of Modernism** we will support this aim. The festival not only uses the area as a venue, but will also organise site-specific interventions to interpret the cultural complex in the context of its origin.

As specified in the strategy section of this application, the Master Plan intends to strengthen the east-western connections in the city, e.g. the connection between the main station and the city centre. With our project **Centre in Action** we achieve exactly that: we create new **connections and places of stay between the railway station, the city centre and the river Elbe**. The project is intended to support the plans of the city to overcome the barriers of railway tracks, old fortresses and other obstacles running north to south.

With our programme we want to make use of the city in a way that breathes new life into our urban voids and disused spaces. Our project **Playground Festival** will focus on the potential of the city as an open playground while our project **Changing Wasteland** sets urban development in motion: the interim results of the social-urbanistic participation process will be supported and put into action by the municipal Urban Planning Department with appropriate measures.

## Use of the cultural infrastructure

We will use both established cultural institutions and unconventional places. Magdeburg has a number of large-scale venues, indoors and open-air, with up to 35,000 seats in total. And as mentioned in the description of the cultural profile, the city has decent cultural infrastructure. The ECoC bid is catalyst for further developments:

The cultural centre **Forum Gestaltung** is being rebuilt and developed into a Centre for Culture and Creative Industry. This is where both the exhibition and the capacity building measures of our project **Between Objectivity and Suggestion** will take place.

The Museum of Contemporary Art Kloster Unser Lieben Frauen, where our exhibition **Artificial** will take place is being renovated and extended while the Museum of Cultural History will present the exhibition **Feeling East**. The Gesellschaftshaus (with different concert halls and salons) will be used by the **European Choir Games**. The **TafelMusik Festival** will take place in the former fortress Festung Mark and on the surrounding open spaces.

A new director was very recently appointed for the Museum of Technology and will develop a new concept for it. As soon as he takes up office, we can start making common plans. An extension for the building is also planned. **The Fraunhofer Institute**, which today is a place of research, will be used as a public centre for media



art by Magdeburg 2025. Our project **Graffiti Facades**, a curated residence programme for graffiti artists, will take place around the **Aerosol Arena** which uses a former industrial site as a graffiti gallery.

Furthermore, there are other cultural centres and creative places in the districts we can use, as well as places restructured for cultural purposes such as former churches, industrial sites or parts of the fortifications.

## Assets in terms of accessibility

Magdeburg can be reached via **four airports** as well as **motorways** (A2, A14, A9) that run through Germany connecting the North with the South and the western part of the country.

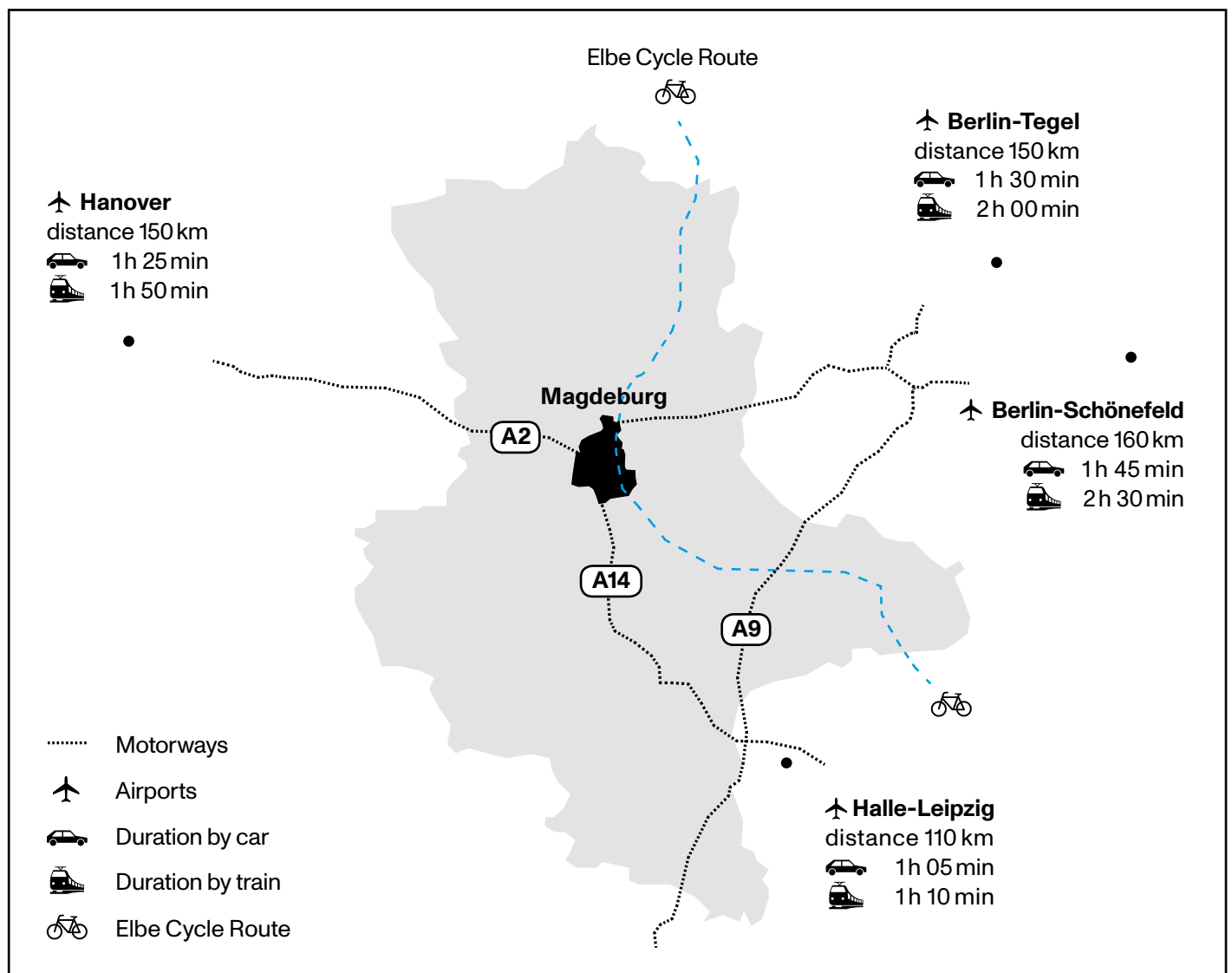
Magdeburg is linked to the IC network of Deutsche Bahn and an important junction between Leipzig, Hanover and Berlin. Travelling long distances by bus recently has

been getting quite popular in Germany. Due to its low prices, it attracts many younger people. Magdeburg is the stopping point of many bus routes crossing Germany.

Once arrived in Magdeburg, it is a city of short distances. Many city highlights are **within walking distance from the main station**. Many of the key events of the ECoC year will take place within this area as well. No need for too much petrol then!

Of course, it is not our aim to stay in the city centre, but rather to encourage both Magdeburgians and visitors to take a step beyond and visit the more remote districts as well. Thus, we are lucky to have a **strong web of public transport** taking passengers from the middle of the city to the outskirts or vice versa in less than 30 minutes.

Due to its position at the Elbe Cycle Route Magdeburg has been a destination for bicycle tourists since a long time. The city currently is continuously developing its net of bicycle lanes. Therefore, combined with the camping areas around the city, we are prepared to offer a unique adventure also for ECoC tourists on two wheels.





# Q38 Cultural, urban and tourism infrastructure projects

All infrastructure projects marked with an \* are included in the capital expenditure budgets listed in Q28 and have been voted on by the public finance authorities.

## **Stadthalle, Hyparschale (multi-purpose hall) and surrounding area\***

Reconstruction of the buildings Stadthalle and the currently disused multi-purpose hall Hyparschale as conference and event venue in line with historic preservation principles. The building measures are complemented by developing the public space surrounding the premises.  
Timeframe: 2020–2023

## **Academy of Music and Performing Arts**

Foundation of the Academy as an institution to develop Magdeburg as a city of music, with either repurposing an existing building or building a new structure.  
Timeframe: Development of a detailed concept (1<sup>st</sup> half of 2020); City Council decision based on concept and if positive: foundation of the academy; planning of the refurbishment or construction and termination until 2024.

## **Centre of Culture and Creative Industry Forum Gestaltung\***

City Council decision to develop the facility as a centre for culture and creative industry.  
Timeframe: 2021–2023

## **Old Coachman's house as expansion of the Puppet Theatre\***

Annex with work and rehearsal space enabling more shows by freeing up the stage from rehearsals.  
Timeframe: 2020–2022

## **Museum of Contemporary Art Kloster Unser Lieben Frauen\***

Refurbishment of the north wing and the monastery church.  
Timeframe: Ongoing and finished by 2022

## **Museum of Technology**

City Council decision to develop the existing museum into an Industrial Heritage Museum, including refurbishments and extensions.  
Timeframe: Opening of new museum in 2025

## **Gröninger Bath – Centre for Music and Media\***

New barrier-free extension for concerts, theatre and conferences.  
Timeframe: 2019–2021

## **Development of the Walloon hill / Ecumenic Courtyards**

Foundation of an Ecumenic Centre and new Premonstratensian Monastery. Development of the quarter along the Romanesque Road with modern architecture by including the historical structure.  
Timeframe: 2019–2024



## **Rehearsal spaces for musicians and independent scene**

Reconstruction of the former relay station of the municipal utilities (SWM) by the German Rock Music Foundation as a rehearsal centre.  
Timeframe: 2020–2021

## **Development of the fortress complex Maybach Street**

Restoration of the former fortress complex; rededication of the spaces for use by the residing associations – with a permanent exhibition and cultural events.  
Timeframe: 2019–2020

## **Fortress Cycling Path**

Extension of the Elbe Cycling Path to the ring-shaped system of baroque and Prussian fortress buildings and parks which surround the city centre, including remnants of Magdeburg's railway history.  
Timeframe: 2021–2022

## **New city-orientation system**

New paths, new signs, new design.  
Timeframe: 2021–2022

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# **MAGDEBURG 2025**

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