Force of Attraction

2–3 Introduction
4–13 Contribution to the long-term strategy
14–61 Cultural and artistic content
62–69 European dimension
70–81 Outreach
82–97 Management
98–99 Capacity to deliver
99 Additional information
From Out of the Void to Force of Attraction

Who doesn’t want to come out of the void? Given the impact of the C-word, it looks like our first-round concept was almost prophetic – not only for Magdeburg, but for the whole world.

What we have experienced in Magdeburg historically and socially is, of course, different from what the world has experienced with the coronavirus shutdown. But there is one thing common to both: after a period of standstill, you need a revival strategy.

What we have understood since pre-selection is that coming out of the void means moving from a problem focus to a solution focus. Easy to say, but much harder to do. Coming out of the void needs a strong positive force. A force that picks us up and carries us. A Force of Attraction.

This is what has changed in our concept: We have put a positive spin on what we want to do. To come out of the void we need Force of Attraction. Still inspired by Otto von Guericke – you remember, the guy with the horses, who did important research on the void and force of attraction.

Force of Attraction causes objects, people and ideas to connect. We want Magdeburgians to connect to their own city again and from there connect to Europe. Recognise the attraction of historical values. The attraction of a city that developed the Magdeburg Rights and defined very early on the idea that citizens had rights bringing with them both empowerment and responsibility. A city that was known as the Bunte Stadt – the Colourful City – which was ahead of its time in creating that golden combination of urban development and well-being for its people. A city that was known as a place of ideas and experiments. A truly European city.

Our Spheres of Home programme line examines new notions of European city togetherness in the context of a modern twist on Magdeburg Rights. We call on Europeans to embrace their cities as places of freedom, connection and contribution. Places of responsibility and reconnection.

Our Nature of Space programme line seeks to recreate the spirit of Magdeburg as the original Bunte Stadt (Colourful City). Encouraging the redevelopment of the city and its special places through vivid urban life. Reviving urban spaces – neglected and unloved in GDR times – through creative diversity.

And in our third programme line, New Frequencies, we return to the city where big ideas come from. Fusing Magdeburg’s special connection between art and technology and its 'Telemanic' connection to the origins of world music as a genre, we experiment with new ideas and concepts.

Force of Attraction encourages Magdeburg to look backwards with pride. Force of Attraction invites Germany and Europe to see Magdeburg at the heart of the continent. Force of Attraction makes us understand that our future lies in looking up and out, and not inwards and down. We are coming out of the void and we have seen the light. May the Force of Attraction be with us. And with Europe, too.
**The relationship between the Cultural Strategy and ECoC is symbiotic. The strategy sets out its long-term vision – Kultur mit Allen – and the interdisciplinary design thinking methodology to forge what we are calling a Kreative Allianz (creative alliance) between different stakeholders both in the city administration and on the cultural and community scenes. It also includes a detailed action plan to achieve 12 key goals that will help Magdeburg realise the vision. They are built around a group of cross-cutting themes that include empowering cultural and creative actors, social inclusion and participation (linked to cultural education), profiling and internationalisation of the cultural landscape. These three themes form building blocks to anchor the 12 goals through which the Kreative Allianz will transform Magdeburg with culture as its motor.**

**ECoC is Magdeburg’s dynamic change agent. Leading the transformation through the power of Force of Attraction and using the three programme lines to rekindle Magdeburg’s sense of itself as a significant and colourful European city of ideas, experiments and culture. And if the strategy is about practical goals and the building blocks to support the vision, then ECoC is about emotion and energy and reawakening the essential spirit of Magdeburg. Three key ECoC objectives drive our Force of Attraction:**

- Activate a new Magdeburg model for European citizenship
- Recreate Magdeburg as the Bunte Stadt (Colourful City)
- Reignite Magdeburg as a place of experiments and ideas

The table below summarises the connections and prioritisation of Cultural Strategy 2030 and ECoC 2025.

| Strategic Objectives Matrix – Cultural Strategy 2030 and Magdeburg 2025 |
|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|
| Cultural Strategy 2030 Key Goals | OVERALL GOAL: Become an important player on the European cultural stage | FORCE OF ATTRACTION |
| • Empowerment and inclusion | • Culture as a driver of sustainable urban development | • Profiling the cultural landscape |
| • Intercultural citizenship | • Strengthening cultural spaces in neighbourhoods | • Design and joined up thinking |
| • Communities, participation and better communication | (Urban) Spaces for experimentation | • Creative Allianzen – creative networks |
| • Connected model for cultural education | | • Contemporary mediation of culture |

Q2: Cultural strategy: Key priorities shaped by preselection

The City of Magdeburg formally approved its new Cultural Strategy in May 2020. It sets out a vision for Magdeburg’s cultural development up to 2030. The strategy was finalised in parallel with the development of this final application document. They are separate but connected.

It is worth reminding ourselves that both processes have benefitted from a bottom-up analysis of Magdeburg carried out by a series of working groups made up of experts and engaged citizens between 2015 and 2017. In the beginning, their task was to start preparing the ground for our bid. Ultimately, their analysis of Magdeburg’s challenges and opportunities drove the development of Magdeburg’s strategic framework for the next ten years – the combination of Cultural Strategy and Urban Development Master Plan, interlinking cultural plans with plans for urban development. The fluid with the solid. A welcome reminder of the principles that guided our Modernist past and made Magdeburg the legendary Colourful City.

As a consequence of this, the Cultural Strategy opens out to a European context. It reflects on European challenges for cultural and educational policy, such as migration, digitalisation, the economisation of society and their effects on arts and culture, also taking into account the United Nations’ Sustainable Development Goals. One of the main goals that the Cultural Strategy articulates strongly is for Magdeburg to become an important player on the European cultural stage (again).

The inspiration (and even the argumentation) from the preliminary phase encouraged Magdeburg’s Culture Department to continue a broad participative approach to strategy building. This has led to a Cultural Strategy that is extremely open and participative in its vision of Kultur mit Allen (culture with everyone). It is quite a statement from a city that has now come to terms with itself and with the dematerialisation of culture in the 21st century. It talks, we think, movingly of reconciling artistic quality with participation and of the importance of investing in the process of creation rather than just the final product. Dare we say it, that’s not sooo very German.

And Magdeburg really means it. Joined up thinking has magically appeared across municipal departments. The Culture Department has been involved in a highly productive dialogue with the Department of Urban Planning. This has helped to develop the Urbani Development Master Plan in a very participative way. These cross-cutting issues are spreading across other areas. It has led to our interdisciplinary design thinking methodology – a new approach that is an important feature of the Cultural Strategy. Different departments now talk to each other, breaking down the functional silos of progress prevention.

Already this has led to a revision of financial support for independent cultural projects in Magdeburg. The new guidelines build on the project funding method we successfully trialled in 2019 for our ECoC call for micro projects. Less bureaucracy, more transparency, more flexibility and more financial security. They are now much better suited to the needs of independent artists and one of the biggest issues to have come out of our dialogue with them.

The city has taken the first steps to a revised and international Artist in Residence programme. There was an inspirational public kick-off symposium with stakeholders and best-practice experts in late 2019. Last but not least the budget for project funding and the budget for the independent cultural institutions have been significantly increased (and will continue to be) due in part to the ECoC bid, but mainly as a clear indication that Magdeburg is in this for the long haul.
Towards a Cultural Region Magdeburg 2030

And finally, our region. “What region?”, you may ask. We are really happy that the city took the opportunity of the ECoC application to start an extensive networking process with Magdeburg’s surrounding area, county districts Börde, Jerichower Land, and Salzlandkreis in search of a (Cultural) Region 2030. We started to elaborate a common cultural vision through three public Future Workshops and two round tables in our surrounding rural districts. The process culminated in a Regional Conference in February 2020. Key stakeholders developed common projects on several common topics. Previously the area around Magdeburg was not seen to be a defined region. That makes these initial steps even more important. The ECoC project has been strongly supportive of this process and will continue to be. It will provide a platform for dialogue to continue joint strategy building with the regional stakeholders as well as encourage regional development with ECoC projects like Sugar & Salt.

Additionally, we are reaching out to important neighbouring cities. For example, we are bringing our Bunte Stadt Magdeburg together with the Weiße Stadt Dessau (the Bauhausian White City) for our Festival of Modernism and Augensturm – The Visual Tempest projects. And we have begun strengthening our cooperation with our traditional rival, Halle, for example for projects such as the exhibition Me, Myself and I and Changing Wasteland. Magdeburg and Halle cooperating. Now that’s a vision!

In summary, the ECoC bidding process has been an inspiring catalyst to reactivate Magdeburg’s ambition and civic pride. Force of Attraction is any type of force that causes objects to come together, even if those objects are not close to or touching each other. Here, organisations that have not been so close in the past have realised their mutual attraction and have begun to shape their city’s (and even the region’s) future. Innovative approaches to design thinking and community participation have been successfully introduced. They are surely the way of the future.

Magdeburg has a visible, more colourful and diverse cultural life throughout the city.

Cultural collaborations and networks within the region and Europe are strengthened and increased.

Audience development is recognised as a core strength of Magdeburg. We now have fans of culture across all communities.

Cultural operators have improved their skills and the quality of the cultural offer is recognised at national and European level.

Magdeburg has a positive European cultural profile, especially in music and the cross-sectoral connection of art and technology.

Q3 Our key long-term impacts

We have continued to develop our analysis of the planned impacts of the European Capital of Culture action on Magdeburg, building on the core work set out at pre-selection. Together, these long-term impacts will demonstrate Magdeburg’s transition to the Colourful City of experiments and ideas. And the extent to which we have succeeded in activating the new Magdeburg model for European citizenship. Most of the impacts and the legacy will be driven by our delivery strategy Opening Access (Q3).

Cultural Impacts
Magdeburg has a visible, more colourful and diverse cultural life throughout the city.

Magdeburg has a positive European cultural profile, especially in music and the cross-sectoral connection of art and technology.

Social Impacts
Social cohesion is stronger, and well-being has increased.

Increased perception as a tourist destination and a 20% increase in overnight stays.

Economic Impacts
Stronger visibility of Magdeburg nationally and internationally as a ‘go to’ city rather than somewhere to avoid.

Increased perception of Magdeburg nationally and internationally as a ‘go to’ city rather than somewhere to avoid.

Urban Development Impacts
Public space is revitalised with many attractive places for events, encounter and interaction.

New cultural or public spaces have evolved from former industrial, vacant or fallow areas.

Stronger integration of the river Elbe into the urban and cultural life of the city.

A strong sponsoring and fundraising relationship between private and cultural sectors has become embedded as part of a creative alliance of cultural stakeholders.
Evaluation for us is not just an academic exercise. We will, of course, be academically rigorous, but as a team and as a city we want to learn, improve and evolve. The overall aim of our Monitoring and Evaluation Programme is to analyse and reflect on our delivery strategy Opening Access and the medium to long-term impacts that the European Capital of Culture will have. It will help us to deliver the long-term cultural vision for Magdeburg as set out in the 2030 strategy. Culture with everyone is our goal. Our evaluation model should demonstrate the difference this can make.

Q4 Monitoring and evaluation

Our Evaluation Programme considers 3 essential aspects:
1. Long-term key impacts of the ECoC action on the city
2. Our three strategic priority ECoC objectives
3. Achieving greater internationalisation and a stronger European presence

How we define success

As we said in Q2, along our three programme lines we have identified three priority ECoC objectives whose achievement will determine whether or not we attain success:

- Activate a new Magdeburg model for European citizenship
- Recreate Magdeburg as the Bunte Stadt (Colourful City)
- Reignite Magdeburg as a place of experiments and ideas

These three ECoC objectives are the core of our Evaluation and Monitoring Programme and each cover three different parameters.
Objectives and milestones

To achieve our strategic ECoC objectives as well as the general and specific objectives suggested in the Guide-line for the Cities’ own Evaluations, the measurement and evaluation of internal processes and short-term impacts is important. That is why a special focus of our evaluation concept will be on our Campus Building and Community Building Programmes (Opening Access). We aim to test and develop new approaches and formats by following the principle of learning by doing. Regular feedback surveys and interviews with the participants will allow us to respond and adapt quickly. In addition, we want to examine the social impact of community activities on well-being and the sense of togetherness. In 2024/25, a one-year scientific research project is planned in cooperation with the Department of Sociology at Magdeburg’s Otto von Guericke University. It will exclusively focus on measuring well-being and greater social cohesion through cultural activation and community building.

What sort of information and how will we track it

For the tracking of information, we have considered example indicators including the core indicators recommended in the EU Guideline. The table shows how our strategic ECoC objectives are interconnected with the general (GO) and specific objectives (SO) of the EU Guideline, and which indicators we will consider for the different parameters.

Extensive baseline data allows us to track progress as far back as 2015. Regular surveys will focus on showing statistical data. A broad mix of quantitative and qualitative data – taken, for example, from focus groups, interviews, questionnaires and observations – will be used to measure our key indicators. Other specific methods of learning about the perception, satisfaction and emotions of participants will include online activities and sentiment analyses of social-media comments. Further methods, such as digital or analogue feedback forms and informal or semi-framed interviews will be especially important for reflecting on our Capacity Building and Community Building Programmes. Additionally, interactive interventions in public space, such as pop-up booths, will be used to obtain direct feedback from participants and make evaluation participative.

Who will carry out the evaluation

An external public or private institute or organisation will be appointed to carry out the main part of our monitoring and evaluation programme working in close cooperation with the City Department of Statistics. We have already contacted IWD market research GmbH as a potential external partner, especially for face-to-face interviews.

Otto von Guericke University is another important cooperation partner, particularly in the field of qualitative research methods. We have already started a cooperation test phase together. In 2019 Cultural Engineering students carried out in-depth interviews on the cultural life of students in Magdeburg. In the summer and winter semesters of 2020/21, students will carry out research into ‘Non-visitors in Magdeburg’. The results will form the basis of further evaluation by cultural institutions, which is a goal of the Cultural Strategy 2030. During the implementation phase the university will establish an interdisciplinary think tank – Eva.lab – where students (from the Sociology, Cultural Engineering, Computer Science and Interaction Design programmes) will work on innovative methods and tools, e.g. tracking cards, geo maps, an ECoC app, for data monitoring use in 2025.

Another institute specialising in social sentiment analysis will be commissioned for the evaluation of social media data and online activities. Here we are in contact with INWT Statistics (Berlin).

If you have any questions, please feel free to contact us. We will be happy to send you more detailed information about our strategic ECoC objectives and the evaluation programme working in close cooperation with the City Department of Statistics. We have already contacted IWD market research GmbH as a potential external partner, especially for face-to-face interviews.

---

<table>
<thead>
<tr>
<th>STRATEGIC ECoC OBJECTIVES*</th>
<th>PARAMETERS</th>
<th>EXAMPLE INDICATORS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activate a new Magdeburg model for European citizenship</strong></td>
<td>Community engagement &amp; active citizenship</td>
<td>• No. of volunteers and level (depth) of their commitment to and participation in cultural activities &lt;br&gt;• No. of involved people in community projects/activities &lt;br&gt;• Sense of togetherness and well-being</td>
</tr>
<tr>
<td><strong>GO1: Increase citizens’ sense of belonging to a common cultural space</strong></td>
<td>Social participation of people with disabilities</td>
<td>• No. of projects involving people with disabilities &lt;br&gt;• No. of intergenerational projects &lt;br&gt;• No. of projects involving disadvantaged children &lt;br&gt;• No. of senior citizens participating in projects/events</td>
</tr>
<tr>
<td><strong>SO2: Widen access to and participation in culture</strong></td>
<td>Tolerance &amp; integration</td>
<td>• No. of cooperations with migrant or expat communities, inter-cultural associations &lt;br&gt;• No. of projects focusing on interreligious/intercultural aspects &lt;br&gt;• Perception of Magdeburg as a European, open-minded city</td>
</tr>
<tr>
<td><strong>Recreate Magdeburg as the Bunte Stadt (Colourful City)</strong></td>
<td>Image, perception &amp; tourism</td>
<td>• No. of international/domestic tourists, overnight stays, duration of stay &lt;br&gt;• Sentiment analysis of social-media activities &lt;br&gt;• Perception of Europeanism amongst citizens &lt;br&gt;• No. of students in Magdeburg and % of graduates staying in MD</td>
</tr>
<tr>
<td><strong>GO2: Foster the contribution of culture to the long-term development of cities</strong></td>
<td>Urban development, (re)use of public space &amp; new cultural hotspots</td>
<td>• No. of activities taking place in public space &lt;br&gt;• Perceptions of quality of stays in public space (duration of stay) &lt;br&gt;• No. of temporary uses of vacant stores/buildings &lt;br&gt;• Investments in cultural infrastructure (venues/facilities)</td>
</tr>
<tr>
<td><strong>SO3: Raise the international profile of cities through culture</strong></td>
<td>City &amp; nature, region &amp; river Elbe</td>
<td>• No. of projects/activities involving the river Elbe &lt;br&gt;• No. of projects on environment, food, nature, water, climate &lt;br&gt;• No. of projects/activities in the region</td>
</tr>
<tr>
<td><strong>Reignite Magdeburg as a place of experiments and ideas</strong></td>
<td>Cultural profile, attractiveness for CCI, capacity building, internationalisation &amp; cooperation</td>
<td>• No. of artistic residencies &lt;br&gt;• No. of creative centres/co-working spaces/rehearsal rooms &lt;br&gt;• No. of employees/self-employed and start-ups in CCI &lt;br&gt;• % of international cooperation/co-productions &lt;br&gt;• No. of people/organisations participating in Capacity Building Programme</td>
</tr>
<tr>
<td><strong>SO1: Enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation</strong></td>
<td>Audience development &amp; cultural education</td>
<td>• No. of institutions who have implemented audience development &lt;br&gt;• Increased diversity (age, cultural background) of the audience &lt;br&gt;• No. of schools/school pupils participating in projects &lt;br&gt;• Change of visitor numbers in cultural institutions</td>
</tr>
<tr>
<td><strong>SO2: Widen access to and participation in culture</strong></td>
<td>Projects and connections between art and technology &amp; their creative, economic impact</td>
<td>• No. of projects combining art and technology &lt;br&gt;• No. of scientists and artists working on joint projects &lt;br&gt;• No. of science and arts collaborations with European partners</td>
</tr>
</tbody>
</table>

*with General (GO) and Specific Objectives (SO)
Baseline studies and surveys

We have several existing surveys and statistics that form a really solid base for our evaluation. The figure below gives an overview of the most relevant baseline studies.

Evaluation timeframe

During build-up we will carry out several monitoring exercises with results published in 2024. In 2025 our data collection and qualitative analysis will be ramped up significantly to evaluate the impact of the year itself.

To monitor long-term impacts, we will continue our evaluation programme after 2025. Two years after the title year we plan another monitoring phase and will publish results in a report that will give us a good basis for further developing the next Cultural Strategy for 2040.

How results will be disseminated

Interim reports and the final evaluation report will be published online and offline in both German and English. We will provide open data to increase transparency and allow easy access to data.

In 2026 the MD2025 evaluation results will be presented at an international conference. We want to ensure the sustainable use of evaluation results and will combine the conference with workshops addressing our cultural and creative sector, NGOs and civil society. This will be an opportunity to discuss further progress and implementation of what we learn from the evaluation.

For the various stakeholders of our delivery and legacy strategy, Opening Access, we will use different channels and formats to communicate the results and make them accessible for further use and anyone’s own development. Finally, we also want to open participation for citizens by making results tangible with public interventions, such as outdoor poster campaigns.
Our activation strategy

Encourage active citizenship

The citizens of Magdeburg are pragmatists. People who don’t usually allow themselves to be driven by emotional impulses. But once they have caught fire, they do everything to realise their dreams, with powerful conviction. A vibrant city is defined by committed citizens, confidently standing up for values and ideas. Attractive and successful cities are full of people like this.

Our programme uses the original principles that drove our forefathers to develop the Magdeburg Rights, reinventing them through projects that allow people to shape their city, and fall in love with it all over again. Many of our projects are led by local ideas in a true bottom-up model of co-creation. Using our shared stories and heritage as pillars in co-design models with our cultural venues, local and international artists. Mixing local passion and pride with European spirit.

Artisan and artist – a combination not just for Magdeburg but also for Europe. Encouraging a European Force of Attraction where Europeans rekindle the spirit of vivid places and connected people. Loving and living their cities.

Embrace responsibility

We want to hug again, literally and metaphorically. Embracing the notion of responsibility that stems from a modern take on the Magdeburg Rights as a forerunner of fundamental European values. Modernising our message to recreate the European city as a place of colourful togetherness and responsibility. Sharing a model for a modern European city shaped by the values invented here centuries ago.

Embracing responsibility for the place where you live means not only responsibility for people but also for the natural environment. In the face of climate change, we embrace responsibility for nature, which is an important element of our identity. Our programme explores issues like biodiversity, rivers and food through major international artistic exchanges.

Experiment without limits

The spirit of experimentation belongs to Magdeburg, the place where great ideas come from. Okay, we are not yet so well-known for artistic experiments, more the scientific ones, but even that is a promising start. Magdeburg loves to experiment, so that’s what our strategy is: joyful experimentation with art, but also beyond the boundaries of art itself.

We know that Magdeburg can be a hot place for big ideas again. Connecting digital art with science and technology in ways that appeal to everyone. And Magdeburg’s undervalued music scene and traditions will finally be given the recognition and platform they deserve. The musical autobahn will race from Berlin to Magdeburg as new songs put Magdeburg on a whole new frequency.

Our delivery strategy: Opening Access

Our 3 Es activation strategy is bolstered by a set of tools that support Magdeburg’s cultural system and its people and communities to realise our vision. Opening Access is our delivery platform that will make it happen. What we have learned from other ECoC is that the capacity building and community engagement in the build-up years is the most important factor in creating both a great year and a long-term, sustainable legacy. That’s what Opening Access will do. It comprises:

- A Capacity Building Programme for cultural operators, independent artists, NGOs and city administrators, to provide them with a new set of skills, new international partners and loads of creative ideas and opportunities.
- Programmes for Community Building, Audience Development and Cultural Education, to encourage more communities to be more connected, and more active in co-creating their cities;
- Embracing new audiences and removing barriers that prevent some groups from getting involved.

The table on page 72 gives an overview of how Opening Access works.

Artistic vision: Void to vivid

Our vision is simple. We want to take the city and its citizens out of the void to become a city of vivid sounds and colours, releasing the energy of Magdeburg, which pulsates under the skin of the city, waiting for a liberating moment. This moment is approaching.

We have refocussed our original artistic vision, making it stronger and more international, to bring our city alive, make it a revitalised European city with a stronger sense of community and creativity. But now we are driven by the Force of Attraction: We have created a vivid programme of exciting, energising European projects, events and exhibitions, built around 3 Es – Encourage, Embrace and Experiment.
Our cultural programme

Feel the Force of Attraction: Our cultural programme embraces our citizens and visitors alike, inviting them to take part on a journey through time, space and experiments.

Our programme line Spheres of Home takes a modern twist on Magdeburg Rights. We encourage everyone to engage with our projects and feel empowered as European and Magdeburgian citizens. The projects deal with our shared European experiences to create visions for a new togetherness: diverse and tolerant.

Our programme line Nature of Space recreates the spirit of the Colourful City. Magdeburg as the original Bunte Stadt of Modernism with ‘colourful’ in the sense of today: open, sustainable and vivid. Together with our citizens, visitors and artists we conquer the urban space, searching for a new model for the European city as we progress through the 21st century.

Our programme line New Frequencies sees us creating new sounds with exciting music projects, projects combining art and technology, offering new experiences and experiments for our audiences and artists, and creating a new lasting vibe in Magdeburg.

All mentioned partners are confirmed. A few more we have in mind are marked as ‘to be confirmed’ (tbc). The estimated budgets of the projects consider the overall budgets which often include funds from other sources than our ECoC budget. We foresee to spend about half of our operating budget for financing the below mentioned projects.

Opening Ceremony

Our period as European Capital of Culture starts with a three-day event inviting and involving the citizens of Magdeburg, our region, and guests from Europe and all over the world.

16 January 2025: The Colourful City

16 January is the most emotional day of every year in Magdeburg. It is ‘hour zero’, the day of Magdeburg’s destruction by aerial bombardment in 1945. However, in recent years a civic initiative entitled ‘Magdeburg Open to the World’ has begun using the day to protest against right-wing extremism and to promote the city as a place of openness. In 2025, on the 80th anniversary of this day, we will invite Europe to celebrate with us. We fill this day with a new memory, as the day on which our year as the European Capital of Culture began. Performances, music stages and sing-along events will fill our streets.

17 January: Sugar & Salt regional kick-off

On Friday, 17 January we will kick off our regional project, Sugar & Salt. The first act will be the official opening of the Sugar & Salt Identity Centre in our neighbouring town of Schönebeck. The Eternal Soup project will get going and will continue throughout the year.

On Friday evening all public transportation to and from the region will be free. Manufacturers and farms will open their doors for guided tours and hands-on experiences. Partners and artists of Sugar & Salt will present parts of their projects. The Castle and the Brickworks in Hundisburg will be hot-spots with a music stage and performances.

18 January: Official Opening Ceremony

Our opening night is a journey from the past to the future. It starts at our most prominent landmark, the Gothic Cathedral. After the official opening, a large carnival parade of floats will tell the story of Magdeburg with large-scale figures and tableaux. Before the big day, associations, volunteers and anyone who wants to take part will be invited to attend workshops to create the floats together with craftspersons and artists. The parade explores the history of Magdeburg through performing arts from medieval forms to slapstick. It features the former ‘Constantinople of the North’, the European centre of the Magdeburg Rights, the destruction of the 50 Years War, the city of Modernism, Nazi times, the Socialist city of heavy machinery, and finally our current diverse city with people from all over the world living here. The show will be in German and English but also in other languages spoken in Magdeburg: e.g. Hindi, Polish, Arab, Russian, Romani and Turkish.

After the show, the walk towards the Stadthalle takes us along the river Elbe. The traditional craft of raft making is still alive in Magdeburg as part of our cultural heritage. Rafts from the region, from Austria and Czechia will float on the Elbe. On the rafts, an installation of ship’s horns by the composer, Christof Schläger, interacts with local and European choirs from our choir projects lined up along the riverbanks.

In the Stadthalle area we offer a foretaste of our Flowing Lights of Europe project by video mapping and a lightshow illuminating the Modernist buildings.

A few of our partners, such as SKGT 2024 and the Slovenian ECoC 2025 are salt producers as well. So, we continue the night with sugary and salty delights and the amazing effects of salt and fire. The grand finale is a concert of German and Slovenian bands around a big bonfire. Effects of salt and fire. The grand finale is a concert of German and Slovenian bands around a big bonfire.

We have learned from the ECoC of 2020 that you have to be prepared for anything. Weather, pandemics, you name it! We are budgeting and planning for a plan B. One thing is for certain: all museums, cultural institutions, indoor spaces in shopping malls, sports facilities etc. will be open that night and the following days, offering programmes for visitors and citizens – come rain or shine...

Budget: € 1.5 m
East and West uniting after the Cold War, democracies establishing, the EU expanding. The development of the East – of Germany as well as of Europe – sounds like a success story. Then why is there so much fear, discontent and rage within the ‘Eastern’ societies lately? Evidently, the story told so far omits the many individual experiences and does not sufficiently consider underlying emotional aspects.

This spectacular exhibition will take you right back to Feeling East. It tells about fundamental changes, the breakdown of everything known, uncertainty, and social division. It creates the first comprehensive, international presentation of how the transformation from one system to another really felt like – and about what Feeling East means in 2025.

Additionally, an augmented reality app developed for the exhibition will make the squares, pubs, shops, sports halls, cinemas and parks visible that witnessed the flow of history. This spectacular exhibition will take you right back to Feeling East. It tells about everyday life.

Local/national partners: Museum of Cultural History (lead), Museum of Technology, Museum of Natural History, Department of Urban Planning, Memorial site Moritzplatz, Memorial site Marienborn, MWG Housing Cooperative (model GDR flat), Federal Foundation for Research on SED Dictatorship, State Centre for Political Education, Leibniz Institute for Research on Society and Space, Museum of Cultural History Rostock (tbc), City Museum Halle, Institute for Environmental History and Space, Museum of Cultural History Rostock (tbc).

Not only will the four major institutions each deal with the subject from their special points of view on more than 2,000 sqm. The exhibition will also connect to authentic GDR places across the city and beyond. The Museum of Technology itself, situated in former production halls and refurbished by 2025, is a witness to the deindustrialisation in the aftermath of the reunification after 150 years of machine construction. The former ‘Stasi’ jail at Moritzplatz still makes political prosecution palpable; the sparsely furnished cells or the oppressive interrogation room. At one of the largest border crossings of the Iron Curtain ‘Marienborn’, the GDR’s border fortification system and the checkpoints for cars entering the GDR can be visited in their original state. A hint of (nostalgia) can be experienced in the museum-flat featuring the famous GDR flower wallpaper and typical everyday items.

This project is a do justice to the story of a whole generation of workers who were deprived of their life’s work achievements by the breakdown of the Eastern Bloc. Working Generations looks at work back then and today as well as at the prospects for the future through performances, city interventions, tours, installations, an exhibition and new plays by German and international artists. It revolves around a Factory built by the workshop participants themselves with the umschichten architectural studio on the premises of the Museum of Technology.

For six months the FACTORY will be a place where workers from the former GDR, the workers of today, international artists and experts from Germany, Hungary, Czechia, Kosovo, Moldova, and Russia will together develop a vision of the future relationship between life and work in the 21st century. The grand finale of the half-year project will be a festival in the Museum of Technology showcasing all of the performances developed.

We will explore how the traumatic experiences of the mass redundancies in the 1990s can be reconciled with current employment patterns and the challenges for the future of work. Today, having multiple careers on one’s CV is not at all unusual and the fear of social decline is greater than the promise of social advancement. In the coming years, increasing digitisation will reinforce this trend, causing entire occupations to disappear, and with them specific skills. And pandemics have a tremendous effect on the labour market, too. Some of the main features of Working Generations:

In the 1970s, Magdeburg based photographer, Hans-Wulf Kunze, had the rare opportunity of portraying male and female workers in the factories. For MID2025 he and Heike Ohlbrecht, a researcher on workers’ biographies and transformation processes, are to create an interactive exhibition that draws a line from work in the GDR to today's smart workplaces. Stage director, Stefan Nolte, takes the audience on a walk around the city with enactments of stories by last eyewitnesses along their now deteriorating workplaces that shaped their lives and home. Musician, Bernadette La Hengst, founder of many choirs that deal with subjects such as unconditional basic income, begins a new way to overcome traumas and find new visions to realise with the Magdeburg Theatre 18+. Tanja Krone, takes the audience on an audio walk following in the footsteps of a truffle pig (always female) questioning capitalism from a feminist critic’s perspective. And stage director, Marie Bues, and actress, Astrid Meyerfeldt, will describe the cultural transformation of new work, from Hercules to Artificial Intelligence in a story commissioned from author Thomas Kick.

We are also inviting some of the most promising international theatre makers from the global independent scene. Qendra Multimedia will use digitalisation, and the theatrical work of the Cypriotic director, Katharina Schmitt, from the Czech theatre, Studio Hrdinů, questions the impact of the fall of the Iron Curtain on the working careers of women in Eastern Germany and Czechia. Theatre Spălătorie will put the hopes and losses of immigrant workers against the Milošević regime. Director, Katharina Schmitt, from the Czech theatre, Studio Hrdinů, questions the impact of the fall of the Iron Curtain on the working careers of women in Eastern Germany and Czechia.

Local/national partners: Museum of Technology (local), Museum of Natural History, Department of Urban Planning, Memorial site Moritzplatz, Memorial site Marienborn, MWG Housing Cooperative (model GDR flat), Federal Foundation for Research on SED Dictatorship, State Centre for Political Education, Leibniz Institute for Research on Society and Space, Museum of Cultural History Rostock (tbc), City Museum Halle, Institute for Environmental History and Regional Research (University of Applied Sciences Neubrandenburg), Industry Museum Chemnitz (tbc), City Museum Braunschweig, Museum of Art and Cultural History Dortmund (tbc), Museum of Technology (local), Museum of Natural History, Department of Urban Planning, Memorial site Moritzplatz, Memorial site Marienborn, MWG Housing Cooperative (model GDR flat), Federal Foundation for Research on SED Dictatorship, State Centre for Political Education, Leibniz Institute for Research on Society and Space, Museum of Cultural History Rostock (tbc), City Museum Halle, Institute for Environmental History and Regional Research (University of Applied Sciences Neubrandenburg), Industry Museum Chemnitz (tbc), City Museum Braunschweig, Museum of Art and Cultural History Dortmund (tbc).
being human and human society, a journey that takes him to six locations around the world (Trabzon, Istanbul, Berlin, Cairo, Los Angeles and Dunegog) and carries him through the decades meeting many famous historical figures. An Odyssey of the traumas of our history and how to get over them. The story describes a world in constant change, and what it means to be displaced - and finally to be at home. In this world premiere, the Marc Sinan Company works with seven female singers, seven drummers, seven electric guitar players and a leading team of three - all extraordinary artists and united for this special event for the first time!

Recharge Magdeburg Rights

The Magdeburg Rights were a motor for human rights and modern democracy in Europe. First and foremost, the Magdeburg Rights stood and still stand today for civil liberties. The Rights also shaped the municipal self-govern- ment of several European cities. Through five projects we recharge our heritage and harness it for the future. The Recharge MD Rights series expands into our Nature of Space programme line.

Recharge #1: Shared City

Citizens from Magdeburg and from five other Eastern Euro- pean cities once connected through the Magdeburg Rights (Wrocław, Kaunas, Sibiu, Žilina and Kiev) will put on a week-long event in which the story of an imagined Shared City is created. In Magdeburg, this city will be brought to life in a festival consisting of stage performances, installations and digital or virtual reality artworks from each participat- ing city. What are Magdeburg's important sites and stories? What are the unique stories of the partner cities? What do we agree about? What kind of values do we share?

In 2023, in each city a team consisting for example of high school students’ organisations, retirees, clubs, amateur artistic groups and volunteers will be formed. The teams will be coordinated by the project leader and theatre director, Arpád Schilling, and his crew. In 2024, the crew will regu- larly visit the local teams and help them develop their own contribution to the Shared City through workshops and con- sultations. 2025 is the year of accomplishment. Each team travels to Magdeburg, where, during a week long festival, it will show the results of its work to the other teams and to locals. Six cities, six sites and six events.

Every team will be inspired by the story of a selected original Magdeburg site and use it as a springboard for its own story - influenced, of course, by the participants’ own cultural experiences and presented in an art form of their choos- ing. Given, for example, the famous Lay Judges’ Bench (Schiffersthalle), the place where, back then, the representatives of the Magdeburg Rights Cities discussed their legal prob- lems with the Court and that has disappeared today. One of the teams may interpret it as a model of peaceful problem solving through dialogue and create an art work adding its own experiences of this topic. In 2025, the resulting art- work will then be presented next to today’s town hall, where the Lay Judges’ Bench once stood.

The entire course of the project and week-long event will be documented and shown in an exhibition following on from the festival at Forum Gestaltung. This exhibition will help us to better get to know the partner cities and the stories that connect us. The Shared City, the picture of a kind of Europe, emerges in outline. Afterwards the proj- ect will be presented at the international theatre festival, Sibfest, in Sibiu.
You’ll Never Scream Alone

#sport & culture #digital #fan culture #storytelling #inclusion

Isn’t it ironic that these days the real drama does not take place in theatres but instead on the football pitch? And the biggest, most spectacular live events on planet Earth are Olympic opening ceremonies? That the deepest despair and the greatest joy – including their loud and unrestrained expression – are to be found in stadiums and not museums? Sports – specifically football – have replaced theatre as the cathartic outlet for the strongest emotions. Can we win some of the sports fans’ passion for culture? And can we make culture fans more fanatical?

For our investigation of the relationship between sports and culture, we are working closely with Veszprém-Balaton 2023 and their Reinventing the Game project.

The Greatest Win of All

Magdeburg Football Club (FCM) is the only club from the GDR to have ever won a European competition before the fall of the Iron Curtain. 2024 will be the 50th anniversary of FC Magdeburg beating AC Milan in the final of the 1974 European Cup Winners’ Cup. Not everybody had a camera in the GDR, but we will ask Magdeburgians to bring us their photos from 1974 – anything related to the winning of the cup or football and sports in the GDR. In 2023 these photos will be shown in the context of the grand Feeling East exhibition.

Football Drama, Baby!

In 2025 members of the many Magdeburg sports associations and football fans will be the audience and protagonists of a mega football drama in the MDCC Arena. Our current Author in Residence and football aficionado, Jörg Menke-Peitzmeyer, will write a play about Magdeburg’s most glorious footballing moments. It will be staged with 1,000 football fans and sports enthusiasts with and without disabilities on the field of the arena, supplemented by ‘football chant’ choirs from among the 27,000 fans and audience members in the stands. The protagonists will include current and former players of FC Magdeburg as an additional thrill for the participants. The (e)Motion Inclusive project.

ECoC European Junior Handball Championships

Magdeburg is not only fanatical about football – our SC Magdeburg is one of Europe’s top handball clubs. For the 20th anniversary of its triumph over KC Fotex Veszprém in the EHF Champions League, it will host the Hungarian team for a friendly match in 2022. In 2025 the SCM will invite youth teams from ECoC cities such as Aarhus, Esch, Istanbul, Maribor, Novi Sad, Timișoara and Veszprém to the ECoC European Junior Handball Championships.

Urban eSports Night

“eSports are the sports of digitalisation”, says Martin Müller, head of the Magdeburg eSports Association. As Vice President of the German eSports Union, he was heavily involved with the recently-founded European eSports Federation. The scene is constantly growing, whilst the borders between sports and eSports are shrinking. eSports facilitate joint action and fair play beyond any borders, limitations or lockdowns, yet they are hardly ever visible in public. On our Urban eSports Night we take eSports onto the streets. We will position LED screens in urban spaces, on which live battles in the hottest eSports disciplines of 2025 will be broadcasted. Fans and passers by can watch the local eSports teams challenge those from other ECoC – and play along.

MDsummer Night’s Dream

#theatre & dance #youth exchange #cultural education #audience development #region #ECoC Slovenia

Loving couples, craftsmen, elves, a magical forest and breakdancing children! What would Shakespeare think about this version of A Midsummer Night’s Dream? The shows of the DaRookies, Magdeburg’s renowned Breakdance World and European Champions Crew, are a mixture of hip-hop elements and classical art forms. They attract a huge fanbase from all parts of society – a great example of audience development. In 2025 the DaRookies will not only perform for, but with their fans.

With a strong focus on socially less advantaged kids, they will cooperate with youth associations, dance schools and youth choirs from different cities in the region (e.g. Magdeburg, Halle, Dessau, Stendal, Halberstadt) as well as from our sister ECoC in Slovenia. Side by side with professional actors and dancers, as well as local celebrities like sportswomen or radio hosts, the kids will stage their own version of Shakespeare’s classic comedy. For this, the DaRookies will coach one group from each participating city continuously throughout 2024.

Premiered in Magdeburg with participants from Magdeburg and Slovenia, the production travels to the other cities involved, with the respective local youth groups actively participating. After 2025, the show will be transferred to further places around Saxony-Anhalt and beyond, each time involving local kids on stage, and thus becoming a legacy involvement project of MD2025.

Local/national partners: Association for Sport Therapy and Disabled Sports VSB 1980 e. V. (lead), eSports Association Magdeburg (lead), SC Magdeburg (lead), FC Magdeburg, Museum of Cultural History, project MILE, Disabled and Rehabilitation Sports Union Saxony-Anhalt (BSSA), Handball Association Saxony-Anhalt, Basketball Association Saxony-Anhalt, City Sports Association, Ralf Bockstedte, Jörg Menke-Peitzmeyer, Municipal Equal Opportunities Officer

International partners: Bodo 2024 (NO), ECoS 2020 Milton Keynes (UK), Veszprém-Balaton 2023 (HU), handball club KC Veszprém (HU), Tartu 2024 (project ‘Outsider football’, by Rain Tölpus/Viljandi Football Club Tulevik, EE)

Budget/Time: € 250,000, 2022 – 2024 – pilot inclusive sports tournaments, 2025 – state, will organise the Saxony-Anhalt Sport Games 2025 in Magdeburg. In this unique throughout Germany Integrative Sports Fest, sportspeople with and without disabilities will pair up one-on-one for a fun day featuring a variety of sporting contests.

Our practical approach to inclusive sporting events will be accompanied by an international conference. The main topic will be the state of the art of inclusiveness in Europe’s sports scenes (both real and eSports).
The artist duo, Rena Rädle and Vladan Jeremić, will collaborate with outstanding artists experienced in socially engaged artistic practices, in the Neue Neustadt district. The quarter around Moritz Square has become home to hundreds of Romani people, Europe’s largest minority. The hostility against immigrants has caused the neighbourhood to be labelled as an at-risk area. #moritz4all will create a new sense of belonging, solidarity and a good life for all in the district.

The artists will involve the local population in workshops and artistic research into the representation and misrepresentation of Sinti and Roma, Gypsies and Travellers in Europe. They will explore notions of belonging, fragility and loss, the experience of being a refugee and the limits of representation of Sinti and Roma, Gypsies and Travellers in Europe. They will explore notions of belonging, fragility and loss, the experience of being a refugee and the limits of representation of Sinti and Roma, Gypsies and Travellers in Europe.

A temporary building will be created along with the residents to house various activities and programmes. This visionary structure will transform from a wood workshop into a meeting place, from a show room for poetic installations and artistic research against immigrants has caused the neighbourhood to be labelled as an at-risk area. #moritz4all will create a new sense of belonging, solidarity and a good life for all in the district.

#moritz4all will open up to a European perspective in a festival showcasing female Roma artists from around the continent in the district’s cultural heart, the Moritzhof. Here, we are cooperating with Timişoara 2021, Contemporary female theatre groups such as Güvilen (RO), painters such as Delaline La Bas (UK), Celija Stojka (AT) and Lita Cabellut (ES/NL), and musicians such as Romengy & Monika Lakatos (HU), Ida Kelarova (CZ) and Dotschy Reinhardt, will be invited to present their work to a large audience. The festival format will also allow the local participants of #moritz4all to present their project results to all citizens and visitors.

Local/national partners: Cinema Studiokino, Neighbourhood Management, Neue Neustadt, House of Literature, Prof. Folke Köbberling (Institute for Architecture-Related Management, Neue Neustadt, House of Literature, Cinema Studiokino, Neighbourhood Management, Education and Cultural Centre, Department of Urban Planning, Moritzhof Cultural Centre, European Roma Institute for Arts and Culture.

International partners: Rena Rädle and Vladan Jeremić (concept, lead, RS), FRU – Faculty of things that can’t be learned (MK), Delaline Le Bas (UK), Natalia Pershina and Yakimanskaia Gluklya (RU/NL), Ehsan Fardjadiyin (IR/NL), Babí Baladov (AZ/FI), Filip Jovanovski (MK), Artists at Risk (FI), Intercultural Institute Timişoara (RO, Ibc), Latvian Roma Cultural Centre (LV), Kugler Art Gallery (HU), Plovdiv 2019 (BG), Timişoara 2021 (RO), Hangvető (HU).

Budget/Time: € 350,000, May-September 2025, festival: October 2025.

#moritz4all
#community building
#festival
#exhibition
#diversity
#empowerment

This is your story. No matter if you had to leave your home far behind to look for a new one – or if you once had a place called home, but somehow felt it disappear. Here is your HeimaTraum (a space, a dream, a homeland) – step in, tell your story, perform it on stage and leave a personal item for eternity.

Theatre and film director, Georg Genoux, and video artist, Anastasia Tarkhanova, are collectors of personal stories. They walk through the city with open eyes, talk to the citizens they meet and invite them to their HeimaTraum. In collaboration with international artists, the citizens’ personal stories will be transformed into unique and intimate theatre projects, performed once a month by the protagonist. The HeimaTraum changes with every single participant. Personal items will generate an exhibition in a constant state of renewal. The project will be accompanied by an online diary with video sequences throughout the year.

Periods of flight and migration pose constant challenges to cities all over Europe (and beyond) to find ways of becoming home for both new and old citizens – and Magdeburg is no exception. Not everybody welcomes newcomers with open arms, even though there is a striking parallel between the experiences of refugees and those of many locals.

Whilst the refugees had to leave their country for a safer home, the citizens of the former GDR have been left by their own country. HeimaTraum will focus on both groups, empowering them to share their stories on stage, and overcome prejudices. Additionally, HeimaTraum will provide a safe space for joint projects by artists and people from Ukraine and Russia, including those living in Magdeburg.

A documentary film produced after the event will open the project to an international audience. The project will be supported scientifically by renowned theatre researchers and sociologists and a team of volunteers will continue the work of HeimaTraum after 2025.

Local/national partners: Department of Urban Planning, Georg Genoux (concept, lead), Felix Kriegsheim, Nika Foroutan (German Centre of Integration and Migration Studies, DeZIM, bkc).

International partners: Anastasia Tarkhanova (concept, lead, RU/UA), Ayham Majid Agha (Exil Ensemble Maxim Gorki Theatre Berlin, SY), Molly Flinn (University of London, Dep. of English, Theatre and Creative Writing, UK), Yuriy Gurzhy (UA), Anastasia Kosodi (Postplay Theatre Kiev, New Drama Zaporizhia, UA), Joanna Lewicka (PL), Ksenia Peretruchina (RU), Philippe Tibbl (DE/FR), Anton Yaremshuk (IT/UA).

Budget/Time: € 380,000, 2024-2026.
European Memory WWII
#exhibition #shared values #culture of memory #ECoC Slovenia

8 May 1945. Germany surrenders unconditionally. The war in Europe is over. Forty years later the speech of Federal President Richard von Weizsäcker shakes Germany, with his reinterpretation of the 8th of May from a day of defeat to a day of liberation from the Nazi regime. Another 40 years later we will present an exhibition in Magdeburg on European Remembrance Culture. Talking to our partners, we quickly realised that the 8th of May means little to some others in Europe. How do others in Europe commemorate the end of WWII? How has this changed over the decades and what is missing in the collective mind?

We invite students of Public History from Europe to present their research on this in our exhibition. It is about finding out how and if remembrance can be part of an identification with the European idea today. In a Europe that is no longer in the hands of a generation with war experiences, driven by the motive ‘never again’. And yet – this was just a Western European starting point. The end of WWII for Eastern Europe marked the beginning of an occupation. Separate sets of Remembrance Cultures were and are alive. As well as these east-west examples there are still many equally important, yet untold stories: e.g. decolonialism, displacement, migration, exile.

The project invites us to explore how we can learn from the most difficult stories of our past. How Remembrance Culture has changed over the years. Which stories are yet untold, and which different narratives exist on the same topic. How do official ceremonies capture only a version of the story, often built around the deeds of ‘great men’? Can diaries, letters, songs, lyrics, collages, videos and audio podcasts in a freely accessible exhibition. Rediscovered places will be highlighted through temporary ‘memorial plaques’ and outdoor floor stickers in public places.

The project is transferrable to schools in other districts in Magdeburg and to other European cities. It includes international cooperation with schools in other countries, such as the Slovenian 2025 ECoC and Magdeburg’s twin cities.

Local partners: School associations of Geschwister-Scholl Grammar School and August-Wilhelm-Francke Community School, Hugo Kükelhaus School for Pupils with Learning and Physical Disabilities (lead), Znameradis & Müller (concept), Volkssolidarität e. V. Reform, Magdeburg City District Library
International partner: Slovenia 2025 (agreed on so far with candidate cities Nova Gorica - Gorizia and Piran)
Budget/Time: € 30,000, 2024-25

Precious and Green
#cultural education #youth exchange #twincities

Children have the right to live in a good social and natural environment, but deprived kids often don’t have access to the knowledge and lifestyle that makes this possible. In Precious and Green, middle school children will exchange their ideas about what makes a good city environment with Magdeburg’s twin cities of Sarajevo and Le Havre. Our partners in turn will develop ideas to raise the awareness of healthier ways of living. At the end of this youth exchange, a stage performance premiers in Magdeburg with all children taking part.

The Sunrise Association offers deprived children and teenagers a permanent workshop programme in theatre, dance, film and music. From 2022 onwards they will start an exchange with Magdeburg’s twin cities, develop a joint concept and choose artists from each city to work together with the young people. In 2025 the young participants meet, first in Le Havre, then in Sarajevo and finally in 2025 in Magdeburg. During each visit, the children develop art productions about what kind of environment is worth living in. They will be the creators of every single element of the theatre production: music, stage design and costumes, as well as dancing, singing and playing the parts.

Workshops with e.g. environmental psychologists will inspire young people with regard to the potential they have in everyday life for taking care of our one and only planet.

Local partners: Sunrise e.V. (lead), Bildungszentrum Magdeburg (European youth education centre)
International partners: Youth centres in Le Havre (FR) and Sarajevo (BA)
Budget/Time: € 95,000, 2022-2025

Young Arts and Roots
#festival #cultural education #youth exchange #twincities

A giant phantasy object settling in one of Magdeburg’s huge public parks. Developed by children with conceptual artist Florentjin Hofmann (NL), whose unique and humorous objects enliven citiescapes worldwide. Around it, colourful tents and tents, buzzing with creative children of all ages on a sunny’s day.

Since 2007, the Children’s Culture Days of the Puppet Theatre Magdeburg and its Youth Art School, in cooperation with more than 40 local artists, associations and institutions dedicated to cultural education, are the largest art festival for children in Central Germany. It empowers children, young people and families to barrier-free participate in cultural activities and discover their creative power.

In 2025, it will develop a European dimension: Under the title Young Arts and Roots the festival projects and workshops of all art genres will be launched in Magdeburg and its seven twin cities. They encourage children from all over Europe to discover their own cultural roots and share them with others at the art festival, thus promoting curiosity, cohesion and confidence for the next generation of Europeans.

The resulting network of international players of children and youth education will stay – together with the giant art object - as a permanent symbol of European children’s culture in Magdeburg.

Local/national partners: Puppet Theatre Magdeburg, Jugendkunstschule Magdeburg (youth art school), Bildungsnetzwerk Magdeburg (European youth education centre), Franco-German Youth Office, more than 40 local artists, associations and institutions
National partner: Dr. Irmgard Zündorf (Centre of Contemporary History Potsdam)
International partners: Prof. Catherine Brice (University of Paris-Est Créteil, FR), Prof. Tuilia Catalan (University of Trieste, IT), Prof. Thomas Cauvin (C2DH, University of Luxembourg, LU), Prof. Bruce De Wett (Ghent University, BE), Dr. Paul Knevel (University of Amsterdam, NL), Dr. hab. Wojciech Kucharski (Centrum Historii Zajezdni, PL), Prof. Enrica Salvatori (University of Pisa, IT), Prof. Joanna Wojdon (University of Wrocław, PL), Internationa! Federation for Public History, IGKT 2024 (AT), Candidate City Nova Gorica - Gorizia 2025 (SI)
Budget/Time: € 200,000, 2021-2025, May-September 2025 (exhibition)

Reform Laboratory
#youth exchange #storytelling #culture of memory #community building #ECoC Slovenia

Pupils from different schools in the district of Magdeburg Reform – which has the highest average age of 52.8 years – will research stories and experiences connected to specific places within their neighbourhood. These stories will be treated artistically, presented to the public and exchanged with schools in the Slovenian 2025 ECoC.

In a specially created public storytelling café, elderly residents will be able to pass on their stories to younger residents – pupils from elementary and secondary schools as well as the Hugo Kükelhaus school for pupils with physical and mental disabilities. In addition, pupils will meet storytellers in retirement homes, and draw and interview the residents and conversation partners.

Based on these experiences, the pupils will develop ideas about the future of the district and their living and learning environment in suitable teaching formats and workshops. Their vision for the future will be given concrete form in cooperation with the university using open-space seminars, which will be offered across schools and ages.

The collected stories, narrators portrayed, and the pupils’ impressions and visions of the future will be presented visually, acoustically and artistically in the form of paintings, lyrics, collages, videos and audio podcasts in a freely accessible exhibition. Rediscovered places will be highlighted through temporary ‘memorial plaques’ and outdoor floor stickers in public places.

The project is transferrable to schools in other districts in Magdeburg and to other European cities. It includes international cooperation with schools in other countries, such as the Slovenian 2025 ECoC and Magdeburg’s twin cities.

Local partners: School associations of Geschwister-Scholl Grammar School and August-Wilhelm-Francke Community School, Hugo Kükelhaus School for Pupils with Learning and Physical Disabilities (lead), Znameradis & Müller (concept), Volkssolidarität e. V. Reform, Magdeburg City District Library
International partner: Slovenia 2025 (agreed on so far with candidate cities Nova Gorica - Gorizia and Piran)
Budget/Time: € 30,000, 2024-25

Budget/Time:

Candidate City Nova Gorica • Gorizia 2025 (SI)
The roaring 1920s are back in the 2020s! Magdeburg Modernism is back in the European game with this Festival of Modernism reviving the revolutionary inventions of the wild era that completely changed how we look at art, design, fashion, women’s roles, architecture, advertising, urban living and so much more. The spirit of Modernism returns to the symbolic site of the 1920s: the Magdeburg Stadthalle, which was built for the International Theatre Exhibition in 1927 and is now at the heart of the Urban Development Master Plan. The festival of Modernism celebrates the world’s most famous Bauhaus in Dessau. We will explore the connection between the two prototypical centres of Modernism - Bunte Stadt Magdeburg by Bruno Taut and White Dessau by Walter Gropius. This duo forms the bridge between tradition and contemporary art. A truly interdisciplinary and international event.

Festival of Modernism highlights three genres that were represented in different ways in Magdeburg and Dessau: stage art, dance, architecture and new media. Human, Space and Time - the core topics of our festival. Further disciplines, such as the Dutch-Swedish artist, Jefte van Dinther, or French Hungarian choreographer and visual artist, Joseph Nadj, will take place. Reconstructivions of modern dances will include dances by Wigman, Palucca, Vogelsang and Hoyer. The famous Bauhaus Triadic Ballet will be performed by the Bavarian Junior Company Munich.

In the dance section of our festival we plan to build up a cooperation with the Euro-Scene Leipzig - International Festival of Contemporary Theatre and Dance. Media art: Media art is pure interdisciplinarity - in the 1920s and 2020s. We will present media art works by Bauhaus artists such as László Moholy-Nagy, Viking Eggeling, Hans Richter, Werner Graeff, Ré Sopault and Andor Weininger. The revolutionary philosophy of urban life, new relationships between human and space, developed by Bauhaus members such as Ella Bergmann-Michel and Richard Paulik, will be presented in film. We envisage inviting renowned international artists such as Amy Karle (US), Hsin-Chien Huang (TW/US), Mischa Kuball (DE) and Xin Liu (CN). In addition to the well-known artists, we will also present a new generation of talented media artists in cooperation with Ars Electronica Linz.

The top of the Albinmüller Tower, a glass cube, will be transformed into a permanent sign of the revival of Modernism in Magdeburg by media art. Architecture: The philosophy of the 1920s radically put people at the centre of urban design. Human standards were developed, the city was seen as a place of social equality, a place of healthy and dignified living. Such a rediscovery of modernity is currently being explored in Kaunas (of course, as a former Magdeburg Rights city!), and we will continue this with an intensive exchange exploring Modernism. There are other international reconnections, too: Magdeburg Modernism and Amsterdam Modernism share a similar building style and a similar social philosophy. Furthermore, the yet unexamined connection between Magdeburg and the White City in Tel Aviv will be explored: Arthur Ruppin, part of Jewish life in Magdeburg before the war, was a pioneer of the Tel Aviv city. This festival will also be a preview to the 2027 celebration of the centenary of the International Theatre Exhibition as a milestone in the cultural life of Magdeburg.

Local/national partners: Bauhaus Dessau, Central German Broadcast (MDR, tbc), Centre for Art and Media ZKM Karlsruhe, Werkleitz Halle, Euro-Scene Leipzig (tbc), Heinz Bosil Stiftung Munich. International partners: Museum Het Schip Amsterdam (tbc), Ars Electronica Linz (AT), Moholy-Nagy Foundation (US, tbc), White City Tel Aviv (IL, tbc).

Budget/Time: € 2 m, September 2025

Starting in 2025, an AiR programme invites international urban artists famous for their unauthorized and experimental work to commit to local artists as partners. Together they will initiate an exchange with local people, picking up complaints, comments and personal stories, to further develop their art work, like a conversation on the wall. This empowers artists and citizens to conquer and change the city into a colourful place again.

In East Germany, as in many Eastern Bloc countries, there is a strong tradition of Wall Art that has similarities with today’s Muralism. However, many of the artworks have vanished. Creators of this almost forgotten public mural art from GDR days, some based in Magdeburg, meet with artists of the current international urban art trends and bring their perspectives together. We create formats for cooperation, historical rediscoveries and site visits. Based on these two approaches, an innovative exhibition entitled ‘Liaisons Dangereuses’ will be developed. The task for the artists is to find a way of presenting their urban space art in a showroom. Not only documenting it, but translating it into a new artwork that relates to the original in the urban space. This also challenges international curators, researchers and museum representatives to figure out the way forward for mutually beneficial relations between unauthorized urban art and institutional art production and presentation.

The long-term impact of the project reflects the fact that many urban artists have left Magdeburg. The project establishes an understanding for this art form, e.g. in workshops for housing cooperatives and real estate owners. We also share a ‘capacity building’ focus for this project with Nova Gorica • Gorizia 2025. Fresh momentum will revolve the local scene and re-establish Magdeburg as a centre for urban art.

Local/national partners: werk4, Christoph Ackermann, Helga Borisch, Amnedore Policic, Department of Urban Planning, Robert Kaltenhäuser (concept, curator), TupsOne, Smiar 1,0, Writingymame, PherPBK, Dashm, Iman Shaaban, Mozr1000, Schleupner-Ortlepp, TupsOne, Smär 1.0, Writingymame, PherPBK, Dashm, Iman Shaaban, Mozr1000, MadC, Schleupner-Ortlepp, Jens Besser, Tocka, Ursula Meyer, Moses & Taps, Victorinia del Valle (University of Paderborn), Dr. Katja Glaser, Dr. Ursula Meyer, Helga Borisch, Department of Urban Art History, Ruprecht Karl University of Heidelberg, Lack Strecke Kleber/Urban Script Continues, Pottporus e. V., TRANS-
UrbanGreen Science Lab
#green city #sustainability #art & technology #site-specific #ECoC Slovenia

Giant potato crystals growing out of the asphalt to clean the air, 3D printed sculptures of organic material that measure pollution. A self-growing pavement based on mushroom hyphae, floating and drought are two extremes from which many river cities suffer. This includes Magdeburg: the water level of the Elbe is now falling to historical lows during the summer months. In cooperation with Piran, which is also affected, we will establish a network of so-called Vexatious Cities to develop ideas about the collected data is translated into sustainable solutions for our European climate goals.

As an example, the water level is considered to be an indicator of climate change. Flooding and drought are two extremes from which many river cities suffer. This includes Magdeburg: the water level of the Elbe is now falling to historical lows during the summer months. In cooperation with Piran, which is also affected, we will establish a network of so-called Vexatious Cities to develop ideas about the collected data is translated into sustainable solutions for our European climate goals.

The whole project is accompanied by local and international artists, NGOs and universities, so that an exchange of ideas about the collected data is translated into sustainable solutions for our European climate goals.

The architectonic constructions by Arpad Dobriban (curator), Windisch will reveal the fleeting nature of the raw materials. For the big community picnic within our TafelWelt, Musik project we will review our UNESCO intangible cultural heritage, the floating of timber. Back in the day, the wood for salt production was floated into the region on the river Elbe and other waterways - in 2025 traditional rafts from all over the region will bring sugar, salt and other regional products back to Magdeburg for a huge public tasting session. The region’s salt bells hide another treasure: clay! The historic Hundisburg Brickworks uses it to produce bricks in a traditional way in its zigzag kiln. At the same time, it offers conditions that are unique throughout Germany for working with large-scale clay sculptures. Clay sculptors from all over the world rely on the Hundisburg kiln. In 2025, the brickworks will invite some of them, such as Johan Creten (BG), Reid Nicholls (US), Tomasz Niedziólka (PL) and Daniela Pivasevic-Tenner (D/RS) to work on the subject of ‘home’, contributing to the region’s quest for identity from an international perspective. This AIR programme will result in an exhibition and symposium where renowned sculptors will share their experiences with young newcomers. Additionally, the Brickworks will host a conference about the innovative (re-)use of former industrial sites, contributing to the Saxony-Anhalt strategy for Industrial Heritage.


Sugar & Salt
#region #local heritage #sustainability #food culture #cultural education #storytelling #installation #AIR

I region, 2 conditons, 20·projects, 15·international artists. Buried in the fertile grounds around the city lie the protagonists that have been shaping the identity of the region for hundreds of years: Sugar and Salt! The projects gathered here aim to bring people together for shared experiences - between local and international organisations, but also between the public, volunteers, pupils and FarmBots will grow sugar beets and other edible plants. The former border between East and West Germany, which Leon Jostowski aims to transform into a Green Belt, will be a highly symbolic spot for collective gardening and eating.

The personal experiences of people who are involved with the white gold, will be explored in cooperation with our friends from the Maids of Salt and Sugar by Sonja Althäuser. Clock of Chronos by Walter Meissl and Sugar Noise by Elisabeth Windisch will reveal the fleeting nature of the raw materials. The architectonic constructions by Arpad Dobriban (Altars), Markus Karstieß (Ceramic Chapels) and Architecture Uncomfortable Workshop (Salt and Beet Sugar Chapel) will also be used for small scale events, will worship sugar and salt and create landmarks that visibly connect the region.

The events and artworks spread across the whole region will be visibly connected by a commissioned artwork by Paolo Salvagione at each station. A network of bicycle routes will interlink the spots, building on the region’s great bicycle tourism offering and promoting the existing but not very well known ‘Sweet and Salty Tours’ of the Elbe Bike Path/Route. The Heide Tourism Association, Rent-a-bike for free-stations in Magdeburg will encourage visitors to take a trip around the region and bring back some sugar or salt samples for Orno Failer’s Mobile Sugar and Salt Archive. Additionally, we will regularly offer guided tours to make many people sugar and salt ambassadors.

For the big community picnic within our TafelWelt, Musik project we will review our UNESCO intangible cultural heritage, the floating of timber. Back in the day, the wood for salt production was floated into the region on the river Elbe and other waterways - in 2025 traditional rafts from all over the region will bring sugar, salt and other regional products back to Magdeburg for a huge public tasting session. The region’s salt bells hide another treasure: clay! The historic Hundisburg Brickworks uses it to produce bricks in a traditional way in its zigzag kiln. At the same time, it offers conditions that are unique throughout Germany for working with large-scale clay sculptures. Clay sculptors from all over the world rely on the Hundisburg kiln. In 2025, the brickworks will invite some of them, such as Johan Creten (BG), Reid Nicholls (US), Tomasz Niedziólka (PL) and Daniela Pivasevic-Tenner (D/RS) to work on the subject of ‘home’, contributing to the region’s quest for identity from an international perspective. This AIR programme will result in an exhibition and symposium where renowned sculptors will share their experiences with young newcomers. Additionally, the Brickworks will host a conference about the innovative (re-)use of former industrial sites, contributing to the Saxony-Anhalt strategy for Industrial Heritage.


Sugar & Salt Identity
For the big community picnic within our TafelWelt, Musik project we will review our UNESCO intangible cultural heritage, the floating of timber. Back in the day, the wood for salt production was floated into the region on the river Elbe and other waterways - in 2025 traditional rafts from all over the region will bring sugar, salt and other regional products back to Magdeburg for a huge public tasting session. The region’s salt bells hide another treasure: clay! The historic Hundisburg Brickworks uses it to produce bricks in a traditional way in its zigzag kiln. At the same time, it offers conditions that are unique throughout Germany for working with large-scale clay sculptures. Clay sculptors from all over the world rely on the Hundisburg kiln. In 2025, the brickworks will invite some of them, such as Johan Creten (BG), Reid Nicholls (US), Tomasz Niedziólka (PL) and Daniela Pivasevic-Tenner (D/RS) to work on the subject of ‘home’, contributing to the region’s quest for identity from an international perspective. This AIR programme will result in an exhibition and symposium where renowned sculptors will share their experiences with young newcomers. Additionally, the Brickworks will host a conference about the innovative (re-)use of former industrial sites, contributing to the Saxony-Anhalt strategy for Industrial Heritage.

For this flagship exhibition, international artists such as Shirin Neshat, Anton Corbijn, Gideon Rubin, Florentina Holzinger, Anahita Razmi, Luc Delahaye, Jorge Molder and many others will be invited to show their current artistic works.

Higher – faster – further! Or is the growth society coming to an end? The last few decades have shown that symptoms of excessive acceleration and growth no longer appear to be limited to our daily life. The artistic examples require the viewer to explore the search for the real world in relation to dreams and visions of an indefinite future. The artists show us the results of their thinking about the certainties and uncertainties of our existence and actions. Two dance performances by Stephanie Tiersch/ Mouvoir Company and Alessio Trevisani will be created for this exhibition.

In ‘The City and I’ – In Search of Yourself and Others residency programme over a period of two years, scholarship holders from 10 different countries will – in situ - explore Magdeburg as a model of a European city and their very different views of it. Their art works will be part of the exhibition.

Local partners: Museum of Contemporary Art Kloster Unser Lieben Frauen (lead), Burg Giebichenstein University of Art and Design Halle, Planned international partners: Frac Centre-Val de Loire (FR), Netherlands Fotomuseum (NL), Musee d’Art de la Ville de Luxembourg (LU), Goethe Institute Tokyo (JP), international partner universities of Burg Giebichenstein Planned artists: Florentina Holzinger (NL/AT), John Akomfrah (GH/GB), Anahita Razmi (IR/DE), Tracey Emin (UK), Jürgen Teller (DE), Yin Xiuzhen (CN), Jimmie Durham (US), Gideon Rubin (IL), Marianna Simnett (UK), Sigalit Landau (IL), Anton Corbijn (NL), Luc Delahaye (FR), Jorge Molder (PT), Beul Streuli (CH), Michael Borremans (NL), Shirin Neshat (IR)

Budget/Time: € 1.6 m, 2022-2024 (Artist in Residence), September-December 2025 (exhibition)

Me, Myself and I
– You, We and They
#exhibition #contemporary art #sustainability #AIR

Light slowly swallowing the darkness emitting deafening electronic screams, mind-boggling swirling geometric figures leaving crowds mesmerised, visual sonic works combining hearing and seeing into a new dimension of the senses. The audience will experience all of this and more in Flowing Lights of Europe. What a match! This project presents amazing video-mapping art and the next level of visual art, transporting remarkable indoor and outdoor places in Magdeburg to a new dimension. Over four weekends in autumn 2025 citizens and visitors will be able to hear light and see sound! A journey through time, space and the senses.

Together with our partners from Sonica Festival Glasgow we will bring exceptional artists from all over the world to create digital and analogue art works in specially selected indoor and outdoor spaces. At the same time, video mapping will transform historical buildings such as the Cathedral, Palais Fürstenwall or projection screens on the Elbe and in the Science Harbour with unforgettable immersive digital art. The artists will be chosen by an international jury comprising the designers of the most innovative European Light Festivals. This creates awe-inspiring experiences for young and old, locals and visitors. Transformed architecture and distorted perceptions of the all-too-well known will not stop with the outdoors. Light and sound will make their way through cracks, doors and windows, open or not, to invade the inner spaces of churches, unexpected locations and disused factory buildings. Be prepared for anything...

Spin-off: club culture electronic music and lightshows, the ‘little sister’ of digital art, have inspired us to create a series of club culture events throughout the year. DJs and D:Janes plus visual artists (either artists from Flowing Lights or other talents) are invited to play a set together in clubs around the city and see the dance-mad crowd enjoy the night...

The highlight of Playground will be the celebration of the 40th anniversary of the European Capital of Culture. This will see productions from festivals, cultural institutions and legacy organisations of former and current ECoC in June on the new stages as a major ECoC showcase.

Local partners: Cinema Studiokino, City Library, META Architektur, Department of Urban Planning, University of Applied Sciences Dessau (tbc)

International partners: Väven Cultural Centre Umeå (SE), HDK Rijeka (HR), Vassarely Foundation Aix-en-Provence (FR), Mons 2025 Foundation (BE), Lent Festival Maribor (SI), Exit Festival Novi Sad (RS, tbc), Candide City Nova Gorica · Gorizia 2025, Candidate City Zilina 2026, Raunas 2022

Budget/Time: € 550,000, April-October 2025, 40 Years ECoC festival: June

Playground Magdeburg
#festival #urban space #community building
#co-creation #social cohesion

Flowing Lights of Europe
#installation #city of music #site-specific #digital
#immersive

We transform the whole of Magdeburg into a huge playground. Step out of your front door and enter the stage. No matter what you are interested in or good at: music, dance, literature, gardening, acrobatics, fire eating. No matter if you are alone or within a group, no matter if you are a professional or a skilled amateur. This playground is for everyone and brings culture right to the doorsteps of people who are our identified ‘non-visitors’.

In three districts new hot spots are created by local neighbourhood organisations in cooperation with architecture students. Sudenburg district as a mixture of expensive condominiums and social housing, Alt Neustadt district (Old Newtown) around the university with a high rate of students, and Cracau opposite the city centre, east of the Elbe river. Each one of them gets a stage and an individually designed area to celebrate togetherness with community art and events.

Local people do not just create their art spots but curate the stage programme, too. Every second weekend from April to October 2025 local solo artists, music bands, dance associations, school pupils and kindergarten groups can show off their artistic talents. They just need to send a short video application to the curating groups, consisting of citizens of all ages and all three districts.

Beyond these stages, the whole city is occupied by smaller interventions so culture can be seen in unusual places. A temporary wooden cultural building, which will be built as part of our Pretty Urban Life project, provides a further venue for Playground Magdeburg.

The audience will experience all of this and more in Flowing Lights of Europe. What a match! This project presents amazing video-mapping art and the next level of visual art, transporting remarkable indoor and outdoor places in Magdeburg to a new dimension. This creates awe-inspiring experiences for young and old, locals and visitors. Transformed architecture and distorted perceptions of the all-too-well known will not stop with the outdoors. Light and sound will make their way through cracks, doors and windows, open or not, to invade the inner spaces of churches, unexpected locations and disused factory buildings. Be prepared for anything...

Spin-off: club culture electronic music and lightshows, the ‘little sister’ of digital art, have inspired us to create a series of club culture events throughout the year. DJs and D:Janes plus visual artists (either artists from Flowing Lights or other talents) are invited to play a set together in clubs around the city and see the dance-mad crowd enjoy the night turned into day.

Local partners: Stefan Haberkorn (Visualimpression), Restoration Association Fortress Ravelin 2, clubs in Magdeburg (Insel der Jugend, Geheimclub, Kunstkantine, Datsche)

International partners: Cathie Boyd (Cryptic/Sonica Festival UK), Zenfex Light Festival HU

Budget/Time: € 800,000, 4 weekends in November 2025
Recharge Magdeburg Rights

The Magdeburg Rights was highly influential in shaping cities. This is an ongoing issue in the history of Magdeburg. In the 1920s, Magdeburg elaborated a model for a new way of urban life, which included new concepts for housing, schooling and cultural living. The Nazi regime interrupted this process and forced a completely different direction.

These projects follow in the footprints of the Magdeburg Rights and ask our most urgent question: how do we want to live together in European cities?

Recharge #3: FutureLab European City
#think tank #co-creation

In times of climate change, migration and demographic change, cities are laboratories and once more new concepts are needed. Specific interventions can lead to tangible positive results for residents. Twelve international experts - architects, urbanists, urban planners, sociologists, cultural scientists and philosophers - will spend about three months in spring 2025 working out individual concepts in a virtual ThinkTank. They will not only tackle urban development and urbanity, but also the individual freedom and participation involved in the shaping of the city and urban living.

At the same time, city dwellers of any age are experts on life in the city and can provide their own answers. In a playful moment, citizens of all ages will come up with a new kind of urban living. In collaboration with the UK-based artist’s collective called ‘subject to change’ a CreativLab under the title ‘Home Sweet Home’ is planned for several weeks in summer 2025. Magdeburgians will create a new Magdeburg and develop a community in miniature format on oversized toy carpets that reproduce streets and districts of the city.

In a joint workshop the results of ThinkTank and Creativ!Lab will be brought together, presented and discussed. The concepts will be made permanently accessible on oversized toy carpets that reproduce streets and districts of the city.

Local/national partners: Museum of Cultural History (lead), Puppet Theatre Magdeburg, Department of Urban Planning, German Institute for Urbanistics (difu), German Academy for Urban and Federal State Development (DASL), German Association of Cities and Towns (DST)

Planned international partners: Department of Urban Design of Vilnius Gediminas Technical University (LT), Institute of Geography and Spatial Organisation (PL), CANactions School for Urban Studies (UA), Prague Institute of Planning and Development (CZ), Department of Urban Planning and Design, Budapest University of Technology and Economics (HU), International Federation of Housing and Planning (IHF)

International partner: Subject to change (UK)

Budget/Time: € 400,000, April 2025

Recharge #4: Little Europe
#co-creation #cultural education

How would living together look if children were in charge? For our little citizens we will create a special version of the Children’s City. Popular throughout Europe this simulation game invites children to build, inhabit and rule a temporary city. This will enable them to experience through play the effects of the Magdeburg Rights, the effectiveness of a democratic system, directly trace the influence of their personal decisions and freely experiment with alternative ways of living.

In our Little Europe installation, children from 6 to 14 years create a truly European city. Over 40 pavilions representing the countries of Europe will be ready to be entered and filled with life over the course of a week. In a grassroots democratic process, the children themselves decide on every aspect of their living together: what infrastructure, what institutions, what facilities, rules, cultural activities they need or wish to have. After the week, Little Europe will present a vision of a future Europe created by the new generation. Only then may adults enter.

Local/national partners: Bildungsnetzwerk Magdeburg (European youth education centre), GOEUROPE!

Budget/Time: € 300,000, July 2025

Pretty Urban Life
#installation #conference #urban space #co-creation #youth exchange

Lost city centre, disconnected places, many voids to escape from. We are a historical city without a city centre. The reconstruction of the city after WWII was based on the ‘utopia’ of a socialist model city of heavy machine industry. And that vision was carried out with merciless rationalism. The old Magdeburg was lost, which still hurts even now. The city centre and the sense of place have disappeared.

Local partners: META Architektur, Department of Urban Planning, University of Applied Sciences Dessau (Ibc)

International partners: HelloWood (HU), City of Milton Keynes (UK), Veszprém-Balaton 2023 (HU), Candidate City Nova Gorica • Gorizia (SI), Candidate City Žilina 2026 (SK, Ibc), Kaunas 2022 (LT)

Budget/Time: € 600,000, May-October 2025

Recharge #5: Tracing the Magdeburg Rights
#culture of memory #digital

European cities are built upon centuries of experience and tradition. Magdeburg’s destruction in 1631 and 1845, however, has caused a severe amnesia of its cultural memory. Where people, authentic places and even historical sources are missing, cultural identity crumbles. The flow of conversation between past, present and future comes to a standstill.

For the future of Magdeburg in particular and its tradition of developing new European models for communal life, local identities must become available again as a cultural resource. This we do by reactivating the European network of the former cities of the Magdeburg Rights. It is not about long-gone glory, but about insights into an early laboratory of European civilisation. Long before the rise of nation states, people in these cities cooperated on European level. Mobility and cultural transfer overcame political, religious and cultural borders.

In this project a research phase (2023/24) explores archives and traces in situ in cities like Görlitz, Prague, Wroclaw, Poznań and Kraków in cooperation with students and historical associations. For many centuries cities in Eastern Europe turned for legal advice to Magdeburg’s Lay Judges’ Bench. Can archival evidence rediscover those contacts? Where were families in personal contact, which life stories crossed? And how were the Magdeburgians perceived by their European neighbours? The results will be presented online on a website, selected sources will be edited in such a way as to develop a new and authentic way of telling the story of Magdeburg in Europe.

Local/national partners: Magdeburg City Archives, Saxton Academy of Science and Humanities in Leipzig, Research Centre Magdeburg Rights, University of Leipzig

International partners: Textstern Kulturlektorat (AT), Austrian State Archives (AT), Wroclaw State Archives (PL), further planned: City archives and historical associations in Central Eastern Europe (e.g. Görlitz, Prague, Poznań, Kraków)

Budget/Time: € 325,000, 2023-2025

Pretty Urban Life
#installation #conference #urban space #co-creation #youth exchange

Lost city centre, disconnected places, many voids to escape from. We are a historical city without a city centre. The reconstruction of the city after WWII was based on the ‘utopia’ of a socialist model city of heavy machine industry. And that vision was carried out with merciless rationalism. The old Magdeburg was lost, which still hurts even now. The city centre and the sense of place have disappeared.

Local partners: META Architektur, Department of Urban Planning, University of Applied Sciences Dessau (Ibc)

International partners: HelloWood (HU), City of Milton Keynes (UK), Veszprém-Balaton 2023 (HU), Candidate City Nova Gorica • Gorizia (SI), Candidate City Žilina 2026 (SK, Ibc), Kaunas 2022 (LT)

Budget/Time: € 600,000, May-October 2025

This is a typical phenomenon of the “New Towns” around Europe which have been built or rebuilt in a new shape after WWII. It connects Magdeburg to cities like Milton Keynes (UK), Nova Gorica (SI) or Žilina (SK). With some of these cities we have already started a dialogue. And here, bang in the middle of Magdeburg, Hungarian collective HelloWood will build a new city centre with 150 young people from Magdeburg and our partner New Towns around Europe in a workshop. Opening the city to the river and making the centre feel ready for a pretty urban life. Perhaps it will not be permanent, but it will certainly make us all look at our city and our river in a very different way.

Local partners: META Architektur, Department of Urban Planning, University of Applied Sciences Dessau (Ibc)

International partners: HelloWood (HU), City of Milton Keynes (UK), Veszprém-Balaton 2023 (HU), Candidate City Nova Gorica • Gorizia (SI), Candidate City Žilina 2026 (SK, Ibc), Kaunas 2022 (LT)

Budget/Time: € 600,000, May-October 2025
Changing Wasteland
#urban space #eco-creation #site-specific #empowerment #community building

Go out and create your city! Sometimes this is easier said than done. The ‘Southeast’ district of Magdeburg is struggling with empty housing and industrial wastelands. Something that sounds so drab is actually changing into a canvas on which the citizens can paint their wishes for a livable district.

Following the example of next door Buckau district – which has transformed from an empty former working area to sought after to an artistic and cultural district – this project revitalises and upgrades public and vacant spaces. It involves district residents of all ages as well as local associations, schools and day-care centres. Learning opportunities and different engagement methods enable children and young people to develop their skills and talents, but also empower citizens and civil society to get active and co-create their city. Professional cultural workers and local artists will be involved in cultural performances, urban art and other site-specific interventions. The project is strongly supported by and carried out in close cooperation with the Department of Urban Planning, so that structural conversions are deliverable, and the process is sustainable.

Local/national partners: Department of Urban Planning, ij e. V. (association for cultural education of children and youth Saxony-Anhalt), Southeast Neighbourhood Management, H2O Turnpark e.V. Salbke, Gröninger Bad (music and media centre for young people), Joachim Köder, Spielwagen e.V., Citizens’ Association/Westernhösen/Fermersleben and other associations, schools, kindergartens, senior citizens’ homes in the district, Freiraumgalerie Halle
Budget/Time: € 100,000, 2022-2025

Into the Unknown
#community building #urban space #eco-creation

Why is it so hard for Magdeburgians to fall in love with their city? We think there are too many undervalued and undiscovered areas on the city map. A prototype of the experimental town planning in the former GDR, an urban watersports hotspot, a garden city, a village-like community near the Elbe river. And yet - these districts lack a sense of community and have high rates of elderly and unemployed people who do not feel connected to their neighbourhood. We invite people from four districts to collate the unknown treasures of their area and make themselves and their visitors fall in love with their neighbourhoods.

Local people will form district teams, each led by an interdisciplinary team including a social worker and an artist, to carve out the characteristics of the place they live in. Defining the districts’ hotspots, enriching them with personal and historical stories and connecting them to thematic routes (such as the Route of Architecture, Route of Nature, Route of Art in Public Spaces). Step by step, interactive district maps will evolve, both in print and digital, which will be widely used during the ECoC year.

Additionally, in 2024 the local district teams and invited artists will produce a specific cultural offer for visitors in 2025 (and beyond) such as guided tours by bike, district festivals, artistic interventions in public spaces, or cooperations with schools. This will lead to a vibrant exchange between the people living in the districts and visitors of all kinds, which creates new pride and shine a new light on the once unknown districts that will continue to burn brightly well beyond the ECoC year.

Local/national partners: Lead: Dagmar Chrobok, Stefan Köder (Olivenstedt Neighbourhood Management), Mareike Orteimeier, Dagmar Schmidt, Juliana Thiemer, Sabine Ulrich; plus: Kannenstein/Neustädter See Neighbourhood Management, Manal Halbouni, Robert Patz, Harry Sachs (KUNSThePUBLIK Berlin)
International partner: Tartu 2024 (project ‘Through the City’ by MTU Prothemus)
Budget/Time: € 250,000, 2023-2025 onwards

Out of the Void & Into the Sounds
#city of music #festival #AIR #capacity building

The aim of this festival is to put a stop to the sense of nothingness during wintertime. It will be the first of its kind in Magdeburg, pulling together the local independent scenes and local cultural operators across multiple genres (from indie, singer-songwriter and even classical, to hip hop and electronic) to create an open, cohesive cultural spectacle.

The festival will be based across the city using current event venues and special places such as churches as on site stages, as well as shops, bars, cafes and abandoned spaces as off site stages. The off site stages provide access and outreach to those who would often be disengaged by such an event by offering the chance to visit concerts for free.

By offering a wide choice of genres, cooperations with other like-minded festivals across Europe are possible, such as the planned showcase exchange with Focus Wales in 2025.

With the Into the Sounds songwriter camp, music professionals flood into the city at the same time as the festival, meaning more access and potential for artists looking to make their way in the music world.

Into the Sounds is a European model project and an expedition lasting at least four years, always in search of the perfect song. More than 250 creative amateurs and semi professionals from the European music industry and related fields take up the challenge of writing a publishable album collaboratively over a maximum of four days and with the support of professionals.

Additionally, the Camp will work with highly motivated teenagers and young adults who apply for the songwriting camp. Into the Sounds brings classical songwriting sessions together with innovative writing methods. The legacy of the songwriting camp are the ongoing masterclasses from 2025 onwards. From the masterclasses, the most outstanding talents are invited to an Artists in Residence programme. This will result in the creation of a Europe-wide model project. Participants acquire knowledge of songwriting, marketing and music production on an international level.

Local/national partners: Graeme Salt (concept), Julia Wartmann (concept), Aktion Musik /local heroes e.V., SWM TalentVerstärker, Martin Hummelt, neighbourhood management Neustadt and Stadtfeld, ARTist e.V., Gröninger Bad/Aktion Musik e.V. and further local groups of the independent scene such as Musikkombinat, Magdeboogie, URBANiraten, Insel der Jugend (tdc), Imke Machura (Die Raketeerei), Andreas Keul (Universals Music Group), Peter Hoffmann (Hof der Künste e.V.), Alexandra Ziem (Sony/ATV Music Publishing), Angela Peltner, Sebastian Rätzle
International partners: Enemy.at (AT), KA-ROCK Foundation (HU), Lepokorpi consulting Oy (FI), Be Louder International (AT), Anja Png (Austria), PKT (AT), Negotiata (DL, Italy), Artoko (FI),-friendly (AT), Athanasiaux (CH), Kultur (HU), Lepokorpi consulting Oy (FI), Be Louder Ltd. (UK), Associazione E.R.Sz.L (RO), Fundacja Mały Dom Kultury (PL), Associazione Culturale KeepOn (IT), Association AK’QU? (FR), Szlovákiai Magyar Zeneiskola Egészséte (SK), De Nieuwe Oost (NL), Focus Wales (UK)
Budget/Time: € 11 m, February 2023-2025 onwards
Audiosphere

City of music #art & technology #digital #audience #development #immersive

An immersive, surround-sound, sensual experience of music and media-based sound design. Come in, walk around, make yourself comfortable and enjoy. Audiosphere brings together sound art, acoustic research, and technology. A walk-in room will be built consisting of five interwoven rings each approx. 10 metres in diameter. A horizontal, sound-permeable visitor platform in equatorial section and 60 loudspeakers as sound points distributed throughout the room create a 360° audio immersion and unique listening experience. The sounds move on precisely calculable paths and patterns by means of computer-aided control. The result is a polyphonic spatial sound that varies from a single sound to the roar of thousands of sound atoms. Curated for the occasion, well-known international sound artists will be commissioned for works inspired by this new sound space. For the opening concert international sound artists will be commissioned for works of sound atoms. Curated by Oliver Schneller, well-known for his expertise in sound that varies from a single sound to the roar of thousands and floor projection area of over 450 sqm, equipped with a 3-D stereo projection system and 7.1 sound system for 5-D sound experiences. The special infrared tracking cameras allow individuals to influence the projection by moving around thus initiating an individual dialogue between visitor and artwork.

Elbedome – Virtual Art and Media Centre

#art & technology #immersive #exhibition #digital

It is going to be an impressive, holistic experience. Instead of looking at an artwork from a distant position, you step directly into it. You will be surrounded by images and sounds. Immersive spaces will open up where art and science collide. Interact with them! See if they respond to you! Everything will be possible in Germany’s first Virtual Art and Media Centre.

Digitalisation is the revolution of the present day. Magdeburg supplies all of the conditions needed for the most radical of innovations. In Elbedome, the heart of the International Fraunhofer Institute, the real coexists with the virtual in order to simulate the complex processes of tomorrow’s world. In 2025, we will open up this unique scientific experimentation space to artists and the public, and in the process give digital art productions their first 360° venue in Germany. Elbedome enables 360° visualisations on a panorama and floor projection area of over 450 sqm, equipped with a 3-D stereo projection system and 7.1 sound system for 5-D sound experiences. The special infrared tracking cameras allow individuals to influence the projection by moving around thus initiating an individual dialogue between visitor and artwork. An open call, disseminated by transdisciplinary international networks, will provide high-level concepts combining art and technology. A jury of international experts that has already been appointed will choose ten of them to be implemented in Elbedome, creating a unique multimedia exhibition. Throughout 2025, Elbedome will be open to the public four days a week, presenting the outstanding media works to gether with a thematic VR application on a large projection surface in Elbedome, creating a unique multimedia exhibition.

In late 2025, some of the art works will travel to international festivals such as Biennale of the Moving Image in Frankfurt am Main, the Ars Electronica Festival in Linz and the Bright Festival in Florence, thus representing MID2025 and Elbedome abroad.

Upbeat

City of music #audience development #festival #expo #conference

Upbeat is the unique and first-time remix of two extraordinary international music events bringing together the fields of world music and classical music in Magdeburg: the World Music Expo WOMEX and Classical:NEXT. Numerous emerging contemporary artists will find themselves in a man’s-land between genres such as world and classical, not being able to find the right platforms for themselves to build a career as most showcases are genre-based. However, there are lots of European artists in this field from Volosí (PL), Chassol (FR), WO (IRE), Hazelus Hedlin (SE), Afenginn (DK), Ludovic Einaudi (IT) to Boris Kovac (RS), Felix Lajko (HU), Clarinet Factory (CZ), and Korrontzi (ES), to name just a few.

Upbeat provides Europe with a new platform: an extra-
ordinary crossover event consisting of a showcase festival, an international music fair and a conference as well as net-
working events and international exchange platforms for emerging artists.

Upbeat is also about finding novel ways to reach out to audiences and provide a new kind of listening experience. Classical music is made more accessible and diverse through the inclusiveness of the open approach of world music. World music is made more acceptable for audiences with classically trained ears. Through pop-up concerts in unusual locations such as bars, shops and parks, the festival brings music to where people are.

An international conference on music and neuroscience is an essential part of the festival. The cognitive aspects of mu-
cis are important research topics; e.g., the impact of these cognitive aspects on music education and learning, on music and memory, and on therapeutic areas. This can provide huge impetus for innovative approaches in education and the cul-
tural participation of elderly people and people with dementia.

Local/national partners: Gesellschaftshaus Magdeburg (lead), Oliver Schneller (concept/curator), SinusTon Festival Magdeburg, Museum of Technology, Otto von Guericke University (Faculty of Electrical Engineering and Information Technology), Auditorium (tbc), ErzähZZeit (tbc)

Planned international partners: Ars Electronica Festival Linz (AT), University of Music and Performing Arts Graz (Institute of Electronic Music and Acoustics, AT), Centre for Research in New Music (CeReNeM), Huddersfield University (UK), Institute for Creativity, Arts, and Technology, Virginia Tech (US), Harvard University Studio for Electroacoustic Composition (US)

Planned composers/sound artists: Gerriet K. Sharma (AT), Natasha Barrett (UK), Shintaro Imai (JP), Ludger Brümmer (DE), Hans Tutschku (US), Eric Lyon (US), Claudia Rohmros (AT), Kotoka Suzuki (CA), Charo Calvo (ES), Arin Rungjang (TH), Seth Ayyaz (Blood, UK), Yan Jun (CN), Daniel Teige (DE)

Budget/Time: € 350,000 (operative costs), whole of 2025 and beyond
The Cyber Experience

Technology and art. Where else should this experimental combination be established if not in our city of experiments? Covid-19 showed us that art largely relies on real-world encounters. Nonetheless technology is a crucial part of our life – lifesaving, irritating, disruptive. Not only as a medium but also as parts of our bodies and minds. The term ‘Cyborg’ was once established in fiction. Now it is real.

Although it might seem we have many technological possibilities to experience art, the pandemic showed us that – so far at least – they are poor substitutes for the real thing. So, in this intersectoral project – using the expertise of both our Magdeburg researchers and cultural institutions – we explore different ways of combining art and technology and the man-machine relationship. This will culminate in a major festival staged at our new hot spot for art and technology: the Science Harbour.

Theatre Magdeburg will lead this exploration by producing four commissioned works in its four genres: drama, musical theatre, children’s theatre and dance theatre. It will explore e.g. immersive experiences between theatre plays and walk in computer games. Counting also on the creativity of Magdeburg’s game designers, VR students and CCIs. To involve them in theatre productions will open up completely new horizons to their work.

Renowned choreographer, Fabien Prioville and AI artist Christian Mio Locclair, will join a science and art exchange with our experts in computational intelligence, Sanaz Mostaghi, machine learning, Rolf Findeisen, and product development, Christiane Beyer, from Otto von Guericke University. The results will take combining art and technology and the man-machine relationship in arts to the next level.

Additionally, we will facilitate more art and technology exchange: Donna Haraway’s Cyborg Manifesto will be 40 years old in 2025. We will look at this influential text to inspire an interdisciplinary symposium discussing fictions and realities of the fruitful couplings of man-machine.

And there is another anniversary: 40 years of European Cultural Capital! Considering the devastating experience that Rijeka and Galway 2020 suffered because of Covid 19, we find crisis proof and yet artistically powerful solutions as a legacy for future ECOC live-events. We start in 2024 by sending eleven containers from our Science Harbour to the designated fellow ECOC for 2024 to 2028. They will form experimental spaces for the cutting edge local creatives of those ECOC from the fields of performing arts, digital media, game design or whatever will prove promising by 2024.

Back in the Science Harbour in 2025, the multifaceted radi, game design or whatever will prove promising by 2024 by sending eleven containers from our Science Harbour as a legacy for future ECoC live-events. We start in

#international partners: Filipijn Prioville Company, Christian Mio Locclair/ Wolt Binaire, ICI Berlin Institute of Cultural Inquiry. Marcus Lobbes (Academy for Theatre und Digitality), machina Ex (tbc)

Budget/Time: € 1 m, 2024-2025, festival: October-November 2025

Unheard of... Life from Stone

Every building has its own story, the story of its stones, its building materials, the story of the different peoples who have populated the space, who have left the traces of their speech, songs, shouts and sobs. If the buildings of Magdeburg could transmit the soundscapes that history has inscribed into their substance, which would that sound like? What would we hear? The years: 955, 1207, 1524, 1621, 1801, 1870, 1926, 1945, 1961, 1989...

This project ‘extracts’ the soundscapes from six major buildings in Magdeburg such as: Johannis Church, Walloon Church, St. Petri Church, Magdeburg Cathedral, St. Sebastian’s Cathedral, Stadthalle Magdeburg. Each soundscape composition will be specific, capturing the unique world and history of each chosen object. The sound will move from building to building creating a symphonic structure and connection that will spread its way audibly across the city, creating a context and awareness of both past and present.

The Berlin-based Syrian/German poet Ramy al Asheq will write texts for each building, and actors from Magdeburg will speak: perform the texts composed into an experimental soundscape by composers Matthias Flake from Germany and Maciej Klich from Poland. Visual installations will augment the process.

Each piece will be between 15 and 20 minutes long. When one finishes, the next one will start, and the sound will move across the city before reaching its final destination on the other side of the Elbe at the Stadthalle. Audiences will have to visit different buildings on different days to see and hear everything in a six day cycle. We will involve Magdeburgians in this process, and we will encourage them to contribute their own acoustic memories, stories, voices – past and present, which can be used to create the soundscapes.

The major buildings of Magdeburg offer a remarkable specificity for the musical and artcape that history has inscribed into their substance. The historical basis of the opera material is the 972 marriage of Otto II, son of Otto the Great, to the Byzantine princess Theophania. The opera’s plot is less concerned with history than with the protagonists’ behaviour, which is guided by Eros and power. It describes the utopia of eternal happiness and lasting love, of the union of two great powers into a kingdom of peace.

This Händel Telemania opera, which was first staged in 1726 in Hamburg, will be performed in 2025 with new elements by an important contemporary Italian composer: Salvatore Sciarrino. In accordance with 18th century performance practice, the performance of the Händel Telemania opera in Magdeburg will be extended by intermedi between the acts of the main plot. These are ‘short operas’, mostly of a light-hearted character, which do not necessarily have to be related to the plot of the main work. Salvatore Sciarrino has, in his previous work, dealt with the musical styles of past eras, and their translation into his own contemporary musical language works in a fascinating way.

Techno#art#festival#theatre#dance#conference#art#technology
digital

Theatrical recognition of ECoC from the fields of performing arts, digital technology and the man-machine relationship in arts to the University. The results will take combining art and technology and the man-machine relationship in arts to the next level.

Additionally, we will facilitate more art and technology exchange: Donna Haraway’s Cyborg Manifesto will be 40 years old in 2025. We will look at this influential text to inspire an interdisciplinary symposium discussing fictions and realities of the fruitful couplings of man-machine.

And there is another anniversary: 40 years of European Cultural Capital! Considering the devastating experience that Rijeka and Galway 2020 suffered because of Covid 19, we find crisis proof and yet artistically powerful solutions as a legacy for future ECOC live-events. We start in 2024 by sending eleven containers from our Science Harbour to the designated fellow ECOC for 2024 to 2028. They will form experimental spaces for the cutting edge local creatives of those ECOC from the fields of performing arts, digital media, game design or whatever will prove promising by 2024.

Back in the Science Harbour in 2025, the multifaceted radi, game design or whatever will prove promising by 2024 by sending eleven containers from our Science Harbour as a legacy for future ECoC live-events. We start in 2025 by sending eleven containers from our Science Harbour to the designated fellow ECOC for 2024 to 2028. They will form experimental spaces for the cutting edge local creatives of those ECOC from the fields of performing arts, digital media, game design or whatever will prove promising by 2024.

Back in the Science Harbour in 2025, the multifaceted radi, game design or whatever will prove promising by 2024 by sending eleven containers from our Science Harbour to the designated fellow ECOC for 2024 to 2028. They will form experimental spaces for the cutting edge local creatives of those ECOC from the fields of performing arts, digital media, game design or whatever will prove promising by 2024.

Back in the Science Harbour in 2025, the multifaceted radi, game design or whatever will prove promising by 2024 by sending eleven containers from our Science Harbour to the designated fellow ECOC for 2024 to 2028. They will form experimental spaces for the cutting edge local creatives of those ECOC from the fields of performing arts, digital media, game design or whatever will prove promising by 2024.

Back in the Science Harbour in 2025, the multifaceted radi, game design or whatever will prove promising by 2024 by sending eleven containers from our Science Harbour to the designated fellow ECOC for 2024 to 2028. They will form experimental spaces for the cutting edge local creatives of those ECOC from the fields of performing arts, digital media, game design or whatever will prove promising by 2024.
Telemann #2: Musique de Table
#concert #city of music #cultural exchange

Telemann's famous collection 'Musique de Table' was one of the first ever European bestsellers. Before it was published in 1733, 185 people around Europe had paid for this collection in advance, in the certainty of receiving something special. The buyers lived in cities such as Riga, Königsberg (Kalinigrad), Delft, Paris, Lyon, Cadiz, London, Christiania (today Oslo), Copenhagen, and Winterthur. Three hundred years later, ensembles in the regions from which the buyers came at the time will develop a concert programme with works by Telemann from this collection that resembles a compendium of European instrumental music and national styles of the 18th century. They will be combined with compositions that are related to or typical of the city in question. Eight to twelve sub-projects are planned in the different European cities and will rotate in Europe with a musical finale in Magdeburg - as a symbol of the European reflection of Telemann's works then and now.

The project addresses one of the roots of our common European musical language and aims to encourage contemporary artists in different European regions to present cultural transfer to the audience as an important element of temporary artists in different European regions to present cultural transfer to the audience as an important element of their daily life.

Local/national partners: Telemann Research Centre Magdeburg (lead), Gesellschaftshaus Magdeburg (lead), International Telemann Society e.V., La Stagione Frankfurt, Telemann Society Hamburg and Frankfurt, Bach Archive/Bachfest Leipzig, International partners: Concerto Copenhagen (DK), Rigga Early Music Centre (LV), Pratum Integrum Orchester (RU), Bergen Barokk (NO), Les Passions de l'Ame (CH), Centre de musique baroque de Versailles (FR), Delft Chamber Music Festival (NL, itc), Jordi Savall (Hesperion 21, ES, itc)

Budget/Time: € 400,000, 2025

Telemann #3: Sound Traces
#sound installation #city of music

In 2025, wherever you take a walk in Magdeburg, sound columns - designed as interactive art objects - will make you aware of the rich musical history of the city through music samples, facts and stories. They will be a great way to explore how international the world of music has always been.

The content of the sound columns relates to prominent places, remarkable institutions, selected personalities and special works that have shaped the musical history of Magdeburg over the centuries. The project draws the citizens’ and visitors’ attention to Magdeburg as a City of Music and adds a fun and interactive element to the revitalisation of the city centre. The sound columns will represent former places of creativity that were destroyed during the turbulent times of our city. Historians, musicologists, city planners and experts from the field of tourism and art in public spaces will work together on this project. The installations will be artistically designed in cooperation with universities and design students.

Local/national partners: Telemann Research Centre Magdeburg (lead), City of Magdeburg, Magdeburg-Stendal University of Applied Sciences (Industrial/Interaction Design, itc), Leipzig Notesnspur e.V.

Budget/Time: € 500,000, June 2025

Tafel.Welt.Musik – World Music Meets Telemann
#city of music #festival #food culture #community building

Tafel.Welt.Musik festival celebrates a crossover approach between Telemann's baroque music and folk, world and jazz music, a real Telemannian blend, 21st century style. The musical collection Musique de Table brings together national musical styles and emphasizes the unifying character of music and the act of eating together. Tafel.Welt. Musik connects artists coming from different genres and different cultural backgrounds and brings together their music with food traditions. Georgian wine to the polyphonic music of Georgia. Dates and figs to the sounds of the Iranian santur, pita and pirogi to the Arabian oud and the Eastern European bayan. The concerts create a doubly sensory experience of foreign cultures and tastes.

Tafel.Welt.Musik also embraces the participatory nature of world music with workshops, inclusive performance formats, artist talks and unusual venues rather than regular frontal concerts. The designated venue, the remains of the city's fortress (Festung Mark), provides ideal diverse spaces and architecture. Starting in 2022, the festival is planned to be a sustainable world music event bringing together different cultures and music styles, inviting renowned artists and ensembles such as Jan Garbarek, Steve Coleman, Dhafer Youssef, the Eva Quartet or the Syrian Expat Philharmonic Orchestra.

Local/national partners: Telemann Research Centre Magdeburg (lead), City of Magdeburg, Magdeburg-Stendal University of Applied Sciences (Industrial/Interaction Design, itc), Leipzig Notesnspur e.V., Otto von Guericke University Magdeburg


Budget/Time: € 900,000, annual 3-day festival in May 2022-2025

The (Es)Sense of Music
#concerts #city of music #inclusion #audience development #capacity building

Fine, City of Music it is, then. But what about deaf people? In 2025, we will use Telemann’s music for a ground-breaking experiment: how can we make music accessible to non-hearing people - in such a way that the hearing audience will also benefit?

Music performances will be presented in combination with a sensorial choreography, composed by a sensory arts team. For this, the emotions inscribed in Telemann’s music will be analysed and translated into sensorial effects. An artistic performer will provide a matching scent, an artistic chef will present an equivalent taste, sign dancers will interpret music and lyrics with their whole body, and a text jockey will screen the lyrics in an expressive way. The result will be a multi-sensory experience that touches everyone.

For those performances, outstanding artists with experience in performing for non-hearing as well as hearing audiences will adapt Telemann’s music to modern genres such as hip hop (feat. the world’s best-known deaf hip-hop artist, Signmark), Electronic Dance Music (feat. DJ Kormac) and Brass (feat. Perhaps Contraption), thus opening up Telemann’s music to a broader audience.

We will also include at least one performance accessible for non-hearing audiences in each of our other music projects, thus ensuring that the project has a lasting impact on the local music scene.

As a special community event in 2025 a big table for hundreds of people will be built at the Schleimeruf on the river Elbe to celebrate the musical and culinary diversity of Magdeburg. Whether grandma’s best crumble cake, the hottest curry dish, the sweetest baklava or the most hirscht bitter soup, all our citizens are invited to bake or cook their favourite recipes from their family tradition and share the joy of eating. Traditional rafts will bring regional products and Sugar & Salt samples from all over the region. Musicians, singers and local choirs in Magdeburg and the surrounding area give short concerts and dive back into the colourful crowd.

Local/national partners: FestungMark (lead), Warnfried Altmann, Marco Reiß (curators), Till Brönner, Prof. Dorothee Oberlinger, Telemann Research Centre, International Telemann Society e.V., Otto von Guericke University Magdeburg


Budget/Time: € 900,000, annual 3-day festival in May 2022-2025

Sugar & Salt
A workshop will invite blind and visually impaired people together with sighted people to be inspired by Telemann’s music and create unique photographs using a flashlight in complete darkness. The outcome of the workshop will be shown in an exhibition.

This project is inspired by the concept of Creative Accessibility which implements strategies that make society accessible to minorilies in such a way that the majority also benefits. An interdisciplinary conference on Creative Accessibility will bring European scientists, philosophers, experts with sensorial challenges, and performers to Magdeburg. A multi-faceted programme of lectures, workshops and performances will enable professionals and the public to discuss and experience how our senses combine and interact. This raised awareness will lead to a new quality of life and new insights into how to improve accessibility.

Local/national partners: Prof. Dr. Jens Heßmann and Prof. Okan Kubus (Sign Language Interpreting Programme, Magdeburg-Stendal University of Applied Sciences), Telemann Research Centre, Dr. Ingo Barth (Max Planck Institute of Microstructure Physics Halle), BeGIASA (professional association of sign language interpreters Saxony-Anhalt), Silent Roses (Stille Rosen) Magdeburg, Sing and Sign Leipzig, Municipal Equal Opportunities Officer

International partners: Possibilize (curator, NL), Signmark (FI), DJ Kormac (IE), Heart n Soul (UK), Konekt (BE), Perhaps Contraption (UK), Prof. David Howes (CA), Prof. Charles Spence (UK), Stephanie Singer (BitterSuite, UK), Sietze Bakker (NL, tbc), Anna Furse (UK, tbc), Dave Perret (UK, tbc), Sophie Scott (UK, tbc), Felice Tagliatelli (IT, tbc), Sissel Tolaas (NO/DE, tbc), Andreas Schaerer (both Bern University of the Arts, CH)

Budget/Time: € 150,000, June-August 2025

Resumed Identities
#city of music #choirs #co-creation #community building

Resumed Identities is a participatory choral project. The joy of singing connects people with each other and enhances our well-being. A sense of identity is created when we find ways to connect to our body, our voice, our breath. An artistic core team consisting of a composer, a sound artist, a choreographer and four vocal teachers develop a choral fantasy in collaboration with the 120 choir members and involve them directly in the artistic creation process. The choir is created especially for this project and open to everybody.

The workshops and rehearsals involve both experienced lay singers as well as newcomers, who want to enjoy a first choir experience. Through modern voice training and guided improvisations, experiments with voice, movement and sound in space, the participants will encounter new facets of voice, sound and noise. They explore the identity of voice and different modes of expression. The artistic work creates new references and musical spaces, which are then developed compositionally by the artistic team.

The project starts with three interdisciplinary workshops conducted by vocal teachers. These artistic and scientific examinations of topics such as forgotten vocal sounds (primal sounds), the embodiment of voice, and auditory perception will flow into the work with the choir. Collaborations with universities and students are planned for this, mainly in the fields of speech science, phonetics, psychology, psycho-phonetics, musicology and theatre studies. Workshops are documented and, of course, each concludes with a concert.

Local/national partners: Gesellschaftshaus Magdeburg (lead), Musical Competence Center Magdeburg, Almut Kühne, Ludger Hennig, Winnie Brückner and Michael Schiefel (both University of Music Franz Liszt Weimar, Institute for Contemporary Music and Jazz), Martin Richter, Choir Association Saxony-Anhalt e. V., Regional Music Council Saxony-Anhalt, Martin Luther University Halle-Wittenberg, Institute for Musicology (tbc)

International partners: Stefan Schütze (concept) and Andreas Schauer (both Bern University of the Arts, CH)

Budget/Time: € 200,000, March-October 2025

Progressive Pilgrimage
#shared values #landmark #cultural exchange #opera

All roads lead to Magdeburg… reviving the beating heart of Europe.

Magdeburg was always embedded in Europe. It was not a city of the East or the West, it was a city that was open to all possible directions. Before becoming enclosed and protected inside Prussian walls before German unification, it was a major medieval urban centre until the disaster of the Thirty Years War. Its history with all vicissitudes has always been European. Understanding the spiritual and cultural substance and significance of the cathedral enables us to look backwards and forwards at the same time.

Four groups of artists from four different countries bordering Germany (France, Poland, Switzerland and Denmark) begin a journey, an artistic pilgrimage on foot from their own countries to Magdeburg and its cathedral. Each group consists of different artists such as performers, choreographers, actors, opera and theatre directors, film makers, painters, photographers and musicians.

Each of these journeys will begin at the cathedrals of the cities from where the pilgrimages commence. Each group will produce a short film about their cathedrals, augmented by interviews with people from the different cities talking about what these cathedrals mean today. Like Magdeburg Cathedral, the cathedrals in Rouen, Bern, and Bydgoszcz are all major gothic buildings. (We are still working on the Danish participation). The groups will document their journeys with their own specific artistic languages and aesthetics. Finally, they will meet in front of the cathedral – the lines of their journeys stretching from the cathedrals in their own countries to Magdeburg’s Cathedral Square and stretching from the Europe of the Middle Ages until today. Here they will work together for almost a week on presenting the material that they have gathered on their journey. The final element of the pilgrimage will be an opera for chorus to be performed inside the Cathedral, inspired by the Beguine Mechthild of Magdeburg. Her book ‘The Flowing Light of Divinity’, the first mystical text to be written in German, describes her religious passion, her visions of divinity and personal surrender, often using the erotic language of the Minne (courty love). It is a unique and astonishing text. The opera will be a fitting finale honouring both the cathedral and Mechthild, The Flowing Light of Divinity will become The Flowing Light of European Humanism in a contemporary sense.

International partners: Brian Michaels (concept, UK), Grzegorz Pleszynski (PL), Natasza Czerwińska (Antidepressant Art Foundation, PL), Paweł Murlik (Teatr Rozbark, PL), Achim Lenz (CH), Nina Kohler (Pengjulast Bern, CH), Dennis Schwabanden (CH), Lukas Hemleb (FR)

Budget/Time: € 150,000, June-August 2025
Elbsuite
#city of music #cultural exchange #composition #youth exchange

The river Elbe is the starting point, unifying element and performance venue of an extraordinary musical work that is being created across Czech-German borders and will be premiered in Magdeburg in 2025. The Elbsuite is a multi-movement suite whose individual parts are composed one after the other in various Czech and German cities along the Elbe by young composers, advanced students and composition classes from music schools.

A unique work will be heard on the banks of the Elbe in Magdeburg in 2025. Starting from the first location on the Elbe in Czechia, Špindlerův Mýn, individual movements are created in a work in progress that merge into a joint work. The complete work is finally be premiered on the banks of the Elbe in Magdeburg with the participation of well over 250 instrumentalists, composers, dancers and singers.

Local/national partners: Conservatory Georg Philipp Telemann (lead), Conservatory Dresden (tbc)
International partners: City of Špindlerův Mýn (CZ), music school ‘Karla Hafiře’ Vrchlabí (CZ), music school ‘Střezina’ Hradec Králové (CZ)
Budget/Time: € 150,000, 2024-June 2025 (final performance)

European Choir Games & Grand Prix of Nations 2025 & Sing-Along
#city of music #choirs #cultural exchange #fan culture

In 2025, Magdeburg will become a major stage of the European and international choral scene. Combining our choir festival with the European Choir Games, an international competition within Europe that takes place every two years in different European cities, and the Grand Prix of Nations, which is open to choirs from all over the world.

Starting with a big opening ceremony, this one-week inter-cultural choir event will change the vibe in Magdeburg... audibly! In 2025, we will have around 5,000 international choir members and about 180 choirs from all over the world in and around Magdeburg. While official competitions with different categories and difficulty levels are restricted to experienced choirs, an open competition invites choirs, regardless of their level, to gain experience in an international contest. Furthermore, workshops with renowned international choirmasters and members of the jury take place and provide interested choirs with new experiences and special insider tips for further artistic development.

International friendship concerts bring together singers, folklore and dance groups to perform in public places in and around Magdeburg and present their musical traditions and the costumes of their home country. The Parade of Nations, the involvement of the entire city as a venue, Magdeburgian families hosting some of the participants as guests in their homes, intercultural exchanges and volunteering will offer many opportunities to participate. This also helps us to reach a broad audience throughout the city. The European Choir Games will be combined with a Europe-wide television broadcast of one of the main concerts (opening or closing ceremony).

A sing-along event for all Magdeburgians will take place in the ‘living room’ of FC Magdeburg football club in the MDCC arena. As part of the annual Christmas carol concert, an attempt will be made to sing a Christmas carol with over 28,000 singers accompanied by the world’s largest orchestra consisting of over 15,000 instrumentalists, and hopefully make it into the Guinness Book of Records. The repertoire on the evening will include fan songs and chants, football championship hymns from around the world, and the III fan clubs of FC Magdeburg to burst into song.

Local/national partners: Choir Association Saxony-Anhalt e.V. (lead), City of Magdeburg (lead), Interkultur e.V. (lead), MDCC Magdeburg-City-Com GmbH (lead, Sing-Along)
Budget/Time: € 2 m, summer 2025 (Choir Games) and € 250,000, December 2025 (Sing-Along)

Augensturm – The Visual Tempest
#exhibition #MD Modernism #local heritage #design #capacity building

Bauhaus - rings a bell, right? New Typography - revolutionary. Swiss Style - every graphic designer studies it even today. De Stijl – well known in Europe. Magdeburg Design - uh, come again?

Whilst the first four are well known throughout Europe and beyond, hardly anyone knows about the latter.

Let’s dust off those revolutionary visual innovations that were created roughly between 1912 and 1955 at the Magdeburg School of Arts and Crafts and show them to the world! This exhibition will reconnect them to those visual design movements of Central Europe of the 1920s-50s that led to the contemporary and omnipresent communication design of today.

The former Arts and Crafts School of Magdeburg (1887-1965) was the home of highly influential artists in the field of architecture and design such as Wilhelm Deffke or Walter Dexel. There were direct links to the New Typography movement of the Hungarian Moholy-Nagy through Dexel and Johannes Molfzan who both taught in Magdeburg; to the Bauhaus through Xanti Schawinsky and Hoffmann; Leeder who both worked in Magdeburg, and through Bruno Taut to the Dutch De Stijl group of artists (Theo van Doesburg, Piet Mondrian).
On the other hand, renowned designers who taught and studied at the Magdeburg School of Arts and Crafts carried the Magdeburg ideas out into the world. The Eidenbenz brothers, for example, who influenced the early developments of Swiss Style. Great aspirations and innovations that were broken twice, first in 1933 when the Nazis forced most teachers out of the School and declared their work as 'degenerate art'. And again in 1946 when the next system most teachers out of the School and declared their work as

Great aspirations and innovations that were broken twice, first in 1933 when the Nazis forced most teachers out of the School and declared their work as 'degenerate art'. And again in 1946 when the next system most teachers out of the School and declared their work as

heritage, the current design scene in Magdeburg and Saxony-Anhalt will be involved in international symposiums and workshops held under the banner of our Opening Access Capacity Building Programme.

The exhibition will be shown in the original building of the former Magdeburg School of Arts and Crafts which today houses the Forum Gestaltung creative centre.

Local/national partners: Forum Gestaltung (lead), Bauhaus Archiv Berlin, City Museum Braunschweig, Bauhaus Dessau Foundation, Brähmig Design Foundation Berlin, Estate Walter Dexel Berlin, Justus Liebig University Giessen, Magdeburg-Stendal University of Applied Sciences, State Museum of Prehistory Halle (Saale), Kolumba Art Museum of Archdiocese Cologne

International partners: Poster Collection of the Basel School of Design (CH), Archiv Atelier Eidenbenz Basel (CH), Museum of Art and Design Zürich (CH), Kanonikus Anton Frommelt Foundation/Ferdinand Nigg Foundation Vaduz (LIE), Academy of Fine Arts Warsaw (PL), Vitlycke Museum (SE, tbc)

Local/national partners: Forum Gestaltung, City Department for Economy, Chamber of Commerce and Industry, Ministry of Economy, Science and Digitalisation Saxony-Anhalt, KWA Creative Industry Saxony-Anhalt e. V., KWSA Creative Industry Saxony-Anhalt e. V., Logomo Turku (FI), Zsolnay Cultural Quarter Pécs (HU), CIKE Košice (SK), Open Design School Matera (IT), City of Aarhus’ Cultural Department (DK).

Budget/Time: € 30,000 (only conference) ARThathon: 2021-2025, conference: February 2025

Cultural and Creative Entrepreneurship Conference

conference #capacity building

Creative industries make a considerable contribution to the economies of European countries. In Magdeburg, too, it is one of the strategic branches of the economy we plan to grow rapidly in the next few years. The transformation of the Forum Gestaltung until 2025 into a centre for culture and creative industries means a structural strengthening of creative industry in Magdeburg, but private investors will also enhance the landscape until 2025 (rehearsal centre for musicians, co-working spaces).

The state of Saxony-Anhalt has developed a regional strategy to strengthen the CCI which includes elements like the presentation of this thriving economy and the support of the networking and cross innovation between the enterprises. The strategy will be further developed. In context with the ECoC application, a regional initiative was developed to shape creative hotspots in the region until 2025.

Through a major 2025 international conference for cultural and creative entrepreneurship we want to foster the local and regional entrepreneurial spirit. The conference will contribute to the strengthening of our creative sector with international best practices and networking. In addition, we will involve former ECoC to present best practices about sustainable impacts of the ECoC on creative entrepreneurship.

As part of our preparation for the 2025 conference we will launch an interdisciplinary capacity building project for arts, culture and creative industries, inspired by the format ARThathon. To pitch and draft their ideas for a cash prize. The ten best ideas selected by a jury will be further developed with a mentor, and after 48 hours they will be evaluated. The jury can decide to give the whole sum for supporting ideas to one team or divide it among several. 10% of the fund will be allocated by a public vote.

Local/national partners: Forum Gestaltung, City Department for Economy, Chamber of Commerce and Industry, Ministry for Economy, Science and Digitalisation Saxony-Anhalt, KWSA Creative Industry Saxony-Anhalt e. V., Logomo Turku (FI), Zsolnay Cultural Quarter Pécs (HU), CIKE Košice (SK), Open Design School Matera (IT), City of Aarhus’ Cultural Department (DK).

Budget/Time: € 30,000 (only conference) ARThathon: 2021-2025, conference: February 2025

Too Good to be Forgotten

You never walk alone. Force of Attraction brings the German ECoC candidate cities together once again. The bidding phase is a great time. We have experienced how inspiring and innovative this intensive process is for the German and European cultural landscape. How much energy is released, what added value it creates. Too Good to be Forgotten is an attempt to pay homage to the enormous efforts and developments that have taken place during the bidding phase. Some of the proposed projects are just too good to be forgotten and need to be presented regardless of the outcome. If we are designated as the Germany’s 2025 ECoC, we will invite our fellow competitors to implement some of the strongest projects and present them in 2025 - as a joint activity in their city and Magdeburg.

Planned partners: Chemnitz, Dresden, Gera, Hannover, Hildesheim, Nürnberg, Zittau

![Image](Image_594x-1 to 1192x843)

Science harbour

Flowing Lights of Europe

You’ll Never Scream Alone

Elbedome

Urban Colours

The Cyber Experience

Elbsuite

Stadthalle area

Unheard of...

Elbedome

You’ll Never Scream Alone

Opening Ceremony

Festival of Modernism

Sugar & Salt

Tafel.Welt.Musik

You never walk alone. Force of Attraction brings the German ECoC candidate cities together once again. The bidding phase is a great time. We have experienced how inspiring and innovative this intensive process is for the German and European cultural landscape. How much energy is released, what added value it creates. Too Good to be Forgotten is an attempt to pay homage to the enormous efforts and developments that have taken place during the bidding phase. Some of the proposed projects are just too good to be forgotten and need to be presented regardless of the outcome. If we are designated as the Germany’s 2025 ECoC, we will invite our fellow competitors to implement some of the strongest projects and present them in 2025 - as a joint activity in their city and Magdeburg.

Planned partners: Chemnitz, Dresden, Gera, Hannover, Hildesheim, Nürnberg, Zittau

Too Good to be Forgotten

You never walk alone. Force of Attraction brings the German ECoC candidate cities together once again. The bidding phase is a great time. We have experienced how inspiring and innovative this intensive process is for the German and European cultural landscape. How much energy is released, what added value it creates. Too Good to be Forgotten is an attempt to pay homage to the enormous efforts and developments that have taken place during the bidding phase. Some of the proposed projects are just too good to be forgotten and need to be presented regardless of the outcome. If we are designated as the Germany’s 2025 ECoC, we will invite our fellow competitors to implement some of the strongest projects and present them in 2025 - as a joint activity in their city and Magdeburg.

Planned partners: Chemnitz, Dresden, Gera, Hannover, Hildesheim, Nürnberg, Zittau

Too Good to be Forgotten
Capacity Building

Our Opening Access Capacity Building Programme aims not just at developing the cultural and creative sectors of Magdeburg. We have identified seven vital groups, which all need to be part of our total design thinking methodology. This (as described in Q2) is integral to the delivery of Magdeburg’s Cultural Strategy. Together we will embrace collaboration, encourage each other and experiment with innovative ideas and whatever we can learn from others. Especially international best practice. The table on the right shows how.

Local/national partners: Volkshochschule Magdeburg, lK e.V., Bildungsnetzwerk, European Centre for Creative Economy, German festivals for best practices (Lollapalooza, Splash, Full Force, Melt, Superbloom)

International partners: ECoC mentioned in Q12, Open Design School Matera (IT), Zsolnay Cultural Quarter Pécs (HU), CIKE Košice (SK)

Planned partners: Federal Academy for Cultural Education (Wolfenbüttel, DE), Institute for Culture and Media Management (Berlin, DE), Centre for Audience Development (ZAD), University of Hildesheim (Institute for Cultural Policy), Competence Center for Cultural Education in Later Life and Inclusion (kubia) at Institute for Education and Culture e.V. (Remscheid, DE), German Convention Bureau e.V. and European Association of Event Centres, Creative Europe Desk Kultur, Emcra GmbH (training company in the field of EU-funding), Games and XR Central Germany e.V., The Audience Agency (UK), Audiences Europe Network, Centres for Arts and Interculture – Audiences Denmark (DK), Julies Bicycle (UK)

Our capacity building partners include:

<table>
<thead>
<tr>
<th>Group</th>
<th>Aim</th>
<th>Learning Topics</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural institutions</td>
<td>• Expand international networks</td>
<td>• Audience development</td>
<td>Our focus is on audience development and international networks and cooperation to strengthen our cultural institutions in the European context. Cultural institutions will benefit from regular networking meetings, workshops and seminars as well as from a series of three international conferences on audience development, green events and evaluation.</td>
</tr>
<tr>
<td>• Strengthen our institutions on European level</td>
<td>• Internationalisation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Attract new and diverse audiences</td>
<td>• (Non)visitor research/monitoring</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Digitalisation strategy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Green events/festivals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent sector</td>
<td>• Increase (inter-) national networks</td>
<td>• Funding</td>
<td>As part of our capacity building, we create a position in the financing department to advise the independent scene on funding possibilities. We are one of the 5 partners of the Creative Europe Cooperation Project Libertalia Lab that deliver ‘training into production’. Between 2021 and 2023, it invites local and international artists to co-create and gain skills and experience in site-specific multidisciplinary performance.</td>
</tr>
<tr>
<td>• Strengthen independent scene</td>
<td>• Business skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Make them more visible and improve working conditions</td>
<td>• Marketing and communication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Enhance management skills</td>
<td>• Social-media</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Attract new artists/cultural actors</td>
<td>• Audience development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultural and Creative Industry (CCI)</td>
<td>• Strengthen and increase our CCI</td>
<td>• Start-ups</td>
<td>We stronger connect the CCI with the economic and cultural sector and sustainably support the start-up world (Entrepreneurship Conference and new concept ARTathon). A special focus is on game design to further develop its potential by offering new networking opportunities. Game design is also included in our The Cyber Experience project.</td>
</tr>
<tr>
<td>• Strengthen cross-sectoral connections</td>
<td>• Networking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Support start-up scene</td>
<td>• Game design</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magdeburg City administration</td>
<td>• Create a new culture of communication</td>
<td>• Design thinking</td>
<td>We support a new culture of communication within the city administration, with the citizens and cultural actors of the city and promote a greater cooperation between departments (see Q2). In 2025 an international conference on urban development and green city will take place.</td>
</tr>
<tr>
<td>• Open access for new actors, creative people and make it less bureaucratic</td>
<td>• Communication</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Costumer service</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• International tourism</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Cultural tourism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hospitality sector</td>
<td>• Build up a good network in regional tourism sector</td>
<td>• Customer service</td>
<td>Whether we brief hotels or tour guides, provide taxi drivers with basic English language skills or communicate with public transport providers. We want to strengthen our tourism and hospitality sector and collaborate with our local and regional networks in this area towards the ECoC year. A special focus is on cultural tourism what will be subject of an international conference.</td>
</tr>
<tr>
<td>• Prepare for internal and external tourists</td>
<td>• International tourism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Improve English language skills</td>
<td>• Cultural tourism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Inform on ECoC programme</td>
<td>• Communication and social-media</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Networking</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Funding</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Volunteering work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social sector</td>
<td>• Strengthen cross-sectoral networks</td>
<td>• Communication and social-media</td>
<td>Like the cultural scene, we will strengthen NGOs in the social sector in project funding. In terms of audience development, we support cross-sectoral networking of the social sector, especially with the cultural sector and create synergy effects in connection with the MD2025 volunteers programme.</td>
</tr>
<tr>
<td>• Support voluntary work and increase civil engagement</td>
<td>• Funding</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Volunteering work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MD2025 Team</td>
<td>• Train and improve staff in skills and knowledge</td>
<td>• Best practices and exchanges</td>
<td>From volunteers to managers, we want to strengthen skills in the MD2025 team and to pass on knowledge and experience beyond the ECoC year. We especially consider networks for best practices, such as the ‘ECoC family’ and the experts pool for capacity building services of the European commission.</td>
</tr>
<tr>
<td></td>
<td>• Avoid common mistakes and learn from other ECoC</td>
<td>• Audience development</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Event management</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• ECoC evaluation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Green festivals</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Selection of projects

The selection of projects for the programme will be a continuation of our current practice, enriched through open calls. To create the programme for this bid book we have asked all municipality and state-funded cultural institutions as well as independent artists and NGOs to develop projects that connect to the concept of Magdeburg 2025. We have also developed projects within the bidding team and connected them to local, regional, national and international partners. We anticipate that the selection of projects for 2025 will continue the connections with our cultural sector and our strong network of international contacts.

So far, we have only initiated open calls for micro projects. However, (post-designation) we plan to issue two open calls disseminating them via local, regional, national and international channels so that we also reach passionate and inspirational artists and partners throughout Europe and worldwide. Beyond this, we will issue yearly open calls for local micro projects, to encourage the local cultural scene and activate citizens. We will keep our ears open throughout the preparation phase, to ensure that anyone has the chance to hit us with an ingenious idea until late in the process.

All selected projects will have to be assessed on whether they will be managed in cooperation, as a co-production, as an associated project (e.g. only getting a Magdeburg 2025 label) or being fully managed and produced within the ECoC team. For best legacy our Capacity Building Programme aims to empower local operators to take the lead in most projects and cooperate with the MD2025 organisation as well as with international partners.

Criteria for the selection

Project proposals would be expected to respond imaginatively to the overall Force of Attraction narrative and to one of our three programme lines – Spheres of Home, Nature of Space and New Frequencies.

We would be keen to encourage projects to connect their content to topical European issues, or involve European and international partners, and be as attractive as possible to an international audience.

The projects will also be assessed in terms of our artistic vision, void to vivid, and the artistic strategy of Encourage, Embrace and Experiment. Each of the selected projects should at least feature one of the following aspects:

- **Participative**: The projects encourage co-creation, create opportunities for people (including vulnerable groups) to be involved in artistic and cultural processes, expand their view beyond the German perspective into a truly European and international one.
- **Responsible**: The projects embrace the idea of natural and social sustainability, they relate to our responsibility towards nature as much as to well-being and mental health and work on the European and international dimension of these themes.

- **Innovative**: The projects experiment with design thinking, cross-over and cross-sectoral approaches for creative industries and cultural products, consider best practices, experiment with surprising ideas, incorporate and make use of new technologies.

Region

Everyone in the Magdeburg region is, of course, invited to participate in the open calls. However, for projects that are more specifically geared towards the rural areas, we have already established a round table with movers and shakers from culture, tourism and municipal representatives from Magdeburg’s three surrounding county districts, Börde, Jerichower Land and Salzlandkreis. Together we will develop a system how project proposals from the region can be co-assessed, co-selected, co-financed, and finally implemented together.

Who will choose?

The core team that chooses the programmes consists of the artistic director, the head of the programme team and the three programme line managers. This team decides on projects through a project conference held every two weeks that also features participants from the other teams in the organisation, such as the CEO, and finance, marketing and legal teams, etc. The final responsibility lies with the artistic director.

When it comes to selecting programmes from the international open calls, we will extend our jury to include two international artistic consultants. We have arranged an exchange with SKGT 2024, whereby one of them will come from their European Artistic Directory Board, and we will send one of ours to them. We love their new approach for artistic directory, and we are excited to try new ways together.

Participative model of decision-making

Since we want to experiment with new ways of involvement, we plan to pilot a model of participation in decision-making. We intend to involve citizens in decisions on the major Playground Magdeburg project. A social media platform will allow people to present and vote for project proposals and be co-drivers in the decision-making processes.
Local heritage and our experiments

When we Magdeburgians think about our heritage – and we do this rather often – we first think about our two famous Infamous Ottos: the Roman-German Emperor, Otto the Great, who made Magdeburg great and set the stage for the Magdeburg Rights, and the diplomat and scientist, Otto von Guericke, whose discovery of the void in the 17th century made Magdeburg world-famous. After the Ottos a second wave comes to mind: Composer Georg Philipp Telemann, Magdeburg Modernism and the heavy machinery industry. After the Ottos a second wave comes to mind: Composer Georg Philipp Telemann, Magdeburg Modernism and the heavy machinery industry. The fertile soil around Magdeburg (the famous Magdeburger Börde) and trading on the river Elbe, made our city one of Germany’s first industrial and commercial centres. In the Golden Twenties of the 20th century, Magdeburg was one of the most progressive cities in Europe. Some of the brightest minds of the European Modernist movement came together and developed new approaches for city planning. They asked revolutionary questions, such as: How can city planning guarantee the well-being of citizens? Can we find measures to balance social inequality? How can we integrate nature into the city? What can we do to make the city look so special, that it will be known throughout the country and beyond? It was then that artists became urban developers and Magdeburg made the headlines as the Bunte Stadt (Colourful City). This is a great vision that we want to refresh 100 years later.

#shared values: We develop common visions for the future European city – in Shared City together with former cities of the Magdeburg Rights, in FutureLab European City together with experts, citizens and children. We search for a shared experience of the end of World War II in European Memory WW II.

#diversity: We bring old and newly arrived citizens together in the participative artistic projects moritz4all and HeimaTraum.

#inclusion: We make music accessible for a non-hear -

Heritage #2: The Industrial Culture
The fertile soil around Magdeburg (the famous Magdeburger Börde) and trading on the river Elbe, made our city one of Germany’s first industrial and commercial centres. With salt mining, the cultivation of sugar beet, plant and machi -

Finding creative solutions for theoretical and practical problems seems to lie in our DNA – just think of our second Otto (aka the guy with the horses) and his famous void! So, the huge structural changes after 1990 dealt a massive blow to the pride and confidence of Magdeburg’s working people. It took a long time for our city to rediscover its tradition of creative thinking. Transforming step by step into a city of science – with two universities and many well-known research institutions. We are now ready to move forward. Combining scientific and artistic creativity in innovative cross-over projects. But ensuring we bring with us the people hit so hard by the structural change of the transition from East to West.

#region: We use Sugar & Salt as identity benchmarks to bring the region closer together and to Magdeburg. We invite international clay sculptors to work in our traditional brick manufacture and revive our UNESCO cultural heri -

Heritage #3: The Magdeburg Modernism
In the Golden Twenties of the 20th century, Magdeburg was one of the most progressive cities in Europe. Some of the brightest minds of the European Modernist movement came together and developed new approaches for city planning. They asked revolutionary questions, such as: How can city planning guarantee the well-being of citizens? Can we find measures to balance social inequality? How can we integrate nature into the city? What can we do to make the city look so special, that it will be known throughout the country and beyond? It was then that artists became urban developers and Magdeburg made the headlines as the Bunte Stadt (Colourful City). This is a great vision that we want to refresh 100 years later.

#MD Modernism: We intertwine contemporary archi -

We present contemporary communication design in Augensturm – The Visual Tempest referencing Magdeburg’s achievements in the 1920s.

urburban space: We fill our large unused spaces in the city centre and the districts with temporary installations in Pretty Urban Life and cultural actions in Playground Magdeburg.

#site-specific: We use our urban voids as a canvas for contemporary urban art in Urban Colours and Changing Wasteland. We transform historical buildings into living artworks in Flowing Lights of Europe.

#green city: We create organic living sculptures through 3D-printing and transform ecological data into art in UrbanGreen Science Lab.

Heritage #4: The Legacy of Telemann
Georg Philipp Telemann was one of the first truly European musicians. The Magdeburg-born, Baroque composer combined the different musical influences he came across on his journeys all over Europe in his compositions. In many ways he created an early form of ‘world music’. Based on this heritage (and on the rich local music and choir scene), Magdeburg aims to strengthen its profile as a contemporary City of Music.

#city of music #audience development: We shake up classical music with different styles such as folk, jazz and world music (Tafel.Welt.Musik), and even neuroscience (Uppbeat) to bring it closer to the people. We create a unique 360° audio immersion in Audiosphere.

#city of music #cultural exchange: We bring together Czech and German youth to jointly create a new piece of contemporary music called Elbsuite. We attract European singer-songwriter newcomers in the Into the Sounds masterclass.

#city of music #choirs: We will host thousands of singers from all over the world for the European Choir Games & Grand Prix of Nations. In conjunction with committed singers we develop a contemporary choir fantasy in Resumed Identities.

58
Local artists and cultural organisations as building blocks for MD2025

Magdeburg 2025 European Capital of Culture will create a legacy far beyond the ECoC year. And what better legacy than to empower our local artists, cultural operators – independent and institutional – to up their game by building capacities, creating more international connections, assuming more cross-sectoral approaches, and reaching out to a more diverse and larger audience? This is also in line with our Cultural Strategy.

Coming out of the void and becoming a force in Europe that attracts and inspires people has to start in the local cultural milieu. The more the ECoC projects are conceived, prepared and managed by the local and regional cultural operators in cooperation with Magdeburg 2025, the more we can trust that the ECoC will become a catalyst for building capacity, and an injection of sustainable re-enforcement for all cultural players in Magdeburg and the surrounding rural area.

Starting with five working groups to develop our concept for the application, this process has continued to the level of concrete projects and strategies with countless meetings and individual tasks. This task force of all municipal cultural players, plus most independent artists and representatives of our two universities have come face to face with us repeatedly.

They all are stakeholders in our Artistic Programme, for example for the Out of the Void Music Festival by the independent music scene. The Cyber Experience by Theatre Magdeburg, the Feeling East exhibition by the Museum of Cultural History, our immersive sound experiment, Audio-Drama by the Gesellschaftshaus Magdeburg, Me, Myself and I by the Museum of Contemporary Art Kloster Unser Lieben Frauen, Elbedome by the Fraunhofer Institute, Telemania 2025 by the Telemann Research Centre and the European Choir Games & Grand Prix of Nations 2025 by the Choir Association Saxony-Anhalt.

Immediately after we were shortlisted, we intensified the talks with our partners to further develop the Artistic Programme and single projects and strengthen them with European partners, broaden the perspective to an international level, and include a more European dimension.

This method enabled synergies and partnerships to arise between the actors. It became very clear that there is a wish from all players to continue this process of structural development – not only on the basis of projects but also long-term strategies – on the demands and requirements that an ECoC has to make towards partners such as the independent scene (local artists, associations, etc.), cultural institutions and universities. Demands that, for example, compel the independent artists to promote their interests, that commit the cultural institutions to work on audience development and that connect the universities more with the cultural life of the city.

In addition to our international open calls for 2025 (Q7) we will also issue open calls for both new and more established local artists to start micro projects during the implementation phase. We had excellent experiences with this kind of calls during our application phase (Q14/Q15).

They encouraged people to come right up with their ideas and the resonance was overwhelming, especially because people and cultural groups applied that were not connected to cultural institutions and associations, just committed people. We are looking forward to seeing these cultural actors and their creative ideas grow, accompanied by our Capacity Building Programme, so that they can participate in the international open calls.

The table shows a selection of our projects from each programme line naming participating local and regional artists, cultural institutions, associations and organisations.

<table>
<thead>
<tr>
<th>Project Examples</th>
<th>Local Artists • Institutions, Associations, Organisations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recharge Magdeburg Rights #1-5</td>
<td>Forum Gestaltung (Centre of Culture and Creative Industry), Magdeburg City Archives, CSD e.V., Museum of Cultural History, Puppet Theatre, Department of Urban Planning, Bildungszentrum Magdeburg (European youth education centre), Miteinander e.V.</td>
</tr>
<tr>
<td>Feeling East</td>
<td>Museum of Cultural History, Museum of Technology, Museum of Natural History, Memorial site Moritzplatz, Memorial site Marienborn, MWG Housing Cooperative, State Centre for Political Education</td>
</tr>
<tr>
<td>You’ll Never Scream Alone</td>
<td>Jörg Menke-Peitzmeyer • Association for Sport Therapy and Disabled Sports (VSB) 1980, eSports association Magdeburg, SC Magdeburg, FC Magdeburg, Museum of Cultural History, projectMILE, Disabled and Rehabilitation Sports Union Saxony-Anhalt (BSSA), Handball Association Saxony-Anhalt, Basketball Association Saxony-Anhalt, City Sports Association</td>
</tr>
<tr>
<td>Into the Unknown</td>
<td>Dagmar Chrobok, Stefan Köder, Mareike Ortmeyer, Dagmar Schmidt, Juliana Thiemer, Sabine Ulrich • Neighbourhood Managements Olvenstedt and Kannenstieg/Neustädter See</td>
</tr>
<tr>
<td>UrbanGreen Science Lab</td>
<td>Alex Bieß, Marek Hübner, Robin Zollo, Robin Zoll Fitzgerald • Magdeburg-Stendal University of Applied Sciences, Otto von Guericke University, Max-Planck Institute, Gruson Greenhouses, Anhalt University of Applied Sciences</td>
</tr>
<tr>
<td>Urban Colours</td>
<td>Christoph Ackermann, Helga Borisch, Annedore Polecik, TupsOne • wer/k4, AiR programme of Culture Office Magdeburg, Department of Urban Planning</td>
</tr>
<tr>
<td>Changing Wasteland</td>
<td>Joachim Röderer • Spielwagen e.V. (association for children and youth), H.O Turnpark e.V., Gröninger Bad/Aktions-Fonds e.V. (music and media centre for young people), Neighbourhood Management Southeast, ikj e.V. (association for cultural education of children and youth Saxony-Anhalt), Department of Urban Planning, Freiraumgalerie Halle (Collective for Urban Planning)</td>
</tr>
<tr>
<td>Out of the Void &amp; Into the Sounds</td>
<td>Graeme Salt, Julia Wartmann • Akktion Musik local heroes e.V., SWM TalentVerstärker, Martin Hummel, neighbourhood management Neustadt and Stadtflot, ARTist e.V., Gröninger Bad/Aktions-Fonds e.V.</td>
</tr>
</tbody>
</table>
European dimension

Magdeburg 2025 and Europe

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

Magdeburg has embarked on a trip towards 2025. On a journey into our European future. We have clearly understood that this path leads partly through our history. And since there is a lot to rediscover and re-appreciate, we are establishing a new continuity between past and future. We are dusting off our historical experience that a city can only be strong if it is evidently European. If it is connected to Europe with a thousand threads.

But the reverse is also true: Europe can only be strong through a lively exchange between self-confident cities. We have a responsibility for Magdeburg and for Europe. Our best traditions teach us that the two are inseparable.

In many respects it is our experience that the distances in Europe and in the world are growing. Some countries are moving away from the idea of a common Europe. Certain ethnic groups seem to believe that they are more valuable than others. Social cohesion is weakened by the questioning of European values. Social distance has become a painful global experience.

But we also know: distance may increase but this does not destroy the force of attraction. The world is waiting for the positive message of this force. To try to bring people, thoughts and values closer together and rediscover the beauty of exchange and sharing ideas. Our three programme lines aim at achieving precisely that: strengthening the force of attraction. Here are some examples of how we want to implement this at a European level.

Magdeburg Rights

We feel like adventurers who have discovered an old, overgrown path – the Magdeburg Rights. A path that has connected more than a thousand different cities, and on which important building blocks were transported – the building blocks of today’s European democracies. The Magdeburg Rights were a transport route for values. We aim to clear this path so that life can return. In the Middle Ages, more than 1,000 cities in Central and Eastern Europe decided to develop their city constitution based on the Magdeburg Rights. The basic principle was the rights of the citizen and human dignity within the city walls. And it was not a frozen set of rules. The cities were in dialogue with Magdeburg and exchanged views on how to apply the values in different situations – a truly revolutionary model.

We are inspired by the Magdeburg Rights. But we also acknowledge that many of our younger citizens – and some of the older ones, too – begin to roll their eyes when the subject comes up. It is really important that we allow everyone to rediscover their potency as a charter for modern citizenship. We want to reactivate the cross-cultural dialogue that underpins the original concept as a basis for profiling the European city as a place of liberty, human dignity and social responsibility for and with the citizens, as a promoter of conflict resolution through dialogue, as a forerunner of European fundamental values, and as a European network and shared cultural area.

We are convinced that the soft power of our revived heritage is the most effective way to create a counterweight to global and European tendencies of autocracy, nationalism, xenophobia, isolation and intolerance. We will explore this through key cultural projects. Examples include:

#MD Rights #shared values: The FutureLab European City project interprets the heritage of Magdeburg Rights as a symbol of the liberal and self-governing city and focuses on the city of the future. The art and discussion series, Right Here, features current issues such as freedom of expression and leads to a European Cultural Manifesto.

#MD Rights #cultural exchange: We involve and activate European citizens within the network of cities that implemented the Magdeburg Rights, and then bring them together for the Shared City project.

We have already begun to build a sustainable network of cities that were formerly part of the Magdeburg Rights to be our partners in some of the projects, and also allow us to (re)connect cities and citizens on this old transfer route of values beyond 2025.

20s again: Magdeburg’s awakening Modernism

The 1920s marked a new and unique era in Magdeburg and all over Europe. The city dared to take a big breath, looking for new ways of designing the city, with creativity, innovation and solidarity foremost. Magdeburg became a pioneer of modernist thinking. We became the Reform City of Modernism.

We want to build a bridge between the 1920s and the 2020s and let our own heritage inspire us. Modernism was born through the European exchange of inspiration and ideas, so we can only imagine the revival of its spirit in a European context. We consider this combination as the most important legacy of Magdeburg Modernism, and we aim to reinvent it in several ways.

Our reinvention is inspired by the ideas of Bruno Taut, Magdeburg’s chief architect in the 1920s. He wanted to change the strict centuries-old image of Magdeburg as the strongest fortress in Prussia. So, he developed the idea of the Colourful City, the Bunte Stadt, with facades painted in crazy colour combinations. We will revive this idea and intend to make the Bunte Stadt real again. Not just with colourful facades, but with a vivid, colourful, diverse and tolerant urban life.

#MD Modernism: Our Festival of Modernism project revives this spirit of artistic innovation with contemporary exchanges. Bringing it back to the place that was born as the heart of Magdeburg Modernism in the 1920s: the
Students and their surrounding area. Augensturm – The Visual Tempest presents the strong influence of typo - graphical design in Magdeburg from the 1920s and 30's on Europe and restores the broken international connections of this art. As part of the project we build a bridge to today’s creative industry and initiate an international Cultural and Creative Entrepreneurship Conference.

God and Gothic
Gothic cathedrals were built of stone and light. They are testament to an early European transfer of ideas, skills and knowledge. Magdeburg Cathedral, the first gothic sacred building in Germany and the burial place of Emperor Otto the Great, is the Europen heart of Magdeburg. Once a reference point in Europe, today, its force of attraction has almost disappeared. But it is not only our cathedral that is waiting for a European reincarnation.

#landmark #cultural exchange: With Progressive Pilgrimage we quicken the heartbeat of the cathedral and reconnect it to the circulatory system of European gothic cathedrals, with artists coming on a pilgrimage from four of our neighbouring countries. In our Unheard of... project, international artists translate Magdeburg’s emblematic historical buildings into a symphony of architecture.

Young Europe
Youth is the future. Europe is the future. Youth is the future of Europe. That’s why we have developed cultural projects to facilitate an exchange between young Europeans.

#youth exchange #twin cities: The major project of the Puppet Theatre Magdeburg – Young Arts and Roots – works with schools and children in Magdeburg and across Europe to bring about artistic exchanges in joint workshops and an international festival. Precious and Green establishes new collaborations in Magdeburg’s twin cities of Sarajevo and Le Havre on the theme of healthy urban life for less advantaged young people.

#youth exchange #ECoC Slovenia: Reform Laboratory brings pupils from Magdeburg together with pupils from the Slovenian partner ECoC for joint storytelling. MDsummer Night’s Dream will feature less advantaged young people from Magdeburg and Slovenia in a crossover theatre performance.

#youth exchange #shared values: European Memory WWII connects students from across Europe, to research the dramatic story of Memory WWII in Europe. Right Here creates exchange between young Europeans for shaping bottom-up democracy.

Beyond the artistic projects, our European Youth.City Lab creates a network for young people, in youth camps, workshops and digital platforms we create opportunities for young people to actively participate in city life. We have already established an exchange of young people with the International Youth Camp 2020 in Kaunas.

Green responsibility
The world is facing a global challenge. Climate change is no longer a threatening future. It is here now. Its impacts are clearly visible. How we deal with our natural environment is actually a cultural question, even in the original sense of the word ‘cultural’. Drought, rising and falling water levels, melting ice, disappearing biodiversity also impacts our food production. These are global issues, but also issues for Magdeburg and our region.

We are the second greenest city in Germany (at least we like to claim that we are), and our surrounding region, the Magdeburger Börde, is the most fertile soil in Germany. That’s proven, the Elbe is and must be again the city’s and region’s artery. That is why, as we go about our everyday lives, we can see that Saxony-Anhalt is one of the regions most affected by climate change in Germany.

#sustainability #green city: Aspects of climate change are scientifically and artistically examined and highlighted in our UrbanGreen Science Lab project.

#sustainability #region: Our Sugar & Salt project discovers the treasures of the earth with 20 sub-projects by international artists throughout the region.

Environmental topics play an important role in our capacity building strategy too, with, for example, the International Conference on Green Culture in 2024.

Work it out
The deindustrialisation of previous decades has led to an irreversible impact in many regions of Europe. The disappearance of industry has not only meant the loss of work, but much more, it has meant the disappearance of a way of life, a life culture that shaped the connections between work-place and community. Indeed, workplace was community. At the present day, deindustrialisation in the former Eastern Bloc has left many people feeling that they have been deprived of their life’s work. In Magdeburg, once the model city of heavy engineering, industry disappeared almost overnight, which also marked the end of a centuries-long industrial tradition. These experiences still have an effect today, but they have not been fully worked through and discussed. This experience is shared by working communities across Europe.

#lost generation: In our Working Generations and Feeling East projects our European experience meets the experiences of other European Countries. We invite international artists to work with local artists and local people, with the aim of the differentations, to make them feel valued and appreciated again.

Intercultural encounters and exchanges
Force of Attraction is increased by intercultural encounters. To strengthen cultural diversity, we will encourage different cultures in Magdeburg and facilitate dialogue between them, not only locally, but also internationally.

#diversity: To involve the Roma community in Neue Neustadt from Bulgaria and Romania we have developed the #mornitz4all project, which also opens this perspective with an overview of contemporary European Roma culture. In HeimaTraum, migrants and former citizens of the GDR will discover their common experiences on stage.

#AIR: Our Artists in Residence programme offers another kind of international exchange. The city’s new Cultural Strategy has brought a new AIR concept for the promotion of international artistic exchange into view. We will continue to develop this strategy in conjunction with the City. Within the framework of our ECoC AIR programme, we will invite international artists to Magdeburg for residency under projects such as Urban Colours, Into the Sounds – Songwriting Camp and AIR in Hundisburg with Sugar & Salt in exchange with local artists. Additionally, the large AIR project The City and I, be to be run by the Museum of Contemporary Art in Magdeburg, will bring together international artists for artistic investigation and creation; the works will be exhibited as part of the Me, Myself and I project.

Type of exchanges with examples of our international partners

ARTISTIC EXCHANGE

Working Generations: Martin Borosov / Stereo Akt (HU), Jeton and Blerta Nezirza /Gendra Multimeda (KK), Nicoleta Eisinenich / Teatro Spalatòrie (MD), Dmitry Tsipko, Victoria Bakihanna, Yurij Muravestsik / Tear 18+ (UA), Katharina Schmitt / Studio Hrdinů (CZ)

Helma Traun: Anastasia Tarkhanova (RU/UA), Ayham Majid Aga (SY), Yury Gurchy (UA), Anastasia Kosodi (UA), Joanna Lewicka (PL), Ksenia Pereptruchina (RU), Philippe Tibbal (FR), Anton Varentshit (IT/UA)

Urban Colours: Miss Van (ES), Aris (IT), Troy Lovegates aka OTHER (CA), Bastardilla (CO), Igor Ponomov (RU), Ericailcane (IT), Gigo Propaganda (BA), Icone (IT)

#mornitz4all: Faculty of things that can’t be learned (MK), Delaine Le Bas (UK), Natalia Perashina and Yakinma-skaya Gluklya (RU/NI), Ehsan Faridjana (IR/NL), Babi Babalav (AZ/FR), Filip Jovanovski (MK)

Progressive Pilgrimage: Grzegorz Pleszynski (PL), Natasza Czerwińska (PL), Pawel Murlik (PL), Achim Lenz (CH), Nina Kohler (CH), Dennis Schwabenland (CH), Lukas Hemble (FR)

Sugar & Salt: Architecture Uncom-fortable Workshop (HU), Walter Meisil (AT), Masha Ru (NL), Paolo Salvagione (US), Elisabeth Windisch (AT)

EXPERIENCE OF EXCHANGES

Cultural and Creative Entrepreneurship Conference: Logomorfo (FI), Zosnay Cultural Quarter (HU), CIKE (SK), Open Design School Matera (IT), City of Aarhus (DK)

Pretty Urban Life: City of Milton

In HeimaTraum, migrants and former citizens of the GDR will discover their common experiences on stage.

#AIR: Our Artists in Residence programme offers another kind of international exchange. The city’s new Cultural Strategy has brought a new AIR concept for the promotion of international artistic exchange into view. We will continue to develop this strategy in conjunction with the City. Within the framework of our ECoC AIR programme, we will invite international artists to Magdeburg for residency under projects such as Urban Colours, Into the Sounds – Songwriting Camp and AIR in Hundisburg with Sugar & Salt in exchange with local artists. Additionally, the large AIR project The City and I, be to be run by the Museum of Contemporary Art in Magdeburg, will bring together international artists for artistic investigation and creation; the works will be exhibited as part of the Me, Myself and I project.

#mornitz4all: Rena Rüdke, Vladan Jeremic (RS), Hangyetó (HU), Kugler Art Gallery (HU)

Festival of Modernism: Ars Electronica (AT)

Shared City: Árpád Schilling (HU/FR)

Unheard of: Brian Michaels (UK)

Flowing Lights of Europe: Cryptic Sonic Festival (UK), Zosnay Light Festival (HU)

Elbedome: Tadej Drolj (SL), Prof. Mauro Felicori (IT), Prof. Franz Fischmiller (IT), Dr. Ronan Gaugine (FR), Dr. Robert Malina (US), Alejandro Sabando (ES)

The (E)Sense of Music: Possibilitize (NL)

European Memory WWII: University of Paris-Est Créteil (FR), University of Trieste (IT), University of Luxembourg (LU), Ghent University (BE), University of Amsterdam (NL), Centrum Historii Zajednica (PL), University of Pisa (IT), University of Wrocław (PL), Interna-tional Federation for Public History Unheard of…:

Shared City: Visual Tempest, European Memory WWII: University of Paris-Est Créteil (FR), University of Trieste (IT), University of Luxembourg (LU), Ghent University (BE), University of Amsterdam (NL), Centrum Historii Zajednica (PL), University of Pisa (IT), University of Wrocław (PL), Interna-tional Federation for Public History Unheard of…:

MD2025 will cooperate with SKGT 2024 (AT) on management level in terms of project selection.

TRAVELLING PROJECTS

Some of our projects will partly take place in other European cities:

Shared City (Wrocław (PL), Kaunas 2022 (LT), Sibiu (RO)), The Cyber Experience (11 ECoC from 2024-2028), Feeling East (Wrocław (PL), Gdansk (PL), Kaunas (LT), Košice (SK), Usti nad Labem (CZ), Lviv (UA)), Telemania #2 (Bergen (NO), Paris (FR), Copenhagen (DK), Zadar (CRO), Kaliningrad (RU) /Liga (LV)).
Our confirmed international partners

On the day of the finalisation of the bid book we can look forward to cooperate with 179 confirmed partners in 43 countries. The map shows the number of agreed cooperations in the respective countries as well as the 31 former or designated ECoC and ECoC Candidate Cities we are collaborating with. On page 65, we give some examples of the type of exchange agreed on.
**Q12 Strategy to attract the interest of a broad European and international public**

Experiment. Encourage. Embrace. We have used these 3 words as part of our activation strategy for our Artistic Vision. They also work well for activating our strategy to attract the European public. Experiment first. If we are honest, most people in Germany, let alone Europe, would consider Magdeburg (and Saxony-Anhalt) to be, at best, an ‘experimental’ destination. Not near the top of the Lonely Planet list. More like the lonely traveller. And yet... most seasoned travellers are looking for the next new destination. Somewhere that is not on the beaten path, but that is interesting and quirky. Experimental even. That’s our plan.

Music cities are an undoubted magnet for culturally savvy travellers. We are confident that they will tune in to our own Frequent and appreciate Magdeburg’s deep but under-recognised musical traditions, which will be celebrated and shared in unique and experimental performance. For example, our rediscovery of Telemann — widely regarded as one of world music’s — combines musical legacy with cutting edge interpretations. From world music to hip-hop and to new intermezzi by contemporary composers. ‘Baroque and roll’ even!

Musical legacy with cutting edge interpretations. From Telemann but under-recognised musical traditions, which will be our own New Frequency and appreciate Magdeburg’s deep savvy travellers. We are confident that they will tune in to our own New Frequency and appreciate Magdeburg’s deep but under-recognised musical traditions, which will be celebrated and shared in unique and experimental performance. For example, our rediscovery of Telemann — widely regarded as one of world music’s — combines musical legacy with cutting edge interpretations. From world music to hip-hop and to new intermezzi by contemporary composers. ‘Baroque and roll’ even!

Music cities are an undoubted magnet for culturally savvy travellers. We are confident that they will tune in to our own Frequent and appreciate Magdeburg’s deep but under-recognised musical traditions, which will be celebrated and shared in unique and experimental performance. For example, our rediscovery of Telemann — widely regarded as one of world music’s — combines musical legacy with cutting edge interpretations. From world music to hip-hop and to new intermezzi by contemporary composers. ‘Baroque and roll’ even!

Finally, we will embrace Europe and our visitors. Not only as a network of people, artists and institutions. We are dealing with issues that are relevant for Europe and many European cities. As a modern interpretation of the Magdeburg Rights, in projects such as FutureLab Europe City and Right Here, we will question our future way of living — in cities as well as in European society. In our international Working Generations, the Feeling East exhibition, and the Pretty Urban Life project about missing city centres in the context of European new towns, we will take a look at the historical changes and challenge them to be more relevant for our European future. We will also be inviting those visitors who are sometimes excluded from the usual cultural offerings, for example through our (Es)Sense of Music project, which opens up a Telemann experience for deaf people.

We also reach a large number of professionals and interested individuals through our conferences and annual meetings of international networks. In 2025 we are planning to host e.g. the International Conference of the Festival Alliance for Contemporary Music in Europe (FACE), the annual meeting of the University Network of ECoC cities (UneeCC), of the European Cultural Parliament, of the ‘Go Group’ working group of the European Festival Association Yourope, and we envisage to invite the annual meetings on IETM International network for contemporary performing arts. Altogether we have already contacted and come to agreements with 31 former, designated and candidate ECoC (see Q11), and the number is increasing...

As well as learning from Germany’s last ECoC (Ruhr 2010), we have shared lots of ideas with our fellow German candidates and our Too Good to be Forgotten project invites all of them to put into practice a favourite project from their bid books in 2025. And unusual as it may seem, we have already begun to collaborate in the Sugar & Salt project with our fellow candidate, Hildesheim. We are lucky to share with them the same fertile soil and are in the same region – the Börde. Cooperation in a competitive situation – it can only end with a win-win!

With each of the Slovenian candidates for 2025 we have agreed at least one shared project as well as sharing the civic responsibility of hosting ECoC’s 40th birthday. 2026 candidates from Finland and Slovakia have already suggested some project partnerships.

**Q13 Links to other ECoC**

Opening Access is our platform for building our capacity and audiences, and connecting with our communities. We have also opened access to relationships with past, present and future European Capitals of Culture. They have been very open to us, too; providing a wide range of partnership opportunities, capacity building support, suggestions and advice on ways, for example, of reaching new audiences.

Clearly, there really is something in this ECoC connection. Our shared belief in the power of this project to change our cities for the better, our shared passion for promoting the best of European togetherness and an endless curiosity in trying to find the answers to the challenges of disconnected parts of our community have been evident in the positivity and generosity of the exchanges. We want to give something back to the group we are so keen to become part of, by inviting former and future capitals to join us to celebrate the 40th anniversary of the ECoC in a specially dedicated part of the Playground Magdeburg festival.

We have invited many of our planned partnership projects and curatorial exchanges in Q11. Examples include collaboration with Város (Umeå) in Playground Magdeburg, and curatorial cooperation between Flowing Lights of Europe and Pecs Light Festival in Hungary. We are also parallels in a new Creative Europe project for artistic capacity building in communities, called Libertarla Lab, which also includes Turku, Bad Ischl and Veszprém.

We have already started some cooperation with ECoC such as Kaunas 2022, with young people participating in their youth summer camp. With Veszprém and former UK candidate Milton Keynes, we have connected to MK20in20 projects on sport and culture that were part of their European City of Sport programme. We have a further sports connection with former ECoC Liverpool, whose Greenbank organisation is a partner and mentor for our planned work with disability sports.

Other examples of connectivity across the ECoC network include Strefa Kultury, the legacy organisation in Wrocław. With them we share common history and common values in Shared City. With colleagues from Mataró 2019, Guimarães 2012 and Kosice 2013 we have sought advice and examples for capacity building in the creative sector. And with SKGT 2024 we have established an experimental cooperation in programme selection. Altogether we have already contacted and come to agreements with 31 former, designated and candidate ECoC (see Q11), and the number is increasing...

Other examples of connectivity across the ECoC network include Strefa Kultury, the legacy organisation in Wrocław. With them we share common history and common values in Shared City. With colleagues from Mataró 2019, Guimarães 2012 and Kosice 2013 we have sought advice and examples for capacity building in the creative sector. And with SKGT 2024 we have established an experimental cooperation in programme selection. Altogether we have already contacted and come to agreements with 31 former, designated and candidate ECoC (see Q11), and the number is increasing...

We have presented many of our planned partnership projects and curatorial exchanges in Q11. Examples include collaboration with Város (Umeå) in Playground Magdeburg, and curatorial cooperation between Flowing Lights of Europe and Pecs Light Festival in Hungary. We are also parallels in a new Creative Europe project for artistic capacity building in communities, called Libertarla Lab, which also includes Turku, Bad Ischl and Veszprém.

With each of the Slovenian candidates for 2025 we have agreed at least one shared project as well as sharing the civic responsibility of hosting ECoC’s 40th birthday. 2026 candidates from Finland and Slovakia have already suggested some project partnerships.
Outreach

Q14–Q16 Involvement and participation

Involvement of local people during the application phase

The concept of our bid book says it all – Force of Attraction. We want to attract as many citizens as possible. The first step in our work to achieve this was an intensive outreach programme during the application phase.

Since 2016, all kinds of activities have been undertaken to engage in dialogue, inform citizens, gather information and opinions, and work together on ideas for the ECoC vision and bid concept. Through our surveys and interviews alone, almost 4,000 people have actively participated. Hundreds of people took part in our monthly public cultural talks. And through two open calls (2018/19 and 2020), not only did we receive an incredible number of great ideas for projects, but also the confirmation that Magdeburg has an active, curious and networkable local cultural scene. It is clear that a cross-city creative alliance has been mobilised.

### Summary of our activities 2016–2020

<table>
<thead>
<tr>
<th>Information exchange with talks, discussions and presentations</th>
<th>Opinion exchange, consultation and joint work on vision, concept and content</th>
<th>Active involvement and capacity building</th>
</tr>
</thead>
<tbody>
<tr>
<td>KUBUS 2025 as info and meeting point</td>
<td>80 protagonists in 5 working groups discussed cultural mapping, urban development, artistic vision, identity and cultural heritage, cultural diversity, internationalisation</td>
<td>In cooperation with FC Magdeburg over 3,000 people took part in the Disability Day (biggest inclusion day in German football)</td>
</tr>
<tr>
<td>20 public cultural talks #MD2025 in the KUBUS 2025 and on tour in different districts</td>
<td>Consultations with experts, boards and representatives of the city administration and civic society</td>
<td>Open call for Campaign MACHEN! with 109 project proposals submitted, and 13 participative projects selected</td>
</tr>
<tr>
<td>Approx. 80 presentations for associations, universities, companies, organisations and further civil society groups</td>
<td>12 schools with 2,400 school pupils and 520 students from 2 universities took part in our survey</td>
<td>Open call for micro projects ‘20-20 for 2025’ with 121 proposals submitted, and 20 projects selected</td>
</tr>
<tr>
<td>MD2025 represented at over 16 city and university events and festivals</td>
<td>740 citizens took part in our analogue and online survey about districts and cultural interest</td>
<td>Cooperation with district project Freiraumlab, an open space laboratory to revitalise the city centre</td>
</tr>
<tr>
<td>4 meetings with Forum Subkultur, a network of members of the independent scene</td>
<td>Personal interviews with 200 citizens in 38 districts by our support group association Magdeburger KINDness e.V.</td>
<td>Participation at Kaunas Youth Summer Camp 2020 in cooperation with Kaunas 2022</td>
</tr>
<tr>
<td>Meeting with 40 business representatives leading to 35 letters of intent promising support</td>
<td>One-day workshop with 70 members of independent scene</td>
<td>#ArtPile2025 – open call for digital art project where 12 artists jointly created a work of art</td>
</tr>
<tr>
<td>20 children participated in 3 Girls’ &amp; Boys’ Days</td>
<td>5 workshop meetings with municipal cultural institutions for project development</td>
<td>Digital and analogue sport community projects in cooperation with Milton Keynes, European City of Sport</td>
</tr>
</tbody>
</table>
Opening Access to 2025 and beyond

Building on the summary in Q5, we have grouped these interconnected questions (Q4b–Q6) together. The table below summarises our goals and approach to this crucial factor in securing a strong, long-term MD2025 legacy. That is why we plan for Opening Access a total amount of € 3 m in our operating budget.

### Capacity Building

- Open access to skills, knowledge & (international) networks
- Empower stakeholders

### Community Building

- Open access to social participation
- Activate citizens
- Increase civic engagement and well-being

### Audience Development & Cultural Education

- Understand our audiences
- Create innovative cultural programme
- Awaken interest in culture
- Attract new, diverse audiences
- Open access to cultural participation
- Promote a cultural understanding
- Empower target groups/stakeholders

### Projects & programmes

See Q6 and projects with #Capacity building
See projects in Q6 with #Community building
See projects in Q6 with #Audience development
See projects in Q6 with #Cultural education

Additionally:
- Community Building Programme
- Volunteers programme
- Social networking forum

### Target groups / stakeholders

- Cultural institutions
- Independent scene & artists
- Cultural and creative industry
- City administration
- Hospitality sector
- Social sector
- MD2025-team
- Neighbourhoods/districts
- All citizens and civil society
- Less advantaged people
- Migrants, refugees
- Disabled people
- All target groups, with special focus on: Young generation, Technology-oriented people, Passive-satisfied people, ‘Lost generation’, Elderly people
- Schools, educational institutions & teachers
- All age groups with special focus on (less advantaged) children and young people

### Community Building Programme: My Magdeburg

We plan to launch a multi-year Community Building Programme that will strengthen our communities with a wide range of opportunities to participate. Embracing active citizenship.

In 2025, the results of the activities in the ramp-up years will be new projects created by the communities and more local people engaged in DIY events, community cooking, sports and sharing activities, and friendly competitions. It is also planned for community activities to connect with #community building projects already outlined in our Artistic Programme.

The activating element from 2021 will be the community truck, a kind of pop-up space, with a design reminiscent of ice-cream trucks attracting people. The truck will go to remote districts, public places, allotment gardens, residences for the elderly, green parks, youth clubs and playgrounds. The wishes and ideas of local people will be adopted together with those of local players, associations, cultural producers, committed citizens, etc. and transformed into actions that invite local people to actively participate, co-create or just drop by. The community truck is also an experimental stage for trying out participative formats in Magdeburg and the surrounding area. Particularly successful actions can be established on site, detached from the truck, and continued with the communities and local actors in the ECoC year.

### Timeframe

- 2021-22 – identification phase and first actions
- 2023-24 – project action phase, 2025 – establishment of formats and connection with #community building projects from the bid book

### Local partners:

- City of Magdeburg, 22 working groups
- Local partners: City of Magdeburg, 22 working groups, 2023-24 – project action phase, 2025 – establishment of formats and connection with #community building projects from the bid book

### International partner:

- Kaunas 2022 for best practice

### Volunteers programme: We move Magdeburg

We will build an inclusive, intercultural and intergenerational volunteer programme. No matter what resources, talents, interests or time pressure they have, everyone will have the opportunity to get involved. We aim to involve young European volunteers including an exchange with volunteers from other ECoC. A special focus is the inclusive aspect. We want to make our volunteers programme open for people with disabilities and find suitable engagement opportunities. Other volunteers will receive training in working in inclusive groups so that volunteers with and without disabilities can work in tandem.

In setting up our volunteers programme, we will collaborate with Volunteer Agency Magdeburg, which has experience in both volunteer management and inclusive volunteer programmes. As a member of the Federal Association of Volunteer Agencies (bagpr), it is networked with many volunteer centres at European and international level. For international volunteering we will involve the expertise of Liverpool 2008, Ruhr 2010, as well as the Volunteering Legacy Book by Plovidiv 2019 to learn how to develop sustainable, cross-city volunteer programmes.

### Local partners:

- Bildungsnetzwerk Magdeburg (European youth education centre), Volunteer Agency Magdeburg, Pfeiffersche Stiftungen, Lebenshilfe Magdeburg, Magdeburger KINDness e. V.

### International partner:

- Possibilize (NL)

### Social networking forum: tandem2025

In close connection with our volunteers programme, we will create a kind of digital and analogue ‘contact market’ for volunteers, seniors and people with disabilities. It will help to increase social and cultural participation. More and more senior people live alone and long for more social contact. For many, the lack of a partner is also a reason to no longer go to cultural events. At the same time, people with certain disabilities need someone to accompany them to events. The forum tandem2025 will help them to meet people with similar interests and a cultural partner. We want to collaborate with social associations and cultural organisations to launch the networking forum during the implementation phase and for this to be retained as part of the legacy beyond 2025.
Opening Access: Audience development and cultural education

Audience development

If we are going to succeed in transforming Magdeburg into the vivid, liveable European city to which we are committed, we need to find more space for culture in our city and in people’s lives. This is a shared challenge between Magdeburg’s cultural institutions, NGOs, educational establishments and communities. That is why audience development is one of the key pillars in Opening Access. Audience development is also embedded in Magdeburg’s 2030 Cultural Strategy and our cultural institutions are fully on board. They are keen to be involved, building on their strengths in cultural education but embracing more modern approaches in order to build on their existing audiences whilst attracting newcomers.

Our goals for audience development are based on:

- Understanding our (potential) audiences and what attracts them
- Awakening interest and improving access – both in terms of location and programme
- Removing barriers, especially for those groups that need extra encouragement
- Building better opportunities for people to participate and co-create
- Sustainably attracting a broad and diverse audience

Our strategy for delivering those goals is a significant evolution of the seven-point plan from pre-selection, now focusing on a more developed group of seven priorities: KNOW – UNDERSTAND – REMOVE BARRIERS – INNOVATE – MODEL – MEASURE – PROGRAMME

KNOW – our audience, and especially those who are not part of that audience now

Almost 4,000 school pupils, students and citizens expressed their cultural interests and leisure activities in our surveys in 2018. What they told us is that we have to create more innovative and peer group-specific offers for children, teenagers and young adults. We also learned that we have to know more about a group that, in terms of quantity, is the largest: the non-visitors. The surveys, talks and discussions also helped us to differentiate three ‘hard to reach’ groups on a mental and biographical level which, we consider, are very specific to Magdeburg:

Passive-satisfied people: in job, good income, main interest family/friends/garden/park
Technology-oriented people: low interest in culture but interested in technology
Lost generation: negative experience from 1989, unsatisfied, often no job, less income

So, our greatest challenge is to get to know all those who are not yet part of our audience.

UNDERSTAND – what attracts and also puts people off culture

We want to understand what interests and expectations our potential audience has and what barriers hinder access to culture. The first step in achieving this will be non-visitor research to be carried out in 2020/21 in cooperation with Otto von Guericke University which is conducting the research in the context of the Erasmus+ project ‘Socially Engaged Universities’. The results of this one-year research project will be made available to our cultural organisations and the independent scene and discussed in a workshop on opening up to new audiences. We follow the principle of learning by doing and will also try out different formats in our Community Building Programme. Evaluation of community building activities and feedback from the participants will help us to learn about the interests of target groups and how best to reach them.

REMOVE BARRIERS – for those who need additional support and encouragement

Besides our core target groups, which are children and families, young people and senior citizens, we aim to focus on three especially vulnerable groups who struggle with different kinds of barriers and need additional support to participate in social and cultural life. We are absolutely committed to tackling these barriers as part of our Opening Access strategy so everyone can play a full part.

<table>
<thead>
<tr>
<th>People with disabilities</th>
<th>Socially less advantaged people</th>
<th>Diverse groups (migrants, refugees, people from different nationalities)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Restricted mobility</td>
<td>• Less access to social and cultural life because of socio-economic background</td>
<td>• Different cultural background</td>
</tr>
<tr>
<td>• Less access to information</td>
<td>• People affected by illiteracy</td>
<td>• Lack of language skills</td>
</tr>
<tr>
<td>• Might depend on help or guidance</td>
<td>• Restricted mobility, living alone (elderly)</td>
<td>• Little integration</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Exclusion from the mainstream narrative</td>
</tr>
</tbody>
</table>

Barriers

Solutions

- Barrier-free access
- Barrier-free communication
- Social networking forum tandem2025
- Inclusive approach of volunteering and in special projects
- Cooperate with network of social workers at 58 schools and 12 daycare centres
- Offer free events
- Consider topic of illiteracy in cultural education and community building
- Social networking forum tandem2025
- Cross-generational projects
- Intercultural projects
- Special focus in Opening Access
- Multilingual communication
INNOVATE – find new, even experimental, ways to attract new audiences

Our 3 Es driving our Force of Attraction are the basis for a set of different approaches that are taken into consideration in our Artistic Programme and will be further developed during the implementation phase to produce new audience-oriented cultural offerings and attract new audiences.

Approaches to attract new audiences

<table>
<thead>
<tr>
<th>ENCOURE</th>
<th>EMBRACE</th>
<th>EXPERIMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awake interest in culture</td>
<td>Inclusion and integration</td>
<td>Make an impact on participants</td>
</tr>
</tbody>
</table>

**Target groups**
- Young people
- Senior citizens
- Passive-satisfied people
- ‘Lost generation’
- Technology-oriented people

**Approaches**
- Bring arts to the people
- Use unexpected, public places and site-specific art
- Address social issues for creative interaction (e.g. loss of job, political change in 1989)
- Offer different opportunities for participation and engagement activities
- Collaborate with sports and fan clubs

**EXPERIMENT**
- Socially-relevant and politically-engaging projects
- Intercultural and cross-generational networks
- Collaborate with network of school social workers
- Inclusive approach (volunteering, special projects)
- Use digital approaches (VR, streaming) to reach people whose mobility is limited
- Diverse groups
- Socially less advantaged
- People with disabilities
- People with limited mobility

- Invite audience to co-create, co-curate and co-decide
- Connect art with science and technology
- Consider different experience preferences (multi-sensory, guided or open experience, user-created content)
- Experiment with immersive, new digital approaches and technologies
- Children and young people
- Migrants, refugees
- Technology-oriented people
- Passive-satisfied people

**MODEL – try different things in different places and share best practice**

An intensive exchange and one-on-one interviews with the cultural institutions (see partners further below) on the topic of audience development has shown that all of them are keen to be involved. Theatre Magdeburg and the Museum of Contemporary Art in particular will act as pathfinders in audience development to attract new audiences and try out new approaches.

We share the desire of all cultural institutions for more networking and exchange and will set up regular meetings on the topic of audience development from 2021 onwards, in order to promote exchange among all cultural institutions and (independent) organisations, pick up on current developments and share local and international best practices.

**MEASURE – how audiences are changing, what works and what doesn’t**

As there is a lack of audience-related data, in our monitoring we will focus on collecting (potential) audience-related data. To further support this, we will work with our cultural organisations on a simple tool for collecting this data. Additionally, our Capacity Building Programme will focus on this topic in order to support cultural organisations in starting their own monitoring.

Our community building is essential for audience development, where we can learn about different communities, their interests and successful participation approaches. We will monitor and evaluate our Community Building Programme and use participative evaluation methods such as interactive interventions in public space (see Q4).

Local models for audience development

<table>
<thead>
<tr>
<th>Target groups</th>
<th>Approaches</th>
</tr>
</thead>
</table>
| Theatre Magdeburg | • Integration through participation  
• Cross-generational concepts  
• New methods of creative learning |
| Museum of Contemporary Art Kloster Unser Lieben Frauen | • People of different origin and education  
• Integration through participation  
• New methods of creative learning |
| • Children, youth and families |
| • Prospective art teachers and education managers |
| • Other target groups |
| • Migrants and refugees  
• Less advantaged children and teenagers |
| • New digital offerings that complement the existing programme  
• New opportunities for experience and interaction  
| • Provide insights into professional fields and processes back-stage to build a stronger bond with the audience |

**PROGRAMME – use the 2025 programme to grab people’s attention and don’t let it go**

With the ECeC 2025 programme we aim to give every citizen and visitor the opportunity to participate and get engaged. Projects that encourage and arouse interest in culture are, for example: Upbeat, Changing Wasteland, Feeling East and Working Generations. The (Es)Sense of Music, You’ll Never Scream Alone, HeimaTraum, #moritz4all and Reform Laboratory are projects that particularly embrace inclusion and integration. Projects that experiment and make an impact on participants are Audiosphere, Elbedome, UrbanGreen Science Lab, Flowing Lights of Europe and The Cyber Experience.

**Audience development partners:** Theatre Magdeburg, Museum of Contemporary Art Kloster Unser Lieben Frauen, Puppet Theatre, Youth Art School, Gesellschaftshaus, Museum of Cultural History, Museum of Natural History, Museum of Technology, City Library, Conservatory Georg Philipp Telemann, Telemann Research Centre, IkJ e.V. (association for cultural child and youth education Saxony-Anhalt), Bildungsgemeinschaft Magdeburg, Volkshochschule Magdeburg (adult education centre), German family association Saxony-Anhalt, Spielwagen e.V. (association for children and youth)
Cultural education

Evidence shows that what people learn in their early years is a crucial aspect of long-term behaviour. Not only is cultural education the basis for successful audience development, it also significantly strengthens social cohesion. Opening access to cultural education to all is therefore essential, especially for less advantaged children and young people with or without a migration background. So cultural education is another key plank of Opening Access.

Within our youth projects and the Community Building Programme, we cooperate with many educational institutions, social associations and networks in order to open access to culture, especially for children and young people, but also for other age groups. Young Arts and Roots promotes the artistic creativity of children, while Precious and Green foster young people’s awareness of ethical treatment of nature and climate change. In Little Europe children learn how to create, inhabit and rule a fictional European city. MDsummer Night’s Dream invites young people to take part in a breakdance and hip-hop show.

Additionally, we will launch a special programme to empower young people to take responsibility for society and fall in love with the city they live in.

European Youth.City Lab

This platform is for people aged 15-19. Under educational and creative guidance, it encourages young people to actively co-create their city. The focus is on topics such as sustainability, a new open and aware society, but also the revitalisation of (public) spaces. A combination of different formats, such as DIY workshops, interventions in urban space and European youth exchanges empowers interested young people to take an active role in society. Additionally, annual summer camps invite young people from Eastern and Western Europe to share ideas on the European city of the future and new methods of youth participation.

In 2025 the platform will be interconnected with our FutureLab European City and Right Here projects.

Local/regional partners: Ikj e.V., Bildungsnetzwerk Magdeburg, German family association Saxony-Anhalt e.V., State youth office of AWO Saxony-Anhalt, Spielwagen e.V.

International partners: Kaunas 2022 (LT), Veszprém-Balaton 2023 (HU), Youth House Veszprém (HU), SKGTC 2024 (AT), Tartu 2024 (EE) and further ECoC.

School projects and Music Box

Magdeburg has a rich musical tradition and wants to strengthen its musical profile. We are therefore emphasising the topic of music in our school projects and Music Box.

Our school projects aim to open access to contemporary music for schoolchildren. These projects are also accessible to children with a migration background, lack of language skills or with intellectual or physical disabilities. In cooperation with the Grünner Baad (music and media centre for young people), the use of new media and media technology will be made tangible in a practical way. Pupils will be introduced to various professional fields in music and film production. In 2024/25 the Sounds of Europe music project will invite school classes to explore cultural diversity through sound. The results will be publicly performed by the school classes as part of Playground Magdeburg.

Finally, a conference will be held on the topic of ‘Music Education and Learning’. Even though it has been shown that music education benefits social inclusion and social competencies and enhances creativity, the role of music and arts education in schools is still undervalued. This is particularly a problem as schools are the places that allow those children to have access to musical education who would not otherwise have this opportunity. The conference will address the educational, social and music sector and will question how to find new pedagogical approaches in music education to attract less advantaged children.

Music Box is an existing but underutilised online portal. It is a digital guide that playfully presents the musical culture of Saxony-Anhalt. The region has a rich musical tradition and features great composers such as Johann Sebastian Bach, Georg Friedrich Händel, Georg Philipp Telemann and Kurt Weill, outstanding organ builders such as Friedrich Ladegast and Wilhelm Rühlmann and more than 20 music festivals. Also, the lesser-known aspects of the regional musical culture, such as its musical customs, special instruments and yet unknown ‘music destinations’ provide Saxony-Anhalt with a lively musical landscape.

Music Box will be expanded in content and continuously offer materials to educational institutions and teachers for creative encounters with the musical state of Saxony-Anhalt and its influence on European music. Subsequently, a Music Box app will be developed to spread the content, especially in rural areas. In cooperation with universities and applied science courses, Music Box will become visible in digital and analogue form and create hands-on experiences at various stations in Magdeburg and Saxony-Anhalt.

Lead partner: Musical Competence Centre Saxony-Anhalt

Partners – school projects: Grünner Baad/Aktion Musik e.V. (music and media centre for young people), Conservatory Georg Philipp Telemann Magdeburg

Partners – Music Box: Saxony-Anhalt Tourism Association, State Chancellery and Ministry for Culture of Saxony-Anhalt, Harz University of Applied Sciences (Ibc)

Further projects in our Artistic Programme aimed at schools and involving pupils in co-creation-processes include community projects such as Reform Laboratory, #moritz4all and Changing Wasteland, large-scale projects such as Playground Magdeburg or MDsummer Night’s Dream. In addition, the Elbsuite project will work with music schools along the river Elbe in both Czechia and Germany.

Involvement of universities

With 18,000 students we have a great potential audience of young, well-educated people for whom we want to make Magdeburg more appealing – and use our Force of Attraction to make them stay.

During the application phase, students from different departments helped us in areas like research into non-visitors, sustainability, participation and the cultural preferences of students themselves. Magdeburg-Stendal University of Applied Sciences even started a two-year teaching project with an additional scientific position on the occasion of the ECoC application. This strong link between the local and regional universities and the MD2025 project has contributed greatly to our audience development and monitoring strategies and will continue to do so. Some of the activities in the table at the beginning of this Outreach section involved the universities. The table below shows further contributions.

### Institution

<table>
<thead>
<tr>
<th>Subject</th>
<th>Project and Duration</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magdeburg-Stendal University of Applied Sciences</td>
<td>Journalism</td>
<td>‘h2goesMD2025’ project (2 years 2018-2020)</td>
</tr>
<tr>
<td></td>
<td>Cultural Engineering</td>
<td>‘Student (cultural) life as an object of Magdeburg’s ECoC Application’ project (2019 semester)</td>
</tr>
<tr>
<td></td>
<td>Sociology &amp; Cultural Engineering</td>
<td>Non-visitor research (2 semesters, 2020/21)</td>
</tr>
<tr>
<td>Harz University of Applied Sciences</td>
<td>Tourism Management</td>
<td>‘ECoC and tourism’ research project (2019 semester)</td>
</tr>
</tbody>
</table>
We are building on our close link to the universities and their participation in several projects during the implementation phase. The list below shows the universities’ and research institutes’ involvement in upcoming ECoC projects.

**Otto von Guericke University**
- Working Generations
- The Cyber Experience
- TafelWelt.Musik
- Upbeat
- Monitoring & Evaluation
- UrbanGreen Science Lab
- Audiosphere
- UniverCity2025

**Magdeburg-Stendal University of Applied Sciences**
- UrbanGreen Science Lab
- The (Es)Sense of Music
- Playground Magdeburg
- Internship exchange
- UniverCity2025

**Anhalt University of Applied Sciences**
- UrbanGreen Science Lab

**Fraunhofer Institute**
- Elbedome

**Leibniz Institute for Neurobiology**
- Upbeat
- UniverCity2025

**Helmholtz Centre for Environmental Research**
- UrbanGreen Science Lab

**Max Planck Institute of Microstructure Physics**
- The (Es)Sense of Music

We are even going beyond these projects and making a stronger connection between the city and the academic sphere. **UniverCity2025** is a new platform for regular and structured exchanges between the universities, research institutes and the City of Magdeburg. The aim is to integrate the universities and campuses more strongly into urban life and revitalise campus life. New meeting places and open spaces for students, citizens, city administration, creative and businesspeople create possibilities for networking, exchange, start-ups, innovative projects and new collaborations. An exchange has been initiated with other ECoC and their universities, which in turn are reporting on how this year has influenced developments at their universities.

**Local partners**: Otto von Guericke University, Magdeburg-Stendal University of Applied Sciences, Leibniz Institute for Neurobiology

**International partner**: UNECC

**Involvement of cultural operators**
Our cultural institutions are actively involved here, too. Going beyond their current offerings, we will create new cultural education opportunities for all groups together and promote a new cultural understanding. With our strategic partner, Youth Art School, as part of the Puppet Theatre Magdeburg, we will focus on cultural and aesthetic education to empower people to learn ways of expressing themselves creatively. Irrespective of the ‘youth’ in the name of the school, its offer is aimed at all age groups equally. In addition, people with disabilities or a migration background and less advantaged will be brought into focus. For musical education, the Georg Philipp Telemann Conservatory is another strong partner with a special focus on bilingual and early musical education.

For New Frequencies in the area of cultural education we are bringing the Youth Art School together with the new Astrophysical Centre in Magdeburg. This newly planned centre – an initiative by our local Silberschlag Association – will be built by 2025 and has a strong participative and educational approach. Focusing on the topic of physics, astrophysics and mathematics, it invites children, young people and citizens to enjoy new experiences and conduct research. This is another of our crossovers combining cultural education with natural science and technology.

**Local Partners**: Youth Art School, Puppet Theatre, Silberschlag e.V., Conservatory Georg Philipp Telemann

For Opening Access we can build on the strong commitment of our cultural organisations, NGOs, institutions and associations. All of them are absolutely ready to start, and to shake up community and cultural life to make Opening Access our key driver towards becoming a vivid European city in 2025 and beyond.
Management

Operating expenditure

Q17 Total operating budget

<table>
<thead>
<tr>
<th>Total income to cover operating expenditure (in €)</th>
<th>From the public sector (in €)</th>
<th>From the public sector (in %)</th>
<th>From the private sector (in €)</th>
<th>From the private sector (in %)</th>
</tr>
</thead>
<tbody>
<tr>
<td>68,000,000</td>
<td>62,000,000</td>
<td>91.2</td>
<td>6,000,000</td>
<td>8.8</td>
</tr>
</tbody>
</table>

Q18 Breakdown of the income from the public sector

- Region: 20,000,000 € 32.25%
- National government: 20,000,000 € 32.25%
- City: 20,000,000 € 32.25%
- EU*: 2,000,000 € 3.25%

* with exception of the Melina Mercouri Prize
** At the time of going to print, we have no confirmation about ECoC financing from the National Government. We take the one third financing model as a basis, with a third from each of the German contributors, and we assume an inflation-increased sum comparable to the National Government’s financial support to previous German ECoC Essen/Ruhr 2010.

Q19 Financial commitments of public finance authorities

The City Council voted on 1 November 2018 to cover the operative costs of the ECoC project between 2021 and 2026 to the amount of € 20 m. On 18 December 2018, the State Parliament authorised the State Government of Saxony-Anhalt to finance the operative costs of the project between 2020 and 2025 also to the amount of € 20 m.

Q20 Fundraising strategy for EU funds

We are aiming to acquire a total amount of € 2 m from EU funds to be invested in our cultural projects and our Opening Access programme.

Since the MD2025 Ltd. will be founded immediately if we are designated, we will already be able to take part in the first calls of the new EU funding period 2021-2027. There will be a team member dedicated to this mission in the finance team. We can also count on the EU funding experts from the city administration, who successfully carried out major projects in the framework of EU action programmes in the past years, for example ‘Otto goes Europe’ and Administrations go Europe’ within the Leonardo da Vinci and Erasmus+ Programmes. In some projects, we work together with experienced partners who will apply for EU funds themselves like our universities or the international universities involved in our European Memory WWII project, research institutions like Fraunhofer Institute, NGOs like Bildungsnetzwerk Magdeburg (European youth education centre), as well as partners such as Marc Sinan Company or Hangvető (HU).

It is a central part of our desired legacy to empower our local project partners to apply for EU funding. Especially our independent scene needs support in terms of (wo)manpower and knowledge for this. Fundraising will therefore be a key topic within our Capacity Building Programme. Additionally, we create a position in our finance department to advise the independent scene on funding possibilities.

As a team we are currently gaining experiences with EU funded projects, since MD2025 is part of the Creative Europe Cooperation Project Libertalia Lab. It connects local artists with artists from Liverpool, Turku, Gothenburg, Bad Ischl and Veszprém in a series of labs on co-creating and gaining experience in site-specific multidisciplinary performances.

Due to the missing detailed announcements of the upcoming EU funding programmes, we cannot elaborate our funding strategy in all aspects. However, we plan to apply to the following EU funding programmes within the build-up years:

<table>
<thead>
<tr>
<th>EU funding programme</th>
<th>Potential projects to connect to EU funding schemes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Europe – Culture</td>
<td>Feeling East, Shared City, HeimaTraum, European Memory WWII, #moritz4all, Elbsuite, Urban Colours, Out of the Void &amp; Into the Sounds</td>
</tr>
<tr>
<td>Creative Europe – Media</td>
<td>The Cyber Experience, HeimaTraum (Documentary), Progressive Pilgrimage (partly)</td>
</tr>
<tr>
<td>Creative Europe – Cross sector</td>
<td>Elbedome</td>
</tr>
<tr>
<td>Rights and Values Programme within the EU Justice, Rights and Values Fund</td>
<td>Opening Ceremony (partly), Working Generations, European Memory WWII, Shared City, Right Here, FutureLab European City, Tracing the Magdeburg Rights</td>
</tr>
<tr>
<td>Erasmus+ (Education, Training, Sport, Youth)</td>
<td>Precious and Green, Reform Laboratory, You’ll Never Scream Alone, European Memory WWII, Out of the Void &amp; Into the Sounds (Songwriting Camp), European Youth.City Lab</td>
</tr>
<tr>
<td>European Solidarity Corps</td>
<td>Little Europe, Young Arts and Roots, Volunteers programme</td>
</tr>
<tr>
<td>URBACT IV</td>
<td>Pretty Urban Life, UrbanGreen Science Lab</td>
</tr>
<tr>
<td>ESF+</td>
<td>MDsummer Night’s Dream, Capacity Building (Tourism Sector), #moritz4all, Working Generations, Right Here (partly), The (Es)Sense of Music</td>
</tr>
<tr>
<td>Horizon Europe</td>
<td>UrbanGreen Science Lab, FutureLab European City</td>
</tr>
<tr>
<td>COSME</td>
<td>Cultural and Creative Entrepreneurship Conference, Capacity Building (Independent Scene)</td>
</tr>
</tbody>
</table>
Timetable for the income of operating budget

<table>
<thead>
<tr>
<th>Source of income for operating budget (in €)</th>
<th>2021</th>
<th>2022</th>
<th>2023</th>
<th>2024</th>
<th>2025</th>
<th>2026</th>
</tr>
</thead>
<tbody>
<tr>
<td>EU</td>
<td>-</td>
<td>100,000</td>
<td>200,000</td>
<td>700,000</td>
<td>900,000</td>
<td>100,000</td>
</tr>
<tr>
<td>National Government</td>
<td>-</td>
<td>-</td>
<td>3,000,000</td>
<td>4,000,000</td>
<td>13,000,000</td>
<td>-</td>
</tr>
<tr>
<td>City</td>
<td>1,866,000</td>
<td>4,090,000</td>
<td>4,586,000</td>
<td>3,618,000</td>
<td>3,318,000</td>
<td>1,362,000</td>
</tr>
<tr>
<td>Region</td>
<td>500,000</td>
<td>600,000</td>
<td>700,000</td>
<td>7,000,000</td>
<td>11,000,000</td>
<td>-</td>
</tr>
<tr>
<td>Sponsors</td>
<td>-</td>
<td>-</td>
<td>450,000</td>
<td>2,500,000</td>
<td>3,000,000</td>
<td>50,000</td>
</tr>
<tr>
<td>Total*</td>
<td>2,366,000</td>
<td>4,790,000</td>
<td>8,936,000</td>
<td>17,818,000</td>
<td>31,218,000</td>
<td>1,512,000**</td>
</tr>
</tbody>
</table>

* Includes buffer: € 1,360,000
** In addition, the € 1.5 m of the Melina Mercouri prize (if awarded) will be used in 2026 for legacy projects as well as the buffer if we don’t use it before.

Fundraising strategy for private sponsoring

Our fundraising strategy is built around the idea of relationship fundraising. Our sponsors will be key partners in reaching our three ECoC objectives, which means that it is not only their financial support we are seeking. These businesses employ most of the working population of Magdeburg whom we want to address with activating a new model for citizenship, recreating the Colourful City and reigniting Magdeburg as a place of ideas. We have now developed this into an extended concept for partners. We presented the concept to nine regional partners from the business community – MGW Housing Cooperative, Lotto-Toto GMBH Saxony-Anhalt, the Magdeburg Housing Association (WOBAU), Regiocom, City Savings Bank, Municipal Utilities Magdeburg, MDCC regional telecommunications provider, GETEC PM Magdeburg GmbH, and the Toepel construction company – and have built further on this initial exchange. There is a clear goal that we share with our business community, which is to create an attractive working environment for employees and to attract and retain skilled workers in Magdeburg as a direct result of being European Capital of Culture in 2025. Local commitment is also very important for our companies. The motto with which we aim to address entrepreneurs and future sponsors is “Be the Turbo Force for Culture!”

Force of Action

We want to convey sponsoring as something that brings great advantages to our partners. The MD2025 sponsoring idea rests on four basic elements: Access, participation, transformation and visibility. This is a concept that allows us to underline the local commitment and pride of the businesses. They can help Magdeburg become once again a place where great ideas come from. Our aim is to attract supra-regional specialists to work and live in Magdeburg – the Force of Action!

Access to the ECoC MD2025 programme

- Activating employees to take part – ticket allocation for sponsored events to be passed on to employees.
- Hospitality packages (VIP access, exclusive premises, catering and additional services for companies).

Participation being part of a large network of regional and national actors

- Making strong allies to reignite Magdeburg as place of great ideas – participation in the Partner & Sponsor Dinner to welcome all supporters and key players, approx. in 2024.
- Use of company rooms for events in 2025.
- Establishment of a business & marketing advisory board to network the partners and create synergies.

Transformation carrying out change processes in your own company

- A city going from void to vivid inspiring the business world.
- Workshops: How can I make best use of MD2025 for my business?
- Capacity building for companies and from companies.
- Coaches and consultants from MD2025 support and manage transformation processes in companies.

Visibility become visible as a partner of and with MD2025

- Force of Attraction talks business: Tailor-made marketing packages for sponsor visibility.
- Partners receive the official MD2025 logo in the colour of their sponsorship category.
- “Your place in Magdeburg!” – Sponsoring and branding of a quantity of approx. 25,000 sustainably usable items of seating for events in the event year.
- Sustainable production and branding of merchandise, marketing or catering supplies.
- Visibility & branding packages can be customised for regional, national and Europe-wide reach.
- Interview series (as blog or podcast) with partners about their visions for Magdeburg.

MD2025 timeline for our sponsorship activities:

2021
Constitution of MD2025 Ltd. and creation of a fundraising team

2021-2022
Pre-contract talks with potential lead partners, kick-off events and first events sponsored by partners

2023-2024
Event frequency is growing, 95% of the 2025 partners are on board and the agreements have been signed

After 2025
Positive effects on the long-term economic model in Magdeburg

2025
ECoC takes place with about 300-400 active business partners

84
Four facts for employers and employees to “Be the Turbo Force for Culture”

All sponsors become part of Magdeburg 2025 as a strong network and are each given a specific task & responsibility – the network will have a positive impact on the image of the company and offer the opportunity to present itself well as an employer in order to attract international specialists.

Employees will receive exclusive access to events and/or previews and thus become important multipliers for the cultural programme and the development of the city during 2025.

Sponsors have no influence on content, but can become partners of content, e.g. certain exhibitions or events will be presented by a sponsor.

An active citizenship and a Colourful City, a place known for its experimentation, loved by its citizens will create a location advantage for employers.

Programme expenditure

<table>
<thead>
<tr>
<th>Programme expenditure in €</th>
<th>in %</th>
<th>Promotion and marketing in €</th>
<th>in %</th>
<th>Wages, overheads and administration in €</th>
<th>in %</th>
<th>Buffer in €</th>
<th>in %</th>
<th>Total of the operating expenditure in €</th>
</tr>
</thead>
<tbody>
<tr>
<td>44,200,000</td>
<td>65</td>
<td>10,880,000</td>
<td>16</td>
<td>11,560,000</td>
<td>17</td>
<td>1,360,000</td>
<td>2</td>
<td>68,000,000</td>
</tr>
</tbody>
</table>

Q23 Breakdown of operating expenditure

Q24 Planned timetable for spending operating expenditure

<table>
<thead>
<tr>
<th>Programme expenditure in €</th>
<th>in %</th>
<th>Promotion and marketing in €</th>
<th>in %</th>
<th>Wages, overheads and administration in €</th>
<th>in %</th>
<th>Total of the operating expenditure in €</th>
</tr>
</thead>
<tbody>
<tr>
<td>2021</td>
<td>820,000</td>
<td>1.86</td>
<td>430,000</td>
<td>3.95</td>
<td>1,116,000</td>
<td>9.7</td>
</tr>
<tr>
<td>2022</td>
<td>2,600,000</td>
<td>5.89</td>
<td>760,000</td>
<td>6.98</td>
<td>1,430,000</td>
<td>12.37</td>
</tr>
<tr>
<td>2023</td>
<td>5,300,000</td>
<td>11.99</td>
<td>1,770,000</td>
<td>16.27</td>
<td>1,866,000</td>
<td>16.14</td>
</tr>
<tr>
<td>2024</td>
<td>10,600,000</td>
<td>23.98</td>
<td>3,800,000</td>
<td>34.93</td>
<td>3,418,000</td>
<td>29.56</td>
</tr>
<tr>
<td>2025</td>
<td>24,000,000</td>
<td>54.29</td>
<td>3,800,000</td>
<td>34.93</td>
<td>3,418,000</td>
<td>29.56</td>
</tr>
<tr>
<td>2026</td>
<td>880,000</td>
<td>1.99</td>
<td>320,000</td>
<td>2.94</td>
<td>312,000</td>
<td>2.7</td>
</tr>
<tr>
<td>Total</td>
<td>44,200,000</td>
<td>100%</td>
<td>10,880,000</td>
<td>100%</td>
<td>11,560,000</td>
<td>100%</td>
</tr>
</tbody>
</table>

Q25 Breakdown of the income from the public sector

Income from the public sector to cover capital expenditure in €

<table>
<thead>
<tr>
<th>Source of income</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
<th>2023</th>
<th>2024</th>
<th>2025</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Government</td>
<td>6,475,000</td>
<td>12,193,200</td>
<td>12,432,850</td>
<td>10,585,650</td>
<td>3,145,000</td>
<td>-</td>
</tr>
<tr>
<td>City</td>
<td>8,644,120</td>
<td>4,019,135</td>
<td>4,446,400</td>
<td>1,654,370</td>
<td>1,402,000</td>
<td>-</td>
</tr>
<tr>
<td>Region</td>
<td>1,229,410</td>
<td>12,493,200</td>
<td>12,832,850</td>
<td>10,585,650</td>
<td>3,145,000</td>
<td>-</td>
</tr>
<tr>
<td>EU</td>
<td>4,470,000</td>
<td>4,521,870</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Q26 Financial commitments of public finance authorities

The investments are financed by municipal, regional, national and EU funds. The three public authorities have already made decisions for all investments included in the table and listed in Q43. Most of the projects have started. Some investments are partly supported by the urban redevelopment fund. There is a special process here: The city and state have approved the funds in total. The state of Saxony-Anhalt determines the allocation periods for the funds in certain grand periods. In the unlikely event that the city does not receive it, the city will supplement the funding with the appropriate amount, this process does not hinder the successful completion of the investments.

Q27 Fundraising strategy for EU funds

The city continuously endeavours to use all the support programmes available on the levels of the EU (e.g. European Regional Development Fund), the State of Saxony-Anhalt (e.g. urban development promotion programme) and the National Government.

The Department of Finance supports applications even at short notice by additionally providing the required equity capital. A strong partner for fundraising is the Investment Bank Saxony-Anhalt, a consulting, financing and development bank with a public mandate. They provide advice on EU funding for investments for both municipalities and entrepreneurs.

Q28 – 29 Timetable for the income to cover capital expenditure

Capital expenditure is primarily focussed on refurbishment and upgrades to the existing cultural infrastructure, with one exception. A new rehearsal centre for musicians is being created through the repurposing of a former railway station. This will be financed by 100% through National Government investment of € 525,000 in the course of 2020. The infrastructure projects included in the table are marked with * in Q43.
Q30 Governance and delivery structure

The City of Magdeburg establishes a non-profit limited liability company (GmbH) as governance and delivery structure of the ECoC Magdeburg 2025. All preparations have been completed in the final application phase. The City Council will make a preliminary decision for the foundation. In case Magdeburg is designated as ECoC, the decision will automatically come into force.

Magdeburg 2025 Ltd. is a 100% municipal company. To ensure maximum legacy, the Ltd. will be founded for an unlimited period.

At supervisory level the Ltd. has two bodies. A Shareholders Assembly and a Supervisory Board. The Shareholders Assembly consists of five members: The Lord Mayor and four members delegated by the City Council. The Shareholders Assembly appoints and recalls the CEO. The Shareholders Assembly is summoned by the CEO and the Chairman of the Supervisory Board at least once a year, to adopt the annual report.

The Supervisory Board is installed by the City Council and monitors the entire process. It has the final decision on the business plan, it checks the correct legal functioning of the Ltd. and advises the management. However, it has no influence on the artistic content, its task is an administrative one. The Board meets max. four times a year.

The Board consists of 12 members:

- The Lord Mayor as Chairman
- The Chairman of the Cultural Committee
- The Deputy Mayor for Finance
- The Chairman of the Finance and Property Committee
- One member delegated by the National Government, State Ministry of Culture and Media
- Two members delegated by the State of Saxony-Anhalt (one member of Ministry of Finance and one representing State Chancellery and Ministry of Culture)
- A representative of the City’s Savings Bank Magdeburg
- A representative of the Municipal Utilities Company Magdeburg
- Three members delegated by the City Council

Q31 Organisation at management level

The CEO is the person finally responsible for global leadership of the Magdeburg 2025 project.

The Magdeburg 2025 management consists of the CEO and three directors: artistic director, communication & marketing director, and business director.

CEO: She/he builds up the management, is responsible for the realisation of the concept and vision of the Magdeburg 2025 project, she/he also has budgetary responsibility. The artistic contents are not part of her/his decision-making authority. All three directors report to the CEO. The CEO reports to the Shareholders and the Supervisory Board.

The artistic director is responsible for the artistic and cultural content, she/he is independent in her/his decision from the CEO. However, the programme selection and development are carried out in teamwork, in the form of a programme-conference. The programme-conference includes the artistic director, the head of the programme team and the three programme line managers.

The Cultural Advisory Board advises the company on strategic and operational issues. It does not make any decisions; it functions as an active platform between the MD2025 management and the representatives of social and cultural life. The Advisory Board consists of max. 20 members. Planned members are for example the Deputy Mayor for Culture, professors from University of Art and Design Halle, representatives of cultural institutions from Berlin and Leipzig, the Chamber of Industry and Commerce, and many others. The Advisory Board meets as needed, following the invitation of the management.

The Ltd. may establish additional advisory boards like the Youth Board. It is planned for ten people aged 14 to 18. The Youth Board is a think tank for innovative ideas in terms of participation approaches, youth-oriented programming and communication.
Q32 Success driver: the skilled, engaged and weatherproof staff

Project experience and a high level of cultural competence are a primary requirement. We recruit the team not only from local, but also from regional, national and international sources. The project is a historic opportunity to stop and reverse the brain drain: We see the proximity of creative metropolises such as Berlin or Leipzig as a chance to attract experienced project managers to Magdeburg.

We also want to attract young talents. In certain positions we hire young people with a fresh qualification, and we train them further to develop their skills in the preparatory years. Not only the universities in Magdeburg offer a good basis, but also universities in the surrounding area such as Halle, Braunschweig or Potsdam.

Capacity building is as important for (potential) actors as for the ECoC management. Whether we talk about experienced project managers, or new talents, the expansion of skills is essential to make the ECoC team ‘weatherproof’. We will learn from the experience of previous European Capitals of Culture, through bilateral meetings, through the informal ECoC network as well as through the newly established ECoC capacity building consortium.

Q33 Cooperation between local authorities and Magdeburg 2025 management

Sustaining continuity of personnel between bidding team and MD2025 staff is a good basis for maintaining the cooperation with the local authorities developed during the application phase. The bidding office is part of the city municipality, which means a close day-to-day cooperation with the local authorities. All doors have always been open for us.

With the coming into function of the Ltd., the formats of cooperation will change considerably. Most of the municipal political and administrative representatives we regularly meet during the application phase will be represented in the governance structures of the Ltd. The Deputy Mayor for Culture of Magdeburg who is responsible during the application phase will be represented in the informal ECoC network as well as through the newly established ECoC capacity building consortium.

Q34 General Director and Artistic Director: selection, profile and fields of action

Parallel to the foundation of Magdeburg 2025 Ltd., the City of Magdeburg has prepared the open recruitment process for the CEO, for the artistic director, for the business director and for the marketing director.

The open calls for the four key positions will all be published simultaneously (should we be designated) in October 2020, but with different selection deadlines. First, the CEO is selected by the shareholders, and shortly after, the other three directors will be selected by the CEO. All four positions will be filled by spring 2021. The management function will be guaranteed during the transition phase, with the appointment of an interim CEO and the continued work of the former application team.

The CEO

Fields of action:
- Delivering the goals of Magdeburg 2025
- Strategic management of the company
- Overall management and responsibility of the project
- Build-up of the organisation, steering of the personnel structure
- Budgetary responsibility
- Responsibility for communication, marketing and sponsoring
- Annual financial statements, management report

Profile:
- Proven successful business management experience in a comparable position
- Strong local network
- Negotiation skills e.g. with politics, with representatives of the business and economy
- Strategic, structured and solution-oriented thinking
- Assertiveness

The Artistic Director

Fields of action:
- Planning and implementation of the Artistic Programme at a high-quality level
- Planning and implementation of the audience development and capacity building measures
- International and regional cooperations
- Budget planning for Artistic Programmes (budget decision made by CEO)

Profile:
- Experience in international culture and project management with large-scale projects
- Strategic and interdisciplinary thinking
- Understanding the broad concept of culture
- Networking in the international culture and art scene
- Team player

Q35 – Q36 Risk assessment and mitigation measures

As part of our risk assessment exercise we carried out a SWOT analysis and looked at our opportunities once again:

- Magdeburg, as an unfinished city, is a city of possibilities
- Potential of Magdeburg to reconnect with Europe
- Free urban spaces and industrial buildings for creative, cultural experiments
- Potential of the independent scene and the creative industries to grow, connect and become visible

- Potential of Magdeburg as a City of Music
- Strong science sector for new cross-sectoral connections between art and technology
- Universities as strong partners for new ideas and cooperations
- High potential of students, academics, scientists as think tank participants and co-developers

<table>
<thead>
<tr>
<th>Number of people</th>
<th>2021</th>
<th>2022</th>
<th>2023</th>
<th>2024</th>
<th>2025</th>
<th>2026</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full time</td>
<td>16</td>
<td>20</td>
<td>26</td>
<td>48</td>
<td>48</td>
<td>4</td>
</tr>
<tr>
<td>Part time</td>
<td>4</td>
<td>6</td>
<td>8</td>
<td>13</td>
<td>14</td>
<td>2</td>
</tr>
</tbody>
</table>
Risk assessment and mitigation measures

We have reworked our risk assessment and further developed our mitigation measures for identified threats and weaknesses in order to reduce or avoid these risks.

### Risk area

<table>
<thead>
<tr>
<th>Main risks within the project</th>
<th>Probability of occurrence</th>
<th>Risk implications</th>
<th>Strategies to avoid or reduce risks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Political and financial risks</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsorship objectives cannot be achieved</td>
<td>Low</td>
<td>Medium</td>
<td>Initiate early contacts with the business sector during the application phase. Establish and maintain a long-term relationship with the business community (see Q22). Tap into alternative funding sources and EU funding.</td>
</tr>
<tr>
<td>Lack of inter-departmental cooperation within the city government in terms of support for ECoC projects</td>
<td>Medium</td>
<td>Medium</td>
<td>Create awareness within the city government of culture’s wider strategic potential. Mediate and strengthen communication with council departments and start a dialogue. Consider design thinking for city administration in Capacity Building Programme.</td>
</tr>
<tr>
<td>Barriers to cooperation between city administration and independent cultural scene</td>
<td>Low</td>
<td>Medium</td>
<td>The new Cultural Strategy for 2030 emphasises this topic (see Q2). Dialogue and communication will be supported by MD2025 team and the Capacity Building Programme.</td>
</tr>
<tr>
<td><strong>Cultural Programme risks</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Only a small number of cultural actors have in-depth expertise in event management</td>
<td>Medium</td>
<td>High</td>
<td>Put a strong focus on capacity building including recruiting, training, exchanges/internships with other ECoC. Start the learning process for cultural managers during the implementation phase.</td>
</tr>
<tr>
<td>Difficulties in strengthening and expanding the creative scene</td>
<td>Low</td>
<td>Medium</td>
<td>Different AIR programmes will offer new space and visibility and will attract artists, e.g. from Berlin and Leipzig, to come to Magdeburg. Support co-working spaces, ateliers and artists’ flats.</td>
</tr>
<tr>
<td>Missing large-scale venues to plan big exhibitions and to attract performing artists for large audiences</td>
<td>Medium</td>
<td>Medium</td>
<td>Use of public spaces as a creative motor to invent site-specific art and build temporary venues. Unused industrial sites can be used for exhibitions, performances etc.</td>
</tr>
<tr>
<td>Unpredictable impacts of pandemics</td>
<td>Medium</td>
<td>High</td>
<td>First of all: Keep a distance! After testing digital art and new (analogue &amp; digital) formats during the coronavirus outbreak they will be explored more by 2025, e.g. in The Cyber Experience project, digital talks and conferences, webinars.</td>
</tr>
<tr>
<td>Extreme weather endangers the implementation of open-air events and site-specific projects</td>
<td>Low</td>
<td>Medium</td>
<td>Apply usual events industry security concepts for large events. Prepare accompanying programme in indoor locations such as bars, cafes, libraries, museums etc. for higher risk outdoor events as a back-up plan. Contracts with artists and providers must facilitate a postponement.</td>
</tr>
</tbody>
</table>

### Risk Im- Image & Probability

| Difficulties in overcoming a rather passive mentality and in mobilizing and involving local people in programme and volunteering | Medium | High |
| Loss of young people and potential cultural actors through brain drain effect | Medium | Medium |
| Missing local audiences due to lack of cultural practice | Medium | High |
| (Positive) image change cannot be achieved | Low | Medium |
| Poor visibility of the city on European and international level | Medium | Medium |

### Strategies to Avoid or Reduce Risks

- **Sponsorship objectives cannot be achieved**
  - Initiate early contacts with the business sector during the application phase. Establish and maintain a long-term relationship with the business community (see Q22). Tap into alternative funding sources and EU funding.

- **Lack of inter-departmental cooperation within the city government in terms of support for ECoC projects**
  - Create awareness within the city government of culture’s wider strategic potential. Mediate and strengthen communication with council departments and start a dialogue. Consider design thinking for city administration in Capacity Building Programme.

- **Barriers to cooperation between city administration and independent cultural scene**
  - The new Cultural Strategy for 2030 emphasises this topic (see Q2). Dialogue and communication will be supported by MD2025 team and the Capacity Building Programme.

- **Only a small number of cultural actors have in-depth expertise in event management**
  - Put a strong focus on capacity building including recruiting, training, exchanges/internships with other ECoC. Start the learning process for cultural managers during the implementation phase.

- **Difficulties in strengthening and expanding the creative scene**
  - Different AIR programmes will offer new space and visibility and will attract artists, e.g. from Berlin and Leipzig, to come to Magdeburg. Support co-working spaces, ateliers and artists’ flats.

- **Missing large-scale venues to plan big exhibitions and to attract performing artists for large audiences**
  - Use of public spaces as a creative motor to invent site-specific art and build temporary venues. Unused industrial sites can be used for exhibitions, performances etc.

- **Unpredictable impacts of pandemics**
  - First of all: Keep a distance! After testing digital art and new (analogue & digital) formats during the coronavirus outbreak they will be explored more by 2025, e.g. in The Cyber Experience project, digital talks and conferences, webinars.

- **Extreme weather endangers the implementation of open-air events and site-specific projects**
  - Apply usual events industry security concepts for large events. Prepare accompanying programme in indoor locations such as bars, cafes, libraries, museums etc. for higher risk outdoor events as a back-up plan. Contracts with artists and providers must facilitate a postponement.

### Actions

- **Collaborate with tourism and marketing companies to communicate our Force of Attraction marketing strategy to make everyone a fan of MD2025.**
- **Strengthen communication strategy to make everyone a fan of MD2025.**
- **Empower them to shape their future city (European Youth.City Lab).**
- **Close cooperation with universities to build up sustainable collaboration.**
- **Build up a strong Audience Development Strategy as part of Opening Access.**
- **Promote understanding of a broad concept of culture.**
- **Develop new, innovative approaches for attracting interest in culture and new cultural education offerings for all age groups in collaboration with our cultural institutions, NGOs, etc.**
- **(see Q14 – 16).**
- **Collaborate with tourism and marketing companies to communicate our Force of Attraction marketing strategy to make everyone a fan of MD2025.**
- **The MMKT’s international image campaign for Magdeburg (see Q38 – 41).**
- **Strong communication strategy focusing on Europe.**
- **Topics of European relevance within the Artistic Programme to attract a wide European audience.**
- **International annual conferences and meetings will take place in Magdeburg. MMKT image campaign.**
Our slogan
Our Artistic Programme can be summed up by the slogan **Force of Attraction**.
It will be the anchor for the slogans and messages we develop for different target groups and purposes. It works well in English and German (Anziehungskraft/Die Kraft der Anziehung), and we are sure to find attractive equivalents in other languages. It lends itself well to playful and humorous variations.

### Marketing and communication strategy

**Force of Communication**
The Force of Attraction story we want to tell goes like this: A city of voids wants out of the void and into the vivid. Its secret power (very secret indeed): Force of Attraction.

Force of Attraction is what activates Magdeburgians to reconnect to their own city and, from their local love and pride, connect to Europe and open up to the world. Force of Attraction recreates Magdeburg as the Colourful City and reimagines Magdeburg as a place of experiments and ideas. A truly European city. Magdeburg’s back! Tell a friend.

The strategy to tell this story is based on our 3 Es – Embrace, Experiment, Engage. They are the ‘basso continuo’ of our activation strategies, be it for the artistic vision or courage, Embrace, Experiment. They are the ‘basso continuo’ of our communication. Force of Communication translates to our communication strategy like this: activate our communication, too.

- **Purpose driven**: marketing and communication with an attitude. We want to be credible and transparent, no matter the channel. Empathy, networking and good storytelling count, not typical advertising and chichi marketing.
- **Interactive**: audiences want a stimulating brand experience and to be involved – in digital and analogue ways – through conversations, surveys, quizzes, storytelling, augmented and virtual reality options. Instead of pure advertising, the focus will be on networking with stakeholders in town and all over Europe in order to create a strong bond and interest in the quirky brand personality of MD2025.
- **Opening Access**: although we are targeting all those who are interested in culture, we especially want to reach new audiences and all those who are currently still among the non-visitors.
- **Authentic and close by**: the online MD2025 TV channel that regularly streams videos in English, German and Sign Language, and the podcast ‘Kultursprudel’ (Culture Fizz), produced by the University Radio station enabling fans from all over the world to participate in MD2025 digitally.
- **Talking about ECoC Magdeburg 2025**: face-to-face communication formats that have already been established will be continued. Networks, clubs, associations and individuals are the best multipliers. Additionally, we will work with focus groups and a Youth Board to generate ways of communicating with the young. With the International Office of Magdeburg-Stendal University of Applied Sciences we have agreed to establish an international student blogging platform.

### Target Groups

<table>
<thead>
<tr>
<th>Target Groups</th>
<th>Attractors</th>
<th>Ideas for Slogans</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attracted people</td>
<td>All channels – all programme activities</td>
<td>Feel the Force of Attraction!</td>
</tr>
<tr>
<td>(already under the spell of the</td>
<td></td>
<td>Opposites attract!</td>
</tr>
<tr>
<td>Force of Attraction to culture)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passive-satisfied people</td>
<td>Approach through marketing in family parks, allotment garden associations,</td>
<td>You’re on Team Attraction!</td>
</tr>
<tr>
<td>(well-off but disengaged, family-</td>
<td>playgrounds, sports clubs, etc. Community Truck and programme in the city</td>
<td>The Force of Fan Culture</td>
</tr>
<tr>
<td>oriented)</td>
<td>districts</td>
<td>Forza Sudenburg / Cracau etc.</td>
</tr>
<tr>
<td>Technology-oriented people</td>
<td>Approach through online marketing on special interest sites for art &amp; technology</td>
<td>May the Force of Attraction be with you!</td>
</tr>
<tr>
<td>(low interest in art)</td>
<td>projects such as The Cyber Experience, Elbedome, Audiosphere</td>
<td>Feel the Force in you!</td>
</tr>
<tr>
<td>Lost Generation (disappointed 1989)</td>
<td>Targeted ads and outdoor campaigns (e.g. in pubs, supermarkets, football</td>
<td>Don’t try to resist</td>
</tr>
<tr>
<td></td>
<td>matches etc.), Community Truck and Community Building Programme, projects</td>
<td>Force of Attraction is back in the East!</td>
</tr>
<tr>
<td></td>
<td>such as Working Generations, Playground Magdeburg</td>
<td>Be the Force of Attraction you want to see in Magdeburg!</td>
</tr>
<tr>
<td>Domestic visitors</td>
<td>Project-related special-interest marketing, general interest marketing with</td>
<td>The Force of Being Adventurous</td>
</tr>
<tr>
<td>(from city and region)</td>
<td>a twist as an ‘experimental destination’</td>
<td>The Force of Experimentation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Force of Hidden Treasures</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Feeling the attraction East</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Let the Force guide you... to Magdeburg!</td>
</tr>
</tbody>
</table>

Sports shows us every day that fans are extremely engaged once they join the club. Our MD2025 fan base will aim to include almost everyone as engaged ambassadors of MD2025, for example companies and employees, our volunteers, restaurants, shops, taxi and bus drivers displaying their commitment in shop/car windows, digital channels, international students blogging etc. At present we are posting at least once every day in our social media channels – Facebook, Instagram and Twitter. With a video spot in supermarkets and at the highway exit we have reached around 212,500 contacts per month since February 2020 and found that this channel targets many who are not online. We also reached around 10,000 people with our digital activities on the first nationwide Digital Day with our Social Media #MD2025 Meetup organised by Magdeburg 2025 with 15 speakers from the areas of culture, media, university and tourism from Magdeburg and the economic department of Saxony-Anhalt. We are already getting a feeling for what is working and have high expectations of the Force of Social Media.

### Target Groups

<table>
<thead>
<tr>
<th>Target Groups</th>
<th>Attractors</th>
<th>Ideas for Slogans</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attracted people</td>
<td>All channels – all programme activities</td>
<td>Feel the Force of Attraction!</td>
</tr>
<tr>
<td>(already under the spell of the</td>
<td></td>
<td>Opposites attract!</td>
</tr>
<tr>
<td>Force of Attraction to culture)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passive-satisfied people</td>
<td>Approach through marketing in family parks, allotment garden associations,</td>
<td>You’re on Team Attraction!</td>
</tr>
<tr>
<td>(well-off but disengaged, family-</td>
<td>playgrounds, sports clubs, etc. Community Truck and programme in the city</td>
<td>The Force of Fan Culture</td>
</tr>
<tr>
<td>oriented)</td>
<td>districts</td>
<td>Forza Sudenburg / Cracau etc.</td>
</tr>
<tr>
<td>Technology-oriented people</td>
<td>Approach through online marketing on special interest sites for art &amp; technology</td>
<td>May the Force of Attraction be with you!</td>
</tr>
<tr>
<td>(low interest in art)</td>
<td>projects such as The Cyber Experience, Elbedome, Audiosphere</td>
<td>Feel the Force in you!</td>
</tr>
<tr>
<td>Lost Generation (disappointed 1989)</td>
<td>Targeted ads and outdoor campaigns (e.g. in pubs, supermarkets, football</td>
<td>Don’t try to resist</td>
</tr>
<tr>
<td></td>
<td>matches etc.), Community Truck and Community Building Programme, projects</td>
<td>Force of Attraction is back in the East!</td>
</tr>
<tr>
<td></td>
<td>such as Working Generations, Playground Magdeburg</td>
<td>Be the Force of Attraction you want to see in Magdeburg!</td>
</tr>
<tr>
<td>Domestic visitors</td>
<td>Project-related special-interest marketing, general interest marketing with</td>
<td>The Force of Being Adventurous</td>
</tr>
<tr>
<td>(from city and region)</td>
<td>a twist as an ‘experimental destination’</td>
<td>The Force of Experimentation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Force of Hidden Treasures</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Feeling the attraction East</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Let the Force guide you... to Magdeburg!</td>
</tr>
</tbody>
</table>
Embracing Europe and international audiences
We have mentioned it earlier in this application: For most Europeans, Germans too by the way, Magdeburg as a destination is at best 'experimental'. Alongside the artistic projects for attracting an international audience mentioned in Q12, bringing out the interesting and quirky what we are aiming for. For making it an adventure for those who want to travel off the beaten track and be surprised: you're cool, we're hot: opposites attract!

We aim to build on a strong story and a network of international supporters:

Projects such as Shared City, The Cyber Experience and Telemania 2025 will be 'marketing multipliers' travelling to different places in Europe. Furthermore, the network partners that will act as multipliers include European Theatre Convention, Opera Europa, European Cultural Parliament, UNECCC, Telemann Cities Network, our Twin Cities Network and the international network of Goethe Institutes. We will also take advantage of the synergies with major festivals and events across our region and beyond. The centenary of our partner, Bauhaus Dessau, in 2025 offers an ideal synergy, and we have already agreed presentations at festivals such as Lollapalooza Berlin, Splash, Full Force and Melt at Ferropolis, the IMPULS Festival and Superbloom in Munich. The Special Olympics 2023 in Berlin and annual international platforms such as the Book Fairs in Frankfurt and Leipzig will see some MD2025 marketing as well as project teasers.

Our greatest allies in cultural tourism and approaching large players on the tourism agency field will be the German Tourism Board (DZT) and the Berlin International Tourism Fair ITB.

An international image campaign is also underway that has been devised by the city’s marketing, conference and incoming tourism company (MMKT) that is based on Magdeburg being a city of music, rich in cultural heritage, a sporting city, a city for creative industries, technology and logistics companies, that is green and by the river, family-friendly and compact. Our strategic approach is to create synergies in combining the MMKT’s efforts with our more cultural tourism-oriented approach and content. Ultimately, the MMKT approach buys into our objective of creating New Frequencies and attracting people to help us become the Colourful City where big ideas come from.

Berlin is so close – just an hour away and full of international visitors from everywhere. We will create a programme called True Adventure and stage a voluntary abduction from the German Capital to the European Capital. Do you want to feel the true East? Come to Magdeburg for the ultimate QDR feeling in our exhibition Feeling East, spacing out in the Audiosphere, immersing yourself in digital art in Flowing Lights of Europe and many more.

Domestic and international media
The established media partnerships from the bidding phase will be the basis for a far more extensive approach in the ramp-up years. All the local print media as well as radio and TV broadcasters are on board. Many of the national media are already cooperating with us on a regional level or have covered Magdeburg in the context of the German candidacy. So, contacts are well-established. Over the next few years, we will involve more and more international media, inviting the international press-corps from Berlin, organising press trips and contacting special interest media on specific topics around Europe and further afield. Starting 2022/23 we plan to establish an international media specialist in the MD2025 team with a vast network of local contacts in different European and overseas countries.

A rough timeline:

2021-2022:
Growing team, new design and lots of social media
“Force of Attraction turning 243,261 heads towards Magdeburg’s future in Europe”

2023-2024:
Communication frenzy on social media, regional and national coverage, national and international trade fairs, national festival cooperations
“Out of the Void and into the Vivid: Force of Attraction makes Magdeburgians and European partners fall in love with the city”

2025:
All international engines fired up, international media coverage, strong communication of images and events, all hands-on-deck by the local population communicating into their networks
“Feeling the Force: 365 days of Europe & joy, hustle & bustle, international crowds & strong nerves”

2026 and still going strong:
Communication of on-going activities, evaluation and data, solidifying networks and projects, securing the legacy
“Colourful City and engaged citizens welcome Earth: changed winds blow in visitors, creatives and new citizens from everywhere”

Ladies and Gentlemen, this programme was brought to you by the European Union
All public print and digital media for MD2025 will incorporate the EU logo in the newly designed CD for Magdeburg 2025. The logos and brand message will be conveyed with all communication measures. MD2025 invites deputies from the EU authorities to our opening and closing ceremonies. Within the ceremonies a handover of the ECoC title emphasises the continuity of the project. We will celebrate the 40th anniversary of the European Capital of Culture within our Playground Magdeburg and The Cyber Experience projects.

It is in our own interest as well as that of those who come after us, that we cherish and enrich the European Capital of Culture brand as well as the values and shared European identity it transports.

96
**Political support**

We can reaffirm the very strong support of the City of Magdeburg and the State of Saxony-Anhalt. During the pre-selection phase, the City Council and the Parliament of the State approved their financial support for the operational budget, each with € 20 m.

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 liaise. There is due representation of the Saxony-Anhalt State Chancellery and Ministry of Culture foreseen in the Magdeburg 2025 Ldt.

On 1 July 2020, the City Council elected a new Deputy Mayor for Culture, Schools and Sports. She also supports the ECoC project with full enthusiasm, not least because of her experience on this field: she was the head of the ECoC contact team in the City of Herne during the European Capital of Culture Essen/Ruhr 2010.

**Capacity to deliver**

**Q43 Infrastructure projects – state of play**

**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:** 2019–2024

**Related ECoC projects:** Opening ceremony, Festival of Modernism, Playground Magdeburg, UrbanGreen Science Lab

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

City Council decision to develop the facility as a centre for culture and creative industry.

**Timeframe:** 2020–2022

**Related ECoC projects:** Augensturm – The Visual Tempest, Shared City, Cultural and Creative Entrepreneurship Conference, Right Here

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

Refurbishment of the north wing and the monastery church.

**Timeframe:** 2020-2021

**Related ECoC project:** Me, Myself and I – You, We and They

**Museum of Technology**

Expansion and refurbishment on the territory of the old SKET – heavy machinery production plan.

**Timeframe:** Financial decision pending; new director in office

**Related ECoC projects:** Working Generations, Feeling East

**Academy of Music and Performing Arts**

The founding process of the Academy of Music and Performing Arts is in progress.

**Timeframe:** Financial decision pending

**Projects marked with * are included in table Q28.**

**Q44 Additional information**

Our formula to come out of the void:

\[
F_g = \frac{G m_1 m_2}{d^2}
\]

\[F_g = \text{Force of Attraction} \quad G = \text{gravitational constant} \quad (6.67 \times 10^{-11} \text{Nm}^2/\text{kg}^2)\]

\[m_1 = \text{(critical) mass of Magdeburg} \quad m_2 = \text{(critical) mass of Europe} \quad d = \text{(social) distance caused by Corona and all the other crises before and after}\]
Magdeburg 2025
European Capital of Culture
Candidate City
Final selection bid book

Bid team
Tamás Szalay, Bid director
Julia Figdor
Katrin Gellrich
Kerstin Hartinger
Andrea Jozwia
Claudia Siebert

Publisher
Magdeburg City Municipality

Special thanks
to the people of Magdeburg and our local, national and international partners for their ideas, openness and support

to members of the working groups:
Artistic vision
Cultural diversity and internationalisation
Cultural mapping, participation and digitalisation
Identity and cultural heritage
Urban development and new urbanity

to Prof. Dr. Matthias Puhle and Susanne Schweidler.

Book concept and design
muxmäuschenwild GmbH
Robert Felgentreu
Veit Grünert
Britta Liermann

Photography
Harald Krieg
Matthias Sasse (cityscape pictures)

Photo note: Some pictures are made unrecognizable in the digital version due to data protection.

Printed by
KOCH-DRUCK Halberstadt

#md2025
#machen2025
#kulturhauptstadtwerden
@magdeburg2025
@magdeburg2025
www.magdeburg2025.eu