



DRE
NEUE HEIMAT **DEN**
2025

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CAPACITY TO DELIVER



Heimat (home) is identity, history and roots. Digitisation, globalisation and Industry 4.0 are the current and future challenges we face worldwide. For me, this combination gives rise to the New Heimat.

—
Hiba Omari, Electrical Engineering Student at the Technical University of Dresden.



Indeed, one cannot deny that **the city of Dresden is extraordinary in its cultural landscape**, something which even those who hesitate to describe Dresden as the “Florence on the Elbe River” would have to concede to, having been shaped by the Baroque era and modernism as well as the destruction of the Nazi era and communist custody in GDR times.

However, we believe that being the European Capital of Culture is not just about presenting one’s past achievements. We asked ourselves at the start: **What more would we need to become a true cultural metropolis?** Geographically and symbolically, Dresden is situated on the intangible border between Eastern and Western Europe. Across both sides, we share the same concerns over social security and a perceived lack of common ground.

The topic of how the future European society will look like presents many triggers for conflict that differ from Britain to Hungary to Cyprus. The root cause of the deep split that runs through the heart of Europe is, however, one and the same. There is a fundamental dissent over the access to political power, over cultural values and over the narratives of our history. It is about migration, about technical revolution, all of which lead to a general feeling of insecurity. It would seem that we find less common ground and perhaps also less common sense among us by the day. There is a pressing need to mobilize our political and cultural resources to bridge the widening gap, especially in Dresden. This effort needs support from the whole of Europe.

So, what exactly is Dresden missing? We call it **Neue Heimat**. “Heimat” (Home) is a value which was often abused in Germany and deserves a new definition. Across its 8 centuries of history, our city has provided many people a home against all odds. Today, our population stands at over 550,000 people who hail from 155 countries.

The city often faced real threats from war and in February 1945 it was razed to the ground. As a testament to human resilience, its inhabitants rebuilt the city while Germany divided itself into two parts. **This series of tragic events instilled the sense of how fragile the concept of home and identity is.** When Germany reunified almost 30 years ago, the driving force was the collective longing to realign our country with the better times of the past. In Dresden, the rebuilding of the Church of Our Lady became a symbol for our aspirations towards prosperity, wealth and social security.

The last years have brought social changes which saw fresh disputes breaking out in the city streets. In the

When the city parliament of Dresden voted in favour of applying to become the European Capital of Culture 2025, it left some Dresdeners asking the question, “Why? Isn’t that what we already are?”

wake of the so-called refugee crisis, **Dresden became a stage for forces that reject a multicultural and open society.** These groups managed to unite a fairly significant contingent of an insecure citizenry behind them. As the city fell into the hands of the extreme right, our beloved Dresden of August the Strong and modernism, of the Sistine Madonna and the artists from Brücke Circle, seemed all but forgotten. Protestors who refused to engage in dialogue began occupying places of cultural significance. Democratic institutions and their representatives were at once loudly rejected and fundamentally questioned. **Our community lost the consensus over Dresden’s outlook for the future, perhaps not having had the chance to form one during the GDR times in the first place.**

Our motto **Neue Heimat** invites the people of Dresden, across Europe and around the world to be active participants in the creation of the bold new home we envisage. Here, Heimat does not only mean local territory and history but also the entire European cultural identity.

We intend to embrace the unique challenges that come with the construction of a future-oriented and multicultural society. **Neue Heimat** will have many rooms and inspire Dresdeners, Germans and people from all over the world alike to inhabit it together.

Our predecessors took great care in developing and preserving our culture for future generations. It is a gift we feel humbled and grateful for. **Culture has the power to heal rifts to build dreams. It can be an ideal tool to bridge our differences and celebrate our similarities.** Today, the power of culture matters more than ever. We see the European Capital of Culture as a city where people come together to reinvent themselves and birth their combined dream of a new home.

Dresden’s cultural organizations have withstood the test of time, overcoming all political and economic disruptions in the past. It has made us robust and able to take on a new mission. This mission will revitalize the urban community and enable many more people to participate in the co-creation and collective experience of culture. It will act as a platform and catalyst for the discovery and development of new spaces as well as new forms of digital and analog culture. It will foster partnerships across public and private sectors and further expand the international network. It will support cultural migration and the exchange between town and countryside, city centre and suburbs. The focus will not only be on ourselves. Many of these changes will be in the general interest of the European cultural development arc. ~~~~~

Dresden is at the centre of a cultural area that encompasses the Saxon Switzerland, the Saxon Elbland and the Meissen region, reaching as far as the Eastern part of the Erzgebirge mountains. As a result, it has developed a particular historic and cultural bond to its surrounding region. The waters of the Elbe River connect us to our Czech neighbours and our twin city Wrocław, which is the 2016 European Capital of Culture, is the main town in the historic region of Silesia.

Although the city shares a common cultural context with its surrounds, their socioeconomic development levels have grown far apart. This unfortunate scenario is typical in Europe today. For many years, Dresden has benefited from the influx of people from the surrounding regions and prospered as an economic and cultural centre while the population decline in the surrounding area continue to pose a structural challenge, resulting in a lack of social stability and cultural confidence among the region’s inhabitants. *Neue Heimat Dresden 2025* will address these issues.

In the spirit of the *Neue Heimat Dresden 2025*, people of the city and neighbouring region will be engaged to ensure that their diverse perspectives and narratives are seen and heard. Our program aims to integrate the region on these three levels:

History

Although recognized as the historical residence of the Saxon rulers, Dresden was not always the capital of the Free State of Saxony. Instead, the cradle of the Saxon kings lies in the neighbouring city of Meissen with its landmark Albrechtsburg castle. The succeeding Saxon electors left behind landmark buildings in the region, including the Königstein fortress, the baroque garden Grosssedlitz and the hunting lodge Moritzburg, all of which are popular tourist destinations today. The Sonnenstein fortress in Pirna, also part of the royal Saxon legacy, was an execution site for disabled people during the Nazi era and is considered one of the most significant memorials in the region today.

These various historical facets of our heritage connect the former royal capital of Dresden with the present-day Saxon region.

Culture

The cultural histories of Dresden and the region are closely tied. At the beginning of the 18th century, the first European hard-paste porcelain was created in the city of Meissen by Johann Friedrich Böttger. Nearby, in the city of Radebeul, the novelist Karl May spent most of his time travelling in his mind across

the world for his adventure novels and still remains one of the most frequently translated German writers today. During his time, May actively followed the life reform movement in Dresden.

Not far from Dresden, the village of Maxen became an attractive place and refuge for prominent artists during the era of Romanticism such as Clara and Robert Schumann - and even the Indonesian painter Raden Saleh. In the 20th century, Dmitri Shostakovich composed his most loved work the String Quartet No. 8 in the Gohrisch municipality of Saxon Switzerland near Dresden. The International Shostakovich Festival, initiated by the Saxon State Orchestra and citizens, commemorates this event. Our Programme of 2025 will create cultural value-add to the entire region in this context.

Landscape

One of only 16 national parks in Germany, and the only one in Saxony, is located within the immediate vicinity of Dresden. With its more than 1,000 free-standing sandstone towers, the spectacular landscape of Saxon Switzerland is the tourist highlight of our region. It has inspired world-famous artists such as Caspar David Friedrich, Carl Maria von Weber and Richard Wagner. The Saxon sovereigns and their successors used the sandstone for the construction of their private buildings in the city down the Elbe river. The winemakers of the river valley from Litomerice to Dresden and Meissen all share a regional tradition. Dresden’s surrounds offer high recreational value as home to unique cultural sites.

In response to our campaign, numerous municipalities, organisations and individuals of the region are currently in the midst of joining forces. As just one example, we have initiated the “Neue Heimat on the road” project which is a residence for young international media artists traveling across the region and reporting throughout summer 2019 on their travel experiences. Their travelogues will be presented during the Association of European Border Regions’ (AEBR) annual conference in Dresden. ~~~~~

▼ NEUE HEIMAT ON THE ROAD. COPYRIGHT: STEPHAN FLOSS



Dresden is a city of the arts. Over the centuries, the city of Dresden has been steeped

in art and culture owing to the immigration of creatives from all over Europe and the support from the Wettin dynasty. The co-development of civic and court culture laid the foundation for the future cultural landscape of today.

Our city was home to Heinrich Schütz, the first prominent German composer, during the Thirty Years' War. When the eminent German Romantic painter Caspar David Friedrich died in Dresden, the father of modern Indonesian painting Raden Saleh was also residing in the city. During the Dresden May Uprising in 1849, the Russian revolutionary Mikhail Bakunin and the composer Richard Wagner stood together on the barricades. In 1911, the world premiere of *Rosenkavalier* opened at the Semper Opera.

On initiative of Dresden's citizens, the Schauspielhaus theatre was built in 1912 as a counterpart to the royal opera house. Around the same time the garden city of Hellerau was launched by the Deutsche Werkstätten, a utopian social concept that preceded the Bauhaus movement. Hellerau was a playground before the First World War for European intellectuals such as George Bernard Shaw, Sergei Diaghilev, Rainer Maria Rilke and Rudolf Laban. At the beginning of the twentieth century, the artist communities "Die Brücke" (The Bridge) and "Gruppe 1919" (Group 1919) were founded with members like Oskar Kokoschka and Otto Dix. The choreographer Mary Wigman established her dance school in Dresden and discovered artists like Gret Palucca, who later founded the College for Dance named after herself. Two decades later, one of the most eminent artists of our time, Gerhard Richter, was born in this city.

INTERWEAVING BAROQUE, CLUB CULTURE AND SOCIAL UTOPIA

The river holds the unique ensemble of Zwinger, Semperoper, Residenzschloss, Brühlscher Terrasse and Frauenkirche on one side and Neustadt, the district with the vibrant independent art scene and many music clubs, on the other. Just beyond this backdrop with the European Centre of the Arts Hellerau, there lies a region popular for its winemaking tradition and for the city of Radebeul. As mentioned earlier, Radebeul was home to the 19th century novelist Karl May, whose books about Winnetou and Kara Ben Nemsî have been cherished by generations of Germans.

Bernardo Bellotto, who often signed himself as Canaletto, portrayed Dresden on the Elbe in the 18th century. His baroque vedutes of our town still have echoes in how we view ourselves and our city today. Dresden allowed culture to become deeply ingrained into the cityscape. The historical "Princes' procession", which describes the development of a ruling family, came to be another symbol for our city's continued progress. The wall frieze *The Way of the Red Flag* on the façade of the Kulturpalast which opened in 1969 refers to the departure of the city from its ruins into a communist utopia.

Tradition and harmony naturally co-exist alongside modernity and disruption in Dresden. As a city, Dresden suffered immensely from the destruction of February 1945 and was taken over by various political agendas. Victor Klemperer, the Romanist and politician, is considered one of the foremost chroniclers of this part of our history as a Holocaust survivor.

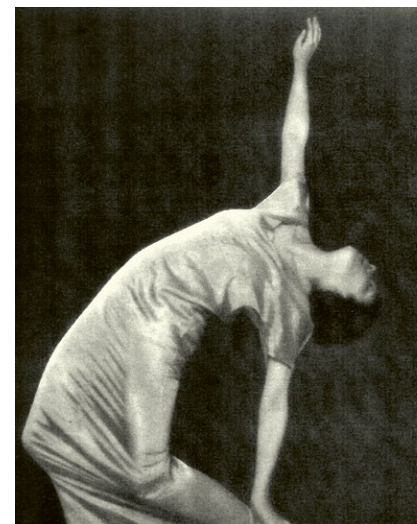
CULTURE OF MEMORY AND POTENTIALS FOR INNOVATION

Our city's past, including all its more problematic phases, has been preserved. This approach has proven to have international appeal. For instance, TripAdvisor recommends a Slaughterhouse 5 tour which traces the footsteps of Kurt Vonnegut, an American writer who witnessed the bombing in February 1945 and recorded it in his classic *Slaughterhouse 5*. Dresden's culture of memory lives on in numerous associations, memorials and events. Nevertheless, dealing with the destruction of the city on 13 February 1945 continues to be a challenge for civic society.

Our city is one with many faces and a multi-dimensional cultural profile. It is home to a multitude of places which showcase its vibrant art scene, among them museums and theatres with an international reputation. There is plenty of opportunity to witness the interplay between repertoire and world premiere, the 'old' and the 'new', the East and the West, and with history and the present time. Kraftwerk Mitte (Mitte power station) represents a revitalized former industrial wasteland where the Dresden State Operetta and the Theatre Junge Generation (Theatre for the Young Generation) face each other today, inviting to both the younger and older generation. Our arts centre Kulturpalast was renovated as an architectural monument of post-war modernism and developed into a 'third place' for various institutions such as the Dresden Philharmonic, the Central Library of the Municipal Libraries, the Hercules' Club as a traditional political cabaret and the Centre for Architecture. Classics, pop, literature, education and entertainment converge into a meeting point for the general public.

The film industry flourished in Dresden thanks to the Ernemann factory which produced film projection equipment and Pentacon cameras, now displayed in the Technical Collections. The DEFA animation

▼ MARY WIGMAN (1917). COPYRIGHT: HANNS HOLDT



▼ ON THE LEFT: KARL MAY'S WINNETOU (1964). COPYRIGHT: KARL-MAY-ARCHIV GÖTTINGEN



film studio was headquartered in our city until 1990. DEFA's audiovisual heritage continues to be preserved by the Dresden Institute for Animation Film. The annual Dresden International Short Film Festival attracts filmmakers from all over the world, which also boasts the highest density of arthouse cinemas in Germany and hosts film nights on the banks of the Elbe every summer.

OUR FESTIVITIES AND TREASURES

The tradition of festivities was enjoyed by the Saxon electors, but also lives on today in numerous local celebrations from the Zschachwitzer Dorfmeile to the Gorbitzer Westhangfest and across a wide range of arts festivals. The Czech-German Cultural Days, the largest international festival of its kind, annually promotes cultural exchange between the two nations within our city.

Gottfried Semper's Zwinger palace houses the Old Masters Picture Gallery, one of the most remarkable art collections in the world. At the same time, modern art finds its way into the exhibitions of the Dresden State Art Collections and into over 60 municipal and private galleries all year round for a lively program.

Dresden's music scene succeeds in interweaving historical and contemporary practice. This could not be more apparent in how the 800-year-old Kreuzchor, the 450-year-old Sächsische Staatskapelle, the 150-year-old Dresdner Philharmonie and the 150-year-old Musikhochschule exist alongside the 40-year-old Dresdner Musikfestspiele, the TONLAGEN-Festival, the Dixieland-Festival, the Jazztage and Klangnetz Dresden. This music scene has been enriched by a large number of amateur choirs since the mid-19th century. In 2017, our city began awarding sponsorship prizes. Live music venues and clubs, as well as the clubbing festival DAVE - DRESDEN AUDIOVISUELL EXPERIENCE, play a vital role in shaping the youth music cultures in Dresden.

For the reasons above, we regard Dresden as a cultural city with centuries of history. A cultural city is not automatically a cultural capital to the entire continent, however. As explained in the introduction, our city has a need for innovation and that should not be underestimated.

History obliges us to unleash our cultural potential and, just as the "Golden Rider" storms into the future, take the next bold leap from our historically rooted metropolis to also become open to the future. Dresden's cultural profile primarily embodies the beacons of past epochs, the cumulative results of several social upheavals and the transformations since 1990.

OUR CULTURAL PROFILE IN 2025: A FUTURE-ORIENTED METROPOLIS

It will become increasingly imperative to chart a future development for this profile in the coming decades. With the opening of post-industrial spaces for the creative industry, such as the Kraftwerk Mitte and Zentralwerk as well as the programme of the European Centre of the Arts in Hellerau and the Deutsches Hygiene-Museum Dresden, the first signs of innovation are undoubtedly apparent. Three state art academies train young people from all over the world in art, dance and music. The densest cluster of natural, cultural and technological research and science institutions in Germany, led by the TU Dresden, is in constant exchange with the culture scene, providing opportunities for creative expansion.

The order of the day is to use this potential for further development of the profile. In particular, it will be a matter of supplementing the cultural offerings and production with more popular and inclusive approaches as well as giving adequate space to the application of new technologies. ~~~

Neue Heimat Dresden 2025 = X-Culture + Platform

Dresden owes its impressive cultural “hardware” to a centuries-old tradition of intensive and pluralistic international exchange. Despite its destruction during the Second World War and the 40 years of SED (Socialist Unity Party of Germany, 1946 – 1989) dictatorship, **Dresden has retained this cultural hardware which makes it a global beacon as a cultural metropolis.**

At the same time, it shares in Europe’s identity crisis (see **0.1**). **We believe that European cities in general are in need of a new social and cultural operating system (“software”).** Our programme is designed to meet these needs. It is based on a concept which expands culture within our society and supports flat hierarchies. It enables diversity as well as exchange between recipients and producers, understanding culture as a genuine means to cope with the urban challenges of our time.

X-Culture

During our application, we will establish **a prototypical cultural landscape of X-culture** in Dresden. The project’s aim is to ensure longterm strengthening of the European urban identity, making it fit for the future and ready for social change. Focusing on Dresden’s urban society will allow us to develop exemplary and scalable future-oriented possibilities for a free and peaceful European coexistence. A Europe that is perceived as Heimat.

In order to foster a conducive environment for the development and exploration of such possibilities (including practical experimentation), we will begin integrating X-culture into our cultural institutions. This will give established structures more flexibility in collaborating with citizens and representatives from administration, popular culture, science, education, technology, sport, business and the media. The complex identity issues of our time will be dynamically addressed within Dresden and beyond (see Neue Heimat X-Culture).

Neue Heimat platform

Participation is a crucial tool in Dresden 2025 which we use to activate and enable as many citizens as possible to make their own culture, leading to increased grounds for cooperation within urban society. This is reflected in our programme concept. The artistic programme will consist of a curated and a non-curated part. The non-curated part of the programme will be distributed among the districts, neighbourhoods and the region. It will be developed from 2021 onwards across platforms in cooperation with professional mediators, local institutions and international partners. In 2019, this platform process was launched as a key enabler of participation. Over 150 people from the professional and independent cultural sectors, the cultural and creative industries and civil society are currently developing short and long-term projects across nine themes (see **4.1**).

The motto of this cultural mission is: *Neue Heimat Dresden 2025*. In its implementation, we pursue the following strategies:

- 🐣 **INCLUSION.** To involve far more people than ever before in cultural creation processes.
- 🐣 **NEW CULTURE OF TOGETHERNESS.** To be a city in which people can relish and live out their differences, with mutual respect and tolerance, while working together on their *Neue Heimat*.
- 🐣 **PARTICIPATION.** To develop half of the programme through platforms (starting in 2021), cooperating with professional mediators, municipalities, local institutions and international partners.
- 🐣 **LOCAL PARTNERSHIPS.** To facilitate cooperation between public and private actors within our city; to open up institutions and facilitate their cooperation with the free scene and urban society.
- 🐣 **INTERNATIONAL AND LOCAL NETWORKING.** To massively strengthen our international networks while increasing visibility and awareness of local diversity.
- 🐣 **DIGITAL HEIMAT.** To create more room for digital cultural work while also mindful of the effects of digitalisation on our future society.
- 🐣 **CULTURE OF MEMORY.** The narration of history using innovative methods and modern technologies adapted for Generation Z media usage behaviours.
- 🐣 **SUSTAINABILITY.** To develop a programme that adheres to the 17 Sustainable Development Goals of the United Nations.
- 🐣 **CENTRE & REGION.** To understand the cultural landscape as a whole, including how the city and the region are interwoven.

FOUR PROGRAMME STRANDS

Our main program is divided into four program strands: Heimat – Common Ground, East and West, Power of Strangeness and Neue Heimat X-Culture.

Heimat/ Common Ground

We understand **Heimat** as something social, emotional and territorial. It is the people with whom we live and interact. It is memories of places and experiences, and their significance for our lives. It is our everyday world and our environment. Projects in this programme strand will centre around how different generations of Dresden’s people understand their Heimat – and how they want to redesign it.

East and West

Whoever asks us Dresdeners whether we belong to Eastern or Western Europe will get contradictory answers. The city’s symbolic location between Eastern and Western Europe was, and still is, a relevant starting point for cultural work in Dresden. The interface between the democratic Europe before 1989 and that of today still serves as a kind of wall between two cultures. Burning issues such as European integration and past and present societal upheavals and ruptures will be addressed. Equally explored will be future relations with European cities such as St. Petersburg and Coventry, which are not part of the EU and are our twin cities.

Power of Strangeness

This programme strand deals with the burgeoning multi-culturalism within our city. While one part of our society emphatically welcomes it, others reject it. Between these two groups lies an ambivalent citizenry with (future) fears and dwindling confidence in the state’s coping strategies. We look beyond Europe into the world’s cultural scene of today: how do we meet the advance of cultural globalization that permeates the gates of our city? We will focus on projects that network our art and creative scene beyond the Western hemisphere while taking a critical look at our colonial past.

Neue Heimat X-Culture

We use the term X-culture to depict the current transformations in European society. These include, for example, the gradual dissolving of barriers between producers and consumers, the merging of realities online and offline, the power shifts between cities and nations, and the growing overlap and mutual interaction between education, sport, urban development, research and culture. ~~~~~

My goal is to develop our city for the future through art and culture together with the people of Dresden. Therefore, strengthening culture in the city districts is an important concern for me.

—
Annekatrin Klepsch, Deputy Mayor for Culture and Tourism of the City of Dresden.



1.1

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

Dresden's city council adopted its first cultural development plan in 2008, with close reviews during its implementation. A fundamental update has been in the works since 2017. A second cultural development plan was drafted after approximately 20 citizen and specialist forums, during which the

Office for Culture and Monument Protection conferred with experts, creative artists and residents on current trends and developments. The plan is currently being prepared for presentation to the city council (see → www.dresden.de/kulturentwicklungsplan).

The second cultural development plan forms the basis of our current cultural strategy. It pursues the following logic: i) Dresden has a highly developed and abundant urban cultural landscape; ii) This cultural landscape is exposed to the cultural and social transformation of our time. iii) Therefore, it requires a strategic response including an examination of the current challenging aspects of this transformation such as national-populist regressions, antidemocratic and anti-elite tendencies, and the misguided concept of a monolithic culture.

The cultural strategy has **five main goals**:

1 — Respond to current challenges of transformation without losing track of our origin and identity

Dresden's cultural sector will actively address the issues raised by European urban society. Diversity is to be increased; however, it should not also cause fragmentation within our ranks. The role of culture is to be redefined to include underprivileged social milieus. Heterogeneous and antagonistic layers of our society should be given the space to find common ground in an inclusive environment. By addressing both continuity and changes, cultural education will become a chief field of action. Intercultural and interdisciplinary formats will aid in the transformation of established modes of expression. As a cross-sectional process, digitisation will be integrated into the cultural sphere.

2 — Strategic maintenance for quality and excellence

Dresden's reputation as a city of culture is based on artistic merit. These are to be carefully evaluated and cultivated in the transformation processes. The excellence of institutions and cultural actors must be constantly nurtured in all areas. By keeping abreast of international trends and artistic relevance, our flagship institutions ensure intermunicipal competitiveness and touristic attractiveness. However,

excellence will not only be limited to our flagships but also act as a driving force for the entire cultural sector.

3 — Vital preservation of the cultural “memory of the city”

This encompasses tangible and intangible heritage in equal measure and is prerequisite to a successful transformation. Collections, buildings and monuments, as well as traditions and cultural practices are all part of this “memory”. They are embedded in a modern, continuously evolving culture of remembrance which is firmly anchored to our origin and identity. By carefully appropriating and artistically developing upon our cultural foundation, we will successfully develop a new concept of Home (Heimat) which is both cosmopolitan and true to our region.

4 — Embrace contemporaneity

Contemporary art forms, artistic experiments and interdisciplinary approaches are the harbingers of transformation. They develop upon the existing paradigm and mark new beginnings. Cultural institutions and actors are expected to use communication and collaboration as means to shift conceptual and structural boundaries. The cultural and creative industries will be supported specifically as frontrunners of innovation.

5 — Ensure balanced cultural growth

In an expanding city that is also subject to changes in demographics, the cultural infrastructure and its resources must develop symmetrically. This applies equally to cultural spaces, financing and employment within the sector. Development corridors must be available for the independent art scene to ensure that cultural offerings remain relevant to the population. Urban-rural cooperation can further help to mitigate asymmetric developments between cities and their surrounds. ~~~

1.2

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

In the coming years, we aim to significantly increase the role of the creative economy. Without this creative economy, there can be no modernisation of the cultural landscape. Dresden's cultural and creative sector is essentially divided into three categories: the publicly supported or financed cultural sector (city, state and federal government), the intermediary sector consisting of non-profit organisations and independent artistic-cultural groups, and the profit-oriented sector of the cultural and creative economy.

LOWER FEE LIMITS FOR CULTURE PROFESSIONALS

The overall cultural strategy of the municipality details the plans to increase efficiency within the public sector (see 1.1). As seen in many other cities, the intermediate sector in Dresden is developing much faster than the funding means and budgets for culture currently allow. The City of Dresden intends to counter this by implementing a funding strategy called "Fair in Dresden" by 2025, which seeks to identify, adapt and expand the means for funding in the cultural sector. Improving support for interdisciplinary profiled projects and their stakeholders is one of its goals. Another is to bind lower fee limits for professional cultural workers, keeping them competitive to foster an appropriate and attractive working environment for freelance artists in Dresden.

At the same time, the annual funding volume for the intermediary sector in the cultural budget will be gradually increased by at least 35 percent (1.6 million euros) by 2025. A share of 600,000 euros has already been implemented under the current resolutions. (see → www.dresden.de/de/kultur/kulturentwicklung/strategie-kulturfoerderung-fair-in-dresden-2025.php)

CREATIVE ECONOMIES: MORE SPACE, BETTER NETWORKING

The following part of the strategy aims at tackling the **shortage of space**, which has been cited as the biggest obstacle for development to the industries by numerous studies conducted in Dresden since 2011. Our current policies for economic and cultural development employ similar strategies:

1) Provision of grants and rental subsidies to assist professional artists in sustaining their craft in Dresden's real estate market; and 2) targeted mediation between landlords and creatives over rental contracts. The result of these combined efforts has seen numerous co-working spaces, hubs and fabric labs such as Neonworx, Rosenwerk and Zentralwerk spring up in recent years. These are all evidence of the city's continuing commitment to a culture-driven urban development where creative spaces are promoted through cooperative building land development.

In recent years, the city of Dresden has played a key role in promoting **networking** among local players in the field. The local creative industries association "Wir gestalten Dresden", was founded with the support of the municipal economic development agency. "Wir gestalten Dresden" is a hub for networking, further training and advisory services and cooperates closely with industry interest groups at the state and federal level. It is headquartered together with the co-working space Neonworx in a highly visible location within one of Dresden's most notable cultural infrastructure projects, the Kraftwerk Mitte.

NEW CONNECTIONS: X-CULTURE AND THE ROBOTRON-KANTINE

Dresden will continue to pursue the strategy of initiating cross-sector cooperation and interdisciplinary projects between creative companies. The municipal business development department will plan innovation and development forums such as "PRIME", "Urban City" and the "Smart Systems Hub Dresden" while offering innovation support.

The Dresden city centre will have established a "third place" on par with existing cultural institutions by 2025 and continue to be the site of a leading structural project in which cross-pollination between culture, science and research is enabled (see 0.4 and 2.1). The former canteen of the Kombinat Robotron, the largest computer manufacturer in the former GDR, will be qualified as part of the currently largest urban development project in Dresden known as "Lingner-Stadt" (see Neue Heimat X-Culture: Robotron-Kantine).

1.3

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

The **five goals** of Dresden's current cultural strategy (see 1.1) form the basis for the planning of the 2025 European Capital of Culture. They are detailed in the current cultural development plan and being actively translated into fields of action. The motto *Neue Heimat* stands for the metamorphosis, cultural heritage and contemporaneity present in Dresden's cultural strategy. Our programme design (see Chapter 2) includes participatory elements which mirror the transformations within the cultural sector. The Platform Process has been designated as the primary programme tool and is Dresden's first attempt in recent cultural history to develop artistic content designed for large-scale participation.

Here, members of the general public and local actors of the cultural landscape develop the ECoC programme in close collaboration with appointed curators and producers. As people from various walks of life become involved in projects of the ECoC, they also begin to determine the outcomes. **Consumers of culture thus become the producers themselves.** These objectives are also outlined in our cultural strategy for the entire cultural sector of the city.

In addition, various projects and plans related to our ECoC application are based on the **Culture of Memory** which is a focal point within our cultural strategy. Dresden's traditions in music, art, literature, dance or theatre are deeply embedded in European history, giving dimension and direction to our ECoC

programme. By combining **past, present and future** in the ECoC programme proposal, our application ensures the future sustainability and viability of the city's cultural strategy.

Furthermore, Dresden's application for the ECoC title presents a bold and unusual approach to cultural growth. The quantitative expansion in cultural infrastructure and programme is not our primary objective. Instead, we aim to **expand themes of culture, reach out to new audiences and integrate economic, social, and ecological considerations into our planning.** These will be interlinked with overarching strategies at the local, national and European level.

There is no doubt that a successful ECoC application would bring about fundamental and lasting change in the cultural landscape. Even now, Dresden's cultural institutions are embracing the very same ideas of cultural transformation outlined in the cultural strategy and in the ECoC application. High-profile organisations such as the Dresden State Art Collections, the Dresden Philharmonic, the municipal libraries and many others are **reaching out to various districts and neighbourhoods populated by underrepresented groups** consisting of children, youth, the socially disadvantaged and migrants. These efforts seed and grow a wide range of **partnerships** which aid in **renewing** and revitalising the traditional concept of culture. In summary, our ECoC application puts special focus on the efforts as described above, integrating them into the programme development up to the year 2025 and encouraging all those involved to pursue our combined vision. ~~~



▲ undsonstso #74; COPYRIGHT: ROBERT MICHALK



Dresden 2025: I hope that the European Capital of Culture would be every day, that the Dresden sky would be the roof of an expansive cultural centre. Our doors are always open, as they are in a community where people depend on each other to live and breathe, and perhaps even to survive.

—
Carena Schlewitt, Artistic Director of HELLERAU – European Centre for the Arts.

1.4

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

Our city would become more prosperous and modern.

Heimat (Home) is often looked upon as the central anchor of identity. It bestows a strong sense of belonging, security, rootedness and perspective. In recent times, however, the concept of *Heimat* has increasingly been overtaken by scepticism, fears and open aggression towards socially transformative processes, as experienced today in Europe and worldwide. **The response to these processes is particularly significant in the concept of Home**, since the concept reflects the growing polarisation within the European community of values.

We associate the application motto *Neue Heimat* with a vastly expanded concept of culture and science. It embodies current transformations such as the blurring of boundaries between the roles of producers and consumers, the interweaving of online and offline experiences, the evolution of the national identity, and the cross-pollination between fields of research, education, social affairs, economics, sports, politics and culture. **Culture itself will become the catalyst which paves the way for a more well-integrated collaboration across the city's political, social and economic spheres.**

Cultural Institutions rooted in society

Our candidature aims to achieve a culture of togetherness, an attitude of future orientation and a greater

sense of community. In the course of social renewal, many cultural practitioners in Dresden already see the importance of moving out of their established, institutionalised structures and entering into new co-operations. The work of cultural institutions will find revived relevance through our programme Dresden 2025 by seeking multidimensional answers to the increasingly complex social questions of our time. This will, in turn, reinforce public confidence in our institutions.

Dresden 2025 puts particular focus on social milieus that have little access to the current cultural offerings. The strategic goal of designing cultural content, forms and formats in a participatory way will improve the overall long-term development of Dresden. Decentralised projects, such as the seeding of 'Third Places', district cultural centres and public cultural spaces by 2025 and beyond will increase social inclusion and participation levels across the most diverse groups.

Higher municipal funding, new creative spaces as 'Third places'

Dresden 2025 should lead to a climate in which creative value chains are recognised and creative actors remunerated according to merit. The European Capital of Culture candidature is intended to establish local and interregional support structures that are permanently available to the cultural and creative sector. Municipal funding will be raised to levels higher than any figure granted to this area prior to the application.

By committing to culture-driven urban development and preservation of publicly available creative spaces, especially those we deem 'Third Places', we are focusing on sustainable longtime strategies which take social, cultural, economic and ecological concerns into equal account. ~~~~



DRESDEN 2025 AS A LAUNCHPAD FOR A NEW FORM OF URBAN CULTURE.

In the course of the application for the title European Capital of Culture 2025, a **prototypical X-culture** (see **0.4**) will be established in Dresden's cultural landscape. In order to make this process transparent, including its achievements and possible challenges, formative (ongoing) and summative (balancing) evaluations will be applied. The evaluation measures will be carried out in cooperation with the Institute of Communication Science at the TU Dresden. The institute has comprehensive expertise with an international reputation in the field of social science research and adopts an innovative approach towards both quantitative and qualitative survey procedures. The evaluation is designated as a long-term analysis based on an inventive multi-method design and is purposed to grasp cause-effect relationships in their development in a multi-perspective way. Evaluation measures are set to start in 2020 with a baseline measurement of key indicators in various target groups. Annual surveys will be done from 2023 to 2026 (4 years) in order to assess longterm changes.

The evaluation indicators refer to two focal points of Dresden's X-culture: the development of a forward-looking understanding of Heimat for European urban societies and the establishment of a future-oriented cultural landscape for Europe.

DRESDEN 2025 AS A PROMOTION OF AN ADVANCED UNDERSTANDING OF THE HOME (HEIMAT) FOR EUROPEAN URBAN SOCIETIES

The concept of *Heimat* is a key indicator in defining European X-culture:

- ↳ What values do different parts of society associate with the term *Heimat* and how can these values be reflected on and processed through cultural work?
- ↳ Can cultural projects help us successfully reimagine our concept of *Heimat*?
- ↳ How can cultural projects simultaneously consolidate and expand social identity in a way that empowers the individual to welcome change as an opportunity rather than a burden?
- ↳ By making visible the core components and the change of individual components in the concept of *Heimat*, Dresden assumes its role as a pioneer of a new understanding of *Heimat* in Europe. Within the framework of the evaluation, the different levels of the concept are recorded from different empirical perspectives over time in a multi-methodical way. In essence, the evaluation will focus on three core dimensions:

1 — Heimat as a point of identification

How does the Dresdener articulate his/her individual understanding of *Heimat* and how relevant is the concept of *Heimat* to the cultural identity of the city? Which spaces, physical or digital, are associated with *Heimat*? To what extent does *Heimat* stir up feelings of security and togetherness, or even feelings of exclusion? Which narratives of the past, present and future are associated with *Heimat*? Dresdeners see the city as a *Heimat* worth living in, but how does Dresden's perception of itself differ from the world's perception of it?

2 — Heimat as a place one longs to be in.

What changes do the Dresden population perceive in their *Heimat* and how do they deal with these changes? Which developments are perceived as threats and which as opportunities? How does the Dresden population see their own role in shaping the future of their *Heimat*? What are the conditions needed to feel at home in a European context?

3 — Heimat as a subject of polarization.

How do differing concepts of *Heimat* create lines of social conflict? How are these conflicts addressed, offline and online? How free is the individual to air dissenting opinions in their own home and have these arguments heard?

DRESDEN 2025 AS PROTOTYPE OF A FUTURE-ORIENTED CULTURAL LANDSCAPE FOR EUROPE

To lay the groundwork for a new European concept of home, seeding of X-culture will shift the traditional cultural sector into a more transdisciplinary and decentralised landscape. The interlinking of multiple areas strengthens the efficiency of the cultural sector. Cultural institutions will create Third Places in which platforms open up a new way to the perspectives, knowledge and action orientations of society. These will offer new access to culture and opportunities to participate in its creation.

The level of openness and appreciation of the participants will be assessed in the development of X-culture, as well as the potential and challenges of its implementation from diverse empirical perspectives over time. The evaluation will accompany this process on three fronts:

1 — Citizen participation

Which social groups are addressed by the cultural offerings (e.g. children and young people, people with different social origins and different attitudes)? How do these groups experience the opportunities for participation available to them? How is cooperation within the X-culture assessed (e.g. obstacles, sustainability, experiences of self-efficacy)? What are the people's associations with the concept of culture?

2 — Cooperation partners outside the traditional cultural sector

Which experts and institutions from social fields included in the cultural offerings do not belong to the traditional cultural landscape (e.g. with regards to the breadth of disciplines, the relationship between regional and international cooperation partnerships)? How do they experience cooperation within the framework of the X-culture (e.g. distribution of competences, working methods, effectiveness, sustainability)? What do they associate with the concept of culture?

3 — Receptivity of Dresden's cultural institutions towards an X-culture


How do established cultural institutions in Dresden relate to the transformations initiated by X-culture? How do they respond to new, innovative forms of collaboration (e.g. working methods, sustainability, participation)? What are the potentials, obstacles, requirements for an optimal implementation of the X-culture? How does the concept of culture differ among these players?

METHOD MODULES FOR EMPIRICAL EVALUATION

Five social science method modules will be used for the recording of these indicators, each of which will place emphasis on these two topics: the concept of *Heimat*, and the changes in the cultural landscape.

1	REPRESENTATIVE PUBLIC OPINION POLL
	Standardised telephone trend survey of the Dresden population.
2	REPRESENTATIVE POLLS WITHIN DRESDEN'S CULTURAL INSTITUTIONS
	Online-based standardized panel survey of cultural institutions.
3	MEDIA MONITORING
	Press clippings and quantitative content analysis of national and international media coverage of Dresden.
4	QUANTITATIVE AND QUALITATIVE EVALUATION OF CULTURAL EVENTS
	Standardized audience analysis and appreciative inquiry-oriented guideline interviews with participants, organisers and cooperation partners.
5	SECONDARY DATA AND DOCUMENT ANALYSIS
	Collection of quantitative indicators for creative industries on investment, tourism, shares in GDP and employment; analysis of cultural strategies for the ongoing implementation of X-culture as well as analysis of comparative data from regional, national and international surveys.

The method modules (1) to (3) are designed with multiple phases, starting with a survey in 2020 as a baseline measurement for impact perspective. Subsequently, from 2023 onwards, annual surveys will be used to document changes over time in regard to the concept of both *Heimat* and culture in Dresden. These surveys are supplemented by ongoing evaluations of cultural events (4) and the continuous collection of structural and comparative data (5). This will allow us to trace changes in the cultural landscape over time under the influence of X-culture, as well as how the concept of *Heimat* evolves with the transformation process in Europe. ~~~~~



A city like Dresden needs its own dedicated spaces which confer a sense of home. Certain pre-defined spaces, such as shopping and tourism areas, tend to take away from that sense.

—
Architect and Urbanist **Rem Koolhaas** at the first edition of our Neue Heimat Talk-Series at Frauenkirche Dresden, June 20, 2019.

2.1

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

In order to become a future-oriented cultural metropolis, our city must tackle core issues over immigration and emigration, social insecurity, technological revolution and a general lack of community.

One key prerequisite to success when facing the current challenges is the level of cultural participation achieved.

In the course of the next years, our cultural landscape will take on a task that goes beyond any previous mission. This will not only serve the best interests of Dresden's citizens, but also create a resource

for other European cities in general by demonstrating how a strongly traditional cultural landscape can contribute high value towards a future-compliant urban society in the 21st century (see **0.4**).

Our goal is to create a state-of-the-art operating system with new forms of cultural work and opportunities for reception, including a decentralised cultural landscape with greater autonomy from ideological and commercial interests.

The motto of this cultural mission is *Neue Heimat Dresden 2025*. In its implementation, we pursue the following strategies:

Inclusion

Growing numbers of our population are taking part in the process of cultural creation more than ever before. The fruits of this creative process can be enjoyed by people of all generations, social milieus and minorities. (see **4.1** platform)

Culture of Togetherness

The people in our city will be able to express and relish their cultural differences. They will find a new home, *Neue Heimat*, within the diversity of our urban society. *Neue Heimat Dresden 2025* is an invitation to Dresdeners, the people in Europe and the world to help shape this new home. (see **2.2** Power of Strangeness)

Participation

The artistic programme will consist of a curated and a non-curated part. The non-curated part of the programme involves the districts, neighbourhoods and the region and will be developed from 2020 onwards across platforms in co-operation with professional mediators, local institutions and international partners. (see **4.1**)

Local Partnerships

We will facilitate cooperation between public and private actors in the city, enabling institutions to collaborate not only among themselves but also with the members of the general public. (see **4.1** platform)

International and local networking

We will massively expand our international network and concurrently make local diversity more visible and conscious. Projects and cooperations developed in the run-up to the European Capital of Culture will be solidified as sustainable partnerships for the years after 2025. (see **2.2** Power of Strangeness)

Digital Heimat

Cultural productions in digital mediums will be given adequate space. This will not only involve the creation of innovative content and design, but also provide answers to fundamental questions surrounding the effects of digitisation on our present and future society. (see **2.2** Dear Humans)

Culture of Memory

Using new technologies and forms of storytelling, we will modernize our Culture of Memory and the narrative of our history in response to the deep transformations happening within the environment of media and communication. (see **2.2** Neue Heimat Exchange)

Sustainability

Our programme will be based on the 17 Sustainable Development Goals of the United Nations.

Centre and Region

The aim of the work is to decentralise a cultural landscape which, thanks to its original monarchical masterplan, is strongly focused on the centre of our city. The *Neue Heimat* of Dresden's culture will settle not only on the banks of the Altstadt and the Neustadt, but in all neighbourhoods that it reaches. (see **2.2** X-Dörfer)

The artistic program can be represented as a tree structure. Under our motto *Neue Heimat Dresden 2025*, and on the basis of the strategies as outlined in **2.1**, we have defined **four** initial programme strands. Each of these are subdivided into project clusters. These individual clusters consist of various projects, which are developed by either our curatorial team or external partners. In some cases, grassroots participation will be sought. We are currently engaged in exchanges and negotiations with numerous artists, cultural organizations and companies across Dresden, Germany and the rest of the world. The concrete programme calendar for the coming years, and the year 2025 itself, will be created successively. Further details on the key elements of our 2025 programme will follow in the second bid book.

Our current plans for the *Neue Heimat Dresden 2025* programme include a curated part and a non-curated part in equal measure, with the latter integrating projects and activities from the participation process.

We have chosen the format of a shared platform in order to involve as many institutionalised and independent actors from Dresden and beyond as possible in the programming. Creatives and scientists within Dresden and the region have already initiated their roundtable forums of their own accord. It is in these

‘third places’ where they come together to share new ideas of how institutions can be opened up to explore ways of cooperation, among themselves as well as with the urban community, in general.

The platform is intended not only as an instrument for programme development, but also as an incubator for an innovative form of cultural work within our city. These will complement and expand the cultural outlook of Dresden into the future. This platform has been named the **Neue Heimat Platform**.

The **Neue Heimat Platform** imbues cultural workers with a mission which transcends the regular ambition of being innovative and future-oriented. On one hand, it focuses on bridging gaps between cultural organisations and their audiences. On the other hand, it calls for more solidarity between different institutions in order to achieve a collective effort. This effort is required to create a **new operating system for cultural work** and its reception beyond the traditional patterns of hierarchy, boundaries between artistic disciplines, outmoded work routines, compulsive production, economic constraints and so on.

The **Robotron-Kantine** (Robotron canteen) will be turned into the centre for the **Neue Heimat Platform** in the coming years with an opening date of 2025. It will function as a ‘third place’, a co-working space and an incubator where local and international project partners can generate new forms and content of x-culture (see **Neue Heimat X-Culture**).

Programme-Highlights 2025

The programme reflects our objectives: the four programme strands and the sustainable development of X-culture. It will include contributions from a range of professional and amateur art and cultural workers to form the annual calendar for 2025.

We will facilitate the participation of as many cultural organisations as possible from Dresden and beyond, including independent players, and professionals in sports, politics, science and business. Visitors to Dresden in 2025 will bear witness to the manifested collective vision of a future-oriented European city of culture.

Due to the strong online and offline presence of our programme across partner cities (see **0.4** program strand East and West), *Neue Heimat Dresden 2025* will be taken notice of by cultural enthusiasts elsewhere.

While it is still too early at this stage to present the full details of such a multidimensional programme, we have included a few highlights to give a first impression of its diversity and profile.

JANUARY 2025:

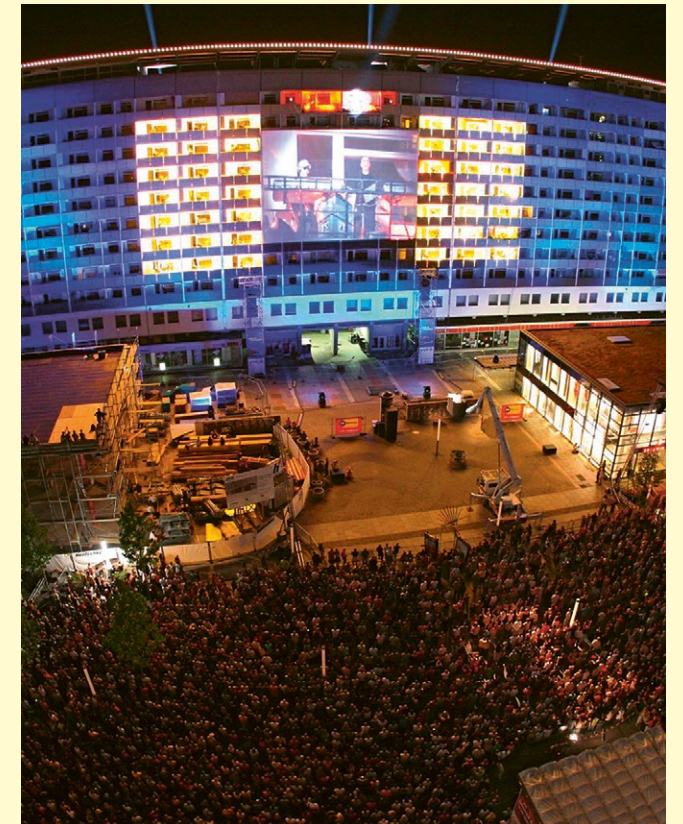
Neue Heimat Dresden 2025 – Opening Act

Neue Heimat Dresden 2025 opens with a multimedia transdisciplinary work led by Chinese artist Cao Fei and showcased across public spaces of Dresden, St. Petersburg and Coventry as well as on the Internet. Cao Fei is known worldwide for her earlier works such as the Second Life project RMB City and for her visionary video works and large-format urban interventions as featured at Art Basel Hong Kong 2015. In the opening act, she creates a multimedia spectacle over the Elbe River as an imaginative prelude to a series of artworks on the themes of home, multiculturalism, artificial intelligence and the city as a laboratory of the future.

13 FEBRUARY 2025:

Metamorphosis: A city remembers its downfall and rebirth

Exactly 80 years after our city was bombed, we invite musicians from across the globe to participate in the symbolic creation of a sound collage for *Neue Heimat 2025*. Representatives from the USA, Russia, Great Britain and France as well as the Slovenian Capital of Culture 2025 come together to commemorate the destruction and reconstruction in a collective act of remembrance.



MAY 2025:

Europasinfonie (European Symphony)

In 2006 the Pet Shop Boys played to a crowd of over 10,000 people on a rooftop in Dresden, accompanied by the Dresden Symphony Orchestra spread across 42 balconies. With the premiere of the European Symphony at the Rudolf Harbig Stadium in May, the Dresden Symphony Orchestra are planning Europe's first virtual orchestra concert in cooperation with several European universities including the TU Dresden University. Instrumental groups from various European orchestras will perform simultaneously from different locations and be live-streamed into our soccer stadium, forming a Pan-European virtual ensemble. 5 composers from 5 continents will join forces for the composition.

DECEMBER 2025:

Neue Heimat Dresden 2026 – Opening Act

Our programme does not end with a finale, but continues on with an announcement: we invite the European Capitals of Culture of the coming years, including ECoC 2026 hosts from Finland and Slovakia, to join a grand celebration of our vision for the future.

▲ THE DRESDEN SYMPHONY ORCHESTRA AND THE PET SHOP BOYS, DRESDEN (2006). COPYRIGHT: JÖRN HAUPE

Neue Heimat				
PLATFORM				
PROGRAMME STRANDS	1 — Common Ground/Heimat	2 — East and West	3 — Power of Strangeness	4 — Neue Heimat X-Culture
PROJECT CLUSTERS & FLAGSHIP PROJECTS	GEDÄCHTNIS DER STADT / TIME MACHINE	PROGRAMME SATELLITE ST. PETERSBURG	NEUE HEIMAT EXCHANGE	NEIGHBOURHOODS 2025
	YOUNG PEOPLE & CULTURE	PROGRAMME SATELLITE COVENTRY	Europe in Zschieeren, Mickten, Altomsewitz	Deutsches Hygiene-Museum Dresden: How do we want to live together?
	Neue Heimat Participation: Cultural Neighbourhood Centre	40 Years of European Capitals of Culture	Intercultural Centre in the Kraftwerk Mitte	TU Dresden - Dear Humans: ART SCIENCE LABS
	X-Villages	From East to West: Three Artists in their Neue Heimat Dresden	Karl-May-Museum: The Europeans and “their indians”	Robotron Canteen
FURTHER PROJECTS	Canale Grande, Heimat Babylon, Elbe Baths, DIY at the Railway Depot	BS7-Prohlis Neighbourhood	Alltag Heimat (Everyday Heimat), Brazzaville-Dresden, Namibia-DDR, A New School for Burkina Faso	...

1

Heimat (Common Ground)

Today, our city is *Heimat* or Home to more than half a million residents. Many were born here, while others moved here as first generation immigrants. Dresden would certainly not enjoy such a wealth of culture today if it had not offered a *Heimat* to these diverse citizens from other cities and countries. In this programme strand, we deal with the question of origin and belonging as it relates to the common ground of our identity.

The projects in our *Heimat* (Common Ground) strand will explore our relationship with our own history and how we interact with it. This discussion is one that has become more important than ever before. In recent years, our city has been used as a platform by forces in Germany and across Europe that reject any idea of a multicultural and open society. These social and societal developments will be directly and critically addressed in this programme strand, which largely targets the younger generations and offers them the opportunity to reflect on culture as a valuable extension of their perspectives.

THE FUTURE OF REMEMBRANCE: GEDÄCHTNIS DER STADT

What is our city's history? Who are the people who work to preserve it? Above all else, how is our history told today and how does its narrative shape the identity of our homeland? We explore these questions together in this flagship project. Leading up to 2025, the City Archives, City Museum, TU Dresden and other players will join forces for a spectacular project cluster:

GEDÄCHTNIS DER STADT: TIME MACHINE

Every memory is unique, including the historical one. How can we offer a modern individual approach? Can we make history accessible to today's individual? Leading up to 2025, we will begin building an extensive open-source cultural database by digitising archival records and museum collections at Dresden's cultural institutions. We are currently collaborating with Time Machine, the large-scale research initiative funded by the Horizon 2020 programme as an FET flagship CSA. This project pioneers the use of digital applications **to create an XR (cross-reality) space, giving visitors the chance to experience history in real-time during our ECoC 2025 year.** The project is being spearheaded by the TU Dresden for Germany and will involve more than 400 European partners. Standout locations in our city will be connected with digital content from museums and archives, with "signposts" set up for individual voyages of discovery, blurring the line between history, physical reality and digital reality. The success of this project will open up completely new possibilities for information and communication.

DELIVERY LEAD European Capital of Culture Office Dresden 2025 with the TU Dresden (Department for Media Design and Production)
PARTNERS City Archives, Dresden City Museum, Saxon State and University Library Dresden (SLUB), State Archive
TIME AND PLACE 2021 to 2025, virtual space

GEDÄCHTNIS DER STADT: PLACES OF IDENTITY

Archives, museums and memorials may collect and preserve our history, but do they also fuel or shape the broader dialogue of urban identity? The ECoC year 2025 brings together places of remembrance and presents stories of those who have lived or are living in Dresden. By 2025, the City Archive and the Dresden City Museum will have developed completely new permanent exhibitions that involve contemporary witnesses and historical documents, establishing themselves as centres for urban discourse. Concurrently, we will work together with citizens and diverse organisations to create **new public spaces for remembrance.** "Scars" in history such as the Hellerberg Concentration Camp from the Nazi-era and the Sophienkirche, a Protestant church which was demolished during GDR times, will be brought to the surface through a modern historical narrative. In 2025, we will present a unique topography of local European history, with help from the people of our city.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS City Archive, Dresden City Museum, Dresden History Association, "Denk Mal Fort!" Association, Busman Chapel Society, and more
TIME AND PLACE 2021 to 2025, various locations

YOUNG PEOPLE & CULTURE

Culture only remains alive if it is adopted by the next generation. Since 2008, Dresden has employed a fundamental concept in cultural education. Using this framework, we have tailored projects to our ECoC programme for the lead up to 2025 and beyond.

YOUNG PEOPLE & CULTURE: LET THEM ACT!

Our young, especially the children, possess a pure and distinct sense for art and aesthetics. So let them shape the cultural offerings in their home city of Dresden! By forming a special youth board of trustees and curators, youths will have the opportunity to design their own contributions to our ECoC 2025 programme. **Children's Future conferences** have already been planned with our youth theatre, the tjg.theater junge generation. This special programme will articulate our artistic vision with the voices of the next generation together with Coventry and St. Petersburg. An **annual festival and children's literary prize** is also being planned in cooperation with Dresden Municipal Libraries. This will give our youth a dedicated platform to express their literary voice, and will put Dresden on the map as a centre for European children's literature. Our municipal conservatory plans to introduce a **"rolling" music school** that will bring mobile rehearsal rooms and sound studios in repurposed buses to young people in various neighbourhoods.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS tjg.theater junge generation, Dresden Municipal Libraries, various children's book publishers, Heinrich Schütz Conservatory, St. Petersburg (future conference)
TIME AND PLACE 2021 to 2025+, various partners, decentralised

YOUNG PEOPLE & CULTURE: FOR EVERY SCHOOL A LIBRARY, AND MORE

Every child is open to culture, but is culture open to every child? Aesthetic and artistic education is often neglected in general education, treated as the sole responsibility of parents, inadvertently turning a child's access to cultural education into a matter of privilege. Through our ECoC programme, we create permanent initiatives as countermeasures to this trend. **A library in every school:** by 2025, public schools in Dresden will have established comprehensive school libraries. At the same time, a **network of singing classes** will be launched in Dresden's primary schools. These will supplement regular music lessons and actively encourage children to create their own music.

DELIVERY LEAD Dresden Municipal Libraries, Hochschule für Musik/College of Music
PARTNERS Dresden schools, Heinrich Schütz Conservatory Dresden, network of music education institutions
TIME AND PLACE 2018 to 2025+, Dresden schools

CHILDREN'S FUTURE CONFERENCE AT
tjg.theater junge generation (2018).
COPYRIGHT: tjg. DRESDEN
(MARCO PRILL/JAN HOFFMANN)



X-VILLAGES

4 years, 10 rural communities, 500 residents and 10 teams of invited artists: with this project, we will develop participative, sustainable cultural formats in Dresden and **small regional communities**. Jointly-developed and implemented by artists and residents, these projects will address existing systems and topics in each respective location. Theatre, exhibitions, site-specific concerns, films, performances — everything is possible. One example is the possibility of developing audio installations along the Elbradweg (a regional bicycle highway) featuring the stories of local residents. Residents could also be involved as actors in landscape theatre projects. An empty shop could be transformed into a cinema, an old petrol station into a new meeting space. Artists would draw from, and incorporate, local cultural features such as **brass music, cabarets, fire brigades, cyclist culture, carnivals or choirs**. Locals will be encouraged to stay involved and develop their ECoC projects independently through **further training** and support in cultural management. The Landesbüro für Darstellende Künste (State Office for the Performing Arts) will provide guidance on funding structures and necessary skills for cultural project development.

NEUE HEIMAT – PARTICIPATION: A CULTURAL CENTRE FOR EVERY DISTRICT

Half of our ECoC programme consists of non-curated, participative projects – formats which require space. Our programme Orte des Miteinanders (Places of togetherness) is proof that the people of Dresden have great ideas to contribute towards cultural projects. However, the quality found across Dresden's institutions are not always uniform. **By 2025, this infrastructure will be strengthened with the development of cultural centres in each district.** Combined, these form the backbone of our strategy to culturally mobilise Dresden. Several of these centres are already in full operation today, with more to follow (see 6.3).

DELIVERY LEAD City of Dresden
PARTNERS Municipalities, associations
TIME AND PLACE Now to 2025+, in Dresden's districts

DELIVERY LEAD European Capital of Culture Office Dresden 2025 with curator Miriam Tscholl
PARTNERS Dresden's surrounding municipalities, State Office for Performing Arts
TIME AND PLACE 2019 to 2025+, 10 selected small communities in the Upper Elbe Valley/Ost-erzgebirge

FURTHER PROJECTS

CANALE GRANDE – Der verbindende Fluss (The connecting river)

Venetian shipbuilders once built gondolas for the Saxon court, which served as water taxis for the elite. In a series of open workshops, the Zeitgenossen Dresden association and local architectural agencies will develop a vaporetto line for Dresden 2025 — this time, for everyone.

HEIMAT BABYLON

Young Jewish artists will explore the linguistic heritage of German Jews, collecting their stories and developing participative formats that focus on the power and impact of language.

ELBE BATHS

We've wanted them for a long time, and now it's happening! Leading up to 2025, selected historical baths along the Elbe River will be reopened.

DIY AT THE RAILWAY DEPOT

The railway depot at our Transportation Museum will be opened up and revitalised as a new cultural centre in Plauen, providing studios, open areas and workshop space.

2

East and West

Whenever the question is posed to Dresdeners on whether we belong to Eastern or Western Europe, one should expect contradicting answers. Being geographically positioned at the intersection of Eastern and Western Europe was, and is, relevant for cultural work in Dresden. The exchange of science, culture and knowledge with other socialist countries during the GDR times played a critically important role in shaping our society. Our geographic proximity to Prague and Wrocław resulted in intense contact with people from Czechoslovakia and Poland. All through these times and till today, Dresden has always remained a strong destination for international culture tourism, continuing to attract millions of people from every corner of Europe and beyond.

The East and West programme strand will not only refer to geography. The communist heritage remains a palpable cultural boundary. The issue of identity is a starting point in self-realisation for some, and yet it is a source of social insecurity for others. We will address the hot topics of integration as well as political divides, while also paying equal attention to building future relations between cities such as our sister cities St. Petersburg and Coventry which are not part of the EU. We intend to introduce coordinated programmes for 2025 in both cities.

ST. PETERSBURG AND COVENTRY

Dresden shares a common Second World War history with St. Petersburg and Coventry. Destruction, trauma, reconstruction and new-found prosperity are parts of this shared past. We will explore these themes artistically and search for new common ground within Europe's current events.

Here, the view of younger generations is of particular interest to us. We intend to hold a **Children's Future Conference** in partnership with our twin cities. Children and youths from different schools will meet in the theatre to explore the theme of artistic laboratories. These groups will be coached by theatre pedagogues and artists, culminating with a conference day organised by the youths themselves. This format has been developed and tested in Dresden. Starting in 2020, we will begin integrating a group of young people from St. Petersburg. In 2022, we will continue our three-country constellation by involving youths from Coventry.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS tjg.theater junge generation, Alexandrijinski Theater St. Petersburg, New Stage, Russian State Institute for Performative Arts, "Petri-School" St. Petersburg, Consulate General of the Federal Republic of Germany
TIME AND PLACE 2020 to 2025+, selected places in Dresden, Coventry, St. Petersburg

PROGRAMME SATELLITE COVENTRY

Coventry will be the UK City of Culture in 2021. We have invited cultural professionals in our twin city to present their work and projects in Dresden for 2025. "We are excited to be able to work with you collaboratively in programming **Coventry UK City of Culture 2021** and in creating the programme for the European Capital of Culture Dresden 2025," leading British colleagues stated in a favourable response. Our intention is to go beyond collaborations with creative professionals to work with students and residents. The current project being developed is based on the Coventry 2021 programme headlines: "Culture and Activism", "Great Women", "Streets and Culture" and "Musical Education", along with the programme lines of our own ECoC application.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS Coventry 2021 UK City of Culture Trust, City of Coventry, Dresden's cultural institutions, Dresden Trust
TIME AND PLACE 2019 to 2025, Various locations across Coventry and Dresden

PROGRAMME SATELLITE ST. PETERSBURG

During the Second World War, the city of Leningrad (now St. Petersburg) experienced immeasurable suffering as a result of the German blockade. In this same period, the Dresdeners also experienced some of its darkest hours – not just as victims, but also as perpetrators. **This history's memory is a deeply emotional, identity-forming matter for both cities.** A series of 5-year initiatives and projects will be launched beginning in 2021, with the highlights and conclusions of these projects presented by both cities in 2025. Preliminary talks with representatives from Dresden and St. Petersburg's cultural institutions have been successful, giving confidence of an outstanding programme outcome.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS Dresden's and St. Petersburg's cultural institutions, Goethe Institute St. Petersburg, German Consulate General, Committee for Foreign Relations and Committee for Culture St. Petersburg, Dresden City Archive, Memorial Place of Victory St. Petersburg
TIME AND PLACE 2021 to 2025, various locations across Dresden and St. Petersburg

FROM EAST TO WEST: THREE ARTISTS IN THEIR NEUE HEIMAT DRESDEN

In the 19th century, three artists migrated from Eastern and Central Europe to Dresden in search of a new home. They were the Tsar's portrait painter from St. Petersburg Gerhard von Kügelgen, the first opera director in Prague (and later Dresden) Carl Maria von Weber and the writer Jozef Ignacy Kraszewski who fled from Warsaw during the Polish Uprising in 1863. In 2025, four municipal museums will present an exhibition centred around these three artists as they made their journey from East to West. The show offers a fascinating and intimate reveal of a Dresden that was never purely Saxon, but rather a new home for diverse citizens from all over Germany and beyond.

DELIVERY LEAD Dresden Municipal Museums
POSSIBLE PARTNERS

Kügelgen: St. Petersburg (Hermitage/Pavlovsk), Tallinn (State Museum of Art), Tartu (University Library); Weber: Prague (Academy of Music, City Museum), St. Petersburg (Cathedral Museum), Petersburg (State Library), Berlin (State Library); Kraszewski: Romanov (Kraszewski Museum), Poznan (Raczynski Library), Warsaw (Academy of Sciences)
TIME AND PLACE 2025, Dresden City Museum, Kügelgenhaus Museum of Dresden Romanticism, Carl Maria von Weber Museum (summer house of the composer) and Kraszewski Museum (former residence of the writer)

1985–2025: 40 YEARS OF THE EUROPEAN CAPITAL OF CULTURE BETWEEN EAST AND WEST

Athens, Weimar, Prague, Lille, Pilsen, Dresden: in 2025, the European Capital of Culture programme turns 40. To celebrate this occasion, we are planning a festival and conference to celebrate Europe's cultural diversity. Through this, we can also test the programme's sustainability, putting special emphasis on Eastern and Western Europe. In 2025, Dresden will invite representatives from all European Capitals of Culture of the past 40 years to stage concurrent partner projects throughout the city exploring this East-West topic.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS Representatives from the Capitals of Culture 1985–2025
TIME AND PLACE 2025, Dresden

FURTHER PROJECTS

BS7-PROHLIS NEIGHBOURHOOD
Pen pals, mutual visits, collaborative plays: Over seven years, Dresden and Ljubljana will have developed a friendship between two ECoC boroughs. We ask each other pertinent questions - What do we have in common? Is there such a thing as a common European consciousness? What is European identity?

3

Power of Strangeness

This programme strand explores themes relating to our city's growing multiculturalism. While our growing diversity has been warmly welcomed and embraced by significant parts of our society, it has also invited much right-wing populist rhetoric which emphatically rejects it. In recent years, these two fronts have hardened. What kind of role could – and should – culture play in this discussion?

Our scope will extend beyond the borders of Europe to deal with the question of how we should rise to meet the cultural globalisation that permeates through our city's gates. The question of mutual influences between Western and non-European art reflects, in our minds, the development of a global cultural society. We will therefore feature projects that enable the interconnection of art and creativity beyond the Western world and critically explore our colonial history.

NEUE HEIMAT EXCHANGE

The Neue Heimat Exchange is a string of projects that aim to develop Dresden as a long-term residence for global creativity. These projects will explore subjects like cultural identity and belonging in the 21st century beyond the European context. Exchanges with Southeast Asian artists and cultural institutions will be intensified with the view of developing new practices, forms of reception and production and methods of cooperation and communication within cultural work.



▲ UJI HANDOKO EKO SAPUTRO (AKA HAHAN) 'SPECULATIVE ENTERTAINMENT NO. 1 SYDNEY EDITION' (2017).
COPYRIGHT: DANIEL BOUD

RADEN SALEH: ON THE TRAILS OF NEUE HEIMAT 2025

Widely regarded as Indonesia's most important painter, Raden Saleh brought the aesthetics of Romanticism back with him to Java in the 19th century. At a time in Europe when Karl Marx and Richard Wagner were his contemporaries, Saleh witnessed the advent of industrialisation and urbanisation all through the European revolutions of 1830 and 1848.

In 2019, we invite the contemporary artist Uji 'Hahan' Handoko of Yogyakarta — the ASEAN City of Culture 2018–2020 — to Dresden. Hahan will trace Saleh's footsteps in order to realise his vision of *Neue Heimat*

Dresden 2025 in a bold-statement large-format painting. The artwork will be unveiled at the end of November 2019 and cut up into individual pieces. At the finissage of our exhibition at the Deutsches Hygiene-Museum Dresden, a barter deal will be staged: Dresdeners may receive a piece of the work, an embodiment of Hahan's vision (see 2.3), in exchange for an everyday object they imagine as crucial to an artist's sustenance.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS HELLERAU, Deutsches Hygiene-Museum Dresden, Speculative Entertainment (Yogyakarta)
TIME AND PLACE May to December 2019, Dresden and Yogyakarta

DRESDEN IN INDONESIA AND BEYOND

Indonesia is closely linked to Germany through its colonial history. As the most populous Muslim country in the world, it is also multicultural and a key player in Southeast Asian art which holds special significance for Europe. By the time *documenta 15* is exhibited in Kassel in 2022, having been curated by Jakarta-based artist collective Ruangrupa, the Western art world will have begun looking to the Indonesian archipelago and beyond. Dresden will also strengthen its relationship with Singapore as part of *Neue Heimat*, beginning with the National Gallery Singapore as a cultural hub of the region.

Starting in 2020, DRESDEN IN INDONESIA AND BEYOND will engineer new performing and visual arts residencies in Java. This will extend into other parts of Indonesia in 2022 (*documenta 15*, Kassel). 2023 will mark an expansion into other states such as Vietnam, China and Taiwan. At the same time, the HELLERAU European Centre for the Arts will begin offering Southeast Asian artists the opportunity to take up 3 to 6-month residencies. In 2024, HELLERAU will be transformed for the DRESDEN IN INDONESIA AND BEYOND platform, where Dresden, European and Southeast Asian artists will collaborate on a collective show for the ECoC 2025.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS Indonesia Art Institute, HELLERAU
TIME AND PLACE 2020 to 2025, Dresden, Yogyakarta, Java and selected ASEAN countries

EUROPA IN ZSCHIEREN, MICKTEN, ALTOMSEWITZ: EUROPA ZU GAST IN DRESDEN (EUROPE VISITS DRESDEN)

Dresden meets Europe, Europe meets Dresden. In 2020, applications will be open to all of Dresden's districts and localities out of which ten ECoC 2025 districts will be chosen. **Successful nominees will each invite an EU country to be their guest.** The selection procedure will be overseen by our youth council, with all remaining districts contending by public vote.

This will result in guest/host country dynamics: France in Mickten, or Estonia in Reick. Preparations will begin in 2021 and preliminary events will take place in 2022 to create a first impression. District-related projects will be developed through cooperation between local players and a curator from each host country. In 2025, access to art and culture will be offered for the entire year without charge. Events will include food culture, youth exchange, sport, circus acts and a diversity of chances to interact with the visiting country.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS Districts in Dresden, open call for European curators
TIME AND PLACE 2020 to 2025, Selected Municipal Districts

INTERCULTURAL CENTRE IN THE KRAFTWERK MITTE

At present, almost 70,000 people with direct migrant backgrounds live in Dresden. It is time to give them a visible place in the city and allow them to become active participants and co-creators in Dresden's rich cultural landscape! There is no better location than the Kraftwerk Mitte, a new cultural hotspot in Dresden's creative cluster. **By 2025, we will have developed the city's first intercultural centre in the former factory owner's villa,** which comprises the entrance to the complex. Supported by our migrant communities, this vibrant locale is situated in the immediate vicinity of cultural institutions like the tjg.theater junge generation, the Medienkulturzentrum and the Hochschule für Musik. Lively cross-cultural encounters are a key to ensuring success for our *Neue Heimat Dresden 2025*.

DELIVERY LEAD DREWAG (Dresden municipal utilities), children's and parents' centre "Kolibri"
TIME AND PLACE Now to 2025, Kraftwerk Mitte

FURTHER PROJECTS

ALLTAG HEIMAT (Everyday Heimat) Dresdeners help refugees learn German: The Environment Centre's award-winning "ABC Tables" project is more than just language lessons. Since 2015, the programme has seen a steady increase in local participation. By 2025, table talks and life stories will be recorded and expanded as a cultural offering into places like the Albertinum of the Dresden State Art Collections.

KARL-MAY-MUSEUM 2025: THE EUROPEANS AND "THEIR INDIANS" (NATIVE AMERICANS)

In the socialist East, people once dreamed of the Wild West. This fascination continues to this day. Our region was a centre of the GDR-era Native American scene with clubs in around 60 locations. The Karl May Museum in Radebeul features one of the oldest collections of Native American culture today and is a meeting place and adventure ground for more than 60,000 annual visitors.

Starting in 2020, we will honour the Germans and Native Americans together with this institution. Karl May's fictional adventure stories of countries he had never visited himself, have been translated into 49 languages. In a **revised permanent exhibition**, we will explore connections between the man and his work to the present day. This will centre around self-portrayal, while also debating cultural understanding and how we relate to our own memories. Leading up to the exhibit's opening in 2025, **Germany's largest Tipi tent will be transformed into a venue for the**

ECoC. Here, we will analyse cultural identity and self-image versus the image of others and "their Indians" is a **special exhibition that will tour Germany, the Czech Republic, Switzerland and the Netherlands** in 2023.

DELIVERY LEAD Karl May Museum Radebeul
TIME AND PLACE 2021 to 2025, Radebeul (Germany), the Czech Republic, Switzerland and the Netherlands



▲ "ABC TABLES" IN THE ATRIUM OF THE ALBERTINUM (2018). COPYRIGHT: GAUTHIER SAILLARD

BRAZZAVILLE-DRESDEN

Congolese and German actors put on a show combining music, dance and puppetry. Following joint rehearsals in Brazzaville and Dresden, a Dresden premiere is set for 2020 in cooperation with tjg.theater junge generation. By 2025, we intend to expand our networks with further productions leading up to the grand finale.

NAMIBIA-DDR – TWICE HOMELESS

Starting in 1979, around 400 Namibian children were brought to the GDR for their own safety. They grew up here, attending school until they were forced to leave our country abruptly after the fall of communism. We have been collecting these stories since 2019 and plan to tell them in 2025.

A NEW SCHOOL FOR BURKINA FASO

The artist Ezé Wendtoin from Burkina Faso studied German language and literature in Dresden. Now, he plans to establish a centre for education, art and vocational training in his home country, with a firm connection to our city. We strongly support him and his organisation A.P.E.C.A. in this endeavour.

4

Neue Heimat X-Culture

We understand the term X-Culture as the gradual blurring of boundaries between the roles of producers and recipients (participation), the merging of offline and online reality, the power shift between cities and nations and the growing overlaps within the areas of education, sports, civil development, research and culture. Pushing cultural boundaries is a particularly nostalgic topic for us. At the beginning of the 20th century, a utopian social movement was initiated in the garden city of Hellerau for the “enhancement of humankind” through body culture, design, technology, and ecology.

This programme strand offers all local players the opportunity to remove themselves from within the four walls of their everyday existence and enter a new community with others. Participants will be tasked with creating prototypes of X-Culture that generate new formats, relationships, content, competences and values for Dresden and beyond. Our Platform initiative will enable the creation of Third Places and preparation of content for our Robotron Canteen innovation project. Innovation centres serving as co-working spaces and idea incubators will be added to our network of Third Places by 2025. Through this, Dresden and its international project partners will develop cooperation projects and realise new forms of X-Culture. (See Neue Heimat X-Culture – Robotron-Canteen).

NACHBARSCHAFTEN 2025: A MANUFACTORY OF VISIONS FOR DRESDEN AND EUROPE

The future is now. Today, we live within a sea of change in European society and culture. Against this backdrop, organisations as diverse as the Dresden Technical Collections, the municipal allotment garden association, the Semper Opera and the SG Dynamo Dresden fan club partner up for a common cultural goal. They will work together to create a manufactory of visions with over 150 experts from artistic, cultural and scientific backgrounds. Accompanying them in this endeavour is the European collective of architects and designers Constructlab. The initiative is an open invitation to Dresden society to co-develop new exemplary formats with these experts for European cultural work.

In 2019, the first results were presented by the Kunsthau Dresden. Moving forward, its implementation will evolve continuously through to the ECoC year of 2025 and beyond. We will establish European art projects and a museum branch within garden plots, turn high-rise buildings into stages for music and create a “laboratory of passions” in the “Rudolf Harbig Stadium” where football and opera cross paths. Other highlights include a festival for mourning culture, a “society for beautiful and useful knowledge” serving as an exchange of culture between city and countryside, and a general transition into sustainable cultural development.

DELIVERY LEAD Kunsthau Dresden

PARTNERS Dresden Municipal Services/Utilities, residents of the houses Florian-Geyer-Str. 15, Bundschuhstr. 13 and Pfeifferhannsstr. 19, Bürgerbühne des Staatsschauspiel Dresden, Denk Mal Fort! Association, Dresdner Geschichtsverein, TU Dresden, (and many more: full list of partners: → www.tinyurl.com/nachbarschaften)

TIME AND PLACE Now to 2025, various locations

DEUTSCHES HYGIENE-MUSEUM: HOW DO WE WANT TO LIVE TOGETHER?

In 1911, a record-breaking 5.2 million visitors came to Dresden for the 1st International Hygiene Exhibition. It remains our most visited exhibition to date. The Deutsches Hygiene-Museum Dresden (DHMD), the institution behind it, has something special planned for 2025 – a new exhibition called “How do we want to live together?”. This panoramic exhibition will debate the central cultural, social and scientific upheavals of our time, drawing on familiar areas of our daily lives to offer everyone a point of reference.

Seven rooms, seven thematic complexes: working, living, mobility, togetherness, learning/knowledge, body and nutrition. Two questions at the centre of it all. What changes will we face as a society, and as individuals? Which structures and traditions must we revamp? How can we shape our increasingly diverse society together? This special exhibition will be complemented by satellite projects across Dresden’s districts and other European cities. Through the sustainable network of these sub-projects, the DHMD aims to establish ongoing discussions within the city well past our ECoC 2025 year.

DELIVERY LEAD Deutsches Hygiene-Museum Dresden
PARTNERS TBD by 2020
TIME AND PLACE 2020 to 2025, Dresden’s districts, European twin cities



▲ DOROTA GAWĘDA AND EGLÉ KULBOKAITĖ, CO-FOUNDERS OF YOUNG GIRL READING GROUP, WERE ARTISTS IN RESIDENCE IN OUR FLAGSHIP PROJECT “DEAR HUMANS..” (HERE SHOWN DURING THE PERFORMANCE OF YGRG 145 AT KUNSTHALLE BASEL, 2017. IMAGE COURTESY OF THE ARTISTS.)

HUMAN 4.0 – DEAR HUMANS: ART SCIENCE LABS

#Human #Machine #Future #Interaction #Algorithm - Art <> Science: Art influences how we perceive our world. It illuminates socio-cultural transformations and confronts us over the systems that we take part in every day. With these ideas in mind, the TU Dresden is continuously exploring the entanglement of art and science. The pilot project **ART SCIENCE LABS “DEAR HUMANS: ART SCIENCE LABS”** features an informational exhibition which was initiated by TU Dresden’s Altana Galerie and funded as part of our ECoC application since 2018. Its core objective is to **bridge the gap between the expert and layperson** and making the process of knowledge creation more inclusive.

Since 2018, this transdisciplinary project has addressed the challenges and possibilities posed by new technologies. Thus far, **artist residencies** have been established with **group exhibitions, conferences and public workshops** held. The **SCHAUFLEER RESIDENZ** will bring together young scientists and artists-in-residence to develop artificial intelligence every annum. **A joint exhibition is planned for 2025** in Zurich, Dundee (SCT) and London with the artists Mariechen Danz and Simon Fujiwara (tentative), among others.

DELIVERY LEAD TU Dresden
PARTNERS European Capital of Culture Office Dresden 2025, HELLERAU – European Centre for the Arts Dresden, Schimmel Projects – Art Centre Dresden; “LifeSpace” Science Art Research Gallery of the School of Life Sciences, University of Dundee, Scotland, England (in negotiation with Sarah Cook); artists-in-labs program a.i.l., Schaufleer Foundation, Institute for Cultural Studies in the Arts (ICS) at the Zurich University of the Arts (ZHdK), Ostsächsische Sparkasse Dresden
TIME AND PLACE 2018 to 2025, Dresden, Strasbourg, Zurich, Dundee, London



For me, Neue Heimat Dresden 2025 means, above all, developing a future for the European city. A future in which everyone can find his or her place in urban society and shape it. To achieve this, culture, business, science and administration must not only network, but also jointly abolish borders.

—
Dirk Hilbert, Lord Mayor of the City of Dresden.

NEUE HEIMAT
X-CULTURE:
ROBOTRON KANTINE
2025 (ROBOTRON
CANTEEN 2025)

The state-owned Kombinat Robotron was the former GDR's largest electronics manufacturer. Leading up to its planned opening in 2025, the site's former Canteen in the Lingner-Stadt will become the centre of Dresden's ECoC software and hardware project. Under the Neue Heimat X-Culture 2025 banner, we will develop a 'Third Place' that furthers our understanding of X-culture and serves as a hub with local and international visibility. This project will represent a vastly expanded concept of culture and science where creators and audiences can transcend disciplines and collaborate in creative production. It embodies the combination of off and online reality, the globalisation of nations and the blurring of boundaries between research, education, sport, politics and culture into a level playing field for the general public.

We have been developing this concept over roundtable discussions since 2019, collaborating with administrators and various players in culture, business and science. The aim of our work on the Robotron Canteen is to establish a city and region-wide network of 'Third Places'.

DELIVERY LEAD European Capital of Culture Office Dresden 2025
PARTNERS Kunsthaus Dresden, Open Future Lab, Deutsches Hygiene-Museum Dresden, Ostrale
TIME AND PLACE 2019 to 2025+, Robotron Canteen, Dresden

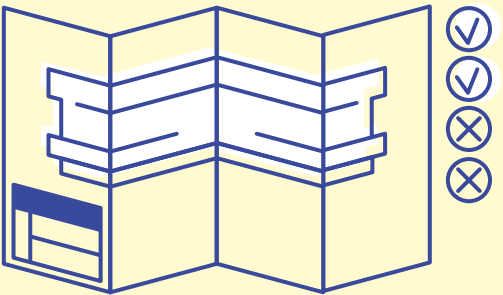


▲ COPYRIGHT: REGINE RICHTER, 1976

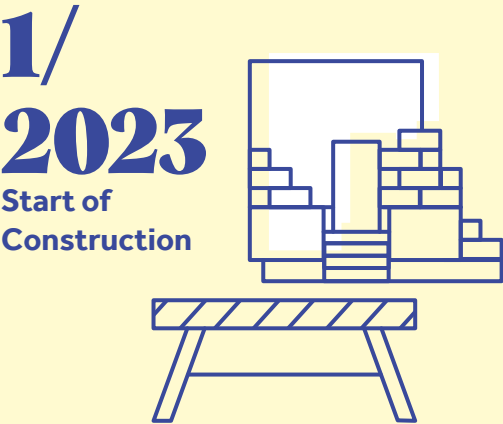
▲ COPYRIGHT: EBERHARD WOLF (DATE UNKNOWN)

▲ COPYRIGHT: MARCO DZIALLAS (OSTMODERN.ORG)

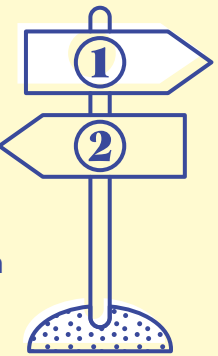
- A Lingner neighbourhood with Robotron canteen
- 1 Golden Rider
- 2 Church of Our Lady
- 3 Zwinger
- 4 Kraftwerk Mitte
- 5 HfBK Dresden (Dresden University of Fine Arts)
- 6 Synagogue
- 7 Semperoper
- 8 Church of the Holy Cross
- 9 Deutsches Hygiene-Museum Dresden
- 10 Rudolf-Harbig-Stadion (Football Stadium)
- 11 The Grand Garden
- 12 Main Railway Station
- 13 New Town Hall



4/
2019
Project Launch

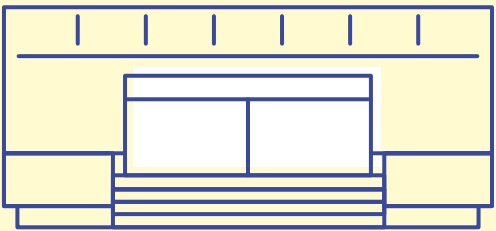


1/
2023
Start of
Construction



9/
2019
Draft Resolution
to City Council

1/
2025
Completion of
Opening



2.3

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

As previously touched upon, we regard Dresden as a city with hundreds of years of cultural history - a cultural city with a need for innovation that should not be underestimated. We deem it equally important to consider future generations in our responses to current transformations in communication and media. We must welcome experimentations in new technologies to keep our cultural heritage alive. This is one of the primary goals that defines our *Neue Heimat* in our bid to become the next ECoC.

Gedächtnis der Stadt, a primary partner of our flagship project for cultural heritage and innovation, is a local offshoot of the EU research initiative Time Machine; a Dresdenian **time machine**, if you will. Its aim is to collect, index, co-design, explore and present Dresden's cultural heritage and history using digital technologies. At present we are collaborating with DRESDENconcept, the University of Applied Sciences Dresden, the University of Fine Arts Dresden, the TU Dresden and the HTW. Other partners include the Saxon State Archive, the Saxon State and University Library, the Leibniz Institute for Ecological Spatial Development, the City Archive and the City Museum. By coordinating this research project locally, we will be able to create and harness a valuable network of collaborators. European memory institutions, producers and other relevant players are working with us to further our programme.

NEW TECHNOLOGIES AND CAPACITY BUILDING:

By 2025, a local pool of expertise will be created in the fields of VR, AR and MR. For this purpose, we are seeking cooperation with international artists and production companies specialising in x-reality (e.g. for our flagship project, Gedächtnis der Stadt/Time Machine). This will give local start-ups and other players access to valuable industry expertise, including unprecedented networking opportunities.

URBAN HISTORY – DIGITAL AND PARTICIPATIVE:

In 2018, we presented the *Neue Heimat Dresden 2025* Award for the best digital participation tool in knowledge collection of a city's history. This programme took place in London at a hackathon organised by the TU Dresden, the Centre for Digital Humanities at the University College London and several museums and cultural heritage institutions in both cities. We have invited the winning team to Dresden in 2020 to further develop their prototype and for testing in one of our districts.

POWER OF STRANGENESS, OUR CULTURAL HERITAGE, SURVIVING AS AN ARTIST:

As a small taste of what we have in store for our larger programme, we have invited the young Indonesian artist Uji 'Hahan' Handoko to Dresden in 2019. Hahan has spent time discovering our city and retracing the footsteps of Raden Saleh, his fellow countryman and painter who lived in Dresden during the 19th century. Based on his impressions, Hahan has created a large-format painting which will be cut up during a ceremony in December 2019. He poses this question to Dresden's residents, to: "What do today's artists need to survive?" In a barter deal open to any member of the public, individual pieces of his work can be exchanged for objects that they imagine could be a part of an artist's everyday life. It will be a performance that crosses the boundaries of economic reality, cultural heritage and non-Western culture.

Another **UPCOMING PROJECT** centres around the creation of digital cultural content and the use of online exhibitions (DEAR HUMANS, ART SCIENCE LABS). In addition, the world's first virtual orchestral performance will be staged in a local football stadium by members of the European Symphony who will beam themselves in from various locations. Venetian water taxis will zigzag across the Elbe during August the Strong (Canale Grande). We will explore new worlds with motion tracking, AI or 3D audio with HELLERAU as a digital laboratory for dance, theatre and music and feature films will be brought to life on stage from what was once Europe's largest animation studio (DEFA/DIAF). ~~~~~



BBB_@ DGTLMFNSM FESTIVAL 2018
HELLERAU – EUROPEAN CENTRE FOR THE ARTS DRESDEN.
COPYRIGHT: CLAUDIA DUMKE

2.4

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

Before our city council voted in favour of the ECoC bid in 2016, we were already in constant exchange with local artists and cultural institutions. Talks have intensified since our curator Michael Schindhelm joined the ECoC team in 2018, while our bid team has maintained close contact with the city. We plan to engage independent writers in the creation of our second bid book in writers' rooms, diversifying the strategy of our programme's development and implementation.

PLATFORM: INVOLVEMENT OF LOCAL PLAYERS AND CULTURAL INSTITUTIONS

One of our primary goals is to involve urban society in the development of our cultural programme alongside local artists and cultural institutions. We have designed a Platform which will facilitate wide-scale cooperation and allow us to build a multifaceted non-curated programme over the next few years. Over 400 academics, independent artists and representatives from cultural institutions have accepted our invitation to a launch event in early 2019. Thus far, X-culture prototypes have been developed through regular meetings involving around 150 people across more than 70 institutions and the independent scene. Our vision for culture goes beyond the standard definition. As an example, a pop music producer, a city historian and a linguist from the TU came together for the first time in 2019 to develop joint projects for our programme.

LOCAL ARTISTS: NEW INTERNATIONAL RESIDENCIES, BETTER LIVING CONDITIONS

Another primary focus of our application is the intensification of international exchange, such as in Southeast Asia. Dresden's international residency network will be significantly expanded through our ECoC initiative. Beginning in 2021, the Neue Heimat Exchange will introduce new international residency opportunities for local artists and creative professionals. Works that result from this programme will be presented as part of the ECoC in 2025. At the local level, we seek to improve our cultural infrastructure for Dresden's artists and, in turn, increase the city's attractiveness to participants of the *Neue Heimat Dresden 2025*. Our "Fair in Dresden" funding strategy, for example, will allow us to set mandatory lower-fee limits and ensure that X-culture-related interdisciplinary projects are adequately promoted.

LOCAL ARTISTS IN OUR APPLICATION PHASE

We have worked extensively with local artists in our application phase. In the spirit of our motto *Neue Heimat*, illustrators, designers and dramaturgs collaborated with 60 young Europeans to deliver the International Dresden Dialogue in September 2019. We have also engaged writers in a year-round writing workshop centred around the idea of "Heimat" brought to life by the poet Kurt Drawert and the SLUB (2019–2020). In projects such as "Places of togetherness", "2025 Euros for 2025", and our flagship project "Nachbarschaften" (see 2.2), we worked with dancers, sound artists, actors, architects, DJs and musicians.

LOCAL ARTISTS AND PARTICIPATION

Our programme places strong emphasis on participation and audience-driven development. Conscious efforts will be made to promote artist-led projects that focus on cultural collaboration between amateurs and professionals. A highlight of our application phase was the project ZU HAUSE IN PROHLIS (At Home in Prohlis, a table theatre) table theatre in Prohlis. In the summer of 2018, local citizens, actors and puppeteers held 40 performances in Prohlis - a district with Dresden's highest unemployment rate. That same year, the ECoC office followed up with a case study co-authored by Valentina Marcenaro for the journal Participations: International Journal of Audience Research.

ECoC: ART AND CULTURE IN DISCOURSE

Through positive initiatives, local players have established discourse formats aligned with the focal points of our application. A prime example is our NETWORK CULTURE DRESDEN. With our support, over 60 independent cultural institutions launched an ongoing series of workshops on the platform to great success. These include "Brain Drain and Dresden as a 'Heimat' of the Free Scene" and "Space for Culture and the Creative Industries". A total of 12 workshops have been conducted since 2017, with participants from the Initiative for Contemporary Art Dresden, a local network of art spaces with representatives from the GEH8 Kunstraum und Ateliers, Kunstgalerie Ursula Walter and Projektraum bautzner 69. Other collaborators include the Künstlerbund Dresden, the HfBK Dresden, the Dresden city galleries and the Kunsthaus Dresden, among others.

Topics tackled include the demands and perspectives surrounding contemporary art and the ECoC, as well as the relationship between contemporary art in Dresden and the globalised art business. This initiative welcomed a diverse group of international speakers such as Zdenka Badinovac, director of the Museum of Modern Art Ljubljana who described a "Trans-European Museum" in a post-socialist backdrop and Poka Yio, founder and curator of the Athens Biennale 2018 who discussed the role of local arts in major cultural events. ~~~~~



I am interested in collective memories from our two different cultural communities. Visiting Dresden helped me understand how the collective memories of the citizens of Dresden were built, formed, and passed down from generation to generation.

—
Uji ,Hahan' Handoko, Artist from Yogyakarta, in front of Raden Saleh's Blue Mosque in Maxen, Saxony (May 2019).

3.1

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

- ↳ Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
- ↳ Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;
- ↳ Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.

In today's Europe, the city of Dresden is uniquely positioned in geographical, cultural and political terms. It is not easy to define which part of Europe it actually belongs to and which parts of European culture it represents. When the campaign office posed the question to Dresdeners, the answer they received was : geographically somewhere in the centre, politically more in the West, mentally more in the East.

Dresden thus stands as an exceptional symbol for both the disruptions and continuities within European cultural history. European themes are common throughout the programmes of our Cultural institutions. Artists from all over the world are deployed at the Opera, the State Theatre, the European centre of the arts Hellerau and the music festival. The Dresden State Art Collections maintain strong ties to partner institutions worldwide. The same can be said for numerous independent non-profit actors such as the Film Festival Dresden, the contemporary art exhibition Ostrale or the association "Kultur aktiv" which focuses on Eastern Europe.

The Dresden 2025 application will build on an already extraordinarily high degree of European cultural diversity, further strengthen it and raise awareness within the Dresden population.

The programme strategy of Dresden 2025 therefore focuses on activities that:

- A** — meaningfully complement, consolidate and expand the existing European cultural network; and
- B** — enable European cultural encounters between different parts of urban society at the level of citizens; and
- C** — extend geographically beyond the narrower political area of the European Union to establish Dresden's link with countries outside the EU and on the peripheries of the continent; and
- D** — search globally for cultural influences, historical stories and cultural dialogues with Asia and Africa.

EUROPE FACE-TO-FACE

By **A** we mean programmes that activate Dresden citizens and lead them to their own cultural encounters with European people. As an example, we are already starting a project in 2019 with Ljubljana, Slovenia's candidate city for the European Capital of Culture 2025 title, in which residents of socially underprivileged districts are empowered as cultural ambassadors (see **3.3**).

As a lead project for Dresden 2025, we envisage the campaign "Europe as a guest in Dresden's districts" (see **2.2**). The programme will support citizen representatives from the respective districts of Dresden in their independent selection of partner countries, with which they will curate and implement local artistic programmes of their choice. The activities of the Youth Council for Dresden 2025 will be oriented towards artistic and social outreach in Europe. The "International Dresden Dialogue" will be carried out in September 2019 involving around 150 young people from Dresden, the twin cities, European Capitals of Culture and candidate cities.

POST-BREXIT EUROPE BETWEEN TAKE-OFF AND DISINTEGRATION

We put emphasis on the particular geographical position of our city and address the growing interrelations between East and West. There is the view that the East and West of Europe are drifting apart as a result of the last decade's global challenges and differing opinions on how to tackle them. We are interested in exploring the social glue that holds the European project together.

We aim to develop exclusive partnerships for 2025 with 2 of our twin cities, Coventry and St. Petersburg, crossing the borders of the EU to present our program.

All three cities are, in their own right, symbols of the catastrophes of the 20th century and the devastation of Europe inflicted by German National Socialism throughout the continent. The collaboration between these cities will be driven by the common European history. In order to keep the European project alive, cultural memory projects on the 80th anniversary of the end of the Second World War will aim to overcome outmoded forms of commemoration and develop new formats.

Following the Brexit vote, Great Britain will no longer be able to participate in the European Capital of Culture competition. For us, however, Europe's cultural diversity is not confined by political borders. As Coventry is to become the "UK City of Culture" in 2021, we have begun exchange discussions about how Coventry will feature in our 2025 programme as well as how Dresden's own artists and cultural institutions

can participate in Coventry's programme. Joint projects are being planned by both professional artists and students alike.

In 2017, the Lord Mayor of Dresden and the Governor of St. Petersburg signed a Memorandum of Understanding. Collaborations are underway, including a government-funded festival of the European Centre of the Arts in Hellerau and the Dresden Theatre for the Young Generation. Among other plans, St. Petersburg director Maxim Didenko will create a theatre play based on the novel "Slaughterhouse 5" by American author Kurt Vonnegut. In addition, a puppet theatre co-production is planned with the Bolschoi Teatr Kukol St. Petersburg. With the support of the Goethe-Institut, a long-term exchange between writers, directors and puppet artists is ensured.

All 15 symphonies by Dmitri Shostakovich have been performed and recorded under the artistic leadership of Dresden's previous principal conductor Michael Sanderling, whose father Kurt Sanderling was in the same position at the Leningrad Philharmonic until 1960.

BEYOND EUROPE AND BACK

Another strategic approach is demonstrated in our program field "Power of Strangeness". For example, we have initiated research on the whereabouts of the Namibian children who eventually lived in Dresden during the GDR era and develop a partnership with our twin city Brazzaville (Congo).

"Power of Strangeness" also includes a dynamic programme of residencies, research and scholarships which will be maintained and constantly expanded on in collaboration with local and international partners. The currently unused east wing of the Hellerau festival building will be renovated until 2025 to reinforce the international role of the European arts centre of Hellerau. Dresden contributed strongly to the European and global heritage of modern dance through Mary Wigman, the choreographer and founder of New German Dance. Her former residence is currently being transformed into a new centre of production and residencies with support from the federal funding programme "Tanzpakt" and in cooperation with the European Centre of the Arts in Hellerau. Once ready, the centre will provide space to independent actors from the local, European and global performing arts scene. ~~~~~

3.2

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

The reputation and high profile of our city as an international travel and tourism destination will combine with the Dresden 2025 programme for the European Capital of Culture to capture the hearts and minds of a European and international audience.

Dresden was recently ranked 7th on the sector-specific list of major German cities. It currently has around 4.6 million overnight stays per year - and the figure is rising. The programme of the European Capital of Culture Dresden 2025 will be introduced into a well developed tourism market. Tourists to Dresden naturally expect to encounter extraordinary experiences, top-class cultural events and beautiful city sights. But the motto *Neue Heimat* **will add an additional layer that sets their trip apart from a tour of London, Paris or Rome.**

Our programme strategy combines the forces of institutions, tourist attractions and the people of Dresden themselves to fully engage the international audience. The high proportion of interactive content extends beyond a narrower concept of culture to create an unduplicable feeling of authenticity for international guests, giving the sense that this can only be experienced in Dresden and in that one moment in time. By the year 2025, numerous X-Culture projects will form a unique network of 'third places' in Dresden. **Public spaces in the city centre and in the city districts, unusual venues and the surrounding countryside will act as a stage for the European Capital of Culture programmes to show how deeply culture can be anchored in our urban space.** (see 0.4 - Neue Heimat X-Culture programme strand)

Our programme strands and lead projects predominantly address topics that are particularly relevant for people in Europe and the world today. **The major questions of our time** regarding togetherness, digitisation, speed of change, dominate the social discourses worldwide. How do we want to live together? What are the consequences of digitisation? Which answers do we find to the ever faster moving together of the world? Our Dresden 2025 programme puts

an emphasis on large interdisciplinary exhibitions, performances and projects dealing with those questions (see 2.2 - "Wie wollen wir zusammen leben" in the DHMD and "Dear Humans" at the TU Dresden). In the programme 2025, Dresden will also become a hotspot for the global cultural scene without giving in to trends. The "Power of Strangeness" (see 0.4) will be experienced throughout the year at unconventional locations, in projects and with artistic encounters of all kinds. There will be no barrier between resident artists, immigrant communities and Dresden cultural practitioners, who will be free to interact with each other and with the arriving guests.

The historically-grown cityscape will provide the backdrop to experience something truly unique based on a moving interplay of global and local, to give visitors the opportunity to take Dresden home in their memories as a source of constant inspiration. Programme communications have already commenced and we will continue to raise awareness and interest among international visitors through our concept *Neue Heimat*. ~~~~~

Dresden was the first German candidate city for the title 2025 to invite its competitors to an exchange of experiences.

The conference rallied together representatives from Marseille, Leeds, Kalamata, Sonderborg and the other German applicant cities to discuss programme concepts for the European Capital of Culture.

The EUROCITIES Culture Forum, whose Vice Chair hails from Dresden, is another salient network for establishing links with other ECoC cities. In spring 2018, the Culture Forum was hosted in Dresden and was attended by numerous delegates from former European Capitals of Culture such as Riga, Tallinn and Aarhus. The conference theme of “The Role of Arts and Creativity in Improving Social Cohesion in Cities” is also reflected in the Dresden 2025 application strategy.

In May 2019, a meeting was organised with all current and future ECoC titleholders and candidates for the years leading up till 2026 to discuss the programmes of our guests as well as our motto *Neue Heimat* and its associated challenges.

Under the direction of the European Capital of Culture Office, high-ranking Dresden delegates have made visits to a number of European cultural capitals and candidate cities since 2016, including Leeuwarden, Aarhus, Valletta, Marseille, San Sebastian and Oulu, establishing ties and gathering advice for future projects.

A sustainable network has resulted from these efforts, effectively connecting the Dresden 2025 programme with other European Capitals of Culture. To mark the 40th anniversary of the European Capital of Culture, we are planning a conference in 2025 with a special festival to celebrate Europe’s cultural diversity and to test the programme’s future viability. Representatives of all European Capitals of Culture from the past 40 years will be invited to this event. The conference will also include a public art event to celebrate the anniversary with the people of Dresden.

In addition, we are already planning concrete collaborations with a number of European Capitals of Culture and candidates, or are in the process of involving them in our programme activities. Youth between the ages of 14 and 22 from Dresden’s twin cities (including the ECoC 2016, Wrocław), as well as from other major cultural cities and ECoC candidate cities, are invited to participate in the 2019 International Dresden Dialogue. This is a flagship project of our Youth Council.

Dresden has joined forces with Ljubljana, a Slovenian candidate for 2025, for a project with the artist groups KUD Ljud (Slovenia) and Theater La Lune (Germany) which is set to take place in two underprivileged neighbourhoods. Through performances, inhabitants will visit each other as ambassadors for their cities. The research phase has already begun in 2019 for implementation in 2025 and, after a successful launch, will be slated to tour within other capitals of culture.

Several of our local partners are also planning activities in conjunction with other European institutions:

As early as 2019, productions from ECoC cities will be showcased at the European festival of Bürgerbühne (Citizens’ Stage), the “Fast Forward” festival for young directors at the Dresden State Theatre, as well as at the “szene: Europa” festival at the Dresden Societätstheater.

The Philharmonic Choirs and the International Children’s Choir Festival from the Dresden Philharmonic are planning a series of gatherings with choirs from ECoC cities up to 2025.

In 2025, the Municipal Museums will realise an exhibition project on the European journey of three artists associated with Dresden: the painter Gerhard von Kügelgen, the composer Carl Maria von Weber and the writer Jozef Ignacy Kraszewski. Loans of artworks from former European Capitals of Culture such as Tallinn, Riga, Prague, Krakow and Wrocław will also be featured in these exhibitions.

In 2019, the artists’ cooperative Zentralwerk is organising the annual conference of the European network Trans Europe Halles with support from Dresden 2025. The network is an association of independent European cultural venues. The conference focuses on the concept of participation which is the main theme of our application. Following the conference, we expect to gain further beneficial contacts with independent European cultural practitioners which could lead to concrete projects for 2025.

Two cities beyond the current borders of the European Union, St. Petersburg and Coventry, will be given precedence in the Dresden 2025 programme. Following the European Commission’s ruling to exclude the UK cities from the ECoC competition for 2023, Dresden has initiated an exclusive partnership with Coventry, the UK City of Culture 2021 and Dresden’s twin city since 1959. The collaboration will materialize across both the Coventry 2021 and the Dresden 2025 programmes. We see this cooperation as a sign of solidarity with Britain’s cultural workers, who are affected by Brexit as much as their counterparts in other European Capitals of Culture. Despite the demanding and tense relationship between the EU and Russia, we also consider our twin city St. Petersburg as a prominent partner who will enrich the ECoC family even without formally bearing the title.



Everything is not always fine,
but that doesn’t mean that it’s only bad and ,brown‘!
The City of Dresden – what striking beauty,
in you, I have found my new home.
In a wink, you’ve caught my heart.

—
Ezé Wendtoin, Musician from Dresden,
in his song “Dresden Daheeme”

4.1

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

Dresden 2025 regards participation as critically instrumental to increasing cultural competence.

We begin with a new concept of culture which reflects the current and upcoming transformations in European society. We call this concept “X-culture” (see 0.4 and 2.2). It is our belief that professionals and amateurs should join forces to expand the field of culture. In the planning of the cultural strategy (cultural development plan), we have placed emphasis on involving the general public. Over a period of two years, citizen forums have been conducted in all districts across Dresden (see 1.1 and → www.dresden.de/kulturentwicklungsplan).

For the ECoC programme, equal funds are planned for curated projects and participatory projects involving the general public. *Neue Heimat Dresden 2025* will therefore contain the following:

- ↳ a **curated part**, designed by an artistic curatorial team according to material specifications under exclusively artistic-aesthetic points of view; and
- ↳ a **non-curated part**, involving activities and projects created through the participation process.

We have applied this strategy since the beginning of the application and have specifically tested the participatory part in controlled environments. The ECoC office initiated the programmes “2025 Euro for 2025” and “Places of Togetherness” in 2016, thereby allowing citizens to create their own ideas. Out of more than 300 project proposals, we have financed and organised about 40 to date (see website). Projects were

awarded based on the degree of participation they allowed, their usage of new forms of cultural activities and their wideness of presence in urban areas. Many of these projects have already led to the establishment of ‘third places’, creating new connections and addressing target groups outside typical cultural milieus.

PLATFORM 2019: A TEST RUN WITH NINE PROJECT GROUPS

At the beginning of 2019, we launched the platform process (see 0.4) as a key instrument for participation. Over 150 people from the professional and independent cultural sector, the cultural and creative industries and the general public are currently developing short and long-term projects leading up to the ECoC year 2025 across 9 themes. The outcome will be showcased in a *Neue Heimat* exhibition slated to launch in October 2019 in the Deutsches Hygiene-Museum Dresden space for special exhibitions, giving visitors a first opportunity to evaluate the project ideas by vote.

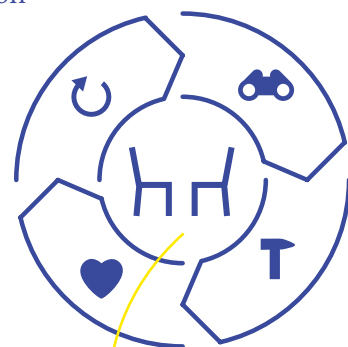
These experiences will be used to fine-tune our process, which will then be incorporated into the participatory portion of our ECoC application. Moving forward, ongoing projects and the platform process will be integrated into this process design from the year 2020. Concurrently, the general public will be involved in the preparation and implementation of the programme year 2025 over four process phases:

INTEGRATE & ASSESS (2026)

- ↳ Reflect on our process & feedback
- ↳ Integration and implementation of what we have learned
- ↳ Rest

IMPLEMENTATION, CELEBRATION & HARVEST (2024/2025)

- ↳ Celebrate our achievements
- ↳ Show appreciation to all involved parties



OPEN SPACE

- ↳ An aimless, open space to facilitate the unexpected

ORIENTATE (2020/2021)

- ↳ Inventory: Where do we stand? What do we have? What exists already? What do we need?
- ↳ Envision: What do we want? Where do we want to go? What would be produced?

PRODUCE (2022/2023)

- ↳ Think ahead regarding projects and plans
- ↳ Schedule
- ↳ Test prototype results

PLATFORM 2020+: PROGRAM DEVELOPMENT AND VALUABLE LEARNING EFFECTS IN YEARLY CYCLES

These phases will not only extend over the entire six-year period of the ECoC project (2020-2026), but are designed to recur annually on a small scale from 2020 onwards. Through the annual cycles, rapid prototyping will enable quick creation and visibility of projects so that clear annual results and valuable learning effects can be achieved. At the same time, the long-term process will be divided into more manageable sections which will allow future revisitation. In the ECoC year 2025, all participatory projects will join the curatorial programme.

Our process design introduces four roles to both our citizens and organisations. Dresden’s ECoC Office is to function as a **process manager** and will be supported by institutional **process sponsors**. Both will work together on the “process level”. Citizens of Dresden and other European cities will step into the role of **ECoC makers** to create on the “content level with support from **institutional project sponsors**. By involving the cultural institutions as project and process sponsors, we establish the link between participatory and curated ECoC processes.

A CORE OBJECTIVE: INCREASING CONFIDENCE IN PARTICIPATORY CULTURAL PROJECTS

All actors in these four roles form the Dresden ECoC community, which is given maximum freedom in the participation process. The community acts as the “client” of our application to which the organizing process manager provides, as a “server”, the most suitable general conditions (finances, personnel, events and tools). These tools and other process elements, e.g. decision areas, are developed in the course of the process, prototypically tested and integrated into the process in tandem with the citizen projects. The community makes fundamental decisions for itself, such as which projects to financially support and what budgets to accord them.

The aim of this process design is to activate and enable as many citizens as possible to create our own concept of culture in the spirit of the *Neue Heimat Dresden 2025* and to increase urban society’s ability to cooperate internally. With our application, we aim to establish and increase confidence in the quality and effectiveness of participatory cultural projects and to convert the experience gained into long-term solutions for Dresden. If we succeed, Dresdeners would surely make an extraordinary contribution to the ECoC Year and transform and further develop our cultural landscape by means of X-culture for the long term.

UNTIL 2025: STRONGLY INCREASED MEANS FOR THE EMPOWERMENT OF THE POPULATION

To us, it is absolutely necessary to decentrally organise financing for projects that result from this process design. The new guidelines for urban district projects (Stadtbezirksförderrichtlinie), introduced in 2019, offer a completely new promotional tool for the self-empowerment of citizens. We intend to use this for participatively-developed projects in our Platform programme. We will massively increase financial means necessary for this in the course of ECoC planning, from 10 euros per inhabitant (the current amount) to 25 euros in 2025. In our funding regulations, we have established a focus for ECoC projects and binding guidelines for future participation and collaboration initiatives. ~~~



▲ OUR PLATFORM “NEW REMEMBRANCE / NEW HEIMAT” IN FEBRUARY 2019. COPYRIGHT: KLAUS GIGGA

Our application motto *Neue Heimat Dresden 2025* incorporates a strategic mission to ensure the participation of diverse and disadvantaged groups of people, not just for individual projects within our programme but also in principle.

Approximately half of our ECoC programme is the result of participation initiatives. This abundance of participation opportunities has opened up new doors for marginalised groups and minorities to sustainably shape our city's cultural offerings. In particular, we are employing the following methods leading up to 2025:

YOUTH PARTICIPATION

We see cultural education as key to fostering youth participation in our programme. When our first cultural development plan was conceived in 2008, we began administrating our concept of “cultural education” on the ground. Our application is based on this same concept. In the section of our ECoC programme titled “Young people and culture”, we describe new and sustainable projects that reflect this education initiative. We aim to establish a library in every school in Dresden by 2025 to promote reading literacy. Furthermore, we are supporting the establishment of a Saxony-wide network of expertise in musical education by 2025, which aims to considerably increase basic musical competence among children and youths in the region. Our foremost instrument for participation is a youth council which we began establishing in February 2019. Through this platform, children and young people will independently develop and select programmes for Dresden 2025.

MINORITIES

An Intercultural Centre will be established in one of Dresden's main hotspots, the Kraftwerk Mitte, by 2025 as part of our application (see “Power of Strangeness”). Across approximately 1,000 m² of the former factory owner's villa, which is situated at the main entrance to the area, independent intercultural institutions are developing a powerful new programme where migrants will be offered a permanent venue in the city's cultural scene. We have begun actively involving foreign communities through the Dresden 2025 initiative, with the view of establishing a strong foundation for a successful launch of the Intercultural Centre.

4.2

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

DISADVANTAGED GROUPS AND PEOPLE WITH DISABILITIES

As part of its cultural strategy, Dresden closely adheres to the 2008 United Nations Convention on the Rights of Persons with Disabilities. Our city already features a large number of accessible, barrier-free cultural spaces and venues. The Dresden 2025 programme will be designed around this topography. As an example, we provide specific information for people with disabilities and deploy sign language interpreters at events organised by the ECoC Office. We will also ensure that language is kept simple in communications for our programme year.

In 2025, an inclusive International Theatre Festival will be held over a period of several days. This project was initiated by Farbwerk, an association for arts & culture, which organised a network meeting and a street theatre campaign involving artists with and without disabilities (see *Heimat/Common Ground*) in cooperation with the ECoC Office in 2018.

VOLUNTEERS AND SENIORS

The friends' association Förderverein Kulturhauptstadt Dresden 2025 was founded in 2017 to match volunteers with volunteer opportunities. It serves a dual purpose in supporting our projects and to carry out its own initiatives involving voluntary workers. The association will be a central point of contact for volunteers to coordinate their activities in cooperation with the ECoC community.

In addition, we plan to establish a number of neighbourhood cultural centres within Dresden's districts by 2025. Although we aim to reach a wide range of target groups through our centres, a strong focus on engaging with senior citizens will be maintained. Independent sponsors, cultural institutions and citizens will be able to take part in a variety of socio-cultural and educational programmes with low barriers of entry close to home. These centres will also serve as primary locations for projects that have resulted from our participation initiatives (see *Heimat/Common Ground*).

4.3

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

Our Dresden 2025 cultural programme seeks to achieve the highest possible level of participation: Culture by people for people.

“Kultur mit allen”: We are convinced that projects developed through participation will allow us to reach new audiences and are equally central to our curated programme for Dresden 2025. For us, new cultural programmes that result from participation are a decisive benchmark for successful audience development. The process design for participation takes into consideration the following factors, which are crucial to attracting new audiences:

↳ **DECENTRALIZED** programmes increase interest in less-mobile demographics. With the flagship project “Europa in Zschieeren, Mickten, Altomsewitz: Europa zu Gast in Dresden” and the establishment of cultural and neighbourhood centres, people can experience our ECoC programme on their doorstep.

↳ **TRANSDISCIPLINARITY** broadens the programme's target audience. Our *Neue Heimat* Robotron project, allows the ECoC to forge links with science business and technology, opening up new possibilities for outreach.

↳ **COOPERATION** within the *Neue Heimat* Platform leads to further interaction between existing groups, and contributes to their growth. Those regularly involved in our cultural programmes get to know other providers through platform projects and are empowered to discover new forms of culture.

↳ **‘THIRD PLACES’** enable interaction with previously-unreached target groups. By choosing unconventional venues such as skyscrapers, allotment gardens, sports facilities and natural landscapes (as seen in our flagship project *Nachbarschaften*, or ‘Neighbourhoods’), we introduce culture into new environments where visitors can feel at home even if they are not normally exposed to such content.

Adding to this, we will engage with the growing target group of migrants through our programme strand “Power of Strangeness”. Subsequently, the establishment of an intercultural centre at the Kraftwerk Mitte will increase the participation of foreign communities in our cultural programme and raise awareness of existing cultural institutions that specialise in intercultural issues (see 4.2).

By involving participants in the education sector, we will be able to bridge the cultural programmes within our own platform projects and relevant flagship projects. With the project “Time Machine” (2.2), we will develop modern, technology-based methods of information communication to promote the Culture of Remembrance.

Our flagship project “Young People and Culture” will involve general education schools. Municipal libraries and school administrations have joined forces to develop a city-wide network of school libraries by 2025. The “Network for Youth Musical Development”, our initiative which aims to raise basic musical competence among children and youths, is being locally developed as a cooperation between schools and extracurricular partners for cultural education as well as two state-level ministries (Science/Culture and Education) to be integrated into the policies of the Ministries for Culture and Education of the Free State of Saxony. The municipal music school Heinrich-Schütz-Konservatorium and the Dresden Philharmonic Orchestra are already working on year-round supplementary projects in public schools.



▲ DEPUTY MAYOR ANNEKATRIN KLEPSCH RECORDS “URBAN STORIES” (2016).
COPYRIGHT: FRANK GRÄTZ



▲ ONE OF OUR “PLACES OF TOGETHERNESS”, 2018.
COPYRIGHT: RENÉ ZIEGER



In Dresden, an incredible amount is invested in culture. At the same time, social transformations come together in a rich cultural landscape. Neue Heimat Dresden 2025 will face this future with confidence and a willingness to change.

—
David Klein, Director of the ECoC-Office Dresden 2025.

What has been the city's annual budget for culture over the last five years (not including expenditure on the current European Capital of Culture application)?

Year	Annual municipal budget for culture in euros	Annual municipal budget for culture in %
2015	105,315,718	7.8
2016	106,517,304	7.6
2017	118,504,525	7.5
2018	121,041,764	7.4
2019	133,870,890	7.6

In the event that the city intends to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount from the year of submission of the application until the year of the European Capital of Culture.

An annual 500,000 Euros has been allotted for the city's ECoC application in the current municipal budget for culture (years 2019 and 2020). This funding was granted on top of the annual budget for culture as outlined in the previous question. Planned as medium-term funding, the proportioned amount will remain constant each year through to 2023. Overall, a grand total of 2,500,000 Euros has been set aside for the ECoC programme in the cultural budget, to be distributed over 5 years between 2019 and 2023.

What amount from the total annual budget does the city plan to spend on culture after the European Capital of Culture year (in Euros and as a percentage of the total annual budget)?

Dresden's cultural expenditures following its year as the ECoC are based on the city's current budget, and account for an annual increase of four percent.

Basis 2019	2026	2027
Total budget in Euro		
1,752,409,399	2,306,049,902	2,398,291,899
Cultural budget in Euro		
134,042,994 ¹	176,391,436	183,447,093
Cultural budget % of total budget		
7.6	7.6	7.6

1 — Incl. 500,000 Euros in expenses for the ECoC application

Operating Budget for the European Capital of Culture Year:

Revenue intended to cover operating expenditure: Please explain the total operating budget (i.e. appropriations specifically allocated to cover operational expenditure). The budget covers the preparation phase, the year of the event, the evaluation and the reserves for measures with a lasting effect. Please also fill in the table below.

Between 2020 and 2026, the total operating budget for our ECoC programme will amount to 70.6 million Euros. Of this, 50.9 million Euros will be allocated to the budget for content development (72%), 9.2 million to general personnel costs (13%), 8.2 million to communications (12%) and 2.3 million to other overhead and material costs (3%).

Our projected revenue can be broken down as follows:

Total income to cover operative costs (in Euro)	70,600,000	100%
From the public sector (in Euro)	64,450,000	91%
From the private sector (in Euro)	6,150,000	9%

Revenue from the Public Sector:

What is the breakdown of revenue from the public sector used to cover operational expenditure? Please fill in the table below.

Source of public revenue for operational costs	In Euros	% of total
Federal government	16,000,000	23
City	25,950,000	37
Region	20,000,000	28
EU (with the exception of the Melina Mercouri Prize)	2,500,000	3
Other	—	—
Total revenue	64,450,000	91

Have the financial authorities (city, region, state) already voted or entered into financial commitments to cover operational expenditure? If no, when will they do this?

In July 2019, Dresden’s city council passed a resolution committing funds to our ECoC programme. This covers the aforementioned total expenditures and, specifically, the percentage of funding coming from the municipal government. The state government of Saxony has also pledged their share of expenditures (see: region) in a resolution passed in May 2019. All German applicant cities have requested federal funding. As the federal government has yet to reach a decision on the matter, we cannot comment further on this aspect of our financial plan.

Revenue from the Private Sector:

What is the fundraising strategy for seeking support from private sponsors? How do you plan to involve sponsors in the event?

Our fundraising concept reflects the strategic objectives of our application. The projects in our programme strands are devoted to establishing new relationships between people, milieus and institutions. The same approach is applied to sponsorship and sponsor participation.

Investments in the ECoC by businesses or enterprises should not be kept exclusively at the financial level. Businesses should also be able to identify with the goals and themes of our programme strands, platforms and lead projects, adopting them into in their own strategies. In this manner, we take a less classic approach to fundraising by ensuring that large sponsors do not support individual lead projects. Instead, the efforts will be concentrated on strategically approaching regional, national and international businesses and sponsors. Initial talks regarding financial participation with the ECoC have already begun with several companies (in which the City of Dresden is a stakeholder), particularly in the energy and mobility sectors.

A member of our application team is already working on fundraising concepts using this approach. Should Dresden be awarded the ECoC Title, the strengthening of our fundraising division would commence immediately. Beginning 2022, we would appoint two permanent fundraising staff to focus on the private sector. An additional position would be opened to focus on managing and procuring third-party funding, in particular for projects with municipal institutions and government-funded organizations. This also applies to projects within the ECoC programme.

At present, we are considering approaching specialist agencies for the acquisition of larger national and international sponsors.

Operational expenses:

Please break down the operational expenditure by filling in the table below.

Programme expenditure (in Euros)	50,912,500
Programme expenditure (in %)	72
Promotion and marketing (in euros)	8,200,000
Promotion and marketing (in %)	12
Wages overheads and administration (in euros)	9,187,500
Wages overheads and administration (in %)	13
Other (please specify) (in euros)	2,300,000
Other (please specify) (in %)	3
Total of the operating expenditure	70,600,000

Other expenditures include, but are not limited to, rentals, leases, legal fees and IT services.

Budget for Capital Expenditures:

What is the breakdown of revenue from the public sector used to cover capital expenditure related to the year of the event? Please fill in the table below:

Income from the public sector to cover capital expenditure	in euros	In %
National government	3,600,000	1.5
City	236,300,000	97
Region	3,600,000	1.5
EU (with exception of the Melina Mercouri Prize)	–	–
Other	–	–
Total	243,500,000	100

Have the tax authorities (city, region, state) already voted or entered into financial commitments to cover capital expenditures? If no, when will they do this?

The aforementioned federal and state funding for capital expenditures will come primarily from urban development subsidies. These subsidies are to be financed by the federal government, state governments and local authorities in equal parts and are planned as regional funds and individual grants within their respective budgets. The governing bodies have already committed to depositing these concrete sums per ongoing funding procedures. Project-related city council resolutions (with the exception of the Cotta

Music and Cultural Centre) on the aforementioned municipal capital expenditures are publicly available.

What is your funding strategy for requesting financial assistance from Union programmes/funds to cover capital expenditure?

Dresden authorities generally evaluate any relevant claims provided that investment projects are carried out within areas assisted by the Regional Development Fund (ERDF) and the Social Fund (ESF). These

funding opportunities are not applicable to the investment projects mentioned in Chapter 6.3.

If applicable, please include a table showing the amounts spent on new cultural infrastructure to be used during the event year.

Please see Chapter 6.3 for a list of individual investments that cover new ECoC cultural infrastructure.



Planning, implementation and execution of our 2025 ECoC year will be carried out by a municipality-owned enterprise. In deciding to bid for the ECoC title on July 2019, the city council also agreed to establish this enterprise in 2020 should Dresden be short-listed by the ECoC jury. Administrators are currently considering the best legal framework and business plan including, but not limited to, cost-benefit analysis, liquidity planning and personnel planning.

The City of Dresden will be the ECoC enterprise’s sole shareholder. Its management and supervision will depend on the final legal framework and is to be specified in the enterprise’s charter. Two directors of equal footing will be appointed and be responsible for artistic and commercial management respectively. The specifics will be further detailed in a business distribution plan. The artistic director is to cover programme planning (divided into the application’s four programme strands), participation and artistic production. The commercial director will be responsible for financial and contract management, technical operation and acquisition of third-party funds. Both directors will share the responsibility for marketing and communication. Once again, the final form of this management structure depends on the legal framework that is settled upon.

This enterprise will have exclusive responsibility in the planning and implementation of the ECoC’s

operational (consumptive) and curated programmes. For non-curated projects (e.g. Platform projects that come through cooperation), the enterprise will provide personnel and other means of support (including spaces, consulting and communication services). It will not, however, provide funds for operating costs to non-curated projects. These will be generated from other sections of the municipal budget, primarily from district budgets, for participative projects and are to be funded through to 2025 according to the ECoC financial framework.

Investment projects that have been described in our application will generally not be managed by the ECoC enterprise. Other offices, businesses or organisations in the city are to assume this responsibility.

As of its founding in 2020, the company will operate with the same number of employees as the Dresden 2025 ECoC Office (6.5 staff positions) – and the current municipal ECoC office will be effectively replaced. If granted GmbH (LLC) status, the number of staff will be gradually increased from 2021 and consist of 35 members by 2025. In 2026, following the ECoC year, overheads will be decreased back to their previous levels at 2020. This will be done to facilitate accurate and structured evaluations of programme activities and their results.

5.3

CONTINGENCY PLANNING

What are the main strengths and weaknesses of your project?
How do you plan to overcome the identified weaknesses?

Our programme is centred around several clear strengths. The first is in the strong and unanimous political support which we enjoy within Dresden and the state of Saxony. The city also boasts a highly efficient infrastructure in culture, transportation and tourism (see 6). Thus far, our programme concept has attracted and secured high levels of commitment from local cultural players. Moreover, the city's broad international appeal is aided by its density of science and research institutions which present an extensive potential network of cooperation partners, some of whom we have already begun engaging for ECoC projects (see 2.2 Gedächtnis der Stadt: TIME MACHINE).

ARTISTIC DIRECTOR APPOINTED DURING THE PRE-SELECTION STAGE

Michael Schindhelm has been appointed as our application curator. Our program concept has been developed and shaped under Schindhelm's careful expertise. Should our application reach the final selection phase, he will continue his work with our ECoC project. This is a unique and essential selling point of our application. Flanked by our highly competent home team, his extensive international experience and track record as an independent curator give further certainty of our readiness to handle complexities and follow-through on agreed plans.

OUR STRENGTH: A HIGHLY DEVELOPED CULTURAL INFRASTRUCTURE

Over the past fifteen years, Dresden has made an outstanding level of investment in its cultural infrastructure. Since 2004, over 500 million euros in public and private funds have been pumped into cultural and event infrastructure projects. These include renovations, conversions and development on buildings such as the Kraftwerk Mitte, Residenzschloss, Kulturpalast, Festspielhaus Hellerau, Military History Museum, Deutsches Hygiene-Museum Dresden and the Ostra-Areal exhibition and event grounds. On top of this, our municipal financial performance is another positive factor for the future: Dresden is one of only two major German cities with no debt in the public budget and is therefore free of interest and capital repayment burdens.

A CHALLENGE: CREATING VISIBILITY FOR THE ECoC PROGRAM

With regards to the media and public perception, Dresden's intensity and the diversity of cultural life represent equal challenges to our ECoC project. **Due to the density and high quality of cultural offerings on average, the ECoC programme must generate a higher level**

of exposure than is necessary for other cities. The less developed parts of our cultural offerings, such as sub-cultures or popular culture, must be more strongly promoted within the ECoC. Only through this can Dresden realise a programme worthy of the European title.

We plan to commit **12 percent of our total operating budget to publicising underrepresented programmes and events.** Communication measures of all kinds will be utilised, with focus on relevant target groups which may otherwise not discover these projects due to existing cultural differences. Furthermore, **we see our participatory programme initiatives as a communication measure** that sets our ECoC application apart from the competition. Considerable resources will be used in planning, organising and executing the development of our Platform projects.

STRONG FOCUS ON PARTICIPATION: STRENGTH AND RISK AT THE SAME TIME

We consider it a great asset that half of our programme up to and through 2025 will be achieved by means of participation initiatives. Through these initiatives, we will create joint projects that empower citizens, artists and local parties to shape Dresden's ECoC year together. Our process design (see 4) and its corresponding financial plan (see 5) ensure that the means necessary for achieving this goal are forthcoming. We hope that the city's urban society, which has been subject to immense tension over the past few years, will use the ECoC to find common ground. Through our programme, a new Culture of Togetherness can be made possible and further developed.

At the same time, we also recognise the risks involved in this strategy. We do not necessarily regard this as a weakness, however. **We strongly believe that our participation initiatives will reach a variety of people in a diversity of milieus,** and stimulate them to co-create culture. This is why we put so much emphasis on our application and ECoC programme being carried by citizens and forces of urban society. **Our programme must also succeed in facilitating diversity in opinion and beliefs,** and use them to achieve productive targets in a short period of time.

Within Dresden, contrasting views and opinions have caused clashes for years. **Time and again, deep cultural trenches have been revealed** in events such as the outcome of the referendum on the Waldschlösschenbrücke bridge in 2005, the (successful) reconstruction of the Kulturpalast between 2008 and 2017, and the public confrontations around the PEGIDA demonstrations since 2015. Our application for the European Capital of Culture brings the city and its people together for a common goal. This application was unanimously approved by the city council on 4 July 2019. We will therefore, if and upon being awarded the ECoC title, immediately begin **hiring highly suitable qualified personnel to implement and moderate of our Platform programmes.** This will counter any dangers of further confrontation or resentment and participation fatigue.

5.4a

MARKETING AND COMMUNICATION

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

FROM PEOPLE-TO-PEOPLE

Dresden's communication strategy will be aligned with our concept of *Neue Heimat*, which our city endeavours to refine and explore in the years leading up to 2025. We aim to experiment with new and innovative methods of reaching different target groups, while at the same time not neglecting to utilise traditional communication methods. In essence, it is about reaching as many people as possible in their "Heimat" and fostering enthusiasm for the *Neue Heimat Dresden 2025*. **People-to people** communication lies at the heart of our strategy.

There are several reasons for this. For one, the prevalence of social media across all age groups represents a revolution in social communication. A sophisticated product presentation now has a significantly lower priority than an authentic product evaluation by real people. Therefore, in light of these developments, we will avoid orienting our communication and marketing strategies in our year as the European Capital of Culture on conventional "product advertising", however professional and polished. Rather, the message of *Neue Heimat Dresden 2025* will focus on people-to-people communication.

After all, it is not the City of Dresden that will receive the title of European Capital of Culture, rather its people; it is not museums that show exhibitions, rather artists and curators; it is not a theatre that stages a play, rather actors and dramaturges, and so on. For this reason, our communication strategy will involve real people on the ground who will carry and communicate our European Capital of Culture message both credibly and authentically.

DRESDEN : HOME TO CULTURE OF DIALOGUE

A key aspect about this communication strategy, however, is that it does not exclude criticism and judgment. Rather, we will aim to consciously integrate this kind of discourse in a balanced manner. Debates over the content or ideas expressed in the European Capital of Culture will be considered neither negative nor damaging to our message. Rather, we view them as a constructive, targeted form of communication. In response to the controversy surrounding Manaf Halbouni's "MONUMENT" art installation in front of the Church of our Lady, Dresden 2025 organized two moderated discussions at Neumarkt Square in February 2017.

During our application phase, we proactively tested one such format: as part of our talk series Streitbar!

(meaning arguable or disputable) in March 2018, Dresden-born writers Uwe Tellkamp and Durs Grünbein debated the question of "How much freedom of expression can we endure?". More than 1,000 people followed, commented on and discussed the event via our live stream. Streitbar! even triggered national discourse in leading media outlets and, with currently more than 100,000 unique views generated, is the most successful media event ever produced by a German applicant city.

It must be stated that the *Neue Heimat Dresden 2025* does not seek to engineer an ideal world, but co-create one that is authentic and real. Our communication strategy opens up the possibility for people to not only express their own opinions, but to experience expressing their authentic selves through organic participation and contribution of ideas.

OVER 560'000 UNOFFICIAL ECoC-AMBASSADORS

Our emphasis on people-to-people communication naturally begins with the humans of Dresden. With this in mind, the people of Dresden will be actively involved with the city's year as the European Capital of Culture. From kindergarteners to senior citizens, every age group will enjoy numerous participation opportunities that range from regional initiatives to micro-projects within municipal districts. Public engagement began as early as 2016 and 2017 with the use of online and postcard surveys on the topic of culture, as well as an information booth at the district summer festivals of 2017.

Our local and regional communication is therefore less about standard marketing strategies than it is about ensuring that as many Dresdeners as possible see themselves as active participants of the European Capital of Culture. This will turn over 560,000 of our inhabitants into unofficial ambassadors and communicators of our *Neue Heimat* and is thus the core component of our overall communication strategy. Moving forward, this will inevitably have an impact on the European and International public.

Our methods put particular emphasis on the following **three** areas:

VIRTUAL HEIMAT

Digitalisation has fundamentally changed the way we absorb and pass on information in everyday life. For the "digital native" generation, however, virtual reality is much more than a growing technology; it is increasingly becoming a new form of "home". For this reason, many of our communication methods will reach audiences exclusively in virtual space. Taking into account that developments in VR technology would have opened up completely new and innovative means of communication by 2025, we intend to involve much more than the use of typical channels such as YouTube or Instagram.

“Virtual visits” to museums, concerts and events – as we currently know them – would represent only one aspect of this strategy. We will take this technology further, with possible projects including virtual participation in creating a virtual home, and symposiums on topics related to the European Capital of Culture held by avatars of experts all over the world. In achieving this, Dresden may come to be regarded as one of the global leaders in high-tech innovation.

SECOND HEIMAT

Around 70,000 scientists, students, workers, refugees and other internationals from 136 different nations live in Dresden today. What do they have in common? It is that they have adopted Dresden as their home. In the course of our European Capital of Culture year, we want to engage with these citizens of Dresden as a means of communication and jointly look for ways in which we can advertise our events, projects and themes to their countries of origin. To accomplish this, we will cooperate with international associations, universities and research institutions.

For example, a pilot project with Chinese students in Dresden has shown that authentic communication through private social media channels can have an enormous impact on public relations. The students conveyed the message of “check out my new home” in a positive manner, and it demonstrated a more robust effect on young people than typical advertising banners and poster campaigns.

“HEIMAT” TAKEAWAY

Dresden is one of the top tourist destinations in Germany with its current rank at 7th place. With around 4.6 million overnights stays per year – a trend which is on the rise – the city’s tourism marketing positions it perfectly for a year as the European Capital of Culture. Marketing methods will include targeting international publications, visits to leading European travel fairs in Berlin, London and so on, press trips and a worldwide network of partners in the travel industry.

Tourists naturally expect fascinating events, a top-class cultural programme and a beautiful city. With the *Neue Heimat* motto these visitors are offered a unique value-add that they would not get on a city trip to, say, London, Paris or Rome. Additionally, tourism marketing strategies employed in our European Capital of Culture year will strongly focus on people-to-people communication; it is the people of Dresden who will “advertise”, as they are best prepared to share a piece of their homeland with international guests. Tourists, too, will take away a piece of *Neue Heimat* with them.

RESOURCES AND AGENTS

The city of Dresden has strong resources for communication that give us a wide reach of both local and international audiences. These resources are already being actively harnessed throughout the application process. Our principal agents are:

- 📌 **The ECoC Office;**
- 📌 **The Municipal Communications Office, with 25 employees and an annual budget of approx. 2 million euros as of 2019;**
- 📌 **Dresden Marketing GmbH, with an annual budget of around 3.6 million euros;**
- 📌 **The press and marketing departments of individual cultural and academic institutions and businesses**

These players are being brought together under the umbrella brand of *Neue Heimat*. We aim to ensure that the communication measures of every institution in Dresden are consistent in carrying out the European Capital of Culture’s motto. As previously covered, it is people on the ground and not institutions that will bring our message across. To supplement this, media partners will also be mobilised for the effective dissemination of all European Capital of Culture events and programmes.

DD2025 INTO THE WORLD: MEDIA PARTNERSHIPS AND CHANNEL TAKEOVERS

We will enter into media partnerships with local bloggers, publications and radio and television stations, while also utilising this strategy on a national level, i.e. media partnerships with similar channels of communication that have broader outreach within Germany. Regarding international coverage, we will strive for cooperation with leading media outlets in respective countries. This will include invitations to press trips, social media walks, engagement with bloggers and so on in the run up to Dresden’s year as the European Capital of Culture, as well as stable contact with correspondents in Berlin.

As the European Capital of Culture, our campaigns will pay a certain attention to influencers. Selected women and men will be invited to participate in the *Neue Heimat Dresden 2025*, provided with adequate information throughout and actively encouraged to share their personal experiences and impressions. Influencers will be allowed to temporarily gain access to all of the European Capital of Culture’s communication channels. Dresden is proud to host these Channel Takeovers which will turn people-to-people communication into a reality. ~~~

5.4b

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

The European Union’s role in the ECoC will be clearly and openly emphasised through all our communication channels. The ECoC programme’s origin will be actively broadcast to our audience as drafted in Decision 445/2014/EU on April 16th 2014. All material displaying our brand, media designs and published material will adhere to required guidelines and carry the European Union’s logos.

More importantly, our communication of the ECoC’s founding principles will create visibility and renew awareness for the programme. Our campaign has received widespread approval within our city and region thus far, including considerable support from Eurosceptic partisans. Our programme holds that the ECoC’s origin and code of values deserve more than a mere presentation of logos or participation of EU representatives. Rather, we aim to establish

something concrete in Dresden which embodies the ECoC’s ethos in a form that our residents can identify with longterm.

We seek to accomplish this through our flagship project Europe in Dresden’s Districts. The initiative endeavours to deepen and strengthen the connection and understanding between the people of Europe through our person-to-person communication strategy. Locals will be invited to experience the diversity and differences found in European states and cultures first-hand.

Each district in Dresden 2025 will emphasize the ECoC’s origin and founding values across sustainable projects. At the same time, the programme’s 40th anniversary will be publicly celebrated in 2025. Representatives from all previous European Capitals of Culture will be invited to attend a conference where they can actively shape a part of our programme. Altogether, these projects will provide unique opportunities to experience the spirit of the ECoC and explore the initiative’s future. ~~~

▼ IN 2017 MORE THAN 150 DRESDENERS ACCEPTED THE JOINT INVITATION OF THE KUNSTHAUS DRESDEN AND THE ECoC-OFFICE TO DISCUSS THE ARTWORK “MONUMENT” BY THE GERMAN-SYRIAN ARTIST MANAF HALBOUNI, INSTALLED FOR TWO MONTHS IN FRONT OF THE CHURCH OF OUR LADY. COPYRIGHT: PICTURE ALLIANCE / 360-BERLIN





My greatest wish for ECoC Dresden 2025 is that young people play an active, creative and sustainable role in public affairs, every day, and that they therefore make their voices heard. What is most important is intensive exchange and value orientation – we are a strong part of the community!

—
Lina M. Schuster, Member of our ECoC Youth Council

6.1

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

Our application is supported by broad political consensus across Dresden. In November 2014, the Dresden City Council reached its first decision in considering an application for the ECoC 2025. Further resolutions regarding application preparations followed in June 2016 and December 2017. Finally, in July 2019, the City Council unanimously approved the budget and programme strategy as laid out in our current application book. The full City Council resolutions may be accessed in Dresden's electronic council information system.²

In May 2019, the Free State of Saxony pledged to provide a public subsidy of up to 20 million euros in the

event of a Saxon city being crowned ECoC 2025. Financial subsidies have already been granted to current Saxon candidate cities during the application phase by the State Government and officially awarded during the February 2019 presentation event hosted in Brussels.

The Lord Mayor presented our ECoC application to the Federal Minister of Culture and Media in January 2019. At the beginning of 2019, all German candidate cities wrote to the Minister requesting her to make statements on their behalf regarding the ECoC 2025. Her reply in May 2019 signalled political goodwill, but made clear that there would be no statements by the Federal Government regarding financial involvement so early in the application process. ~~~

2 ——— <http://ratsinfo.dresden.de> The numbers and titles of the resolutions are as follows: A0873/14 „Debatte über eine Bewerbung Dresdens als Europäische Kulturhauptstadt 2025 aufnehmen • Einleitung eines Bewerbungsverfahrens prüfen“ (20.11.2014); V0924/16 „Bewerbung der Landeshauptstadt Dresden um den Titel Kulturhauptstadt Europas 2025“ (02.06.2016); A0360/17 „Optimierung des Bewerbungsprozesses der Landeshauptstadt Dresden um den Titel der Europäischen Kulturhauptstadt 2025“; V3073 „Bewerbung Europäische Kulturhauptstadt Dresden 2025“ (04.07.2019)

6.2a

Please confirm and provide evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions:

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

Dresden boasts an extensive cultural infrastructure. As of 2019, Dresdeners and visitors alike enjoy:

- ~~~~~ more than **50 museums**
- ~~~~~ **30 stages**
- ~~~~~ **30 galleries**
- ~~~~~ **20 cinemas**
- ~~~~~ a music college and a music school
- ~~~~~ an **art college** and a **college for dance**
- ~~~~~ **more than 300 cultural organisations**
- ~~~~~ a **municipal library** with 18 branches, a **state and a university library**
- ~~~~~ a municipal and a state archive
- ~~~~~ around **30 music clubs and live venues**
- ~~~~~ over **40 festivals and 40 amateur choirs** and **orchestras**
- ~~~~~ for **open-air events**: The Rudolf Harbig Stadium in Dresden, the banks of the Elbe in the city centre, the amphitheatre Junge Garde in the Great Garden and the flood channel in the Ostragehege
- ~~~~~ **venues for Events with several thousand participants** like the **Dresden Trade Fair Centre**, the **Congress Centre**, the **Ice Hall** and the **Margon Arena**.

### A RICH LANDSCAPE OF CULTURAL OPPORTUNITY - AND A LOT OF POTENTIAL TO DEVELOP

An ECoC 2025 held in Dresden will be able to rely on the abundance and proven stability of this well-developed infrastructure. International organisations and locally-active institutions co-exist harmoniously alongside one another in our city, contributing to a rich landscape of cultural opportunity. To support this melting pot of culture, the city, state and federal governments provide hundreds of millions of euros annually in combined cultural subsidies. In recent years, our city government has made significant investments into this cultural infrastructure. This has enabled the development of the former **Kraftwerk Mitte** industrial area with plans to include 4 new stages for 2 municipal theatres, as well as the complete renovation of the **Kulturpalast** with a concert hall, library and theatre.

Our ECoC programme includes further plans for infrastructural development to close structural gaps and carry out longterm urban development projects. The repurposing of the **Robotron Canteen** into a contemporary showroom for X-Culture prototypes is one such example. This central building of the late GDR's largest microelectronics company will be transformed into a venue representing innovation intersecting art and science. The Kraftwerk Mitte will undergo a complete revitalisation by 2025 with an **intercultural centre**, a rehearsal centre for our music school, and a puppet theatre display provided by the Dresden State Art Collections. In addition, Neue Heimat Exchange-projects from the “Power of Strangeness” program strand will make extensive use of the renovated Festspielhaus **Hellerau as an international rehearsal and residence centre**.



UNTIL 2025: NEW CULTURAL CENTRES IN THE DISTRICTS, A NEW ADMINISTRATIVE CENTRE AS A MODERN AGORA

The new administrative centre is our largest single investment and will serve as a local hub for arrival, communication and exchange. It will offer citizens a permanent, multimedia-enabled meeting place – a modern agora for their concerns, civic engagement and participation. The City of Dresden will provide information on current projects and plans as well as participation opportunities. The space will demonstrate new technologies and innovations, positioning Dresden as an epicentre for science and business. Furthermore, it will provide digital voting possibilities for civic participation initiatives and referenda.

As a cultural monument and city landmark close to the hearts of Dresdeners, the Dresden Television Tower has been chosen for restoration to complement and round out our construction projects. Above all else, there is one component of our application concept that we ascribe particular importance to: the development of new neighbourhood cultural centres in districts that are culturally under-resourced. This is an essential prerequisite for introducing the cultural projects developed through our Platform participation initiatives. They will be the foundation and backbone for permanent cultural involvement by the people of our city in the strongest sense. As part of this project, the extension of the Palitzschhof will establish a new local cultural centre in the Prohlis development area (see 6.3).

6.2b/c

What are the city's assets in terms of accessibility (regional, national and international transport)? What is the city's absorption capacity in terms of tourists' accommodation?

DRESDEN – EASILY ACCESSIBLE CENTRE OF EUROPE!

Dresden can be reached from all directions in Europe by train as well as by car and plane. Here, the motorways and European roads E55 Copenhagen - Berlin - Prague and E40 Calais - Wrocław - Kiev cross within the immediate vicinity of Poland and the Czech Republic. Our two long-distance stations Dresden-Hauptbahnhof and Dresden-Neustadt are well integrated into the international EC/ICE network. The capitals of Prague and Berlin can be reached by train in less than two hours.

Dresden's local public transport system serves as a model: trams, buses and suburban trains run every 10 minutes and connect Dresden with the surrounding countryside.

DRESDEN – THE PULSATING HEART OF EUROPE!

The Dresden International Airport is situated a mere nine kilometres north of the city centre. In addition to offering numerous daily domestic flights to Munich, Frankfurt, Düsseldorf and Stuttgart, Dresden is also directly connected to eleven destinations across Europe such as Amsterdam (NL), Moscow (RU) and Zurich (CH). From Dresden Airport, the city centre and the main cultural facilities can be reached in 20 - 30 minutes by S-Bahn, tram or bus.

The international airports Leipzig/Halle, Berlin-Schönefeld and Prague (CZE) are less than 90 minutes away by train or bus. Dresden is connected to a multitude of other countries and global destinations from these airports.

Dresden is a hub in the Deutsche Bahn Railway's long-distance transport network. As a rule, there are connections to many major German cities every two hours. The ICE, EC and IC trains stop at both Dresden Central Station and Dresden-Neustadt station which give direct access to stations in Vienna (AU), Prague (CZE), Bratislava (SVK) and Budapest (HUN).

Long-distance bus lines offer fast, direct and inexpensive connections between Dresden and the Central European metropolises of Berlin, Munich, Vienna (AU) and Prague (CZE).

THE OPTIMALLY-CONNECTED HUB OF TRADITION!

Dresden's excellent cross-regional accessibility also carries over to the regional level. The entire Dresden region, from the Saxon Switzerland National Park to the Czech and Lusatian Polish borders, is covered by a dense network of suburban and regional railway connections and buses linking Dresden's cultural offerings with those in the surrounding countryside. The regional S-Bahn network will be significantly expanded by 2025, including faster-interval lines to Kamenz and Königsbrück.

Our historical means of transport are particular tourist attractions. An example is the two historic narrow-gauge steam-powered railways Lössnitzgrundbahn and Weisseritztalbahn, which have been a connecting artery in the region for more than 140 years and in service as part of the Upper Elbe Transport Authority (VVO).

Another distinct feature of the Dresden region is the Saxon steamboat fleet. With nine historic paddle steamers, out of which two were built in the 19th century and two are modern salon ships, the fleet connects Dresden with the city of Meissen in the Elbland and Saxon Switzerland.

CITY OF SHORT DISTANCES!

The individual cultural and infrastructural facilities are located close to one another. Getting around is fast, efficient and surprisingly environmentally-friendly thanks to a very well-developed inner-city transport infrastructure. Bicycles and public transport are the most popular means of transportation. More than 500 km of bus (12) and tram (27) lines merge seamlessly with three ferry lines across the Elbe River, forming the backbone of Dresden's inner-city traffic with more than 150 million passengers a year. The extensive use of modern trams and buses with low-floor technology (95%) ensures the highest levels of accessibility and comfort during transit. The historical funicular railway and the suspension railway in the Loschwitz district are both a means of transport and a tourist attraction.

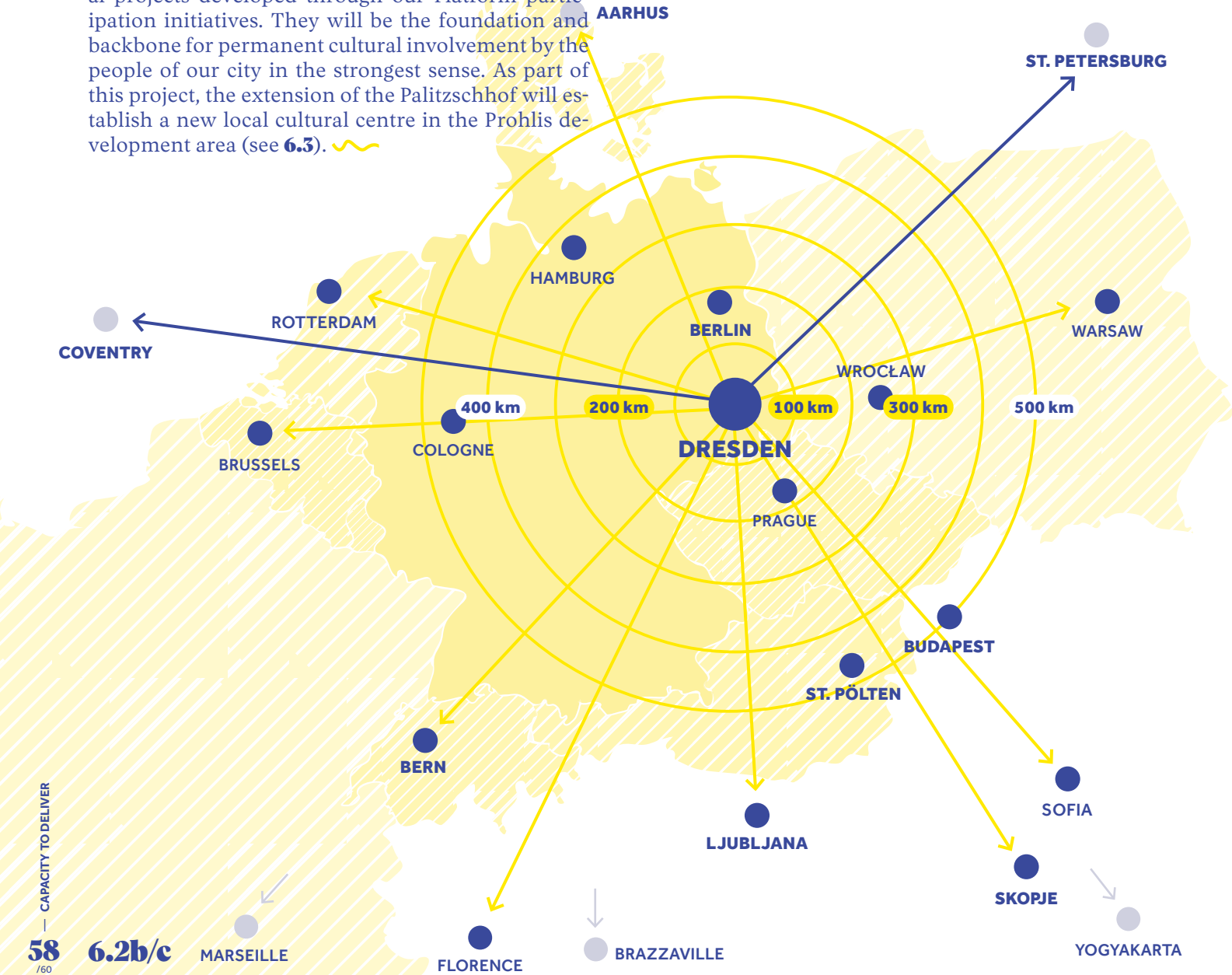
Public transport is supplemented by a network of cycle paths covering more than 400 km. Numerous rental bikes are available across the city, making it an easy travel option for visitors to the city. It is also possible for visitors to use their own car, with more than 10,000 parking spaces available to them, but it is not necessary for travel within the city.

CHOICE OF ACCOMMODATION TO SUIT EVERY TASTE!

Dresden is visited by 2.3 million people every year, resulting in around 4.6 million overnight stays annually. One in five of our visitors come from abroad, taking into account several million day-visitors, many from neighbouring European countries such as the Czech Republic and Poland and as far as the USA, China and Western Europe. Our cultural and leisure facilities are popular with all guests alike. In Dresden, around 23,500 beds are currently available in 185 established accommodations. A further 8,500 beds can be found across approximately 180 overnight accommodations in the Elbland region in the immediate vicinity (within 30 minutes by public transport) of Dresden.

Available accommodation ranges from five-star hotels to unrated bed and breakfasts and from historic buildings to modern, barrierless boutique hotels. A number of campsites with convenient access to public transport can be found, lending to optimal accessibility of all cultural offers in Dresden and the Elbland region.

Dresden hosts over 15,000 national and international events annually (meetings, conferences, congresses and so on) with approximately 1.35 million participants who have their pick of a variety of venues and hotels. Among these are the Dresden Trade Fair Centre in the Ostragehege with its listed buildings and the modern congress centre on the outskirts of the historic Old Town.





|                                                   | PROJECT                                     | MEASURES                                          | COSTS   |
|---------------------------------------------------|---------------------------------------------|---------------------------------------------------|---------|
| FLAGSHIP PROJECTS                                 | 1 — Robotron canteen                        | Renovation                                        | €13m    |
|                                                   | 2 — Administrative Centre at Ferdinandplatz | New construction                                  | €139m   |
|                                                   | 3 — Hellerau Festival Grounds               | Renovation of the east wing and open-space design | €10m    |
|                                                   | 4 — Dresden Television Tower                | Renovation and reopening                          | €15,5m  |
|                                                   | 5 — Kraftwerk Mitte                         | Complete renovation                               | €45m    |
| INVESTMENTS IN CULTURAL AND NEIGHBOURHOOD CENTRES | 6 — Johannstadt District House              | New construction                                  | €5m     |
|                                                   | 7 — Prohlis Town House                      | Renovation                                        | €2,4m   |
|                                                   | 8 — Scheune Cultural Centre                 | Conversion and renovation                         | €7m     |
|                                                   | 9 — Kunstraum “geh8”                        | Conversion and renovation                         | €0,6m   |
|                                                   | 10 — Cotta Music and Cultural Centre        | Conversion                                        | €6m     |
|                                                   | Sum                                         |                                                   | €243,5m |

**1 —** The building sits within the centrally-located Lingnerstadt, which remains (until our ECoC year) Dresden's largest urban development project. We plan to establish a transdisciplinary centre here by 2025. Numerous cultural, scientific and commercial institutions are participating in the development of its utilisation concept. (see X-Culture Robotron Canteen)

**2 —** Dresden's largest investment project until 2025: here, we are creating the jobs of the future. More than 1000 municipal office employees will move into a new working environment, enabling them to work better across departments and closer to citizens. The complex's ground floor area will be designed as a meeting and communication space for citizens and administrators – a centre for our platforms.

**3 —** After we completely renovate and restore the Garden City of Hellerau by 2025, the festival site will be proposed for the UNESCO World Heritage list. In addition, we will build one of the largest residential centres in Germany, creating the basis for our Neue Heimat Exchange.

**4 —** This prestige project of the former GDR, and symbol of home and identity for Dresdeners, was closed to the public in 1991. After the Bundestag approved funding for its redevelopment in 2018, the structure is set to be restored and reopened for 2025.

**5 —** Since 2014, the former Kraftwerk Mitte has been gradually transformed into a vibrant cultural centre. By 2024, all structures in the 30,000m<sup>2</sup> area will be renovated and repurposed for cultural use (see Intercultural Centre).

**6 —** We are building a new cultural centre in the Johannstadt district, which features predominantly 1970s-era prefabricated buildings, an above-average age distribution and a high proportion of residents with migration backgrounds.

**7 —** We are building a cultural centre within a local historical monument (the former Dreiseithof) in the Prohlis district. This will also open up new activity possibilities for the youth art school that is accommodated here.

**8 —** The Kulturhaus, which has been managed by the cultural association “Scheune e.V.” since 2007, is a significant identifying landmark for the young residents of Neustadt. In the next few years, the building will be considerably extended in order to fulfil its function as a district centre.

**9 —** The City of Dresden is building workshops, studios and exhibition rooms in the Pieschen district's former freight station building. This project is being led by the association “Kunstraum geh8”. It offers workplaces for the creative industries and also serves as a district cultural centre.

**10 —** The former building of local youth theatre tjg.theater junge generation, located in the Cotta district, will be repurposed by the city following a new utilisation concept turning it into a music and cultural centre. This conversion will create spaces for public music events as well as use by companies in the music industry.

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