

# **CULTURAL STRATEGY OF THE CITY OF CHEMNITZ**

**➤ 2018 to 2030**

## **MAKING SPACE FOR CULTURE**



## Contents

Preamble .....	4
----------------	---

### A

<b>MAKING SPACE FOR CULTURE: URBAN DEVELOPMENT AS A CULTURAL POLICY ISSUE .....</b>	<b>5</b>
---	----------

### B

<b>FUNDAMENTAL PRINCIPLES AND PURPOSE OF THE STRATEGY</b>	
B1 The strategy development process.....	7
B2 Cultural infrastructure of the City of Chemnitz in 2018.....	11
B3 Purpose of the strategy .....	12
B4 Vision, mission and objectives of the strategy.....	12

### C

<b>SUBJECT AREAS</b>	
C1 Modern Chemnitz.....	19
C2 Make space! Creating the prerequisites, developing funding models.....	21
C3 Industrial culture .....	23
C4 Cultural and creative industries as a driving force.....	24
C5 Cultural education.....	25
C6 Cultural communications, cultural marketing and international partnerships ..	26

### D

<b>OVERARCHING ACTIONS AND CONCEPTS</b>	
D1 New instruments of cultural promotion.....	28
D2 Communication – public relations – marketing activities .....	28
D3 International exchange and dialogue .....	29
D4 Academy for Experimental Arts.....	29
D5 Chemnitz City Lab as a method .....	30
D6 Festivals and large-scale international events.....	31
D7 Museums, collections, archives and memorials .....	31
D8 Art in public spaces .....	32

### E

<b>ACTIONS BY SUBJECT AREA</b>	
E1 Modern Chemnitz.....	33
E2 Making space! Creating the prerequisites, developing funding models.....	33
E3 Industrial culture .....	35
E4 Cultural and creative industries as a driving force.....	35
E5 Cultural education.....	36
E6 Cultural communication, cultural marketing, international collaboration .....	37

Working documents and literature .....	38
--	----

## Annex

Chemnitz Art Collections – Programmatic considerations 2018 to 2025/2030 .....	40
--	----

# Preamble

Culture is the soul of the city.

Having space – occupying space – making space – gaining space

With its very first cry, the newborn demands to be taken seriously, demands its own space to live and goes on to shape that space through its demands and refusals, its well-being and its protests. These determine its life until, as an ancestor, it makes space for other newborns. The child uses cultural methods – living, learning, eating, loving, working, travelling, creating common ground, withstanding the unknown, waging war or establishing peace ...

We talk of cultural gain when we take on and appropriate something new, and cultural loss when we hold on to the old through fear of letting go. We say we need the courage to preserve value from the past and the courage to create new value. Curiosity has gained a new importance in Chemnitz. On the city's 875th anniversary, the City Council decided that, rather than holding the usual large-scale public events, it would instead ask citizens which projects they themselves would like to create and what support they required to do so. More than 200 people responded, giving rise to 100 or so new ideas and making space for local people to see the anniversary in a new light. Communication is the key concept. The hope is that curiosity and individual desires will come together to form a new and exciting co-existence in a leap of faith, representing the perennial cry of the city's new-born soul and culture.

Space for traditional ideas as well as for experiments, space for young and old, space for impatience and for slowing down the pace of life, space for personal fulfilment and for community – 'making space' is part of the city's cultural policy, including the space to fail.

For this reason the cultural strategy – much like the concepts in other civic departments – can be seen as part of the overall Chemnitz strategy, with the ability to reach out and influence all areas.

When consulting on the strategy, no sector was dealt with in isolation; instead, working groups were established for spheres of activity and overarching tasks were defined. We are proud of the city's many private-sector services, our youth and socio-cultural services, our large civic institutions such as the Chemnitz Theatres with their five genres, the Chemnitz Art Collections (Kunstsammlungen Chemnitz), the Gunzenhauser Museum (Museum Gunzenhauser), Chemnitz City Music School (Städtische Musikschule),

Chemnitz City Library (Stadtbibliothek), Chemnitz City Archives (Stadtarchiv), Chemnitz Adult Education Centre (Volkshochschule), as well as the private-sector museums such as the German Games Museum (Deutsches SPIELMuseum e. V.), the Saxon Railway Museum Chemnitz-Hilbersdorf (Sächsisches Eisenbahnmuseum e. V. Chemnitz-Hilbersdorf), the New Saxon Gallery (Neue Sächsische Galerie) and the many state institutions, including the Saxon Museum of Industry Chemnitz (Sächsisches Industriemuseum Chemnitz) and smac – the Archaeological Museum of Saxony (smac – Staatliches Museum für Archäologie Chemnitz). We want the strategy to bring about change, to stimulate the ongoing creation of spaces. We are seeking to balance satisfaction for what has been achieved with disquiet about what the future may hold.

Up until 2014, it remained necessary to fight for and defend the cultural expenditure that was needed. With stable and increasing levels of funding, it is now time to explore new spaces and opportunities. We believe that we can be a shining example for German cultural cities. That is why we are also bidding to become European Capital of Culture in 2025.

If culture means human creation beyond what exists in nature, then art is the pinnacle of this creation. Culture is not simply those highly polished feats of cultural achievement. Instead, it has long since also come to represent what is beautiful and exemplary. And yet it has always been a product of the interaction between artists' perception and ability, whether as an individual accomplishment (e.g. poets and painters) or a collective performance (e.g. orchestras, theatres, choirs and ballets). Of course, the same is true of events, happenings, even flashmobs. As a society, we no longer have hard and fast notions of 'goodness, truth and beauty'. But in our communication, we continue to reflect these core concepts and make space for them.

We build on interwoven artistic achievements in a socio-cultural centre or a theatre, where different creative professionals join together with the common purpose of creating art for the audience. For a long time, the notion of 'art for everyone' reigned supreme. Now, the possibilities afforded by digital technology have replaced this with 'art by everyone and for everyone' – from spontaneous pastime to full mastery. The objective of the Cultural Strategy 2018 – 2030 is to foster an appreciation for the unique nature of all creative endeavours, to make space for them and to examine their relationship to other forms of cultural expression.

# A

# MAKING SPACE FOR CULTURE: URBAN DEVELOPMENT AS A CULTURAL POLICY ISSUE

In its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. (UNESCO)<sup>1</sup>

Culture opens up all areas of life and is open to everyone on an equal basis. It is of fundamental and existential importance to our lives, whether as individuals or a community. It gives expression to human creativity and to our ability to problem solve. Human creativity is a pervasive, renewable potential. It enables people to shape their lives in accordance with their needs in ways that are both compatible and sustainable. When we speak of culture, we are describing how people live and how they interact with each other, how they perceive the phenomena around them and how they attribute meaning to those phenomena. Culture is man-made, it has its roots in history, it is often condensed into symbols and rituals and it shapes identity and practical knowledge.<sup>2</sup> Culturally significant human encounters and creative collaboration make spaces for community and common understanding. Culture is never fixed; just like cultural and societal events themselves, culture and our notions of it are in constant flux. Individuals take inspiration from the active exchange within and between societies and from immersion in the diversity of cultures. Diversity, exchange and transformation enrich life in societies, because the diversity of human experience and ideas is a creative treasure upon which societies can build their futures.

<sup>1</sup> The German Commission for UNESCO, ed. (1983): *World Conference on Cultural Policy: Final Report of the UNESCO International Conference held from 26 July until 6 August 1982 in Mexico City*. Munich: Saur. UNESCO Conference Reports No. 5.121.

<sup>2</sup> Andreas Reckwitz (2006): *The Transformation of Cultural Theories: Developing a programme of action*. Weilerswist: Velbrück.

In this cultural strategy, we focus not only on the outcomes but on the processes of cultural production. Such an understanding of culture lends new importance to creative collaboration. This allows us to recognise culture and cultural production as a form of network, whether analogue or digital. In this way, we open up spaces for cultural encounters without fear of the unknown.

Culture lies at the heart of urban renewal and innovation. [...] Culture and cultural diversity have been the key drivers of urban success. [...] Culture embodies the soul of a city, allowing it to progress and build a future of dignity for all. A human centered city is a culture-centered space.<sup>3</sup>

Cities have always been the concrete, spatial representation of a conceptual construct. People build cities to give a place and a space to specific cultural developments: as sanctuaries, as trading centres, as seats of political power. Places and spaces such as these are where visionary cultural momentum takes shape, giving rise to new ideas and discoveries. In the urban space, society's ideals come face to face with practical imperatives. Thus, cities are both the expression of what constitutes a good life and a space in which human development is possible. Because we associate the city with culture, we are convinced that the city is created by and for the people. The contemporary city is a laboratory of ideas for a sustainable future society. It can be seen as the sum of the people who live there, it uses its diverse resources with purpose and it remains open to innovation, ensuring it is equipped for the challenges posed by constant transformation.

<sup>3</sup> Irina Bokova (2016): "Foreword." In: *Culture: Urban Future. Global Report on Culture for Sustainable Urban Development*. Paris: UNESCO. 5.

The City of Chemnitz does justice to this by placing culture at the heart of its urban development project and by taking a number of approaches to the exploration of new urban political territory. It expounds the diversity and breadth of culture as a catalyst for urban development and provides support to the structures needed to allow creativity, participation and sustainability to thrive. The City of Chemnitz is unlocking culture's potential to engender sustainable urban development, by opening up new ideas and integrating stakeholders from all areas of urban society, by creating novel venues and formats for culture in and of the city and deploying innovative funding methods, by strengthening the personnel deployed in existing organisations and infrastructures and creating optimal opportunities for all of Chemnitz's citizens to access cultural activities, and last but not least, by striving to improve international awareness and drawing attention to the city's culture on the regional, national and global stage.

As applied to human behaviour, 'culture' also means the ability and willingness to want or be able to put into practice those things acknowledged to be right.<sup>4</sup>

Chemnitz has always been a city of immigration, and culture has been a beacon of openness and diversity here for over 200 years. This demonstrates the integrating force of culture for a community – and therein lies culture's potential as a resource for the future and source of innovation in societies. For this reason, cultural policy should be primarily understood as a means of creating and consolidating community, intended to systematically strengthen cohesion and identity in a European city through artistic and creative opportunities. With the present cultural strategy, the City of Chemnitz brings together questions of cultural policy and urban development. Culture is therefore perceived as having an integrative civic function with the objective of keeping cultural processes in motion and continually developing new cultural spaces. Making space, supporting, communicating, networking and educating are the cornerstones upon which our urban enabling structures and routines are built. The cultural strategy encourages the stakeholders involved in cultural production and cultural

work in the broadest sense to design 'culturally sensitive development strategies'<sup>5</sup> and evolve viable scenarios for the city's future through a series of transcultural, intergenerational, local and global dialogues. The City of Chemnitz's cultural policy aims to define strategic targets for such scenarios, to ensure that the corresponding structural conditions are in place and to provide the intellectual, technical, financial and physical resources to foster the evolution of urban society's creativity.

<sup>4</sup> Jürgen Kopfmüller (2009): "From the cultural dimension of sustainable development to the culture of sustainable development." In: *Interdependencies of cultural transformation and sustainable development*. Eds. Gerhard Banse, Oliver Parodi and Axel Schaffer. Karlsruhe: Karlsruhe Research Centre. 25.

<sup>5</sup> *ibid.* 32.

# B

# FUNDAMENTAL PRINCIPLES AND PURPOSE OF THE STRATEGY

## B1 The strategy development process

The Chemnitz Cultural Strategy 2018 – 2030 builds on the Cultural Development Plan of 2004 and was developed over a two-year period through a broad-based process of participation. The Cultural Strategy 2018 – 2030 is a dynamic, fundamentally open-ended process designed to generate awareness, both of the outcomes and of the inherent working structures and subject areas. The project structure is the result of collaboration between cultural stakeholders from a range of sectors in Chemnitz and representatives from the fields of cultural politics, science and administration, in close cooperation with the 2025 Capital of Culture team. The City of Chemnitz Department of Culture has responsibility for the process within the individual departments for education, youth, social work, culture, sport and health. The process and project were managed by a steering group. An editorial team coordinated by the city council compiled the outcomes from the working groups with external support. Figures 1 and 2 provide an overview of the development process and the project structure.

The Cultural Strategy 2018 – 2030 resulted from a 6-phase process which, while following a chronological order, remained open enough to allow the findings from the ongoing strategy development process to be continually incorporated. The various working phases deployed a range of methods including cultural workshops, world cafés, talks from experts and interviews. The cultural strategy was presented to the public in the form of a debate, ensuring that ideas and feedback from the urban community could be incorporated.

During the initial phase, the City of Chemnitz Department of Culture developed a strategy and a project structure. The key objective of this analytical phase was

to evaluate existing plans and ongoing developments in terms of their future viability. This phase saw the incorporation of ideas from the previous Cultural Development Plan into the strategy development in accordance with the fundamental overarching ideas. There was also a discussion of issues relating to the Urban Development Concept (Städtebauliches Entwicklungskonzept – SEKO), the development of a common vision, the Cities of the Future initiative and destination development by the Chemnitz Economic Development Corporation (Chemnitzer Wirtschaftsförderungs- u. Entwicklungsgesellschaft mbH – CWE), as well as strategies and development processes in other areas of society (e.g. sport, environment). The institutions involved were defined, and their representatives were invited to participate in the strategy development process. The cultural challenges facing Chemnitz in the decade to come were identified. In this initial phase, a launch event and meetings with the full spectrum of artistic and cultural disciplines chaired by experts from the Cultural Advisory Council were followed by the formation of interdisciplinary topical groups and their leadership teams.

In April 2017, an interim coaching session was held, during which more than 20 interviews, seven visits to different cultural institutions in Chemnitz and an informal get-together took place. As an active member of the Eurocities Culture Forum, the City of Chemnitz had successfully bid for this as part of the European ‘Culture for Cities and Regions’ project.<sup>6</sup>

<sup>6</sup> Eurocities. *Culture for Cities and Regions Coaching Visit to Chemnitz: One City, Two Names, One Cultural Strategy*. URL: [http://www.cultureforcitiesandregions.eu/culture/case\\_studies](http://www.cultureforcitiesandregions.eu/culture/case_studies) [Accessed: 02/11/2018]

Recommendations from the advisory team's outcomes report were fed into the ongoing strategy development process.

The second phase focused on developing a vision and setting cultural strategy targets. During this discussion phase, members of the strategic groups consolidated potential content and formulated the teams' results.

The third phase was dedicated to drawing up specific measures and projects whose vision and targets give substance to the strategy and indicate the steps needed to implement it. This gave rise to concrete approaches for actions and ideas that seemed to be immediately realisable. During this phase, it became clear which topical groups would have the most options for action. They cut across existing disciplines and demonstrate the collaborative nature of the strategy even in its earliest phase of development.

In the fourth phase, an editorial team compiled the topical group outcomes and integrated findings from pre-existing documents. Comments and suggestions made by citizens were incorporated during the scheduled revision of the document, which followed its presentation to the public during a debate at City Hall. The involvement of representatives from the various strategic groups and the discussion of outcomes ensured that the strategy remained agile and discursive during this writing phase.

The focus of the fifth and final phase was on presenting and showcasing the cultural strategy to the offices and committees of local government.

A subsequent sixth phase is planned, during which the implementation status of the cultural strategy will be regularly and professionally checked and the strategy further developed. An evaluation team of arts administrators and the chairs of the topical groups, led by an external professional, is being established for this 'implementation/evaluation' phase. The evaluation is scheduled for 2023 and 2027 and will be published in a suitable format.

## ADAPTIVE CULTURAL STRATEGY

---

The process phases and processing methods take account of the fact that urban society is in constant flux. The cultural strategy is designed to be agile, to take account of the vital processes and to ensure that the measures implemented are highly flexible, in line with the cultural needs of the audience. The complexity of Chemnitz's culture and the diversity of areas covered by the strategic actions are reflected in the strategy's dynamic structure. The draft documentation can be accessed in digital form in the City Archives. The actions in the cultural strategy can therefore be adapted but are essentially based on the objectives for 2018 – 2030.

## DEVELOPMENT PROCESS FOR THE CULTURAL STRATEGY

### Analysis phase

4th quarter 2016  
1st to 3rd quarter 2017

- Incorporate **existing**
- **Characteristics and challenges** for the cultural city of Chemnitz
- **Analysis of stakeholders**
- **Description** of cultural administration/cultural networks
- **Concepts of culture in comparable cities**
- **Project structure**, project planning/communication

### Vision and objective phase

1st to 3rd quarter 2017

- Development and definition of (higher level) **objectives**
- Further development of topics
- Involving **qualified people** from the cultural scene
- Involving **departments**

### Actions and projects

3rd and 4th quarter 2017  
and  
2nd quarter 2018

- Development of **actions and projects (including topical groups)**
- **Regular meetings** with key players from the Capital of Culture team
- Planning for **debate & departmental involvement**

### Writing phase

1st and 2nd quarter 2018

- **Editorial work**
- **Drafting** the concept
- **Advisory proposal**
- **Cultural strategy debate**
- **Establishment** of final concept structure (editorial work)

### Final phase

3rd quarter 2018  
and  
4th quarter 2018

- Development of an action list
- **Introduction** of the concept
- **Incorporation into the Capital of Culture bid documents**
- **Proposed resolution**

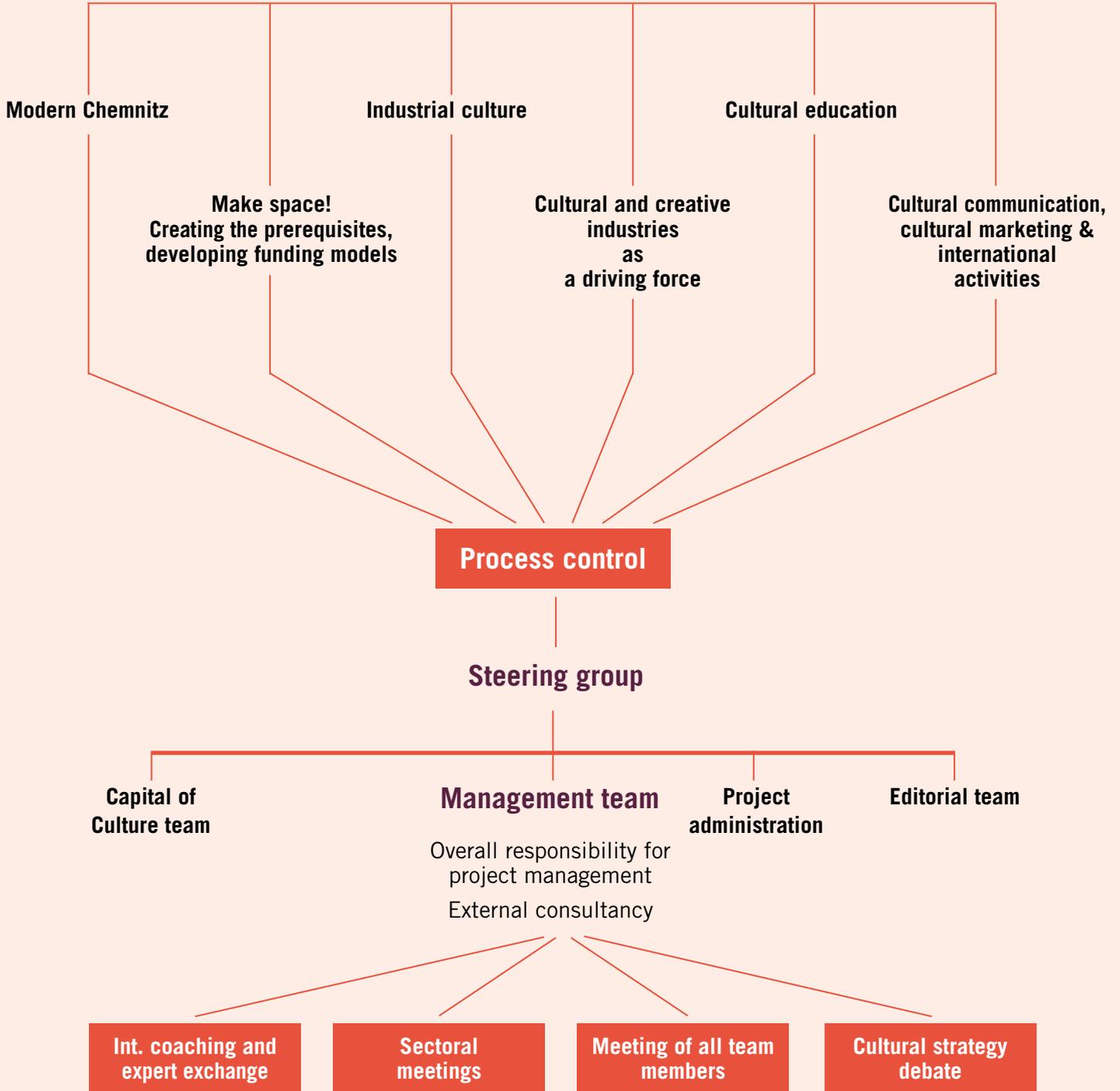
### Implementation/evaluation

1st quarter 2019 onwards

- **Implementation planning**
- **Reviewing effectiveness/developing appropriate formats**
- **Process of implementation and monitoring**
- **Evaluation in 2023 and 2027**

## CULTURAL STRATEGY PROJECT ORGANISATION

### Topical groups



## B2 Cultural infrastructure of the City of Chemnitz in 2018

Chemnitz is characterised by its rich cultural landscape based around three large municipal institutions – the Chemnitz Art Collections, the Department of Culture at Tietz+ cultural centre and the Chemnitz Municipal Theatre Company (Städtische Theater Chemnitz gGmbH) – as well as the state institutions smac – the Archaeological Museum of Saxony and the Saxon Museum of Industry Chemnitz, which is the principal institution of the Saxon Association of Industrial Museums (Zweckverband Sächsisches Industriemuseum), and 100 or so privately funded institutions. These institutions provide around 15,000 events and projects in total each year.<sup>7</sup>

The City of Chemnitz's cultural calendar also owes its diversity to the many innovative private-sector activities, projects and institutions. Large-scale festivals such as the 'Schlingel International Film Festival for Children and Younger Audiences', the 'Saxon Mozart Festival', the 'Begehungen Art and Cultural Festival' and the 'Days of Jewish Culture' are all organised by associations and require appropriate financial and administrative support. Free culture in the city also includes privately-funded museums and institutions, providers in the socio-cultural sector, the visual and performing arts, cultural film programming and production, radio and media, music, youth culture, literature and heritage societies. These initiatives have received at least five percent of the culture budget since 2017, in order to secure their long-term future.<sup>8</sup>

Moreover, the distinctive vibrancy of Chemnitz's cultural landscape is due in no small part to the work of unfunded organisations. This situation makes it difficult to calculate the precise number of active cultural initiatives. However, the independent creative professional sector has a significant impact on the creative climate characterising Chemnitz.

In 2018, the Free State of Saxony allocated almost €12 million to urban cultural space in Chemnitz, in accordance with the Saxon Cultural Space Act. Thanks to other state support programmes, such as those in the cultural education sector, and the reduction of backlogs relating to investment and refurbishment works at cultural institutions (reinforcing investments), in the future, the City of Chemnitz will also be in a position to establish a culture budget based on its own and state funding capable of adapting to meet society's requirements and justified needs. In addition to municipal resources, in 2018 the city provided a total of approx. €50 million to cultural institutions and projects in Chemnitz. This means that approx. 8% of the City of Chemnitz's entire municipal budget was allocated to cultural institutions and activities in 2018.

### A BRIEF OVERVIEW OF CULTURAL INSTITUTIONS RECEIVING FINANCIAL SUPPORT FROM THE CITY OF CHEMNITZ

#### a) Publicly funded:

##### Chemnitz Art Collections

- Stammhaus Art Collections (Kunstsammlungen Stammhaus)
- Gunzenhauser Museum
- Chemnitz History Museum and Rabenstein Castle (Schloßbergmuseum mit Burg Rabenstein)
- Henry van de Velde Museum

*The plan for the Chemnitz Art Collections is in the development phase (see also the initial programmatic considerations from page 40 onwards).*

##### Department of Culture at TIETZ+ cultural centre

Institutions and areas:

- Cultural Management/Secretariat for Chemnitz urban cultural space
- Chemnitz City Library
- Chemnitz Adult Education Centre
- Natural History Museum (Museum für Naturkunde)
- City Music School
- Chemnitz City Archives

*"Future concept and action plan for the Department of Culture at Tietz+ cultural centre" development concept (B-169/2016)*

<sup>7</sup> City of Chemnitz (2015): Analysis of the "Chemnitz model for evaluating and profiling cultural activity in Chemnitz", reporting years 2010 – 2012

<sup>8</sup> City of Chemnitz (2015): Five percent of the culture budget for the promotion of free culture (B-120/2016)

### Chemnitz Municipal Theatre Company

The largest cultural institution providing performances in opera, ballet, philharmonic orchestra, ballet, theatre and puppet theatre

*“Chemnitz Municipal Theatre Company concept for development of the theatre from 2019 to 2022” (B-274/2018)*

#### b) With municipal support:

The Museum of Industry Chemnitz within the Saxon Association of Industrial Museums

*Mission statement: [www.saechsisches-industriemuseum.com](http://www.saechsisches-industriemuseum.com)*

#### c) Institutions and projects with both private and municipal funding:

At the time of publishing in 2018, approximately 150 privately funded cultural entities, activities and projects were receiving municipal funding.

#### d) CWE mbH and C<sup>3</sup> GmbH:

This brief overview does not include the events and projects run by the Chemnitz Economic Development Corporation (CWE) or the C<sup>3</sup> Chemnitz Event Venues (C<sup>3</sup> Chemnitzer Veranstaltungszentren GmbH). The events and projects run by the two institutions make an important contribution to the vibrant cultural life of Chemnitz. Good examples of this include the ‘875 Years of Chemnitz’ anniversary celebrations and the ‘Park Summer’ (Parksommer) project.

## B3 Purpose of the strategy

The Chemnitz Cultural Strategy 2018 – 2030 aims to promote cultural integration on three levels:

On the level of the individual, it allows citizens’ cultural interests to be identified and protected. At the same time, it aims to create an accessible cultural environment for each segment of the city’s population and to inspire them to become involved in creative activities. It therefore also seeks to integrate individuals and groups who were unaware of or unable to access the city’s existing cultural offerings – whether because of individual limitations, socio-economic conditions or age.

It also encourages the participation of individuals or groups – such as recent immigrants – for whom language

barriers and a lack of cultural familiarity have thus far prevented full participation in the cultural life of Chemnitz.

At the urban level, the cultural strategy stimulates the development of guiding principles for city-wide plans and the consideration of social questions relating to urban development. The city is the space in which the cultural life of urban society is played out, whose quality determines both the quality of life and the city’s attractiveness as a location. The rich architectural heritage can be seen and experienced in the industrial buildings, housing developments and urban planning as well as in the iconic structures representing classical modernism and the ideals of socialist urban planners.

This urban cultural heritage compels us to insist on high architectural standards in our urban planning and to take a sensitive approach to the implementation of social planning measures. The city council uses appropriate quality management instruments and taps into funding opportunities to enable the implementation of planning measures and development projects to strengthen community cohesion and create a sense of common identity.

At the European level, the cultural strategy strengthens the City of Chemnitz’s position within the transregional and international cultural landscape. The City of Chemnitz’s commitment to its region and to Europe can be seen in its intercultural exchanges and cross-border collaboration, its diverse, multilingual communication strategies, the rigorous striving for high artistic standards in cultural production and subsequent recognition through awards and contests and in ongoing efforts to make culture accessible to new visitor groups.

## B4 Vision, mission and objectives of the strategy

### IN BRIEF

In 2030, Chemnitz will take a lead role in the development of innovative, participatory forms of urban development within the European cultural landscape, helping comparable European cities to overcome social, ecological, logistic and economic challenges with

the involvement of a broad spectrum of urban society. Culture has a role to play in generating innovation and helping to bring about change in the life of the city. The city is part of European-wide city networks, raising people's awareness of Chemnitz through common issues and themes (e.g. EUROCITIES, ERIH: the European Route of Industrial Heritage).

## VISION 2030

Chemnitz has overcome demographic challenges and appears to be anything but old-fashioned, particularly in relation to the city's cultural scene. The 'City of Modernity' is a trendsetter and is forging ahead on its path from the industrial age towards a sustainable post-industrial future – a path taking it from its roots as the 'Saxon Manchester' and 'sooty city' via Karl-Marx-Stadt to the present-day green metropolis of innovation located in one of the cultural and economic regions at the heart of Europe.

The city is a great place to live and is attractive to long-time residents and newcomers alike, thanks to its rich architectural heritage, its diverse range of cultural activities, its high-quality public spaces and the dynamism of urban society and its open spaces. The idea of culture as a communal and sustainable way of life for all citizens shapes urban life in Chemnitz, as well as its approach to the region, the country and Europe itself. Culture invigorates urban co-existence, it contributes to mutual understanding and is both an inspiration and a source of strength as people strive to overcome the common challenges confronting the urban environment and urban society as a result of increasing globalisation, the ongoing development towards increasingly knowledge-based, digital daily lives and work, growing mobility requirements and political change. At the urban level, Chemnitz pursues architectural traditions that can be seen in the construction ideals from the turn of the 20th century, the municipal housing of the 1920s or the iconic individual buildings of Modernism. This urban creative leadership is firmly linked to the ideals of European cities. Moreover, urban development draws on the utopian ideas visible in the reconstruction undertaken after the destruction of the Second World War and especially apparent in the design of the socialist city. As a city of transformation, Chemnitz has left behind the neo-liberal values of urban environments to

demonstrate that it is guided by "culturally-sensitive development strategies"<sup>9</sup> in the European context. Urban cultural policy combines creative and social, ecological and economic issues with the objective of creating viable urban living spaces for a resilient urban society.

The responsible bodies are supporting and shaping the transformation by being attentive to the processes of physical change in the fabric of the city and by reflecting on and addressing them in expert forums. Chemnitz provides and maintains a prominent central location, adequate time and the necessary human resources to ensure that urban development receives the critical support it needs. Based on findings, the City of Chemnitz organises the implementation of analyses and the steering of change processes in the urban fabric. Culture, in concert with business and research, is a key factor influencing urban society.

During periods of transition, Chemnitz has time and again demonstrated its creative leadership. Faced with the disintegration of traditional systems, the city continues to reinvent itself, translating its creative utopias physically and culturally – utopian ideas of dissemination and awakening and of living in the present. That is the modernity of this city.

## MISSION

The awareness that culture is possible influences all areas and procedures of the city's common political, administrative and creative work. This is supported by a broad notion of culture that transcends traditional descriptions of culture as high culture or cultural production, seeking instead integration with all aspects of life in society. It finds expression in tolerance and in collaborative discussions between diverse social groups.

However, it is also helped by a vision of the roles assumed by citizens and their city, shaped by mutual autonomy and subsidiarity. Citizenship is expressed through engagement with the city's culture, while municipal cultural work enables and supports such citizen activities. This demands the political will to shape community life in this spirit and to find appropriate ways to publicly acknowledge the resulting achievements. In

<sup>9</sup> Kopfmüller 2009: 32.

Chemnitz, culture is considered in all relevant decision making. Culture raises the awareness of other points of view and encourages new approaches. It gives expression to that unique Chemnitz ‘vibe’ that is felt by citizens, associations, sponsors, visitors and other cities and countries. Culture plays a part in the design of social environments – inspiring individual lifestyles and as a yardstick for urban society’s collaboration with people and organisations in the region, across Germany and Europe and throughout the world, especially with the City of Chemnitz’s twin cities.

## THE OBJECTIVES OF THE CULTURAL STRATEGY

Chemnitz as a city is home to people who like to get things done, a place where established art institutions offer outstanding programmes, and diverse activities are provided by independent cultural bodies and private initiatives. Making space for innovation and spontaneity is one of the guiding principles of the Chemnitz Cultural Strategy 2018 – 2030. It is firmly embedded in the cultural strategic development plans and also appears in the guidelines relating to the financing of independent culture. The cultural strategy also requires that stakeholders from the fields of culture, politics, administration and research regularly discuss and agree upon cultural development priorities and advise on cultural infrastructure design. The cultural strategy creates the conditions for sustainable cultural activity structures for Chemnitz and guarantees the freedom necessary for the visionary cultural formats of the future.

The following cultural strategy objectives were the result of intensive and productive networking of stakeholders in subject areas rather than disciplines, as illustrated in part C.

### Facilitating access to culture

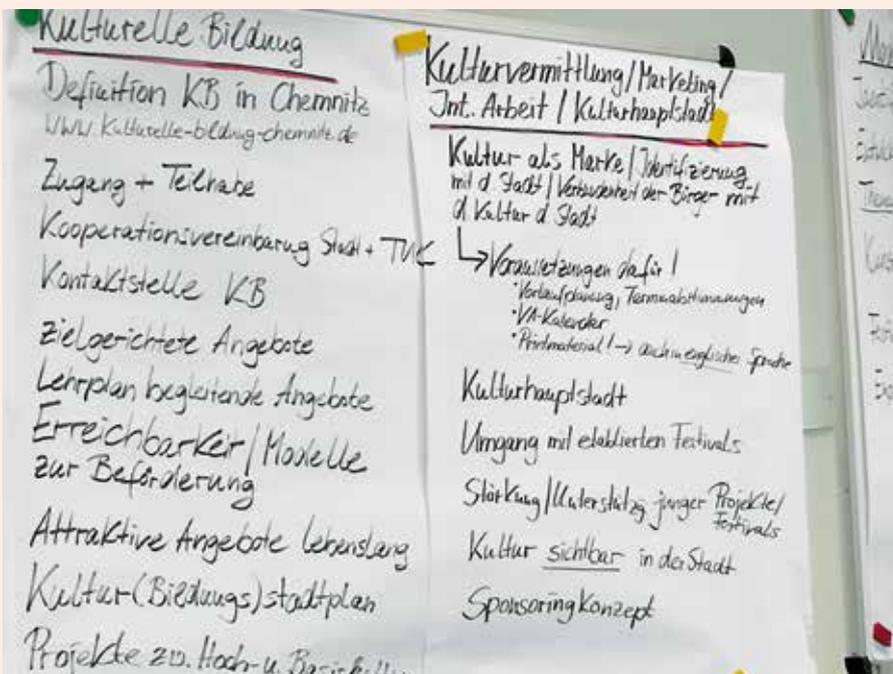
- Stimulating cultural processes through transparent cultural promotion and funding as part of a contemporary, sustainable cultural policy
- Optimising communication networks and discussion
- Creating award systems – prizes, recommendations

- Improving opportunities for and access to training courses/professional qualifications for creative professionals
- Intensifying internationalisation processes, international discussion and dialogue

The objectives are implemented through overarching measures and concepts, such as the new funding instruments for cultural promotion, communication and marketing, methods promoting international exchange, an academy, the city lab approach and an expanded museum concept, as well as individual activities described in parts D and E.



The initial meeting of leaders of the subject groups was held on 9 August 2017 at the TIETZ cultural centre. Head of the Department of Culture for the City of Chemnitz, Ferenc Csák, opened the meeting. Initial thoughts, considerations and findings were documented.





A gathering of international experts as part of the 'Culture for Cities and Regions' coaching programme was held at the Gunzenhauser Museum in April 2017.



A debate was held on 3 March 2018 in the events hall of Sparkasse Chemnitz, where the audience was given an update on the progress to date and was invited to discuss it.



A performance of 'Anasages z. B. Theater' was produced for the Chemnitz Cultural Strategy and had its première at the debate.



The subject groups worked diligently over several months. They developed actions and projects.





A view of the future lab on 13 December 2017. The Cultural Strategy gets the thumbs-up!



Everyone came together again at the future lab held at the Chemnitz City Music School on 6 March 2018.





# SUBJECT AREAS

## C1 Modern Chemnitz

### IN BRIEF

---

Chemnitz – City of Modernity – is in tune with the times: The experiences and behaviour of the city's inhabitants are shaped and characterised by movement and transformation, questions, new beginnings and the courage to experiment. The city makes space for technological, artistic and social innovations and interventions, thereby promoting processes and projects within urban society that create and maintain the freedom and space for individuals to think, collaborate and design urban lifestyles. The modernity of Chemnitz can be seen in the specific interplay of creative and abstract forms of expressing cultural knowledge, in experimental approaches to developing the urban environment, in the digital expansion of urban processes and in the cultural responses to the changes in post-industrial society.

### Industry meets culture – culture meets science:

### VISION 2030

---

The networking and symbiotic transfer of knowledge between artists, scientists and engineers is one of the most productive sources of sustainable, effective social and scientific development. Interactions between scientific research, creative design and everyday life influence Chemnitz's spirit of industrial culture, including engineering and entrepreneurship. Poetic-aesthetic and avant-garde forms of artistic expression are as at home here as innovative design and non-conformist approaches to life. Chemnitz will consequently be home to a multidisciplinary, internationally networked academy for experimental arts in 2030. It will provide the location and setting for the contextual and conceptual interpretation of the constantly changing present through the

use of innovative media and technologies and offers a forum for holding dialogue pertaining to artistic expression and scientific reflection. The concept and format are designed to foster cooperation and the networking of existing and newly created structures and stakeholders. As a place of interdisciplinary thought and creation, the academy will attract people from every discipline who wish to engage with issues relevant to present-day society in an environment of local expertise and international renown.

Its reputation for generating and transferring knowledge will firmly enshrine the academy alongside other notable national and international research institutes, such as the Institute of Advanced Study.

### MISSION

---

Scientists and artists are engaged in research and experiments with the objective of breaking new ground. The founding of an academy for experimental arts ensures ongoing inspiration for reflections on the interaction of science, society, culture and technology and provides the necessary space for such ideas to evolve. To this end, existing structures in the urban environment are being updated and expanded in order to improve the integration of research, business and culture in line with current requirements. Former industrial buildings are being renovated for the academy in line with urban planning and forward-looking technological requirements. Chemnitz is creating an academy complex including artists' workrooms, seminar rooms, stages and studios, workshops and exhibition and presentation areas and will provide an internationally renowned platform for the production, presentation and dissemination of contemporary (media) art of all genres.

Chemnitz is turning its awareness of its historical roots into the basis for renewed civic pride. Looking at the last two centuries, Chemnitz can demonstrate that it

is an industrial city of European or even international standing. Its innovation, its high visitor numbers and the economic strength of its business start-ups emanating from the University of Technology are impressive. The outcomes of this innovation, which would otherwise be poorly publicised, are made visible and tangible thanks to artistic interventions in the urban environment. Such interventions also raise the attractiveness of Chemnitz among those working in the cultural sector. This keeps Chemnitz fresh and vibrant for its inhabitants.

## Chemnitz City Lab

### VISION 2030

As it has on various occasions throughout its history, Chemnitz is developing a new 'utopian city': the Chemnitz City Lab. Chemnitz City Lab scrutinises contemporary, historical and culture-specific notions of urbanism and develops innovative forms for the city of tomorrow. In Chemnitz City Lab, urban society and cultural discourse encounters urban planning and development. An environment that fosters openness, curiosity, tolerance of doubt, enjoyment of disruption and experimentation ensures that stakeholders, participants and the public view the city as a space of opportunity. Indeterminate locations, undefined places and small-scale urban development models create the space for experiments in the artistic and social context. Empowering forums for participation enable decision makers and citizens to engage in productive dialogue. Creative professionals comment on and design the solutions envisaged through their creative expression.

### MISSION

Chemnitz City Lab challenges that which purports to be self-evident and offers an opportunity to try out alternative solutions, such as vehicle-free districts, urban gardens and cooperative housing and economic systems. It reflects the urban living space as a cultural place in permanent flux, whose urbanism is characterised by heterogeneity, transparency and structured diversity. In Chemnitz City Lab, development and planning processes are designed with accessibility and participation in mind, with structures created in such a way that there is also a place to voice doubt, dissent and conflict. Administrative processes focus on facilitation and

design. They allow the devolution of decision making to different levels of hierarchy within the administration, as well as a partnership between civic institutional stakeholders and external stakeholders based on subsidiarity. Chemnitz City Lab makes adequate space for the past in order to distil from it urban development constants and come up with examples, such as existing physical structures, that have potential for future application. Value is derived from cultural capital. Chemnitz is therefore pioneering sustainable development concepts in the spirit of the Transition Town approach.<sup>10</sup>

## Digital Chemnitz/Smart City Project

### VISION 2030

Urban society is reflected in the digital sphere and discovers new forms of expression and creative opportunities in the abstract nature of binary codes.<sup>11</sup> Chemnitz is in a continual state of development as an open-source project, through its engagement with current cultural transformation processes. Much like a shared, open-source *city software application*, which citizens are involved in developing, the city's evolution is a collaborative project – a construct based on preliminary versions that are constantly updated in line with social and technological transformations and in dialogue with the inhabitants. The digital age strives to balance the individual's need for personal fulfilment with the overarching needs of the community. In the digital age, the world is in flux, this transitional nature is seen as positive, the concept of network permeates digital and physical spaces in a tangible, practical way. In this respect, Chemnitz is viewed in international circles as a pioneer of the modern digital age.

<sup>10</sup> Since 2006, environmental and sustainability initiatives in many cities and communities across the world have been shaping the transition towards a post-fossil, relocalised economy as part of the Transition Town movement. Sustainable development recognises the scarcity of resources and aims to conserve and incorporate the experience of nature, create new approaches to corporate culture and technological innovations, strengthen local resources and promote participation and exchange in fair global partnerships. These objectives are often reflected in local agenda processes.

<sup>11</sup> The collective term 'Smart City Project' is used for these holistic development concepts which aim to create greener, more social cities that are more efficient and technological.

## MISSION

Digital urban society also thrives on public spaces that can be shared by users to discuss ideas and develop their creativity. The expansion of Chemnitz’s digital infrastructure gives wide access to cultural resources and stands out for the way it carefully interweaves the inherent potential of automated efficiency and the creative force of human intelligence and imagination. Virtual technologies, such as augmented reality, expand our cityscapes and create new urban spaces.<sup>12</sup>

The participation processes are open and are supported by the latest technology. Common design and development processes across all municipal services combined with the latest digital voting and decision-making systems enhance the configuration of social and political urban life in today’s digital Chemnitz. They enable the public to access and engage with the fundamental processes that shape their lives.

### Nightlife/urbanism

## VISION 2030

When compared to industrial society, post-industrial society is characterised by different working patterns and new rhythms of life associated with these. The new lifestyles that find the space to develop in Chemnitz require shifts in the habits and requirements of specific groups of people. Chemnitz provides an inspiring range of leisure activities and effective forms of communication and transport and from accessible, safe open and green spaces also enhance quality of life and urbanism. These exist side-by-side in Chemnitz and can be enjoyed in the city centre as well as the outlying districts. Day and night-time activities combine to create a wide-ranging urban culture whose style and dynamism cater for the needs of different groups of people. New lighting concepts, artistic light installations and a festival of lights create high-quality, inspiring spaces to enjoy all that Chemnitz’s nightlife has to offer.

<sup>12</sup> ‘Augmented reality’ (AR) is the computerised integration of digital information into the user’s environment to enhance their perception. This information can include all human senses, but at present, AR mainly embeds additional visual information.

## MISSION

The urbanism of a city is reflected in the design and maintenance of the open spaces and in the routines and opening hours experienced by citizens. The City of Chemnitz takes a holistic approach to urbanism and quality of life, going beyond a simple consideration of infrastructure and integrating the behaviour and interests of different groups into its approach. Designing the urban environment to be aesthetically appealing, e.g. through the display of art in public areas or the development of urban and green spaces, is as much a part of this approach as is flexibility in the arrangement of opening hours in public spaces.

The City of Chemnitz is developing effective instruments and infrastructures for the organisation of leisure time and recreation and for the transport network (e.g. opening hours, closing times, public transport scheduling) in order to accommodate opposing interests. Events such as Museum Night, Science Night or Gallery Night present opportunities to make a night-out in Chemnitz attractive.

Appropriate measures are in place to enhance the creative and economic potential presented by a vibrant urban nightlife, based around areas with lively clubs, pubs, late-night shopping and cinemas. This appeals to new target groups and shows Chemnitz in a new light.

## C2 Make space! Creating the prerequisites, developing funding models

### IN BRIEF

Chemnitz has transformed its municipal support mechanism into a flexible, transparent cultural promotion model which can be accessed by both new and established creative professionals in Chemnitz and is integrative, networked and supportive. It is transparent and gives stakeholders planning security linked to targeted incentives to enable them to explore new opportunities for cultural experimentation.

## VISION 2030

---

Innovative cultural promotion in Chemnitz means the use of funding instruments which are precisely tailored to the needs of creative professionals, providing access for stakeholders at different levels, transparency of application procedures and flexibility of funding periods. Urban spaces and the space provided by municipal subsidiaries, as well as new (open) spaces for culture, including parks and gardens, are part of the municipal cultural promotion model.

Through its Cultural Management Division, Chemnitz's cultural administrators are creating the communication and structural conditions for a vibrant, networked cultural sphere. Increasing the skills and resources available in the Cultural Management Division of the Chemnitz Cultural Administration Department makes it possible to provide more services and therefore improves funding support and networking opportunities. Funding instruments are developed and managed from this office.

Cultural promotion in Chemnitz is open and can integrate new disciplines and priorities, such as digital, into funding guidelines and the cultural advisory body. There is systematic development of volunteering opportunities for members of the public, as well as private and corporate donations and discounts, including records and tokens of appreciation. This encourages the assumption of civic responsibility and regularly eases the culture budget, freeing up resources to facilitate new projects. This makes a Chemnitz Cultural Foundation a conceivable possibility.

These are pioneering instruments for urban cultural promotion; the expertise they combine is seen as best practice and is being discussed and requested on a local, state, national and European-wide basis. The corresponding communications enhance Chemnitz's position as regional centre, enrich the cultural landscape in Saxony and brings increased awareness on the national level and in the European context.

## MISSION

---

By rethinking and creating modern, transparent and flexible funding models, it is possible to give commitment and structure to the 'Make space!' cultural strategy. Cultural stakeholders will be regularly involved.

In improving access to urban facilities and spaces provided by municipal subsidiaries and developing new (open) spaces for culture, including parks and gardens, the Cultural Management Division acts as a facilitator and champion to other offices and council-owned companies, e.g. when cultural projects are held in the public realm.

This intensifies the interfaces which arise from unifying issues, such as the cooperation resulting from the projects to celebrate the city's 875th anniversary in 2018 or from the Capital of Culture bid. Additional cultural promotion funding is available for new participants to provide cultural inspiration with the scope to take brave decisions and to protect them from potential failure.

The productive routine includes regular coordination with officers responsible for cultural issues in other departments of Chemnitz City Council. In terms of objectives, planning security and transparency are as important as the development of experimentation and enabling spaces and cultural education.

Existing funding mechanisms are being optimised and supplemented with new types of grants. Long-term funding is possible. New, low-threshold funding schemes are also being introduced and existing guidelines are being extended: short-term funding is available for micro projects successfully established during the current European Capital of Culture bid.

Scholarships and grants, such as travel grants to initiate international cooperation, residency fellowships and artist-in-residence programmes are being incorporated into the guidelines and coordinated to a certain extent with city partnership funding programmes.

## C3 Industrial culture

### IN BRIEF

With the concept of industrial culture, the City of Chemnitz is engaging with the physical, social and intellectual history and heritage of industrialisation as a cultural resource demonstrating how their experiences of transformation and new beginnings strengthen societies going forward.

### VISION 2030

The cultural history of the industrial age combines questions from technological, scientific, environmental, social and urban history and aims to explore human, environmental and industrial interaction and social, historic and economic change in society, giving people the chance to see and experience this. In Chemnitz, cultural history is an integral part of many institutions. These include the City Archives where Chemnitz's documentary heritage is stored, the Chemnitz History Museum which is home to the city's historic cultural artefacts, a range of associations dedicated to the city's history as well as the Saxon Association of Industrial Museums, where it forms part of an interdisciplinary committee on European industrial history.

A look back at the long history of industrialisation in and around Chemnitz demonstrates the close connection between industry and cultural production and makes it clear that structural transformation and technological change are initiated and can be shaped by man. Knowing about the historicity of contemporary reality strengthens the region's people, because industrial culture not only develops and conserves the physical heritage of industrialisation, it also establishes innovative locations for skills and expertise as the intangible legacy of industrialisation.

The Chemnitz/Erzgebirge industrial region is distinct from other European industrial regions thanks to its extensive and exemplary network of historical places, archives and museums of cultural and technological significance. In a process of development that stands as an example for other European cities, Chemnitz is a

model city for innovative and sustainable concepts for using and repurposing former industrial sites.

Through cultural inspiration and a sustainable, environmental approach to construction and the economy, it has been possible to mitigate the negative effects of structural transformation here. The concept of industrial culture, bringing together expertise and insights into the cultural history of the industrial age, experiences of structural transformation and the city's transregional networks, means that Chemnitz now takes its place as one of the German cities represented in UNESCO's Creative Cities network.

### MISSION

Since the economic and social upheaval of the middle ages, which was triggered by the start of the textile industry, Chemnitz has been a testing ground for the technological transformation of living space. Architecture and urban planning in Chemnitz, not to mention the region's culture, have been shaped by engagement with changing technical, economic, physical and social conditions. Industrial culture continues a Chemnitz tradition by ensuring that industrial and cultural developments, which have always gone hand-in-hand in the city, continue to enrich each other.

This involves expanding and transforming the museum sector from a place that stockpiles industrial history to a place that offers an industrial experience. In terms of physical artefacts, this museum landscape has differentiated and stabilised itself by maintaining existing industrial monuments and networking with existing museums. In the research and presentation of urban history as a 'Treasure trove of urban identity', an active role is played by cross-institutional partnerships such as the City History Consortium (Arbeitsgemeinschaft Stadtgeschichte), which is a network comprising the City Archives, smac, the Chemnitz History Museum, the Museum of Industry Chemnitz and the Chemnitz Historical Association (Chemnitzer Geschichtsverein). Their collaborative work is presented in publications and exhibitions, as well as in specialist training in cultural education.

Chemnitz is breaking new ground in the sharing of experiences through intensified programmes of cooperation between science, business and cultural work, as

well as through innovative development forums bringing together bodies of knowledge from civil society (citizen science, public history) and novel forms of presentation (virtual museum, augmented-reality walks, soundscapes). Industrial culture is engaging with new stakeholders and approaches in order to stimulate creativity in industrial spaces in a way that goes beyond the tried and tested formats, such as the Days of Industrial Culture, and that conveys its diverse aspects.

As a result of collaboration with business, science and cultural work, industrial culture is establishing ways of recognising innovative and restoration projects by creative professionals in the broader sense, in the form of awards, trade fairs or exhibition formats to highlight their work. Industrial culture addresses questions relating to the links between industry and landscape as well as between industry and society in the context of cultural acknowledgement of the past, developing them into important tools for social participation and cultural education.

## C4 Cultural and creative industries as a driving force

### IN BRIEF

The cultural and creative industries (CCIs) with their range of detailed structures are leading the way to the digital economy and the post-industrial society. They reinvigorate atypical industrial sites and workplaces through creative projects and businesses, thus increasing the urban character of Chemnitz. CCIs stimulate the cultural, economic and social fabric, for instance by developing innovative tools for cultural education. CCIs design and produce ground-breaking ways to present their achievements, thus helping to characterise Chemnitz as a city of innovation.

### VISION 2030

CCIs have transformed their intermediary role in the space shared by cultural and commercial work into an outstanding high-growth, value-adding economic sector, generating value in the fields of integration, social

issues and sustainability. Their innovation arises from their role as an interface between various industries and from their compatibility with established industrial sectors, culminating in highly specialised company profiles. CCIs decode socio-political trends for industry and civil society and use them to develop innovative products and new models of working.

In Chemnitz, CCIs benefit from networking opportunities and the simplicity of structures, while also taking advantage of the development and repurposing of derelict industrial sites. Open spaces, both physical and mental, are fundamental requirements for creative processes and thus also for CCIs. With its innovative funding instruments, sector-specific communications strategies and transparent selection processes, the city has created the basic conditions for the cultural and creative industries in Chemnitz to consolidate their own profile and for their work to be visible and receive recognition locally and internationally. At the same time, CCIs make a significant contribution to increasing the appeal and international character of Chemnitz as a city, as a place of work for professionals and as a hub of innovation for companies. The activities and companies within the CCIs generate economic growth for Chemnitz and draw creative minds to the city from across the world.

### MISSION

The cultural and creative industries sector employs a comparable number of people as the mechanical engineering or automotive sector (2018 economic trend) and comprises market-orientated companies whose core skills are in the field of creative activity.<sup>13</sup> The strengths of the cultural and creative industries lie in their ability to think beyond their business and discipline and to act as entrepreneurs, both in their business acumen and in their creative output. These strengths form the basis for close collaboration with IT and engineering companies, with Chemnitz University of Technology, as well as with local, regional and state administrations, cultural

<sup>13</sup> The cultural industries encompass musical, literary, visual and performing arts, architectural and design works, products, productions, content and services, as well as the book and media industries and the radio and film industries. Creative industries include the arts and crafts sector, the advertising industry and the software/games industry. The Saxon State Ministry for Economic Affairs and Labour (2009): *Cultural industries report 2008*, published electronically: URL: [http://www.wirtschaft.sachsen.de/download/kulturwirtschaftsbericht\\_sachsen.pdf](http://www.wirtschaft.sachsen.de/download/kulturwirtschaftsbericht_sachsen.pdf), [Accessed: 24/07/2018], p. 8.

institutions and creative professionals. With their access to many different sectors, CCI are catalysts for other industries, driving digitalisation and acting as a conduit for culture. This makes CCIs an important link between the publicly funded cultural sector, the independent, not-for-profit sector and the private cultural economy.

CCIs design tailored formats for exchanging expertise on the national and international level, as well as sector-specific qualification programmes, and enhance the image of Chemnitz through the interdisciplinary and national/international relationships they are able to harness.

Periodic exchanges of information with municipal decision-making committees (e.g. at regular meetings) and the opening of experimentation spaces in the city constitute important mechanisms for involving the overwhelmingly small-scale CCIs in urban and regional development decision-making processes. The CCIs communicate sector-specific issues using established instruments and committees, both between stakeholders and decision-makers and between the stakeholders of the various industries within the sector. At the same time, they see this kind of involvement as an opportunity to develop sector-specific offerings and to engage in networking. City marketing communicates the creative-economy expertise and services provided by CCIs, which is a strong signal of urban society's receptiveness to creative processes and the creative economic expertise derived from them. CCIs therefore round off the picture of Chemnitz as a dynamic centre for innovation.

## C5 Cultural education

### IN BRIEF

Cultural education brings together artistic practice and social issues and plays an active role in directing social transformation towards the ultimate aim of a sustainable, resilient society. It makes a vital contribution to the discourse surrounding future forms of co-existence and participation, using creative independent-learning processes to convey social and politico-cultural issues. In

this way, it brings together institutional and independent educators, creative professionals and citizens, irrespective of their age or background. Here, the creative act and self-experience are at the centre of a life-long learning process which focuses on the holistic development of the individual and on social skills.

### VISION 2030

The varieties and formats of cultural education in Chemnitz have opened up spaces for artistic and sensory experimentation as novel learning centres which, on the whole, tend to strengthen social cohesion. Cultural educators use networking and the exchange of ideas to bridge the presumed boundaries between disciplines and institutions, fostering participants' understanding for one another and helping to bring about new alliances (e.g. sustainability, sport, intercultural and intergenerational issues) through which urban society can draft potential solutions to the challenges of our times. Cultural education targeting specific groups provides direct, low-threshold access to cultural activities and is therefore a prerequisite for autonomous learning and social participation. Mobile services bring cultural activities to people, enhancing and revitalising neighbourhood-oriented efforts. Cultural education leads the way when it comes to the co-existence of the generations, urban society in all its diversity or collaboration between people across city or national borders.

Regular internal communication and urban networking alongside transregional discussions contribute to the diverse, wide-ranging and high-quality cultural education sector found in Chemnitz. This sector uses quality development measures to engage in a continual process of self-reflection, one of the key methods by which it fulfils its particular responsibility to society.

### MISSION

In 2030, there is a contact point to coordinate cultural education in Chemnitz through cross-curricular, interdisciplinary and inter-institutional partnerships, fulfilling the responsibilities for cultural spaces envisaged by the state government and developing a framework for effective, sustainable cultural education. The contact

point for cultural education creates a network of education providers and consumers and initiates partnerships with the objective of establishing interdisciplinary projects or projects that combine individual neighbourhoods, or of facilitating shared use of creative platforms and workshops.

It improves the visibility of the resources and offerings available and also safeguards the digital network of educational professionals. It has the structural and human resources required to meet the needs of these networking and coordination activities.

An interdisciplinary board of trustees initiates and designs overarching thematic years in consultation with all cultural stakeholders. It devises qualifications in the field of cultural pedagogy across all disciplines of cultural work. Collaboration among professional cultural education professionals and artists from the whole of Europe enhances the cultural education offerings with targeted cooperation. Support is also provided by culture scouts, who scour the city, the region and even Europe as a whole to find relevant offerings that could benefit from development, bringing cultural stakeholders together in the process.

In addition to organising decentralised local services, the contact point also designs interdisciplinary offerings, such as a training and cultural centre. Regular evaluations are used to assess the demand for particular services as well as the need for new offerings.

## C6 Cultural communications, cultural marketing and international partnerships

### IN BRIEF

The City of Chemnitz has the appropriate expertise in its communications, marketing and international partnerships departments to assure an appealing public image, the fostering of international networks and a productive internal network of cultural activities. Thanks to an open cultural platform maintained by associations and cultural institutions in collaboration with the Cultural Management Division, the majority of Chemnitz citizens

participate in cultural activities in the city's districts and are aware of what is available in the surrounding area.

### VISION 2030

The network of European affairs professionals has been consolidated to become a centre of excellence for international work. Following a restructuring process, the city partnerships are now resulting in vibrant forums for discussion and collaboration for schools, associations, institutions and administrations. The discussion forums are also designed for project partnerships. As a 'City with Space', Chemnitz is an attractive events venue for the whole of Europe. Thanks to their international connections, various institutions in the city are committed in the long-term to holding festivals, trade fairs and comparable large-scale events here. Chemnitz enjoys equal popularity as a travel destination for visitors and event organisers and as a business location and a place to live. The communications, marketing and international partnerships departments are part of transregional networks, and their optimal structures and staffing help to enhance the city's visibility and image. In addition, internationally networked stakeholders from business, science, music, film and the wider cultural sector, as well as from sport and politics, help to create a positive reputation for Chemnitz and to raise the city's profile.

International work also benefits from a transparent, long-term policy of cultural promotion. Since the city and the region bid for the title of European Capital of Culture 2025, the attention of international stakeholders has been drawn to the city's creative resources and there is significant demand for residences, scholarships and funding programmes. Chemnitz is involved in Europe-wide cultural networks and a diverse range of exchange programmes.

### MISSION

At large-scale European events and international cultural festivals, Chemnitz has a strong reputation for making urban space and existing industrial wasteland available for innovative forms of creativity. In Chemnitz, the central Coordinating Office for

International Activities provides the support needed to plan international events and to maintain the numerous city partnerships. The Coordinating Office for International Activities acts as a contact for international affairs, responding to questions from citizens and from within the city council, as well as a contact point for external partners involved in cultural projects. Those involved in European matters at the City of Chemnitz engage in regular, intensive (project) exchange, enabling work on international initiatives, such as the EUROCI-TIES network, to be developed and enhanced to the mutual benefit of the participating parties.

In addition to the city's communications department, there are collaborative advisory services, work-shadowing schemes, mentoring programmes and specific qualifications to enable stakeholders from the cultural scene to use targeted, attractive messages to communicate the cultural services and activities available in Chemnitz through appropriate contemporary channels. To ensure that cultural activities and institutions in Chemnitz can be accessed digitally, websites are supported professionally and are optimised on an ongoing basis. Cultural marketing establishes the 'Chemnitz brand'. The interaction between cultural marketing and local advertising gives rise to social value that benefits everyone involved.

# D

## OVERARCHING ACTIONS AND CONCEPTS

This section outlines measures and concepts for successful cultural activity, taking account of the prerequisites and essential requirements laid out by all subject areas (D1–D3). It identifies opportunities for cultural experimentation and future projects that the urban cultural policy can exploit and convey on this basis (D4, D5) and suggests concepts that can be further developed in order to enhance, firmly establish and improve the effectiveness of existing activities, institutions and cultural assets. The measures in section D are listed in order of priority.

### **D1 New instruments of cultural promotion**

Cultural promotion instruments simplify application procedures, improve access to urban spaces for cultural activities and projects and relieve creative professionals of administrative and organisational tasks, allowing them to focus on their creative work and to create visionary, utopian concepts for the city. They support creative professionals in their cultural management work or provide the financial means to outsource this work. They also support networking activities and project development both locally and transregionally. The funding criteria in the City of Chemnitz's funding guidelines for art and culture have been substantively rewritten to take account of the priorities of the cultural strategy.

By revising the funding instruments, we aim to incentivise independent cultural bodies and ensure that they are able to do their work. This includes awarding grants of several years' duration for selected activities and funding spontaneous projects, as well as establishing an annual reserve fund. Furthermore, the revised guidelines allow individual and project-related funding for

artist exchanges, mobility and residential projects in the national and international arenas. The City of Chemnitz Mayor's Office initiates the development of new models and strategies for city partnerships and is also responsible for monitoring existing partnership programmes and developing new types of networking within existing schemes.

The 'Socio-Cultural Youth Fund' continues as a special support programme for community-related, interdisciplinary and multi-agency cultural practice targeting the involvement and participation of the city's population. A qualification covering content and implementation is being planned.

### **D2 Communication – public relations – marketing activities**

Effective communication is the result of a methodical approach to engagement in personal dialogue and to the sharing of information in speech, writing and pictures through analogue and digital channels. It generates interest in all subject areas by conventional and unorthodox means. Effective internal communications encourage identification with the City of Chemnitz's cultural projects and boost their development. Effective public relations activities showcase the city's cultural programmes for visitors, citizens and creative professionals and raise their profile and appeal from the local to the international level. Communications are important for all areas of urban cultural activity, but are of particular significance in relation to the networks that need to be established in cultural education, the cultural and creative industries and international work.

## ENHANCED EXTERNAL ADVERTISING FOR CULTURAL AND CREATIVE ACTIVITIES THROUGH ANALOGUE AND DIGITAL PUBLIC RELATIONS PROGRAMMES

- Improvements to Chemnitz's multi-lingual coverage and profile in press and print, on the Internet and at trade fairs and themed meetings in Germany and abroad
- Regular publication of a Chemnitz newsletter and the launch of a virtual city guide using new technologies (e.g. augmented reality)
- Creation of a more professional monthly events calendar and expansion of the digital map of cultural sites resulting from public involvement in the 'Free culture in Chemnitz' (Freie Kultur in Chemnitz) project <sup>14</sup>
- Conceptual development of cultural signage (analogue and digital), embedding sites of cultural production in the cityscape and urban life, thereby enhancing citizens' cultural awareness and increasing curiosity and openness to innovative thinking

## INTERNAL COMMUNICATIONS MEASURES

- Development of a digital compass for Chemnitz in collaboration with cultural stakeholders as a networked, flexible and interactive information platform while simultaneously enhancing the cultural stakeholders' virtual identities
- Extending the City of Chemnitz Cultural Management Division's digital profile with current information, e.g. funded projects, Cultural Advisory Council, sponsorship opportunities
- Further development or realignment of existing district management structures with a view to their distribution across the urban area on the basis of need, as well as potential synergies with cultural activity

## D3 International exchange and dialogue

Public relations measures are particularly important in raising the international profile of Chemnitz. The involvement of cultural stakeholders on international committees and meetings increases the effectiveness of networking and lobbying. Funding models also provide for financial assistance for international exchange through travel funds, grants and artist-in-resident schemes, both within existing city partnership programmes and in the context of planning or developing international project partnerships. Existing formats and events, such as Chemnitz Museum Night or integration projects, gain visibility, connectivity and appeal through the involvement of European/international themes or stakeholders. The City of Chemnitz grants scholarships and artist-in-resident status to international creative professionals and provides summer academies and internships for international students and promotes similar measures. A central contact point for international activities coordinates projects to develop the international aspects of cultural activities and acts as the contact for citizens and international partners.

## D4 Academy for Experimental Arts

In conjunction with expert partners, the City of Chemnitz is establishing a framework to develop a scientific-artistic think tank, providing a space for professional and creative dialogue between art and culture, science and business and serving as a forum for reflection on and critical engagement with contemporary issues. The collective knowledge and expertise here provides a basis and environment for social and aesthetic innovation. The City of Chemnitz's cultural activities benefit from the interdisciplinary expertise and from the international experts and renowned cultural stakeholders who have committed themselves on a permanent or temporary basis to the Academy for Experimental Arts, or who have been appointed honorary members (in line with the 'at large' principle) of this institution founded on the principles of an institute of advanced study. The

<sup>14</sup> City of Chemnitz (2015): Chemnitz participatory budget evaluation – Free culture (I-016/2015)

academy integrates stakeholders into an experimental art network, promoting up-and-coming artists and cultural professionals and contributing to the professional qualification and ongoing training of local creative artists. The academy's research projects include the exploitation of the art and cultural history aspects of specific manifestations of socialist cultural activities during the German Democratic Republic (GDR) era and the interdisciplinary relationship between artistic and cultural production and new technologies and scientific styles of reflection.

As a think tank, the Academy for Experimental Arts allows for a structural adjustment of Saxony's education and university sector concerning the profile of research, teaching and practice in the fields of culture and the humanities. It is probable that a considerable number of creative professionals and other stakeholders connected to the academy will choose Chemnitz as their sphere of activity and home. The City of Chemnitz supports the use of suitable properties and industrial wasteland for this purpose.

Symposia and specialist international conferences, summer academies and funded artist residences, public lectures and workshops: these are all being used by the Academy for Experimental Arts to convey and transfer cultural innovation. In the process, the academy brings established and emerging creative professionals into dialogue with each other – and into the city of Chemnitz.

It also provides internships in cultural projects/experiments in Chemnitz for students from all corners of the world. These activities and further research collaboration are taken up by publications and make use of new forms of presentation.

Exhibition and presentation spaces are found throughout the city and pervade the entire urban area as focal points for social and cultural discourse. An alternating series of international guest curators develop interdisciplinary exhibition themes, which critically and aesthetically reflect current technological developments and social phenomena. This gives Chemnitz a central role, while the academy also draws from the border area with the neighbouring European countries to enhance its expertise.

Funding for the think tank and its staffing is to be provided in partnership through municipal, state, national and European instruments (e.g. funding from the State of Saxony and the federal government's cultural foundations and from the German Ministry for Education and Research). A working group is drawing up the academy's conceptual principles and a management plan.

## D5 Chemnitz City Lab as a method

City labs bring administrative bodies, science and civil society together to find new forms of collaboration for solving key issues of the future. Based on the conviction that expert knowledge is to be found throughout urban society's generations and groups, city labs create the conditions for knowledge building in concrete social situations and contexts, similar to findings from field or action research. City labs invent models for the future and test these in real-world social environments and processes; they differ from other research institutions and instruments in that they place science and civil society's mutual learning at the heart of the research.

Research interventions from the fields of art, technology and social issues are part of the city lab notion. These interventions aim to understand social dynamics (habits, behaviour) and processes (stagnations, change, leaps) within urban society and to contribute to an altered, unfamiliar perception of the urban environment. They are often the outcome of efforts to take a sustainable approach to developing the urban environment and urban society, in the spirit of the Transition Town concept (e.g. reduction in the consumption of fossil fuels, changes in mobility patterns, support for the regional and local economy by the local authority). Reality labs can be small-scale and designed to target specific groups. They are built on the participation, interaction and autonomy of the participants. With the city lab, the City of Chemnitz is embarking on an experimental situation which aims to expand and improve dialogue between local government and citizens, in order to make the entire urban society capable of addressing the questions of the future.

Chemnitz City Lab consists of a number of individual measures which serve as low-threshold, temporary (and even symbolic) actions targeting the public sphere, socialisation, mobility, temporal organisation and the economy. The local population and the 'city' come face to face in a new way at Chemnitz City Lab, trying out unfamiliar experiences and different ways of using public spaces, municipal institutions or companies. City labs provide a forum for making civic competence tangible and productive, increasing the sense of belonging and responsibility. Culinary initiatives (city gardens, edible cities, street food, restaurant day, food sharing) or shared spaces and resources (maker spaces, co-working, hackathons, fab labs) provide the impetus for experimental, sustainable action.

## D6 Festivals and large-scale international events

The cultural programme in Chemnitz features numerous festivals of art, music, film and integration. In 2018, for instance, this included the Begehungen Art and Cultural Festival, the Saxon Mozart Festival, the Schlingel International Festival for Children and Younger Audiences, Days of Jewish Culture, Museum Night, various diversity festivals and Days of Industrial Culture, as well as regular and one-off events, such as the Saxon State Exhibition 2020.

Concept development starts with examining and classifying the packed festival calendar. The next step is to develop cultural policy initiatives that will enhance existing festivals and large-scale events as well as provide effective frameworks to support the development of new activities. The approaches that are used to provide support distinguish between non-commercial and commercial aspects of the festivals. They take account of the different needs of different organisations (privately funded bodies/associations – the city and its subsidiaries – sponsored festivals) and facilitate a wide range of content and formats such as music or technology festivals, symposia and multimedia/mixed media formats.

Where existing formats are enhanced, this is with the objective of developing international reach or synergies through potential strategic links to other institutions

and events. Cultural and creative professionals are involved in the planning and presentation.

## D7 Museums, collections, archives and memorials

Collections, museums, archives and memorials work together as required to develop common themes and research projects among themselves, as well as with universities, other cultural stakeholders, local government offices and citizens. They also develop physical links between their institutions, such as through itineraries or public transport. Citizens are actively involved in issues relating to the region or the city, e.g. citizen science programmes and approaches to the history of experience.

Institutions engage in regional and international networks beyond the local area to discuss overarching issues and research objectives or to participate in existing transregional projects. All cultural activities that conserve, display or inform have common objectives. They aim to establish specialist teaching, availability and accessibility commensurate with their institution and improve the structures and staffing of communications and public relations activities.

The City of Chemnitz is working jointly with practitioners and those responsible for individual areas at the institutions to develop a comprehensive approach, including an overarching strategy, for museums, collections, archives and memorials in Chemnitz. Particular attention is given to integrating the following priorities and topics, including the nomination of responsible persons:

### CROSS-STITUTIONAL MEASURES

- Installation and implementation of the Museum Mile
- Concept development for bequests of art work  
Establishment of a regional depot; collaboration with museums and galleries
- Concept development for a local digital archive

## CROSS-INSTITUTIONAL MEASURES WITH THEMATIC SYNERGIES

- Concept development for a museum of technical history in Chemnitz
- Concept development for a documentation centre for Chemnitz/Karl-Marx-Stadt/industrial culture during the GDR era (exhibition, collection and archive) for remembrance and eye-witness work in addition to the Siegmund and Kassberg Prison documentation centres; potential collaborative project with Industrial Museum, Chemnitz History Museum, City Archives, Stasi Documentation Office, etc.

## INSTITUTION-SPECIFIC MEASURES

- Concept development for the Chemnitz Art Collections (see annex: Programmatic considerations 2018 to 2025/2030)
- Concept development for Karl Schmidt-Rottluff ensemble  
Concept development for the historic Chemnitz-Hilbersdorf railway yard in partnership with local organisations on site
- Promotion of the development of a Kassberg Prison memorial based on the Kassberg Prison Education and Memorial Site society's design from 2018

## MEASURES TO PROMOTE PARTICIPATION

- Participative exhibition formats (e.g. sponsoring exhibition artefacts, citizens' exhibitions; eye-witness projects)
- Interactive virtual museum (e.g. 'My favourite pieces in Chemnitz'; blogs, videos)

## D8 Art in public spaces

Art in public spaces offers commentarial inspiration and design elements to contemporary notions of urbanism as an aesthetic principle of urban planning. It makes the permanent or transient work of artists visible and engaging within the urban environment and draws public attention to the city's wide range of cultural activities. Art in public spaces is part of a quality-conscious built environment, inviting people to stop on streets and squares to actively engage with art and to encounter each other in an unfamiliar way. More recent approaches to art in public spaces use temporary interventions as a low-threshold, interactive way of spontaneously revitalising urban spaces. This also includes urban experience projects, street theatre and music, street art, open-air performance and city lab programmes, such as the Edible City or city gardeners.

Any strategic repositioning must incorporate a concept for art in public spaces in Chemnitz, including the development of an action plan for the maintenance and restoration of existing objects. This concept must also include strategic site planning for artworks, the tendering process for projects and architectural and design contests<sup>15</sup>, as well as publicity and marketing campaigns (e.g. a print and electronic catalogue of existing artworks in Chemnitz). A partnership between the City of Chemnitz and local associations, with international participation, is tasked with continuing the 'InSight' (InSicht) project (2001/2002), updating the design if necessary. InSight is a walk-through exhibition of sculptures, statues, media art, installations and graphics in the public space. In addition, the City of Chemnitz is exploring new art forms in public spaces, discussing and reflecting on social urban development through poetic-aesthetic forms of intervention.

<sup>15</sup> The City of Chemnitz Prize for Architecture was awarded for the first time in 2018. Outstanding achievements in architecture, open space and urban planning were recognised with the objective of raising social awareness of and appreciation for a high-quality built environment in the city.

# E

## ACTIONS BY SUBJECT AREA

This section outlines individual measures that are not listed in parts C and D, in the order of the subject areas.

### E1 Modern Chemnitz

#### DIGITAL CITY/SMART CITY PROJECT

---

- Promoting interface projects, for example with a museum of the digital age Linking art and culture with new scientific technologies

#### NIGHTLIFE/URBANISM

---

- Incentives for existing and new nightlife formats
- Investigating local adaptation of the ‘Technical Guidance on Noise’ and relevant guidelines to change night-time quiet hours at the weekend for specific neighbourhoods and streets
- Creating pleasant, inspiring public spaces through the use of lighting or light-art interventions in the city centre or in individual districts and in outlying areas, e.g. by organising a walking light festival and an ideas contest for the night-time design of an area or street

### E2 Making space! Creating the prerequisites, developing funding models

The policy decision to devote “at least five percent of the city’s culture budget to free culture” is an essential prerequisite for achieving the stability and further growth of free culture and must therefore be further solidified.

#### REVISION OF ART AND CULTURE FUNDING GUIDELINES:

---

- Expansion to include new substantive funding criteria in line with the priorities adopted in the cultural strategy
- Promotion of new project development and initiation
- Promotion of international exchange and trans-regional projects to strengthen the profile of Chemnitz as the region's cultural metropolis
- Incentives for collaboration and networking activities also taking account of the Chemnitz cultural region
- Openness to adopt new and contemporary funding priorities, e.g. digital
- Audience development measures
- Resumption and realignment of studio subsidies for artists

## TESTING WAYS OF MAKING THE FUNDING PROCESS EASIER FOR STAKEHOLDERS AND ENSHRINING THEM IN THE FUNDING GUIDELINES:

- Incorporating long-term funding, concept and development funding with the objective of supporting important development processes in cultural institutions
- Reorganising the submission period for applications (more frequent, rolling or variable)
- Investigating shorter procedures to allow earlier approval if necessary
- Introducing a short-term funding stream for small-scale projects as a rolling deadline grant (of up to €2,000) with a simplified procedure
- Lowering the time requirement for accessing institutional grants to three years
- Revising application forms, e.g. using questions, simplified language
- Extending online services, e.g. acknowledging applications online
- Enhanced opportunities for inter-departmental funding for selected activities

## SYSTEMATIC FACILITATION OF ACCESS FOR CULTURAL SPACES

- Establishing an 'Inter-departmental round to support cultural projects' within the council arranged at the invitation of the Department of Culture, e.g. for advice on approvals, inter-departmental funding and large-scale key projects
- Continuation of schemes to apply for grants for investments in or restoration of cultural institutions
- Continuation of schemes to apply for grants for large-scale recurring cultural projects
- Retention of the funding tool for rental costs in municipal properties
- Assistance for measures to support the collective cultural operation of properties; long-term funding to safeguard the activity; annual re-negotiations with open, transparent decision-making structures for projects to be planned
- Active advocacy and mediation on the part of the Department of Culture when dealing with other offices and municipal institutions, e.g. for questions relating to the accessibility of urban spaces

- Auditing and awarding institutional structures for open approaches and interdisciplinary projects (e.g. literature, visual and performing arts) and stakeholders

## EXPANSION OF THE SOCIO-CULTURAL YOUTH FUND

- As a fund for youth projects, designed for the participation of young people
- Corresponding revision of the funding guidelines; rolling application process or four deadlines with decisions within a month, involvement of young people in the decision-making committee (e.g. those who received funding in the previous year)

## EXPANSION OF SERVICES IN THE CULTURAL MANAGEMENT DIVISION, INCLUDING THE CONTACT POINT FOR CULTURAL EDUCATION, TO PROVIDE SUPPORT TO THOSE INVOLVED IN APPLICATION PROCEDURES

- Increased staffing in the Cultural Management Division to perform duties relating to funding procedures and in particular to expand the services (e.g. more technical discussions, support for applications, advice on funding instruments and advice on accounts and reports on expenditure of funds)
- Training provided by the Cultural Management Division to improve the professionalism of organisations submitting applications, to prepare reports on expenditure of funds and to empower the organisation to apply for third-party funding
- Organisation of seminars for independent entities, e.g. on taking charge of their own press and media output

## SUPPORTING VOLUNTARY WORK

- Consolidation of a system that values voluntary work and active citizenship as well as corporate commitment to culture, with the objective of safeguarding the long-term future of important cultural activities
- An annual invitation extended to all cultural associations and volunteers by the mayor in charge of culture

## USE AND DEVELOPMENT OF ADDITIONAL FORMS OF FINANCING

- Systematic exploitation of additional financing opportunities, such as crowdfunding and sponsoring, in order to implement suitable projects and interesting activities, beyond the various levels of support provided by the public authorities (local authority, state, federal government, EU)
- Investigating the creation of a cultural foundation for Chemnitz as a collective foundation for local and transregional benefactors, donors and sponsors, with the purpose of supporting cultural projects in and for Chemnitz while giving prominent appreciation to all those who have contributed
- Investigating the possibility of creating a Chemnitz prize for innovation or a cultural prize to be awarded by the Department of Culture
- Strong encouragement of cultural organisations to participate in calls for proposals for grants and competitions

## E3 Industrial culture

As the coordinating office for the city's history, the City Archives support interface projects within the city and between the city and the region. The unique nature of the historical sources preserved in the City Archives as cultural assets and cultural heritage of the City of Chemnitz, and its huge, non-material value in terms of raising the awareness of historical issues, predestine “the City Archives [as] an urban centre of excellence for all issues relating to archives and the city’s history”; the department “engages in and promotes research into the city and the region’s history.”<sup>16</sup> To this end, the City Archives support the work of historical, local and citizens’ associations, as well as schools and cultural and educational institutions, fostering “research into and dissemination of the city’s history and engaging in historical education.”<sup>17</sup>

<sup>16</sup> City of Chemnitz (2017): *City of Chemnitz by-law establishing the Chemnitz City Archives* section 2 paragraphs 3 and 4

<sup>17</sup> City of Chemnitz (2017): *City of Chemnitz by-law establishing the Chemnitz City Archives* section 4 paragraph 6

- Industrial heritage tram and bus, local and regional
- Maintenance and development of the network of urban stakeholders involved in industrial heritage beyond the Exhibition of Industrial Heritage in 2020
- Concept to commemorate ‘50 years of the Fritz Heckert development’ in 2024, a cultural initiative by the City Archives as part of its historical education programme

## E4 Cultural and creative industries as a driving force

The organisations of the cultural and creative industries (CCIs) are collaborating with the Chemnitz Economic Development Corporation (CWE), the City of Chemnitz and other potential partners to devise an innovative concept for the cultural and creative industries in Chemnitz. This concept will contain strategic ideas for the development and impact of CCIs in Chemnitz. The following measures devised by the topical group are also incorporated as part of the concept:

### ESTABLISHMENT OF A REGULAR MEETING ‘THE CULTURAL AND CREATIVE INDUSTRIES HAVE THEIR SAY!’

- Participants: Representatives from creative industry associations (Creative Chemnitz (Kreatives Chemnitz), Creative Saxony (Kreatives Sachsen)), the Chamber of Commerce and Industry, Department of Economic Development, the Chamber of Trades and Crafts, the City of Chemnitz with the Department of Culture, Department of Urban Development and the Office of the Mayor, as well as the neighbourhood managers for business and the creative industries, and other relevant participants according to the topic under discussion
- Objectives: Cultural and creative industry stakeholders give insights into their work and their work processes, thereby creating a basic understanding of the issues and problems faced by the CCIs and obtaining recognition for the value of the cultural and creative industries for urban society

- Coordination of the activities of individual areas of responsibility to avoid duplication of structures/ activities and integration into the design process of projects and large-scale events

## CHEMNITZ ACADEMY FOR TRAINING IN THE CULTURAL AND CREATIVE INDUSTRIES

---

- Expansion of educational and engagement opportunities, qualifications
- Training courses from the cultural and creative industries
- Support for participants applying for funding from development funds intended for CCIs
- Targeted communication campaigns reaching out to professionals who work in the cultural and creative industries without realising that they are part of the sector

## E5 Cultural education

### TYPES OF COLLABORATION

---

- A training and cultural centre as a central, local, non-formal place of learning and as a collaborative way of using the creative and learning workshops of the TIETZ cultural centre; provides aesthetic education using practical teaching and learning methods
- Development of a professional network of school libraries in Chemnitz with Chemnitz City Library and the School Administration Office as cooperation partners; creation of a school library project office (such as in Dresden, Leipzig)
  - Initially establishing a two-year project office, a ‘school libraries post’ → formulating a strategic concept to be put before the city council in 3/2020, school library pilot
  - 2021 creation (continuation) of school libraries post
  - 2021 – 2030 extension to more school libraries, particularly those in new school buildings and primary schools, where the structural requirements are in place and which are not within walking distance of established library

facilities and cannot be served by the mobile library

- Installation of digital school libraries in secondary schools at the same time, (the Saxony Project of the German Library Association (Deutscher Bibliotheksverband e. V.)
- Interdisciplinary partnerships, such as links between art and technology, integration into lessons
- Open digital networking and training platforms, an open digital market place

### FORMS OF PARTICIPATION

---

- A network of central cultural education facilities, such as TIETZ, and local offices in urban districts (schools, nurseries, local venues, neighbourhoods) in order to inform target groups about local offerings
- Project sponsorship and exchange programmes

### ACCESSIBILITY, VISIBILITY

---

- Development of mobile and local offerings, e.g. a culture bus similar to a mobile library, expansion of coverage into the surrounding area
- Investigation of a model for promoting cultural activities and institutions among school children (as an audience development initiative)
- Designing creative forms of public engagement as an experiential learning activity (poetry in shop windows, literature at bus stops, projections of current exhibitions)

### REFLECTING SOCIAL DEVELOPMENTS

---

Through ‘thematic years’ which highlight social developments across different sectors and in various districts

## **E6 Cultural communication, cultural marketing, international collaboration**

### **CENTRE OF EXCELLENCE FOR INTERNATIONAL WORK**

---

To pool and coordinate existing expertise and international cultural activity programmes, the City of Chemnitz is investigating the possibility of pooling existing expertise, initiatives and projects from across various offices and institutions in the field of international collaboration in one centre of excellence and is looking at where this could be located and how it might be run.

The centre of excellence could act as a central port of call for issues relating to internationalisation and the development of international cultural collaboration projects, providing city partnerships with a joint organisational and institutional home, and networking stakeholders in issues relating to Europe, thanks to regular discussion meetings. A working group comprising representatives from the City of Chemnitz and international stakeholders, headed up by the Department of Culture, is devising the conceptual principles underpinning a centre of excellence of this nature, as well as a proposed design and structure.

## Working documents and literature

City of Chemnitz (2004): *Cultural Development Plan 2004–2012*. (B-80/2004).

City of Chemnitz (2007): *Cultural Report 2004–2007*. (I-036/2007).

City of Chemnitz (2012): *Cultural Report 2007–2012*. (I-065/2012).

City of Chemnitz (2013): *TARGET-PERFORMANCE analysis of the Cultural Development Plan*.

City of Chemnitz (2009): *Chemnitz model for evaluating and profiling cultural activity*. (B-065/2009).

City of Chemnitz (2012): *Outcomes Report 2007–2009*. (part of the Cultural Report I-065/2012).

City of Chemnitz (2014): *Make space – Key issues and an action plan for culture in Chemnitz*. (BR-005/2014).

City of Chemnitz (2015): *Chemnitz participatory budget evaluation – Free culture*. (I-016/2015).

City of Chemnitz (2015): *Five percent of the culture budget for the promotion of the free culture scene*. (BA-054/2015).

City of Chemnitz (2016): *Future concept and action plan for the Department of Culture of the City of Chemnitz 2016–2022*. (B-169/2016).

City of Chemnitz (2017): *City of Chemnitz by-law establishing the Chemnitz City Archives*. (B-138/2017)

City of Chemnitz (2018): *Archive development concept 2018–2024*. (B196/2018)

City of Chemnitz (2018): *“Chemnitz Municipal Theatre Company concept for development of the theatre from 2019 to 2022.”* (B-274/2018)

Bokova, Irina (2016): “Foreword.” In: *Culture: Urban Future: Global Report on Culture for Sustainable Urban Development*. Paris: UNESCO. 1–31.

UNESCO: *Creative Cities Network*. Paris: UNESCO. Published electronically, URL: <https://en.unesco.org/creative-cities/> [Accessed: 27/07/2018]

The German Commission for UNESCO (1983): *World Conference on Cultural Policy. Final Report of the UNESCO International Conference held from 26 July until 6 August 1982 in Mexico City, (UNESCO Conference Reports, No. 5)*. Munich: K. G. Saur

EUROCITIES Culture for Cities and Regions Office (2017): *Coaching visit: Report and recommended actions. Coaching Visit to Chemnitz 18-21 April 2017*. Brussels/Chemnitz. Published electronically: URL: [https://www.kulturelle-bildung-chemnitz.de/csdata/download/1/de/bericht\\_coaching\\_kultur\\_fuer\\_staedte\\_und\\_regionen\\_chemnitz\\_de\\_122.pdf](https://www.kulturelle-bildung-chemnitz.de/csdata/download/1/de/bericht_coaching_kultur_fuer_staedte_und_regionen_chemnitz_de_122.pdf) [Accessed 24/07/2018].

EUROCITIES Culture for Cities and Regions Office (2017): *Coaching Visit Report and Road Map: Coaching Visit to Chemnitz 18-21 April 2017*. Brussels. Published electronically: URL: <http://www.cultureforcitiesandregions.eu/culture/resources/201704-Chemnitz-Developing-a-cultural-strategy-involving-local-actors-WSWE-ALEEH9> [Accessed: 30/07/2018].

Fraunhofer Institute for Industrial Engineering IAO (2016): *CITY LAB CHEMNITZ – Urban analysis evaluation report*. Stuttgart.

Kopfmüller, Jürgen (2009): “From the cultural dimension of sustainable development to the culture of sustainable development” *Interdependencies of cultural transformation and sustainable development*. Eds.: Gerhard Banse, Oliver Parodi and Axel Schaffer. Karlsruhe: Karlsruhe Research Centre. 25–37.

Reckwitz, Andreas (2006): *The Transformation of Cultural Theories: Developing a programme of action*. Weilerswist: Velbrück.

The Saxon State Ministry for Economic Affairs and Labour (2009): *Cultural industries report 2008*. Published electronically:  
URL: [http://www.miz.org/downloads/dokumente/533/MW\\_004\\_Kulturwirtschaftsbericht\\_Sachsen\\_2\\_008.pdf](http://www.miz.org/downloads/dokumente/533/MW_004_Kulturwirtschaftsbericht_Sachsen_2_008.pdf)  
[Accessed: 27/07/2018]

Schneidewind, Uwe (2014): *City labs – A vision of the contemporary research laboratory*. Published electronically: URL: <http://www.planung-neu-denken.de/texte-mainmenu-41/302-schneidewind2014-3>  
[Accessed: 27/07/2018]

State Ministry for Economic Affairs, Labour and Transport (2017): *Interim report on second cultural industries report*. Published electronically:  
URL: <https://publikationen.sachsen.de/bdb/artikel/30214> [Accessed: 30.07.2018]

UNESCO (2002): *Unesco Universal Declaration on Cultural Diversity*. Published electronically:  
URL: <http://unesdoc.unesco.org/images/0012/001271/127162e.pdf> [Accessed: 27/07/2018]

UNESCO (2016): *Creative Cities for Sustainable Development*. Published electronically:  
URL: <https://fr.unesco.org/creative-cities/sites/creative-cities/files/creative%20cities%20for%20web.pdf>  
[Accessed: 27/07/2018]

# Chemnitz Art Collections – Programmatic considerations 2018 to 2025/2030

The Chemnitz Art Collections form part of the largest, most important municipal art collections in Germany. Derived from various civic collections, brought together in the King Albert Museum in 1909 and operated as a municipal museum since 1920, the Art Collections today encompass a number of different museums and institutions: the Museum on Theaterplatz, the Gunzenhauser Museum, the Chemnitz History Museum, the Carlfriedrich Claus Archives and the Henry van de Velde Museum in the Villa Esche. The Chemnitz Art Collections enjoy an outstanding reputation throughout Europe, Germany and the region. Thanks to the vibrant and widely-acclaimed exhibition programme which focuses on the international modern era and features important thematic and individual presentations, and its important holdings, the collections are renowned nationally and throughout the world.

In 2018, the Chemnitz Art Collections had a change of management and, with it, a period of reflection about the position and thematic direction of the museums. This process is not yet complete and in no way implies the need for a fresh start in all areas. Instead, it evaluates the current state of affairs with the objective of pursuing effective approaches and formulating additional thematic steps on the basis of a review of the situation in Chemnitz. As a result of the change, the aspirations and imperatives of the museums' objectives and direction going forward have been reformulated.

The objective is to implement the necessary substantive, organisational and structural initiatives to ensure that the Chemnitz Art Collections continue to take their place among the other German and European art museums and are brought into the 21st century. The guiding principles are to establish the museum as an open artistic and social space for the city, a space for human knowledge, aesthetic experience and social interaction. The museum should be imagined as a space for bold artistic experiments, one in which international developments are viewed alongside local culture, discoveries are made and issues of the past and present can be discussed. In short, it should be a breathing space, serving art and the common good in the truest sense.

In concrete terms, current strategic reflections are principally concerned with four areas: 1) exhibition and collection policy and academic work; 2) digitalisation; 3) external communications, education and public relations; 4) technical, structural and urban-development considerations. The considerations will be briefly outlined here, but must be continually re-evaluated by the museum to ensure their validity and feasibility over the coming years.

Greater emphasis should be placed on the presentation, exploitation and exploration of the **Museum on Theaterplatz's** own academic and **exhibition** holdings. However, this should not be to the detriment of large or small-scale special exhibitions, as these are the major currency in the 'economy of attention'. The City of Chemnitz has adopted the slogan 'City of Modernity' and this gives the art collections the opportunity to return time and again to the notion of modernity in their exhibition schedules, posing questions about contemporary relevance and consequences, but also considering the outer reaches and backroads of the modern age.

The programme should place greater emphasis on contemporary positions, going beyond the conventional genres of painting, graphic arts and sculpture to encompass photography, video and installations. Unusual locations, outside the museum space, may also be used for interventions requiring individuals to leave their comfort zone. There should also be a focus on art after 1945 in eastern Germany and the GDR, particularly in the region surrounding Karl-Marx-Stadt/Chemnitz, with attention paid here to the art scene of the 1970s and 1980s. This should pursue the question of the potential meaning of autodidactic and non-conformist art for the local art and cultural communities. The arts and crafts, design and textiles sectors should feature more heavily in the exhibition programme, always taking account of inter-genre considerations.

The **Carlfriedrich Claus Archives** should have a higher public profile. This can be achieved through publications and presentations that situate Claus in a wider European context.

The **Van de Velde Museum** in the Villa Esche also needs to raise its profile and appeal, which can be achieved through a range of initiatives and activities within the city and further afield.

The **Gunzenhauser Museum** has a clear research and exhibition mandate, which is to showcase various aspects of the Gunzenhauser collection within a range of contexts. To further increase the museum's appeal, larger national and international exhibitions with links to the collected works of Gunzenhauser should be frequently held alongside the extensive collection of recent artworks from Saxony.

In the **Chemnitz History Museum**, an exhibition priority continues to be the late-gothic sculptures from Saxony which need to be firmly positioned in the international context. The exhibits should be extended to include the urban history relating to the development of Chemnitz, because the set of themes that has come to light from architecture, collective memory and identity politics in the urban development of Chemnitz from the 19th to the 21st century and the contemporary cityscape is exceptionally visible yet contradictory. The permanent exhibition should be comprehensively updated to bring it in line with modern exhibition and media technology, while also making it into a place for experience and education, if the necessary staffing and financial resources are available to do so.

In the past, it was impossible to have an ongoing **collection policy** because the museums did not have a stable acquisitions budget and were reliant on donations, endowments and gifts. To ensure that our collections are not left behind by modern developments, to reinforce existing priorities and to close potential gaps, the museums should pursue an ongoing acquisition policy of contemporary, expressionist/Schmidt-Rottluff and 20th-century regional artworks. If possible, they should also endeavour to complete their collections in the fields of arts and crafts and design with art nouveau and Bauhaus works, as well as so-called Eastmodern and GDR design, providing that they fit with an artistically sophisticated profile and do not disregard current developments. A strategic development of the collections is only possible if important requirements are taken into account, such as the availability of objects, financial resources and space.

Museums are academic institutions; **academic research projects** on individual collections must be promoted and the outcomes made available in the public domain. The **provenance research** which has already been started at

the Museum on Theaterplatz must be extended to all the museums' collections and eventually, all holdings must be systematically investigated.

The museums must now undertake an extensive **process of digitalisation**, encompassing all areas of work. In the medium-term, the public and academics must be able to access all relevant data by means of open access. However, the implementation of this process will be governed by special financial, personal and spatial requirements which have not yet been clarified.

In the areas of **communication** and visitor services, there will be a particular focus on **education** and disseminating information in the coming years. The development of an overall 'brand' for the art collections, with distinct individual profiles for each museum, as well as re-designing the website and developing a uniform, visitor-friendly signage system, are all part of this focus. The appearance and information provided need to be more focused on the visitor. The perception, public image and appeal of individual museums needs to be strengthened and new groups of visitors need to be targeted (audience development).

The use of social media channels and the website, which will also be used in the medium term to relay art into the exhibition areas, should result in the art collections being more attractive to a younger audience and should encourage dialogue with the public. The objective is to extend the reach of all our museums to a wider urban population and to different demographic groups through a range of offerings and approaches (including outreach programmes). The art collections' media profile, both analogue and digital, must be reinforced, including within the city. In the field of education, the very successful 'Konrad the Art Bus' (Konrad der Kunstbus) programme, featuring a mobile art bus, should be further developed. However, new offerings and formats for different target groups must also be developed, so that the museums become education spaces and spaces for social interaction, as well as providing aesthetic experiences to the whole of urban society.



## THANKS

Around 150 individuals were involved in developing the Cultural Strategy. The majority of these were engaged in strategic groups, in sectoral meetings, in workshops and in future labs on a voluntary basis.

Particular thanks are extended to those who chaired the subject groups, to the members of the steering group, to the editorial team and to all the experts of the Chemnitz Cultural Advisory Council and Culture Committee.

Ralph Burghart

Mayor in charge of education, social work, youth, culture and sport

### Cultural strategy project management contact within the Department of Culture:

Ferenc Csák, Head of Department

Tel.: ++49 371 488 4100, email: [kulturbetrieb@stadt-chemnitz.de](mailto:kulturbetrieb@stadt-chemnitz.de)

Katrin Voigt, Head of Cultural Management

Tel.: ++49 371 488 4120, email: [katrin.voigt@stadt-chemnitz.de](mailto:katrin.voigt@stadt-chemnitz.de)

With project administration support from Valentine Jerke

## PUBLICATION DETAILS

**Publisher:** City of Chemnitz – Mayor's Office, 2019

**Contact:** Department of Culture – Cultural Management Division

**Steering group:** Mayor in charge of department 5, Ferenc Csák, Dr. Christoph Dittrich, Egmont Elschner, Tobias Möller and Katrin Voigt

**Editorial team:** Ferenc Csák, Egmont Elschner, Valentine Jerke, Boris Kaiser, Tobias Möller, Dr. Juliane Schwarz-Bierschenk, Elke Sieber, Christoph Thoma and Katrin Voigt

### Chairs of the cultural strategy subject groups:

Jörg Braune, Dr. Oliver Brehm, Dr. Paolo Cecconi, Prof. Christoph Fasbender, Nancy Gibson, Eva-Maria Gräfer, Marcus Heinke, Mandy Knospe, Katja Manz, Pia Sachs, Frank Schöfeld and Dr. Sabine Wolfram

### Professional support and facilitation:

Elke Sieber

**Final editing:** Dr. Juliane Schwarz-Bierschenk

**Editorial deadline:** 28/11/2018

**Design/typography:** mediamoment, A. Berger

**Picture credits:** p. 15: City of Chemnitz; p. 16, top: City of Chemnitz, middle/bottom: Daniela Schleich; p. 17: City of Chemnitz; p. 18, top: City of Chemnitz, middle/bottom: Daniela Schleich

**Printing:** City of Chemnitz print works, 2019

The “Cultural Strategy for the City of Chemnitz for the Years 2018 – 2030” was adopted by the Chemnitz City Council on 30/01/2019 as part of the proposed resolution B-008/2019.

