

PRESSEMITTEILUNG

Nürnberg publishes second bid book

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WIR BEWERBEN UNS
ALS KULTURHAUPTSTADT
EUROPAS
NÜRNBERG 2025

PAST FORWARD

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The City of Nürnberg submitted its second bid book for the title of European Capital of Culture 2025 to the Kulturstiftung der Länder in Berlin today, at the same time releasing the published version. Across a total of 100 pages, Nürnberg describes its plans for the arts and cultural programme, the European dimension of the application, the strategy and the idea behind the PAST FORWARD slogan, and the three core themes “Humanity”, “Activity” and “Community”. Alongside the jury’s virtual visit to Nürnberg (23 October) and the final presentation also in digital form in front of the international jury (27 October), the submission of the English-language version of the bid book is one of the most important milestones en route to the Capital of Culture title. The jury will make its final decision on 28 October 2020. The bid book was presented to the Kulturstiftung by the Lord Mayor of Nürnberg Marcus König, Mayor and Head of the Department of Cultural Affairs of the City of Nürnberg Prof Dr Julia Lehner and Head of the Bid Office Prof Dr Hans-Joachim Wagner.

PAST FORWARD: The leitmotif of our bid

The PAST FORWARD slogan is the leitmotif of Nürnberg’s application, serving as a strong, continuous thread running through the entire bid book. This motto has innumerable dimensions: PAST. We are not turning our backs on history, we are meeting it head on. We acknowledge the history of the city, the region and the entire continent of Europe, scrutinising and discussing this history in the here and now, building on it to shape our future. FORWARD. The new often struggles to surmount the old – and today, more than ever, Nürnberg is committed to engaging with European and global discourses as well as bold new political and artistic perspectives. Exploring and experimenting with new concepts through the means of arts and culture, our application looks forward, to the future, illuminating the path that Nürnberg, the region and Europe has to tread to get there.

Nürnberg2025: Overarching themes and platforms

The issues set out in our first bid book are now more relevant than ever before. In our new bid book, these themes are given clearer definition, greater clarity and additional perspective:

- Humanity – The key objective of a superdiverse Europe
- Activity – Working, learning and playing to shape the world
- Community – Togetherness in a 21st century European city

Our different platforms are grouped under these three overarching themes, and each individual project within our programme is assigned to a platform. **Humanity**, for instance, encompasses Platform I THE FUTURE OF REMEMBRANCE, which is centred on the fundamental issue of the culture of remembrance in the 21st century: How should we

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deal with the former Nazi Party Rally Grounds today, in a world where there will soon be no surviving eyewitnesses but where nationalism has once again taken root, in Germany and across the continent? Addressing this question are projects such as DOING GROUND (curation: Marietta Piekenbrock), REMEMBRANCE AND THE STRATEGIES OF INSTITUTIONAL CRITIQUE (curation: Milan Ther), LUIGI NONO: MUSIC AND POLITICS (curation: Ensemble Intercontemporain (Paris), Matthias Pintscher) and MEMORY LAB (curation: Jörg Skriebeleit).

Platform III POWER OF THE MASSES, for its part, seeks to provide answers to the self-same question but from a very different angle. The projects within this platform examine the mechanisms of power. Which of these were used by the Nazi Party? What lessons can be learnt from this, for the present and the future? Projects such as BROKEN AESTHETICS – A retrospective of Leni Riefenstahl's works (curation: Kay Kirchmann, Clemens Risi), THE DICTATORSHIP OF THE ARTS – A performance on totalitarian power (curation: Jonathan Meese), A DIFFERENT VIEW – PERSPECTIVES FROM THE GLOBAL SOUTH (curation: Shreela Gosh) are all dedicated to addressing these questions.

Platform IV, which falls under the Humanity theme, is entitled DIGNITY AND EQUALITY. This platform will see the implementation of projects like EVERYBODY (curation: Susanna Curtis), KINDERKULTURHAUPTSTADT, YOUTH UNITED, EUROPRIDE, ART EYE (curation: Katharina Fink) and a project centred on the neo-Nazi group National Socialist Underground (NSU).

Activity brings together the themes of work, learning and play, posing the question: How do we shape our world? The platform entitled THE PLANET AS A PLAYGROUND, for example, focuses on the many facets of games and play, guided by curators Johanna Pichlbauer, Gabriel Roland and the Invisible Playground Network. The LANDSCAPES OF LABOUR platform revolves around the subject of work, highlighting developments such as industrialisation and structural change but also forced labour under the Third Reich. Milo Rau, Phil Collins and Robert Misik will curate projects that make their presence known far beyond Nürnberg and the region.

Nürnberg is an open, transcultural and European city. The concept of an “open city” is based on the premise that a city is constantly in flux, continuously subject to radical transformation brought about by factors such as gentrification, migration and the heterogeneity of different lifestyles. An open city is a place where people are met with tolerance and respect, conflicts are negotiated, discussed and resolved pragmatically, a place which is receptive to spontaneity and constant change. Climate change, threatened ecosystems and resource justice, all burning issues across Europe and around the world, are further pivotal aspects of our application. For the concept of the open city to succeed today, however, we need robust and resilient communities. The LOCAL LAB EUROPE platform under the Community theme is devoted to a broad-based examination of these issues. Here we are fortunate enough to have curators Anne Applebaum and Peter Pomerantsev (ARENA EUROPE – Stories against hatred)

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as well as Verena Ringler (BOULE EUROPA – Power to the councils!) on board. In the project YOUR MONEY OR YOUR LIFE TOUR (curation: Tuncay Kulaoglu), we shine a light on the betting shop as a microcosm. SONGLINES (curation: Beate Schüler) will see us continue with an already successful music festival format which, with the help of international partners, we have seen grow in size and diversity year on year.

NÜRNBERG TIME MACHINE

Many projects in the arts and cultural programme are centred on the past and present of the city, the region and Europe. All these projects are brought together and interlaced under the umbrella of the NÜRNBERG TIME MACHINE. Dovetailing with the PAST FORWARD slogan, the NÜRNBERG TIME MACHINE acts as a catalyst for the (re)discovery of history using technologies such as artificial intelligence and augmented reality. In this process, both local and European history is systematically unearthed and the past brought to life digitally. The result is Big Data of the Past, a digital collection showcasing a wealth of historical artefacts from around the world that reflect the history of the city of Nürnberg. Big Data of the Past is the gateway to the cultural heritage of region, with the people of Nürnberg taking on the role of public historians and developing new narratives. The NÜRNBERG TIME MACHINE, for instance, enables the creation of 3D reconstructions of historical parts of the city, AI-supported exhibitions, or interactive history-based games. A service hub, website and data cloud, the NÜRNBERG TIME MACHINE is a real digital treasure trove, acting as a resource for all the PAST FORWARD projects – a reservoir to which they can contribute, adding their own new treasures in the form of project outcomes, lessons learned and data. The NÜRNBERG TIME MACHINE goes beyond the mere digitisation of cultural assets, giving people the tools to create new cultural artefacts. Lead partners in this project are Friedrich-Alexander-Universität Erlangen-Nürnberg, the museums of the City of Nürnberg, the Germanisches Nationalmuseum and the Nuremberg City Archives, who will be working closely with: Time Machine Europe (14,000 partner organisations); FIZ Karlsruhe, the University of Greifswald (TRANSRAZ), Europeana and other partners.

A thoroughly European bid

2020 plunged the entire world into crisis. All of a sudden the European Union found itself wrangling with a whole new set of challenges. A European Capital of Culture can only be successful if, besides celebrating the European idea, it confronts the challenges and problems of today's Europe head on. In a world with and even after Covid-19, the concept behind the European Capital of Culture must be more European than ever. Using the medium of arts and culture, Nürnberg is joining forces with the people of the city to tackle these challenges head on. The result is a Nürnberg2025 with a European dimension encompassing more than 60 individual projects across four levels:

- PAST FORWARD is about rediscovering our position in Europe – Localising Europe
- Through the PAST FORWARD programme, the people of Nürnberg will rediscover their city and region, forming new relationships and connections and shaping Europe together – Exploring Europe
- Nürnberg is forming new partnerships and working with a host of international cultural operators to develop the arts and cultural programme: Co-Creating Europe
- The year 2025 will be huge celebration bringing together people from all across the world to celebrate the European idea: Celebrating Europe

Beside outlining more than 130 collaborations between artists, curators, cities and cultural institutions, the bid book also details future cooperation with other Capitals of Culture, including Eleusis 2021 in Greece, Veszprém-Balaton (2023) in Hungary and Tartu (2024) in Estonia. Our application also places importance on a close partnership with the 2025 Capital of culture in Slovenian.

European Capital of Culture – a once in a lifetime opportunity

For the massive transformation Nürnberg so urgently needs, the ECoC2025 title is vital – just as cities like Nürnberg are vital for Europe. The Nürnberg of the future is a city that – because we have not forgotten our history – looks forward with radically new perspectives. We see our application for the ECoC2025 title as a unique opportunity to elicit change, in a city that, despite being stuck in routine and habit, has every chance of becoming a vibrant European city, a true European metropolis.

The operating budget for ECoC2025 has only changed slightly over the first phase. The estimated budget for operating expenditure totals 83.2 million euros, with around 89 percent coming from the public sector, nine percent from the private sector and some two percent from our own revenue. Funds for capital investment make up an additional 20 million euros.

The overall budget is broken down as follows: City of Nürnberg: 30 million euros, Free State of Bavaria: 30 million euros, national government: an estimated 25 million euros, European Metropolitan Region: 6.2 million euros, EU funding programmes: 2.5 million euros, Sponsorship: 7.5 million euros, own revenue: 2 million euros.

A total of 50 of the 83.2 million euros in operating expenditure will go into the arts and cultural programme, with the remainder allocated to organisation, administration, personnel costs and marketing. Beginning in 2021, we will be working fervently on the fundraising strategy outlined in the bid book, as well as on the marketing and communications strategy and the establishment of the new service centre, a central acquisition and grants office for cultural operators. If we are awarded the title, the Bid Office will be transformed into a non-profit limited company (gGmbH), with the City of Nürnberg and the Free State of Bavaria as

joint shareowners. Nürnberg2025 gGmbH will be managed by an Artistic Director and a Business Director. A Supervisory Board (Chairperson: Marcus König) and an Advisory Board (Chairperson: Dr Ulrich Maly) will also be created.

Parallel to the preparations for the European Capital of Culture Year, four New Creative Spaces will be developed: the Kongresshalle, the Haus des Spielens, the Museum Industriekultur and The Garage Project in the Alte Feuerwache 1. Despite the synergies these projects are expected to bring about, they are not included in the total operating budget for the European Capital of Culture. As spaces of creativity, they will nonetheless play a key role in the implementation of the arts and cultural programme.

Arts and cultural perspectives

Nürnberg's second bid book for the European Capital of Culture 2025 unites a wealth of arts and cultural perspectives and viewpoints. Local arts and cultural operators, artists, associations, businesses and institutions are as much a part of Nürnberg2025 as internationally renowned artists, cultural operators and institutions. In seven chapters over one hundred pages, the bid book opens up all sorts of possibilities and entirely new perspectives for the city, the region and Europe. The design created by strategic design agency DKdL is more than just a creative design format for the book itself (lead designer: Christopher Biel), but embodies the creative backdrop for Nürnberg's bid as a whole. The book was bound by hand (Nürnberg-based paper design studio Handbuch) and printed in compliance with the EU Ecolabel criteria. The majority of the illustrations are the work of illustrator Paul Blotzki; behind the conceptual photography are Juergen Teller, Katharina Sieverding, Khrystyna Jalowa and Mariana Stavnycha, David Häuser, and others.