Cultural Strategy Hildesheim 2030
adopted by the city council of Hildesheim on June 27, 2019

1 Starting point: The cultural profile of the City of Hildesheim

Hildesheim is a historic cultural city with an exceptionally diverse and top-class cultural offer. The origins of its 1200-year history date back to the time of the Carolingians, when the diocese of Hildesheim was established at a junction of important trade routes. As an important bishop's seat, Hildesheim cultivated an intensive exchange throughout Europe in the Middle Ages and housed the cathedral school, the central training centre of the Ottonian Empire. Although this great strategic and economic importance did not carry on into modern times, Hildesheim developed a strong cultural profile over the centuries as a religious centre, with important educational institutions, the oldest daily newspaper still published today, and large cultural institutions founded by a self-confident citizenry.

The events of the Second World War and in the course of that the extensive destruction of the medieval structure of the inner city of Hildesheim, which had been largely preserved until then, caused a traumatic rupture in the city's history. While Hildesheim formerly was known as the "Nuremberg of the North", nowadays the often unpopular post-war architecture shapes the cityscape in the centre. Numerous people from Hildesheim still deplore the loss of past beauty and atmosphere today, even though important identity-forming buildings, such as those on the market square, have been reconstructed and rebuilt.

With over 100,000 inhabitants, Hildesheim is now officially a major city - not least due to the three universities with over 11,000 students - and has been growing again for several years. In 2019 people of 144 different nationalities live in Hildesheim. The urban society thus is very diverse.

Hildesheim is known nationwide for its rich cultural and religious heritage. The Mariendom Hildesheim and its sacred objects as well as the Michaeliskirche are outstanding examples of early Romanesque architecture and religious art of the Holy Roman Empire. Since 1985 they carry the UNESCO World Heritage Seal. The cathedral museum Hildesheim, redesigned in 2015, presents the world-famous cathedral treasure and conveys its references to the diocese and city history. With its Egyptian, ethnological, natural history and art-historical collections, the Roemer and Pelizaeus Museum houses unique testimonies to different cultures around the world. In addition to the responsibility of preserving them and making them accessible, there is vast research into their origins and contexts of appropriation. The Center for World Music opens up traces and legacies of worldwide musical creation with a Europe-wide unique archive of the sounds of the world and a network of global musicians that offers a basis for international encounters. The city and diocese archives, the city museum in the Knochenhaueramtshaus and the school museum, among others, make it possible to experience essential aspects of the city's history.

Hildesheim's universities serve as important starting points for creative work in the city and thus for its cultural profile. For 40 years, the cultural studies courses at the University of Hildesheim have been carrying current artistic trends and social discourses into the city. Trained in Hildesheim, many "KuWis" make significant careers as artists or managers in the
German-speaking cultural sector. The "Hildesheim School" is a label for contemporary and innovative artistic production. Student projects often result in independent professional cultural initiatives. The festivals transEuropa (International Performing Arts) and Prosanova (Young German Literature) in particular have significance far beyond Hildesheim. The HAWK Hochschule für angewandte Wissenschaft und Kunst Hildesheim Holzminden Göttingen's design courses are no less renowned: around 1850 young people study all conceivable design disciplines at the Faculty of Design and various restoration courses at the Faculty of Building and Conservation. Award-winning ideas, such as the interactive traffic light game "Street Pong", emerge time and again from the HAWK's creative and specialist forge.

With small stages, in particular the Theatre House Hildesheim, exhibition possibilities and temporary use of empty spaces, the city is an experimental area for the young scene. However, the Hildesheim cultural offer also achieves a high quality in its breadth. The three-division Theatre for Lower Saxony (TfN) with the only musical company in Germany shows productions in Hildesheim and the whole of Lower Saxony as a combination of city theatre and state stage. The socio-cultural centre Culture Factory Löseke offers space for subculture and carries out participative projects in the district; national and international artists perform here, in the Bischofsmühle and also in Hall 39 as well as in the Vier Linden. Music school, Centre for Theatre Pedagogy, Adult Education Centre and Art School as well as the City Library create a wide offer of cultural education and participative artistic forms. Numerous cultural associations promote intercultural dialogue and cultivate cultural traditions with festivals and events. The Kunstverein Hildesheim shows young contemporary art. Artists from the region have their own exhibition space in the gallery in Stammelbachspeicher, while Rasselmania is a mixture of exhibition hall and event location. Church music with top-class organists, a lively concert programme and choirs with approx. 1500 members also plays an important role. In addition to its own concert programme, the Kulturring also offers cultural tours and trips. The Literature House St. Jakobi presents current positions in contemporary German-language literature in readings and events, while the Forum Literaturbüro makes poetry and prose a low-threshold experience. Hildesheim is also an important publishing location with its award-winning traditional houses Olms and Gerstenberg.

In addition to the student festivals, numerous popular events, some with an international profile, have established themselves in Hildesheim. These include, for example, the light art festival EVI LICHTUNGEN with up to 60,000 visitors, the Jazztime, the international street art festival Pflasterzauber, the Django-Reinhardt-Festival for music of the Sinti, the Folk'n'Fusion-Festival and certainly the Hildesheim Wallungen, a festival of the independent cultural scene of Hildesheim. Every summer, the M'era Luna Festival attracts around 25,000 followers of the wave and gothic scene to Hildesheim.

Recurring festivals, established cultural institutions, exhibition halls and venues thus form the visible basic structure of the cultural landscape of Hildesheim, whereby not all initiatives, associations and institutions could be listed here. However, it is the individual artists, the independent theatre groups, literary initiatives and visual artists, the active members of choirs and migrant organisations, the creative people in the fields of design, graphics or handicrafts and many others who ultimately fuel the cultural offerings of the city of Hildesheim with life. The city's cultural scene is also well networked, e.g. through the IQ – Interest Group Culture.
Hildesheim as an association of cultural creators and institutions, the Bridge of Cultures Hildesheim, which represents local migrant organisations, or the KulturSpitzen association of institutions that preserve, research and mediate cultural assets. Numerous working groups and initiatives, e.g. the working group KulturInklusiv or KulturLeben promote cultural participation and inclusion.

Strong civic spirit is expressed in the commitment of numerous associations and circles of friends, such as the Dombauverein Hohe Domkirche Hildesheim (cathedral building association), the Hildesheimer Museumsverein (museum association) or the Freunde des TfN (Friends of the TfN).

With this Cultural Strategy, the city of Hildesheim wants to sharpen and develop its unique cultural profile and to present the quality of its broad cultural offer. In particular, however, it positions culture as a driving force of urban development, as an innovator and impulse generator for transformation processes and a meaningful essence of social development.

2 Overview: The Cultural Strategy Hildesheim 2030

Culture is more than a simple instrument to make economic and social challenges visible or even to overcome them. Cultural practitioners rightly defend themselves against excessive appropriation in the service of political and economic goals. Art must also be allowed to exist for its own sake. On the other hand, culture undoubtedly forms a basis for social coexistence in the city and an important dimension of its sustainable development. Especially in times in which numerous supposed certainties are in question – from the shift of global power constellations, the threat to peace and freedom also in Europe to the increasing questioning of shared democratic values and institutions – the cultural sector is in demand: as a link for social cohesion and social participation, as an instance of social dialogue, as an element of quality of life and well-being and as a utopian force. In urban society, culture can create opportunities for encounters and understanding and create identity and belonging. But the cultural sector also plays a significant role from an economic point of view. As a central component of the touristic profile of the city, it forms the basis for the considerable added value in this sector. In 2015, for example, with 300,000 overnight stays and more than 4 million day guests, gross sales of over 200 million euros were achieved in the City of Hildesheim alone. Moreover, the cultural and creative sector is an industry that also creates numerous jobs in the City of Hildesheim - the Theater for Lower Saxony, for example, is one of the city's largest employers. Culture is also not to be neglected as a location factor. In view of the worsening shortage of skilled workers, a wide range of offers and a lively cultural life can be increasingly decisive for a place of residence and thus for economic dynamics.

On the other hand, the cultural sector is strongly challenged. Changing, increasingly experience-oriented leisure behaviour raises the demands placed on cultural institutions. Trends of declining audience numbers and the demand for new, digital offerings suggest a loss of importance of classical cultural forms. It is also clearly evident that in a diversified urban society a cultural understanding that stops at the arts and the classical cultural sectors does not go far enough. While, according to UNESCO's definition, culture is "regarded as the totality of the unique intellectual, material, intellectual and emotional aspects that characterise a society or a social group", at the municipal level – perpetuated by municipal and budgetary
requirements – a sectoral understanding prevails that refers mainly to classical institutions of high culture.

In the tension between the narrow understanding as "art" and an all-encompassing concept that tends towards arbitrariness, the field of culture must be constantly re-measured in order to maintain its significance for the citizens of the city. The Cultural Strategy of the City of Hildesheim, based on its already much broader cultural profile, therefore consistently seeks interdisciplinary references and recognises that a pluralistic and changing society requires a dynamic understanding of culture.

The City of Hildesheim attests culture an outstanding role for a sustainable, public welfare-oriented urban development – with regard to its quality of life, for the maintenance of a cosmopolitan democratic urban society and for just educational and life chances of its citizens. Moreover, it attributes important economic importance to culture as a motor for innovation, social dynamism and transformation.

At the same time, the City of Hildesheim explicitly acknowledges the unconditional freedom of the arts.

In this sense, the City of Hildesheim regards its cultural policy as an activating and shaping urban development policy. In order to define this structurally, the Cultural Strategy is consistently integrated into the Strategic Orientation for the Further Development of the City of Hildesheim adopted on 20 May 2019 and is oriented towards its overarching strategic objectives (cf. Chapter 4). The objectives and priorities of the Cultural Strategy are also based on international guidelines and strategies, in particular the global Agenda 2030 for Sustainable Development and the European and national implementation strategies thereof (in particular the European Commission's reflection paper "Towards a Sustainable Europe by 2030" and the German Sustainability Strategy). While the City of Hildesheim shares the view of the German UNESCO Commission and the German Cultural Council that the role of culture as a horizontal, enabling dimension of sustainability should be strengthened with reference to all individual goals, it refers in its Cultural Strategy to the goals (SDG) 1, 4, 8, 11 and 16 of Agenda 2030 specifically.

Another reference is the Global Action Programme Education for Sustainable Development with its priority action areas "Advancing Policy", "Transforming learning and training environments", "Building capacities of educators and trainers", "Empowering and mobilising Youth" and "Accelerating sustainable solutions at local level".

The Cultural Strategy Hildesheim 2030 is based on the conviction that cultural development is a joint task of local politics and administration, cultural actors and numerous other actors of urban society. Finally, the Cultural Strategy should be understood less as a finished document than as a process. The formulation of objectives requires constant review and updating. The Cultural Strategy is to be reviewed at regular intervals of five years and further developed on the basis of a dialogue- and participation-oriented cultural policy debate.

The present strategic objectives form the first milestone of the Cultural Strategy Hildesheim 2030, which must now be followed by implementation planning.

In principle, the Cultural Strategy provides an ambitious framework for the future-oriented cultural development of the City of Hildesheim. In view of the limited scope for municipal action, it will be necessary in the political process of implementation to set further priorities with a
realistic view to what is feasible in order to pursue the formulated goals in the best possible way.

3 Background and development of the Cultural Strategy

The Cultural Strategy Hildesheim 2030 is the result of the intensive cooperation of numerous actors of the urban society. It ties in with the position paper "Cultural Landscape Hildesheim 2020", with which actors from culture, politics, administration and city marketing had already formulated goals and recommendations for future cultural development in 2014.

The Cultural Strategy was developed by the cultural department of the city with the broad participation of the professional public. A steering group, consisting of the Mayor and the Heads of the Departments of the City of Hildesheim, representatives of culture, universities, social institutions and politics, accompanied the process on an ongoing basis and played a decisive role in shaping the content, as did a project group within the city administration. In addition, the cultural department conducted a total of 10 expert discussions on individual cultural policy topics. Consultations with the local cultural scene took place in three large workshops in cooperation with the IQ-Interest Group Culture; one workshop, that was organised in cooperation with the Bridge of Culture Hildesheim and the Federal Association of Networks of Migrant Organisations) targeted the Hildesheim migrant organisations. The Steering Group and the Committee for Cultural Dialogue worked on the strategy in further major work meetings. The discussions aimed at uncovering opportunities and challenges for cultural development and, as a result, to formulate common visions and objectives.

Altogether about 80 people participated in the development of the Cultural Strategy Hildesheim 2030.

4 Common Vision of the Strategy of the City of Hildesheim and the Cultural Strategy Hildesheim 2030

The Cultural Strategy Hildesheim 2030 is an integral part of the Strategy of the City of Hildesheim. With its adoption on 20 May 2019, the city council demonstrated its will to actively shape the future of Hildesheim in light of demographic, economic and socio-political challenges.

The guiding vision of the urban strategy is: "Hildesheim is growing sustainably." It represents a clear positioning for Hildesheim's status as a major city, which it will maintain and expand in the long term. With this guiding principle, the city is committed to its sustainable development, its urbanity and its central function. In addition, a supplement is added to this which sets a clear direction for a value-oriented and transformative cultural policy: "Hildesheim regards itself as an Enjoyable, Tolerant, Cosmopolitan and Innovative Major City of Education and Culture."

Based on this fundamental statement, the city has defined seven overarching objectives for urban development in a process lasting several years. These objectives deliberately integrate different sectors in order to enable a transdisciplinary approach. Thus, for example, the issues of mobility, nature conservation and quality of stay as well as sports and cultural activities are dealt with under the objective of improving the quality of life.
In this way, four of the seven fields of action of the urban strategy offer particular links for cultural development. With a view to increasing the quality of life, supporting children and young people in the best possible way, and the improvement of the city’s image and its national and international profile, the Cultural Strategy integrates the cultural sector comprehensively and differentiated into the overall strategic orientation. Culture thus becomes a self-evident component of municipal action in the service of an overarching strategy. A fifth field of action of the Cultural Strategy describes overarching framework conditions, the strengthening of the cultural and creative sector as the basis for the success of the content projects.

5 Objectives

5.1 "We increase the quality of life in the city": cultural offer and atmosphere

It is undisputed that the cultural life of a city has a significant influence on its quality of life. But how exactly do cultural institutions, events and cultural interventions increase the quality of life in the city - and for whom? What role do the atmosphere, the attitude, the appearance of the city and the design and use of public space play in addition to the cultural offerings?

As a university location, the city offers good conditions. The creative and artistic courses of study make Hildesheim an important centre for young contemporary culture. Students and young university graduates lead festivals, curate exhibitions or develop theatre productions. A significant part of the cultural life of the city, especially the independent scene, has its origins in student or university projects, which are often executed very professionally and resonate in the cultural sphere well beyond Hildesheim. However, the city does not feel like an urban, modern and innovative centre. The artistic projects of the students and graduates hardly attract the urban society and have little impact on public life. This is not least due to the peripheral location of the cultural campus in the south of the city. To allure the young and creative to the city, give space to the vibrancy, the discourses and the innovative power of the young and independent cultural scene and to link it more closely to the established cultural institutions is a core challenge for future cultural policy. It is also important to further expand the dialogue with universities.

More established and better known in the urban society is the varied cultural offer of the cultural institutions as well as those initiatives that have been active in the city for many years. But also many of these offers only partly reach their target audiences. Cultural offers and events must create more and new opportunities for participation and identification. Supply and demand orientation must be balanced out. Especially publicly funded institutions and events must aim at enabling a broad public to engage with cultural content. Culture must become more visible, more present, more accessible, both within and beyond cultural institutions, in the public realm and in the neighborhoods. In addition to links with other sectors – like sport, education, leisure – this includes digital artistic forms and approaches and cultural dissemination.

In view of the loss of a large part of the historic fabric of the city, special attention is due to attractive urban design. Against this background, the central sites of Hildesheim’s cultural heritage must be integrated more strongly. The historic city complex with its streets, alleys, paths and squares as well as parks and green spaces should be the starting point for a new building culture in terms and an appropriate ambitions urban design. The destruction of the city
in 1945 made it painfully clear what significance the outstanding historical buildings, the streets and squares, as well as the parks (especially the ramparts with Ernst-Ehrlicher-Park) have for the identity of the people of Hildesheim. Against this background, it is an important task to preserve Hildesheim's material and immaterial heritage and at the same time modernize the approaches therefore. Supported by the commitment and co-creation by an active civil society, it can offer opportunities for dialogue and mutual understanding in the urban society.

Public spaces are places of encounter and shared experience. In order to achieve this, the amenity value at central locations must be increased. The public space can work as a stage for regular artistic performances. In order to function well as such, central squares, green spaces and parks need to be upgraded and shaped in an exciting way. The aim should be to achieve a balance between rest and relaxation areas on the one hand and meeting places on the other.

**Objectives in the field of culture and atmosphere**

*In a nutshell:*

The City of Hildesheim regards culture and art as formative elements of its quality of life. It cultivates and develops its urbanity as a university location and a centre of cultural production. Intellectual, cultural and artistic developments are visible and accessible and create a lively creative atmosphere. The city continues to develop the quality of its cultural offerings. Hildesheim is a cultural city in which diversified cultural practices and lifestyles can unfold in the city centre as well as in the neighborhoods. Cultural heritage, good design and building culture create identity and a sense of belonging and also integrate discontinuities and historical breaks in the urban appearance.

*In detail:*

5.1.1 A unique cultural programme targets broad sections of the population and attracts guests from both national and international contexts. It includes experience-oriented formats, outstanding exhibitions and artistic activities, (sub)cultural niches and artistic experiments, strong dissemination and an innovative socio-cultural offering. Large and popular events with a "typical Hildesheim" profile create encounter and dialogue.

5.1.2 In Hildesheim you can see and feel that culture and art are being produced.

5.1.3 The City of Hildesheim cultivates the exchange with the universities and forms a field of practice for their intellectual, cultural and artistic projects. Hildesheim promotes and enables student cultural life.

5.1.4 An attractive gastronomy and a vibrant cultural nightlife in an inviting and safe environment attract people of all ages.

5.1.5 Specific and distinctive design offers orientation in the urban space.

5.1.6 The places of culture and cultural heritage form the architectural and urban fabric of the city. They are easy to be found and recognized and connected with each other by design.

5.1.7 The city centre as well as the neighbourhoods offer meeting places for all levels of the population and social milieus.
5.1.8 Culture and artistic interventions facilitate shared experiences, dialogue and encounters on squares and in public green spaces. Both permanent and temporary cultural uses and installations enrich the cityscape.

5.2 "We support a sense of belonging to the urban community": diversity and cultural participation

Cultural diversity and the pluralisation of social and cultural milieus are essential characteristics of today's urban society. The City of Hildesheim promotes diverse forms of living together and opportunities of participation of all people in public life, regardless of origin, age, gender, sexual identity, religion, physical or psychological impairment.

Social participation also includes cultural participation. The arts and the examination of cultural heritage can offer orientation, chances for participation and educational opportunities.

But the diversity and hybridisation of cultural expressions is not yet sufficiently reflected in the existing cultural offerings. Important forms and contents require consideration in the cultural offer. In addition to featuring diverse traditional cultural forms, transcultural and intercultural artistic formats in particular can offer opportunities for understanding and identification.

The barriers to participating in culture are manifold, be they financial, social, physical, psychological, or infrastructural. With regard to the cultural participation of people with physical or psychological disabilities, Hildesheim has already achieved a great deal thanks to the intensive networking of numerous actors, as well as the removal of financial hurdles during cultural visits. A comprehensive inclusive orientation of cultural offers and activities is, however, still lacking. Numerous social groups are underrepresented in the cultural field, both on the side of the actors and on the side of the recipients. Digital change and the new forms of cultural expression and respective marketing strategies threaten to create additional hurdles. At the same time, however, digital change offers new opportunities to engage with culture, which must be recognised and exploited.

The activities of cultural education and cultural dissemination aim at creating access to culture and enabling participation. Oriented towards the interests of the different generations, social strata and the post-migrant society, they must already play an important role in the development of cultural offers. In Hildesheim there are numerous positive examples, especially in the socio-cultural field, which need to be strengthened. Eventually they must be measured by the extent in which they meet their claim to involve broad sections of the population.

Objectives in the field of diversity and cultural participation

In a nutshell:

The main objective of the cultural development of the city of Hildesheim is to offer as many people as possible the opportunity to actively participate in cultural life and to dismantle access barriers. The starting point of the cultural work should therefore be the potentials and needs of the people who live in Hildesheim. The city welcomes and promotes diverse perspectives and recognises that a pluralistic and changing society requires a dynamic understanding of culture. It regards the diversity and diversity of cultural expressions as a source of enrichment and inspiration and promotes intercultural dialogue. Culture becomes an important part of the everyday life of the citizens, the city supports their active cultural creation and lifelong cultural education.
In detail:

5.2.1 Obstacles and access barriers to art, culture and independent cultural production have largely been removed.

5.2.2 Culture and art meet the citizens in their everyday environment. Cultural offerings invite people to participate and actively strive for a consistently inclusive approach. With a multitude of different formats, all generations are invited to offers of cultural education.

5.2.3 The cultural actors enable a multi-perspective view of cultural content and thereby actively promote respect, understanding and interest in the diversity and difference of cultures and intercultural exchange.

5.2.4 The city and the cultural actors take the diversity of society in their recruiting decisions into account.

5.2.5 Urban development is promoted and strengthened through socio-cultural projects and creative participation methods. They enable the different groups and generations to actively participate in the shaping of the city and the dialogue in the urban society.

5.2.6 Hildesheim uses the possibilities of digitization to increase the chances of participation in culture.

5.3 "We support children and young people in the best possible way": Growing up with culture

The City of Hildesheim regards the special support of children and young people as an important priority for its future development.

As part of a holistic approach to education, cultural education can make a significant contribution to the formation of one's own identity, to emotional stability and to the feeling of self-efficacy. It supports the development of basic abilities and skills such as competence in dealing with visual language, body feeling, discipline, creativity and the ability to work in a team. However, access to culture for children and young people also often depends on their social situation. To put it plainly: those who benefit most from the encounter with art and culture are those who come into contact with it through their parental home. In this way, unequal chances may be reproduced or even enhanced. Cultural education is not a self-runner for successful "audience development" either – the quality of the offer is crucial in order to introduce children and young people to culture. Digital media play an important role, creating challenges as well as new opportunities in dealing with art and culture and require providers of cultural education to keep pace with rapid developments. In order to integrate culture more strongly into leisure time, offers must also be created outside the cultural institutions in youth, family and district centres and in turn offer opportunities for active shaping and co-creation.

Hildesheim already offers a broad and high-quality range of cultural education for children and young people, but the important field of dance is almost exclusively organized by private industry. A question that cannot be solved at the local level is the interlinking of the curricular contents of the schools with the offers and possibilities of the independent providers. Nonetheless, the municipality should play a moderating and steering role, also with regard to early intervention and pre-school education as well as the independent youth work.
Goals in the field of action Growing up with culture

In a nutshell:

The city of Hildesheim supports children and young people in their development in the best possible way. It focuses on concepts that adolescents see as active and independent designers of their own environment. The city regards cultural education as essential to the development of basic skills, identity and emotional stability. Therefore, culture and art should be an integral part of the educational biographies and leisure activities of children and young people in Hildesheim. The city pays special attention to offer children and young people fair chances to participate in cultural activities. The city acknowledges Youth culture as an original cultural value.

In detail:

5.3.1 Hildesheim plays a pioneering role in the field of cultural education.

5.3.2 Children and young people have low-threshold access to cultural offerings.

5.3.3 Cultural education is an integral and important part of the city's cultural, educational, youth and day-care facilities.

5.3.4 Children and young people are actively involved in the planning, design and implementation of cultural activities. Their own ideas, impulses, wishes and initiatives are taken up and supported as far as possible.

5.3.5 Cultural education offers are oriented towards the environment in which young people live. They therefore take up language, images and everyday experiences, and in particular the digital practices of children and young people.

5.4 "City marketing: We improve the image of the city and increase its level of awareness": Radiant power

The profile of a city and its image are central location factors and often decisive residential decisions. It is obvious that these criteria cannot be developed exclusively through clever marketing. It is rather the actual quality of life, the satisfaction and identification of the citizens that forms the basis for a positive city image. A unique profile of the city must be shaped and continuously developed in interaction with the urban society.

In Hildesheim, it is the diverse cultural offering in particular which has the potential to become a formative image factor. At present Hildesheim's charisma as a city of culture is largely based on its cultural heritage, in particular the UNESCO World Heritage Sites with their high-calibre cultural treasures. On the one hand, this must be expanded further. In particular, the tourism potential, also in interaction with other world cultural heritage sites in the region and in an international context, must be exploited.

On the other hand, in order to do justice to the diversity of the cultural scene and to appeal to different groups, the cultural charisma of the city needs a broader basis. Thus, "Hildesheim" stands as a seal of quality for young, contemporary cultural production in the German-speaking cultural sector – but this does not yet play a role for the image of the city. And even beyond its largest cultural "lighthouses", the city of Hildesheim is steeped in culture, in multiple facets and
often of above-average quality. This high-calibre cultural offer, the creative production processes, the cultural institutions and the sites of cultural heritage must become more visible in order to make Hildesheim a tangible cultural city. At present, there is a lack of knowledge of the cultural treasures, events and institutions even locally. In line with the development of cultural offerings and the culturally shaped quality of life, their creative, accessible, multimedia marketing is needed - both internally and externally.

A contemporary cultural reaches out beyond the city and national borders. In this sense, the cultural sector should significantly strengthen its international profile. Some cultural actors are already involving international artists and fostering international exchange. However, large parts of the Hildesheim cultural scene are rather local. The opportunity to integrate new impulses, discourses and formats into the cultural life of the city through international networking and cooperation and, conversely, to make a name for oneself as an international cultural actor should be used to a much greater extent.

**Objectives in the field of radiant power**

*In a nutshell:*

The City of Hildesheim has multiple identities and images that are shaped by the different perspectives and experiences of its citizens and guests. The city is committed to this diversity and is known far beyond its borders as an Enjoyable, Tolerant, Cosmopolitan and Innovative City of Education and Culture. It looks self-confidently at its entire cultural scene and its cultural heritage and makes it visible and experienceable for the city's inhabitants and guests alike. The city knows and develops its outstanding strengths in the individual cultural disciplines and knows how to make use of them for internal and external marketing. As a production site for young artistic positions and research on culture, it sends forward-looking impulses to the cultural sector. Based on a strong awareness of regional identity and production, Hildesheim actively seeks connection to international cultural networks and discourses. To this end, the city takes up the impulses from the universities and the cultural and creative sector and creates international exchange and networking.

On this basis, culture is a central image factor of the city with nationwide, partly international appeal. Hildesheim develops a high attractiveness for tourists and as a residential and business location.

*In detail:*

5.4.1 The City of Hildesheim positions its cultural profile in the sense of this Cultural Strategy as a central image factor and aligns its internal and external communication accordingly.

5.4.2 The sites and institutions of cultural heritage are highly attractive to tourists because of the inspiring communication of their contents.

5.4.3 The city and the cultural scene are involved in supraregional and international networks and projects and actively integrate international artistic and cultural policy positions.

5.4.4 Hildesheim supports the cultural experiments of its young (aspiring) artists and designers and cultivates exchange with them. The city recognises, promotes and exploits innovation and excellence in the field of culture.
5.4.5 The city positions itself as an important destination of cultural tourism and maintains the necessary infrastructure and corresponding offers.

5.4.6 Cultural highlights draw regional, national and international attention to the city.

5.4.7 Citizens and guests of the city have easy access to modern, digital and analogue, multimedia, regular and multilingual information on the cultural offerings of the city - also in public space.

5.5 Framework conditions for cultural work

The field of action culture is developed in the interaction of the cultural scene with other sectors, with civil society, with universities, with administration and local politics. The city is largely responsible for creating suitable framework conditions for this. It helps to shape local offerings by maintaining a cultural infrastructure, providing financial and infrastructural support for offerings and providers, and creating a legal and organisational framework for the cultural sector.

Despite the high relevance of culture in Hildesheim, the city's room for manoeuvre in the field of culture - as in many municipalities - is limited. As a result, culture as a voluntary task is under constant pressure to save money - not only during the term of the future contract with the State of Lower Saxony. In addition, the general processes of social change also affect the cultural sector. As a result, new demands are being made on the sector's capabilities and range of topics, which cannot be met by extensive additional cultural funding due to the city's lack of financial resources. Both local authorities and cultural actors are thus constantly in a field of tension between cultural policy goals and financial policy constraints, as well as between the preservation of tried and tested and consolidated structures and the enabling of something new, between social relevance and artistic demands.

Against this background, the shared responsibility for the cultural development of all actors and the synergetic and trusting cooperation of cultural institutions and networks is all the more decisive. Large parts of the cultural scene in Hildesheim are already professionally organized, play an active role in shaping cultural development and play a central role in participation and decision-making processes.

Due to the requirements described for cultural actors and contents, this strategy positions the cultural sector as a cross-cutting theme for urban development with intersections with numerous other areas. This must be reflected organisationally and structurally in order to become effective, both internally and externally. The goal must remain to develop efficient and result-oriented structures, to guarantee professional and technical competence and to keep the number of committees and working groups manageable.

Objectives of the design of the framework conditions for cultural work

In a nutshell:

The city of Hildesheim looks to its artists and creatives with recognition and appreciation, offers scope for cultural production and presentation, and facilitates experiments. It endeavours to strengthen cultural creators and institutions and to open up development opportunities for them.
The city of Hildesheim organises its cultural promotion on the basis of its Cultural Strategy with transparent criteria and comprehensible, simple procedures. Modern control and funding instruments enable artists to compete fairly, to work as professionally as possible and to have the best possible planning security. In addition, the city is endeavouring to develop new financing models for culture and art, including viable business models for cultural projects, and to support the actors in the acquisition of third-party funds.

In doing so, it relies on cooperation and synergies. Knowing that the networks bring together actors of unequal size and capacity, the publicly supported cultural creators and institutions show a willingness to cooperate and share resources.

The cultural actors are involved in the shaping of the community and assume responsibility for the development of the city and its Cultural Strategy. They also face the challenges that social change poses to their own institutions and practices.

The interaction of the actors in the cultural sector is reflected in the organisation of partnership-based and binding communication structures, which bring together politics and administration with civil society and cultural actors in an interdepartmental manner.

**In detail:**

5.5.1 The cultural promotion of the city of Hildesheim is based on the contents of the Cultural Strategy and high quality standards. Cultural institutions, events and projects are promoted according to clear, transparent guidelines and criteria that the city regularly reviews. It is constantly developing its funding concepts further. In doing so, it balances the need for flexible and innovation- and demand-oriented cultural promotion with the need for planning security for cultural actors who are successful in the long term.

5.5.2 The cultural institutions continue to develop their work strategically and conceptually with the support of the city.

5.5.3 The city supports cultural workers in the realisation and visualisation of their projects and the development of new funding opportunities through advice, coordination and networking.

5.5.4 Within the bounds of its possibilities, the city provides premises for permanent or temporary cultural uses and supports their mediation.

5.5.5 Approval procedures for cultural uses follow clear, simple and unbureaucratic procedures within the framework of the legal possibilities. Permanent art installations in public spaces are concept-based and developed with high quality standards.

5.5.6 The field of culture is structurally anchored in the city of Hildesheim as a cross-cutting topic at management level through interdisciplinary networking. Contact persons and clear responsibilities have been named.

5.5.7 The city facilitates, supports and coordinates the networking for the implementation of the Cultural Strategy with schools and educational institutions, social institutions, the economy and the health sector.

5.5.8 The city of Hildesheim continuously reviews and develops its Cultural Strategy in a structured and cooperative dialogue with cultural actors and civil society. For this purpose, binding forms of communication and participation are (further) developed.
5.6 Application for the title of European Capital of Culture 2025

The most effective instrument for the implementation of the Cultural Strategy of the city of Hildesheim in almost all its dimensions can be the application for the title of European Capital of Culture - especially if it leads to success. This goal therefore has top priority for the city of Hildesheim.

In brief and in detail:

5.6.1 Hildesheim becomes European Capital of Culture 2025!

6 Action fields for further processing

In the course of the development process, it has become clear that some fields of action still require much more attention and could therefore not yet be comprehensively integrated into the Cultural Strategy. This includes, on the one hand, the integration of the commercially oriented cultural and creative economy sector as an actor and initiator for the city. In spring 2019, the first impulse was given by a public event which brought the sector together for the first time in the light of the application for the title of European Capital of Culture. The dialogue and networking with this scene should be intensified and also lead to a corresponding further development of the Cultural Strategy.

Another important topic for the strategic cultural development of the city is networking with the region, especially in the district. To this end, the city will be able to make use of the experience gained from applying for the Capital of Culture. Moreover, it is intensively involved in the design of the regional development concept and will integrate its results and the tourism concepts emerging at the same time with its Cultural Strategy in the best possible way.