

NEUE UNENTD_CKTE NARRATIVE 2025

English Version (abridged)



Featured Image: Franziska Kurz



2020-2024



Table of Contents

Introduction.....	page 3
Why Was nun Important? What Was the Aim? Was There a Key Moment?.....	pages 4+5
Opportunities and Limitations of "Method nun"	pages 5-7
The Building Blocks of nun.....	pages 8-17
Focus Groups: A Valued Method for Culture and Civil Society.....	pages 18+19
Talking with Each Other Instead of About Each Other	
– The Festival "Der Rahmen ist Programm.....	pages 20-22
What Have We Learned?	
– The Plurality of Voices in Remembering the GDR and the Transition.....	pages 22+23
Method nun.....	pages 24+25
About NOW and What's to Come... (Interview with Steven Solbrig).....	pages 26-30
Midwifery in the Ore Mountains.....	pages 31+32
Hard Facts on Cultural Productions.....	pages 33+34

Introduction

Stories Are Not Fully Told

“With new storytelling formats and good stories, we aim to strengthen social cohesion,” reads the slogan on our project’s homepage. We set this as our goal when we launched our programme *neue unentd_ckte narrative 2025* (new undiscovered narratives 2025, abbreviated as “nun”). We are building on our previous project, *neue unentd_ckte narrative*, which developed a methodology for collaborative efforts between culture, civil society, and administration. The desire — simple as it may seem — is to continue exploring and creating stories together, setting them against the narratives that foster an “us versus them” mentality and those that cater to the fears and anxieties of our time. To the very end, and beyond, we have embarked on this journey together, searching for these unifying narratives and how we can tell them. The question remains as to whether these narratives can explain thinking in the categories of “us” and “them” while themselves emphasising the common ground rather than the differences.

It is important to ask questions and engage in dialogue when reflecting on the past and looking towards the future. We have asked questions, discussed, and listened. We have mainly let others tell the story, focusing on what was. What has remained in memory? Which aspects of our work should we focus on? We got answers.

On the following pages, we would like to take you along to explore what it means, for example, when we talk about topic-centred networks and what their limits and opportunities are. When we say “talking with each other instead of about each other,” we are reflecting on the relevance of empathy and the plurality of voices as the foundation for shared narratives and how these can be achieved. We also explore the site-specific characteristics of our work in Chemnitz and the Ore Mountains and how these have shaped our efforts.

And what do we actually mean by narratives, and how and by whom are they told? A key part of our work has been to make these narratives as accessible and inclusive as possible. Continuously evaluating our programme throughout the project’s duration was an important element, as was questioning the accessibility of our programme.

But now, please read for yourselves!

Julia Katzberg

Why Was nun Important? What Was the Aim? Was There a Key Moment?

The Background of nun

Through various small and large cultural formats, the programme *neue unentd_ckte narrative* 2025 (nun) in Chemnitz and the Ore Mountains creates diverse storytelling spaces to find responses to current socio-political challenges such as right-wing populism. The focus is on local and regional actors from culture, civil society, academia, administration, and politics who collaborate on cultural projects both within and outside established spaces. Right-wing populism is currently one of the greatest socio-political challenges in Europe. We support cultural creators and civil society actors in the collective development of stories and storytelling spaces that offer more stability than right-wing populist hatred. We provide a platform for unheard or forgotten narratives, allowing them to interact in their diversity and distinctiveness, reframing them and making the stories behind current discourses visible.

Since 2020, nun has undertaken eleven cultural productions and four festivals, won awards, initiated further creative processes, and amplified projects—all while engaging with diverse narratives and artistic practices that re-examine the pressing issues of our time. How do we transform urban discourses that increasingly reflect inhumane attitudes? How do network projects help with this, why are new and/or undiscovered narratives needed, and what role do institutional cultural actors play?

When we talk about "narratives" as we understand them, it's not just about the story itself but also about how something is told. It's about representation and how this influences the audience. In our work with eleven cultural productions, we, together with numerous partners, have focused on addressing narratives associated with group-related hostility. The aim is not to replicate these narratives but to highlight and spread alternative ones that stand for a peaceful and open society.

What we have learned and what we can recommend:

- Long-term relationship building
- A narrative approach that integrates culture, civil society, administration, and academia
- Speaking out
- The need for both short- and long-term actions simultaneously
- Awards and recognitions as a part of public relations

- The need for federal funding in Saxony
- The necessity of moderation, coordination, and motivation in democracy projects
- Participation instead of accusation
- Interface projects with direct participation opportunities for actors from politics, culture, academia, and civil society
- Creating temporary networks
- Creating and maintaining spaces of opportunity
- Listening
- Making the perspectives of those affected emotionally tangible and accessible to more people
- Being locally rooted and networked
- Having nationwide knowledge of best practices and connecting them with local partners

Frauke Wetzel

Opportunities and Limitations of “Method nun”

Collaborations - What We Have Learned From Cooperations Between Civil Society, Culture, Academia, and Administration: Bringing (Hi)story to the Stage

Excerpts from the article by Frauke Wetzel: “Kollaboration Theater und Zivilgesellschaft: Geschichte(n) auf die Bühne bringen” (Collaboration between Theatre and Civil Society: Bringing [Hi]story to the Stage.). Contribution in: ISGV (Ed.): Performanzen und Praktiken.

In this article, we aim to present the conditions for successful collaborations. In brief, it requires time, open processes, network maintenance, a willingness to listen, and long-term working conditions that rely on stable funding.

From the outset, nun worked closely with the Figurentheater (Puppet Theatre) in Chemnitz. This cooperation was accompanied by a long process of trust-building, during which both sides developed and influenced each other. In October 2020, we launched the most challenging and heartfelt project of this collaboration to date: we focused on the history of Vietnamese contract workers in Chemnitz. Here, everyday experts became actors on stage, telling their own stories within the broader context of contract work in the GDR.

The theatre's resources were utilised as extensively as possible for this citizen stage production. In contrast, nun often took on the roles of moderator, grant applicant, and project implementer in collaborations with volunteer-organised partners.

As the civil society collaboration partner of the project, the nun team played a crucial role: we conducted archival and literature research and “translated” historical scholarship for artistic interpretation. This involved processing archival materials and making them accessible to theatre creators—a careful task that could be likened to pedagogical simplification. In post-performance discussions following the production of *So glücklich, dass du Angst bekommst* (So Happy That You Get Scared), we engaged with the audience about these documents from the Stasi Records Archive. For many, it was a new experience to situate racism within the context of the GDR.

In addition to a focus group, nun also conducted a situational analysis on the status of Vietnamese people in Chemnitz^[1], alongside educational trips and workshops in which the artistic team also participated.

An extraordinarily important aspect of the collaboration was that we did not begin with a pre-determined concept. Instead, it was the Vietnamese women themselves who set the topics and brought their own stories to the stage with the help of dramaturgy and in collaboration with the puppeteers. A key figure in this process was Vũ Vân Phạm from Chemnitz, a trusted community leader, a second-generation Vietnamese woman, and an important contributor to nun. She brought together over 20 women of Vietnamese origin and continues to support the project to this day. We at nun were able to recruit her for the project and fund her work. Without her, the production would not have been possible. Vũ Vân Phạm served as the linguistic and cultural translator, while we at nun translated between academia and art.

The foundation of the play was based on interviews. One question that remains open for us is where historical background knowledge should be positioned relative to biographical narratives: Should background knowledge be conveyed first, or should the artists approach the stories of these everyday experts with open, unbiased questions? For a truly open approach, it is beneficial to first conduct the conversations with the women. This approach leaves the extent to which questions should be open-ended or already guided by dramaturgical considerations undetermined.

[1] neue unentd_ckte narrative, background material, <https://programm-nun.de/hintergrundmaterial/> [Accessed on 15/10/2022].

We initially expected the interviews to be strongly influenced by the theme of work. However, the women focused on private life, family, and social issues. It was crucial to approach the themes set by the women themselves with this openness. This approach is not always feasible in a theatre production, where announcements often need to be written well before the production process begins.

What are the advantages and disadvantages of such a collaboration between a civil society organisation and a cultural institution? So far, clear advantages are evident for both sides: sustainability through increased public impact, achieved through additional research, and the implementation of new formats made possible by more staff and diverse backgrounds. One of the major benefits has been reaching a new audience—people who had not previously attended the theatre and have now discovered that their stories are being represented here. The collaboration also facilitated a thematic exploration (within the production, as well as through supporting and educational programs) and had a lasting impact on the staff involved. The work on the theme of contract labour has created continuity in the projects, which have developed over several years.

We see the prerequisites for such a collaboration, like the one with the Figurentheater, to be absolute openness on both sides and recognition of each other's perspectives and dependencies. Theatres have more hierarchies and internal decision-making processes, while associations/civil society actors can act and react more quickly. Both needs require mutual understanding: as an association, we can communicate more quickly to the outside world; theatres have a reliable audience that also needs to be engaged. The wonderful freedom of art must be clearly understood by external partners. It's important to have mutual understanding regarding where interference in artistic productions is appropriate and when questions can be helpful rather than limiting creativity.

It must be clear that such a collaboration is beneficial but also requires a significant additional time investment. Sometimes, uncomfortable questions arise that necessitate further rounds of coordination. There is also a need for individuals who can influence the respective structures and mediate between the partners. Such processes are absolutely worth supporting when they lead to results that open people's hearts and spark their curiosity for new stories.

Frauke Wetzel

The Building Blocks of nun

WORKSHOPS

In working with partners and engaging with people, a wide range of opinions come together, shaped by diverse experiences. We have created various offerings within our programme to support us in maintaining a spirit of togetherness during these interactions. Experts have conducted workshops, webinars, and consultations for us with the goal of learning together on various topics. The selection of topics was responsive to the specific needs, questions, and requirements of our network.

Digital Space as a Political and Theatrical Field

5 September 2020

Exploring the possibilities of a digital civil society in the face of far-right hate on the internet. A practical online workshop on the concept of digitality in the political sphere.

Speaker:

Yves Regenass (Media Theatre Collective machina eX)

German-Czech Webinar

11 November 2020

A discussion on the societal challenges of the Covid-19 pandemic and its instrumentalisation by right-wing forces. An exchange of experiences and joint perspectives of German and Czech actors on opposing narratives and the perspectives that emerge from them.

Speakers:

Zuzana Schreiberová (Multicultural Centre Prague),

Jan Charvát (Charles University Prague),

Martin Rozumek (Aid to Refugees Prague),

Friedrich Ebert Foundation Prague

Discrimination-Sensitive Language

8 February 2021

Strategies for dealing with hate speech on the internet, with a particular focus on its ability to create negative framing.

Speaker:

Gilda Sahebi (New German Media Professionals)

The Moving Story of Mobile Women

27 March 2021

An invitation to interested parties to a presentation of the planned theatre piece and its ongoing development process.

Speakers:

Project Team

Hidden Power of Theatre

12–13 January 2021

A theatre workshop focused on working with amateur performers from diverse and marginalized groups, exploring their perceptions and life realities.

Speakers:

Jana Svobodová, Ondřej Hrab (Archa Theatre)

Conflict Management

9 September 2021

Training covering the legal framework, action training or situational training, self-defence techniques, and team role-playing.

Speakers:

Marc Ludwig and Martin Pfeifer

The Idea of a Level Playing Field – A Power-Critical Collaboration

1–5 June 2022

Awareness of the privileges, influences, and attitudes of the participants to develop strategies for greater solidarity and (social) alliances despite dividing factors, with artists from Verband der Freien darstellenden Künste in Chemnitz e.V.

Speakers:

Melmun Bajarchuu and Adele*Mike Dittrich Frydetzki (Initiative Solidarity in Theatre)

The Best Audience!

8–9 April 2022

Reflections on the practices of watching, seeing, and being seen. A guided tour through Chemnitz to discover everyday and coincidental scenes.

Speakers:

Maike Tödter and Svenja Wolff (Frl. Wunder AG)

Research Lab on the Topics of Labour – Migration – Equal Opportunities

23 April 2022

Workshop and walk on the subject of contract work in the GDR, sharing of memories and personal stories.

Speakers:

Lisa Roggenkamp (Zeitgeschichtliches Forum Leipzig), Anna Hübner (Theater Chemnitz), Vũ Văn Phạm (Educational Consultant)

School Seminar on the Topics of Work – Migration – Equal Opportunities

26–27 April 2022

Lectures in two classes by ROCK YOUR LIFE! Chemnitz e.V. on work and equal opportunities in Germany, and by Vũ Văn Phạm on anti-Asian racism.

Speaker:

Vũ Văn Phạm (Educational Consultant)

Accompanied by:

ROCK YOUR LIFE Chemnitz

How Stories Help Us Overcome Our Powerlessness – Storytelling Workshop

23 September 2022

Workshop using the "Circle of Trust" method developed by the School of Political Hope. Exchange on the role of stories in the professional practice of participants, as well as their narrative power and control.

Speaker:

Georg Blokus (European Alternatives)

Moderation and Post-Film Discussion Formats

15 September and 2 October 2023

Workshop for the youth jury of the Perspektiven Film Festival on roles and dos and don'ts in moderation, research for preparation, what is important to say before and after a film, awareness, and moderation role-play.

Speakers:

Claudia Ziegenfuß and João Xavier (kijufi – Landesverband Kinder- & Jugendfilm Berlin e.V.)

Historical Workshop on the NSU

1 October – 16 October 2023

Addressing and countering exclusion and discrimination, workshop on the NSU in Chemnitz with 50 students.

Speaker:

Heiko Weigel (Vocational Training Centre Chemnitz)

Position, Defend, Counter – How to Respond to Hate Speech in the Comments Section

15 November 2022

Workshop on handling hate speech for communication professionals. Strategies for constructive engagement with hate speech online, strengthening inclusive debates, and effectively countering right-wing extremist narratives.

Speakers:

Alina Darmstadt, Katrin Einert

(Civic.net – Active Against Hate Online / Amadeu Antonio Foundation)

Consultation Day on Accessibility and Barrier Removal

16 November 2022

The consultation day and workshop with Steven Solbrig focused on barrier removal, access, and accessibility. Steven provided advice on three cultural productions from nun from the perspective of a white, gender-fluid, queer person with a disability.

Facilitated by:

Steven Solbrig (Freelance Artist)

Ignore, Moderate, or Delete?

Dealing with Hate Speech on Your Project Profile on FB, Insta, and More

18 November 2022

Development trends and forms of hate online, freedom of speech and its limits. Concept: "Radical Politeness" from the initiative "Kleiner Fünf", jointly developing an online etiquette for cultural productions.

Speaker:

Ronald Becker (spreu x weizen)

Situation Training

3 June 2023

Safety training and role-playing for mediators of the exhibition "Offener Prozess".

Speaker:

Martin Pfeiffer (Alte Brauerei Annaberg-Buchholz)

Plain Language

14 November 2023

Workshop on using plain and easy language; focusing on clarity and comprehensibility with a view to inclusivity.

Speaker:

Cornelia Schuricht (Kompetenzzentrum Leichte Sprache c/o LSJ Sachsen e. V.)

Courage Comes from Doing!

29 November 2023

Approaches in action art and artistic activism to strengthen democratic values and political engagement. Assisting participants in discovering their (political) agency.

Supported by:

Radikale Töchter and Hand in Hand e.V.

Funding Management

12 March 2024

How do I find the right funding programme? What should be included in a funding application? During the workshop, culture-specific questions were addressed, and participants received individual advice afterwards.

Speaker:

Maike Wetzel (Funding Consultant / EU Fundraising)

Cultural Work in Times of Political Uncertainty

1 June 2024

Artistic freedom vs. demands for neutrality, national solidarity, and the creation of safe spaces in the face of rising right-wing influence in public and discourse.

Speakers:

Petra Schickert (Kulturbüro Sachsen e.V.), Heiko Weigel (Educational Consultant)

neue unentdeckte narrative (New Undiscovered Narratives)

14 June 2024

Workshop on the "Method nun" at the Cultural Policy Federal Congress.

Speaker: Frauke Wetzel (neue unentdeckte narrative)

The Art of Staying Inclusive

17 August 2024

At the Theater Natur Harz Festival at Landeszentrum Freies Theater Sachsen-Anhalt e.V.: How can festival organisers open and maintain democratic spaces through curation and event design? Which regional practices can be adapted through interregional exchange?

Speaker: Frauke Wetzel (nun)

In the Eye of the Shitstorm

11 October 2024

Discussion with participants from art, politics, and civil society on how to develop practices of solidarity and the networks required for it at the Rodeo Festival in Munich.

Speaker:

Frauke Wetzel (nun)

The Building Blocks of nun

INTERFACE MEETINGS

How can actors from the cultural sector, civil society, academia, and administration be brought together and enabled to network, also long-term?

With regular interface meetings, we connected people from Chemnitz and, later on, from the Ore Mountain Region during the first two years of our program. It was important for us to start the meetings with common questions and to connect participants with potential project partners and concrete ideas whenever possible.

We were hosted at various locations and venues, except during the Corona months, when events had to be held digitally.

2020

01/07

Weltecho Chemnitz: Which Narratives Are Not Being Heard?

27/11

Digital: Networking and How Narratives Work

2021

12/04

Digital: Which Narratives Are Important to Us, and Which Ones Do We Need to Address? What Cultural Formats Can We Envision?

07/07

Spinnerei Chemnitz: Democracy Work in the Cultural Capital

18/11

Digital: Club of Cultures – International Digital Peacework

2022

12/03

Ore Mountains (Kompetenzzentrum für Gemeinwesenarbeit und Engagement e.V., Aue-Bad Schlema): Which Narratives Do We Strengthen in the Ore Mountains?

15/06

Naturbühne Greifensteine: Which Stories About Chemnitz and the Ore Mountains Have Not Yet Been Told? What Needs to Be Made More Audible and Visible?

2023

10/10 – 01/12

Kulturhaus Arthur Chemnitz: Interface Meeting (Open Space Method); New Partnerships for #Heimspiel

2024

06/09-07/09

Weltecho Chemnitz: nun Closing Festival; Networking Concept of the Interface Meetings

SITUATIONAL ANALYSES

Situational analyses provide a summary of complex topics. They serve both as a repository of knowledge and as a guide when specific actions are needed.

2020

Policy Report – Right-Wing Structures and Dynamics in Chemnitz

Johannes Grunert (freelance journalist) and
Johannes Kiess (Else-Frenkel-Brunswik-Institut)

2021

The Extreme Right Scene in Zwickau

Johannes Grunert (freelance journalist) and
Johannes Kiess (Else-Frenkel-Brunswik-Institut)

2022

Situational Analysis of Right-Wing and Anti-Democratic Structures in the Ore Mountain Region

Johannes Grunert (freelance journalist) and
Anna-Louise Lang

2023

Between Chemnitz and the Ore Mountains: Conversations on the City-Bahn

Susann Ludwig

2024

Cultural Work in Politically Uncertain Times: Situational Analysis and Action Options

Petra Schickert and Christian Herold (Cultural Office Saxony e.V.)

The Building Blocks of nun

EDUCATIONAL TRIPS

Our narrative approach also involves learning from cities with comparable histories of transformation. That's why we organized group trips to European cities. During meetings with local artists, members of civil society, and politicians, experiences were exchanged.

7–10 October 2021

Ústí nad Labem, Prague

14–16 October 2022

Gelsenkirchen

12–16 September 2024

Dortmund

EDUCATIONAL TRIPS

Cultural productions traveled to (collaborative) partners for best practice examples and to locations for content research.

Kunstfest Weimar

As part of the cultural production "Der Rahmen ist Programm"

Haus der Wannseekonferenz, Potsdam

As part of the cultural production "Offener Prozess"

DOMiD e.V. – Documentation Center and Museum on Migration in Germany, Cologne

As part of the cultural production So glücklich, dass du Angst bekommst

One World Human Rights Film Festival, Prague

As part of the cultural production "Perspektiven"

Armenia

As part of the cultural production "ost in space"

CONSULTANT IN RESIDENCE

As part of our program, we invited experts to support and advise us and our cultural productions on various aspects.

2020

Sandra Plessing

Consultant for Inclusion in Art and Cultural Projects

2021

Tomma Suki Hinrichsen

Designer

2022

Frl. Wunder AG

Performers and Cultural Mediators

2023

Dr. Susann Ludwig

Ethnologist (African Studies) from Stollberg, Ore Mountains

FOCUS GROUPS

The Art of Moderated Inquiry

What information would you like to receive before or after?

What appeals to you? What doesn't?

Was everything understandable? What remains unclear?

Who are you and what perspective are you bringing today?

Was there anything you felt was left out?

How can we reach people for this?

What will you take away from this? What will stick with you?

Focus Groups: A Valued Method for Culture and Civil Society

I first heard about focus groups a few years ago in a university lecture. Focus groups are moderated group interviews with selected participants where different perspectives are collected, a lot of data is gathered, and the interactions between the participants are observed. When I was asked to moderate a focus group for nun, I was curious. How can this method from academia be applied to culture and civic engagement? Focus groups are used in some areas outside of academia, for example, in product development, to get feedback from users. So, it makes sense to use them when developing formats for cultural education. It is quite novel to use focus groups with the aim of broadening perspectives in culture. Time to start!

So glücklich, dass du Angst bekommst is an innovative cultural format because former Vietnamese contract workers themselves take to the stage and tell their stories. Trained puppeteers from the Chemnitz Figurentheater accompany their narratives. nun invited people who bring exciting yet very different perspectives on the topic: children of former contract workers and representatives of the German-Vietnamese community, people who worked with contract workers in the GDR and supported them, but also young people from the Chemnitz area and a regular theatre-goer.

Focus groups provide the opportunity to include experiences from certain realities of life, even if these are not represented within the project team. This can help to sensitively portray the perspectives of those affected, address different target groups, and test a production for accessibility (keyword: inclusion).

Together, we went to the theatre. It was just a few days before the premiere, but the play was still in the making. Here and there, our creativity had to fill gaps on stage—if it had been finished, the feedback from the focus group would have come too late. Finding the right timing for a focus group within the working processes of cultural productions is always a challenge. After an hour, we were deeply moved by what we had seen and heard, and we held our coffee cups reverently before sitting down in a circle.

Frauke Wetzels, the project leader of nun, outlined the purpose of the focus group, introduced the people involved in the play who were keenly listening, and started the recording device. I then took over with a round of introductions, during which our guests made their perspectives on the play clear.

One challenge was to appropriately integrate the emotions the participants felt after the play. So, I asked, "How do you feel after watching the play? Is there a word that best describes your emotions?" We tested the impact of the play by asking what everyone took away from it and learned. We also reflected on open questions and ambiguities. A focus of our conversation was on accompanying materials and public relations. We collected wishes, but also ideas to develop these products according to needs.

The art of moderating a focus group is to ask questions in such a way that everyone gets a chance to speak and feels comfortable sharing new or different opinions. Here, directly addressing someone or asking for a brief summary helps: Does anyone see it differently? Through moderating additional focus groups, I have learned that it can sometimes be worthwhile to ask a follow-up question that isn't directly relevant to the research interest but acknowledges the feelings of a participant. As a moderator and inquiring person, you have a responsibility for the well-being of the participants. Sometimes, it is useful to have an observing person alongside the moderator who can document the interactions and things the recording device doesn't capture. In the nun focus groups, this was always the project teams of the cultural productions. And experience shows: Even if you take diligent notes, it's always worthwhile to listen back to the recording, as time and distance can help you discover many new things. It's also important that nun paid the invitees a small fee (50-70 EUR per person). This was crucial for maintaining independence while also involving people who had no prior relationship with nun or the projects. Their time was thus more valued.

In conclusion, focus groups are suitable during the development process of cultural productions, but not only there. They are also a great framework in other areas of cultural education and political work to capture a wide range of feedback, ideas, and perspectives in a short amount of time. We are grateful for this method.

Marie Nele Wolfram learned from an early age at the kitchen table, as the child of theatre professionals, how culture and politics can intersect. A native of Plauen and a graduate in peace and conflict studies, Nele Wolfram understands Saxony as a region of conflict and has been working as a political educator for 10 years. She is a board member of the ASA-FF.

ALL FOCUS GROUPS

2021

Web Exhibition "Offener Prozess" – Focus on Inclusion: Blind and visually impaired people test the website

Exhibition "Offener Prozess" – Addressing youth

So glücklich, dass du Angst bekommst – Diverse group views the production

2022

Verband der Freien Darstellenden Künste – Short piece by Ulrike Sorge
Glasfäden App – Tested by youth from German-Vietnamese families

2023

Accessibility of the nun website

2024

Three focus groups still planned


Talking With Each Other Instead of About Each Other – The Festival “Der Rahmen ist Programm”

In June 2024, Chemnitz will face three elections: European elections, local elections, and shortly afterwards, Saxony state elections. The question of what it means for culture, politics, society, and academia if the AfD becomes the strongest force is a pressing concern for many. At the same time, there is another reality in East Germany: people who contribute with courage, strength, and heart, shaping the region.

Der Rahmen ist Programm (The Framework is the Programme, abbreviated “DRiP”) is a festival of the independent performing arts scene in Chemnitz and took place a week before the European and local elections. “Talking with each other instead of about each other” is a core concern for the organisers, specifically: rediscovering interest in one another and engaging in face-to-face exchanges. Accordingly, they invite people to public places for conversation: the story of the she-wolf that escaped from the enclosure in Klingenthal in 2002 leads to the city’s Natural History Museum. At a Vietnamese restaurant in the centre of Chemnitz, we pay for our meal with a conversation. Between the rows of houses in Chemnitz-Siegmara, we trace the footsteps of the Tyrannosaurus Rex and East German women (and the women’s movement) and discover feminist narratives, new beginnings, and food for thought.

Chemnitz-Siegmara? Siegmara is also home to the Fritz Theatre, the heart of this year’s festival. On the outskirts of Chemnitz, part of Wismut AG (later SAG) was established in 1948 to extract rare uranium ore for Soviet nuclear weapons. The “state within a state” dramatically transformed the district, creating its own infrastructure with administrative buildings, kindergartens, schools, and a hospital, as well as a cultural palace and numerous flats. After 1990, Wismut was dissolved, and tens of thousands lost their jobs. The social, cultural, and political repercussions are still clearly felt in Siegmara, as in the rest of the city. The AfD became the strongest party in Chemnitz in the city council elections on 9 June 2024, with a quarter of the people in the Siegmara district voting for the party.

In the middle of this residential area lies the Fritz Theatre. After the reunification, it stood empty for a long time. Today, up to 100 productions are staged there every year, including comedies and classics, performed by professional actors as well as an amateur group.



During the festival, the audience is a mix of different people. In the foyer and at the tables in front of the theatre, loyal visitors to the Fritz Theatre and local residents engage in conversation with other festival guests. Young and old, people from Chemnitz and from outside, from East and West—all come together. Their experiences are varied. This diversity is reflected on stage as well. Here, artists in films, readings, and performances tackle the much-discussed entity called “the East.” They dissect it, reassemble it, shed light on unknown stories, and shift perspectives. The themes revolve around leaving, staying, and belonging, about how our origins shape us, where certain influences become ingrained, and where we can and must forge our own paths. They explore spaces for action and spaces of powerlessness, narratives of East and West, of city and countryside, and the silence between generations. They consider the power of music in evoking memories, the relationship between art and politics, and the question of personal involvement. Is a biographical connection necessary, or is distance preferable? Both approaches are explored in the performances of Angelika Waniek and Tanja Krone.

Angelika Waniek reconstructs the story of a textile factory established in Tanzania in the 1980s with funding from the GDR. Based on extensive research and using photos, texts, and quotes from those who were present, Waniek lays out threads into the past, some of which lead nowhere, while others find their way and become memories. The performance creates a web of narratives, research and memories in which the artist becomes involved – as a narrator, as a questioner, as an empathetic being. This tapestry opens up a space, and suddenly people are sitting on stage who were there back then, who were children of those involved, or who are hearing about the story for the first time. They ask each other questions, share their stories, and marvel. They talk to each other—Waniek, born in the mid-1970s in the West, has involved not only herself but everyone present in this story from the GDR.

Tanja Krone was 12 years old in 1989 and was born near Chemnitz. Biographically, she is inherently involved, but she takes the opposite approach. In her performance, she draws upon stories from her family and friends. The themes revolve around the crises of the 1990s, the rise of a dog-eat-dog mentality, the sense of opposition, and the question: What do we actually stand for? Tanja Krone reproduces these stories almost hyper-realistically, word for word, while simultaneously alienating them through musical adaptation and staging. By doing so, she draws sharp lines, creates distance, disentangles herself, and renounces being at the mercy of her origins. Yet, here too, a fabric emerges—one whose fibres we can see up close and 'real' as if under a magnifying glass, but one which also seems to shimmer in the sound of the music and through artistic (re)connections, retreating into the distance. A fabric that invites conversation not through empathy but through contradiction.

Is this what art can do? Create involvement through empathy? And offer a way out of biographical entanglement to consciously shape it in the next step? If so, then perhaps we are all 'the East'. And none of us at the same time. If that isn't a reason for a good conversation...


Anna Lux is a historian from Freiburg/Br. and Leipzig. She works on the BMBF collaborative project *The Contested Legacy of 1989: Appropriations between Politicisation, Popularisation, and Historical-Political Education*. Her focus is on representations and interpretations of this period of upheaval in novels, feature films, and music—a complex field that showcases the heterogeneity and ambivalence in the memory of 1989 and reunification period. Anna Lux has accompanied DRiP as a historical consultant and moderator.

What Have We Learned?

— The Plurality of Voices in Remembering the GDR and the Transition

As a cultural scholar, I focus on how extracurricular educational work with young people—such as in museums and memorial sites—addresses memories of the GDR and the years of change after 1989. I regularly engage with educators working in this field and organize what are called practice workshops. These workshops take place twice a year and offer an opportunity for two days of exchange. One of these workshops was held in October 2023 in cooperation with *Der Rahmen ist Programm* in Chemnitz. Under the title "Transitions: Experiences of Change between Then and Now," the workshop group discussed how the post-reunification period can be integrated into educational work, which aspects are particularly relevant for youth education, and how previously marginalized topics can be explored and utilized for educational purposes. Frauke Wetzel presented the work of *nun* (new unentd_ckte narrative). The group was introduced to the interactive comic *Glasfäden* (Glass Threads) and the puppet theater piece *So glücklich, dass du Angst bekommst*. Part of the workshop also took place in the Open Space Chemnitz, where the sound installation "ama bal | but honey | aber honig" was featured, bringing to life the voices of relatives from the NSU trial.

But why do people who teach classic GDR themes engage with the period after 1989? And why do marginalized perspectives play a role in their educational work? Or put differently: Why was the workshop group's trip to Chemnitz important and enriching? The answer is: multiperspectivity—complexity, diversity, and plurality of voices are of immeasurable value for GDR education (and for the culture of remembrance in general).



For many years after 1989, narratives about the GDR mainly revolved around Stasi surveillance, political imprisonment and indoctrination, border regimes, and finally, a dignified reunification. These aspects are firmly embedded in the landscape of memory and GDR education. They remain and are visible. Yet in these stories, many who lived in the GDR only saw themselves partially represented. It is only in recent years that various memories, which previously played little to no role, have come more into focus. These include the perspectives of migrant communities, religious and cultural minorities, and subcultures. Everyday history, women's rights, but also exclusion and xenophobic violence are aspects that are finding an ever-greater resonance. In this way, the memory of the GDR contributes to empathy and understanding. It becomes more inclusive and democratic, but of course also more complex and difficult to navigate.

Engaging with the 1990s reveals how formative the experiences of change were in the East. This is particularly important for youth education, as stories about the past are often "present at the dinner table" in many families. How the GDR is remembered there is also influenced by the role that the time afterward currently plays in these families: against the backdrop of unemployment and fear for the future, the GDR might appear rather glamorous. These experiences must be taken seriously. At the same time, examining the 1990s reveals continuities of right-wing violence, traces of which lead up to the present-day European, municipal, and state elections. Right-wing actors often instrumentalize the memory of 1989 and the period of upheaval for their own purposes. Multiperspectivity does not play a role in their worldview. Instead, they aim to simplify complex experiences and deliberately exclude certain perspectives. To counter this, it helps to be sensitive to diverse backgrounds and experiences. It's less about competing memories and more about recognizing simultaneous experiences and embracing ambiguities.

Christina Schwarz is a cultural scholar. Since 2019, she has been a staff member in the BMBF network The Contested Legacy of 1989 at the University of Leipzig. Within the network, she is working on the research project "Sociology of Extracurricular History Education." In 2023, she organized a practice workshop in Chemnitz in cooperation with nun. The comic app Glasfäden by nun was presented at the conference for the research project.

Method nun

The Model Project neue unentd_ckte narrative (nun) in Evaluation

As a model project funded within the framework of the federal programme "Living Democracy!" ("Demokratie leben!"), nun faced several complex and project-independent standardised evaluations imposed by the funder. It is noteworthy that, beyond this, there was a genuine, in-depth, and self-critical interest in a needs-based qualitative evaluation. This was done with the stated aim of better understanding their own activities and impact, and thereby being able to develop further in a self-determined manner. As evaluators from the Institute of Sociology at TU Chemnitz, we were asked to examine the project from various perspectives and to focus on certain thematic dimensions.

In a first step (I) in 2022, the implicit knowledge about their own processes and objectives was made explicit and thus made visible from an internal perspective. In a second step (II) in 2023, the cooperation partners of what nun calls its "cultural productions"[KP1] were asked for anonymous assessments and experiences from an external perspective. The focus was on three dimensions that represented a particular area of interest for the project leaders: (a) "Method," i.e., How does nun actually proceed? (b) "Innovation," i.e., What does nun really do differently? and (c) "Sustainability," i.e., How does nun have a lasting impact? From these dimensions, qualitative guidelines were developed and used in two group interviews. Now to the highly condensed results:

From an internal perspective, or from the specifically requested self-assessments of the (by then two) project leaders, three key aspects can be identified that form a condensed mission statement. First, it is about (1) telling different and good stories through a higher-quality implementation that affects, is multiperspective, and politicises through positive stories. The aim is to find alternative narratives that articulate unheard stories and involve people in order to counteract mobilisation by right-wing populist narratives. This is done (2) through outreach and active listening to the (potential or actual) project partners to enable storytelling. This preferably involves marginalised communities and/or civil society actors who are engaged on a voluntary basis, and it is done through repeated encouragements, consultations, and the use of focus groups, which are unusual in the cultural sector.

Moreover, (3) nun works on the networking inclusion of different cooperation partners, projects, institutions, and social subsystems, especially through "interface meetings," for more direct communication and more sustainable impact. However, (4) specific structural hurdles also arise, particularly due to the lack of a regular work routine and little day-to-day structure, due to difficult external communication of the unconventional project, too many parallel activities, excessive personal dependence on project leadership, some existing ambiguities regarding the diverse project objectives, and external hurdles posed by funding guidelines and structures.

From an external perspective of the cultural productions, five key points emerged regarding collaboration with nun: (1) The project initiation mostly took place through existing contacts. Therefore, in case of a continuation, it could be worth reconsidering who the primary target audience of the project is and how a more active outreach beyond existing networks might look. (2) For the cooperation partners, nun was often crucial for realizing the projects, particularly due to the additional financial and personnel resources. In contrast, the internal focus on enabling storytelling appeared less important to them. (3) The way of collaborating with nun was perceived as innovative because it did not fit into the usual categories of 'funding' or 'cooperation.' In terms of external communication, it might be helpful to emphasize the unique nature of the collaboration more explicitly to prevent potential misunderstandings. (4) The collaboration was consistently seen as very beneficial, but also demanding. Perhaps the necessary effort could be made clearer beforehand. (5) In retrospect, project partners saw nun as a kick-start to professionalization that significantly contributed to the further development of the cultural scene in Chemnitz.

In conclusion, it can be stated that both the project leaders and partners highly appreciated the collaboration despite certain differences in perception. The expectations of this unconventional model project can be considered fully met. A continuation of nun or a successor program appears obviously desirable and could be meaningfully developed in light of the identified challenges and potentials.

Ulf Bohmann has been representing the W3-Professorship for Sociological Theories at TU Chemnitz since April 2023 and conducts research in social theories and political sociology. In 2022, he published *Risk Democracy: Chemnitz between a Right-Wing Radical Hotspot and European Capital of Culture* with Jenni Brichzin, among others.

Marlene Hartmann is a research associate at the Leibniz Center for Science and Society at Leibniz University Hannover. From 2019 to 2023, she worked at the Institute of Sociology at TU Chemnitz. Sometime before that, she was involved in theater – her love for culture has survived her shift toward academia.

About NOW and What's to Come...

In June 2024, Steven Solbrig and Frauke Wetzel had a conversation about diversity, East and West perspectives, fears, strengths, culture, and politics.

Steven: Hey Frauke! How's work at nun going?

Frauke: I'm still hoping that we can connect with people and that what we offer is relevant. Even though we work with simple language and avoid buzzwords from the art and culture sector, media still respond with: "too vague." I hope that encounters between art, culture, and people will happen. I wonder if theater can be the place for that.

Steven: Can art and culture really be spaces for encounters, especially at a time when we are increasingly confronted with (cultural) politics that gradually adopt the positions and language of the New Right?

In my work, I focus on the participation of people with disabilities, deaf individuals, and those with chronic illnesses. Specifically, I aim to create access to art and culture for everyone, in everyday life, at all levels, and in every area of society.

Recently, a CDU city councilor in Leipzig criticized a piece from the Theater der Jungen Welt (TdjW) because it used gender-inclusive language. Furthermore, the Leipzig CDU put the TdjW's position for inclusion and theater pedagogy on a list for budget cuts.

Given such positions, I sometimes ask myself wearily if what I'm doing is even relevant, and for whom. Is it still making a difference?

The TdjW seems to have come away with just a bruised ego. But gender-inclusiveness, diversity, and inclusion are undeniably campaign issues. In Saxony 2024, this is unfortunately occurring in a very backward manner.

Frauke: I have always believed that art and culture can only exist with an audience. Think about those you aim to reach; otherwise, it's always top-down. We need to periodically lower our expectations about reaching many people. And then we see the elections, which are deeply troubling and are literally driving our partners to burnout. I still believe that we need to work with many people, but where do we find the spaces for these encounters?

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Steven: Yet, over the past 10 to 15 years, there seemed to be a relatively progressive shift towards more diversity, participation, and encounters. Especially since 2014, with the rise of the AfD in the eastern German states and violent attacks on refugees, such as in Freital and Chemnitz, many artists and cultural actors became aware of the growing right-wing shift. For example, in 2017, "Die Vielen" was launched, an initiative for an open, democratic, and diverse society. It took a clear stand against the right and showed solidarity with marginalized groups, including cultural policy. This effort was visibly committed to making art and culture accessible to all, although there was certainly room for more progress. Suddenly, there were refugee voices and perspectives on theater stages, queer artists' works appeared in exhibitions, an anti-racism clause was developed, many institutions pursued gender-sensitive and equitable personnel policies, and attempts were made here and there to make the funding landscape more accessible. Then came COVID-19, the Russian invasion of Ukraine, and the brutal attacks by Hamas... All these events significantly narrowed everyone's view of the world, including spatially. The crises of recent years, which bring about shortages, price increases, and cuts, lead people to increasingly isolate themselves. This is happening not only at the external borders but also within neighborhoods and peer groups, internally. It seems to me that we are currently experiencing a conservative backlash across almost all social classes and political spectrums.

Art and culture are not unaffected by this societal mood. Diversity, intersectionality, and inclusion are now viewed with skepticism regarding their feasibility and urgency.

People yearn for clarity, pragmatic solutions, normality, and objectivity. Objectivity is very rare in art and culture. At best, they create spaces for interpretation, dreaming, imagining, and perhaps even utopias. Yet most people cannot afford that right now.

Frauke: Envisioning a utopia would be good. But it would be about being not only against something but also for something.

Steven: At the moment, it seems we are caught in a loop of defensive postures and struggles due to political circumstances. Many people do not have time for a utopia.

Frauke: I actually thought that COVID-19 also brought a new sense of urgency. I often wonder whether I should describe everything in a very negative way to make it clear that it's about something NOW, or if I should focus on the positive aspects. At the beginning of 2024, there were many positive demonstrations. I felt that things were moving forward. I see the fear, especially among the people we work with. Yet, I also see that great things have emerged in the arts because there was certain funding and time available. After that, however, there was also a lack of connection with people. There were so many fears and so much "shrinking of horizons".

How do we create awareness for this urgency? In cultural institutions, I see a great deal of fear, even though it is not yet a reality. We need to affirm: Cultural places are free. Artists and cultural workers, be bold and courageous!

Steven: The journalist and writer Daniel Schreiber writes in his essay "Zeit der Verluste" ("A Time of Losses") that ever since the attack on the World Trade Center, many of our worldviews have shifted. Many of us realized that the world as it seemed was no longer safe from that point on. Today, 23 years after September 11, 2001, it seems to me that fears have become an even greater driving force. The attitude of artists and cultural actors appears to be one of fear and confusion, sometimes almost ignorance. Recently, a statement by a fellow artist from Leipzig, regarding the upcoming state elections in Saxony, made me very thoughtful. He said he was already afraid but hoped that the AfD would only get 30 percent of the vote instead of the projected 40 percent. If the far-right party achieved well over 40 percent, he said, then it would be time to consider what to do in response to the AfD's policies. If necessary, he would move out of Saxony, perhaps even emigrate.

It's well known what the Saxon AfD envisions for the future of art and culture in Saxony; their election manifesto makes it very clear: high culture and folksy traditionalism, which doesn't mean access for everyone.

And if the meeting of right-wing extremists in Potsdam last year showed us one thing, it is that there is no time to wait and see. The New Right has long been thinking ahead and will do everything in its power to bring about societal change in Saxony. That's why it's all about NOW and what's to come.

Frauke: The question of access isn't always just about who I need to reach. It's also about where I practice it myself. Where do I free myself from everything? To stop thinking about who needs to be excluded or included.

It's also good that we, as white privileged people at nun, are stepping back, giving up spaces and power. Just because you have funds to allocate or know how to account for them doesn't mean you should hold on to them. I see a big problem with this in East Germany. When I travel to our project sponsor in Berlin and meet with other projects, I am almost the only white person in the room, and that's amazing. But it's also a sign of the poverty of diversity in East Germany.

How can we start our work without already having certain groups or roles in mind? Do you also miss open-ended processes in cultural funding?

Steven: Open-ended or not, I fear that the cultural sector will face drastic funding cuts in the coming years. These cuts will also affect many actors in the independent scenes and have a direct impact on their everyday lives and work. I hope that in these precarious times, we don't become even more isolated. Now more than ever, we need to organize—in associations, clubs, political groups, or parties. We must not stop standing up for our beliefs, despite our fears, fatigue, or occasional resistance.

Steven Solbrig, disabled and queer, grew up in the former GDR. He completed his studies in Cultural Mediation at the University of Hildesheim and supports cultural institutions and artists across Europe in inclusive cultural mediation. Steven Solbrig photographs, teaches, moderates, writes, and performs on (art and culture with) disability. In 2022, Steven Solbrig advised nun cultural productions in a workshop on reducing barriers and enhancing accessibility

Democracy Projects Must Be Loud!

If #Heimspiel has achieved anything, it is being loud! Loud with the aim of bringing Chemnitz and football back together. Showing that football in Chemnitz can be for EVERYONE. But why is this working so well?

Let's start with the #Heimspiel social media story from the beginning:

It's clear that in today's world, to be visible, you need at least a well-managed Instagram account and, to stay current, also a X account (formerly Twitter). Initially, we simply posted from everywhere we were involved.

A democracy conference, a test match against the second team of Athletic Sonnenberg (where our mutual affection also began), or from our first attempts on Kosmos and CSD. To be honest, at that time, no one knew us on social media.

The first preliminaries start coming up. We begin networking with other local stakeholders on the platforms to find teams for our tournament days. And lo and behold, the numbers rise.

Things really take off when we introduce Thomas Hitzlsperger as a participant in our tournament selection. Everyone wants to play in the final against a World Cup winner! When it became clear that the former Iranian national goalkeeper would be between the posts, players from Chemnitzer FC would be chasing goals for us, and FC Bundestag would arrive with two European champions, it was clear – this will be a big hit!

In the last years, #Heimspiel has become a truly likable brand. Everyone likes #Heimspiel – everyone (except perhaps Nazis). This is mainly because the project not only has a face, but many. And everyone can be a part of it. As an organizer, player, participant in a #Heimspiel cultural event, network partner, or simply as someone who likes and shares our posts. What unites us? A clear set of values and, of course, a love for Chemnitz football. And this set of values is also clearly reflected in our stories and posts. It's not just about football. We share calls against the deportation of refugees, demonstrations, job postings from counseling centers, invitations to educational trips , and much more.

Because sharing is also caring for us!

P.S. Since the final, we've been receiving regular inquiries about when we'll be back in action and when the ball will roll again. Spoiler: In the European Capital of Culture year 2025 – promised!

And for all the statistics enthusiasts, here are some details:

Most successful post (reach): #HEIMSPIEL goes KOSMOS 2024

Most successful post (likes): We win the Julius-Hirsch-Preis of the DFB together with Athletic Sonnenberg

Most successful reel (reach): Call to attend the final at the stadium

Most successful story (reach): Support post against the deportation of an individual

Number of followers: 630 (as of 31/07/2024)

So, until the final in 2025, we want to reach 1,000 followers! If you're not following us yet (which is hard to believe), please check out [@heimspiel.chemnitz](https://www.instagram.com/heimspiel.chemnitz) now. So go ahead, LIKE.

André Müller has been a soccer fan since...always. At #Heimspiel he provides the atmosphere and content. Professionally, André Müller is an office manager in the citizens' office of a member of the state parliament and a student of social work.


Midwifery in the Ore Mountains

Do I need a midwife? There's no law that mandates it. After all, women have always given birth — with or without assistance. Culture, too, just happens. Always has, everywhere. What is strong prevails and grows — if necessary, even on its own.

The idea of the survival of the fittest has no place in a pluralistic democracy, which is what we aspire to. We want to give everyone the opportunity to develop, even in underserved regions. Saxony is underserved. Not just in terms of midwives, but also culturally. Post-reunification disruptions, regional peculiarities, demographics, poverty, and post-industrialization drive people away — to the lighthouse cities of Dresden, Leipzig, and Berlin, to the cultural supply centers where there are choices.

nun goes with those who stay. Those who are not yet aware of their own strength, those who lack the resources to take big steps, those who struggle to find ways to tell their own stories. Those who want to shake up what still exists and move it forward. nun provides midwifery in eastern Saxony. In Chemnitz, the offer was embraced. Theaters have always been open to external input; the Chemnitz Figurentheater implemented several productions with nun. Former contract workers from Vietnam raised their voices and shared their stories. Soon it became possible, with the #Heimspiel project, to unite like-minded people and bring new colors into the brown and blue football stadium. People became bolder. In collaboration with the Haus Arthur and nun, young people developed a film festival for human rights. Projects learned to walk and cut the cord. Success stories, sure — but is that enough? Has the demand for cultural midwifery services, for assistance with birth, for prenatal and postnatal care been met? A drop in the ocean.

nun tried to expand its midwifery services from Chemnitz to the Ore Mountains. No, not as another East project, but as a Saxon initiative. nun is not entertainment for Chemnitz, nor is it cultural colonization of the Ore Mountains. nun is a method of making the unseen visible, empowering people to realize their ideas together with others, and initiating cultural transformations.



The struggle for a narrative, for the inclusion of many stories and components into a single overarching narrative in which as many people as possible can see themselves, is particularly intense in East Germany. Before the fall of the Berlin Wall, society was united under a utopian yet enormously homogeneous narrative that reality never lived up to. Since reunification, people there have been searching for new stories, fighting for interpretative authority. Particularly in Saxony, the discourse is fiercely intense, interspersed with violence. Strong religious, extreme political, and regionally specific narratives clash and rub up against global narratives, fearing a loss of meaning. In Chemnitz, the rifts broke open in late summer 2018, becoming visible to the whole world during the right-wing extremist riots. Every rupture opens the door to something new. Chemnitz has also shown this in recent years, through the numerous projects the team around nun supported as midwives.

When the project ventured into a region whose struggles are less openly displayed, where the structure separates the "locals" from the "outsiders," things became delicate. The Ore Mountains, like many other rural areas, is a black box to outsiders. It shows what it wants. The deeper narratives are hard for outsiders to access. Some narratives remain undiscovered for a reason. It takes insiders — people who are seen as "locals," with their names and, yes, even their family ties. Such a local was found as a co-project leader. The idea was good, but it only worked partially. The implementation faltered — because if such people break away, they cannot be replaced. Still, things moved forward. With the project "ost in space," overseen by nun, artists Beatrice Moumdjian and Sandy Becker organized a symposium in Schneeberg — which was attended with interest by the locals. It worked. There was also a lively exchange with the Burattino Theater in Stollberg. And what next? Ideally, it should continue; the region remains underserved and needs midwives. More time, more resources, more training are needed — including to ensure that future midwives come from the region itself, to foster exchange. A drop in the ocean, but one that makes a ripple.

Sarah Hofmann was born in Karl-Marx-Stadt and grew up in the Ore Mountains. From personal experience, she later moved into journalism and trained as an editor, focusing on observation, description, and critical reflection. She writes about the culture, events, and people of the Southwest Saxony region for various media. Additionally, Sarah was responsible for public relations at ASA-FF.

Hard Facts on Cultural Productions

Glasfäden

The comic app Glasfäden provides information about the stories of Chemnitz women from Vietnam and contract work in the GDR in general.

Partners: Die Theater Chemnitz, DOMiD, Zeitgeschichtliches Forum Leipzig, Lehrstuhl Humangeografie und Interkulturelle Pädagogik TU Chemnitz, Causa Creations

Prizes/Awards:

- IDFA DocLab International Competition Digital Storytelling Nominee 2022
- IDFA DocLab Official Selection 2022
- Honorable Mention Amaze Berlin 2022
- Wings Diversity Award Amaze Berlin Nominee 2022
- Amaze Berlin Official Selection 2022
- Game of the Year Award Futurezone Nominee 2022
- Educational Media Award Germany 2022
- Play Hamburg Honorable Mention 2022
- 1st Prize at Kultur.LEBT.Demokratie 2023 (Saxon Prize for Cultural Education)
- 2nd Prize at the German Children's Software Award TOMMI 2023

www.glasfaeden.de

Identität durch Tanz

A film and dance project by and about second-generation Vietnamese Germans, which resulted in the short films "BLEIBEN" and "FÜR IMMER."

Partners:

Christian Tung Anh Nopper (Director)
Nam Tran Xuan (Freelance Dancer)
Duc Le (Room Hip Hop Spot)
Maria Khaychuk (Production)
Valentin Kühn (Cinematography)

Prizes/Awards:

- Jury Prize, Audience Award, and Young Talent Award at the Experimental Competition of the Leipzig Short Film Festival 'Kurzsüchtig' 2024
- Best Video at the 9th Weimar Poetry Film Festival 2024
- Panorama Section FILMFEST Dresden 2024

www.christiannopper.com/work

PERSPEKTIVEN

Young people formed the jury of the International Human Rights Film Festival after they had previously visited the largest such "One World" festival in Prague, where they curated the festival's film selection.

Partners: Kulturhaus Arthur e.V.

www.perspektiven-festival.eu

Exhibition Offener Prozess

The exhibition Offener Prozess focuses on the NSU complex. It uses the East German reality, particularly in Saxony, as its starting point to tell the story of the NSU complex, drawing on migration histories and the continuities of right-wing and racist violence, as well as resistance against it.

Partners: Offener Prozess, Lehrstuhl Humangeografie und Interkulturelle Pädagogik, vhs Chemnitz, various schools, Weltecho, and others.

www.offener-prozess.de/ausstellung

Areal Stalburc Gestern – Heute – Morgen

Production that made visible and brought to life the stories and fates of the many women who were unjustly imprisoned in Hoheneck.

Partners: Theaterpädagogisches Zentrum Kinder- und Jugendtheater Burattino/Stollberg

Hard Facts on Cultural Productions

#Heimspiel

A program consisting of cultural events, workshops, discussions, and football tournaments aimed at promoting diversity in football and fostering an open urban society.

Partners: CFC-Fans gegen Rassismus

Prizes/Awards:

- Julius Hirsch Preis 2023
- Citizen's Prize of the Citizens' Foundation for Chemnitz 2023 (Bürgerstiftung für Chemnitz)
- Recognition Award of the Saxon Prize for the Promotion of Democracy (Sächsischer Förderpreis für Demokratie 2023)

www.heimspiel-chemnitz.de

So glücklich, dass du Angst bekommst

Citizens' theatre play performed by three women of Vietnamese origin from Chemnitz, together with three puppeteers and daughters of former contract workers.

Partners:

Die Theater Chemnitz
(Figurentheater Chemnitz)

Prizes/Awards:

- 1st place at Kultur.LEBT.Demokratie 2023 (Saxon Prize for Cultural Education)

ost in space

An artistic research program in and around the Saxon Ore Mountains region, focusing on its unique industrial culture and traditions, culminating in an art exhibition in Schneeberg.

Partners: Sandy Becker (Curator), Beatrice Moundjian (Artist)

www.ostinspace.cargo.site

Wir. Gemeinsam. Zusammen.

Project involving a survey of local residents to strengthen social cohesion through cultural and recreational activities, with the event series 'Schirmherrschaft' taking place at Rosenhof in summer/autumn 2022.

Partners: Bürgerhaus City e.V.

Der Rahmen ist Programm

Development of a festival where people talk with each other instead of about each other, one that is inclusive and gives equal weight to discourse or supporting programs as to performances.

Partners: Verband der Freien Darstellenden Künste in Chemnitz e.V., FESTIVALFRIENDS

www.drip-festival.com

Unentdeckte Nachbarn

(Traveling) exhibition and event series aimed at addressing and publicly engaging with the history and aftermath of the NSU complex in the region.

Partners: Alte Brauerei Annaberg, Theater Burratino Stollberg, Theater Variabel Olbernhau, Kompetenzzentrum für Gemeinwesenarbeit und Engagement (KGE) Aue

www.offener-prozess.de