

Proposed application Córdoba 2016

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Córdoba 2016



In order to draw up and promote Córdoba's bid to be European Capital of Culture in 2016, the Córdoba Cultural City Foundation was established in 2006. It comprises the following members:



Acknowledgements

As president of the Cordoba Cultural City Foundation I would like to express my sincere gratitude to all the institutions and individuals who have contributed to drawing up this cultural programme aimed at Córdoba's designation as European Capital of Culture in 2016. I would like to pay special tribute to the invaluable contribution of the writers, readers, editors, translators, designers and photographers without whom this publication would not have been possible.

I would like to put on record our profound gratitude to the people of Córdoba. A whole host of local people have helped us, individually, through associations, via the municipal participation network, informally and spontaneously. I would like to give a special mention to the city's creators and cultural groups, who have made the project their own from the outset, and have made fundamental contributions to defining the project and its programme. Nor should we forget the volunteers, who for years have accompanied us on this long road to 2016; likewise the people, visitors and supporters whose endorsements have strengthened our bid. It is fair to say that all of them have had a hand in producing this document.

They are our *raison d'être*.

Andrés Ocaña Rabadán

Lord Mayor of Cordoba

President of the Cordoba Cultural City Foundation

Cordoba, abril de 2011

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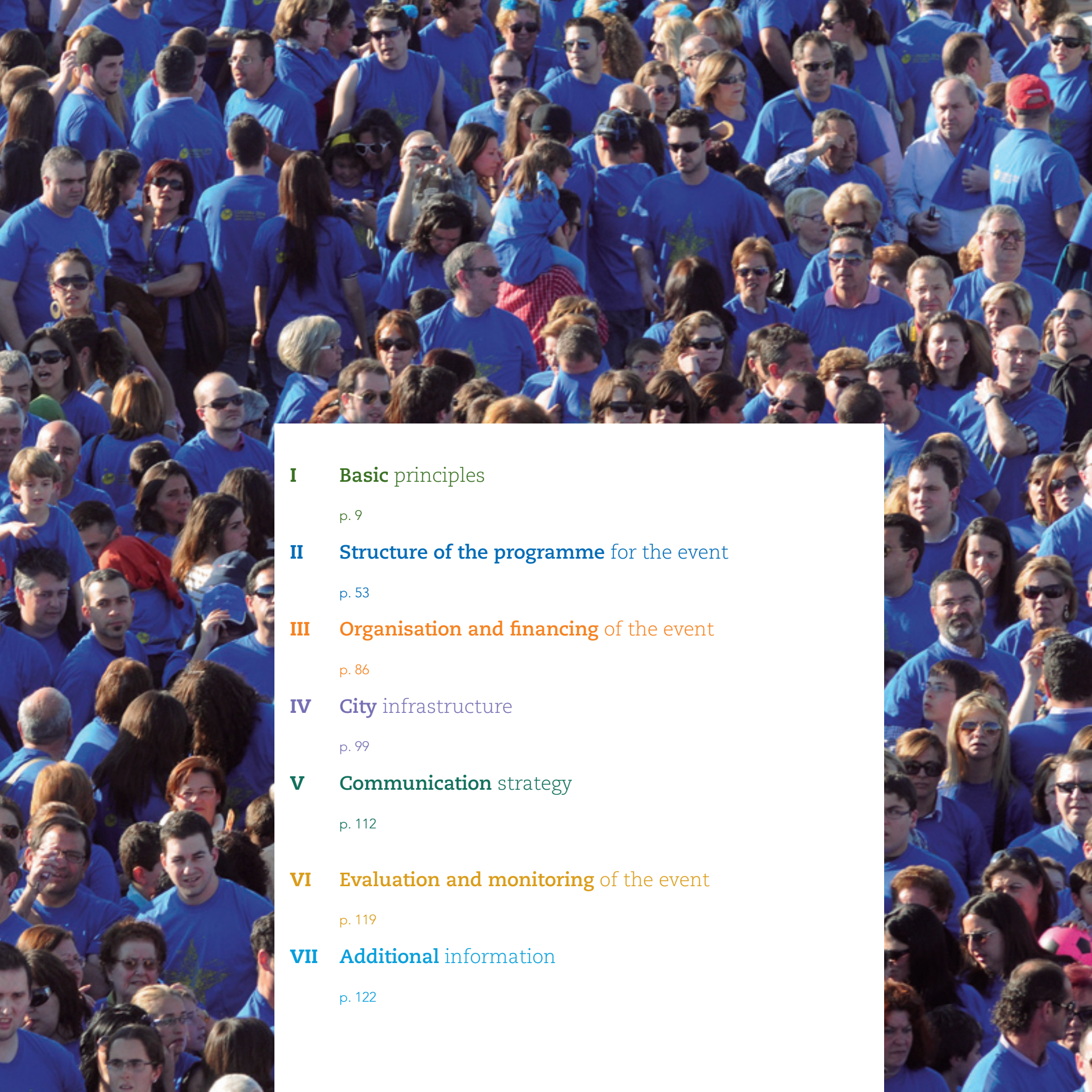
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I Basic principles

p. 9

II Structure of the programme for the event

p. 53

III Organisation and financing of the event

p. 86

IV City infrastructure

p. 99

V Communication strategy

p. 112

VI Evaluation and monitoring of the event

p. 119

VII Additional information

p. 122

REPORT

The Córdoba 2016 project enters its final phase with an enormous amount of work behind it, backed by the unstinting and enthusiastic support of the whole city. It is the fruit of many years’ thought and discussion, and reflects the invaluable input of countless partners whose contributions have done much to enhance the bid. This brief introduction to the final dossier outlines the main changes made over the last few months, to take account of the expansion of the project itself and —more importantly— the recommendations made by the Selection Panel. Detailed analysis of those recommendations has prompted far-reaching debate, leading in some cases to reformulation and expansion, and in others to fine-tuning and clarification of content.

1 TO DEFINE THE SCOPE OF THE BID AND MAKE IT MORE PARTICIPATORY

Córdoba’s bid has at all times sparked immense enthusiasm amongst local people; this is particularly true at the time of writing. In its report on the preselection dossier, the Selection Panel referred to “the lack of an inspired, shared vision of Córdoba as a cultural city in the future”, while acknowledging that “Córdoba’s designation as European Capital of Culture in 2016 would be a solid sign for the dialogue of civilisations”. These two perceptions have done much to shape a rethinking of the target audience, and a redefinition of its scope. We are, after all, inviting dialogue rather than exporting an idea. We have therefore sought to ensure the involvement of all Córdoba

The Proposed Application submitted for preselection exceeded the 120 pages recommended by the Selection Committee; in seeking to shorten the text, it soon became apparent that any abridgement would result in some loss of cohesion. Accordingly, the text has been wholly redrafted, although the core content of the project remains the same. By contrast, the Cultural Programme presented for preselection was deemed sufficiently complete, and has not been recast as part of the new Proposed Application.

A conscious effort has been made throughout to make constructive use of the suggestions in the Panel’s report; this section provides a brief outline of the way the Panel’s recommendations have been included in the project. At

citizens, of local creators, of the people —citizens, creators and cultural managers— of the whole Andalusia region; at the same time, we have invited input from the southern shores of the Mediterranean. We have adopted a multiple strategy founded on institutional agreements, partnerships, direct outreach to local people and close cooperation with social mediators. We can assert, in all sincerity, that the result has surpassed even our own expectations. Local people are totally involved: this is evident in the number of registered volunteers (today, the figure reached 2,230); in mass participation in bid-related events (following an appeal to local people, on 20

this stage, naturally, particular attention has been paid to the Panel’s remarks on programme content. Comments concerning the presentation of the bid have also been acted upon, and the work done in that respect will be apparent later.

Over the last few months, therefore, we have sought to address four major challenges:

- 1_ to define the scope of the bid and make it more participatory
- 2_ to strengthen its underpinning
- 3_ to re-evaluate programme content and create the tools required for its implementation
- 4_ to highlight the extent to which the bid reflects EU recommendations and links to EU programmes.

March 2011 around 10,000 people gathered on the Roman Bridge to voice their support for the ECoC); in the 137,068 endorsements received to date; and in the constantly-growing participation in social networks. It is evident, too, in the number of grass-roots project proposals. Solid support and generous cooperation has also been received from local associations, businesses and political parties.

Special efforts have been made to involve local creators and local people in general in the drafting of the cultural programme. Over 187 cultural agents have contributed, directly or indirectly, to programme design. After the prese-

lection stage, efforts were focussed on increasing that participation. The first online call for suggestions, from 1 December 2009 to 1 March 2010, collected projects from local people, groups and institutions. Following preselection, a second call for suggestions ran from 29 November 2010 to 20 January 2011. Additional proposals were put forward by our two consultants’ working groups (one local, one regional) and by the Programme Committee itself. These initiatives have served to guarantee the involvement of local people and the participation of local creators in an ambitious, shared programme.

Results of the calls for projects:

- Projects presented for the 2010 preselection stage: **192** (100 selected and 47 included in the dossier).
- Projects presented for the 2011 selection stage: **302** (57 selected).
- Total number of projects presented: **494**.

We have achieved a similar degree of involvement on the part of institutions

2 TO STRENGTHEN ITS UNDERPINNING

The elements underpinning this bid remain essentially unchanged, although some have acquired special importance: while this has always been a forward-looking project, aimed at building a new future for the city and —to the extent that we are able— a new Europe, the principles involved, and the tools we

and professional groups from all over the Andalusia region. This has been a key element, since one major change to the project is that **it has become the project of the whole of Andalusia**, now that Córdoba is the only candidate city in the region. A **wide-ranging regional strategy** has therefore been developed, headed by the **Andalusian Regional Government**. An **Interdepartmental Commission** has been established, comprising six departments; we have set up an Andalusian Consultants’ Working Group, made up of twenty specialists, including the managers of Andalusia’s main cultural centres; the bid is going to be publicised and promoted at international level by the Regional Government.

By establishing this expert group, we have gained access to the networks linking Andalusian cultural institutions, and secured significant contributions to the programme. We have also forged links with institutions and agencies in the Euro-Mediterranean area, strengthening all kinds of bonds to form a plural, enthusiastic fabric which is the real driving force behind this bid.

intended to use in building a new future, were not made sufficiently explicit in the earlier application.

The preselection dossier underlined the idea of recovering elements of the past in order to build the future; undoubtedly, however, undue stress was placed

At the same time, in broadening the scope of the project, we have been able to define more clearly, more pragmatically —and with greater ambition— **the southern nature of this bid**, and highlight its potential to stimulate dialogue in the area. Córdoba is the **South**, both geographically and socially; it is also a bridge that links Europe to the South of the South —the Arab countries, the Middle East and North Africa. Accordingly, we have sought to enhance the development and active modernisation of a whole set of elements intrinsic to our common perception of the South and what it means: the use of public space, the fostering of expression and of sensory pleasures; coexistence, in short, built on proximity and the sharing of space. **The Córdoba Paradigm** is a widely acknowledged and respected symbol of that South-South dialogue. This cultural contribution from the south strikes us as not only fair (three Spanish cities have been ECoC, none of them in the south), but also timely.

on the importance of the city’s heritage. This dossier seeks to make clear that the heritage, the legacy in question, is more of a non-tangible, symbolic asset, a legacy to be found in the realm of ideas and in the shaping of attitudes and experience. That heritage is now set forth more clearly and more specifically,

through the concept of the **Córdoba Paradigm: a historical reference that links this project to the values of dialogue and diversity.**

We realised the need to convey more clearly, and more specifically, Córdoba’s symbolic appeal for other parts of the world, and for several very different cultures: that is our essential heritage; it is also a strategic potential. The paradigm has to be translated into cultural development, into city diplomacy. It has to be a mainstay for dialogue and mutual awareness between cultures, a model for participation, inclusiveness, and the celebration of culture from the perspective of diversity.

At the same time, this project seeks to transform the city through culture and creativity, as part of an urban and sociocultural change that began ten years ago, and would be crowned by the success of this bid: designation as European Capital of Culture would enable Córdoba to tackle its structural socioeconomic

problems—which are currently being addressed— as well as to face the contingent problems posed by the economic crisis, which has proved particularly severe in the south.

Córdoba’s potential contribution to dialogue in the Euro-Mediterranean area has also been highlighted in this dossier, in order to reflect the political changes now taking place along the southern shores of the Mediterranean. The current turmoil underlines the need for dialogue, now more than ever; it also renders that dialogue feasible. With a view to developing the right tools for this job (and particularly in order to ensure a real impact on European discourse, something emphasised by the Selection Panel), the bid includes a number of very specific features: the creation of the **Córdoba Forum for World Dialogue**; a whole programme entitled **Meridians**; and numerous joint productions with international institutions.

One result of this development is a modification of the slogan. **The original slogan: *The future has roots*** was a formal, strategic reference to the idea of building the future on the successful principles of the past; now we have added **an auxiliary slogan: *celebrating diversity***. This is intended to convey more accurately and more specifically the successful principle of the past that we seek to recover and reformulate: diversity as a value for the future. The idea is not simply to focus on diversity, but to actively celebrate it; in this final application, we seek to highlight the festive spirit underlying that celebration.

A further modification in terms of the principles underpinning this bid relates to the city’s **objectives** for 2016. The twenty objectives of the earlier dossier have been condensed into fifteen, enabling them to be grouped more effectively and defined with greater precision and order. The aim was not simply to reduce numbers, but to provide a more precise definition.

3 TO RE-EVALUATE PROGRAMME CONTENT AND CREATE THE TOOLS REQUIRED FOR ITS IMPLEMENTATION

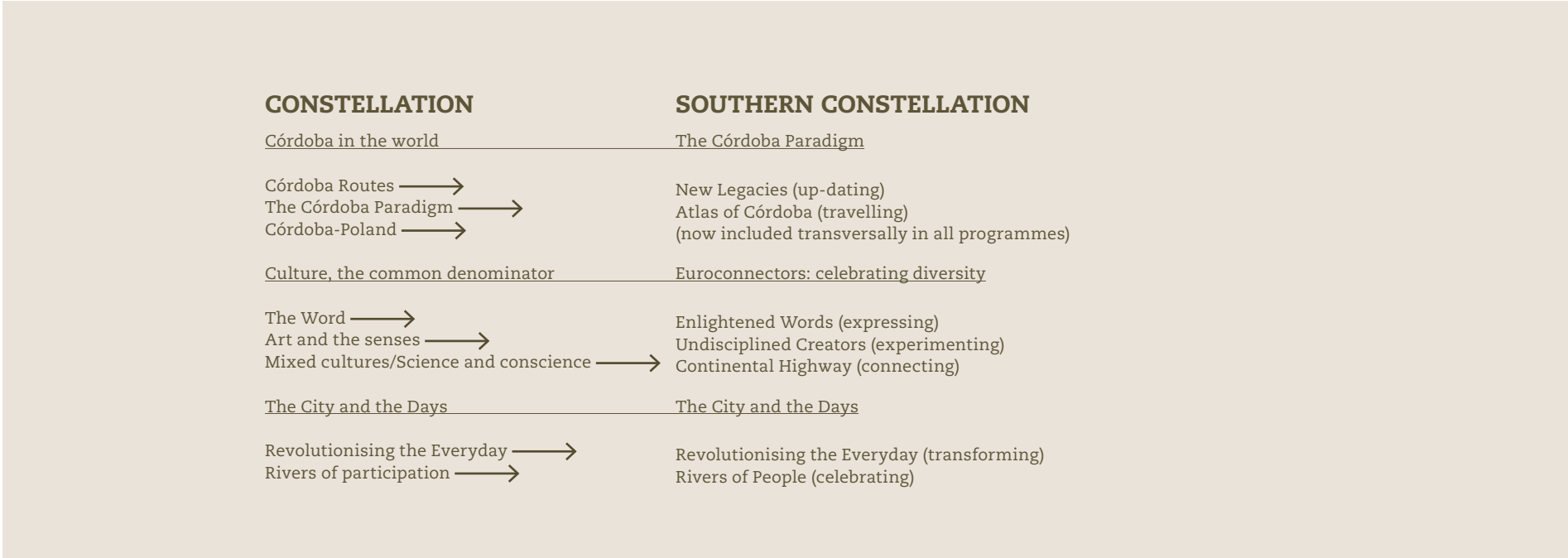
In setting out the earlier programme, we failed to convey adequately our intention of giving a modern reading to traditional principles, with a view to solving today’s problems. In restating the programme to stress this intention, we have been guided by three considerations: first, to highlight the shared, participatory nature of the first dossier; second, to show that it is part of a process designed to ensure the sustainability of the project; and fi-

nally, to underline its focus on the major problems faced by Europe today.

One major consequence of this modification affects the proposed programme: the Constellation that gave shape to the earlier programme has now become, more specifically, a **Southern** Constellation; the refinement is at once conceptual, territorial and, above all, geostrategic. We have also reformulated the three underlying themes of the programme, and

the seven programming areas into which it is divided; these areas comprise a total of thirty-five framework programmes, which together contain the 158 events and activities envisaged.

To fine-tune the programme and give it a more effective strategic shape, we have ruled out projects focussing specifically on conventional historical or heritage-related issues, opting instead for a fresh, up-to-date approach blending



insight with festivity. In short, we have focussed on **giving active expression to the underlying principles. Every programming area seeks to update, travel, express, experiment, connect, transform and celebrate.** This desire to give clear, practical expression to something that, in the earlier dossier, perhaps appeared too theoretical, has led to the following **programme changes**, covered in greater detail in the relevant chapters.

In line with the Selection Panel’s comments, these changes seek to:

- **update** our arguments by polishing and refining historical references
- **build** effective tools with which to transform Córdoba
- **make** our aims more **incisive and more practical**
- **make** our aspirations **more specific**

The section previously designated “Córdoba in the world” has now been entitled **The Córdoba Paradigm**, a concept

that has become an underlying theme of the whole programme, rather than simply a programming area.

The term **New Legacies** marks a shift in our perspective with regard to heritage, which has been updated and turned into a major tool at the service of the new city diplomacy. **Atlas of Córdoba** charts a voyage of dialogue between cultures, discovering old links and forging new bonds between Córdoba and the world. The earlier section **Córdoba – Poland** has been considerably expanded in size and scope, and now runs through all the programming areas.

The earlier **Culture: a common denominator** has been rechristened **Euroconnectors**, with a view to highlighting the **European connection** and the celebration of diversity. This change is intended to illustrate Córdoba’s support for culture in the plural, but always from a European standpoint: dialogue and diversity from Europe outwards, through

mobility and the exchange of creators within Europe, and through the merging of disciplines. It marks more clearly our desire to influence European discourse and enhance the role of culture within that discourse, and it provides better-defined tools with which to do so, in the full awareness that the first step must be the transformation of Córdoba’s cultural system.

Within the area entitled **The City and the Days**, which is intended to reflect Córdoba’s lasting commitment to participation, inclusiveness and celebration, we have sought to showcase these values through a number of framework programmes. In the earlier dossier, scant attention was given to key elements such as participation, shared space, the capacity for celebration and the potential offered by festivities, all inherent in Córdoba as an urban model: these have now been brought into the foreground.

**Doubts regarding the local strategy,
and thus the future scope of the pro-**

4. TO HIGHLIGHT THE EXTENT TO WHICH THE BID REFLECTS EU RECOMMENDATIONS AND LINKS TO EU PROGRAMMES

In the earlier dossier, we failed to make sufficiently clear our desire to link the Córdoba bid to certain aspects of the European dimension of the project. Accordingly, taking into account the views expressed by the Selection Panel, we have highlighted major references in the programme to the current European and international agenda—and some of the policies derived from it (e.g. development, dialogue of civilisations)—, which have informed our cultural strategy. We have also drawn attention to relevant

ject, have prompted work in two different areas. This bid is one element of the Córdoba Third Millennium Strategic Plan, which has achieved almost all its cultural goals, thanks to input from hundreds of citizens' groups and associations. The Plan was based on getting local people involved, on generating a stable and sustainable range of cultural events, on creating and inaugurating new facilities and, of course, on the ECoC bid. These objectives have been reviewed by the Córdoba Cultural City Foundation, which has set out new targets for the next ten years; these are examined in the following pages.

The other new feature is the establishment of a dedicated **Technical Office** known as **Medular**, which will function as a strategic planning agency accountable to the Córdoba 2016 Consortium,

and will be responsible for the implementation of the programme. This agency will come into operation if the city is designated ECoC for 2016. The functions of *Medular* represent an attempt to address the current weaknesses of the city's cultural system, by coordinating cultural initiatives, stimulating the cultural sector, and fostering the involvement, training and inter-connection of cultural agents, the business sector and local people in general. Diagnosing our shortcomings has helped us to identify more clearly the strategic elements required for planning and implementing the city's cultural development.

help of experts and specialist cultural managers.

As the following pages will show, the report by the Selection Panel posed a challenge when drawing up the new dossier; but it also provided a framework of reference and a source of useful discussion which have helped us to explore in greater depth the strengths and weaknesses of this bid. We hope that the Panel's criticisms have been fully addressed in this version.

I Basic principles

1 Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?

¹ **Córdoba seeks to become the European Capital of Culture in order to mark the culmination of a whole process of urban, economic and social transformation in which the cultural industries are seen as the driving force behind a new model for the city's development.** It needs the ECoC if it is to confront the challenge of a future which —deprived of the modernising stimulus of culture— looks bleak indeed; culture is indispensable if Córdoba is to tackle its current adverse socio-economic situation and play a more prominent role on the Spanish and European stage.

2 Córdoba seeks to become the European Capital of Culture because of the tremendous public support this bid has generated in the city. Eight years ago, when the city's institutions—at the behest of civil society—decided that Córdoba should bid to become European Capital of Culture in 2016, they were in fact reviving a long-held aspiration originally formulated in the 1980s, at the time of Córdoba's bid to be named ECoC for 1992.

3 Córdoba seeks to become European Capital of Culture because it has a role to play on the

1. CULMINATING A PROCESS OF URBAN, ECONOMIC AND SOCIAL TRANSFORMATION

Córdoba is a historic and world heritage landmark.
But this legacy is not enough to address the challeng-

Euro-Mediterranean stage, strengthening relationships with our neighbours on the southern shores; the city shares a long history with these countries, as well as a present characterised by engagement, mutual recognition and common aspirations. The current socio-political situation, marked by upheaval and change, makes Córdoba's offer of dialogue even more timely. We are convinced that in weaving a denser web of relationships with these cultures we are also enriching each other, as well as offering Europe an invaluable resource for creating new bonds and confronting the many problems we share with our neighbours.

This does not mean that the ECoC opportunity has fallen upon a city in paralysis. The Córdoba 2016 project is already transforming Córdoba, thanks to the efforts of the whole community; but the progress made to date has been jeopardised by the economic crisis and by the dramatic decline of its traditional industries (finance and construction). Córdoba submits its case for nomination within the context of a process of change already underway, a long-term commitment that neither begins nor ends with 2016 but which, in the absence of the ECoC, is thrown into doubt.

vent ourselves and bring our identity up to date in order to strengthen our links with the world.

In establishing the guidelines underlying this nascent process of transformation, Córdoba City Council has drawn on **Agenda 21 for culture: an undertaking by cities and local governments for cultural development** (henceforth, **Agenda 21**)¹. It has committed itself to placing culture at the heart of its strategies for sustainable development, adopting an approach based on public participation, on the importance of public spaces as a collective asset, and on the links between culture and other areas of sustainable development. It subscribes to the following principles: cultural rights, cultural diversity as World Heritage—and the need to safeguard it—transparency of information and the necessary interdependence of cultural and other public policies.

Urban redevelopment and improvements to existing facilities have followed a strategy based on sustainable creativity, research and culture as models for strengthening relationships with the metropolitan area, the province and the region. Our regeneration strategy is rooted in the cultural dimension of economic development, and in the cultural industries as a means of creating wealth and positive knock-on effects on other activities, such as tourism and the service industries. We see the cultural and creative industries as catalysts for the innovation and structural change that Córdoba needs: a veritable renewal of the means of production.

This economic transformation has been undermined by a crisis that has hit Andalusia and Córdoba particularly hard, with unemployment currently standing at 28.35% and 28.53%² respectively, compared to 20.33% for Spain as a whole. By comparison, according to Eurostat’s *Labour Force Survey*, the average unemployment rate in the EU16 countries in 2010 was 10%, and in the EU27, 9.6%.

However, the local unemployment problem is not temporary but structural³: by 2007, for example, the unemployment rate

in Córdoba was at its lowest in ten years, down to around 14%; even so, this was virtually twice the average both for Spain (8.3%) and for the European Union (7.1%).

Although Córdoba is over-dependent on the primary sector, it is the services sector that carries the greatest economic weight: it employs 59% of the city’s workforce, most of whom are working in tourism, the hotel and catering sector, and retail businesses, all of which stand to benefit from Córdoba 2016.

To alleviate current difficulties, we have adopted the recommendations contained in **Europe 2020. A strategy for smart, sustainable and inclusive growth** (henceforth **Europe 2020**): economic growth, conceived as a mid- to long-term project, which underwrites an economy founded on knowledge and innovation (hence smart), makes an effective use of resources (hence sustainable) and fosters an employment model resulting in economic, social and territorial cohesion (hence inclusive).

We will develop an ecosystem appropriate to these industries by promoting an entrepreneurial outlook in the educational system, fostering partnerships between the University and business, providing support for cultural and technological research, access to finance for small businesses, and courses that emphasise the study and development of the creative sector, including networking opportunities. Clusters of creative companies have already been set up (Lunar Project (page 24) and exchange and mobility programmes involving creative entrepreneurs and other industry professionals have been expanded. The ECoC presents us with a shared challenge, an opportunity to improve the city’s economic position, enhance the qualifications of its workers and create new scope for development.

Social transformation entails rethinking the city’s identity, fostering a renewed pride in belonging and getting the city and its projects into global networks, encouraging the public to embrace art movements that seek to link contemporary culture with traditional resources.

Although contemporary culture is chiefly to be found in cities, it has hitherto played a relatively limited role in Córdoba’s cultural life. This is why we have promoted projects that combine contemporary art with the city’s heritage sites—such as the exhibition of international art in the city’s courtyards— or

with local cultural expressions including flamenco, poetry and gastronomy. All these initiatives have gone down very well with local people.

2. BY POPULAR DEMAND

Today, once again, the city seeks to become the ECoC. And the public have made this bid their own: this is apparent in the interest shown by ordinary citizens in getting to know Europe, and in being better known by Europe; in their enthusiasm at the idea of hosting the ECoC; and in the numerous events intended to encourage popular participation. Over the last nine years, the bid has become the main catalyst for grass-roots initiatives, an element of evident social consensus and a source of hope for local people. Every project echoes this aspiration, every major group and association has been involved in some way, every business initiative has positioned itself within the context of the bid. The Córdoba 2016 project is part of people’s lives, very close to their hearts.

This is evident not only in the expressions of support voiced during the bid process, but also in the statistics. Approval is closely linked to Córdoba being the first Spanish city to have formally made a formal bid. Awareness and approval ratings for the 2016 ECoC project have been tracked⁴, son los siguientes:

- 97.2% of those surveyed were aware of the bid.
- 74.9% feel a strong or moderate sense of identification with the bid.
- 70.2% have attended or taken part in at least one of the events organised by the bid.
- 92.1% place a positive value on these activities.

3. APPLICABILITY OF THE CÓRDOBA PARADIGM

Córdoba is not only a city but also an idea freighted with symbolism. The current sociopolitical situation lends weight to a proposal for dialogue based on the **Córdoba Paradigm**, a term coined by the Iranian philosopher Ramin Jahanbegloo in his book **The Spirit of India** (Penguin, 2008), to refer to the city’s potential for inspiring a new framework for mutual understanding and relations between Europe and the Mediter-

4 Carried out in May 2010 by the Instituto de Investigación Global 3E Consultoría Estratégica.

anean Arab countries. It is an idea that can be traced back to the Caliphate of Córdoba, which laid the foundations for the harmonious coexistence—within a single community— of three religions: Islam, Christianity and Judaism. This mutual understanding was not only peaceful but also enormously productive, prompting scientific and cultural achievements that today form part of the universal collective consciousness.

The abiding value and relevance of this idea are clear from recent statements by political leaders, including the presidents of the United States⁵ and France⁶, echoing the sentiments of the Mediterranean countries. Córdoba offers a significant template for addressing contemporary issues and building a platform for dialogue with North Africa. It is no coincidence that the name of the proposed mosque close to Ground Zero in New York is *Cordoba House*.

Our symbolic wealth consists of two key words for the future of Europe: dialogue and coexistence. That wealth is a timely asset for building a Europe based on dialogue, solidarity and sustainability, and its is consistent with the European platform **Alliance of Civilisations (UNAOC**; henceforth **Alliance of Civilisations**) initiative. This bid forms part of a wider strategy to improve understanding and cooperation between countries through culture, countering those arguments that promote polarisation and extremism. In opposition to the “clash of civilisations” theories formulated in the 1990s, which became fashionable in the wake of the September 11th attacks, Córdoba puts itself forward as a paradigm for tolerance and mutual understanding between peoples.

Given the winds of political change blowing over the southern shores of the Mediterranean, Europe has an essential contribution to make, in giving impetus to democratic normalisation and improving the quality of life of millions of people. Córdoba—through the ECoC— seeks to make its own contribution as a potential mediator, building on its historical, cultural and geographical proximity, as well as its deep desire to share

1 Córdoba is one of just over seventy administrations in the world to have formally adopted this document as a guide for its cultural policies (approved in the Plenary Session of the Council, 22 December 2004)..

2 Source: Employment Survey for the fourth quarter of 2010. Spanish National Institute of Statistics (INE).

3 Source: Employment Survey for the fourth quarter of 2007. Spanish National Institute of Statistics (INE).

5 “Islam has a proud tradition of tolerance. We see it in the history of Andalusia and Córdoba”. Speech by US President Barack Obama at the University of Cairo (Egypt) on 4 June, 2009.

6 “(...) diversity is not only a western value. It is a value that ought to be shared by all civilisations. Diversity was a value honoured in Alexandria, in Constantine and in Córdoba”. Speech given by French President Nicolas Sarkozy in Riyadh (Saudi Arabia) on 14 January, 2008.

in the creation of a Euro-Mediterranean area characterised by progress and greater respect for human rights.

Córdoba 2016 aims to be a local laboratory for exploring cultural and symbolic aspects of conflict resolution, and for highlighting the role of culture in the EU’s foreign affairs⁷. We will endeavour to ensure that Córdoba’s experiences are transferable to other local governments via international cooperation initiatives.

⁷ European Commission, Report on the implementation of the *European Agenda for Culture*, COM(2010) 390 final. Available at <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2010:0390:FIN:ES:PDF>

What, for it, would be the main challenge of this nomination?

Our main challenge is to turn the Córdoba Paradigm —dialogue as a means of securing peaceful coexistence— into a lever for transforming the city itself and into a practical contribution to the changes taking place in countries on the southern shores of the Mediterranean and their relations with Europe, with culture at its core. Córdoba seeks to add a new dimension to its symbolic, non-tangible heritage and use it for the benefit of the city itself and for Europe as a whole. The aim is to make dialogue and sustainable creativity the city’s core values and, through them, bring about a radical transformation of its challenging socioeconomic and cultural situation.

What are the city’s objectives for the year in question?

Our fifteen objectives, which are linked to form a single overarching system, fall broadly into two categories:

With respect to Europe:

¹ **To show that culture can be a vehicle for dialogue and understanding.** To make Córdoba, with its paradigm play-

Córdoba’s bid , accordingly, seeks to contribute to⁸:

- **Promoting intercultural dialogue and respect for cultural diversity**, especially at international level.
- **Fostering local and regional involvement.** Córdoba aims to play an active role in this area, getting more closely involved in “city diplomacy” and international cooperation between local administrations.⁹

⁸ In line with the second National Plan for the Alliance of Civilisations, ratified by the Spanish Government in May 2010, in force until 2014.
⁹ Córdoba is one of the signatory cities to the *European Charter for the Safeguarding of Human Rights in the City*, approved in Saint-Denis in 2000.

At continental level, our challenge is to put our ability to create a new framework of relations —based not on domination or intervention but rather on culture and mutual understanding, now more relevant than ever— at the disposal of the Middle East, the Maghreb, the Arab world in general and Europe. The protests and democracy movements that have grown up over recent months in countries like Egypt, Tunisia, Libya, Yemen, Bahrain and Morocco provide new scope for dialogue and the search for common ground. Córdoba and Andalusia possess great potential for fostering understanding between cultures with which we share a common past, extending over a vast geographical area, from the Maghreb to the Near East.

ing a central role, a forum for dialogue and a benchmark for fostering cultural development, respect for human rights and the consolidation of democracy throughout the Euro-Mediterranean area. The changes taking place along the Mediterranean’s southern shores represent an opportunity for these principles to unite peoples of different religions, cultures and identities in a common project.

² **To contribute, from southern Europe, the values bequeathed by the cultures that shaped our identity — Roman, Islamic, Jewish, Christian and Romany—** as the basis for a new approach to art, science, communications, the use of space and time, and in short, to life itself.

³ **To foster cultural links with Europe**, encouraging cultural exchange, incorporating Córdoba into existing networks and creating new ones.

⁴ **To stake a claim for public space as a place of encounter and cultural creation.** A hallmark feature of Andalusia, and southern Europe in general, is the intensive use of public and semi-public spaces (such as the courtyard); this makes Córdoba something of a role model in this respect. Technological innovations will enhance this regional feature, recreating public spaces, and endowing them with new scope for creation and projection, making them even more open to local people.

With respect to the city and the citizens:

⁵ **To move from being a “heritage city” to a contemporary city**, and to ensure that this new image contributes to strengthening local identity.

⁶ **To make culture a driving force for radical and sustainable socio-economic change in the city.** The effects of the economic crisis in Córdoba, the city’s cultural potential and the growth generated by the cultural sector are all elements underscoring the feasibility of this goal.

⁷ **To ensure that creativity and innovation, founded on cooperation, become the city’s main sustainable economic engine**, capable of generating jobs and cultural industries, attracting creative talent from outside, retaining home-grown talent, and promoting cultural tourism.

⁸ **To encourage the creation of new professions related to cultural management**, thereby strengthening other professions and services.

⁹ **To secure the Heritage-Culture-Services system by fostering the dialogue between tradition and avant-garde**, between history and contemporary urban culture, which will in turn stimulate the tourism sector.

¹⁰ To promote, on the basis of this sustainable development, **an urban regeneration that will address some of Córdoba’s structural problems.** The creation of the Cultural Riverside, the redevelopment of the southern part of the city and a new significance for the Old Town will ensure this regeneration.

¹¹ **To make creativity, as well as dialogue, the city’s *modus operandi*** and its central development strategy, as recommended in the *European Agenda for Culture in a Globalising World* (hereinafter *European Agenda*)¹⁰. Córdoba set out on this path in 2005¹¹ by combining the cultural project with research initiatives. The ECoC needs to inspire, surprise, respect, celebrate and stimulate the whole population.

¹² **To encourage cultural activity by doing even more to foster local involvement.** Córdoba has made participation its guiding principle in taking decisions during the democratic era. We will use the ECoC as a means of directing it towards culture, introducing new content and new perspectives.

¹³ **To extend the added values of culture**, and the intrinsic social benefits of the ECoC project —including greater social and inter-generational cohesion, increased pride in the city, and a greater sense of belonging— to the whole of local society.

¹⁴ **To acquire a new status as a city of culture**, enhancing Córdoba’s standing among Andalusian and Spanish cities. We are focussing on projecting a new image which will help to ensure the city’s membership of global networks of all kinds, including intellectual, financial, logistical, and advanced-services networks.

¹⁵ **To create a cultural network linking the entire province**, by means of an integrated transformation that includes rural areas.

¹⁰ The *Agenda’s* priorities:
1. Fostering cultural diversity and intercultural dialogue.
2. Stimulating creativity within the framework of the Lisbon Strategy for growth and jobs.
3. Fostering culture as a vital component in the EU’s external relations.
¹¹ Córdoba is taking part in **Interreg IVC “CREA.RE: Creative Regions”**, a project implemented between 2010 and 2013. The origins of this project can be traced back to a strategy initiated with the Interreg S3C project “Culture, Competitivity, Creativity”, led by Córdoba City Council and implemented between 2005 and 2007. CREA.RE is sponsored by the Department of Culture of the Regional Government of Upper Austria, which contributes the experience of Linz 2009.

2 Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture?

1. A CONCEPT AND AN IMAGE

The concept of our programme is Celebrating diversity: an expression which reflects the guiding principles on which this bid is based: dialogue and the celebration of diversity. Our aim is to make Córdoba an inspiration for the rest of Europe, placing the Córdoba Paradigm and what it represents at Europe’s service.

Through this concept, we seek to bring a new meaning to certain values and ideas from the past; values which, duly modernised, may prove useful for today’s European citizens. **The hallmarks of identity, filtered through culture and creative innovation, give rise to new forms of cultural expression,** to new, highly-topical narratives. A good example is flamenco, constructed and deconstructed in a permanent process of fusion.

The constellation is the conceptual image that reflects this diversity, those heterogeneous elements that surround us and shape our reality: identities, nations and cities, sensibilities, ideologies, cultures and religions.

2 CORNERSTONES AND STRATEGIC CONCEPTS

Our concept and our constellation are not the product of improvisation, but rather the outcome of a long process of reflection, self-analysis and collective endeavour, during which we have been guided by the three general aims (and the working methods for implementing them) set out in the **European Agenda:** structured dialogue, evidence-based policy-making and the incorporation of the cultural dimension, across the board, in all relevant policies. Consequently, in-

We use the concept of constellation as a metaphor for **four different approaches:**

- a As a reference to Córdoba culture, invested with a wealth of symbolism deriving from the cultures that shaped it (Roman, Islamic, Jewish, Christian and Romany) and the figures that made it unique throughout history.
- b As a reference in time and space to Córdoba’s location in a network, as a city which is simultaneously—and equally—Andalusian, Spanish, Mediterranean and European.
- c As a firmament, alluding to the “Europe of cities”, to the currents and links between all the cities of the EU, and to the ties that bind them.
- d As an illustration of a *modus operandi*, of the way the programming will work: thinking in terms of networks, interconnected and with no hierarchies between disciplines, content, scales, formats or audiences, nor between the local and the universal.

tercultural dialogue, the part played by creativity in regional development, the pivotal role of culture in relations between Europe and other continents, and the creation of frameworks of dialogue with civil society, are all present in the cornerstones of this bid.

In this second phase, in response to the jury’s recommendations, we have sought to give these cornerstones more practical expression in the programme,

linking them to other strategies that reflect Córdoba’s cultural values and inspire programme content. There are four cornerstones and four interconnected strategic arguments, which conceptually shape and sustain the framework of the programme and enable it to be read in a balanced way. They allow us to address Córdoba’s weaknesses, by setting out a cultural strategy for the future.

A. FOUR CORNERSTONES OF THE BID:

- 1 **Interculturalism:** the ECoC will be a celebration of cultural diversity, and a way of bringing a modern reading to symbolic values associated with dialogue and encounter.
- 2 **Participation:** the bid favours a participatory approach based on proximity, the experience of place, the use of public space and, in particular, the exploration of new social connections and mechanisms for coming together.
- 3 **Innovation:** creative ecology will be a central concern. Resources will be tapped and web-based initiatives will be developed. The programme will explore innovations in culture and creation, via new models of production and dissemination, new bonds between artists and audiences, greater flexibility of roles and a multiplicity of identities.
- 4 **Sustainability:** the bid is committed to the sustainable use of resources and the search for a dynamic equilibrium between reflection and action. Cultural policies will be planned and coordinated with a view to fostering the balanced development of the region and of the links between the city, the province and the wider community, based on sustainability.

B. FOUR STRATEGIC CONCEPTS RUNNING THROUGHOUT THE PROGRAMME:

- 1 **Intercultural dialogue and inclusion**
This strategic concept clearly reflects Córdoba’s ethical commitment to diversity and dialogue by way of two well-defined values: intercultural dialogue and inclusion. Our programme seeks to give practical expression to these structuring values through:
 - Dialogue between different cultures and sensibilities.
 - Inclusion of the varied circumstances in which today’s minorities live.
 - Overcoming exclusion in all its many forms.
 - Recognition of new experiences that shape identity.

The encouragement of intercultural dialogue and inclusion also entails a strong commitment to the concept of integrated participation, which recognises the multiplicity of identities and provides space for the building of new communities. While the first concept advocates culture as a plural notion, seeing the future as the sum of different cultures, the second refers to the recognition of the social function of culture, its potential for transferring values for the common good, and its capacity to integrate.

The practical application of this concept to the world of culture and creation can be ensured through:

- Engagement with the many forms of expression and creativity to be found in society as a whole, and with burgeoning new forms of culture.
- The inclusion of new local forces and energies, of new kinds of social and urban connection based on culture and public space.

- 2 **Festival of culture and participation**
Like any southern Mediterranean city, Córdoba takes pleasure in light, in the spontaneous sharing of pleasure, in the joyful reworking of age-old traditions that have survived with a new look.

Thanks to its Mediterranean roots, Córdoba enjoys a year-long cycle of immensely-popular festivities which bring local people together. A good example is the May Fair, the culmination of a whole month of festivities; in 2016, all European countries will be invited to join in and celebrate in their own fashion. We will show that culture can be lived as a celebration; we will listen to proposals from local people, to music from the rest of Europe and other continents, to words spoken in other languages, to ideas hailing from north and south of the Mediterranean, to dialogue and to Europe’s youngest creators. People of all generations, members of every group and association—everyone, regardless of their social background and circumstances—will feel that they are part of an extraordinary year.

- 3 **Regional development and networks**
Córdoba 2016 entails a threefold aim which goes beyond the city limits: to become a driving force for provincial and regional development; to create networks as an essential part of this process; and to consolidate culture as an ele-

ment of “smart” growth. Our priorities will be to establish a “creative ecology” with the province, create new settings for collaboration and access to culture, and foster intercultural skills and transversal qualifications.

In this respect, the **Outreach** programme is of crucial importance, in that it links city and province by reinterpreting the rural world through the prism of contemporary art. We will also create new platforms for dialogue, enabling artists, intellectuals, curators and art critics to join farmers and other rural representatives in exploring issues of common interest. Various **residency and creator-exchange projects** will contribute to the active integration of the region, and to the repositioning of a traditionally agricultural society within a context of social and economic transformation.

Córdoba is also Andalusia’s candidate, and has thus become a strategic factor for the cultural and economic development of the region as a whole. The ECoC project has already fostered significant teamwork on the part of the Andalusian cultural institutions, as well as an improved use of their infrastructure.

Using Córdoba’s cultural assets as a basis, our project envisages the creation of thematic networks at European and Mediterranean level. Many of the initiatives presented here involve such networks.

4 **Extreme attraction: Poland and Spain**

The ECoC will be shared between Spain and Poland; the relationship between Córdoba and the designated Polish

city thus becomes a defining strategic theme. It is not only a matter of planning a series of major joint programmes, but also of prompting a process of mutual discovery and engagement between the two countries, between northern and southern Europe: opposites attract.

This collaboration has meant that priority has been given to those projects that foster a connection with Poland, in terms of both exchanges and cultural dialogue. At institutional level, ongoing contacts have been maintained with a number of Polish cities with regard to the drafting of shared projects. Whilst working on this bid, we have discovered a number of common features in both our recent and more remote histories. Shared attitudes and sensibilities have emerged among creators in both countries, and channels have been created between cultural agents in Poland and Spain, with a view to establishing alliances and joint projects.

The Poland-Spain link in this project will provide a European example of cultural dialogue, from the perspective of diversity and shared sensibility, via activities that:

- promote contact and dialogue between artists and intermediaries in both countries;
- explore shared aspects of sensibility through a variety of artistic idioms;
- express shared problems that both countries have addressed through specific alliances between culture and society.

used in the preselection phase —**The future has roots**— sought to highlight that aspect of Córdoba’s identity, and to underline the very nature of Europe as a continent whose future lies in assuming this multiple identity, shaped by countless diverse roots. It is no coincidence that the European Union’s motto is *United in Diversity*.

In this final phase, we wish to make clear that the roots in question are those of our history of mutual understanding between communities, in other words of our diverse human heritage. **The essential precondition for dialogue, which is only possible between people who are in some way different, is diversity:** two linked concepts with an essential resonance in today’s European society. This is reflected in our auxiliary slogan: **Celebrating diversity.**

As the philosopher Ramin Jahanbegloo has said, “the Córdoba Paradigm (...) can help the European legacy of cultural and political pluralism to rid itself of the straitjacket of fanaticism and monism, focussing it on the celebration of diversity and dialogue... It is much more realistic to think of European

civilisation in the plural rather than the singular. There are many European cultures, but only one Europe —and Europe is a good idea!”.

The auxiliary slogan focuses on diversity, but it also **celebrates it**. This brings us to another aspect of the identity of Córdoba and of Andalusia in general: the capacity for celebration. We want to share with the world our way of life, the festive spirit, the excitement and joy of being alive. We want the ECoC to come across as joyful and expressive; we want the emotional and evocative power of the south to form a crucial part of Europe’s cultural identity.

Specifically, the main slogan refers to the philosophy underlying the bid (the ‘what’), while the auxiliary slogan is a call to action which contains within itself the project strategy (the ‘how’). The combination of concepts such as future, dialogue, celebration and diversity has produced an inspirational slogan inviting everyone to take part in the great festival of culture that will be Córdoba in 2016.

I Basic principles

4 Which geographical area does the city intend to involve in the “European Capital of Culture” event?

The twofold approach —city plus culture— has informed all aspects of urban development and planning in Córdoba, and also underlies the cultural infrastructure map for the ECoC. The overwhelming desire for urban change is evident in the Córdoba Cultural Facilities and Infrastructure Plan (Spanish abbreviation: PEICC), which was drawn up by the Fundación Arquitectura Contemporánea at the behest of Córdoba City Council’s Culture Department, and was recently awarded the **Mediterranean Landscape Prize (Pays Med) in the Plans and Programmes category**. This document contains the building proposals for the period 2012-2016, as well as a proposal for the global restructuring of the relationship between public space and culture.

Although it was drawn up as part of the bid, the document provides a geographical map of cultural facilities that lays the basis for future work in Córdoba, and explores the functions of cultural infrastructure in relation to the city. This strategic plan of cultural initiatives, oriented towards the bid, links the infrastructure currently under construction with existing facilities. As a result, the whole city, including all its residential districts and public spaces, will be placed at the service of the ECoC; however, the two banks of the River Guadalquivir, reclaimed for public use and enjoyment, will become the central backdrop for Córdoba 2016 events.

I Basic principles

3 Could this programme be summed up by a slogan?

The concept on which this bid is based, the Córdoba Paradigm, is a non-tangible asset seen as a physical and spiritual representation of modern-day Córdoba. The slogan

The future has roots.
Celebrating diversity.

The urban planning projects can be summarised under four headings:

- 1 The river and the Cultural Riverside.** The recent reclama-tion of the left bank of the Guadalquivir as an urban park, in which a range of public facilities have been installed, has introduced the city to a previously unknown public space: a new river landscape containing a hitherto-forgotten part of Córdoba. This is our most important planning and sociocul-tural undertaking to date, since it equips the city with sig-nificant cultural infrastructure, links the left bank to the rest of the city and integrates the most extensive area of social exclusion in Córdoba. This will become the location of the Cultural Riverside initiatives, to be implemented between 2012 and 2015.
- 2 Old Town.** The overdevelopment of tourism in the Old Town (especially in the Jewish quarter) is threatening to depopulate this area (a problem facing large Old Towns in many European cities), creating an island cut off from the rest of the city, an island comprising virtually nothing but shops and restaurants aimed at tourists. This is why plan-ning schemes affecting this area (in the 2008-2016 period) have aimed at diversifying the uses and content of build-

ings, avoiding an excessively tourist-oriented appeal and presenting historic Córdoba as a cultural meeting place for local people and visitors. The ultimate aim is to open up the city to the river, whose banks will be integrated as natu-ral and cultural riversides.

- 3 The residential districts.** The extensive Network of Mu-nicipal Civic Centres (page 35) and the decentralisation of facilities, such as the Central Municipal Library in the Le-vante district, or the Fidiaana Arts Venue —the construction of which is planned, as a result of a neighbourhood initia-tive, in the south east of the city— reflect an attempt to equip all the districts with cultural facilities, placing special emphasis on access and on the urban and social regenera-tion of districts which have hitherto occupied something of a marginal position with respect to the rest of the city.
- 4 The city in its territorial context.** The new Visitor Cen-tre at Madinat al-Zahra is a key facility for cultural research, production and exhibition. We will highlight the value of the archaeological site and its relation to the cultural eco-system of the Sierra, as well as other outlying areas that col-lectively make up a kind of extended city.

Explain this choice

There are two main reasons for this choice:

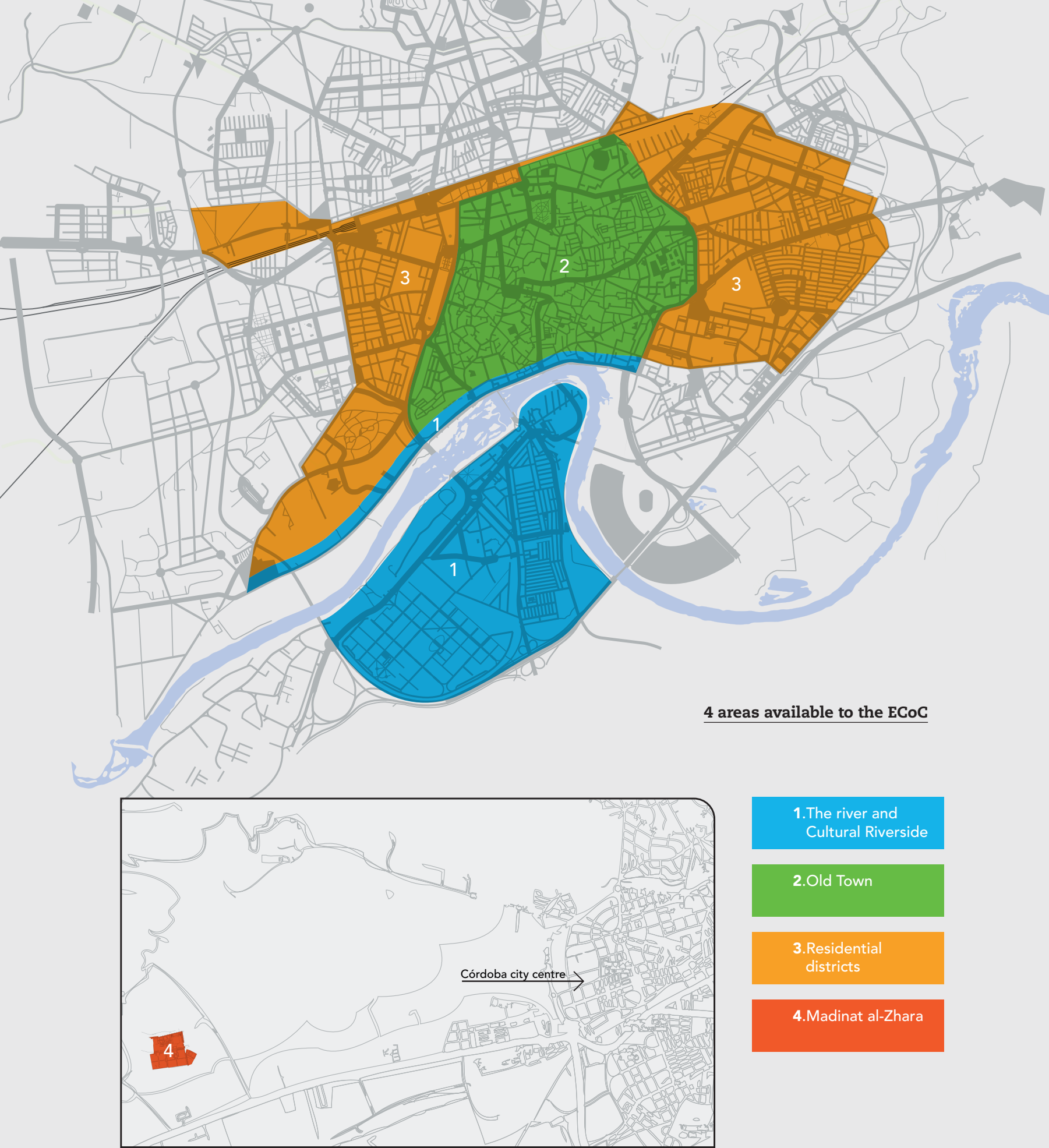
1. THE NEED TO CORRECT THE IMBALANCES BETWEEN THE NORTH AND SOUTH OF THE CITY

Over the last 20 years, Córdoba has overcome two complex social and town-planning issues, which had hitherto contrib-uted to the fragmentation of the city: the railway line running through, and geographically dividing, the city; and the River Guadalquivir, which favoured the separation —social as well as physical— of several southern districts.

By running the railway track below the city, as part of the so-called Renfe Partial Plan, the city has been able to achieve the seamless integration of the north of Córdoba into the city proper, and at the same time to create a whole new, modern, urban area equipped with housing and other facilities, and

with extensive public spaces, and important buildings such as Córdoba Bus Station (designed by César Portela), awarded the National Spanish Architecture Prize in 1999, and housing by Rafael de La-Hoz Castanys.

In order to avoid any resulting imbalance in favour of this area, and with a view to integrating the southern districts of the city, Córdoba then turned to the redevelopment of the banks of the river and the layout of the new bridges. The Special Plan for the river ushered in the first improvement initiatives, such as the *Balcón del Guadalquivir* (designed by Juan Navarro Baldeweg) and the Miraflores Park (by Juan Cuenca Montilla).



Addressing these problems has required a process of urban transformation similar to those embarked upon by cities such as Liverpool, with the redevelopment of its docks, stimulated by the ECoC.

This reclamation process has turned the left bank of the river into the Cultural Riverside, where contemporary designs by leading national and international architects will lend a new profile to the city: **a new skyline for a new Córdoba.** Projects have been selected through international competitions aimed both at finding the best possible proposals and at encouraging creativity. The following projects stand out in this respect: the Córdoba Tourist Reception and Information Centre, designed by Juan Cuenca and finished in 2011; the Córdoba Cen-

tre for Contemporary Creation (henceforth C4), by Fuensanta Nieto and Enrique Sobejano, and the new Córdoba Congress Centre, by the Pritzker Prize-winning architect Rem Koolhaas. In keeping with this approach, the Municipal Housing Corporation (Vimcorsa) and the Fundación Arquitectura Contemporánea have organised the International Youth Housing Competition, to build apartments a stone's throw from the C4.

This contemporary vision, taken in conjunction with the city's remarkable historic heritage, will undoubtedly become an expression of the concept of peaceful coexistence, proof of a new architectural sensibility in a heritage city. Córdoba's commitment to leading-edge architecture exemplifies its desire to become a twenty-first century city.

2. THE CULTURAL AND ECONOMIC REVITALISATION OF THE OLD TOWN

With the aim of making culture the sustainable economic driving force for the city, as well as a platform for the development of culture-related professions, projects have been implemented to revitalise the Old Town: care has been taken to respect the setting, and projects have reflected the use of public space by local residents. The idea is that the cultural industries and the creative sector will take up residence in the Old Town, which will become a major lasting venue for cultural and tourist activities.

a **U-biquitous Córdoba: a new digital setting for the creation of, and access to, culture**

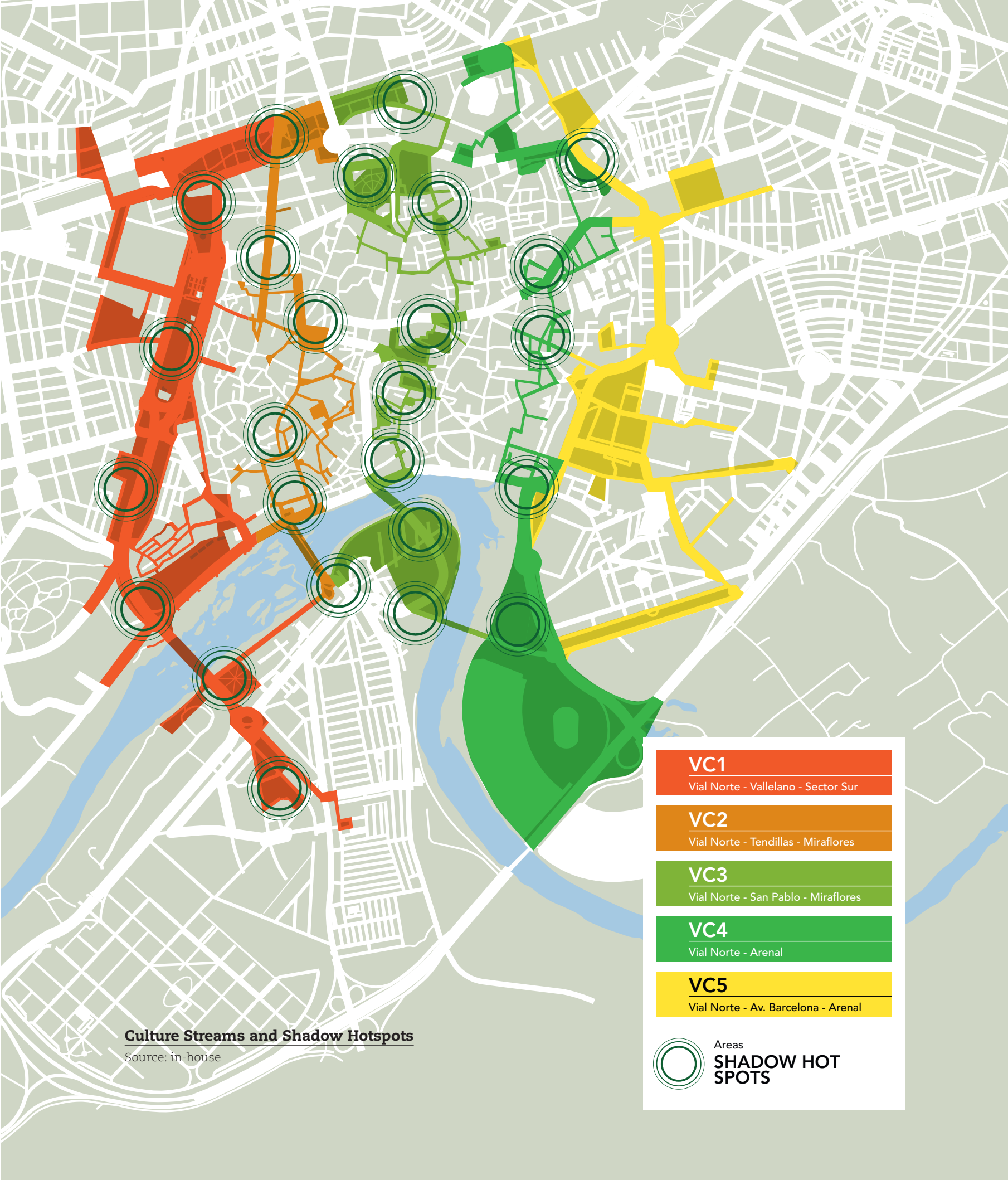
The U-biquitous Córdoba project¹², inspired by the recommendations contained in **Europe 2020**, starts from the belief that it is not enough to hold creative activities in the street. First it is necessary to reinforce public spaces

—streets and above all squares— and build linkages with private space. The U-biquitous Córdoba project will create a Ubiquitous City (*U-City*)¹³. The main characteristic of these cities is Ambient Intelligence (Aml), a concept based on a new understanding of how people interact with technology, looking forward to the near future. It is a future in which we will be surrounded by intuitive and intelligent interfaces, embedded in everyday objects, which will create “ambiences” which react to our presence. This vision places the individual at the centre of future developments, allowing him or her to opt in or out of the system and choose a suitable pace, with forms of interaction that are natural, easy to understand and tailored to individual users.

Meanwhile, **in keeping with our aim of turning Córdoba into an inclusive city, we will introduce specific assisted care schemes**, using Aml solutions targeted at dependent and senior citizens, known as Ambient Assisted Living (AAL). U-biquitous Córdoba will thus make Córdoba the first ubiquitous, accessible, usable and adaptive city in Europe, through **Culture Streams** and **“shadow hotspots”**, and Cultural Streetlamps in the residential districts.

¹² This ambitious project has only been possible thanks to Córdoba's background, resources and initiatives as a Digital Content Industry city. The University of Córdoba —through the Centre of Excellence for the Production of Digital Content (Spanish initials: CEPCD), the EATCO Research Group, the Production Centre for Interactive TV (Spanish initials: CPMTI) and the Centre for Multimedia Innovation and Animation (Spanish acronym: CIMA)— will provide the CCCF with the facilities, technology and human resources required to develop this project, which has already secured approved funding. We will also have input from the Rabanales 21 Science and Technology Park, the Fernando de los Ríos Consortium, the regional Culture Department and the Economy, Innovation and Science Department via the Fundación Avatar and the Innovation Centre for Multimedia Technologies, Digital Leisure and Multiplatform Content.

¹³ The notion of ‘ubiquitous’ cities is based on equipping urban areas with an RFID (radio frequency identification) system, smart cards, geographical location and interaction systems, sensory computation and (it goes without saying) sophisticated communication networks which enable internet access and the remote use of any electronic equipment..



b **Culture Streams and Shadow Hotspots**

This initiative will enable us to categorise and organise the Old Town’s public spaces, thereby ensuring public access to existing resources; this will create the human basis necessary to implement programmes using public spaces as the main setting.

The Culture Streams are active routes converging on the river (the epicentre of the ECoC); and emerge ready-formed from the network of streets which allow pedestrians to move from one cultural venue to another. They have two functions: to connect facilities and to revitalise the city. Thus, all the venues will be linked to each other, making access easier and at the same time sustainability of the Old Town as a residential area, in the context of our commitment to pedestrianisation as a means of creating a sustainable city through culture. These access routes, by joining the venues together, help to foster **a culture of proximity** (50% of the population will live within 15 minutes of one of these cultural streams) and link the different cultural activities using linear paths that join purely residential districts to areas with a higher concentration of venues.

The Culture Streams will be connected to each other, and will also enable us to connect to each other: certain squares will be equipped with **shadow hotspots**, spaces where there will be technological support and free devices for interacting with a range of internet connection systems (Wi-fi, Wimax, fibre optic cables, Bluetooth etc). These will also include non-conventional technologies such as interactive screens and walls, digital graffiti systems, 3D screenings, virtual worlds, avatars



Simulation of a shadow hotspot.

and so on. The shadow hotspots, controlled by the nearest cultural venue, will act as information points for the ECoC programme and serve as platforms for showcasing cultural projects that use new technologies.

c **Cultural Streetlamps in the residential districts**

Ubiquitous Córdoba and the Ambient Intelligence built into Culture Streams will be extended to other parts of the city, creating Cultural Streetlamps in the residential districts. We will use squares and open-air public spaces, cultural centres, neighbourhood associations and public buildings to project, via videostreaming, the information and digital content emanating from the shadow hotspots.

tions, whose political agendas have converged to shape the message of the bid. This is in line with the multilevel governance approach and the recommendations set out by the European Commission in its **Green Paper on the Cultural and Creative Industries** (henceforth, **Green Paper**), according to which improved coherence and coordination among levels of governance can effectively unlock the potential of the cultural industries. The union of all the public authorities in the CCCF is not merely a measure of administrative support, but also a firm decision to manage the bid jointly, giving it the strength and symbolic weight required by a proposal of this scope.

At its meeting on 21 March 2011, the Board voted to approve the content of this bid, thus implying approval of these economic proposals by the administrative bodies represented in the CCCF.

1. CÓRDOBA CITY COUNCIL

In addition to the Special Commission (set up in 2002), the Municipal Cultural Capital Office (2003) and the CCCF, which work in constant partnership, the bid has involved transversal input by a number of local authority departments: Culture; Presidency and Tourism; Public Participation; Education and Childhood; Youth; Equality, Cooperation and Solidarity; and Fairs and Festivals —to mention only the most active.

2. CÓRDOBA PROVINCIAL COUNCIL

In April 2010, the Provincial Council submitted a motion of support for the ECoC to the mayors of the local authorities throughout the province, and all 74 authorities signed the *Manifesto of support for Córdoba’s bid to be designated European Capital of Culture in 2016*, demonstrating that both city and province are united behind this project.

3. UNIVERSITY OF CÓRDOBA

As one of the promoters of the project, the University’s involvement is reflected in the fact that the CCCF’s offices are located in the building housing the former Chancellor’s Office. Various representatives and organs of the university community have played an active role in the project, providing expert advice, contributing proposals, offering facilities, issuing publications and collaborating in all the initiatives aimed at fulfilling Córdoba 2016’s ambitions.

4. ANDALUSIAN REGIONAL GOVERNMENT

As Andalusia’s sole candidate, Córdoba can count upon the political, logistic, strategic and economic support of the Regional Government, which has been substantially enhanced in recent months with the following initiatives:

a **“Córdoba, European Capital of Culture 2016” Interdepartmental Commission**
On 15 February, the Governing Council of the Andalusian Regional Government established a commission (Decree 23/2011, Regional Gazette 18 February 2011) attached to the Department of the Presidency, chaired by the departmental head and made up of representatives from six departments: Presidency; Culture; Education; Economy, Innovation and Science; Public Works and Housing; and Tourism, Commerce and Sport. This commission will promote, coordinate and secure the effectiveness of Regional Administration initiatives in support of the bid, promoting collaboration with other administrations and with public and private institutions.

b **External promotion of the bid (January-June 2011)**
The Department of Tourism, Commerce and Sport has drawn up a plan to promote the bid in over twenty countries, through participation in tourism fairs, trade missions, consumer campaigns and familiarisation tours. Through this plan, the corporate image of Córdoba 2016 will be incorporated into specific areas of the Regional Government’s promotional activities —under the Andalucía brand— in Germany, Austria, the United States, France, Hungary, Ireland, Italy, Poland, Portugal, the United Kingdom, the Czech Republic, Russia, Sweden and Switzerland, and a specific presentation will be made at the UN headquarters in Geneva.

c **Andalusian Consultants’ Working Group**
In keeping with the networking strategies and the regional dimension, we have created a stable platform for providing input and advice. This working group, made up of 20 Andalusian experts from a range of artistic and cultural backgrounds, has held regular meetings with the CCCF and put forward numerous proposals. Of the 20 consultants, 11 are managers of organisations overseen by the Regional Government, i.e. the most representative cultural bodies in the Region. We will extend our programme to the whole of Andalusia, in the hope that people travelling to Córdoba

5 Please confirm that you have the support of the local and/or regional political authorities

By 2011, this bid will have been nine years in the making; the support of all the political authorities —local, provincial and regional— is evident in the composition of the **Córdoba Cultural City Foundation** (CCCF).

Created on 7 June 2006 through the joint efforts of Córdoba City Council, the Provincial Council, the Andalusian Regional Government and the University, the CCCF **reflects the stable structure of all the institu-**

will be tempted to visit other parts of Córdoba province and Andalusia.

d **Economic support**

The Andalusian Regional Government's direct contribution to the CCCF rose from €50,000 in 2009 and 2010 to

€160,000 in 2011, of which €110,000 goes to the CCCF and €50,000 will be invested in putting on Europe Week, as well as other cultural projects. Meanwhile, the Córdoba Tourism Promotion Plan, in recognition of the city as ECoC finalist, has been granted a €2,000,000 budget.

6 **How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?**

THE ECoC AND THE CULTURAL DEVELOPMENT OF THE CITY: MEDULAR

Córdoba 2016, drawing inspiration from the objectives of **Agenda 21**, is committed to turning Córdoba into a "creative, sustainable city", adopting the Agenda's guidelines and translating them into specific actions, such as: exploring the interrelationships between cultural development and other dimensions of sustainable development, economic growth and social cohesion. Initiatives include the **Lunar Project**, organised by the Fundación Pública Andaluza Andalucía Emprende, which fosters the development and consolidation of creative and cultural companies and runs an active business incubator in Córdoba. Since 2008, of the 245 projects registered, 47 have formulated business plans, 83 have received training and 43 companies have been established. Jobs have been created for 113 people (66 men and 47 women) and 26 operations have been undertaken in which training has been combined with putting people in touch with specialists, institutions and businesses.

In line with the aims of **Europe 2020**, and especially those running at local level, concerning the need for partnership between universities and companies, Andalucía Emprende signed in 2010 a collaboration agreement with Córdoba City Council and the University of Córdoba to create a cultural district in the Old Town. It is also worth highlighting the trip made by twenty-one cultural entrepreneurs to Salamanca to

gain insights into that city's ECoC in 2002, bearing in mind Córdoba's possible nomination for 2016, and its impact on the cultural industry.

One of the aims of Córdoba 2016 is to structure cultural development in the city over the long term, not as a consequence of the ECoC but rather as a fundamental part of its commitment. We therefore seek to incorporate cultural planning as a tool for the ECoC, with a view to building an integrated model of cultural development.

To this end a **Technical Office** (henceforth to be known as **Medular**) will be set up within the CCCF, so that the structures and personnel responsible for ECoC programming will also take charge of the city's burgeoning cultural sector. It is included in the CC2016 organisational flowchart under the artistic sub-directorate, responsible for drawing up the ECoC programme; this means that the Office will be accountable to the Sub-director, while responsibility for day-to-day management will fall to the technical staff. In this way, we seek to guarantee the connection between the ECoC project, cultural planning and programming for 2016.

Medular acts as an engine for cultural planning and stimulus. It can be thought of as a nucleus of creative

ecology, for forging effective relationships between creators, producers, distributors, education centres and public and private institutions. Its aim is to activate all the links in the production chain of cultural values: creation, production, promotion, distribution and consumption.

Medular was created under the ECoC, but was designed with the long term in mind. We have therefore sought to give it its own personality, and its own name, so that Córdoba's cultural sector identifies it as the next intermediary with whom dealings should take place after the ECoC, since it will be part of the municipal structure.

Medular seeks to be a driving force for smart, sustainable and integrated development, committed to innovation and knowledge, to an efficient and competitive use of resources, to creativity and culture as factors of growth and cohesion in economic, social and regional affairs. It offers a strategic and overarching vision for regional development:

- in the Province, we will tap into local resources and strengths, generating new uses and focal points;
- within the regional framework, we will propose new levels of coordination for the implementation of policies intended to overcome inequalities, especially as regards mediation and the mobility of professionals in the culture sector.

Medular therefore works over two timescales: over the short- and medium-term it will structure and develop the city's cultural sector, while over the longer term it will plan and implement the ECoC programme. To this end, a calendar has been drawn up with three distinct stages, each of which requires a different response from *Medular*:

- **2012-2014:** the office will be responsible for the project development, mediation and strategic exploration, team-building and infrastructure development, training and research;
- **2015-2016:** *Medular* will take on additional responsibilities with regard to the technical coordination of the ECoC programme and the management of teams and infrastructure;
- **2017:** stable structure for Córdoba's cultural development and planning.

A. WORKING AREAS AND AIMS

1 Monitoring, advice, finance and technical support

Medular will advise and conduct feasibility studies, seek funding and provide the technical support necessary to draw up the programme and contribute to its implementation. It will be an essential structure for the feasibility of those initiatives suggested to the ECoC by members of the public, and subsequently as a place for receiving, analysing and supporting cultural initiatives. It will progressively organise more specific programmes of assistance and development for coproductions, travelling exhibitions and exchanges, to generate networks and platforms that foster and consolidate creativity.

We will study the feasibility of setting up a system of micro-credits, aimed primarily at supporting small-scale and/or particularly innovative or experimental projects.

2 Infrastructure and map of local resources

Medular meets a twofold need in relation to the city's cultural facilities and spaces: their modernisation and improvement in terms of cultural planning and strategic development, and their adaptation to the ECoC's content and aims. Technical advice and input will be provided for the planned new facilities and for the modernisation of existing facilities, creating a network of appropriately-equipped cultural venues.

The existing **network of Civic Centres** will be overhauled, improving their facilities and making them more flexible in order to broaden their range of resources and strengthen their role in developing the cultural sector: this process will empower them as **spaces for creation, production and exhibition**, in partnership with creators, without losing their close connection to local society.

As regards urban space, a **creative map of the city** will be established: we will examine public and private spaces to assess their strategic potential, with a view both to implementing the programme and to longer-term cultural planning.

3 Training and research

This will seek to bring about a substantial increase in the ability to produce know-how and to tap into new creative

potential. To this end, collaborative links will be forged with the University, with new facilities and with private enterprise, establishing programmes aimed at:

- training, promoting and improving cultural managers, intermediaries, creators and technical teams through a programme geared towards capacity-building and enhancement in various areas.
- support for research directed towards emerging trends and latest-generation artistic disciplines;
- planned research with particular emphasis on the digital creative economy;
- development and improvement of business activity, in partnership with various public and private bodies devoted to economic and business development.

An essential tool in this plan will be a wide-ranging online training programme. The place where training, research and innovation and creative development will mainly converge is the C4 (page 109), with its numerous workshops and laboratories geared towards creative innovation.

4 Coordinating cultural agendas

We will seek to improve the way in which information about the local cultural scene is used and exploited. From the coordinated drawing-up of institutional policies to the straightforward coordination of resources and calendars, we will endeavour to build channels of sustainability, synergy and mutual support in the cultural sector.

5 Markets

Any project aspiring to be a landmark in the city’s creative ecology needs to regard the market as a top priority. Accordingly, a regular fair has been planned (**Crealia**, page 76) to promote emerging trends, new creative ideas and small-scale projects, providing market opportunities and

fostering the search for partners and producers and the dialogue between entrepreneurs.

6 Networks and exchanges

A newly-created network of artists’ residencies in the city and the province will be promoted (page 26), numbering among its priorities the exchange and mobility of creators and networking using similar structures. Special emphasis will be placed on the provincial framework, opening new avenues for development based on local resources.

B. THE STRUCTURE, OPERATION AND CONTINUITY OF MEDULAR

To ensure that *Medular* runs smoothly, and with the aim of building a **structured dialogue in and with the cultural sector**, a Standing Committee will be set up which will establish working criteria and plans. It will be representative of the local cultural scene, acting as a **permanent cultural “microphone”** for the following actors and representatives:

- Artistic Director and Subdirector of the CCCF;
- Technical staff of the CCCF Artistic Subdirectorate;
- Cultural technical staff of the CCCF founding institutions;
- Representatives of the Córdoba Programme Managers’ Working Group;
- Representatives of the Córdoba creators’ commission;
- Representatives of the neighbourhood associations;
- Technical staff from the Council’s Municipal Institute for Economic Development.

Close relations between *Medular* and the City Council, the institution primarily responsible for the city’s cultural planning, will be ensured by incorporating *Medular* into the Council in 2017, giving rise to the Municipal Board of Culture, which will assume responsibility for the coordination and planning of the city’s various organisations.

culture into an essential factor for smart, sustainable and integrated growth requires a local and regional dimension, as highlighted in the **Green Paper**.

The province, characterised by a predominant agricultural sector, a variety of landscapes, well-established rural tourism and a wealth of heritage, is an active player in the project; accordingly, a multilevel model of governance has been established, with the combined activities of the local, provincial and regional administrations revolving around the CCCF.

Various municipalities are seeking to rethink the rural world from the perspective of contemporary culture, through projects focussing on its role in the construction of identity and on the need to reconfigure its relationship with the urban world. In this respect, it is worth highlighting the artists’ residencies in **La Fragua** (Belalcázar), where an integrated venue will be created for the production, study and exhibition of contemporary art in the former Santa Clara Convent, and **Air Rural** (Villanueva del Duque), which will offer artists a residency grant to work in rural guesthouses on projects in keeping with the local population and landscape. These are designed to be laboratories for reflection and experimentation in the area of sustainable development. Similarly, **Neocraftwork**—which will place the traditional craft industries of the province within a contemporary narrative— involves the develop-

ment of hitherto-isolated areas and will consolidate a network fundamental for the region’s economic growth.

At the same time, and in line with the recommendations of the **European Landscape Convention** (2000), we regard the landscape as an essential part the human environment, an expression of the diversity of its shared natural and cultural inheritance, and fundamental to its identity; hence its integration into town and regional planning projects, both in the city and the province, and its inclusion in the cultural policies of all the local authorities.

Córdoba is **Andalusia’s candidate** and as such it has forged close relationships with cultural institutions throughout the region, as well as with cultural commissioners and managers in the various provinces. This has given rise to a working model that will continue in the years ahead, fostering coproductions and laying the foundations for a **cultural production system** in the region. In many respects this is a clear outcome of the city’s excellent transport links, above all its extensive network of high-speed trains.

7 To what extent do you plan to forge links with the other city to be nominated European Capital of Culture?

While Córdoba had already done much over the last 30 years to revitalise relations with Poland —especially in the commercial, cultural and educational fields— in January 2009 the Board of the CCCF appointed a specialist advisor on Polish matters, aware of the overwhelming importance of stimulating and fostering cultural activities involving the two countries. Monika Bonet Poliwka (Warsaw, 1957), a recognised curator of exhibitions and specialist in contemporary Polish and Spanish art, was chosen for this role.

In order to organise the exchange of activities, a delegation from Córdoba visited Gdansk, Łódz, Torún and Warsaw between 25 and 31 October 2009. The results of the trip were

2010: activities with Poland

Amber Week (Gdansk).

16-23 May.
Exchange of creators from the Córdoba School of Jewellery Consortium.

Córdoba and Gdansk. Concert season:
“The fusion of organ music”.

Saint Nicholas Basilica (Gdansk),
22 September and 13 October.
Two Andalusian organists.

Real Colegiata de la Iglesia de San Hipólito (Córdoba),
16 and 24 October.
Two Polish organists.

extremely positive, in that it enabled experiences to be exchanged and projects between 2010 and 2011 to be finalised.

Cultural relations with Poland have intensified significantly during 2011, since Córdoba passed the preselection stage. Delegations from the **Lublin** (4 February) and **Wrocław** (11 February) bids have visited Córdoba, to finalise details for this year’s programme and put forward joint projects for 2016, subject to the outcome of each bid.

Dialogue with Poland is one of the strategic foundations of this bid. We envisage a significant representation of Polish culture in our programme for 2016; we will also foster artistic

mobility between creators of both countries, which will guarantee a real lasting impact.

Since many of our projects seek to explore the creative situation in Europe, and facilitate the mobility of its artists, we can guarantee that Polish cultural agents will be present in most of the programme.

If designated ECoC, Córdoba will step up cooperation between 2012 and 2016 with the Polish recipient of the title, as well as continuing to work with the eliminated cities, insofar as their work forms part of our dossier. To this end, a liaison committee will be created which will organise joint projects and encourage cultural exchanges prior to the ECoC.

2011: activities with Poland in Spain

Madrid:
A Constructed World: Poland 1918-1939
Círculo de Bellas Artes (Madrid),
3 February-15 May.
Organised by the Círculo de Bellas Artes and Muzeum Sztuki (Łódź), this is devoted to the most outstanding artists of the Polish constructivist avant-garde. Curated by Juan Manuel Bonet and Paulina Kurc with Monika Poliwka in the capacity of expert adviser, it has received input from the Polish Culture Institute, the Adam Mickiewicz Institute and the CCCF.

First season of Organ Concerts in Córdoba
Real Colegiata de San Hipólito and Mezquita-Catedral,
16 de marzo-20 de abril.
Organ concerts performed by three Andalusian and three Polish musicians in two buildings of great historical importance, organised in collaboration with the Gdansk 2016 office.

Andalucía:
Polish film season
Branches of the Andalusian Film Institute: Córdoba (20 May-22 June), Granada (27 May-29 June) and Seville (13 June-4 July).
In collaboration with the Polish Culture Institute, the Andalusian Film Institute is organising this season around some recent major Polish films. The following films will be shown: *Tatarak* (Sweet Rush), by Andrzej Wajda (2009); *Chrzest*, by Marcin Proxa (2010); *Galerianki* (Mall girls), by Katarzyna Roslaniec (2009); *Zwerbowana miłosc*, by Tadeusz Król (2010); and *Boisko bezdomnych* (Offsiders), by Kasia Adamik (2009).

2011: Córdoba’s activities in Poland

Wrocław:
¡Viva el Flamenco! Alberto Lucena
11 May, workshop; 12 May. Venue to be confirmed.
Flamenco masterclass and performance by the Córdoba guitarist’s flamenco company, accompanied by up-and-coming flamenco dancers and singers.
Lublin:
From Wieniawsky to Sarasate. Two contemporary virtuosos.
Violin recital by Paco Montalvo
14 May, Tribunal Hall; 15 May, Naleczow Palace (30 kilometres from Lublin).
Two concerts by the young Córdoba musician, featuring pieces by Córdoba composers from the nineteenth and twentieth centuries.

Lublin:
Córdoba Professional School of Music Flamenco Troupe
16 May. Lublin Philharmonic.
Performance by the flamenco troupe of the Córdoba School of Music, as part of the artistic exchanges between Poland and Córdoba.

Activities involving Poland 2016

- 1 Exhibition: On the Dove of Peace
- 2 Exhibition: The European Path of the Righteous
- 3 Exhibition: Distance-Difference
- 4 Encounter of European Writing Schools
- 5 Flamenco in the East
- 6 Flamencomix: Spain / Poland / Turkey
- 7 Exhibition: Picasso in Eastern Europe
- 8 Tadeusz Kantor versus Jerzy Grotowski
- 9 Presjovem, Encounter and Festival of European Youth Orchestras
- 10 Exhibition: The Polish Scene versus The Spanish Scene
- 11 Espaliú meets Balka
- 12 Europe: North/South
- 13 27 Migrations
- 14 2+1. Residencies for Young European Artists
- 15 International Exhibition: 27 European Courtyards
- 16 European Weekends
- 17 A Journey to the Kingdom of Knowledge
- 18 Europe: a Child’s View
- 19 Encounter: European Cultural Volunteer Movement
- 20 The Europe Fair
- 21 Animators’ Festival

8 Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria. As regards “The European Dimension”, how does the city intend to contribute to the following objectives

— To strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors

Our priority is to bequeath a cultural legacy to Córdoba for 2017, which is why we will draw inspiration from the idea of “**facilitating internationalisation**”. It is expected that in the wake of the ECoC, the city’s creative sector—in terms of trained professionals, participation in networks, sustainable alliances and so on— will have been internationalised. The city will have stable outlet channels, laying the ground for continuity in its cooperative relationships on both the European and the international stage.

We take as our point of departure the challenges contained in the **European Agenda**, with special emphasis

1. WITH REGARD TO ARTISTS, PROFESSIONALS AND ARTWORKS:

1 To establish two-way learning mechanisms, forge mutual links and support mobility for European creators, entrepreneurs, producers, promoters and distributors by means of exchanges, residencies and placements.

We share the aims of the European **Artists’ Mobility programme**, and seek to bolster the sustainability of these processes through post-mobility support. To this end we will facilitative evaluation processes that focus on the longer-term results of mobility plans, and that gauge the impact of mobility on the work and lives of artists and professionals, as well as their social and economic benefits. The aim is that they should transfer their knowledge and share their experience.

on themes concerning intercultural dialogue, creativity, participation and the use of public space.

Our proposals will seek to foster the following:

- 1 The mobility of artists, professionals and cultural works through training placements, exchanges and coproductions.
- 2 Stable cultural cooperation with European cities, networks and institutions, developing strategic alliances and synergies with national and European frameworks (**Europe 2020**).

A total of 120 artists have benefited from the **Residency Grants for Young Creators awarded by the Fundación Antonio Gala**, created in Córdoba in 2001. Twenty young creators drawn from all cultural areas live together for one year, with board and lodging as well as the materials needed to devote themselves exclusively to creation, all provided.

Córdoba’s Inturjoven Youth Hostel promotes and organises an international creative mobility project, with fifty annual grants aimed at young creative artists. Over the course of a fortnight in the city, groups of ten artists work on a contemporary art

project in which all their languages and disciplines are collectively reflected.¹⁴

The Fundación Arquitectura Contemporánea will host a residency for architects, while the ECoC will create two artists’ residencies in the province (page 110).

2 To strengthen public-private cooperation through Crealia, as a model for the development of the creative industries that meets the criteria set out in **Europe 2020** and the **Green Paper**. We will pay particular attention to similar models of cooperation, such as the Copenhagenen Kreativt Forum.

¹⁴ INTURJOVEN (Andalusia Youth Hostel Network); REAJ (Spanish Youth Hostel Network); EUFED (European Union Federation of Youth Hostelling Federations); Hostelling International.

2. WITH REGARD TO NETWORKS, INSTITUTIONS AND SPANISH AND EUROPEAN CITIES

Networking is essential to an ambitious, high-quality, international cultural project such as this one. The scale of the bid requires that —for reasons of professionalism, economics and cultural sustainability— new collaborative relationships be set up with European institutions based on strategic alliances. These demand a greater degree of coordination between

3 To develop microfunding mechanisms for cultural entrepreneurs, addressing the specific needs of the sector and the shortfalls that have been detected. In this respect we have an agreement with BBK Bank CajaSur, which offers a tailor-made line of microcredits.

4 To link our Volunteers Programme to the European Voluntary Service, in line with the Youth in Movement initiative (Europe 2020), to encourage the mobility of students and apprentices and help them enter the labour market.

5 To generate new digital resources for creating and accessing culture and developing intercultural skills, providing creators with new platforms for international contacts, and for the dissemination and marketing of their work (**U-biquitous Córdoba**).

managers, intermediaries and creators. They also encourage a better exploitation of shared effort and assets. This is the case with coproductions: they encourage the generation of projects, keep costs down, reduce the problems of coordination that arise in a small geographical area (such as duplication, repetition and/or overlapping of activities in the cultural calendar) and make events easier to publicise.

We propose to establish a **structured dialogue with the European institutions** based on two types of sustainable strategy: one-off alliances and thematic platformss:

1 One-off alliances. These focus efforts on one project, of sufficiently high quality and ambition to attract coproducing partners: the more important the project, the easier it is to find collaborators.

2 Thematic platforms. We will foster the creation of stable links with international organisations and networks, depending on the conceptual nature of each institution, through long-term, sustainable plans. We have focused on universally relevant themes and topics to arouse the interest of European organisations.

Aims of the thematic platforms

- | | |
|--|---|
| ¹ Coproduction of exhibitions, performance art shows, audiovisual and film screenings and similar activities. | ⁶ Issuing joint publications as an outlet for expression on the internet, linking to the websites of the collaborating entities. |
| ² Creation of joint initiatives, suitable for submission to the major European cultural coproductions programmes. | ⁷ Offering young artists in each of the cities concerned the opportunity to work in the venues involved in the alliance. |
| ³ Regular exchanges of experience and information, as well as the human and technical collaboration that enable innovation in joint cultural productions. | ⁸ Simultaneous exhibition of work, especially in the audiovisual field. |
| ⁴ Movement of artists and cultural agents among the member States. | ⁹ Joint presentation and representation in existing forums. |
| ⁵ Fluid exchange of heritage, in the form of temporary and permanent loans. | ¹⁰ Establishment of collaborative links with similar networks set up by European centres in order to present Spanish artists. |

— To highlight the richness of cultural diversity in Europe

Our slogan is a metaphor for Europe: a diverse continent, the product of an amalgamation of identities, races and languages, jointly making a single whole. This is why our bid is built on the debate about interculturalism, dialogue between cultures and public participation; these are themes that Europe considers all-pervasive, and in Córdoba they are interwoven with elements from the Mediterranean, North Africa and the Atlantic. **Europe and its mosaic of cultures embody diversity, inseparable from creation, something that we will highlight with exhibitions and festivals that have diversity as their keynote:**

Programmes and events:

- | | |
|---|---|
| ¹ International Conference on World Dialogue | ²⁰ European Theatre Laboratories as Cultural Innovators |
| ² The Maimónides-Averroes Prize for Intercultural Dialogue | ²¹ Fígaro Prêt-à-Porter |
| ³ International Exhibition of Best Practices: Paths for Dialogue | ²² Presjovem, Encounter and Festival of European Youth Orchestras |
| ⁴ International Festival: The Music of the Three Cultures | ²³ Performance Universiad 2016 |
| ⁵ Averroes Philosophy Meeting: Peace Policies in the Mediterranean | ²⁴ Eutopia 2016, European Youth Creation Festival |
| ⁶ Exhibition: Diversity & Visibility | ²⁵ Europe: North/South |
| ⁷ Seminar on Diversity in Belief | ²⁶ 27 Migrations |
| ⁸ Season: Music for Peace | ²⁷ European Young Chefs Festival |
| ⁹ Festival: Together We Can | ²⁸ The City as Stage: 12 months and 14 districts |
| ¹⁰ Season: Culture for Inclusion | ²⁹ International Exhibition: 27 European Courtyards |
| ¹¹ Exhibition: Distance-Difference | ³⁰ The Pilar Citoler Collection, Europe in its Cities |
| ¹² Cosmopoética. Poets of the World in Córdoba | ³¹ Seminar: 21 st Century Utopias |
| ¹³ Intercultural Film Season | ³² Exhibition and Congress: Proportion and Disproportion in Contemporary European Architecture |
| ¹⁴ Mosaico Network Meeting | ³³ European Rural Film Festival |
| ¹⁵ European Film Awards | ³⁴ Encounter: European Cultural Volunteer Movement |
| ¹⁶ The Mosque Mix or nothing is impossible | ³⁵ The Europe Fair |
| ¹⁷ Street Music Festival | ³⁶ Animators' Festival |
| ¹⁸ European Festival of the Performing Arts | ³⁷ A World of Music |
| ¹⁹ Festival of Movement Arts | |

— To bring the common aspects of European cultures to the fore?

Córdoba has a marked European dimension, forged by the men and women who over the course of history have created the city, a place that has emerged from the overlapping and coexistence of cultures. **This convergence of paths encapsulates the essence of Córdoba: a place where distinct identities have left a sediment that is at once past, present and future.**

The commitment to dialogue, as a unifying strand with which new positive narratives can be inter-

Programmes and events:

- | | |
|--|--|
| ¹ Exhibition: Córdoba, Capital of Al-Andalus. 716-2016 | ¹⁵ Festival: Flamenco across Frontiers |
| ² Congress: From Baghdad to Córdoba. Transmitting the Legacy of Antiquity to Europe | ¹⁶ Flamenco in Europe, Europe in Flamenco |
| ³ Exhibition: On the Dove of Peace | ¹⁷ Flamenco in the East |
| ⁴ Exhibition: The European Path of the Righteous | ¹⁸ Flamencomix: Spain / Poland / Turkey |
| ⁵ European Roma Summit | ¹⁹ Exhibition: Picasso – Beuys – Warhol |
| ⁶ Encounter with Traditional Romani Cultures | ²⁰ Exhibition: Picasso in Eastern Europe |
| ⁷ Exhibition: Horses and Horsemen in Eastern and Western Art | ²¹ Dada Attitude: 100 years |
| ⁸ Display by Six Riding Schools | ²² Sixty Years of European Pop Music |
| ⁹ The Carolinian Route: Central Europe in Andalusia | ²³ International Festival of Folk Music and Culture |
| ¹⁰ Cartoon Forum | ²⁴ Comic-lovers. European Seminar on the Comic |
| ¹¹ Meeting of Independent Latin American and European Publishers | ²⁵ Eurogames. International Games Festival |
| ¹² Encounter: European Writing Schools | ²⁶ International Congress on the Mediterranean Diet |
| ¹³ European Fiction Seminar | ²⁷ Taverns as Meeting Spaces |
| ¹⁴ Shakespeare, Cervantes and Inca Garcilaso. 1616-2016 | ²⁸ Córdoba Weekend |
| | ²⁹ European Cuisines |
| | ³⁰ The Travelling Suitcase |
| | ³¹ Europe: a Child's View |

Events:

- 1 International Conference on World Dialogue
- 2 International Exhibition of Best Practices: Paths for Dialogue
- 3 Exhibition: Córdoba, Capital of Al-Andalus. 716-2016
- 4 Congress: From Baghdad to Córdoba. Transmitting the Legacy of Antiquity to Europe
- 5 Exhibition: Dis-Orienting
- 6 Averroes Philosophy Meeting: Peace Policies in the Mediterranean
- 7 Exhibition and seminars: Building the Maghreb through a Contemporary Visual Approach
- 8 Exhibition: Diversity & Visibility
- 9 Seminar on Diversity in Belief
- 10 Seminar: Dreams of Trespass. Feminist Geographies of the Mediterranean
- 11 Season: Music for Peace
- 12 Season: Culture for Inclusion
- 13 Exhibition: Distance-Difference
- 14 European Roma Summit
- 15 From Damascus to Córdoba in the 21st Century
- 16 Intercultural Film Season
- 17 Mosaico Network Meeting

Events:

- 1 Cabalcor
- 2 Mosaico Network Meeting
- 3 Animacor International Festival
- 4 Cartoon Forum
- 5 Meeting of Independent Latin American and European Publishers
- 6 Encounter: European Writing Schools
- 7 Campo de La Verdad
- 8 Lab-Music
- 9 Wide Images
- 10 Re-encounters
- 11 Comic-lovers. European Seminar on the Comic
- 12 Eurogames. International Games Festival
- 13 European Forum of Cultural and Creative Industries
- 14 Design Sur
- 15 Ingenias 2016 = Artdesign&Craft
- 16 The Travelling Object
- 17 European Young Chefs Festival
- 18 U- Córdoba
- 19 Living Labs
- 20 Residencies for Creators in Rural Areas
- 21 Culturhaza, Agrolandart
- 22 Southern Theatre Festival

woven in building the European identity, and Córdoba’s symbolic role as a metaphor for “Europe in microcosm” and as a key player in intercontinental dialogue, will help many European entities to identify with our programme.

Our ECoC project is thus shaped by the five cultures that also form part of the genesis of Europe. These shared identifying hallmarks provide a schematic framework, a substrate from which to address contemporary challenges and issues.

— Can you specify how this event could help to strengthen the city’s links with Europe?

As indicated earlier, the three general aims of the **European Agenda** are central to our project: two of them —the development of cultural diversity and intercultural dialogue, and culture as a key component in the EU’s international relations— are present in Córdoba’s main European dimension: its ability to generate dialogue, particularly between countries on the northern and southern shores of the Mediterranean, between Africa and Europe.

This symbolic “mission” gives Córdoba a leading role, paving the way to mutual comprehension and cooperative relations between European countries, and countering those arguments that fuel polarisation and extremism. In the inaugural **Córdoba Averroes Meeting**, the creators, thinkers and journalists present —all from the Mediterranean region— highlighted the symbolic, representative role that Córdoba can play in Europe.

The Córdoba Paradigm can inspire the political opening up and democratisation of the Arab world, in contrast to the discourse of Islamic fundamentalism and its defence of opposition to the West. At the same time, it can counter Islamophobia and help to dispel the theory of the “enemy within”, a theory that has soured relations between communities in Europe.¹⁵

We have therefore designed activities intended to construct **a shared outlook** with the countries of southern Europe, putting us in the position of a local laboratory for conflict resolution based on a symbolic or cultural dimension

The third aim of the **European Agenda**, which refers to culture as a catalyst for creativity, inspires some of the programme’s key initiatives: creative ecology, innovation, education in the field of creativity, access to new technology

¹⁵ The notion of the “enemy within” has sparked serious conflicts over the course of Europea history, from Nazi Germany to the war in Bosnia.

and intercultural skills for growth and employment. To set us on the right path, we will create links with other European cities with similar experiences of restructuring —medium-sized cities that are fully conversant with current European values— to learn from them and also to pass on our own experience: as a historic, heritage city trying to turn itself into a metropolis for the twenty-first century by means of the cultural industries and new technologies.

Last but not least, through the social dimension of the activities, our narrative will reinforce awareness of Europe among Córdoba’s citizens. The future of the city can only be conceived from the perspective of full integration in Europe and an awareness of belonging to Europe. The ECoC’s legacy to Córdoba will thus be supplemented and taken raised a new level.

9 Explain how the event could meet the criteria listed below. As regards “City and Citizens”, how does the city intend to ensure that the programme for the event:

— Attracts the interest of the population at European level

A. INSTITUTIONALLY

We will adopt some of the **Alliance of Civilisations** guidelines as our own, such as the development of city diplomacy and decentralised cooperation, especially in the contexts of the Mediterranean (**New Legacies**) and Latin America (**The Córdoba Route, Words: there and back**).

The flow of cultural initiatives “from south to south” will provide a new way of responding, from a local perspective, and in particular from the Mediterranean south, to those global challenges which endow the EU’s external relations with a cultural dimension.

We will promote initiatives that include aspects relating to the “cultural security” of certain groups, such as immigrants or gypsies, responding to the challenges set out in the Second National Plan for the **Alliance of Civilisations**, through projects such as: **In Praise of Diversity; Cultures for Peace and Inclusion; The Roma, a European People; Flamenco Futures...**

B. CULTURAL PROGRAMME

We are convinced our programme will arouse a great deal of interest in Europe because of the variety and importance of its contents, the significant contribution of southern culture to the construction of the continent, and the strong appeal of southern culture in northern Europe. We want to highlight the most authentic aspects of southern and Mediterranean culture, **destroying negative stereotypes and modernising the positive aspects of our image**, by means of the following:

- 1 Showcasing such hallmarks of our identity as flamenco, Mediterranean cuisine, the use of public space and the warm, welcoming character of our people. Programmes and events: **Horses in the Sky, Cosmopoetica. Poets of the World in Córdoba; Flamenco Futures; Córdoba Guitar Festival; The City as Stage: 12 months x14 districts; The Sky Within My House; Getting Involved; Fiesta; Taverns as meeting spaces.**

- 2 Highlighting aspects of Córdoba’s past that have helped to shape Europe’s history, emphasising its role as home to universally-recognised figures.
Programmes and events: **Córdoba Forum for World Dialogue; The Legacy of Al-Andalus in Europe: 1.300 years; Orientalisms, from Exoticism to Geopolitics; Shakespeare, Cervantes and Inca Garcilaso. 1616-2016; The Creation of Myths; Meridians (European Artists in Dialogue); Futura: The Architect’s Dream...**
- 3 Rediscovering lesser-known characters and moments from Córdoba’s past which, despite their relative obscurity, have done much to contribute to European culture, placing special emphasis on spotlighting those creators and thinkers consigned to a secondary role in history.
Programmes and events: **Horses in the Sky, Paths between East and West; The Umayyad Route Revisited; The Córdoba Route; The Carolinian Route: Central Europe in Andalusia; Is Góngora Alive? 2.0; The Voice of the Emotions; Espaliú meets Balka; Taverns as Meeting Spaces...**
- 4 Implementing activities involving cultural cooperation with European networks, to give impetus to coproductions and creator exchanges.
Programmes and events: **Cultures for Peace and Inclusion; The Roma, a European People; Europoetica; Words: there and back; Flamenco Futures; Capital Music; Mezclum: Theatre & Dance; Performance Laboratories; Youth Europe; Meridians (European Artists in Dialogue); Crealia; Neocraftwork; The City as Stage: 12 months x 14 districts; The Sky Within My House; Córdoba Weekend...**
- 5 Organising public debates with European and international organisations and experts, tackling questions of global importance in which Córdoba seeks a role.
Programmes and events: **Córdoba Forum for World Dialogue; The Legacy of Al-Andalus in Europe: 1300 years; Orientalisms, from Exoticism to Geopolitics; In Praise of Diversity; Cultures for Peace and Inclusion; The Roma, a European People; The Umayyad Route Revisited; U-Córdoba; 21st Century Utopias...**

- 6 Fuelling the public debate about the **European Agenda**, seeking opportunities that enable —during the run-up to the ECoC year— a two-way trend to be created: ensuring that the city’s cultural sector and the issues debated in Córdoba are represented in European cultural forums, and that themes of European interest are included in the cultural programming and public activities of Córdoba.

C. COMMUNICATION CAMPAIGNS

The bid’s marketing and communication strategy favours a creative, participatory and sustainable model of cultural dissemination. We will make use of all the publicity tools available, with special emphasis on new technologies and social networks. We seek to inform, share, excite and awaken a sense of pride in belonging at European level, using reliable international channels of communication to spread the word about our most important projects. Information will be targeted both at people coming to Córdoba and those who are unable to attend (page 113).

D. TOURIST PROMOTIONS

- We will take part, between 2012 and 2017, in the international tourism promotion and marketing activities undertaken by the Andalusian Regional Government, with a total annual investment in the order of €20,000,000.
- We will be represented, between 2012 and 2017, in the international tourism promotion and marketing activities of the City Council’s Tourism Consortium (€400,000 in 2011) and the Provincial Tourism Board (€750,000 in 2011).
- We will establish promotional synergies with and through the international networks to which Córdoba already belongs, and through agreements with tour operators to include our programme information in their package tours, encouraging a shift towards Córdoba from the tourist destinations on the Andalusian coast.
- We will promote a specific type of tourism for backpackers, arranging special rates with hotels and transport providers.
- We will encourage cooperation between the university and business worlds in the field of tourism, using the run-up years and the event itself as an opportunity to identify employment niches, synergies and joint experimentation.

— *Encourages the participation of artists, stakeholders in the sociocultural scene and the inhabitants of the city, its surroundings and the area involved in the programme*

Participation and citizen involvement have been guiding principles of Córdoba 2016 from the outset, and form one of the four cornerstones of the bid. Our cultural action model meets the recommendations of **Agenda 21**, particularly with reference to: strengthening the links between citizens, the young, education and culture; fostering public expression; using public space as a creative setting; and encouraging participation as an essential method of drawing up cultural programmes.

Participatory processes lie at the very core of the programming and form a central theme in **The City and the Days**, which involves activities intended to foster a city model based on participation, inclusion and the enjoyment of public space, giving a voice to local people.

1. ARTISTS

The ECoC will encourage and strengthen collaboration, dissemination and involvement on the part of local artists, through initiatives focused on two fronts: deeds and words. We believe that regional creators will be attracted by the opportunities inherent in the ECoC programme – the opportunity to engage with artists, audiences and producers throughout Europe, to show their work outside Spain, and to make use of the network of cultural industries. We are confident the event will provide the city’s artists with a reason for making Córdoba their professional home, thus reversing the exodus of recent years, prompted by the lack of training and career opportunities.

We will promote projects on creativity, involving experimentation and local laboratories, with input not only from creators but also from a key figure in Córdoba’s cultural landscape, above all in alternative circles: the artist who is at the same time a cultural activist and agitator. The ECoC will develop specific programmes for training and debate, as well as providing venues for creators and cultural managers. We will be open to groups such as the recently-formed Córdoba Platform for Contemporary Art Professionals (PPACC).

To ensure the engagement and participation of the artistic community and stakeholders in the sociocultural scene in the ECoC, **Medular** will be established (page 44). **Medular** will have a **Standing Committee on Culture**, on which the city’s cultural agents —especially creators— and grass-roots organisations will have direct representation.

2. SOCIOCULTURAL STAKEHOLDERS AND LOCAL PEOPLE

1. CULTURAL ACTIVISTS: CITIZEN PARTICIPATION AND CIVIC CENTRES

Córdoba has a long and fruitful participatory tradition, and ample experience in managing participation; this is, and will continue to be, extremely useful when developing and implementing the ECoC programme in residential districts. **Córdoba was the first Spanish city to draw up a Code of Citizen Participation (1979), which regulates and ensures public involvement in the taking of political decisions.** It is considered a pioneer in the implementation of a Participatory Budgets project between 2001 and 2007.

After 20 years’ development, the Civic Centre network is one of the best and most extensive in the whole of Spain, providing important infrastructure for the social and cultural life of residential neighbourhoods. The Civic Centres house the Municipal District Councils, which govern the city’s districts, and the District Boards, which are fundamental to participation in that they bring together and represent the various residents’ associations in each district. They offer two additional benefits: they bring culture closer to the people and at the same time serve to decentralise cultural facilities.

Within this framework for action, we will foster projects that involve creativity in public spaces, spaces that citizens have identified as their own, in which collective participation is essential. These include activities such as **Europe Week, The Sky Within My House** and Europe’s Festivals, which represent an aspect of life of great importance to local people, one that is interwoven into Córdoba’s sociocultural reality.

Córdoba City Council has always had a Department of Citizen Relations; in 2003 it became a dedicated Citizen Participation unit, made up of 23 technical staff, 11 playscheme specialists and five administrators. For the last three years, they have worked closely with the CCCF on taking culture closer to the city's 14 districts, raising public awareness of the bid and encouraging participation in activities. These are the **Córdoba 2016 Cultural Activists**, the real catalysts and intermediaries for getting local people involved; **they ensure that our programmes are extended and appropriately implemented throughout the city's districts, acting as "transmission mechanisms" for the ECoC project and veritable sources of information.** We have drawn inspiration from the Copenhagen 1996 ECoC in defining the role of these intermediaries.

We have twice put this **"transmission mechanism"** to the test with results that were more than satisfactory. A total of 53 cultural activities were held on 8 and 9 May 2010 to celebrate Europe Day, designed and organised by 75 neighbourhood groups and associations, in 14 venues simultaneously, involving ten of the city's districts. It was a project made for and by local people, who suggested the activities, decorated their balconies with flags in support of Córdoba 2016 and enjoyed the open-air, dressed in blue.

For the second edition, between 30 April and 8 May 2011, the celebrations have been extended for the first time to all 14 suburban districts: Alcolea has organised **Performances focussing on Europe**; El Higuerón has proposed activities under the title of **Flamenco, heritage of 2016** and Villarrubia will proclaim **Villarrubia is Córdoba 2016 too**, with inter-generational and gender-specific activities.

Finally, attention is drawn to the **Municipal Training School for Citizen Participation**, dedicated to training technical staff, people in public posts and citizens, to improve the quality of participation in Córdoba.

In addition, participatory cultural programmes are held in the residential districts (**Culture Network, Collective Art**), the outcome of close collaboration between the Departments of Citizen Participation and Culture, which include training and creative activities and exhibitions. In the last edition of **Collective Art**, 135 young artists took part in 192 travelling exhibitions.

2. CULTURAL AGENTS: ASSOCIATIONS

Córdoba's well-established participatory movement includes local associations and groups, non-governmental bodies that organise countless low-cost activities in their areas, getting residents used to the consumption of culture. Among them are cultural, neighbourhood, youth, women's and recreational associations whose activity locates them within the area envisaged by the ECoC; they receive funding from the Citizen Participation Department, as well as from other departments. The City Council will maintain its public funding in 2016, and the CCCF will incorporate this programme into its cultural agenda.

The citizens' movement has a long history, thanks to the voluntary work of many local residents, independently of institutional recognition. The first Neighbourhood Associations' Coordinator dates back to 1974, when the dictatorship was still in power. Nowadays, the Al Zahara Federation of Neighbourhood Associations represents 96 groups and forms part of a network of similar Andalusian and Spanish organisations. The work of thousands of people has created an institutional fabric and has influenced the city's strategic decisions in all kinds of policy areas.

3. VOLUNTEERS

A large part of the task of spreading the word about our bid, as well as enlivening the future ECoC programme, will fall on Córdoba 2016's volunteers: 2,230 people (March 2011) who give up their free time to take part in the bid, generating a sense of public pride, facilitating social cohesion and improving the flow of communication between cultural actors and the population at large. Voluntary activities have been organised on the basis of the Andalusian Autonomous Community Volunteers Law.

Volunteer activities are organised by CCCF's specially-designed **Córdoba 2016 Volunteer Programme**, the Action Plan for 2011 (<http://www.Córdoba2016.es/es/candidatura/> plan-de-accion-voluntariado) and a specific Technical Secretariat, which will run until 2016. **The volunteers themselves have created a Coordinating Committee, comprising seven people: a general coordinator and specific coordinators for six areas: logistics and promotion; communication; protocol; cultural activities; social integration and a digital volunteer corps involved in all areas.**

For the period January to June 2011, the volunteers have drawn up a plan of the city for the placing of flags and promotional material (logistics and administration); they have publicised Córdoba's bid in Madrid, Cádiz, Málaga, Seville and Granada, using Córdoba's ECoC 2016 bus, and in Córdoba they have carried out an in-person publicity campaign in the city's 14 districts (communication and publicity).

Receiving and attending to the needs of visitors also forms part of the work of the volunteers. They have taken part in Cosmopoetica, the May Fair and the White Night of Flamenco (protocol and cultural activities). Lastly, attention to visitors with special needs has included accompanying people with disability to cultural activities (social integration).

With this latter programme (**"I'll go with you"**), whereby people with disabilities and special needs are accompanied to

cultural activities, two of the ECoC project's aims —social and cultural commitment— come together.

3. THE AREA INVOLVED IN THE PROGRAMME

Activities designed to encourage participation extend to the province of Córdoba and throughout Andalusia, reflecting the project's marked regional strategy. In order to kick-start the ECoC programme, both in 2016 itself and in the lead-up years, the existing supra-municipal bodies (provincial and Andalusian) will be maintained and others will be created to activate the region involved. Many of our activities will have a second base in another Andalusian province, creating a kind of regional circuit.

— Is sustainable and an integral part of the long-term cultural and social development of the city?

Córdoba took part in the Third Conference of the World Summit of United Cities and Local Government (UCLG), and formed part of its Culture Committee. In the course of the meeting, the UCLG's Executive approved a Policy Guideline Document entitled **Culture is the fourth pillar of sustainable development** (the other pillars being the environment, the economy and society), which endorses the premises of **Agenda 21** for culture and reinforces the importance placed by UCLG on culture in local policies.

The balance between cultural and natural resources is one of Córdoba's chief concerns¹⁶. LThe ECoC bid is one of a series of municipal initiatives addressing the relationship between cultural development and other aspects of sustainable development (economic growth, social cohesion, environmental balance, cli-

Sustainability:

- ¹ The CCCF was set up in 2006 as part of a multi-level governance model, and was deliberately not linked to 2016, because the idea was that it should continue to exist whether Córdoba was designated or not.
- ² Several of our projects will serve to strengthen public-private partnerships as a development model for the creative industries, thus meeting the recommendations of the **Green Paper**.
- ³ Mechanisms to facilitate mobility, micro-funding and cooperation between the university and business sectors, as indicated in earlier answers.
- ⁴ Strategic alliances and thematic platforms establishing long-term joint work plans with European and international institutions and networks, yielding results before, during and after 2016, and lasting effects both in the city and at an international level.
- ⁵ The infrastructure projects that have been started will be continued, and will generate added value in the decades to come. None of the planned facilities will expire in 2016, because they form part of the "sustainable creative city" project.

¹⁶ Córdoba has the support of the Andalusian Regional Government's **IFAPA** (Andalusian Institute of Agricultural Research and Training) and the CSIC's Institute of Sustainable Agriculture (**IAS**). It has also pioneered the implementation of urban solid waste recycling and the integrated water cycle. It has carried out programmes which endeavour to combine environmental with educational and social aspects in a variety of locations: the Environmental Education Centre; Children's City (park); the Botanic Gardens; Córdoba Zoo; Asomadilla Park; and Cruz Conde Park.

mate change and so on). We have adopted the aims of **Agenda 21** as our own, and seek to ensure that our exploration of the relationship between cultural and sustainable development, and its implications at an international level, will generate interesting results that will be of use to other countries.

Córdoba is immersed in a process of change, with culture as its central pillar, aimed at transforming the city and the lives of

its residents. This long-term strategy, which goes well beyond 2016, was set in motion more than 10 years ago; this underwrites the basic principle of sustainable development. Our ECoC project, as a means of generating cultural and tourist activity, seeks to consolidate a process that started in Córdoba over ten years ago.

I Basic principles

10 How does the city plan to get involved in or create synergies with the cultural activities supported by the European Institutions?

Córdoba 2016 will establish **a structured dialogue with the European cultural sector**, in response to the need to share experiences and information that contribute to mutual enrichment. A number of major European institutions design cultural initiatives and provide a wide range of financial support that will contribute to the strengthening of the European and international dimension of our project. We will galvanise the many alliances we have already agreed with the European programmes mentioned above, as well as others yet to be finalised, through two mechanisms:

a **Strategic alliances and thematic platforms** with single or multiple partners in order to carry out specific projects. A significant number of international cultural organisations (pages 44-45) have already made a formal, written commitment to Córdoba 2016. We share with them the vision set out in **Europe 2020**, as well as the recommendations contained in the **European Agenda for Culture**.

b **Greater presence in international networks**, principal actors in the many facets of European networks. Córdoba already belongs to twenty-seven networks and international programmes (see full list at: <http://www.Córdoba2016.es/es/Córdoba-en-europa/redes-y-hermanamientos>).

The initiatives, programmes and action areas that we will approach for cofinancing and the creation of synergies for many of our projects are listed below:

1 **European Union (European Commission):**

- **Culture Programme**
- **Artists’ Mobility** (pilot scheme)
- **City** —cooperation in urban development and dialogue
- **Progress** —employment and social solidarity
- **Interreg VI C Programme** —interregional cooperation
- **Urbact II Programme** —exchange of experiences between European cities
- **European Neighbourhood and Partnership Instrument**, with countries of the Maghreb and Near East
- **Europe for Citizens**, to develop respect and appreciation for cultural and linguistic diversity, as well as facilitating intercultural dialogue
- **Euromed Heritage IV** —cultural cooperation in the European Mediterranean area
- **Youth in Action**
- **Lifelong learning (LLL)**
- **Structural funds**, chiefly the **ESF (European Social Fund)** and the Cohesion Fund.

2 **Programmes and initiatives of the Council of Europe:**

- Transversal projects:
 - children (rights, campaign against violence);
 - democracy;
 - violence.
- Education, culture and heritage, youth and sport.
- Social cohesion: Roma.

3 **Anna Lindh Euro-Mediterranean Foundation for dialogue between cultures.** Works to unite peoples and promote respect for diversity, better mutual recognition and understanding through intercultural dialogue and the exchange of shared spaces for peace and coexistence.

I Basic principles

11 Are some parts of the programme designed for particular target groups (young people, minorities, etc.)? Specify the relevant parts of the programme planned for the event

Córdoba is well-known for its Council’s commitment to gender issues. Its Department of Equality, Cooperation and Solidarity has launched initiatives such as the Municipal Women’s Council, the renewal until 2013 of the Transversal Gender Plan, the transversal implementation of the Conciliam Programme, the Municipal Women’s Training School —which offers training workshops to local associations as well as other specific activities in the area— and the soon-to-be-opened *Casa para la Igualdad* (House for Equality). Two conferences have been held to debate the latter and decide its aims and functions.

The city has been commended for its policies geared towards Universal Accessibility (Information – Communication – Transport – Town planning – Architecture). The consistency of its efforts to integrate people with disabilities is well known, and it

is considered one of the best-adapted cities in Spain for people with motor and sensory disabilities¹⁷.

The city’s inclusiveness programmes directed towards the Gypsy community are worth highlighting; in 2009 the EU’s Agency for Fundamental Rights awarded a special mention to Córdoba City Council for its *Street-level social intervention for dealing with and preventing begging by children* project, aimed at women with children and women in an advanced state of pregnancy, mostly ethnic minority immigrants from eastern Europe. The agency draws attention in its report to “the project’s innovative capacity for successfully offering a model to tackle this

¹⁷ In March 2011, the magazine *Eroski Consumer* published a survey on the degree of adaptation found in Spanish cities, looking at three public buildings in each, and concluded, “the overall finding is a bare pass: 13 of the 18 regional capitals studied [A Coruña, Barcelona, Bilbao, Cádiz, Granada, Madrid, Murcia, Oviedo, Pamplona, Seville, Valencia, Vitoria and Zaragoza] studied receive this mark, while only **Córdoba, Málaga and Valladolid pass the test with flying colours**. Alicante and San Sebastián failed”. In Córdoba, which stood out for its accessibility for people with hearing disabilities, the survey team visited the Town Hall, the outpatients’ department at Reina Sofía Hospital and the railway station. More information is available at <http://www.consumer.es>.

problem based on a commitment to inclusion, while other municipalities address it through laws that prohibit begging”.

Similarly, on 11 March 2011 the Council of the European Gay Community *ExpoGay* recognised Córdoba as a “Gayfriendly City”.

In keeping with the city’s overall approach, we have made accessibility, intercultural dialogue and inclusiveness fundamental aspects of the programme. Many activities are a unique response to these aspects, through which we seek to update Córdoba’s historic role as a place for the coexistence of cultures. We have endeavoured in our programme to give concrete expression to the aims of the **UN-ESCO Convention on the Diversity of Cultural Expression** (2005) and of the ***Alliance of Civilisations;*** we offer ourselves as a model of dialogue, participation and inclusion.

ACTIVITIES:

- 1_ Programmes fostering inclusiveness: **Seminar on Diversity in Belief / Dreams of Trespass. Feminist Geographies of the Mediterranean / Culture for Inclusion / Flamenco School for Inclusion / The Roma, a European People / Distance-Difference / European Roma Summit / Encounter with Traditional Romani Cultures / Who are we? / Black Lenses Film Series / Flamenco Futures**

/ Flamenco in the East / Origins: Afro-American Music Festival / Women Feed the World / When Glances Meet / A Fount of Culture / The Human Mosque / A World of Music / Sambasur

- 2_ Programmes fostering accessibility: **Diversity & Visibility / Music for Peace / Culture for Inclusion / Together We Can / Culture: a right, not a luxury / European Pictures, European Words**
- 3_ Programmes aimed at young people: **Presjovem, Festival and Encounter of European Youth Orchestra / Performance Universiad 2016 / European Seminar on the Comic / Eurogames, International Games Festival / Eutopia 2016. European Youth Creation Festival (special edition) / Europoetica / Capital Music / Meridians / Tribanda / Córdoba Weekend / 21st Century Utopias**
- 4_ Programmes geared towards children and families. Children will take the lead as creators with **Treasure Island**, a series of play-filled events that shuns patronising attitudes and provides a solid educational dimension. **Espacio Futuro** will enable families to enjoy all the events: while the grown-ups concentrate on their chosen activities, younger members of the family will be able to attend to theirs —hunting for treasure. This programme was inspired by Graz 2003.

ideas and initiatives for this dossier. This open approach to information and communication reflects our policy of proximity and accessibility, which will continue if Córdoba is designated ECoC.

At the same time, the Foundation’s support for the publication of books and the release of records, the organisation of exhibitions and musical and theatrical tours has been essential, since the aim at all times has been to show Europe to Córdoba, but also to spread awareness of Córdoba in Europe.

The **16 icons for 2016** project is the initiative that has reaped the greatest benefits for the bid and has elicited most collaboration from creators in Córdoba —especially the youngest— and beyond. In 2009, at the suggestion of the CCCF, the City Council’s Department of Culture invited people to submit ideas for Córdoba 2016, a competition that we hoped would support local production, encourage the involvement of artists and throw up new icons for Córdoba, as conceived by the city’s creators. Of the 102 projects submitted, 16 works of great quality and diversity were chosen. The most important, and the one most loved by the public, is Kaikó, the mascot for Córdoba 2016, created by the Córdoba designer Paco Domínguez.

In drawing up the dossier, regular meetings have been held with the city’s cultural operators: artists, publishers, designers, specialist journalists, producers, cultural managers, cultural associations and private promoters. Many of them put forward projects chosen by the Drafting Committee. We have also

used the work of 22 local photographers, professionals and amateurs, who have contributed photographs to the dossier and have compiled an image library for Córdoba 2016.

B. CULTURAL PROGRAMMERS

An ECoC project that does not rely on the city’s public and private programmers is wholly untenable. Hence the strategic importance of involving the professionals in charge of cultural venues in Córdoba as well as cultural activists from the City Council’s Department of Citizen Participation. The CCCF set up a **Córdoba Programme Managers’ Working Group**, which numbers in its ranks 23 public managers from all the Council departments and cultural institutions, as well as other operators.

The aim was to familiarise them with our strategic approach, and match their programmes with European objectives. This process of institutional coordination has been extremely positive, in that Córdoba’s current cultural programme incorporates elements previously debated and agreed upon. Another outcome of the process is the magazine *Córdoba in 16 Mode*, issued in 2009, 2010 and 2011 under the auspices of the CCCF, without which no portrait of the cultural scene in Córdoba would now be complete. Published in Spanish and English, it gathers together in one place the complete cultural programme for one year in the city. It has been an excellent exercise in putting the coordination of the city’s cultural managers into practice, promoting the bid and, above all, sharing existing resources.

12 *What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish, with:*

— Cultural operators in the city?

A. CULTURAL ENTREPRENEURS AND CREATORS

Over the last 10 years of preparation there has been direct, daily and personal contact with creators. From the outset, numerous meetings have been held with

Córdoba’s creators to explain the steps being followed, to put forward ideas for collaboration —above all through public calls for projects— and to invite

— Cultural operators based outside the city

A. PROVINCE

The dialogue between artistic disciplines, between institutions and between municipalities forms part of the underlying mechanism of Córdoba 2016. By tapping into resources shared by the city and province, and by creating programming synergies, the resulting initiative has been expanded and considerably enhanced.

Provincial development is one of the ECoC’s key strategies. One priority is to foster access to culture on the part of social groups less accustomed to participating, enabling them to take part not only as consumers, but also as creators. We intend to exploit the wealth of the province (archaeological sites, beauty spots, picturesque villages...) to host projects, something that will help the tourist industry and establish cul-

tural activity as a source of development, creating a business fabric where it does not currently exist.

The province already has a well-established network of cultural programmes run by professional managers and organised by the Provincial Council and the municipalities. Between 2012 and 2015, we will enhance this network by adding new initiatives, such as artists’ residencies, which will be applied for through a public call for projects (page 110).

B. ANDALUSIA

Córdoba 2016 is a project for the whole Andalusian region. Córdoba’s central location within the region makes it an ideal hub for a network of cultural collaboration involving all the region’s cities, optimising the use of Andalusia’s infrastructure as though we were dealing with a single project. To illustrate this regional strategy, we already have **twenty-seven partner institutions** for our project and many of their managers are part of our **Andalusian Consultants’ Working Group**.

We are thus committed to a project that includes the region’s operators, cultural agents and artists, and is aimed at the 8,000,000 people living in the region, especially the 4,000,000 living within an hour of Córdoba.

Letters of commitment can be viewed via the link <http://www.cordoba2016.es/apoyos>.

C. SPAIN

Our working philosophy is to establish strategic alliances with cultural organisations for one-off coproductions, depending on specific projects, and to work in a coordinated way on a regular basis. Any cultural operator or entity providing suffi-

ciently high-quality cultural activities is thus a potential partner for the bid.

We have wide-ranging professional experience of running coproductions, both at national and international level; the director of the CCCF, Carlota Álvarez Basso, created, promoted and was the first president of the **Spanish Association of Directors of Contemporary Art Centres (ADACE), founded in 2003, and is currently an Honorary Member**.

ADACE is made up of 33 directors of Spain’s major museums, with which it maintains a very close relationship. This network provides a forum for professional dialogue, an outlet for public opinion and a platform for coproductions¹⁸.

This wealth of professional experience puts the CCCF in a privileged position in terms of attracting Spanish partners. Even though there are six Spanish cities still in the race, and though many organisations have geographical links with other ECoC candidates, fifteen major institutions have committed themselves to Córdoba. In alphabetical order by province these are as follows (their letters of commitment can be viewed at: www.Córdoba2016.es/apoyos/).

We have also made contact with, and received support from, such leading institutions as the Fundación Príncipe de Asturias, the Senior Board of the Spanish Colleges of Architects, the Spanish Olympic Academy, the General Authors’ Society of Spain and the Spanish Federation of Tourism Schools.

¹⁸ Regional branch of ICCMMA (International Council of Museums of Modern Art), part of ICOM (International Council of Museums).

Partner organisations in Spain and Andalusia

Source: in-house



SPAIN

- 1 **Badajoz**
 - Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC)
- 2 **Barcelona**
 - Museo de Arte Contemporáneo de Barcelona (MACBA)
 - Unión Romaní Internacional
- 3 **Lleida**
 - La Panera
- 4 **Madrid**
 - Casa Árabe-Instituto de Estudios Árabes y del Mundo Musulmán
 - Casa Sefarad-Israel
 - Centro de Arte Dos de Mayo
 - Círculo de Bellas Artes
 - La Casa Encendida
 - Fundación García Lorca
 - Fundación Cultura de Paz
 - Matadero de Madrid
- 5 **Santiago de Compostela**
 - Centro Gallego de Arte Contemporáneo
- 6 **Toledo**
 - Sociedad Don Quijote de Conmemoraciones Culturales
- 7 **Vigo**
 - Museo Arte Contemporáneo de Vigo (MARCO)

ANDALUSIA

- 1 **Almería**
 - Centro Andaluz de la Fotografía
 - Centro Tecnológico Andaluz de la Piedra
- 2 **Córdoba**
 - Asociación Córdoba Equestre
 - Centro Tecnológico Andaluz de Diseño «Surgenia»
 - Centro Tecnológico del Textil
 - Consorcio Escuela de Joyería
 - Fundación Juan Rejano
- 3 **Granada**
 - Centro José Guerrero (Granada Provincial Council)
 - Festival de Granada Cines del Sur
 - Fundación Francisco Ayala
 - Patronato de la Alhambra y Generalife
- 4 **Jaén**
 - Citoliva
 - Innovarvilla Centro Tecnológico
- 5 **Jerez de la Frontera**
 - Teatro Villamarta
- 6 **Málaga**
 - Escuela Técnica Superior de Arquitectura
 - Centro Andaluz de las Letras
 - Picasso Museum, Málaga
- 7 **Sevilla**
 - Agencia Andaluza del Flamenco
 - Centro Andaluz de Arte Contemporáneo
 - Escuela Técnica Superior de Arquitectura
 - Fundación Audiovisual de Andalucía
 - Fundación Barenboim-Said
 - Fundación Cristina Heeren
 - Fundación de Municipios Pablo de Olavide
 - Fundación Tres Culturas
 - Instituto Andaluz de las Artes y las Letras
 - University of Sevilla

and in 16 locations:
Federación de Ateneos de Andalucía

— cultural operators based outside the country?

In keeping with the **European Agenda for Culture**, over the 2012-15 period we will establish a **structured dialogue** with those European organisations and international networks that share the same key principles and approaches. We have already made contact with a large number of European organisations, explaining the philosophy and strategies of the bid and inviting them to join the project as future partners to Córdoba 2016.

We have met a highly-favourable response from all the organisations contacted, as evident in the 40 letters received (link: <http://www.Córdoba2016.es/apoyos/>). Córdoba's symbolic significance is an extremely useful asset when it comes to building international relations. This self-evident fact will pave the way to objective and tangible synergies for Córdoba 2016, generating a real impact on the building of Europe. Whilst seeking partners, we have been able to confirm the truth of Juan Goytisolo's remark: "Córdoba belongs to everyone".

Organisations contacted, in alphabetical order by country:

European partner organisations

Source: in-house



— Name some operators with whom cooperation is envisaged and specify the type of exchanges in question

The preceding answer makes reference to cultural operators, institutions and national and international networks with whom collaboration agreements have been signed for specific projects and with whom we are already cooperating. They have sent letters of commitment and interest, expressing their willingness to cooperate in the years leading up to the ECoC, in 2016 itself, and in succeeding years.

Chapter II sets out, in the section detailing proposed activities, the nature of each cooperative venture in terms of the different categories of partner and the type of relationship: promoters, coproducers, collaborators, networks and the European programmes to which we may be able to apply. We foresee three categories of collaborative agent:

1 Proposing partner: an organisation or institution successfully proposing a project. It will be the organising partner of the activity, which will necessarily be its own production. The vast majority of the proposing partners, and by the

same token organisers, are from Córdoba (for example, the City Council for the special edition of **Córdoba Guitar Festival** or Córdoba Archaeological Museum for the exhibition **Córdoba, Capital of Al-Andalus 716-2016**) or elsewhere in Andalusia (for example the Picasso Museum Málaga in conjunction with the Muzeum Sztuki, Łódź, for the exhibition **Picasso in Eastern Europe**).

2 Coproducing partners: the organisations and institutions —national and international, preferably European— with which we will coproduce specific projects (for example, the Spanish Riding School of Vienna for the Display by Six Riding Schools.

3 Collaborators and networks: organisations, associations and national and international networks, preferably European, with which we will work on specific activities and aspects or with which we will establish contact and exchanges.

13 In what way is the proposed project innovative?

Creative innovation is another of our project’s mainstays. Its imprint is visible in a host of aspects, as set out below:

1. CITIZENS CREATE

Creation and citizens are linked to each other. This encounter often starts with a creator suggesting themes and forms for interventions, while the public provide their own input and participation. In our proposal, the creator becomes a facilitating force, but it

is the people who are the protagonists. Creation is the outcome of an established dialogue, in which differences are interpreted as possibilities, with no prior assignation of roles. **This strategy empowers the citizen, and ensures the sustainability of the work undertaken.** Programmes such as **Getting Involved** and **Revolutionising the Everyday** highlight the creative skills of the citizens and appeal to the citizen within each creator, in a democratic and empathetic reversal of roles.

2. RECOVERY OF PUBLIC SPACE

The leading cultural role played by public space in Córdoba is a feature that it shares with the whole of the European Mediterranean. We want it to be known as a space for citizens to engage in cultural creation, using the **Cultural Streams** and the **shadow hotspots**.

3. TECHNOLOGY FOR INCLUSION, CREATION AND EXTENSION

New technologies will be used to bolster the democratic and participatory character of culture and to facilitate creation. This will have three major practical expressions:

1 Implementation of U-biquitous Córdoba, the first ubiquitous city initiative through the Cultural Streams connection and their external projection using digital technology (page 79). As well as using public space in the traditional ways, we will be able to add the scope provided by creation, exchange and global projection of the project. The entire programme will be converted into digital format so that it can be followed remotely, projecting Córdoba to the world in an innovative, outgoing way.

2 Accessibility for people with disabilities by providing augmented-reality facilities at all our venues, to ensure that members of the public with impaired hearing or sight are able to participate fully.

3 Collaboration with the Guadalinfo network, a system run by the Andalusian Regional Government, comprising 770 computer centres, distributed throughout the region. This strategy is part of the main Andalusia Regional Social Network, and has the potential to transform the area, generating enhanced connection and user commitment. It is a multimedia, multiformat, multiplatform project designed to guarantee accessibility, sustainability and social commitment; it provides an innovative solution to the territorial-virtual equation, and enables the technologically switched-on to make the ECoC their own.

4 Historical music for a contemporary age. A musical form rooted in Andalusia’s oldest traditions and central to its identity, flamenco will become a tool for cross-fertilisation,

inclusiveness and the solution of social problems. We will stimulate artistic experiments and the inclusion of ethnic minorities, and explore the therapeutic potential of flamenco in the wake of traumatic experiences. This new interpretation, which finds expression in **Flamenco Futures**, provides a valuable template for transferring the experience to other musical forms linked to cultural identities.

5 Neocraftwork —helping everyone develop. This is where the economic dimension and modernisation come together. We will put the area’s traditional crafts (leather, stone, ceramics, confectionery, wood...) in contact with the region’s technological centres and with top European creators. Traditional industries will be revitalised, while contemporary idioms will benefit from a craftsman’s approach. New production platforms will be created for the rural areas of the province. Our proposal is inclusive and overcomes the conflict between tradition and modernism. It establishes a dialogue which, when turned into industrial reality, will regenerate needy areas.

6 Diplomacy of cities and citizens. Córdoba proposes that Europe and the southern shore of the Mediterranean should come together again, should reinterpret each other and discover new points of agreement in order to build the future. We propose to construct a web of shared governance, with multiple connections throughout southern Europe, to enable artists, associations, institutions and private organisations to engage with each other. The whole project and its programme form part of this strategy, but the **Córdoba Forum for World Dialogue** provides its clearest expression.

7 Córdoba 2016 Impact Project (PIC16) and the Cultural Trends and Impacts Laboratory 2016 (LATIC16). We are committed to a scientific system of monitoring, undertaken by proven experts who will carry out continuous assessment of the ECoC from the moment Córdoba is designated. The project, christened “PIC16”, will be implemented by a highly-reputable, independent institution, which will conduct a thorough and objective examination of the ECoC. This will include qualitative methodologies and a variety of analysis points; hence its inclusion here as an innovation (page 119).

14 *If the city in question is awarded the title of European Capital of Culture, what would be the medium- and long-term effects of the event from a social, cultural and urban point of view?*

1. SOCIOECONOMIC EFFECTS

It is essential to take as a starting point the city’s current economic difficulties; the socioeconomic dimension is thus central to the project as a whole.

A. SOCIAL AND URBAN TRANSFORMATION THROUGH THE ECoC

The cultural industry will become the essential, sustainable driving force for Córdoba’s economy in the twenty-first century. It will create employment, generate cultural operators and a strong cultural sector, attract external creators and provide a boost to active cultural tourism. New professions linked to the services sector will emerge, such as cultural management; these will find a niche in the city, strengthening other professions in their turn.

The ECoC is a strategic project for the city, for the following reasons:

- 1_ it represents an accumulated wealth of heritage and culture;
- 2_ it is linked to the tourist industry, which is the best-established local industry and enjoys the best prospects for short-term growth;
- 3_ it will stimulate the cultural industries and boost urban and economic regeneration, leading to the creation of new jobs.

B. TRANSFORMATION OF THE CREATIVE PROFESSIONAL SECTORS

Córdoba is joining the ranks of the regions that are making culture, creativity, knowledge and technological development the driving force for development and transformation.

Countless studies have highlighted parallels between the professional profiles of the cultural sector and those of other sectors, including research, teaching and design. A strong cultural sector in the city will have a significant effect in attracting peers. Indeed, technology is becoming ever more essential in cultural projects, and this will prompt a joint development spiral. A strategy has been designed to attract professional creative sectors, technology businesses and the knowledge-management sector as drivers of this change.¹⁹

C) TRANSFORMATION THROUGH TOURISM, THE HOTEL AND CATERING INDUSTRY AND RETAILING

With its 6,700 hotel beds, the province can boast high-quality accommodation and some of the finest restaurants in Andalusia. We will play to our strength, heritage tourism, and develop new markets, such as intercultural, religious or linguistic tourism. All this will bring clear benefits to retailing and related professional services.

¹⁹ Various projects are already underway in this area, the most important being the Rabanales 21 Technology Park and the University of Córdoba’s Food and Agriculture Campus of Excellence.

2. URBAN IMPACTS

Córdoba has opted for a development model in which cultural programming and urban regeneration go hand in hand: generally it is a city with a high standard of town planning—it is well laid-out and has excellent transport links—but it is not devoid of planning problems.

ESSENTIAL PROJECTS:

- a_ There are four residential districts with serious social and urban problems, which in turn give rise to social exclusion: Las Margaritas, Las Moreras, Las Palmeras and Sector Sur. The latter is the most problematic, owing to its size: 19%²⁰ of its inhabitants live in serious poverty (a net monthly income of less than €318 per household member), which affects 9% of households. The ECoC venues, as well as initiatives such as the Urban–Sur²¹ programme, will bring a certain degree of character and quality to an area with a serious shortage of facilities and an excessive number of housing estates, built in the absence of adequate town-planning from the 1950s onwards. The Cultural Riverside will regenerate the urban fabric and attract new demographic groups. In this way we hope to integrate this large area into Córdoba’s inclusive strategy, encouraging people to adopt this currently marginalised area as their own.
- b_ The development of tourism, especially in the Jewish quarter, threatens to depopulate the Old Town and cut it off from local people. The ECoC will counter this by attracting the public to cultural activities open to new trends and the use of new technologies. We will add more contemporary ingredients to this quarter’s cultural mix, to appeal to new audiences and, above all, to get the local population involved. We will safeguard the cultural and symbolic importance of the Old Town, whilst making it compatible with a variety of uses that will bring it more into the city proper.

²⁰ *Survey of Living Conditions in Córdoba*, 2010 Instituto de Estudios Sociales Avanzados-CSIC

²¹ This European programme, already underway, aims to revive the area economically, through the cultural industries.

3. SOCIOCULTURAL EFFECTS

From a sociological perspective, two segments of Córdoba society stand to benefit most in the short term.

- a_ **Social**
We will extend to the entire social structure the added values of culture and the intrinsic social benefits of the ECoC, including greater social and intergenerational cohesion, enhanced civic pride and an increased sense of belonging. Local people will be encouraged to develop cultural habits and consume culture; thenceforth, there can be no going back. The cultural programme will give city life a more participatory flavour, and foster the use of public space for the creation, promotion and dissemination of events. The ECoC will bring local people closer to contemporary creation. Finally, the training programmes will create a corps of qualified professionals, an essential human resource for revitalising the metropolitan, regional, national and European cultural scene.

- b_ **Cultural**
Since 2002, Córdoba has gradually introduced a cultural agenda to complement existing initiatives. Events such as **Cosmopoetica**, **Animacor**, **White Night of Flamenco**, **Eutopia** and **The Sky Within My House: Contemporary Art in the Courtyards of Córdoba** have been added to the traditional **Guitar Festival** and the **National Flamenco Art Competition**, among others. A new image has emerged of a cultural city, with a business structure placed at the service of the city and a demanding, critical public. A whole series of performances and events have succeeded in broadening and improving the perception of the city, giving it the European, contemporary connotations usually associated with more dynamic places. The ECoC would become the hub of Córdoba’s future.

Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?

On 3 March 2011, Córdoba City Council, sitting in plenary session, unanimously approved a declaration entitled *Culture in Córdoba, beyond 2016*, highlighting the importance of culture to the city, and undertaking to provide ongoing support for culture once the ECoC is over.

CULTURE IN CÓRDOBA, BEYOND 2016

Official Declaration of Córdoba City Council

Since the closing decade of the twentieth century, Córdoba, World Heritage City, has made clear its desire to become European Capital of Culture.

The long journey and the lessons learnt have served to confirm that Culture can — and should— become the main hub around which the city is to be built, both now and in the future, and a fundamental factor in the city's progress, social cohesion and international influence.

The Córdoba 2016 bid, in its significance and in the way it has been developed, also shows that we have succeeded in building and sharing a project, with Culture at its heart, enjoying wide political, institutional and social consensus. The true authors and protagonists of the bid are the people of Córdoba themselves.

Accordingly, Córdoba City Council, the supreme representative of the citizens, aware that Culture should continue to be a central element in the type of city to which we collectively aspire, both in 2016 and beyond that key year, in the period that follows.

- HEREBY DECLARES:
- Its willingness to persevere in the idea of building a European citizenry on the basis of Culture in its broadest sense, as an underlying support for the fostering of dialogue and understanding in a Europe seen as a common framework for coexistence.
 - Its express desire that the Córdoba 2016 project extend beyond 2016, with new formulas and ideas, taking full advantage of the social and institutional cohesion it generates and the unanimous enthusiasm it arouses. To this end, we undertake:
 - 1 to maintain the structures of coordination, participation and cultural management generated by the bid in the course of its development.
 - 2 to maintain and develop its Cultural Facilities Plan, and promote the efficient management of those facilities.
 - 3 to facilitate and foster the exchange of artists, creators and cultural managers with other European cities, a process in which we are already engaged, and one that the authorities responsible for the European Capital of Culture themselves recommend, convinced of the intrinsic value of such exchanges and of the cultural enrichment they provide.
 - 4 to maintain a stable, participatory cultural programme, with an international orientation, paying special attention to contemporary trends which are now shaping the ethical and aesthetic landscape of Europe in the twenty-first century.
 - 5 to continue to use public spaces for cultural events, in order to raise the profile of Culture as an inherent element of city life.
 - And, in short, its willingness to continue to implement appropriate policies, so that Culture will become a routine part of the daily lives of the people of Córdoba as well as a central pillar of the city's sustainable development.

15 How was this application designed and prepared?

The bid was conceived and designed from the outset with a **bot-tom-up** approach, with input from a host of stakeholders in Córdoba and Andalusia; it is the outcome of a process that has taken eight years to research and prepare, and two and a half years to produce and implement.

1. COLLECTIVE DEVELOPMENT PROCESS

1. PRESELECTION

In the preselection phase, two working papers were prepared in conjunction with the University of Córdoba: the **White Paper on Capital Status** —which discussed our starting position— and **Córdoba, Europe: Córdoba's European dimension**, which fo-cussed on our heritage and our European aspirations. **The Invention of Cities: European Conference on Cities and Culture** was held on two occasions in Córdoba, which also hosted four seminars involving inter-national experts, from whom we learnt a great deal that was subsequently used for Córdoba 2016.

In parallel to this process, the CCCF arranged meet-ings with stakeholders —programme organisers, creators, entrepreneurs, local people and institu-tions— to involve them in the project, discuss shared concerns and encourage ideas. A Drafting Commit-tee, comprising nine experts from the cultural sec-tor (specialists in museum sciences, architecture, film studies, town planning, visual and performance arts, music and literature), drew up the technical docu-ments for the preselection dossier. The first draft was submitted to thirty-one local experts for critical re-view while the second was assessed by a group of six international experts.

2. SELECTION

When Córdoba passed the preselection stage, a member of the Programming department was as-signed, as an adjunct to the Drafting Committee, to assess the ideas received and draw up a table of projects. Dedicated meetings were held with repre-sentatives of the cultural sector, with a view to forg-ing links between creators, producers, distributors, educational institutions and other operators. Regular meetings have also been held with the technical staff and cultural managers of all the city's public spaces, resulting in the creation of the **Córdoba Programme Managers' Working Group** and the **Andalusian Consultants' Working Group**.

In recent months, the CCCF has worked with 36 lo-cal creators (drawn from literature, the plastic and visual arts, cinema, music, design and advertising, performance arts and cultural management), from whom it has taken soundings on the general lines of approach. Five group dynamics have been organ-ised —two with members of the Drafting Commit-tee, two with creators and one with researchers from IESA-CSIC— with subsequent online debates on the conceptual redefinition of the project and an analysis of strengths and weaknesses. On the basis of the con-clusions emerging from this consultative process, two reports were drawn up with the aim of reformulating and reorienting the responses contained here.

2. PUBLIC CALLS FOR SUGGESTIONS

The final programme was drawn up using two online calls for suggestions, which collected projects from local people, groups and institutions: the first call was held between 1 December 2009 and 1 March 2010, and the second, following preselection, between 29 November 2010 and 20 January 2011. Additional proposals were put forward by our two working groups and the Programme Committee itself.

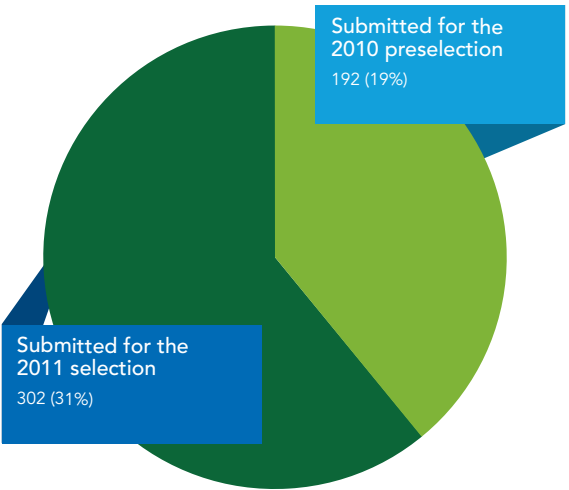
3. QUALITY GUIDELINES FOR THE CULTURAL PROGRAMME

For the selection of programme components we have created **10 Transversal Quality Indicators (TQIs)** which reflect the values and goals of our project. They have served as quality parameters, helping us to pin down specific contents, and they have all been taken into account when selecting the projects making up the programme. The degree to which they are fulfilled indicates the extent to which the projects’ contents match our basic principleness:

- 1_European and international dimension;
- 2_interdisciplinarity;
- 3_gender equality;
- 4_projects aimed at minorities;
- 5_intergenerational cooperation;
- 6_presence and encouragement of educational activities;
- 7_use of new technology;
- 8_accessibility provisions;
- 9_project sustainability;
- 10activities in conjunction with the designated city in Poland.

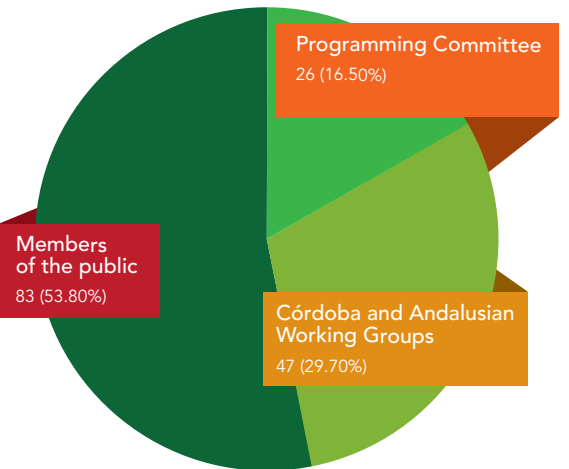
Results of the public calls for projects

Source: in-house



- Presented for the 2010 preselection stage: **192** (100 selected and 47 included in the dossier)*.
- Presented for the 2011 selection stage: **302** (57 selected)
- Total number of projects presented by local people, programme managers and Working Groups: **494**

Source of the 176 events included in the final programme



- Proposed by the Programme Committee: 26 (16.50%)
- Proposed by the Córdoba and Andalusian Working Groups: 47 (29.70%)
- Proposed by local people: 83 (53.80%)

* Of the projects selected for the first phase, we have dropped those deemed to have an excessively historical slant, leaving us with 26 still in the definitive programme.

II Structure of the programme for the event

1 What structure does the city intend to give to the year’s programme if it is designated “European capital of culture” How long does the programme last?

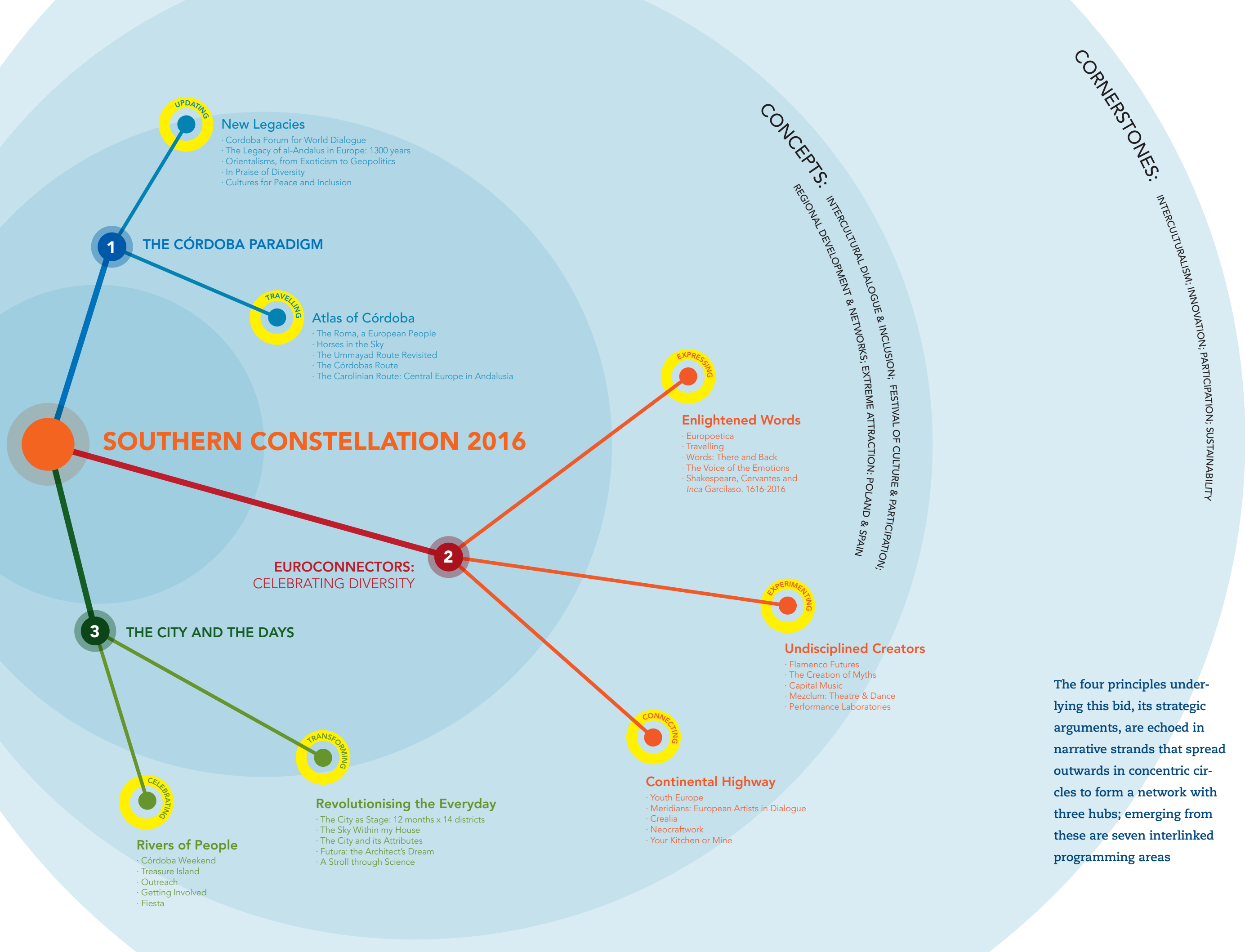
The cultural programme for Córdoba 2016 is structured in four levels which progressively limit and define the nature of the proposed content, starting from the idea underpinning the whole programme, and going gradually into greater detail regarding the main events and finally the specific projects that will make up the programme.

The four levels are as follows:

- a_ **An idea** that underpins the whole programme and provides its title.
- b_ **Three themes** that together give practical expression to that idea, and serve to divide content into three major sections.
- c_ **Seven programming areas** into which the three themes are subdivided; each area comprises a certain number of specific programmes.
- d_ **Thirty-five framework programmes.** Each framework programme comprises a number of events and activities sharing a common idea, theme or objective.

I IDEA: SOUTHERN CONSTELLATION

The title of the programme, Southern Constellation, perfectly expresses the principle underpinning this bid; the linking of cultures, the idea of culture in the plural rather than in the singular; a constellation of views linked within an overall framework of dialogue. Historically, culture was regarded as a tool with which to shape our community and build our identity; now, the time has come to rethink that view, to acknowledge that culture identifies us not only in terms of our similarities but also —and crucially— in terms of our differences, and of the dialogue-based contrast of identities. This, constellation, moreover, speaks for the south, a south that identifies us in all our diversity, a space for dialogue between cultures and religions: the south as a meeting-point for Europe.



II THREE THEMES

1 The Córdoba Paradigm

2 Euroconnectors: celebrating diversity

3 The City and the Days

Three narrative strands, three parallel themes, each with its own programme areas comprising specific projects. Three conceptual cores around which the programme is organised, which together reflect the cornerstones of this bid: giving new life to Córdoba's heritage, so that it can serve as a resource for the present; shaping culture through diversity, in Europe and for Europe; rethinking the city and the urban condition.

III SEVEN PROGRAMMING AREAS

1 The Córdoba Paradigm

- **New Legacies**
- **Atlas of Córdoba**

2 Euroconnectors: celebrating diversity

- **Enlightened Words**
- **Undisciplined Creators**
- **Continental Highway**

3 The City and the Days

- **Revolutionising the Everyday**
- **Rivers of People**

Seven programming areas which, whilst unfolding their own individual narratives, also forge new links; interdisciplinary areas in which culture, art, thought and citizen action are seen as an interrelated network. We have deliberately shunned two potential models: the model that seeks to fix and structure content by disciplines, and the model that draws boundaries between major events and small-scale projects, or worse, between different social and cultural levels.

1. THE CÓRDOBA PARADIGM

- **NEW LEGACIES**
- **ATLAS OF CÓRDOBA**

The two programme areas within this theme explore the city’s heritage, examine the now-inherent symbolic values that have come to define the city, and to make it unique. They seek to bring a modern reading to an old legacy, to draw lessons for today from the city’s symbolic roots in diversity and intercultural dialogue. They aim to show how that heritage can be made meaningful for the present, and how those time-honoured values can lay the foundations for a new collective European outlook. Córdoba thus provides Europe with a fully-operational paradigm within the framework of the new city-based diplomacy.

The programme area entitled **New Legacies** sets out the specific terms for that up-dating of ancient legacies. Through diplomacy, we seek to provide an ethical, moral forum for dialogue and diversity; by rethinking our view of the “other”, we aim to dispel the fear of a perceived “enemy within”, as the first step in creating a meeting-point for the northern and southern shores of the Mediterranean; finally, we hope to draw together experiences and initiatives that will help us progress towards an integrated model of dialogue founded on the twin pillars of inclusion and diversity.

Atlas of Córdoba retraces the journey undertaken by the city, centuries ago, which eventually led to the construction of the Córdoba Paradigm: in re-enacting that journey today, we can bring modern relevance to a whole geography of values. Córdoba offers itself as a European ambassador over a number of routes that rediscover and highlight the evidence of intercultural dialogue, on a journey that links the three cultures, erects a symbolic bridge between East and West, and between northern and southern Europe, and finally revisits Córdoba all over the world.

2. EUROCONNECTORS: CELEBRATING DIVERSITY

- **ENLIGHTENED WORDS**
- **UNDISCIPLINED CREATORS**
- **CONTINENTAL HIGHWAY**

This is the most specifically artistic theme of the whole programme, devoted to showcasing a whole range of creative arts, covering all genres, attitudes and expressions. It has a twofold aim: to highlight culture as a tool for connecting Europe, and to celebrate diversity in creation. The three programming areas focus on particular themes: expression, experimentation and connection. These three ideas match three elements that define our view of art and culture: sensitivity and narration; indiscipline and renewal; relationships and dialogue.

Our diversity is the diversity of the creators and the agents involved in the creative act; it is a reflection of the fluid settings in which culture moves, a way of finding space for different formats and different scales of quality, a way of endowing creation with the ability to blend, to rethink itself, to innovate. **Enlightened Words** offers a sensory, discursive dialogue between the word and the image, focussing on literature as one of the hallmark features of Córdoba’s culture, and welcoming image as one of the city’s new defining assets. **Undisciplined Creators** captures the fluid essence of culture, transgression as a key feature of creation, the laboratory as a tool for training and revitalising, for rethinking genres and disciplines. In short, it highlights the vitality of the arts in and beyond Europe. **Continental Highway** —which centres largely on Europe— provides a context for encounters, connections, exchanges and mobility involving creators, producers and mediators.

3. THE CITY AND THE DAYS

- **REVOLUTIONISING THE EVERYDAY**
- **RIVERS OF PEOPLE**

This theme seeks to explore the city and what it means, to foster participation, the experience of the land, and the festive celebration of culture. The programmes reflect Córdoba’s view of the urban lifestyle as an essential feature of European values, and aim to build a new city model based on participation, inclusion, a sense of place, the celebration of public space and social networking through culture. **Revolutionising the Everyday** stresses that, while scientific and technological progress have to be seen as an integral part of the new urban way of life, people and participation should still be placed at the centre of this ever-changing stage. It seeks to revitalise public spaces and residential neighbourhoods as settings for the creation and enjoyment of culture, and at the same time examines the role of architecture and town planning in improving the lives of local people. **Rivers of People** seeks to encourage the active harnessing of local forces and energies, the defence and cultural protection of future generations, greater awareness of the urban ecologies to be found within the city, the balanced and sustainable development of the land, and an exploration of leisure pursuits as a factor for cohesion and harmonious coexistence.

This focus on festive celebration, on the use of public spaces, and on the revitalisation of residential districts as key players in the ECoC project, reflects our firm conviction that the utopian ideals of the city should match those of its people.

IV THIRTY-FIVE FRAMEWORK PROGRAMMES

Each of the seven programming areas comprises a series of specific events, which have been grouped within framework programmes to ensure their balanced organisation. Each of the seven programming areas thus contains five framework programmes, which in turn comprise specific related activities and events. The aim in all cases has been:

- to bring together and link specific activities and events;
- to provide a context for the interrelation of different approaches;
- to enhance the interdisciplinary nature of the programme, and foster the parallel organisation of events on various scales and at various levels, from what we might term *haute culture* to the multiple forms of expression and creativity to be found in present-day societies;
- to cater to the interests of a varied public, and reflect the myriad settings in which culture is generated;
- to ensure solid, integrating links between projects submitted by all kinds of groups: local, grass-roots initiatives; programmes presented by cultural agents; and projects suggested by local institutions or within a regional framework.

How long does the programme last?

The ECoC programme is designed to last throughout 2016. However, during the run-up period, i.e. 2012-2015, a number of specific activities will be organised, identifiable as forming part of the “Córdoba 2016. European Capital of Culture” project.

The proposed *modus operandi*, involving strategic alliances and joint productions, means that ECoC-related events will start to be negotiated and prepared at least three years beforehand; in most cases, pre-production will begin between 2013 and 2015. Executive production for some programmes will start in 2015, to ensure

1 The Córdoba Paradigm		2 Euroconnectors: celebrating diversity			3 The City and the Days		THEMES
NEW LEGACIES Updating	ATLAS OF CÓRDOBA Travelling	ENLIGHTENED WORDS Expressing	UNDISCIPLINED CREATORS Experimenting	CONTINENTAL HIGHWAY Connecting	REVOLUTIONISING THE EVERYDAY Transforming	RIVERS OF PEOPLE Celebrating	AREAS
CÓRDOBA FORUM FOR WORLD DIALOGUE 1 International Conference on World Dialogue 2 Maimónides-Averroes Prize for Intercultural Dialogue 3 Gala Concert 4 International Exhibition of Best Practices: Paths for Dialogue	THE ROMA, A EUROPEAN PEOPLE 1 Exhibition: Distance-Difference 2 European Roma Summit 3 Encounter and Festival of Traditional Romani Cultures 4 Who are we?	EUROPOETICA 1 Cosmopoética. Poets of the World in Córdoba 2 Is Góngora alive? 2.0 3 Wayfarer, your verses are the way	FLAMENCO FUTURES 1 Festival: Flamenco Across Frontiers 2 The Mosque Mix or <i>Nothing is Impossible</i> 3 <i>Campo de La Verdad</i> 4 White Night of Flamenco 5 Flamenco in Europe, Europe in Flamenco 6 National Flamenco Art Competition 7 Flamenco from A to Z 8 Flamenco in the East 9 Flamencomix: Spain / Poland / Turkey 10 2.0/16 Flamencos	YOUTH EUROPE 1 <i>Wide Images</i> 2 Presjovem: Encounter and Festival of European Youth Orchestras 3 Performance Universiad 2016 4 Eutopia 2016: European Youth Creation Festival 5 Re-encounters 6 Comic-lovers: European Seminar on the Comic 7 <i>Eurogames</i> . International Games Festival	THE CITY AS STAGE: 12 MONTHS X 14 DISTRICTS 1 Art interventions in the suburbs 2 European Pictures, European Words 3 Public Prints 4 Prints in the Suburbs 5 Waiting with a Smile 6 Living in the River	CÓRDOBA WEEKEND 1 26 European Weekends 2 26 Themed Weekends	FRAMEWORK PROGRAMMES AND EVENTS
THE LEGACY OF AL-ANDALUS IN EUROPE: 1300 YEARS 1 Exhibition: Córdoba, Capital of Al-Andalus. 716-2016 2 Congress: From Baghdad to Córdoba. Transmitting the Legacy of Antiquity to Europe 3 International Sephardic Music Festival 4 Festival: The Music of the Three Cultures	HORSES IN THE SKY 1 Exhibition: Horses and Horsemen in Eastern and Western Art 2 Display by Six Riding Schools 3 Cabalcor	TRAVELLING 1 Intercultural Film Season 2 Mosaico network meeting 3 Black Lenses Film Series 4 European Film Awards 5 Animacor International Festival 6 Cartoon Forum 7 European Media Façades Festival	THE CREATION OF MYTHS 1 Exhibition: Picasso – Beuys – Warhol 2 Exhibition: Picasso in Eastern Europe 3 Dada Attitude. 100 Years	MERIDIANS: EUROPEAN ARTISTS IN DIALOGUE 1 Exhibition: The Polish Scene vs The Spanish Scene 2 Espaliú Meets Balka 3 Europe: North/South 4 Tribanda 5 27 Migrations 6 2+1: Residencies for young European artists	THE SKY WITHIN MY HOUSE 1 International Exhibition: 27 European Courtyards 2 A Storybook Night in the Courtyards 3 The Magic Moment 4 Music in the Courtyards: A Musical Journey	TREASURE ISLAND 1 Talia's nest 2 European Cuisines 3 Córdoba for Families 4 A Journey to the Kingdom of Knowledge 5 The Travelling Suitcase 6 Art Tree, the Tree of the Peoples 7 Europe: a Child's View	
ORIENTALISMS, FROM EXOTICISM TO GEOPOLITICS 1 Exhibition: Dis-Orienting 2 Averroes Philosophy Meeting Peace Policies in the Mediterranean 3 Exhibition and seminars: Building the Maghreb through a Contemporary Visual Approach	THE UMMAYAD ROUTE REVISITED 1 From Damascus to Córdoba in the 21 st Century	WORDS: THERE AND BACK 1 Encounter: Literature in Spanish Today 2 Meeting of independent Latin American and European publishers 3 Encounter: European Writing Schools 4 European Fiction Seminar	CAPITAL MUSIC 1 Córdoba Guitar Festival 2 International Advanced Music Festival 3 Origins: Afro-American Music Festival 4 Street Music Festival 5 60 Years of European Pop Music 6 A Festival of Festivals 7 International Festival of Folk Music and Culture 8 <i>Lab-Music</i>	CREALIA 1 European Forum of Cultural and Creative Industries 2 <i>Design Sur</i>	THE CITY AND ITS ATTRIBUTES 1 U-Córdoba 2 Living Labs 3 Exhibition: Visible Cities 4 The Music of the Cities 5 Reinventing Industrial Spaces 6 Citizen Flows, Rivers of Culture 7 The Pilar Citoler Collection: Europe in its Cities	OUTREACH 1 Peripheries 2016 2 Residencies for Creators in Rural Areas 3 Culturhaza, Agrolandart 4 European Rural Film Festival 5 Southern Theatre Festival 6 Sculpture 2016 7 Pedroches Classical Theatre Festival 8 Video-Wanderings 9 Approaches to Death in Córdoba	
IN PRAISE OF DIVERSITY 1 Exhibition: Diversity & Visibility 2 Seminar on Diversity in Belief 3 Seminar: Lands in Conflict 4 Seminar: Dreams of Trespass. Feminist Geographies of the Mediterranean	THE CÓRDOBAS ROUTE 1 Getting to Know Us: All the Córdoba in Córdoba 2 The Thousand and One Córdoba 3 An Atlas of Córdoba. Learning to Look	THE VOICE OF THE EMOTIONS 1 The Voice Recovered 2 Words of Love	MEZCLUM: TEATRO & DANCE 1 European Festival of the Performing Arts 2 Festival of Movement Arts	NEOCRAFTWORK 1 <i>Ingenias 2016</i> = Artdesign&Craft 2 The Travelling Object	FUTURA: THE ARCHITECT'S DREAM 1 Seminar: 21st Century Utopias 2 Exhibition and congress: Proportion and Disproportion in Contemporary European Architecture 3 Aga Khan Award for Architecture	GETTING INVOLVED 1 Wall Art 2 When Glances Meet 3 Integra-Art 4 Colaborativa 5 Building Approaches 6 Epeus 7 Encounter: European Cultural Volunteer Movement	
CULTURES FOR PEACE AND INCLUSION 1 Exhibition: The European Path of the Righteous 2 Exhibition: On the Dove of Peace 3 Season: Music for Peace 4 Festival: Together We Can 5 Season: Culture for Inclusion 6 Flamenco School for Inclusion 7 Seminar: Culture: a right, not a luxury	THE CAROLINIAN ROUTE: CENTRAL EUROPE IN ANDALUSIA 1 You would be here 2 You were here 3 You are here	SHAKESPEARE, CERVANTES AND INCA GARCILASO. 1616-2016 1 Dialogues of Love 1 The Classics in Translation 1 Readings in the Suburbs	PERFORMANCE LABORATORIES 1 <i>Tadeusz Kantor vs Jerzy Grotowski</i> 2 European Theatre Laboratories as Cultural Innovators 3 <i>Figaro Prêt-à-Porter</i>	YOUR KITCHEN OR MINE 1 Women Feed the World 2 International Congress on the Mediterranean Diet 3 European Young Chefs Festival 4 Taverns as meeting spaces 5 Cuisine in Writing	A STROLL THROUGH SCIENCE 1 Researchers' Nights 2 Encounter: Art vs. Science 3 Marie Curie's Bicycle	FIESTA 1 The Europe Fair 2 Animators' Festival 3 A Fount of Culture 4 Percultural 2016 5 The Human Mosque 6 A World of Music 7 Sambasur	

that the results are visible in 2016. Beyond that, the international dissemination and promotion of the ECoC and its programme of events will continue throughout the 4-year run-up, becoming especially intensive over the six months prior to the start of the ECoC.

The ECoC programme proper will run throughout the twelve months of the year, beginning in January 2016 and ending in December 2016. A specific day in January will be selected for the official commencement of the programme, and a specific day in December for its official closure. **We will stress the symbolic thrust of the inauguration and official closing of the ECoC, which will be marked by large-scale international ceremonies and public events, involving as many people as possible.** It is essential that the beginning and end of the ECoC be seen to be marked by suitably spectacular, high-profile events.

All the scheduled events will take place between these two dates, the idea being to have a balanced programme in place throughout the year. Many of the framework programmes will run for several months, and the **Córdoba Weekend** programme is designed to ensure that attention is drawn to Córdoba and the ECoC every single weekend of the year, thus balancing the rhythm and intensity of the programme all year round. At the same time, and in order to enhance this policy of continuity, the calendar of events has been drawn up in such a way that major international events will be held every month, with a view to maintaining the dynamic tension and the year-long appeal of the programme. Thus, the programme seeks to pursue a twofold aim: to ensure continuity throughout the year, and regularly to stage exceptional events capable of maintaining and renewing the appeal of the ECoC.

Córdoba's southern location, and the natural effect of the seasons and the weather, will also influence the programming rhythm, dividing the year into two clearly-differentiated halves. The programme will be adapted to the city's seasonal characteristics, and particularly to the long, hot summer. This distinctive feature of the southern identity has indeed been built into the programme as a way of differentiating and creatively promoting the project: sun and shade / night and day.

The year is thus divided into two six-month periods, each with its own unique appeal. In spring and summer, more scheduled activities will be held in the evenings and at night; stress will be placed on open-air stage performances and concerts. By contrast, exhibitions, congresses and similar activities will mostly be scheduled for autumn and winter, which is the best time to be indoors and in the warmth. The programme will thus be adapted to weather conditions, and give visitors the

chance to enjoy the local climate, making creative use of the long evenings for six months of the year.

The programme, and the ECoC year as a whole, is thus divided into six months of sun/day and six months of shade/night, marking the natural cycles and rhythms and enhancing its diversity and appeal.

II Structure of the programme for the event

2 What main events will mark the year?
For each one, please supply the following information:
description of the event / date and place / project partners / financing

The main programmes and events planned for Córdoba 2016 are outlined below. Content has been organised around the themes and areas discussed earlier. **The institutions which have been contacted, and which have provided letters of commitment, are shown in bold.**

We have deliberately excluded from this list of events the ceremonies held to mark the opening and closing of the ECoC, since these are seen as exceptional elements within the programme, and—as indicated in the previous answer—deserve a particularly large-

scale response. The two ceremonies have a dual profile: they are at once symbolic and collective, and should thus combine institutional representation with popular involvement. For the opening ceremony, to be attended by leading national figures and European representatives, the idea is to stage a high-impact mass-input artistic event intended to arouse the interest both of local people and of national and European media. Both ceremonies will be staged at key symbolic venues. The funding for these events will also be exceptional; a sizeable portion of the budget will be set aside for this purpose.

1

THE CÓRDOBA PARADIGM

1 CÓRDOBA FORUM FOR WORLD DIALOGUE

Launched at the **First International Forum on Diversity and Interculturality**, held in the city in 2009, the Córdoba Declaration recognises the need to convert cities into “privileged spaces that encourage progress in interculturality”. That recognition informs this core project, the creation of a permanent **Córdoba Forum for World Dialogue**, whose members—internationally renowned leaders in the field—will together form a Knowledge Community with the aim of:

- fostering intercultural dialogue through peaceful and equitable relationships between cultures.
- Overcoming existing discrimination for reasons of gender, religion, culture, race or social and economic status.

- Protecting the right to identity of citizens and communities.
 - Promoting public policies and strategies aimed at ensuring the recognition of citizen’s rights for all.
- The Forum will serve as a Permanent Observatory for World Dialogue, under the aegis of the University of Córdoba’s UNESCO Chair in Conflict Resolution.

Events:

1. International Conference on World Dialogue. The Conference, which will bring together experts in politics, arts and sciences sharing a commitment to human rights, will become a platform for the introduction of new approaches, methods and practices in the field of intercultural dialogue.

2. The Maimónides-Averroes

Prize for Intercultural Dialogue. This prize will be awarded to the two international figures who have contributed most to fostering civic attitudes and dialogue between cultures; the name of the prize reflects the cultural achievements of Maimónides and Averroes, a Jew and a Muslim, both born in Córdoba.

3. Gala Concert. The award of the Maimónides-Averroes Prize will be marked by the world première of the “Cantata for Peace” by local composer Lorenzo Palomo, performed by the Orchestra of the Deutsche Oper Berlin.

4. International Exhibition of Best Practices: Paths for Dialogue. An exhibition of global peace initiatives by leading volunteer associations and other organisations, including an international stage programme.

ACTIVITIES:

- International Conference
- Prize
- Exhibition
- Concerts and shows.

FIELDS:

- Literature and philosophy

PLACE:

- Palacio de Congresos
- University of Córdoba

DATES: January-February.

Proposing/coproducing partners: UNESCO Chair in Conflict Resolution (Córdoba), Fundación Cultura de Paz (Madrid), Deutsche Oper Berlin (Berlin, Germany), Casa Árabe (Madrid-Córdoba), Casa Sefarad-Israel (Madrid).

Possible collaborators/networks: Alliance of Civilisations, Network of UNESCO Chairs and Centres, Instituto de la Paz y los Conflictos, Euromediterranean Culture (France-Italy-Spain-Morocco).

Possible European programmes:

- European Culture programme
- Council of Europe: Education and Culture

Budget: €1,000,000

2 THE LEGACY OF AL-ANDALUS IN EUROPE: 1300 YEARS

The year 2016 will mark the 1300th anniversary of the establishment of Córdoba as the capital of al-Ándalus, i.e. the capital of the whole of the Iberian Peninsula under Islamic rule (716 AD). The fertile blend of Christian, Jewish and Islamic influences in the Peninsula gave rise to a unique culture, which was in turn to play a crucial role in the development of Western civilisation and classical Arabic culture. It was thanks to the scholars of al-Andalus that Europe was able to conserve and transmit much of the science and philosophy developed in Classical Antiquity. The legacy of al-

Andalus is thus an essential, though often forgotten, part of Western culture; Córdoba 2016 will provide an ideal setting in which to highlight this legacy, and enable it to take its rightful place in the common European heritage.

Events:

1. Exhibition: Córdoba, Capital of al-Andalus. 716-2016. As a follow-up to the immensely successful exhibition *The Splendour of the Córdoba Umayyads* (Córdoba, 2001), organised by the Andalusian Regional Department of Culture through the Fundación El Legado Andalusi, this major

exhibition will focus on al-Andalus and its culture. Through a collection of key pieces and manuscripts from the Middle East and North Africa, the exhibition will provide a visual record of the long period between 716 and the twelfth century, when the two leading figures in medieval Arabic and Hebrew culture—Averroes and Maimonides—were born in Córdoba.

2. Congress: From Baghdad to Córdoba. Transmitting the Legacy of Antiquity to Europe. An international scientific meeting which will address some of the most salient aspects of the culture of al-Andalus.

ACTIVITIES:

- Exhibitions
- Congress
- Music festival.

FIELDS:

- Music
- Visual and audiovisual arts
- Literature and philosophy
- Non-tangible heritage.

PLACE:

- Exhibition Hall Caballerizas Reales
- Palacio de Congresos
- University of Córdoba
- Córdoba Archaeological Museum
- Madinat Al-Zahra
- Alhambra, Granada
- Córdoba Botanical Gardens

DATES: January-March.

Proposing/coproducing partners: Córdoba Archaeological Museum, Madinat Al-Zahra Archaeological Complex

3. International Sephardic Music Festival. A special edition of the traditional competition which has long been a highlight of Córdoba’s cultural agenda.

4. International Festival: The Music of the Three Cultures. A competition focussing on traditional Jewish, Christian and Muslim music.

(Córdoba), **Fundación Tres Culturas (Seville), Musée des Civilisations Europe Méditerranée (Marseille, France), University of Córdoba.**
Possible collaborators/networks:
Network of European Archaeological Museums, Network of Centres for Islamic Art and Culture, BabelMed (Italy) , International Association of the

Biennial of Young Artists from Europe and The Mediterranean (BJCEM) (Italy).
Possible European programmes:
· Euromed Heritage IV
Budget: €900,000

3 ORIENTALISMS: FROM EXOTICISM TO GEOPOLITICS

Western culture has long been fascinated by the East. By the nineteenth century, the Orient had become a kind of imagined geography, a mythical reality in which the West gazed at itself as through a distorting mirror. Europe came to define and confirm its identity in opposition to the Arab-Islamic world: the European attitude to the East, veering between attraction and repulsion, gave rise to a sense of moral and material superiority which served to legitimise colonial rule.

Orientalism —the archetypal, romantic view of the East— has not wholly disappeared; it survives in new forms. A new stereotype is being constructed, which dismisses Islamic society as wholly alien, opposed to any experience of modernism, a society whose hallmark is its religious radicalism. The East is often seen as a threat, as a loose cannon on the new and constantly-changing geopolitical

scene with which Europe has to work. Andalusia and Córdoba must play a major role in building a new European view of Islam, and must serve as a permeable boundary between two worlds. The declaration of Córdoba as ECoC will be a step towards reconciling the East with European ideas, helping to shape a new approach to Islam, so that it will no longer be perceived as something alien, and so that the East —in its turn— can chart its own path into the modern world.

Events:
1. Exhibition: Dis-Orienting. A journey from the early creation of Orientalism as a genre to the present-day geopolitical repercussions of that approach: this ambitious exhibition project will seek to embrace the historical and the contemporary, exploring the Western view of the Islamic world, and the Islamic view of the West.

The historical exhibition will be held at the Alhambra in Granada.
2. Averroes Philosophy Meeting: Peace Policies in the Mediterranean. The Averroes Meetings have been organised in Marseille since 1994, to discuss major political, economic, social and cultural issues within the Mediterranean context. Coinciding with the ECoC celebrations, the 2016 meeting will be held in Córdoba, under the title *Peace Policies in the Mediterranean*.

3. Exhibition and seminars: Building the Maghreb through a Contemporary Visual Approach. This project will focus on building up a set of contemporary visual images of the Maghreb, through a series of meetings and seminars held over the preceding years and culminating in 2016 in a major exhibition to be held simultaneously in Seville (at the Andalusian Centre for Contemporary Art) and Córdoba.

ACTIVITIES:
· Exhibitions
· International Congress
· Meetings and seminars

FIELDS:
· Visual and audiovisual arts
· Literature and philosophy
· Non-tangible heritage

PLACE:
· C4
· Andalusian Film Institute
· Palacio de Congresos
· University of Córdoba
· Alhambra, Granada
· Andalusian Centre for Contemporary Art

DATES: October- December

Proposing/coproducing partners:
Casa Árabe and International Institute for Arab and Muslim World Studies (Madrid-Córdoba), Board of Trustees of the Alhambra (Granada), Centro José Guerrero (Granada), Andalusian Centre for Contemporary Art (Seville), Espace Culture (Marseille, France).
Possible collaborators/networks:
International University of Andalusia, Transeuropéennes (Paris), Festival Monde Arabe Montréal, Babelmed (Italy), Euro-medinculture (France-Italy-Spain-Morocco).
Possible European programmes:
· European Neighbourhood and Partnership Instrument
· Council of Europe: transversal projects

Budget:
€1,443,000

ACTIVITIES:
· Exhibitions
· Meetings and seminars
· Film season
· Educational activities

FIELDS:
· Visual and audiovisual arts
· Literature and philosophy

PLACE:
· Various exhibition halls

This great “revolution” is already under way: it is evident in the public recognition of differences; in the visible expression of individual sexual and emotional preferences; in the undermining of traditional models of masculinity and

society, an unavoidable reality which is at once an asset and an opportunity. It is only by recognising otherness that we can engage in a mutual exchange, a dialogue that will undoubtedly enrich European culture.

4 IN PRAISE OF DIVERSITY

Diversity is an essential feature of human nature, and a key component of culture; it is a manifestation of individual freedom and a major driving force for progress and social change. Diversity is written into the very DNA of European

implications of identity conflicts in contemporary art.

4. Dreams of Trespass. Feminist Geographies of the Mediterranean. Taking the title of Fátima Mernissi’s famous book as a starting point, a meeting of Muslim women’s groups and feminist theorists will explore their role in the radical changes taking place in the Arab countries, and examine the major obstacles to gender equality on both shores of the Mediterranean.

femininity; in the mixing of races and culture; and in the dialogue of religions. Artists and creators from all disciplines have for years focussed on, and contributed to, this revolution: Córdoba will provide a venue for their work in 2016.

Events:
1. Exhibition: Diversity & Visibility. This multidisciplinary project will explore the explosion of diversity all over the continent, through various artistic idioms (painting, photography, video-creation, film, and performance). Activities will

be held not only in Córdoba’s exhibition halls but also in public places, thus fostering a dialogue between creators and the public. Running parallel to these events, encounters will be held involving the participating artists and some of the theorists who have contributed most to the different trends in current thinking on the issues of “identity” and “diversity”.

2. Seminar on Diversity in Belief. Seminar focussing on the peaceful coexistence of different religious beliefs in contemporary societies.

3. Lands in Conflict. Seminar on the

5 CULTURES FOR PEACE AND INCLUSION

One issue that figures high on the European political agenda is the need to build inclusive cities, in order to avoid undermining the rights of any social group for political, economic, social, cultural, generational or gender-related reasons. This programme, which will run beyond 2016, is aimed at integrating people and groups with special needs, through music and the performing arts; this will not only ensure their access to culture as mere onlookers or consumers, but will also allow them to take centre stage as artistic creators.

Dialogue —as a valuable tool— underpins the whole of the Córdoba 2016 project; but the project also seeks to highlight the major role played by culture as an instrument for achieving peace and harmony. We plan to show how art and culture can be used to convey timeless symbols and messages, helping us find ways both of preserving the collective memory and of fostering

rapprochement and reconciliation.

Events:
1. Exhibition: The European Path of the Righteous. Produced jointly with Lublin City Council, this exhibition will explore episodes in European history by focussing on people who, at a crucial moment, acted heroically in the face of repression, violence and terrorism. Significantly, two of the four Spanish “Righteous among the Nations” were from Baena, in the province of Córdoba: José Ruiz Santaella, agricultural attaché at the Spanish Embassy in Germany, and his wife Carmen Schrader.
2. Exhibition: On the Dove of Peace. Picasso made the first sketch of his famous Dove of Peace in the Polish city of Wrocław, where he was attending the 1948 World Congress of Intellectuals for Peace. An exhibition and a congress —organised jointly with Wrocław— will revisit that historic event, overshadowed by the imminent

Cold War that was to symbolise a European political divide not overcome until forty years later.
3. Season: Music for Peace. A season of concerts in which various orchestras and chamber groups—including Daniel Barenboim’s West-Eastern Divan, itself a model of dialogue and harmony— will perform music appealing for peace. Selected works will include music by two leading Polish composers: Penderecki and Gorecki.

4. Festival: Together We Can. Theatre groups, dance companies and musical groups from the five continents, made up of people with various disabilities, will take part in a festival to be held at various venues and public spaces in the city. Among them: the Tahen Dance Troupe (Cambodia), Colegio del Cuerpo (Colombia), Coro Manos Blancas (Venezuela), Les mains, les pieds et la tête aussi (France), and Back to Back Theatre (Australia).

· Andalusian Film Institute
· University of Córdoba

DATES: January-February

Proposing/coproducing partners:
Andalusian Film Institute, University of Granada, Fundación Juan Rejano, Andalusian Federation of Associations for the Deaf, Fundación ONCE, **The Israeli Center for Digital Arts (Holon, Israel), Casa Árabe (Madrid-Córdoba).**
Possible collaborators/networks:
Spanish Federation of Municipalities and Provinces (FEMP), International Association for Religious Freedom, Centre for Mediterranean Studies (Messina, Italy), United Cities and Local Governments Committee on Social Inclusion and Participatory Democracy (UCLG-CSIPD), Network of UN-ESCO Chairs and Centres, Centre Culturel Français d’Alger, Culture et Démocratie (Belgium), The Israeli Center for Digital Art (Holon), Encontros Da Imagem (Braga).
Possible European programmes:
· European Commission Culture Programme

Budget: €1,100,000

ACTIVITIES:
· Theatre, music and dance festival
· Concerts and shows
· Exhibitions
· Meetings and congresses
· Educational activities

FIELDS:
· Music
· Performing arts
· Dance and movement arts
· Visual and audiovisual arts
· Open-air events
· Families, children and young people

PLACE:
· Gran Teatro
· Teatro Góngora
· Espacio Week-End
· Various city venues

DATES:
Year-round

Proposing/coproducing partners:
Municipal Institute for the Performing Arts (Córdoba), Lublin 2016, Wrocław 2016, Voci per la Libertà, Centro Cultural La Casa Encendida (Madrid), Agencia Andaluza para el Desarrollo del Flamenco (Sevilla), Fundación Cristina Heeren (Sevilla).
Possible collaborators/networks:
Spanish Agency for International Cooperation for Development

5. Season: Culture for Inclusion. Elderly people, young people at risk of social exclusion, and immigrant groups will be the key focus of a season devoted to culture as a means of inclusion. Córdoba 2016 will bring together a number of groups working in this area: Sierra Leone's Refugee All Stars, Carlinhos Brown's Asociación de Acción Social Pracatun, Circus Ethiopia,

Nederlands Dans Theater, Kids with Cameras, the West-Eastern Divan and The Zimmers.

6. Flamenco School for Inclusion. Flamenco culture is a distinctive feature of Andalusia's Gypsy community. Here, the idea is to use it as a tool for social integration; flamenco workshops will be run in schools, and the children's parents and grandparents will act as

monitors. The activity will be open to children of all backgrounds and cultural groups, and will thus serve as an instrument for intercultural dialogue.

7. Seminar: Culture: a right, not a luxury. A seminar on the integration of the deaf and the deaf-and-blind.

Possible European programmes:

- Progress
- Youth in Action
- Council of Europe: Education, Culture and Youth

Budget:
€700,000

groups from all over Europe aimed at fostering cooperation and sharing experiences of successful integration policies and programmes, following the recommendations of the *Decade of Roma Inclusion, 2005-2015*. Celebrations marking International

Roma Day will be held during the Summit.

3. Encounter with Traditional Romani Cultures. This encounter will focus on non-tangible Romani culture, music and traditional dances, which —though deriving

from a common source— have developed differently in different EU countries.

4. Who are we? Educational activities for schoolchildren, helping them to understand the Roma and their culture.

Possible European programmes:

- Progress; Lifelong Learning (LLL)
- Council of Europe: social cohesion (Roma)

Budget:
€1,400,000

1 THE ROMA, A EUROPEAN PEOPLE

Historically, the Roma or Gypsy people have succeeded in maintaining their own distinctive culture. Though each of the numerous European Roma communities has its own particular characteristics, they share certain common cultural bonds in terms of family structure, value system, social organisation and language. Though they may own no land, nor indeed have any aspiration to do so, they have preserved their culture, their distinctive features and a deep-rooted "pride in belonging" that has lasted for centuries. While they are not a State, and live scattered all over Europe, together they can play a major role in ensuring the unity of the communities of which Europe is made up, as one of the most important ethnic minorities (between ten and twelve million people) to be found in the majority of member States. Young European Roma have expressed their desire

to find a way of guaranteeing the social and cultural well-being of their people, and of becoming fully integrated into a plural European society. To achieve this goal, they must preserve their cultural heritage and their traditions.

Spain is one of the European countries where the Roma community has developed the strongest symbolic profile, due in part to their enormous contribution to popular culture. The programme **The Roma, a European People** seeks to defend the right of European Gypsies to enjoy their own culture and use their own language, and to encourage the Roma community to take part in Europe's cultural, social, economic and public life, in order to create a more inclusive society through a mutual learning process involving the various peoples of Europe.

The programme is based on the

recommendations of the *Integrated Platform on Roma Inclusion*, which seeks to provide institutions in member States with guidelines on the design and implementation of new policies or activities intended to integrate the Roma people.

Events:

1. Exhibition: Distance-Difference.

This exhibition will explore the distinctive features of the Roma, whose oral culture has been handed down from generation to generation, becoming one of the liveliest and most representative European cultures. Roma-related ethnographic and historical material will cover the whole period from their migration from India to their daily lives in present-day Europe, and will include work by Roma artists and descriptions of their traditional customs and music.

2. European Roma Summit. A meeting of leading figures and

ACTIVITIES:

- Exhibition
- European Summit Meeting
- Encounter with traditional cultures
- Festival of traditional music and dance
- Educational activities

FIELDS:

- Music
- Dance and performing arts
- Visual and audiovisual arts
- Literature and philosophy
- Open-air events
- Families and children
- Young people

PLACE:

- Various exhibition halls
- Palacio de Congresos
- Espacio Weekend
- Various city venues

DATES:

April–May

Proposing/coproducing partners:
State Council of the Gypsy People, Euromed Music Festival, Museum of Romani Culture, Brno, Fundación Instituto de Cultura Gitana, **Unión Romaní de España.**

Possible collaborators/networks:
International Romani Union, European Network on Social Inclusion (EURoma), European Roma and Travellers Forum (ERTF)

2 HORSES IN THE SKY

The horse is to be found in all civilisations, from East to West, and from North to South. In the al-Andalus period, the Umayyad rulers owned a huge Arabian Horse stud in Córdoba; later, under Philip II, the stud was turned into the Córdoba Royal Mews, where the first of what became known as Spanish Thoroughbreds were raised. By the sixteenth century, Andalusian horses were much sought after by Europe's royal families, both for riding and for breeding purposes.

This was to have a considerable European impact. The horses bred at the Royal Mews went on to found other breeds, including Lippizaners (used at the Spanish Riding School in Vienna), Friesians, Lusitanos, and the warm-blooded horses of Central Europe. During the Renaissance, cavalry officers all over Europe started to do riding exercises to improve their skills; this prompted the opening of the classical riding schools at Naples and Versailles, and

of the Maestranzas de Caballería in Spain, leading to the development of horsemanship as an art. Over the centuries, growing interest in this art led to the appearance of what we now know as dressage riding schools. The first schools established at Renaissance courts used three different styles: the Spanish school in Vienna, the Portuguese school at Marialva and the French school at Versailles. These were later followed by the Cadre Noir at Saumur. At all these schools, the classical dressage tradition is considered an art form.

This programme will highlight the history of riding schools, providing a context for this common European heritage, which is also shared with the East.

Events:

1. Exhibition: Horses and Horsemen in Eastern and Western Art.

An exhibition on the horse as subject in the work of artists such as Velázquez, Delacroix,

Géricault, Stubbs and Chassériau, who together shaped the image of the horse in Western painting. The exhibition will include pieces from the major museums and collections of Europe, America and the Arab world.

2. Display by Six Riding Schools.

For the first time, the four leading European riding schools (the Spanish Riding School in Vienna, the Royal Andalusian School of Equestrian Art in Jerez, the National Riding School at Saumur and the Portuguese School of Equestrian Art) will be taking part in the same programme, along with three schools from the Arab world (the Royal Cavalry of Oman, using Arabian horses, the Berber horse show produced by the Tissa Horse Festival in Morocco and the École Royale de Cavalerie Marocaine in Tenara in Morocco).

3. Cabalcor. A "special edition" of the annual Córdoba horse fair.

ACTIVITIES:

- Exhibition
- Riding competitions and encounters
- Professional fairs

FIELDS:

- Visual and audiovisual arts
- Open-air events
- Non-tangible heritage

PLACE:

- Córdoba Royal Mews
- Palacio de Congresos

DATES: April-July

Proposing/coproducing partners:

Fundación Real Escuela Andaluza del Arte Equestre, **Spanish Riding School of Vienna**, École Nationale d'Équitation et Cadre Noir de Saumur, Escola Portuguesa de Arte Equestre, Royal Cavalry of Oman, Tissa Horse Festival (Morocco), Institut du Monde Arabe (Paris, France), **Córdoba Equestre**, École Royale de Cavalerie Marocaine (Tenara, Morocco)

Possible collaborators/networks:
National Association of Spanish Thoroughbred Horse Breeders (ANCCE), Spanish Riding Federation, Fédération Equestre Internationale.

Possible European programmes:

- Interreg VI C
- Urbac II

Budget:
€1,400,000

ACTIVITIES:

- Journalists' trip
- Meetings
- Documentary film
- Exhibition
- Blog-diary

Córdoba thus became the capital of an independent state, and was soon the largest city in the Muslim West. This 21st-century reconstruction of the journey made by Córdoba's first Emir seeks to highlight the heritage shared by East and West. The route followed by Abd al-Rahman was also the route by which the legacy of Classical Antiquity, preserved by Muslim scholars, was brought to Europe. By the same route, but in reverse, the culture of al-Andalus was to become a primary source of classical Arabic culture. As part of this project, a team of journalists, photographers and producers from Syria, the Palestinian territories,

Israel, Jordan, Egypt, Libya, Tunisia, Algeria, Morocco and Spain will travel through these ten countries in search of the Umayyad dynasty; it will be a journey through time as well as through space. Their experiences en route will be shared on a specially-created daily blog. Apart from retracing the historic journey of Córdoba's first Umayyad ruler, this project seeks to establish a kind of dialogue between the countries and the people concerned, highlighting the similarities and differences among present-day Mediterranean societies. In doing so, Córdoba will strengthen its key role as a mediator in relations between

Europe and the Arab-Islamic world. The Umayyad Route will be a multilateral joint project to foster the exchange of ideas and pave the way to religious and intercultural dialogue.

Events:
1. From Damascus to Córdoba in the 21st Century. The Umayyad Route expedition by ten journalists/creators will end with an exhibition that will tour the countries involved; this experiment in dialogue and the recovery of a common heritage will be recorded in a book and a documentary film. The first of these travelling exhibitions will be held in Córdoba, to mark the ECoC.

FIELDS:
· Visual and audiovisual arts
· Literature and philosophy

PLACE:
· Palacio de la Merced
· University of Córdoba

DATES: October – December

Proposing/coproducing partners:
Instituto Cervantes in Mediterranean Basin countries, Newspapers in the countries concerned, to be determined, **Casa Árabe (Madrid-Córdoba).**
Possible collaborators/networks:
Babelmed, Transeuropéennes.
Possible European programmes:
· European Neighbourhood and Partnership Instrument

Budget:
€500,000

4 THE CÓRDOBAS ROUTE

Forty-seven places—including twenty-one large towns—and sixteen landforms around the world share the name of Córdoba, with its wealth of cultural and historical resonances; they are scattered over three continents, in countries such as the Philippines, Argentina, Mexico, Colombia, France and the United States. This Route seeks to forge bonds between the inhabitants of all these different Córdobaes, as part of an overall plan to set up links between the ECoC and Latin America, home to most of the Córdobaes in the New World . The events and activities involved in this programme will seek to improve mutual understanding and build close, lasting links between the different Córdobaes; the ECoC

project will thus lay the foundations for a stable network of “Córdobaes around the World”. At the same time, it will explore the popular customs, food, language, traditions and living conditions of all these places that share a common name, in order to achieve an overall view of the diversity of today's world and of the relationships that can be forged within that diversity. The project will have an important educational aim, helping young people to find out how we, as Europeans, think about the rest of the world.

Events:
1. Getting to Know Us: all the Córdobaes in Córdoba. An exhibition and a documentary on the

history and contemporary situation in towns sharing the same name.
2. The Thousand and One Córdobaes. A publication containing the results of a survey into how the different Córdobaes came into being.
3. An Atlas of Córdoba. Learning to Look. Activities for schoolchildren both in Córdoba and all over Europe, encouraging them to find out how their city is linked to the world, using maps and new digital media. This will provide a creative way of teaching young people about our own particular spatial and mental outlook as European citizens.

ACTIVITIES:
· Exhibitions
· Meetings
· Documentary film
· Publication
· Educational activities

FIELDS
· Visual and audiovisual arts
· Literature and philosophy
· Families and children

PLACE
· Palacio de la Merced
· University of Córdoba
· Various city venues

DATES January-June

Proposing/coproducing partners:
Córdoba City Council (Argentina), Córdoba City Council (Veracruz-México), “Luisa Revuelta” Teachers’ Centre (Córdoba)
Possible collaborators/networks:
Alliance of Civilizations, Network of UNESCO, Instituto de la Paz y los Conflictos, Euromediterranean Culture (France-Italy- Spain-Morocco).
Possible European programmes:
· Andalusian Cartographical Institute

Budget:
€500,000

5 THE CAROLINIAN ROUTE: CENTRAL EUROPE IN ANDALUSIA

Fourteen towns and villages in Cádiz (Prado del Rey), Córdoba (La Carlota, Fuente Palmera and San Sebastián de los Ballesteros), Jaén (Aldeaquemada, Arquillos, Carboneros, La Carolina, Guarromán, Montizón, Navas de Tolosa and Santa Elena) and Sevilla (Cañada Rosal and La Luisiana) can trace their origins to elsewhere in Europe, because they were founded by settlers from Central Europe. **The Carolinian Route** aims to highlight the special cultural and historical characteristics that still link these villages with their origins, such as Southern Germany (Alsace and Lorraine), Flanders or the Italian Tyrol. During the second half of the eighteenth century, the spirit of reform and enlightenment gave rise to the New Villages of Andalusia, an experiment in founding the ideal society. They were the fruit

of a project launched by the Peruvian politician and lawyer Pablo de Olavide, who conceived the idea of repopulating the land as a way of achieving economic and development objectives and also of ensuring safety, since these unpopulated areas were often the haunt of bandits and highwaymen. The idea was to build a model community, uninfluenced by the negative aspects of the old society, particularly in economic matters. **The Carolinian Route** will provide an opportunity to examine population mobility and migratory flows, and to see how they link to our intercultural plans for the future. At the same time, the ECoC will coincide with the 300th anniversary of the birth of King Charles III, who sponsored and encouraged Pablo de Olavide's project. The project will focus on three migratory

movements: the influx of settlers to the Carolinian towns, the emigration of people from there to Central Europe in search of work in the aftermath of the Second World War, and the immigration of foreign residents into the province of Córdoba in the 21st century.

Events:
1. You would be here. Travelling educational exhibition on the founding of the Carolinian towns.
2. You were here. An oral memory project, with input from specialists in the eighteenth century, from people who returned to those towns from exile in the twentieth century (or who still live in exile) and from foreigners living in those towns in the 21st century.
3. You are here. Each town will host an artist-in-residence from the settlers' country of origin.

ACTIVITIES:
· Exhibition
· Artists in residence
· European exchanges
· Oral Memory

FIELDS
· Literature and philosophy
· Festivities and non-tangible heritage

PLACE:
· Various city venues
· Various towns and villages in the province

DATES: October-December

Proposing/coproducing partners:
Fundación de Municipios Pablo de Olavide / Town councils in the provinces of Cádiz, Córdoba, Jaén and Sevilla
Possible collaborators/networks:
Spanish Federation of Municipalities and Provinces (FEMP)
Possible European programmes:
· Culture
· Europe for Citizens
· City and Council of Europe: Cultural Routes

Budget:
€500,000

2 EUROCONNECTORS: CELEBRATING DIVERSITY

1 EUROPOETICA

Cosmopoética. Poets of the World in Córdoba was first held in Córdoba in 2004, and since then has become arguably Spain's best poetry festival as well as an international benchmark. **In 2009, the project was awarded the Ministry of Culture's National Prize for the Promotion of Reading.** In 2016, Córdoba will host a special edition focussing on European poetry, under the title **Europoetica**. The event will bring together some of the finest poets from each of the twenty-seven EU member States,

paying special attention to Europe's linguistic diversity: all the languages will be heard. The building of Europe undoubtedly needs poetry. From Homer to the Polish Nobel prize-winner Wislawa Szymborska, poets have taught us that Europe is much more than a geographical concept, that it is a territory built on symbols, that nothing is more universal than poetry, and that nothing contributes more vigorously to the building of shared identity.

Events:
1. Cosmopoetica. Poets of the World in Córdoba. A special edition at which leading poetry festivals from all over Europe (Le Marché de la Poésie in Paris, the Warsaw Autumn Poetry Festival, the Krakow Poetry Festival, the Malmö Poetry Festival, the Berlin Poetry Festival, the Módena Poetry Festival, the “Mediterranean Voices Poetry Festival”, and “Poets' September”) will be invited to organise readings of the most outstanding work produced in their respective

ACTIVITIES:
· Poetry festival
· Concerts
· Interventions and street events
· Exhibitions
· Meetings and seminars
· Educational activities

FIELDS:
· Music
· Open-air events
· Visual and audiovisual arts
· Literature and philosophy
· Families and children
· Young people

PLACE:
Various city venues

countries. There will be a section on international oral poetry/poetic dialogue, and the programme will focus on the links between poetry and the fine arts: poetry in the street (on balconies, walls, hoardings...), installations, videopoetry, photopoems.

2. Is Góngora Alive? 2.0. In 1927, a tribute to Góngora was organised in Seville by a group of young writers, under the title “¡Viva don Luis!” (Long Live Don Luis!). The tribute,

intended to commemorate the 300th anniversary of the death of this Golden Age poet from Córdoba, gave rise to the famous literary group known as the ‘27 Generation. This project seeks to revitalise the legacy of Luis de Góngora y Argote, establishing networks involving poets in Córdoba and elsewhere in Europe. The project will examine Góngora’s life and work through a series of poetic activities, both live and online —such as the blog

“Góngora 2.0”— drawing together versions, translations and variations on selected poems from all over Europe, to show how Góngora’s work can still be seen as *work in progress*.

3. Wayfarer, your verses are the way. Participatory production of poems in all the languages of the EU, in various public spaces all over the city. The poems will be cast in bronze and will remain on permanent show in Córdoba.

DATES: Year-round

Proposing/coproducing partners: Córdoba City Council, Andalusian Centre for Literature (Málaga, Spain), Major European poetry festivals.
Possible collaborators/networks: Literature Across Frontiers (Manchester, UK)
Possible European programmes:
· Culture
· Artist Mobility
· Youth in Action
· Lifelong Learning (Multilingualism)

Budget: €1,400,000

2 TRAVELLING

In just over a century, the cinematograph —at first no more than a technological curiosity exhibited at travelling fairs— has come to shape our contemporary outlook. Successive technical advances have broadened the scope of the moving image. Today, film is just part of a much wider field —the audiovisual world— and speaks to us through countless genres and idioms: fiction and documentary film, animations, advertising, video art and video games.

Though other forms of knowledge and expression remain essential, our way of perceiving the world today is largely audiovisual. There is no historical episode in the twentieth century that has not been etched on our memory through a particular instant —a fragment in the flow of events— captured on camera. The technology explosion of the last few decades has transformed us all from passive receivers into active transmitters of audiovisual messages.

Audiovisual media have become a powerful cultural industry in themselves, an essential feature of any sustainable creative-

development project; in recent years, moreover, audiovisual media have become much more democratic, and are now used by all kinds of groups to convey their particular view of the world. Córdoba 2016 will focus on both these phenomena: it will create spaces to foster production and generally support the audiovisual industry; at the same time, it will provide a platform for more alternative films, produced by economically, socially, culturally or geographically marginal groups. Special attention will be paid to the potential of audiovisual media as a tool for intercultural dialogue.

Events:

1. Intercultural Film Season.

Aware of the power of the image for conveying realities different from our own, and of the problems faced by directors and producers in countries whose film industry has yet to be developed, this intercultural film season will showcase work from Eastern Europe, Africa, Latin America and Asia.

2. Mosaico Network Meeting. The Mosaico network comprises a group of around twenty international film

festivals focussing on films from Africa, Latin America and Asia, and brings together events from four continents.

3. Black Lenses Film Series. A festival screening independent films made by black film-makers, either Afro-Americans or people from the African diaspora.

4. European Film Awards. Córdoba will host the 2016 European Film Academy Awards, which annually honour the greatest achievements in European cinema.

5. Animacor International Festival. A festival to promote the industrial and artistic development of the animation sector.

6. Cartoon Forum. The annual forum of the European animation industry.

7. European Media Façades Festival. This multidisciplinary event brings together European cities (Berlin, Brussels, Helsinki, Liverpool, Linz, Madrid and Budapest) which have buildings with “media façades” on which digital work by European artists can be simultaneously screened. In 2016, the Córdoba arts centre C4 will host the event.

ACTIVITIES:

- Festivals
- Prizes
- Congress
- Trade fairs
- Artist exchanges
- European exchanges
- Educational activities

FIELDS:

- Visual and audiovisual arts
- Cultural and creative industries
- Open-air events
- Families and children
- Young people

PLACE:

- Open-air cinemas
- C4
- Andalusian Film Institute
- Various city venues

DATES: Year-round

Proposing/coproducing partners: Granada Southern Film Festival, Huelva Ibero-American Film Festival, Fundación Audiovisual de Andalucía, American Black Film Festival (New York, USA), Film Life (New York), Public Art Lab. Media Façades Festival (Berlin), Institute of Film and Audiovisual Arts (ICAA, Ministry of Culture).
Possible collaborators/networks: European Association of Animation Film, European Film Academy, Mosaico – International Film Festivals Platform (13 countries)
Possible European programmes:
· Media
· Culture

Budget: €1,280,000

3 WORDS: THERE AND BACK

The language of Miguel de Cervantes, of Inca Garcilaso, of Juan Carlos Onetti, is now the language of writers across the five continents. This programme will focus on Spain and Latin America: throughout September, various events will showcase current literature in Spanish and examine its links with other European literatures.

What makes Córdoba the ideal place for a survey of Spanish and Latin American literature? Its geographical position makes it a natural link between the two continents, and it is a city with resonances for writers worldwide. Córdoba was the birthplace of Luis de Góngora, one of the greatest Spanish-language poets of all time. Góngora has been hailed as a master by outstanding poets such as Stéphane Mallarmé,

Rubén Darío (Latin America’s leading Spanish-language poet, whose death in 1916 will be commemorated in 2016). Federico García Lorca, Giuseppe Ungaretti and John Ashbery. It has done much to foster the love of literature, to honour writers and to make their work known to the public at large.

The programme will also include a multifaceted overview of the present and future of fiction in Europe, with input from writers, publishers and other actors involved in promoting creative writing across the continent.

Events:

1. Encounter: Literature in Spanish Today. This forum for Spanish-language writers will explore the current state of fiction writing on either side of the Atlantic.

2. Meeting of Independent Latin American and European Publishers. Running parallel to the writers’ encounter, this meeting will look at some of the problems facing the publishing industry, and will facilitate publishing and translation agreements between participating publishers.

3. Encounter: European Writing Schools. Over the last few years, creative writing schools across the whole of Europe have done much to foster the idea that fiction is open to everyone.

4. European Fiction Seminar. Writers from all over Europe will talk about the latest works of fiction, but also about some of the best known and mostly widely read fiction in all the languages of the EU.

ACTIVITIES:

- Meetings
- Encounters
- Artist exchanges
- Educational activities

FIELDS:

- Cultural and creative industries
- Literature and philosophy
- Young people

PLACE:

- Palacio de Congresos
- University of Córdoba

DATES: September-October

Proposing/coproducing partners: Barcelona Writing School, Fundación Antonio Gala, Andalusian Centre for Literature
Possible collaborators/networks: European Independent Publishers’ Network, Leipzig Literature Institute (Germany), University of Glamorgan (United Kingdom), Vienna School of Poetry (Austria), Literature Across Frontiers (Manchester)
Possible European programmes:
· Culture
· Multilingualism
· Lifelong Learning

Budget:

€700,000

4 THE VOICE OF THE EMOTIONS

Intertwining two conceptual or thematic strands—music and the sung word—the programme seeks to highlight the ability of vocal music, of song, to arouse passions and emotions. A season of concerts and recitals will revolve around the relationship between the word in song and the world of the passions, particularly love.

The musical journey from the Renaissance to the present day will be both broad-based and ambitious, including Spanish carols, English Renaissance songs for voice and lute, non-religious cantatas on the theme of love, various operas and arias, and of course *lieder*.

Having retraced one of the most common —yet at the same time most significant— aspects of European music, the programme will focus on the latter half of the twentieth century, and particularly on the link between music and poetry personified by the figure of the singer-songwriter. This second part of the programme will also help to bring poetry to a wider audience, this being one of the key aims of the programme as a whole.

Events:

1. The Voice Recovered. A season of concerts tracing the links between music and the word in the

course of European history, from the Renaissance to the twentieth century. The programme will include recitals by some of the world’s most outstanding singers.

2. Words of Love. Over the last few decades, poetry and music have merged in the figure of the singer-songwriter. Concerts will be held not only at large venues, but also in smaller, more intimate settings providing an “emotional” atmosphere. The programme will also highlight Europe’s enormous linguistic diversity, with special emphasis on the different languages spoken in the Iberian Peninsula.

ACTIVITIES:

- Season of recitals
- Concerts and shows
- Interventions and street events

FIELDS:

- Music
- Performing arts
- Literature and philosophy

PLACE:

Various city venues

DATES: September – November

Proposing/coproducing partners: La Casa Encendida (Madrid), Instituto Cervantes.
Possible collaborators/networks: International Yehudi Menuhin Foundation (Belgium)
Possible European programmes:
· Culture
· Multilingualism

Budget:

€400,000

5 SHAKESPEARE, CERVANTES AND INCA GARCILASO. 1616-2016

In April 1616—an apocryphal legend suggests that it was on the same day— Miguel de Cervantes died in Madrid, William Shakespeare in Stratford-upon-Avon and *Inca* Garcilaso de la Vega in Córdoba. This coincidence thus brings together the “fathers” of Spanish and English literature, together with the first writer from the American continent. Garcilaso de la Vega, son of a Spanish captain and an Inca princess, wrote the first history of Peru; he has thus come to symbolise the blending of European and New World culture. Beyond the geographical confines of our continent, there are “other Europes”, leading to a territorially discontinuous and diverse cultural situation. The spread of European

languages played a major role in shaping this outward extension of the West. To commemorate the 400th anniversary of the deaths of these three leading figures in Spanish and English literature, Córdoba will serve as a meeting point for leading writers in the two languages, which together are spoken by over 900 million people.

Events:

1. Dialogues of Love. *Dialogues of Love* by León Hebreo, a work that Shakespeare consulted when writing *Romeo and Juliet*, was translated into Spanish by *Inca* Garcilaso in 1590 and quoted by Miguel de Cervantes in the preface to *Don Quixote*. Córdoba 2016 will bring together writers in English and

Spanish from the five continents, to discuss the mutual influence of these literary traditions and the links between contemporary writers.

2. The Classics in Translation. A discussion involving translators of Shakespeare and Cervantes into European languages, with contributions from Peruvian Nobel prize-winner Mario Vargas Llosa, who has done much to publicise the work of his countryman Inca Garcilaso.

3. Readings in the Suburbs. A participatory programme of readings from these authors in all the suburbs of Córdoba —making use of the network of Civic Centres— at workshops which will show what classical literature has to say about today’s most pressing issues.

ACTIVITIES:

- Congresses
- Meetings
- Artist exchanges
- Educational activities

FIELDS:

- Literature and philosophy
- Families and children
- Young people

PLACE:

- Network of Municipal Schools and Libraries
- Córdoba Provincial Council

DATES: February-April

Proposing/coproducing partners: Sociedad Don Quijote de Conmemoraciones Culturales, Andalusian Centre for Literature, Fundación Antonio Gala, Acción Cultural Española AC/E
Possible collaborators/networks: International University of Andalusia
Possible European programmes:
· Culture

Budget: €400,000

Events:

1. Festival: Flamenco across Frontiers. This project, run jointly with the Fundación Cristina Heeren in Seville, will highlight the worldwide spread of flamenco music, created and performed by people from a range of cultures, who have endowed this increasingly universal musical form with their own idioms.

2. The Mosque Mix or Nothing is Impossible (an exploration of impossible dialogues). Jam sessions where flamenco creators will get together with composers and performers in a range of very different musical genres which have hitherto failed to fuse with flamenco.

3. Campo de La Verdad (the south within the south). The district known as the Campo de la Verdad represents the geographical and socioeconomic south of Córdoba, a historically-underprivileged neighbourhood on what is now the Cultural Riverbank; but at the same time, it is one of the city’s leading flamenco centres. Córdoba 2016 will include a programme aimed at re-

vitalising the flamenco scene in this district, with training courses for new local creators, a recording of the district’s flamenco memory, and support for a permanent exhibition.

4. White Night of Flamenco. A special edition of Córdoba’s largest participatory flamenco festival. Throughout a whole night, the city’s public spaces will become the setting for flamenco shows of all kinds.

5. Flamenco in Europe, Europe in Flamenco. A megafestival of all Europe’s flamenco festivals, each of which will send their own local artists to perform their particular European brand of flamenco in the home of the genre.

6. National Flamenco Art Competition. A special ECoC edition of the traditional three-yearly flamenco competition will launch an international campaign to foster links with centres for flamenco creation and training centres all over the world.

7. Flamenco from A to Z. Flamenco experts, artists and composers will discuss and demonstrate the twelve

classical “palos” (recognisable Flamenco forms or genres), one for each month of the year.

8. Flamenco in the East (dance, women and violence). Flamenco dancing classes in Eastern Europe (already ongoing) for women victims of recent armed conflicts or any other form of violence. This will culminate in an experience-sharing encounter with flamenco artistes in Córdoba.

9. Flamencomix: Spain / Poland / Turkey (artistic creation for intercultural dialogue). A group of Andalusian flamenco musicians will travel to five cities in Europe and the southern shores of the Mediterranean, to work with local musicians on the production of a joint repertoire which will be performed in each of the countries involved. Finally, their work will be performed in Córdoba.

10. 2.0/16 Flamencos. A season of sixteen concerts and recitals by young flamenco artists (born from the 1980s onwards), highlighting the work of new generations.

DATES:

Year-round

Proposing/coproducing partners: Córdoba City Council, Municipal Institute for the Performing Arts, Andalusian Flamenco Agency (Seville), Fundación Cristina Heeren (Seville).
Possible collaborators/networks: Jeunesses Musicales International (JMI) (Belgium)
Possible European programmes:
· Progress
· Artist Mobility
· Youth in Action
· Europe for Citizens
· Council of Europe: anti-violence programmes

Budget:

€1,713,000

1 FLAMENCO FUTURES

Flamenco is the embodiment of what Córdoba 2016 aspires to be: as a musical form, it arose from the fusion of the Muslim, Christian and Jewish cultures that lived together in Andalusia. It was strongly influenced first by the Roma people, then by South America (through the flow of trade and culture between 1492 and 1898) and Africa (people of African origin accounted for around 10% of the population of Seville and Cádiz in the seventeenth century) and finally, from the mid-nineteenth century onwards, by classical European forms (mainly opera and ballet). By the 1920s, flamenco had achieved

widespread recognition, and was performed in Europe’s leading concert halls, where it aroused the interest of the artistic avant-gardes of the day. Though sidelined between the 1930s and the 1960s due to Spain’s political situation, by the 1970s it had re-emerged as a uniquely Spanish musical form with an immense international outreach. Over the last forty years —thanks to new innovations in the genre, worldwide interest, and the enriching influence of other forms of world music— flamenco has become a veritable global network sharing a highly-complex heritage, a world

of feelings and sensations, and the promise of life and freedom.

Flamenco Futures will be a watershed event in the ongoing spread of flamenco, helping the genre to become part of the emotional language of more and more people in Europe and the wider world. The programme will foster new experiments, explore the ability of flamenco to facilitate the inclusion of the underprivileged, encourage the adoption of flamenco grammar and forms in hitherto unrelated cultures, and highlight the hallmark features of flamenco: dialogue, conversation, experimentation and freedom.

ACTIVITIES:

- Festivals
- Competitions
- Concerts
- Seminars
- Street events
- Artist exchanges
- Educational activities

FIELDS:

- Music
- Performing arts
- Festivals and non-tangible heritage
- Families and children
- Young people

PLACE:

- Gran Teatro
- Teatro Góngora
- Espacio Weekend
- Various city venues

2 THE CREATION OF MYTHS

Three ambitious projects will focus on two landmarks in European art: Picasso and the Dada movement.

Picasso’s boundless and multi-faceted genius makes him an inevitable feature of the programme. He is not only one of Andalusia’s most outstanding artists, but also its most internationally-recognised and influential creator; a key figure in European art. Moreover, by working jointly with the Museo Picasso Málaga we will be taking a further step forward in the field of cooperation and networking within Andalusia.

The exhibition **Picasso–Beuys–Warhol** will focus on the strength and influence of these three artists, on their ability to bring about radical change in art, whilst achieving almost mythical status. Picasso is perhaps the most outstanding of the three in that respect. By linking Picasso and Beuys, the exhibition fosters an interesting dialogue between northern and southern Europe, a mutually-enhancing contrast of attitudes and sensibilities; the link between Picasso and Warhol highlights an interesting parallel between two creators whose

personality was as radical as their work.

Picasso in Eastern Europe will examine the creative clash between European avant-gardes, and especially between Cubism and Constructivism; it will also trace the influence of Picasso and his work on the art and artists of Eastern Europe. The other, equally remarkable, project is **Dada Attitude: 100 years**, which will revisit one of the major art movements created and developed in Europe. If there is one artistic movement, particularly belonging

ACTIVITIES:

- Exhibitions
- Concerts and shows
- Interventions and street events
- Educational activities

FIELDS:

- Visual and audiovisual arts
- Performing arts, dance and movement arts
- Music

PLACE:

- C4
- Exhibition rooms, Caballerizas Reales
- University of Córdoba

DATES:

Year-round

to the European avant-garde, that cannot be reduced to a simple artistic sphere, it is Dada. **Since its appearance, the movement has above all defined an attitude, a “way of life”, a way of thinking and acting.** To coincide with the centenary of its appearance in 1916 (when the Cabaret Voltaire was founded), the project will take a look back at the movement; not from a historical standpoint, but by charting the marks and traces it has left on the arts today. It will show how Dada has influenced current creativity, and how a Dada attitude has evolved

which incorporates irony, humour, the absurd and the provocative. This interdisciplinary initiative will show how the Dada spirit lives on in the fine arts, music, theatre and dance.

Events:

1. Exhibition: Picasso-Beuys-Warhol. An exhibition organised jointly with the Museo Picasso Málaga, which will trace links between three of the most remarkable and influential artists of the twentieth century.

2. Exhibition: Picasso in Eastern Europe. An exhibition organised

jointly with the Museo Picasso Málaga which will highlight Picasso’s enormous influence on art and art movements in Eastern Europe.

3. Dada attitude: 100 years. A major exhibition accompanied by a wide range of stage activities and music recitals exploring the marked influence of this movement on art and culture from its first appearance to the present day. The exhibition will run in tandem with a touring Portable Cabaret, which will visit all the districts of the city, reviving and projecting the Dada spirit throughout Córdoba.

Proposing/coproducing partners:
Fundación Museo Picasso (Málaga), Muzeum Sztuki in Lodz (Poland), Centro Cultural La Casa Encendida (Madrid)
Possible collaborators/networks:
FRAC Fonds Regional d’Art Contemporain (France) , International Network for Contemporary Performing Arts-IETM (Belgium)
Possible European programmes:
· Culture

Budget:
€1,600,000

3 CAPITAL MUSIC

Cities and their inhabitants are essential ingredients of contemporary music production. Contemporary music is the fruit of growing leisure, of the emergence of new urban groupings and subcultures. Córdoba 2016 will host concerts and festivals involving some of the leading groups and musical trends, with a special emphasis on those which have forged new bonds, especially amongst young people. The project will examine the relationship between the present-day city, the music generated in it, and the subcultures which, through their new group identities, drive and disseminate that music. Today, probably more than ever before, music has become a valuable tool for forging links, building identities, creating new communities and networks. **Córdoba Weekend**, a programme of mass music events designed to make Córdoba a key venue every weekend (see the project on page

81), will provide the overall urban setting for many of these concerts and shows. This approach will also enable us to reflect, in the cultural model for Córdoba, a feature that is increasingly evident: certain musical events are associated with the mass movement of young people, with a new way of understanding leisure activity, and with the use of music as a form of expression for new groupings. Finally, **Capital Music** will foster and support the exploration and dissemination of new musical aesthetics and the application of new technologies to innovations in music.

Events:

1. Córdoba Guitar Festival. The Guitar Festival is a traditional feature of Córdoba’s cultural agenda. In 2016 it will focus especially on innovative European trends aimed at broadening the expressive scope of the guitar in a whole range of genres including flamenco, pop, rock, jazz

and chamber music.

2. International Advanced Music Festival. Over the years, electronic music —initially the preserve of a minority public— has become one of the most popular musical forms in Europe. This week-long festival brings together artists, promoters and audiences through a series of workshops, lectures and recitals.

3. Origins: Afro-American Music Festival. Afro-American music — which started out in a highly specific place and time— has now spread all over the world, and adopted countless different accents: samba and bossanova, salsa and cumbia, ska, reggae and jazz, soul, funk and the blues all share a common origin. Today, some of the leading exponents of Afro-American music are to be found in Europe. This music, in its myriad forms, will be celebrated in a season of concerts and a wide range of activities focussing on various aspects of Afro-American culture.

ACTIVITIES:
· Festivals
· Concerts and recitals
· Interventions and street events
· Meetings
· Artist exchanges
· Educational activities

FIELDS:
· Music
· Performing arts
· Cultural and creative industries
· Open-air events
· Families and children
· Young people

PLACE:
· Gran Teatro
· Teatro Góngora
· Espacio Weekend
· Various city venues

DATES:
Year-round

Proposing/coproducing partners:
Municipal Institute for the Performing Arts
Possible collaborators/networks:
Network of Eurofans Associations, European Festivals Network, The Universal Zulu Nation International Organisation, European Broadcasting Union, Jeunesses Musicales International (Belgium), International Yehudi Menuhin Foundation (Belgium)

4. Street Music Festival. Street music is undoubtedly one of the most popular forms of artistic expression; a festive, participatory outpouring with an enormous ability to communicate. Córdoba 2016 will host a programme intended to break down the barriers between genres and to give a new use to public spaces throughout the city and its suburbs.

5. Sixty Years of European Pop Music. 2016 will mark the sixtieth anniversary of the European Song Contest, first held in 1956. An exhibition and a season of concerts

will take a look at the European pop music of the last six decades, highlighting its enormous social reach and its ability to generate a shared European musical heritage.

6. A Festival of Festivals.

Presentation of the major music festivals taking place throughout the year in Andalusia.

7. International Festival of Folk Music and Culture. An international competition for European folk artists, showcasing the ability of this grass-roots musical genre to express a new urban situation, deeply-ingrained yet born of a mix

of cultures.

8. Lab-Music. A platform for investigating and disseminating new sounds and providing a foretaste of the sounds of tomorrow. Through a series of workshops, laboratories, residencies and exchanges, hosted by C4 and a whole network of residencies, this programme will encourage research into the links between music and technological change, and will foster experiments using new media for producing, recording, playing and popularising music.

Possible European programmes:

- Culture
- Lifelong Learning
- Interreg VI C

Budget:
€1,600,000

4 MEZCLUM: THEATRE & DANCE

“I never ask myself whether it is theatre or dance”: this remark by the visionary choreographer Pina Bausch provides the watchword for the programme. At a time when dances have more and more speaking roles, when stage directors work with choreographers, when artists are involved in the staging of dance, theatre and music, when architects produce stage sets, in short when the divisions between genres and trends are becoming increasingly blurred in the vast arena of the “live show”, **Mezclum: Theatre & Dance** will place itself at the heart of the performing storm. In doing so, it will contribute to the progress of European perspectives on the arts, helping to pave the way towards a stage-arts utopia, a liberating horizon where we finally become fully aware of the creative wealth that surrounds us. The programme will include a **European Festival of the Performing Arts** which will highlight free creative expression on the

European stage, building synergies between artists from various countries through joint productions and workshops. The festival will showcase the work of, and will foster joint productions with, other artists all around the Mediterranean.

The second major feature of this programme also takes as its starting-point the fusion of styles and genres and the appearances of new disciplines: a benchmark European **Festival of Movement Arts**, which will highlight the main trends in street arts, using contemporary, non-regulated urban language to bring street arts to the people. Street art —what some artists prefer to call “urban writing”— will be on show in public spaces: streets, squares, gardens, railway stations, bars, council premises and shopping centres. There will be a veritable invasion of our everyday living space by performances of every kind.

Events:

1. European Festival of the Performing Arts. A broad view of the performing arts currently being produced in Europe, comprising various lines of action:

- An introduction to the work of Europe’s leading production centres: Schaubühne (Berlin), Sadler’s Wells (London) and Teatre Lliure (Barcelona).
- An introduction to some of the European creators who have done most to transform the live show: Jan Fabre (Belgium), Romeo Castellucci (Italy) and Christoph Marthaler (Germany).

- Joint productions by EU and Spanish artists, involving avant-garde flamenco choreographers such as Israel Galván and Rocío Molina, working with artists such as the London-based Bengali dancer Akram Khan and the Antwerp-based Moroccan choreographer Sidi Larbi.

ACTIVITIES:

- Festivals
- Interventions and street events
- Artist exchanges
- Workshops and training
- Educational activities

FIELDS:

- Performing arts, dance and movement arts
- Open-air events
- Families and children
- Young people

PLACE:

- Gran Teatro
- Teatro Góngora
- Espacio Weekend
- Various city venues

DATES:

Year-round

Proposing/coproducing partners:
Municipal Institute for the Performing Arts, Teatro Central (Seville)
Possible collaborators/networks:
National Public Theatres Network (Spain), Informal European Theatre Meeting, Network of Street Arts Festivals, **Circostrada (France)**

Possible European programmes:

- Culture
- Lifelong Learning
- Artist Mobility
- European Cultural Foundation: support for networks

Budget:
€1,200,000

· Joint productions with artists from the Maghreb, echoing earlier joint ventures by Zimmermann & de Perrot (Switzerland), the Groupe Acrobatique de Tanger (Morocco), and the Seydou Boro production in

Tunis with French dancers.

· Training courses taught by Spanish professionals.

2. Festival of Movement Arts. A display of all the formats that over

recent years have converged to form a new concept in the performing arts, including dance and the circus, magic and mime, enhanced by a mix of languages and a multidisciplinary approach.

5 PERFORMANCE LABORATORIES

There is no doubt that the contemporary arts have opted firmly for an interdisciplinary approach. It is in the performing arts that the boundaries between theatre, dance, circus and the fine arts have become most blurred. Aware of this trend, Córdoba 2016 will run **Performance laboratories**, a programme comprising a whole set of events underlining the need to focus performance on research, experiment and the fusing of genres, and clearly shifting the stress from the stage product to the creative process in itself. The idea of the Laboratory has a long history in the European performance tradition, from the twentieth-century avant-gardes to the present day. This programme seeks to explore the European scene by exploring the role of the laboratory as a way of bringing together various aspects of performance. A programme of this sort would be unthinkable without

reference to two leading Polish figures on the world stage: Jerzy Grotowski and Tadeusz Kantor. This ties in neatly with a major aim of the bid as a whole, to forge links with Poland.

We will also look at various stage-performance formats for popular productions, such as the light opera and musical drama, examining their potential as a means of fostering inclusive social practices, for example in the **Figaro prêt-à-porter** event.

Events:

1. Tadeusz Kantor versus Jerzy Grotowski. Exhibition focussing on the stage designs, art, literature, theory and practice of these two leading Polish figures who revolutionised stage techniques during the second half of the twentieth century. A *Work and Open Program* run by the Workcenter of Jerzy Grotowski will be held in

conjunction with the exhibition.

2. European Theatre Laboratories as Cultural Innovators.

A meeting of the network of theatre laboratories under the aegis of the European Union, involving Odin Teatret (Denmark), Grotowski Institute (Poland), Atalaya Teatro de Sevilla (Spain), Théâtre du Soleil (France) and Teatro Tascabile di Bergamo (Italy).

3. Figaro prêt-à-porter. A season of popular forms of musical drama, ranging from the *singspiel* to the most contemporary *operette*, and including zarzuela, comic opera and cabaret; the programme will include outreach and training activities, as well as large-scale audience-participation events. This coproduction will pave the way to lasting mechanisms for collaboration, providing the basis for a European popular musical drama circuit.

ACTIVITIES:

- Exhibition
- Artist exchanges
- Concerts and shows
- Workshops and educational activities

FIELDS:

- Performing arts
- Visual and audiovisual arts
- Cultural and creative industries
- Open-air events
- Young people

PLACE:

- Teatro Góngora
- Teatro Avanti
- Casa Góngora
- Various city venues

DATES:

Year-round

Proposing/coproducing partners:

Teatro Villamarta (Jerez de la Frontera), Municipal Institute for the Performing Arts, Ópera XXI (Spain), Narodowe Museum (Krakow, Poland), **Sztuki Museum (Lodz, Poland),** Grotowski Institute (Wroclaw, Poland), Cricoteka (Krakow, Poland).

Possible collaborators/networks:

European Network for the Promotion and Profiling of Visual Theatre, Opera Europa, International Artist Managers' Association (IAMA), European Network for Opera in Education (RESEO)

Possible European programmes:

- Culture
- Lifelong Learning

Budget:

€1,100,000

1 YOUTH EUROPE

From the 1950s onwards, a radical transformation took place in the West which was to have tremendous repercussions: the emergence of youth as a social subject. Young people started to voice their views through a set of shared distinguishing marks, and developed new forms of culture that often clashed head-on with traditional cultural values. A classic example was the advent of rock music, but the trend was also visible in such disparate areas as fashion, film, the comic and so-called urban culture. Youth knows no frontiers, and this trend soon acquired a transnational dimension.

Many of these signs of protest were eventually drawn into Establishment culture: what were once counter-cultural phenomena can now be admired in museums and concert-halls. Yet successive generations of young people still produce their own forms of expression, heavily influenced in recent years by the digital revolution.

In Europe, youth creation is like magma, bubbling and constantly changing. It encompasses a vast range of forms, using highly-varied creative idioms; it has come to reflect Europe's vast cultural diversity. In order to develop, it

needs channels of communication that will enable experience to be shared; forums for the meeting of minds. Córdoba aims to become that forum for dialogue and the dissemination of youth creation, especially of European origin. It will help young people not only by providing an audience for all kinds of cultural initiatives, but also by showcasing the work of its own young creators, furnishing them with the outlet they need to produce and disseminate their work.

Events:

1. Wide Images. Live Cinema, Architectural Mapping, WebJockey and Expanded Cinema are new horizons that dominate live audiovisual performances. This project will give professional support to a new generation of visual artists, helping them to use these new media: there will be four workshops and a public event featuring artists selected following an international call for projects.

2. Presjovem. Festival and Encounter of European Youth Orchestras.

This project, focussing on training and the dissemination of classical musical culture, is a landmark initiative in Andalusia, and amongst the major events of

this kind in Spain. Presjovem runs an International Music School, with a high-quality international staff, as well as a Festival of European Youth Orchestras.

3. Performance Universiad 2016.

A meeting of European university theatre groups.

4. Eutopia 2016. European Youth Creation Festival.

A special edition of an event which has become a feature of Córdoba's cultural calendar. Workshops, live performances and creative experiments in situ will make up this varied, week-long programme.

5. Re-encounters. Collective production of a film by young film-makers from all over Europe, focussing on the meeting of cultures.

6. Comic-lovers. European Seminar on the Comic.

The comic is one of the most popular forms of artistic expression among young people. This participatory seminar will focus on the comic, with workshops, live displays and input from leading European authors.

7. Eurogames. International Games Festival.

A seminar on videogaming, board games and strategy games, all of which have a huge following amongst young people.

ACTIVITIES:

- Festivals
- Interventions and street events
- Exhibitions
- Residencies
- Artist exchanges
- Educational activities

FIELDS:

- Music
- Performing arts
- Visual and audiovisual arts
- Cultural and creative industries
- Literature and philosophy
- Families and children
- Young people

PLACE:

- Gran Teatro
- Teatro Góngora
- Espacio Weekend
- Various city venues

DATES:

Year-round

Proposing/coproducing partners:

Municipal Institute for the Performing Arts, Fundación Audiovisual de Andalucía, Fundación Albéniz, Fundación ONCE, **La Casa Encendida (Madrid),** Pressjoven (Córdoba)

Possible collaborators/networks:

Asociación Cultural Jugamos Tod@s, Union of Visual Artists' Associations, Spanish Association of Symphony Orchestras (AEOS), European Association of Youth Orchestras (EAYO), Essen International Games Fair (Germany), **Intercult (Sweden),** World Wide Video Festival (Netherlands)

Possible European programmes:

- Youth in Action
- Artist Mobility
- Lifelong Learning
- Council of Europe: Youth

Budget:

€1,800,000

2 MERIDIANS, EUROPEAN ARTISTS IN DIALOGUE

Dialogue between artists, and the interplay of artistic ideas, are key features of European culture. Avant-garde Paris, Rome as the mecca of writers and artists in modern times, and the multicultural scene in London and other major cities offer an example of how European creativity has been stimulated by the movement of artists and ideas, a movement recently made far easier by low-cost travel and digital technology. Hybridisation is a central part of culture, and travel offers artists an essential opportunity to learn from other cultural contexts, and from other artists.

Córdoba aims to bring together artists and creators from all over Europe, helping to build a European space for artists’ mobility; this project will focus mainly on young artists, and will stimulate dialogue between artists from Poland and Spain.

Events:

1. Exhibition: The Polish Scene vs The Spanish Scene. A platform for the exchange of artists between Spain and Poland, marking the joint celebration of the ECoC. Six leading Polish artists will work in heritage venues in Córdoba, whilst six Spanish artists will travel to the city designated ECoC.

2. Espaliú Meets Balka. In the early 1990s, sculptures by the Córdoba artist Pepe Espaliú (1955-1993) and the Polish artist Mirosław Balka (1958) coincided at the Venice Biennale. This exhibition is presented as a dialogue between two key artists on the contemporary scene who — from Spain and from Poland— have succeeded in reaching the world’s leading museums (they share a room at the Tate Modern) with works which link the fragility of life with a socially-aware concept of art.

3. Europe: North/South. This

exhibition will examine what it meant in the past, and what it means now, to be born or grow up in two culturally and geographically distinct areas: Northern Europe and Southern Europe. It will also explore the links between these areas and other countries and continents.

4. Tribanda. A creative encounter of images, music and words, highlighting the dialogue between disciplines and between different cultures, and enabling the public to witness the creative process at first hand.

5. 27 Migrations. Exchange of young Córdoba artists with art groups in the 27 member States of the EU.

6. 2+1. Residencies for Young European Artists. European artists will live with a local artist and work with pupils at a secondary school; the work produced will be put on show at the end of the project.

ACTIVITIES:

- Exhibitions
- Artist exchanges
- Meetings
- Residencies
- Interventions and street events
- Educational activities

FIELDS:

- Music
- Performing arts
- Visual and audiovisual arts
- Literature and philosophy
- Families and children
- Young people

PLACE:

- Teatro Góngora
- Teatro Avanti
- Casa Góngora
- Various city venues

DATES: Year-round

Proposing/coproducing partners: Andalusian Image Centre, Sztuki Museum(Lodz, Polonia), Universidad Politécnica (Valencia).
Possible collaborators/networks: Pedagogical University of Krakow, Instituto Cervantes network, European Cultural Foundation (Amsterdam), Agence Algérienne pour le Rayonnement Culturel, Roberto Cimetta Fund. On the Move (OTM) (Italy), Platform for Intercultural Europe (Belgium).
Possible European programmes:
· Culture
· Artist Mobility
· Youth in Action

Budget: €627,000

3 CREALIA

Today we are seeing a radical change in the nature of production relations: the traditional industrial economy is giving way to a new knowledge economy, based not on the factory as a physical entity but on creativity, innovation and networking.

The **Green Paper** sponsored by the European Commission, notes that Europe needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture, tapping the potential of the cultural and creative industries to create growth and jobs and identifying sources of smart,

sustainable and inclusive growth drivers; culture—as a social and productive resource— must play a decisive role in this process.

Crealia will tap the potential offered by the cultural and creative industries (CCI) through a strategic system of networks fostering interaction between creators and producers. **Crealia** will become a platform for entrepreneurs, managers, producers, suppliers and creators, with the overarching aim of transferring creativity to the business sector and turning culture into goods and services with an economically measurable value.

Events:

1. European Forum of Cultural and Creative Industries. Creation of a stable physical and virtual platform for professional groups, for sharing experience and best practice; a business forum which will be implemented in two phases: a national meeting in 2014, and a Europe-wide phase in 2016 during the ECoC celebrations.

2. Design Sur. A creative design cell forming part of the Forum, intended to help participating companies and entrepreneurs.

ACTIVITIES:

- Professional fair and seminars
- Exhibitions
- Artist exchanges
- Educational activities

ÁMBITOS:

- Design, architecture and crafts
- Cultural and creative industries
- Young people

ESPACIOS:

- Palacio de Congresos
- University of Córdoba
- Córdoba Provincial Council

FECHA: October-November

Proposing/coproducing partners: Andalusian Design Technology Centre (SURGENIA), Agencia IDEA
Possible collaborators/networks: Eurocities network, European technological and research centres, Cultuur-Ondernemen (Netherlands)
Possible European programmes:
· Interreg VI C
· City

Budget: €1,400,000

4 NEOCRAFTWORK

Neocraftwork will make Córdoba a centre for creative innovation, by blending art with traditional crafts, and by encouraging collaboration between artists, designers and craftspeople. The aim is to foster the confluence of different disciplines, especially design and crafts, with a twofold purpose: to explore the expressive scope of crafts; and to enhance the economic potential of craftwork and its role in regional development.

New works of art will be created on the basis of traditional Andalusian craftware, to give a contemporary slant to a time-honoured local trade. The innovative approach to traditional crafts is driving the local economy in many towns in the province of Córdoba. A network of technology centres throughout Andalusia is working to update methods in the timber, jewellery and pottery industries, incorporating

new designs and seeking new marketing outlets.

Artists from all over Europe will work with local craftspeople to create a collection of singular pieces that will mark the aesthetic and industrial revitalisation of a whole sector deeply rooted in Andalusian material culture. Through **Neocraftwork**, the traditional will engage with the contemporary, reshaping the landscape of everyday objects and creating new outlets for the crafts industry.

Events:

1. Ingenias 2016=Artdesign&craft. An experiment in joint production involving European artists and craftspeople in residence, ending with an exhibition of objects created by fusing modern art with traditional Andalusian crafts. Copies of these original artworks will be on sale in local shops, and reproductions

will be displayed in public spaces. Support for this project has already been expressed by the Andalusian Technology Centres for jewellery, textiles, stoneware and pottery.

2. The Travelling Object. This project seeks to explore certain objects with deep roots in our culture, or objects which —though created in Andalusia— have developed over time, with changes in design reflecting the influence of successive cultures, and the consumer needs and habits of the age. The aim is to ensure that these everyday objects continue to find a home in the future, by adapting them to the new cultural and consumer trends of today’s world. An interdisciplinary team of historians, artists and designers will bring new designs to previously-selected pieces in the city’s museums.

ACTIVITIES:

- Exhibitions and open-air events
- Professional meetings and seminars
- Artist exchanges
- Educational activities

FIELDS:

- Visual and audiovisual arts
- Design, architecture and crafts
- Cultural and creative industries
- Non-tangible heritage
- Young people

PLACE:

Various city venues

DATES: March–October

Proposing/coproducing partners: Fundación Love Difference (Italy), Andalusian Design Technology Centre (SURGENIA), Fundación para la Innovación en la Artesanía (FUNDESART), Agencia IDEA, Archaeological Museum, Madinat al-Zahra Educational Centre.
Possible collaborators/networks: Andalusian Designers’ Association (AAD), National Innovation Company (ENISA), Red de Espacios Sociales de Innovación (ESdI), Red de Espacios Tecnológicos de Andalucía (RETA)
Possible European programmes:
· Culture
· Euromed Heritage IV
· Artist Mobility

Budget: €1,100,000

5 YOUR KITCHEN OR MINE

Gastronomy is one of the bulwarks of local culture and the local economy. Córdoba has a strong agrofood sector covering a number of flagship products (olive oil, ham, wine, cheese...); it also plays a leading role in training (with its own Hotel School), research and innovation (e.g. the Córdoba-based Chair in Andalusian Cuisine). The city also boasts a wide range of first-class restaurants which blend traditional cookery with the distinctive innovative approach of the new creative cuisine. This project has two aims: an exchange programme involving Europe’s major

cuisines, and the promotion of the local cuisine and the Mediterranean diet to which it is closely linked. Exchange activities will take place through the Association of Leading Hotel Schools of Europe (EURHODIP), whose annual meeting will be held in Córdoba. Exchanges will involve restaurateurs, Hotel School teachers and students, restaurants, taverns and chefs from various European cities. The programme will also focus on the vital social and cultural role of cookery in establishing a solid cultural dialogue.

Events:

1. Women Feed the World.

This project, promoted by the Asociación Pro-inmigrantes de Córdoba (APIC), seeks to explore the diversity of traditional cuisine around the Mediterranean, and the links between different styles of cookery. An exhibition and a display will highlight both that diversity and the traditional role of women in upholding society.

2. International Congress on the Mediterranean Diet. A seminar addressing the Mediterranean diet in all its myriad aspects, and charting

ACTIVITIES:

- Congresses
- Interventions and street events
- Exhibitions
- Professional meetings
- Educational activities

FIELDS:

- Literature and philosophy
- Open-air events
- Non-tangible heritage
- Families and children
- Young People

PLACE:

· Various city venues

DATES: Year-round

Proposing/coproducing partners: Chair in Andalusian Cuisine, Córdoba Hotel School, Asociación Pro-inmigrantes de Córdoba, Montilla-Moriles Denomination of Origin Regulatory Board, Mediterra-

a historical legacy shared by millions of people around the shores of the Mediterranean.

3. **European Young Chefs Festival.**

A competition for Best Young European Chef in 2016, and Best Young European Pastrycook in 2016.

4. **Taverns as Meeting Spaces.**

The tavern is an essential meeting-point in Córdoba, playing a role similar to that of the café in Europe and the Arab countries. By creating a network of taverns and cafés stretching from Córdoba to Damascus, the project will showcase

the Mediterranean diet as a unifying force, giving rise to a whole literary and musical route.

5. **Cuisine in Writing.** A seminar on European food journalism, which will look at the relationship between literature, cuisine and food criticism.

nean Diet Institute, Ministry of the Environment, Rural and Maritime Affairs
Possible collaborators/networks: Local and Spanish Gastronomy Associations, Andalusian Network of Hotel Schools (REHA), Denomination of Origin Regulatory Boards, European Association of Leading Hotel Schools (EURHODIP).
Possible European programmes:
· Culture
· Euromed Heritage IV
· Progress

Budget: €500,000

1 THE CITY AS STAGE: 12 MONTHS X 14 DISTRICTS

Art interventions in public spaces, both in heritage venues and in everyday settings, have become a major channel for cultural action, not only in terms of their artistic merit, but also as an ideal way of bringing contemporary art to local people in familiar, homely settings. Córdoba' streets, bridges, squares and city walls have been turned into a unique backdrop against which leading artists can engage with the city and display their interventions. Similarly, everyday spaces will be given a striking new appearance, prompting us to take a new look at them. Within the framework of Córdoba 2016, and in keeping with our participatory approach, this project will have a marked, international and contemporary outlook, and will also be based on the participation of local people and the involvement of residential

districts in cultural activity. Local people will be encouraged to take part in installations and interventions by invited artists, revitalising daily life in the city's fourteen residential districts.

Events:

1. **Art Interventions in the Suburbs.**

A participatory activity involving international artists and residents of all the city's districts.

2. **European Pictures, European Words.**

In Córdoba there is a street called Imágenes, which for the last five years has played host to a project led by Goval, an artist who lives in the street. Every year, all the residents carry out a collective artistic intervention in the street, as an excuse to meet up and work together—using their own resources—on a common project involving adults and children. In

2016, similar interventions will be extended to other districts of Córdoba.

3. **Public prints.** Production of prints using engraving inks, art paper, giant blocks installed in the city's squares, and a steamroller.

4. **Prints in the Suburbs.** A group of local designers and illustrators will create a set of images, giving us their view of the district where they grew up or enjoyed their most memorable experiences.

5. **Waiting with a Smile.** Art interventions in bus shelters.

6. **Living in the River.** Massive inflatable animals designed by the Dutch artist Florentijn Hofman—such as a bath duck, a huge pink mouse or a strange bird—will live in the River Guadalquivir throughout spring and summer.

ACTIVITIES:
· Interventions in public spaces
· Exhibitions
· Artist exchanges
· Educational activities

FIELDS:
· Visual and audiovisual arts
· Design, architecture and crafts
· Non-tangible heritage
· Families and children
· Young people

PLACE:
Various city venues and unique settings

DATES:
Year-round

Proposing/coproducing partners: Andalusian Design Technology Centre (SURGENIA), Agencia IDEA.
Possible collaborators/networks: The International Committee for the Conservation of the Industrial Heritage (TICCIH-Spain), European Route of Industrial Heritage (ERIH), Red de Espacios Sociales de Innovación (ESdI), UNESCO Network of Creative European Cities, Banlieues d'Europe (France); Roberto Cimetta Fund. On the Move (OTM)
Possible European programmes:
· Culture
· Artist Mobility

Budget: €1,617,000

2 THE SKY WITHIN MY HOUSE

Córdoba's courtyards—open spaces within the privacy of the home—have been a distinctive feature of the city's architecture since the tenth century. Since 1931, however, local people have generously opened their courtyards to the public once a year, during the Córdoba Courtyards Festival in May: in opening the courtyards, the city is also opening itself up to visitors.

The Córdoba 2016 programme seeks to turn public and private courtyards into an open setting for contemporary art, reviving an earlier experiment which achieved remarkable popular and critical success. The project **The Sky Within My House** was held both in Córdoba (October/November 2009) and in Quito, Ecuador (September/October 2010), in both cases under

the aegis of the CCCF. In 2016, 27 international artists will be invited to produce site-specific works in each of the selected courtyards. The aim is to generate a dialogue between the city's public and private spaces, and to highlight the value of the courtyards as part of Córdoba's heritage. By generating new courtyard-based activities, this extension of the original project seeks to enhance one of the most innovative aspects of the Córdoba 2016 programme: the forging of bonds between creators and local people.

Events:

1. **International Exhibition: 27 European Courtyards.** A group of leading curators will select one internationally-acclaimed artist

from each of the EU member States to produce an intervention in a courtyard, using a system similar to that of the national pavilions at the Venice Biennale; contemporary art from each of the EU States will thus occupy a private space made available by the owners, over a two-month period, for the enjoyment of local people and visitors alike.

2. **A Storybook Night in the Courtyards.** A story-telling event.

3. **The Magic Moment.** An interactive theatre event blending painting, music and performance.

4. **Music in the Courtyards; a Musical Journey.** Small-format concerts given by young local musicians in intimate settings, featuring a range of genres (classical, flamenco and jazz).

ACTIVITIES:
· Exhibitions
· Concerts and recitals
· Interventions and street events
· Artist exchanges
· Educational activities

FIELDS:
· Music
· Performing arts
· Visual and audiovisual arts
· Non-tangible heritage
· Families and children
· Young people

PLACE:
Various city venues and unique settings

DATES: September–December

Proposing/coproducing partners: Cultural attachés at the Embassies of UE States in Spain, Acción Cultural Española AC/E, Agencia IDEA
Possible collaborators/networks: The International Committee for the Conservation of the Industrial Heritage (TICCIH-Spain), Red de Espacios Sociales de Innovación (ESdI), UNESCO Network of Creative European Cities
Possible European programmes:
· Culture
· Artist Mobility

Budget: €1,200,000

3 THE CITY AND ITS ATTRIBUTES

This programme explores the city and its attributes, the distinctive features that have made the city what it is, charting its history and looking forward to its future. European culture was born in its cities. How does a city forge links with each of its inhabitants, how can it become a meeting place for all? People with different jobs and different political views, people of different races and religions, meet together in a single, shared setting. Today's city is one of the most heterogeneous constructs ever seen. This programme will examine the urban condition by reconstructing the features and experiences that give the city its particular identity. The aim is to create a place in which the Utopian inspiration that has long

characterised the city can meet the collective aspirations of local people; to build a city for the future, a city in which the human condition can be reconstructed and nurtured. But the city has also been the primary home of culture and art, where creativity has been given its biggest boost. The content of this programme therefore focuses on three main ideas: the City and Europe, the City and the Future, the City and Culture.

Events:

1. **U-Córdoba.** The U-Córdoba or Ubiquitous Córdoba project. In programming terms, the major challenge for this project is to generate cultural content specific to this new technological paradigm; to do this, we will work closely with the C4 to explore new areas for cultural

research and new alliances between art and technology.

2. **Living Labs.** Seeks to extend our awareness of the views, demands and suggestions of local people and visitors to Córdoba in 2016: to find out what they think of the city, the work of local creators and the cultural programme in general. We shall do this using the interactive terminals set up for the **U-Córdoba** project. As a concept, living labs already has a European dimension; there are over two hundred operative members of the European Network of Living Labs (ENOLL).

3. **Exhibition: Visible Cities.** The exhibition will explore the concept of the city, in an attempt to rediscover the essential properties and experiences that still define it—and

ACTIVITIES:
· Exhibitions
· Prizes
· Seminars
· Artist exchanges
· Residencies
· Educational activities
· Interventions and street events

FIELDS:
· Music
· Visual and audiovisual arts
· Design, architecture and crafts
· Young people

PLACE:
· C4
· Various exhibition halls
· Various city venues

DATES:
Year-round

Proposing/coproducing partners: Fundación Arquitectura Contemporánea (Córdoba), University of Córdoba, Andalusian Design Technology Centre, SURGENIA, Pilar Citoler Collection
Possible collaborators/networks:

should define it— today, through the eyes of different artists. They will review a whole range of attributes, each of which will have its own section in the exhibition, including: links and bonds, place, mobility, limits, sociability in its myriad forms, the collective outlook, flows, and cyberspace as a new public space.

4. The Music of the Cities. A season of concerts retracing the history of music in Europe. Each concert programme will link a European city to a given period in European musical history: e.g. Paris and Impressionism, London and

the Concerto Grosso, the Court at Versailles, the Music Schools of Naples and Venice, the Mannheim School in the eighteenth century, Córdoba and the Three Cultures, Dresden and the Court of Frederick II, and Vienna.

5. Reinventing Industrial Spaces. This exhibition, focussing on successful European initiatives aimed at recovering disused urban industrial spaces, will chart the history of European industrialisation, and show how various cities have managed to reclaim former industrial spaces by converting them to new

uses, often of a cultural nature.

6. Citizen Flows. Rivers of Culture. A multimedia exhibition taking a contemporary, multidisciplinary look at the importance of Europe’s great rivers —among them the Guadalquivir— as a way of structuring the city and of transmitting culture.

7. The Pilar Citoler Collection: Europe in its Cities. An exhibition of pictures of Europe drawn from the Pilar Citoler Collection, one of the largest private collections in Spain.

European Federation of National Architecture Organisations (EUROPAN), International Committee for the Conservation of the Industrial Heritage (TICCIH-Spain), European Route of Industrial Heritage (ERIH), Red de Espacios Sociales de Innovación (ESdI), UNESCO Network of Creative European Cities, Conference of Spanish University Chancellors (CRUE), Red Social Segura para Mujeres Maltratadas, European Network of Living Labs (ENOLL), **Jeu-nesses Musicales International (Belgium)**, International Yehudi Menuhin Foundation (Belgium)

Possible European programmes:

- Urbac II
- Interreg VI C
- City

Budget:
€1,200,000

4 FUTURA: THE ARCHITECT’S DREAM

A wide-ranging exploration of architecture, the urban condition, and the way both are linked to the idea of Utopia, on the 500th anniversary of the publication of Thomas More’s famous book. The project has a twofold aim: to examine the role of utopias in the twenty-first century, and to consider the future both of architecture and of the city.

There is a clear link between the persistence of the utopian inspiration in the twenty-first century, architecture, and the future of the city: after all, town planning and the idealised archetype of the city owe a great deal —particularly in Europe— to the underlying vision of a utopian world. An exploration of the role of cities in the twenty-first century is seen as an essential component of the ECoC programme, and must involve architecture as well as other

disciplines. Does the idea of an urban utopia still have any meaning? If so, what part is to be played in it by architecture and architects?

Events:

1. Seminar: 21st Century Utopias. 2016 marks the 500th anniversary of Thomas More’s Utopia, a work which had a huge impact on European thought; its ideas influenced European town planning, and laid the foundations for the progressive ideologies of the last few centuries. Córdoba 2016 will host a multidisciplinary event at which young philosophers, architects, planners, and writers will explore the challenges of utopia in twenty-first century urban societies.

2. Exhibition and Congress: Proportion and Disproportion in Contemporary European Architecture. Taking as its inspiration a 1973 study by local architect Rafael de La-Hoz, entitled

The Córdoba Proportion, an exhibition and an international congress will focus on proportion and disproportion in European architecture over the last hundred years: from the utopian ideas of the Modern Movement to current experiments in urban regeneration and the birth of the so-called “miracle architecture”, seen as a means of changing the economic and social situation of a city, a classic example being the Guggenheim Museum in Bilbao.

3. The Aga Khan Award for Architecture. Córdoba will be the venue for the presentation of one of the most prestigious prizes in contemporary architecture, for major architectural, planning or landscape projects linked to the Muslim world. Last year’s winner was Córdoba’s Madinat al-Zahra, designed by architects Nieto and Sobejano.

ACTIVITIES:

- Exhibitions
- Prizes
- Congress and professional seminars
- Artist exchanges
- Educational activities

FIELDS:

- Visual and audiovisual arts
- Design, architecture and crafts
- Cultural and creative industries
- Literature and philosophy
- Young people

PLACE:

- Sala C4
- Various exhibition halls
- Palacio de Congresos

DATES:
September – December

Proposing/coproducing partners:
Centro Andaluz de las Letras (Málaga), Fundación de Arquitectura Contemporánea, Official College of Architects of Andalusia, Acción Cultural Española AC/E, Aga Khan Foundation, Centro Andaluz de las Letras, Seville.

Possible collaborators/networks:
Spanish Society of Legal and Political Philosophy, Union of Mediterranean Architects, International Union of Architects, MEDOCC Association.

Budget:
€900,000

5 A STROLL THROUGH SCIENCE

This Córdoba 2016 framework programme will be devoted to European science. The cultural importance of science is beyond question: for years, science has shaped our view of the world; it lies at the heart of today’s technology revolution. Whilst seeking to bring science to the general public, **A Stroll through Science** will also highlight the links between science and artistic creation, both involving hard work as well as the creative impulse, and will explore the repercussions of science and

research in everyday life.

A major feature of this programme will be the commemoration of the centenary of the publication, in 1916, of Albert Einstein’s *General Theory of Relativity*.

Events:

1. Researchers’ Nights. An activity forming part of the EU’s 7th Framework Programme, the “People” programme, in which local scientists will provide outdoor empirical demonstrations that will enable the general public —and

especially children— to experiment and to discover the secrets of science.

2. Encounter: Art vs Science. Residencies for European artists in local scientific research centres.

3. Marie Curie’s Bicycle. Córdoba’s network of bike lanes will serve as links between activities showcasing some of the most important scientific discoveries made in Europe, thus echoing Pierre and Marie Curie’s bicycle trip round France.

ACTIVITIES:

- Exhibitions
- Scientific seminars
- Interventions and street events
- Artist exchanges
- Educational activities

FIELDS:

- Science
- Families and children
- Young people

PLACE:

- University of Córdoba
- Botanical Garden
- Various city venues

DATE: Year-round

Proposing/coproducing partners:
Association of Teachers for Scientific Culture, Fundación La Caixa (CosmoCaixa).

Possible collaborators/networks:
Fundación DESCUBRE, Maimónides Biomedical Research Institute, European Environment Agency, European Network of Science Centres and Museums (ECSITE), European Regions Research and Innovation Network (ERRIN).

Possible European programmes:

- People: Marie Curie Actions
- Artist Mobility

Budget: €400,000

1 CÓRDOBA WEEKEND

Córdoba Weekend is a city-promotion scheme involving a large-scale publicity drive. The programme will promote Córdoba as a weekend destination (from Thursday to Sunday evening) with culture festivities as its leading attraction. The aim is to stimulate large-scale cultural tourism every weekend throughout 2016. The structure and timing will be closely linked to the Córdoba 2016 programme as a whole, so that weekend events tie in thematically with given activities and events.

The programme will have an alternating structure: one weekend will be devoted to each of the EU member States, and the following weekend will focus on a specific cultural theme. The theme chosen for each weekend will aim at attracting a broad-based public with specific cultural interests, such as music, dance, street theatre, or poetry. Weekends devoted to EU States will highlight the major cultural features of each country, working closely with the embassies and cultural institutions of the

countries concerned, as well as with other European partners.

The plan is to erect a special temporary auditorium holding 2,500 people for **Córdoba Weekend** events; this will also serve as a venue for concerts and other large-scale events throughout 2016. Local culture-related outlets will play a major role in this programme.

Events:

1. 26 European Weekends. A weekend devoted to each of the EU member States, showcasing the best

ACTIVITIES:

- Festivals
- Concerts and shows
- Interventions and street events
- Artist exchanges
- Educational events

FIELDS:

- Music
- Performing arts
- Visual and audiovisual arts
- Open-air events
- Festivals and non-tangible heritage
- Families and children
- Young people

PLACE:

- Espacio Weekend
- Various city venues

DATES: Year-round

2 TREASURE ISLAND

Over the years, Córdoba’s children have also been involved in the journey towards ECoC. There will be plenty for them to do in 2016, which will mark the start of countless other future journeys. Local children and young visitors will be able to enjoy special cultural events, in a custom-built venue known as **Espacio Futuro**, where a whole range of year-round children’s activities will reflect the major themes of the programme, so that they can create their own participatory space. A full programme specially designed and developed for children.

The **Espacio Futuro** project focuses on the need to for men and women alike to reconcile work and family, career and culture. Building on the model successfully deployed in Graz in 2003, an area will be equipped as a childcare service, **Talía’s Nest**, which will run its own specific events

2. 26 Themed Weekends. Each weekend will be devoted to a particular art or theme, providing three consecutive days of events focussing on a single genre, such

and activities, making it much more than just a kindergarten. Whilst parents are out enjoying other events, the kids can be taking part in workshops, games and art activities. **Espacio Futuro** will be a permanent venue —running parallel to all the cultural programmes— with activities designed to foster play, participation, and creativity as aspects of culture.

Events:

1. Talía’s Nest. Theatre workshop-childcare service in several languages for children aged between four and twelve.

2. European Cuisines. European food fair and cookery workshops for children.

3. Córdoba for Families. A family-oriented project with games and educational activities echoing the main events of the programme.

as electronic music, Afro-American culture, poetry, movement arts, indie music, or dance.

4. A Journey to the Kingdom of Knowledge. A game run in conjunction with the Polish ECoC. Armed with their special passport, containing the city’s main cultural and heritage-related resources, children will have to solve a riddle, picking up a clue at each point of call.

5. The Travelling Suitcase. A touring exhibition that will visit local schools highlighting the cultures of previous ECoCs and Spanish cities that have sought ECoC status.

6. Art Tree, the Tree of the Peoples. Art interventions and workshops based on trees and on the four seasons, on the banks of the Guadalquivir.

7. Europe: a Child’s View. Children’s workshops at Civic Centres, focussing on European cultures, with painting activities run by young artists.

Proposing/coproducing partners:
Municipal Institute for the Performing Arts, Embassies and cultural centres of EU countries
Possible collaborators/networks:
Jeunesses Musicales International (JMI) (Belgium)
Possible European programmes:
· Artist Mobility
· Europe for Citizens
· Youth in Action

Budget: €1,220,000

ACTIVITIES:
· Children’s activities
· Concerts and shows
· Interventions and street events
· Exhibitions
· Educational activities

FIELDS:
· Music
· Performing arts
· Visual and audiovisual arts
· Literature and philosophy
· Festivals and non-tangible heritage
· Families and children
· Young people

PLACE:
· Espacio Futuro
· Various city venues

DATES:
Year-round

Proposing/coproducing partners:
Department of Education and Children, Córdoba City Council
Possible collaborators/networks:
International Association of Educating Cities
Possible European programmes:
· Culture
· Multilingualism
· Progress
· Europe for Citizens
· Lifelong Learning
· Council of Europe: children (transversal projects)

Budget:
€900,000

3 OUTREACH

Córdoba is not just a city; it is also a province, which will have its part to play in the ECoC project through this framework programme. **Outreach** highlights the twin-focus, two-way nature of the cultural programme (from city to province, and from province to city), strengthening cooperation and the establishment of networks between Córdoba and the province as a whole, spreading the ECoC outwards as a means of fostering sustainability and development. Many of the activities included in this programme reflect one of the project’s main aims: to rethink the rural world through culture, and more specifically through contemporary art. **Outreach** will be a framework within which city and countryside can meet, a key element in sustainable, rational growth.

The ECoC will give towns throughout the province a chance to take part in the cultural project; at the same time, it will give towns that were hitherto over-dependent on the primary sector a chance to more fully realise their potential. By improving popular access to cultural activities, and getting people involved in revitalising their own social milieu, the project will pave the way for a new model of interrelations and

cooperation, with a promise of improved growth in the immediate future.

Events:

1. Peripheries 2016. Highly-contemporary creative projects in six towns in the province (Aptitudes, in La Rambla; D-mencia in Doña Mencía; Scarpia in El Carpio; Sensxperiment in Lucena; The Flight of Hypnos in Almedinilla; the Visual Poetry Centre in Peñarroya-Pueblonuevo), focussing on the particular features of these towns —on what makes them different from Córdoba city— and exploring the complex and unequal relationship between the city and the periphery.

2. Residencies for Creators in Rural Areas. La Fragua (Belálcazar) and Air Rural (Villanueva del Duque) are creative spaces in towns in the province which —as well as producing and managing art projects linked to artist mobility— explore various perceptions and portrayals of the rural worlds, and the way they influence the building of identity.

3. Culturhaza, Agrolandart. An experimental adaptation of land-art to crop-land in the Guadalquivir river-plain.

4. European Rural Film Festival. Dos Torres, a village of less than 3,000 inhabitants, will host this international film festival.

5. Southern Theatre Festival at Palma del Río. A special edition of Andalusia’s leading theatre festival, this year showcasing European theatre.

6. Sculpture 2016. A special edition of the annual programme run by the Provincial Council Department of Culture, including concerts, exhibitions, readings, and performances.

7. Pedroches Classical Theatre Festival. Festival of European classical theatre with performances in villages in the Pedroches Valley district.

8. Video-Wanderings. Exhibition and workshops on video-art, interactivity and cybercultures, staged in Montilla.

9. Approaches to Death in Córdoba. Exhibition of international contemporary art at unusual venues in Monturque, whose San Rafael cemetery —which contains some Roman cisterns— is part of the Council of Europe’s Unusual European Cemeteries Route.

ACTIVITIES:
· Festivals and displays
· Exhibitions
· Professional fairs and seminars
· Meetings and artist exchanges
· Residencies
· Educational activities

FIELDS:
· Music
· Performing arts
· Visual and audiovisual arts
· Creative and cultural industries
· Literature and philosophy
· Families and children
· Young people

PLACE:
Various venues in the province of Córdoba

DATES:
Year-round

Proposing/coproducing partners:
Municipal Institute for the Performing Arts, Local councils in the province of Córdoba, Fundación Provincial de Artes Plásticas Rafael Botí, Córdoba Provincial Council.
Possible collaborators/networks:
Programa de Residencias Artísticas Cam-poadentro , Comisión de Arte y Medio Rural de la Plataforma Rural (CAR), World-wide Network of Artist Residencies (Res Artis), International Network for Cultural Diversity (INCD), European Cemeteries Route, Cités UNESCO Laboratoires de Ter-ritoires Urbains Equilibrés (CULTURE).
Possible European programmes:
· Artist Mobility
· Media

Budget:
€600,000

ACTIVITIES:
· Interventions and street events
· Exhibitions
· Artist exchanges
· Educational events

FIELDS:
· Visual and audiovisual arts
· Literature and philosophy
· Festivals and non-tangible heritage
· Families and children
· Young people

4 GETTING INVOLVED

The programme as a whole is based on grass-roots involvement, and on the joint participation of local people and creators, i.e. on dialogue as a pathway to creation. **Getting Involved** includes most of the projects submitted by local people; these are mainly aimed at shaping new ideas, forging intercultural links, revitalising the suburbs, and taking a new look

at everyday spaces. The programme echoes the main concerns of local people, to remake the city, to get to know it better, to find new readings and new meanings for it. The programme will focus on Córdoba’s relationship with Europe, and on the dialogue between European creators and citizens as a means of achieving interculturalism; a dialogue which

will prompt new interpretations of the city and intervention projects designed to transform public spaces. Equally important, local people will be encouraged to take on new roles, since creation and action are everyone’s responsibility; local and European creators will contribute their know-how, their vision, and their willingness to engage.

Events:

1. Wall Art. Specific interventions by contemporary artists, with input from local residents, on walls around the outskirts of the city. One artist from each of the 27 EU member States will be invited to design and install works of mural art in areas of Córdoba unaccustomed to hosting cultural interventions of this sort.

2. When Glances Meet. Production of short films in various suburbs, by local residents. The films will answer two questions: what do we understand by Europe, and how can we build it?

3. Integra-Art. A creative project led by disabled people, with the support of local artists. Five public spaces will become venues for mural

painting by disabled people, a photographic exhibition on “their” city, a European dance workshop, a collective sculpture and a workshop to encourage reading.

4. Colaborativa. A set of projects submitted by Colaborativa, the young architects’ association; architects and local people will rethink the city and everyday spaces. Projects include: *Today Design*, in which specialists will help local people to solve creative problems (logotypes, window-dressing, new layout for the home); *Open House Córdoba 2016*, guided visits to unusual pieces of architecture usually closed to the public; *Jane’s Walks around Córdoba* and *Foro VivoBarrios*.

5. Building Approaches. The public will be invited to work on giant jigsaw puzzles providing a new slant on well-known local and European sights.

6. Epeus. A peripatetic stage for the performance of programmes designed by residents in the city’s suburbs.

7. Encounter: European Cultural Volunteer Movement. European cultural volunteer agents and organisations will meet in December 2016 (marking International Volunteer Day on 5 December) to examine the role of the cultural volunteer movement in Europe and look in detail at the experience of the volunteers involved in the ECoC programme.

PLACE:

- Espacio Weekend
- Espacio Futuro
- Various city venues

DATES:

Year-round

Proposing/coproducingpartners:

Citizen Participation Department, Córdoba City Council

Possible collaborators/networks:

Open House Worldwide, European Volunteer Centre

Possible European programmes:

- Culture
- Artist Mobility
- Europe for Citizens
- Youth in Action
- Progress
- Lifelong Learning

Budget:

€400,000

5 FIESTA

The liveliest expression of Andalusian culture is to be found, amongst other things, in its wealth of surviving traditions and its countless festivals, which are an outstanding example of Córdoba’s non-tangible cultural heritage. For local people, this legacy is an integral part of their culture, handed down from generation to generation, that gives rise to a sense of identity deep within the collective memory.

As a result, the city is a space always open to diversity, to participation, and to festive encounters: in this confluence of cultures and religions, past and future merge into the present, in a creative setting in which local people play the lead role, making Córdoba a vibrant, perpetually-humming city. Carnival, Holy Week, the Courtyards Fair and the May Fair are among the red-letter days on a year-round cultural calendar.

Córdoba’s festivals and festivities offer Europe not only a model for living together, but also a unique view of public space as the setting for shared celebration. As a southern city, Córdoba is open to light, to the spontaneous sharing of pleasure with visitors, and to a joyful reworking of age-old traditions that have survived with a new look.

Events:

1. The Europe Fair. During the May Fair, a specially-designed avenue in Córdoba’s huge fairground will host stalls representing every EU country, each with their particular features and ways of celebrating. The week-long Fair —unarguably the highlight of the city’s calendar of festivities— will celebrate Europe’s immense cultural diversity, its wealth of traditional festivals and its vast cultural assets.

2. Animators’ Festival. An exchange of cultural animators with the city of Lublin, including a festival attended by animators from all over Europe, who will work with students from Córdoba and Andalusia in general.

3. A Fount of Culture. Season of performances involving local people and visitors.

4. Percultural 2016. An international percussion festival.

5. The Human Mosque. A human-scale reproduction of the Mosque, using people as building materials.

6. A World of Music. An encounter featuring the various musical styles brought to Europe by immigrant groups.

7. Sambasur. A festival of Brazilian music, with street performances, concerts and stage-shows.

ACTIVITIES:

- Concerts and shows
- Interventions and street events
- Artist exchanges

FIELDS:

- Music
- Performing arts
- Festivals and non-tangible heritage
- Families and children
- Young people

PLACE:

- Espacio Weekend
- Espacio Futuro
- Various city venues

DATES:

Year-round

Proposing/coproducing partners:

Lublin 2016, Córdoba City Council, Fundación ONCE.

Possible collaborators/networks:

Spanish Confederation of Families of Deaf People, Spanish Confederation of Physically Disabled People, Disabled Artists’ Association, European Down’s Syndrome Association (EDSA)

Possible European programmes:

- Europe for Citizens
- Progress
- Lifelong Learning

Budget:

€400,000

3 How does the city plan to choose the projects/events which will constitute the programme for the year?

The Cultural Programme set out here accounts for between 50% and 60% of the final ECoC programme; new projects will undoubtedly arise between 2012 and 2015 as the result of strategic alliances and negotiations with local and international agents.

In keeping with the participatory spirit underlying the Córdoba 2016 project as a whole, local organisations will play an active role in the governance of the ECoC, through the Technical Office. Public-private partnerships will be sought, as recommended in the **Europe 2020** strategy and the **Green Paper**.

The procedure for choosing projects and events will reflect the lessons learnt from other ECoCs, drawing inspiration from the successful procedure implemented by *Luxembourg CEC 2007* for the submission, integration and reformulation of projects suggested by cultural agents and local people, and from the impact evaluation methods and conclusions reported by the Liverpool *Impacts 08* programme.

Projects will be submitted through a number of channels, but mainly through a public call, open to European operators, for projects that —while addressing issues of local interest and involving local agents— are international in scope. At the same time, of course, the project selection procedure will take into account the extent to which submitted projects fit within the established framework programmes. These are intended to be open programmes, into

which new projects can readily be incorporated; the balance of content and the links between projects will be maintained.

These framework programmes will be published in order to serve as a guideline for project submission.

Projects can be presented, preferably online following a public invitation call for projects, by:

- outside operators and creators;
- local people and associations;
- local national and European institutions or partners;
- groups of local or Andalusian consultants or programmers;
- the CCCF Artistic Directorate.

The selection process will involve the Andalusian Consultants and the Standing Technical Committee, which will include representatives of the local creative sector. The Artistic Directorate will supervise and monitor project development in order to ensure that projects meet the essential quality standards set for the programme.

Project selection will continue to be made on the basis of the quality and evaluation criteria established in the **Transversal Quality Indicators** (TQI) explained on page 52.

III Organisation and financing of the event

1 Organisational structure

1.1 What kind of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities?

Since 2006, the organisation responsible for implementing the project has been the Córdoba Cultural City Foundation (henceforth, CCCF), which has succeeded in channelling the political views of the city's four major public institutions towards a single shared purpose. The supreme representative body of the CCCF is the Board, consisting of eighteen members and chaired by the Mayor of Córdoba; the Vice-Chairship is held by the President of the Córdoba Provincial Council. The CCCF has organised and coordinated the ECoC project, the preparation of the bid dossier, and the drafting of the cultural programme. The CCCF statutes can be consulted at [www. Córdoba2016.es/es/descargas/estatutos/40-estatutosfundación/download](http://www.Córdoba2016.es/es/descargas/estatutos/40-estatutosfundación/download)

If the ECoC bid is successful, the system of management will need to be modified. An application will be made to the Central Government for the ECoC to be declared "an event of exceptional public interest". Law 49/2002, which regulates the tax regime for non-profit-making bodies and tax incentives for sponsorship and patronage (Official State Gazette 307/2002, of 24 December 2002), states that if donations, gifts and contributions to the financing of the project are to be eligible for tax incentives, the law

must first regulate "the creation of a consortium or designation of an administrative body which will be responsible for implementing the programme". This public-interest declaration would clearly be of great benefit for Córdoba 2016, since the tax incentives would serve to attract sponsorship deals, as they did for the Salamanca ECoC project in 2002, the Americas Cup in 2007 and the Olympic Athletes Support Programme for 2012.

In order to adapt to these legal provisions, if the ECoC bid is successful the CCCF will be dissolved, and a new Consortium will be created: the Córdoba European Capital of Culture 2016 Consortium (henceforth, CC2016). The new Consortium, which will take over the assets and liabilities of the CCCF, together with representatives of the central Government (and particularly of the Ministry of Finance and the Ministry of Culture). The Statutes of the Consortium are not attached here, since it would be regulated in accordance with current legislation covering organisations of this kind.

FINANCIAL AND MANAGEMENT CAPACITY AND STRUCTURE

The organisational chart for CC2016 is structured around three action areas, and will involve **around sixty people in the ECoC year**.

1. GOVERNING BODIES

1. GOVERNING BOARD, comprising the founding institutions;
2. EXECUTIVE COMMITTEE, a management body with executive powers, which can operate flexibly and take rapid decisions.

2. MANAGEMENT BODIES

1. ARTISTIC DIRECTORATE

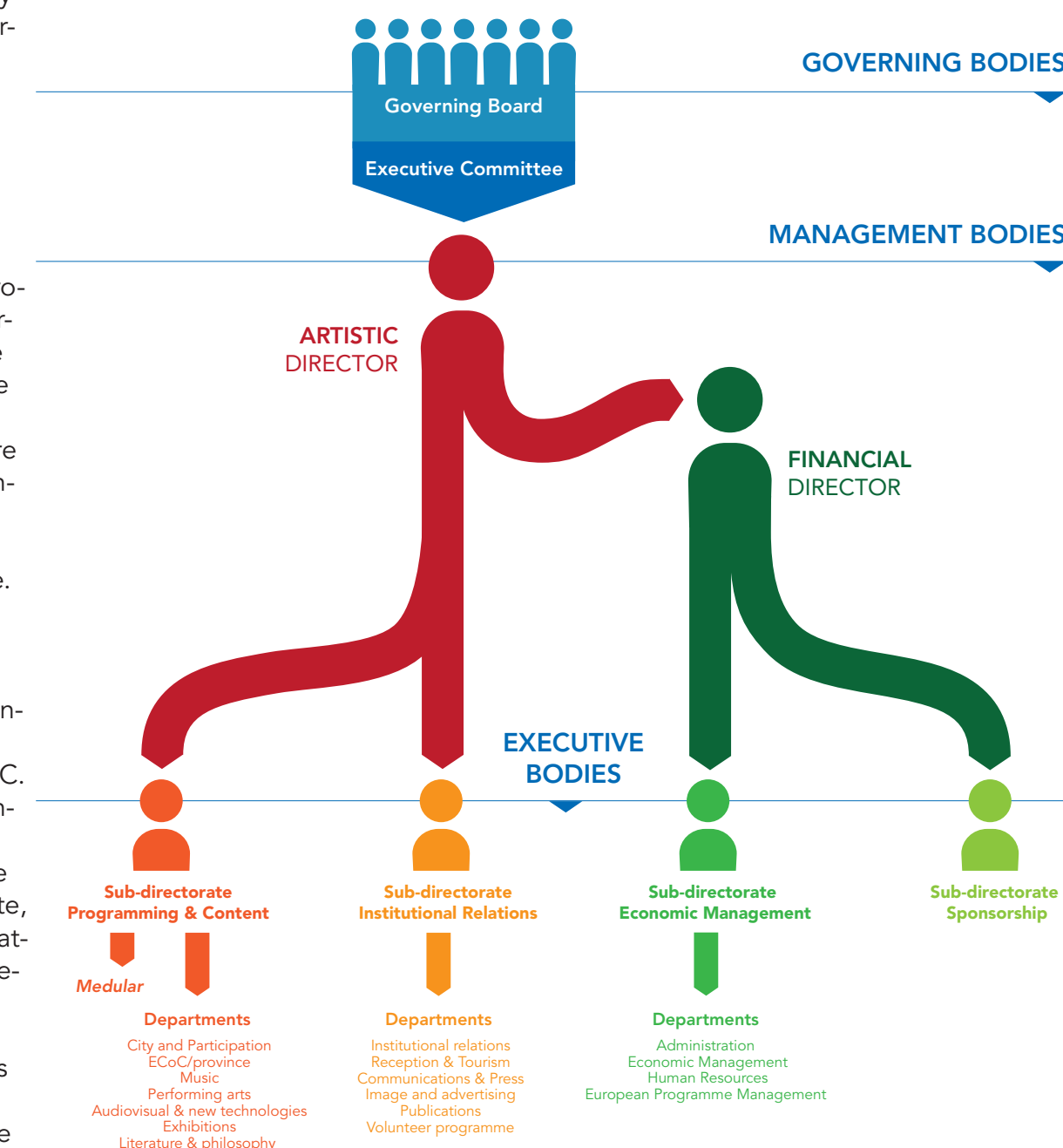
Since the ECoC is above all a cultural initiative, much of the weight of the project as a whole will be borne by the Artistic Directorate and especially by the Artistic Director, who will bear ultimate responsibility for drafting and implementing the programme, and therefore for the success of the event. The Financial Directorate and all the subdirectorates of the CC2016 Consortium are accountable to the Artistic Directorate.

2. FINANCIAL DIRECTORATE

The Financial Directorate will be responsible for the economic and financial management of all aspects of the ECoC. The Sub-directorate for Economic Management and Administration and the Sub-directorate for Sponsorship will be accountable to the Financial Directorate, which will thus oversee all activities relating to financial management, the implementation of budgets, the contracting of services, and in general the administration and financing of the project as a whole. It will also be responsible for Human Resources, fund-raising and the management of European programmes.

Consortium: organisational chart

Source: prepared in-house



Curricula vitae of those primarily responsible

It is envisaged that nine people currently involved in the ECoC project will join CC2016. They include the Artistic Director, Carlota Álvarez Basso (see profile on page 90) and four highly-qualified technical staff:

Alberto Martín Expósito: advisor to the CCCF since December 2008. Programme coordinator throughout the drafting of this dossier, a post he previously held in the Salamanca ECoC 2002.	(Madrid, 1958). Currently Programme Coordinator, Cultural Activities Service, University of Salamanca. Independent exhibition curator and art critic for <i>Babelia/El País</i> and <i>Camera Austria</i> (Graz). Formerly Executive Programme Coordinator for the Salamanca ECoC 2002, director of the publishing company <i>Tempora / Tropismos</i> (2004-2007), director of the Fundación Centro de Arte in Salamanca (2002-2003), director of the Cultural Activities Service, University of Salamanca (1987-2000) and director of the festival “IMAGO: Encuentros de fotografía y vídeo” (1998-2002).
Francisco Aguilera Fuentes: Promotion and International Relations officer since March 2009.	(Cabra, Córdoba, 1954). Graduate in Political Sciences and Sociology, Master's degree in European Studies, Specialist qualification in European Project Management, Diploma in Tourism Companies. Career highlights include his appointment as Director of the Córdoba City Council Tourism and Congresses Office, as Head of External Relations at the Municipal Town Planning Office, and as a civil servant at the General Secretariat of the Council and of the European Union in Brussels. Speaks French and English.
Francisco Javier Lucena Domínguez: cultural expert, Córdoba City Council, ECoC project programmer since June 2004.	(Puente Genil, Córdoba, 1958). Graduate in Sociology from the Complutense University of Madrid. Has worked for Córdoba City Council for the last twenty-five years, as Head of Youth Affairs and Head of Social Welfare. He was closely involved in launching the Civic Centre Network in Córdoba, as well as in bringing cultural promotion initiatives to local neighbourhoods and schools. For the last ten years, he has been Strategic Projects Coordinator, first at the Office for the Second Strategic Plan for Córdoba and later at the Cultural Capital Office, where he coordinated a number of projects including <i>Cosmopoética</i>, poets of the World in Córdoba, which won the 2009 National Prize for Promoting Reading, awarded by the Spanish Ministry of Culture.
María José Martín Gordillo: Press and Communications officer since September 2009.	(Barcelona, 1974). Degree in Journalism, and Postgraduate Degree in Communications Management. Has worked in the media (<i>La Vanguardia</i>, <i>Agencia EFE</i>, <i>Cinco Días</i>, <i>Grupo Joly</i>), in communications agencies, and in the press departments of various public institutions (Andalusian Regional Council, Barcelona and Córdoba Chambers of Commerce). Trained in strategic marketing, event planning and implementation, web-based marketing, protocol, advertising and crisis communication. Speaks fluent English, French and Catalan.

3. EXECUTIVE BODIES

The Córdoba 2016 programme will be implemented through four sub-directorates, each headed by a director.

1. SUB-DIRECTORATE FOR PROGRAMMING AND CONTENT

This Sub-directorate will develop and supervise the executive production of content and programmes in the various areas, rationalising the technical processes required for that purpose. It will be constituted at a very early stage, in order to ensure the proper negotiation and management of programmes, which will be finalised with at least two years’ notice. It will also be responsible —working closely with the CCCF— for coordinating initiatives designed to boost the involvement of local people, and will therefore liaise mainly with creators, spectators and the general public.

The sub-directorate will comprise seven working departments, five of which will be theme-based, and two concerned with coordination:

- 1 **ECoC/City and Participation**
- 2 **ECoC/Province**
- 3 **Music**
- 4 **Performing arts**
- 5 **Audiovisual arts and new technologies**
- 6 **Exhibitions**
- 7 **Literature and philosophy**

Medular. In 2015 and 2016, once programming has been finalised, *Medular* (see page 24) will become a technical department responsible for contracting, installing and coordinating appropriate equipment, facilities and infrastructure for every event. Since several events are likely to take place simultaneously, *Medular* will recruit temporary staff with a view to making the best and most rational use of resources, avoiding the duplication of jobs and human resources. It will work closely with the programming departments, since it will need to be aware of the technical requirements of every event, and ensure an even-handed distribution of resources.

2. SUB-DIRECTORATE FOR INSTITUTIONAL RELATIONS AND COMMUNICATIONS

This sub-directorate will work at local, regional, national and international level, addressing local people, visitors, people who have not yet decided to visit Córdoba, and people who can only take part at a distance.

It will also be responsible for media relations, and for the management of Internet-based information initiatives and social networks. In keeping with our policy on this issue, it will take charge not only of developing and disseminating the project’s image, but also of the Volunteer Programme, and of bringing the events to the attention of media professionals and visitors from beyond the city.

The sub-directorate will comprise six working departments:

- 1 **Institutional relations:** international relations, protocol and public relations; evaluation and overall view
- 2 **Reception and tourism:** receptions, visitor welcome and information
- 3 **Communications and press:** press, website management and digital communications
- 4 **Image and advertising:** design and monitoring application of the corporate logo; publicity and marketing
- 5 **Publications:** documents and publications
- 6 **Volunteer programme:** working closely with the ECoC/ City and Participation department

3. SUB-DIRECTORATE FOR ECONOMIC MANAGEMENT AND ADMINISTRATION

This sub-directorate will be responsible for all activities relating to administrative management: preparing and implementing budgets, apportioning and managing resources, contracting of services, accounting, human resources, and the management of European programmes.

The sub-directorate will comprise four working areas:

- 1 **Administration**
- 2 **Economic management**
- 3 **Human Resources**
- 4 **European Programme Management**
- 5 **Sub-directorate for Sponsorship**

4. SUB-DIRECTORATE FOR SPONSORSHIP

This sub-directorate will be responsible for securing, managing and maintaining sponsorship deals with private companies and public, state and international institutions wishing to support the project. It will also monitor compliance with any agreements involving services in kind.

1 Organisational structure

1.2 If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?

As indicated in earlier answers, and reflected in this programme, Córdoba 2016 will expand outwards not only to the whole **province** but also to the whole of **Andalusia**. The management model is based on what has become known, in EU terms, as “multilevel governance”, and on the creation of networks through which we can pursue our aim of making the ECoC a driving force for regional development through culture.

Both the **Córdoba Provincial Council**, comprising the **seventy-four municipalities** of the province, and the regional Administration have been members of the **CCCF** from the outset, and have played an active role in the development of the project. Both administrations are represented on the **Advisory Committee**, an eleven-member consultative body; the Chair and three of the members represent the founding institutions, while the other seven members are independent experts appointed by the Board. The Advisory

Committee has played a crucial part in preparing this bid, coordinating the cultural programmes drawn up by the city’s various organisations, and regulating relations between the city and the regional and provincial authorities.

If the ECoC bid is successful, and in accordance with the envisaged structure, *Medular* will become part of the Standing Committee, comprising the Córdoba 2016 programme coordinator, cultural experts from all three Administrations —local, provincial and regional— as well as representatives of the Civic Centre through the City Council’s Citizen Participation Department, and local programmers and creators. This Stand-

ing Committee will enable a structured dialogue with the culture sector, and will be responsible for drafting guidelines and work plans.

Regional coordination will be managed through two bodies which started work during the final stage of the bid’s preparation: at a more political level, coordination will be effected through the **Córdoba “European Capital of Culture 2016 Interdepartmental Committee”** whilst the **Andalusian Consultants’ Group**, comprising the directors of key Andalusian cultural institutions, will ensure coordination at a more artistic level (see page 51).

III Organisation and financing of the event

1 Organisational structure

1.3 If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?

In 2008, having defined the function, working processes and coordination channels governing the work of the Córdoba Cultural City Foundation, the Board members decided to appoint from outside a person to manage the Board’s affairs. Candidates were required to have a demonstrable professional track record at national and international level, broad experience in cultural management and in the start-to-finish implementation of cultural projects, and finally a good working knowledge of at least three European Union languages.

Of the seven initial candidates, a short-list of three was produced. After an exhaustive selection process, the Board —meeting on 29 September 2008— agreed to appoint **Carlota Álvarez Basso, the project’s Artistic Director, as manager of the CCCF.**

She is responsible for the executive management of the project as a whole and of the programmes, and will oversee the work of all ECoC sub-directorates. She will be responsible for putting together the professional team that will implement the project before and during 2016, and will finally bring the event to a close.

Carlota Álvarez Basso

(Vigo, 1964). *Maîtrise en Sociologie* from the University de Nanterre, Paris X, France (validated as Degree in Sociology from the Complutense University of Madrid), Carlota Álvarez Basso has completed PhD courses at that University, specialising in Cultural Consumption in Spain.

In 1992, after one year in the Department of Video Art at the Museum of Modern Art in New York, Álvarez Basso joined the Museo Nacional Centro de Arte Reina Sofía, where she set up the Department of Audiovisual Artworks, which she directed until 1999. That year, she moved to Pontevedra to run the Congress and Exhibition Centre; shortly afterwards, she left to set up the *Museo de Arte Contemporáneo* in Vigo, which she directed from 2001 to 2005. From 2005 to 2008, she held the post of Project Manager for the State Cultural Commemorations Company, run by the Ministry of Culture; there, she was responsible for managing over a hundred projects implemented every year by the Company, all over Spain; exhibitions, operas, congresses, concerts, documentaries and publications. Álvarez Basso has also curated numerous national and international exhibitions, as well as being Founder and First President of ADACE (Spanish Association of Directors of Museums and Centres of Contemporary Art). She has also served on Panels and Advisory Boards for a number of Spanish cultural institutions. She has written numerous critical essays for catalogues, and has served on many Juries for prizes and festivals, as well as taking part in conferences and round tables in Spain and abroad.

She speaks and writes fluent Spanish, French, English. She also speaks Portuguese.

III Organisation and financing of the event

2 Financing of the event

2.1 What has been the usual annual budget for culture in the city over the last 5 years?

Year	Usual annual budget for culture in the city (in euros)	Usual annual budget for culture in the city (in % of the total annual budget for the city)
2007	€15,546,28	4.64%
2008	€18,595,243	5.13%
2009	€17,365,270	4.92%
2010	€17,924,112	5.40%
2011	€17,824,422	5.64%

The table above includes only data on the Córdoba City Council culture budget.

III Organisation and financing of the event

2 Financing of the event

2.2 Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project)

A. EXPENDITURE

The ECoC will be administered by a Consortium (henceforth CC2016), comprising the four territorial Administrations (central Government, Andalusian Regional Government, Córdoba City Council and Córdoba Provincial Council), the University of Córdoba, the Córdoba Chamber of Commerce and Industry, and a number of private non-profit bodies. The CC2016 Consortium is a legally-independent body, and is thus able to establish and implement its own budget in an independent and flexible manner, complying at all times with current legislation and regulations governing tax incentives for sponsorship, this being essential to ensure the viability of the project. Thus, if Córdoba is designated ECoC, the body hitherto responsible for leading the project —the CCCF— will be dissolved, and its assets and liabilities will be assumed by CC2016.

Total budgeted expenditure for the ECoC is shown in the table below; operating expenditure refers to the operating expenditure of the CC2016 from fiscal 2011 to fiscal 2017. Capi-

tal expenditure —i.e. expenditure on infrastructure to be used for the project— has mostly been assumed by the four territorial Administrations, as part of their budgeted expenditure for the financial years in question.

Total Expenditure (in euros) in the budget	€922,149,184
Operating expenditure (in euros)	€113,067,622
Operating expenditure (in %)	12.26%
Capital expenditures (in euros)	€809,081,562 *
Capital expenditures (in %)	87.74%

* See breakdown in section 2.4

Between the year the bid was submitted and 2011, most expenditure on culture in Córdoba by the various territorial Administrations has been linked to the ECoC. Analysis of the expenditure of other cities that have already been ECoC (Palmer Report and the *Ex Post Evaluation of 2007 and 2008 European*

Capitals of Culture, Final Report, ECOTEC, November 2009) suggests that the general budget for 2016 should be between €50,000,000 and €100,000,000 (the range estimated by Marseille for 2013). Therefore, given the current economic climate and the need for austerity, estimated expenditure has been set at the lower end of this range, i.e. at around €50,000,000 for the ECoC year (estimated budget: €50,858,049).

B. INCOME

Total income in the budget (in euros)	€113,067,622
From the public sector (in euros)	€84,211,026
From the public sector (in %)	74.48%
From the private sector (in euros)	€28,856,596
From the private sector (in %)	25.52%

This table includes estimated income for the financial years 2011 to 2017 for the CC2016 Consortium, to finance operating costs. Income from the public sector includes funding provided by CC2016 members, and financial support from the EU itself.

Income from the private sector will make up a large proportion of the total ECoC budget. In calculating this proportion, we have been guided by the latest European Commission report (*ECOTEC Final Report, 2009*), which indicates that private funding for Luxembourg 2007 accounted for roughly 8% of the total; for Liverpool 2008 (United Kingdom) this figure rose to 10.2%, and for Stavanger 2008 (Norway) it climbed to 21.4%. An earlier European Commission report, drawn up by Palmer/Rae Associates in 2004, estimated private funding at around 13% of the total.

In Spain, the closest comparable experience is that of Salamanca 2002, when private-sector income accounted for 37.9 % of the total budget. Given that the current economic situation is very different, a more realistic figure of 25.52% has been budgeted here, as provided that the ECoC is official declared an **event of exceptional public interest**, as has always been the case of the major events hitherto held in Spain.

Annual estimated income is broken down in the table below:

Year	Income from the private sector	%
2011	€180,000	2.72%
2012	€779,280	10.00%
2013	€1,298,529	14.00%
2014	€2,304,617	17.46%
2015	€5,750,664	27.59%
2016	€18,265,316	35.91%
2017	€278,190	6.22%
TOTAL	€28,856,596	100%

Income shown for 2011 includes only cash income recorded up to the drafting of the present dossier, and does not include payments in kind made by “collaborating bodies”, valued at 180,000 euros. It is expected that private-sector income will increase considerably in 2012, due to the impact of ECoC designation. As the table shows, private-sector funding will be substantially higher in the three years covered by the declaration of **event of exceptional public interest**, due to the attendant tax incentives available: 2016 itself, and the two preceding years.

This percentage may turn out to be even higher. Córdoba exerts considerable appeal in the Arab countries; the last event organised by local businesses to voice their support for the bid (23 February 2011) was attended by representatives of several Arab embassies.

Moreover, in the light of the CCCF’s experience, this target seems realistic for two specific reasons: first, because the bid is backed by a number of “private partners” such as Fundación CajaSur, whose cash contribution amounts to a minimum of €160,000 per annum; and second, because it receives funds from numerous “collaborating bodies,” each of which donates a minimum of €10,000 per annum in cash or in kind. The latter include: the province’s three major newspapers (*ABC Córdoba, Diario Córdoba* and *El Día de Córdoba*); other media such as *Vive7 TV, Córdoba Deporte, Comunicación y Eventos, Grupo GO Ediciones* and *Onda Cero Radio*; distribution companies and property developers (Comercial Piedra Trujillo and Montealto), legal services (F&J Martín Abogados and Rich&Asociados), Foundations (Fundación Bodegas Campos, Fundación de Municipios Pablo de Olavide and Fundación Audiovisual de Andalucía); Federations (Andalusian Football, Basketball and Paddle-Tennis Federations, and the Andalusian Confederation of Sports Federa-

tions), and other organisations such as the Andalusian Institute for Advanced Social Studies (IESA-CSIC); the Real Círculo de la Amistad, and Formación e Innovación Rural (FIR).

Finally, during ECoC income will be generated through royalties, sale of tickets, sale of publications, merchandising, etc.

Income from the public sector	In euros	%	Pease specify: amount planned, secured
National Government	€13,000,000	15.44%	
City Council	€32,368,209	38.44%	
Regional Government	€28,193,497	33.48%	
EU	€3,716,439	4.41%	
Other	€6,932,881	8.23%	
TOTAL	€84,211,026	100 %	

This table details contributions to the CC2016 budget by central Government (15.44%), local government (38.44%), provincial government (4%) and regional government (29%), the latter two grouped under “Regional Government”, together with contributions by other organisations, including the University of Córdoba, the Córdoba Chamber of Commerce and Industry and other public bodies that will join CC2106 at a later stage.

Naturally, since Córdoba has not yet been designated ECoC, no Public Administration can commit any budgetary assign-

ment —except for 2011— to this purpose, or indeed envisage budgetary commitments more than one year ahead; this is prohibited under budgetary rules.

The percentages indicated here are wholly realistic. They are based on consultations with the various Administrations, on the figures recorded by other Spanish candidate cities, on the data for Salamanca 2002, and on data provided by ECOTEC, (*Final Report, 2009*), which analyses the results of Luxembourg 2007, Liverpool 2008, and Stavanger 2008. These findings suggest that the contribution of the regional administration (which here includes the provincial government) in 2016 should be at least 25% of the overall budget, thus approaching that of the central Government. Given that the contribution of the central Government will focus on 2016, the contribution of the regional administration will be lower in that year, whereas it will be over 25% of the total budget in the previous year.

The largest contributor to the ECoC will be the Local Government; this is to be expected, since the city will be the major beneficiary of the event in social, cultural and economic terms.

The contribution of the European Commission would comprise the current value of the Melina Mercouri Prize (€1,500,000), plus an estimated €2,216,439 in the form of cofinancing for part of the ECoC programme through European projects based on EU networks or programmes.

2 Financing of the event

2.3 Please explain the operating budget for the ECoC project

a) Overall operating expenditure

The programme is structured around three central themes: Themes I and II are international in scope, while Theme III is devoted to local programming.

However, we intend to ensure that each theme is covered with the same intensity and quality:

Theme I **The Córdoba Paradigm:** €9,443,000
New Legacies: €5,143,000
Atlas of Córdoba: €4,300,000

Theme II,**Euroconnectors:**
celebrating Diversity: €16,720,000
Enlightened Words: €4,180,000
Undisciplined Creators: €7,113,000
Continental Highway: €5,427,000

Theme III, **The City and the Days:** €8,837,000
Revolutionising the Everyday: €5,317,000
Rivers of People: €3,520,000

Total THEMES I + II + III: €35,000,000

Operating expenditure* (in euros)	€113,067,622
Programme expenditure (in euros)	€67,208,182
Programme expenditure (in %)	59.44%
Promotion and marketing (in euros)	€16,721,900
Promotion and marketing (inn %)	14.79%
Wages, overheads, administration (in euros)	€24,763,035
Wages, overheads, administration (in %)	21.90%
Others (please specify)	€4,374,505

*See breakdown in section b) of this question.

b) Planned timetable for spending operating expenditure

Timetable for spending	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads, administration (in euros)	Wages, overheads, administration (in %)	Others (please specify)	Others (in %)	TOTAL
2011	€5,338,689	80.62%	€266,000	4.02%	€1,017,335	15.36%	€0	0%	€6,622,024
2012	€6,000,000	76.99%	€400,000	5.13%	€1,192,802	15.31%	€200,000	2.57%	€7,792,802
2013	€6,000,000	64.69%	€600,000	6.47%	€2,425,203	26.15%	€250,000	2.69%	€9,275,203
2014	€7,000,000	53.02%	€1,050,000	7.95%	€4,852,804	36.76%	€300,000	2.27%	€13,202,804
2015	€10,000,000	47.97%	€4,000,000	19.19%	€5,796,907	27.81%	€1,050,000	5.04%	€20,846,907
2016	€30,000,000	58.99%	€10,100,000	19.86%	€8,308,049	16.34%	€2,450,000	4.81%	€50,858,049
2017	€2,869,493	64.20%	305,900	6.84%	€1,169,935	26.17%	€124,505	2.78%	€4,469,833
TOTAL	€67,208,182	59.44%	€16,721,900	14.79%	€24,763,035	21.90%	€4,374,505	3.87%	€113,067,622

Expenditure on promotion and marketing is essential for an event on the scale of the ECoC, which seeks to attract people from all over the world to Córdoba. This item of expenditure has been estimated on the basis of Salamanca 2002. The figure does not include expenditure on international promotion campaigns planned by the Andalusian Regional Government, estimated at €20,000,000 per annum.

Staff costs reflect the organisation chart included elsewhere (page 87), and include national insurance (Social Security) payments.

Staff costs are included with **overheads and administrative costs**, an item which includes —amongst other things— the purchase of office equipment and furniture.

Finally, the item designated **“Other”** includes insurance, transport, outsourced services and any other contingencies.

The timetable for spending on the programme starts, in 2011, with budgeted expenditure of €5,338,689; this figure gradually rises to €30,000,000 in 2016, although the budget for specific programming for the ECoC year is in fact €35,000,000, since the timetable for implementation extends over three years:

· __ 2015: €3,000,000
· __ 2016: €30,000,000
· __ 2017: €2,000,000

The magnitude of the expenditure depends on the type of programme production envisaged:

· __ in-house productions wholly financed by CC2016;
· __ joint productions with other institutions;
· __ collaboration with external projects;

Given that the programme will begin in January 2016, considerable pre-production expenditure is envisaged throughout 2015, while during early 2017 we will need to cover fully the expenditure generated over the last months of the programme.

With regard to the **timetable for expenditure on personnel**, in 2013 staff costs will amount €1,386,000, and in 2014 the figure will be €3,294,000, since production will start on the event. Staff costs will be increased by 5% for 2015 and 2106, to offset inflation and cover any contingencies that may arise in this budget item.

Expenditure on marketing and promotion is likely to be substantial in the years immediately prior to the ECoC, and of course in 2016 itself. It should also be noted that the tax benefits applied from 2014 onwards will result in considerable savings for promotion activities carried out by sponsors; expenditure for this budget item has therefore been estimated as moderate.

Finally, **expenditure on overheads and administration** will increase each year in line with expanding requirements, although the rate of increase will be lower than for other budget items, due to economies of scale. Moreover, many of these costs will be covered by the appointment of additional staff in 2013 and 2014.

2 Financing of the event

2.4 Overall capital expenditure

Capital expenditures (in euros)	€809,081,562 *
Funding of new cultural infrastructure or upgrading existing facilities (e.g. including museums, galleries, theatres,concert halls, arts centres) (in euros)	€168,003,581
Urban revitalisation (e.g. renovation of squares, gardens, streets, public space development) (in euros)	€286,377,981
Infrastructures (e.g. investment in the underground, rail stations, dockyards, roads) (in euros)	€354,700,000

*For details, see Chapter IV, question 3

2 Financing of the event

2.5 Have the public finance authorities (city, region, State) already voted on or made financial commitments? If not, when will they do so?

At its meeting on 21 March 2011, the Board voted to approve the content of this bid, thus implying approval of these economic proposals by the administrative bodies represented in the CCCF.

Córdoba City Council, as the city’s chief political authority, has been committed since 2002 —as reflected in its annual budgets approved in Plenary Session—to the development and promotion of Córdoba’s bid to be ECoC. This gives an idea of the firm resolve of the local authority to work towards Córdoba’s designation. Since the CCCF was established in 2006,

the other Founding Institutions —Córdoba Provincial Council, the Andalusian Regional Council and the University of Córdoba— have confirmed their stable financial commitment to the bid.

If Córdoba is designated ECoC, future funding (including from the Central Government) will be included in the budgets of the various institutions concerned as a multi-year expense. Budgetary rules in Spain prohibit any assignment of expenditure if the designation is not forthcoming.

2 Financing of the event

2.6 What is the plan for involving sponsors in the event?

As indicated in answer 2.2, the Córdoba 2016 bid has itself generated new scope for collaboration in the city. Given both the current economic crisis and the uncertain outcome of the bid, efforts to secure sponsorship have to date focussed primarily on local and provincial companies. In this respect, the CCCF has met on various occasions with local business representatives to explain the bid and outline the impacts and benefits of ECoC status for the city as a whole.

At the most recent meeting, on 23 February 2011, 44 businesses and institutions from all over Spain signed the **Manifesto in support of Córdoba’s bid to be designated European Capital of Culture in 2016**. In this declaration, the signatories engaged to provide financial backing for the project, in the event of Cór-

doba’s being designated ECoC, from the moment of designation onwards, either through direct contributions to the CC2016 or by sponsoring specific cultural programmes. Similarly, at their meeting of 17 February 2011, the Andalusia Business Confederation (CEA) agreed unanimously to support Córdoba’s ECoC bid, stating their awareness of the importance of this initiative not only in terms of its social and cultural repercussions but also in view of its economic potential.

On 21 February 2011, the Board of Trustees and the Advisory Council of the Fundación CajaSur declared their support for the bid, which has been strengthened by their joining of the CCCF as a private partner, thus committing itself to contributing €160,000 in the course of 2011, and thereafter the same amount an-

nually. Letters of support can be viewed at: <http://www.cordoba2016/apoyos/>

As indicated earlier, it would appear perfectly feasible for the Government to support fund-raising and sponsorship attraction through the application of tax benefits attendant on the declaration of the ECoC as an event of exceptional public interest.

At the same time, the placing of the Córdoba 2016 brand all over the world will clearly enhance the marketing policies of many Spanish and European companies which have —or hope to have— business interests in Poland or Eastern Europe, the Arab countries, or Latin America.

Sponsorship will be structured through the Córdoba 2016 Sponsors Club, in which the rules governing participation, contributions, use of the ECoC logo, rights, obligations and value considerations will be established by the competent body in compliance with **the principles of flexibility and transparency**. Flexibility means that contributions may be

either generic or specific to one or more events. Transparency involves the commitment of CC2016 to provide the sponsors with detailed information and justification of the way their money has been spent. Sponsors will receive regular information, and also a final report containing a breakdown of expenditure.

Two types of sponsorship will be established, depending on the size and scale of the contributions:

- **Macrosponsorship: companies whose operations are regional, national, or international in scope.**
- **Microsponsorship: companies operating only at local or provincial level.**

As indicated under “Income”, to judge by the experience of Salamanca 2002 and other events in Spain declared to be of exceptional public interest, most contributions can be expected in 2014, 2015 and 2016.

2 Financing of the event

2.7 According to what timetable should the income be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

a) Income to be used to cover operating expenses

Source of income	2011	2012	2013	2014	2015	2016	2017	TOTAL
European Union	€0	€0	€0	€738,813	€738,813	€2,238,813	€0	€3,716,439
National Government	€0	€0	€0	€0	€1,000,000	€12,000,000	€0	€13,000,000
City	€3,909,744	€3,909,744	€4,309,744	€5,209,744	€6,309,744	€6,409,744	€2,309,745	€32,368,209
Region	€2,407,280	€2,480,620	€2,781,533	€3,981,533	€5,981,862	€8,678,771	€1,881,898	€28,193,497
Sponsors	€180,000	€779,280	€1,298,529	€2,304,617	€5,750,664	€18,265,316	€0	€28,856,596
Other	€125,000	€623,158	€885,397	€968,097	€1,065,824	€3,265,405	€0	€6,932,881
TOTAL	€6,622,024	€7,792,802	€9,275,203	€13,202,804	€20,846,907	€50,858,049	€4,469,833	€113,067,622

Since ECoC programming will be the responsibility of the CC2016 consortium, the contributions made by the various Administrations will be in the proportions indicated under 2.2 and 2.3. The same is true of sponsor contributions. The sec-

tion “Other” includes the University of Córdoba, the Chamber of Commerce, the Episcopate of Córdoba and other non-business institutions.

b) Income to be used to cover capital expenditure

A breakdown of capital expenditure on urban infrastructure, as shown in the table below, is provided in Chapter IV. As indicated under 2.2, capital expenditure is largely the responsibil-

ity of the various territorial Administrations, and is thus covered by their respective budgets.

Source of income	2011	2012	2013	2014	2015	2016	TOTAL
European Union	€0	€0	€14,914,519	€0	€0	€0	€14,914,519
National Government	€12,895,803	€0	€12,350,967	€9,243,132	€122,000,000	€0	€156,489,902
City	€10,490,697	€6,142,646	€12,193,737	€40,155,172	€134,323,500	€0	€203,305,752
Region (Regional Government and Córdoba Provincial Council)	€13,759,495	€62,037,595	€11,124,380	€262,779,131	€49,184,788	€0	€398,885,389
Sponsors	€0	€0	€0	€0	€0	€0	€0
Other	€0	€5,300,000	€2,350,000	€0	€27,836,000	€0	€35,486,000
TOTAL	€37,145,995	€73,480,241	€52,933,604	€312,177,436	€333,344,289	€0	€809,081,562

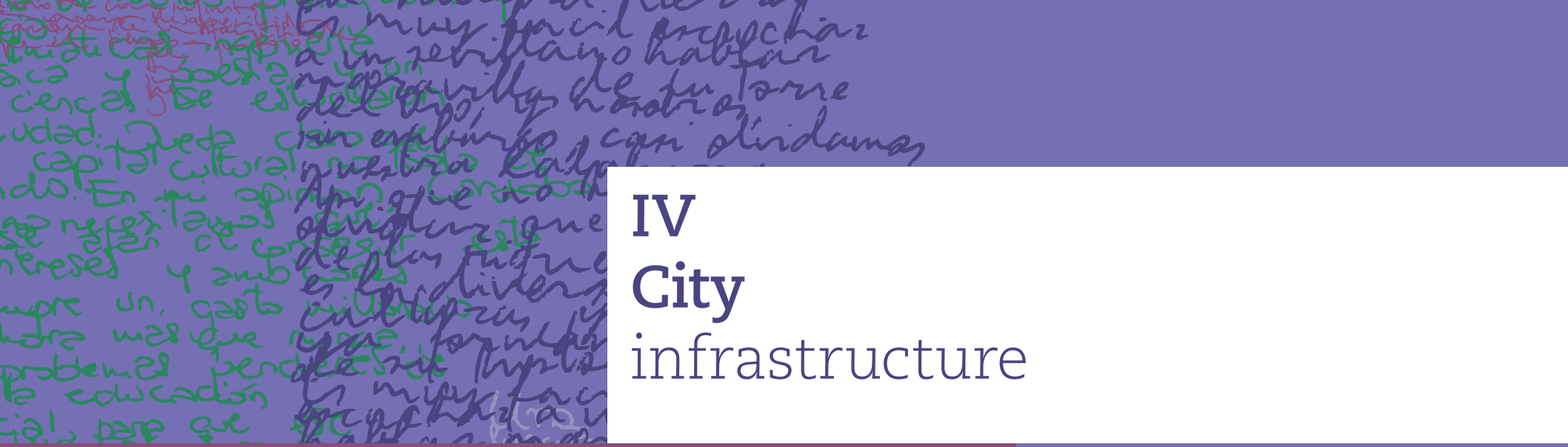
III Organisation and financing of the event

2 Financing of the event

2.8 Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year?

The budget for 2017 has been calculated by adding 15% to the budget for 2011.

Year	City's annual budget for culture (in euros)	City's annual budget for culture (as a percentage of the overall annual budget)
2017	€20,498,085	5.50%
2018	€20,805,556	5.60%
2019	€21,117,640	5.70%
2020	€21,434,404	5.80%
2021	€21,755,920	5.90%



IV

City infrastructure

1

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

Córdoba’s network of transport links will enable the city, as ECoC, to welcome travellers from all over the world, whether they come directly or change at convenient locations en route. This means that anyone who wants to visit will be able to do so, whether for a longer stay or on a day trip to see a single event; moreover, the rail and bus stations are scarcely ten minutes’ walk from the Plaza de las Tendillas, nerve centre of Córdoba, and have public transport links connecting them with all the city’s residential districts. Everything is close to hand in Córdoba, making it easy for audiences to get to ECoC events; this will ensure

more diverse audiences, and thus enable a more active and enriching dialogue.

Córdoba boasts the best transport links in Andalusia, thanks to a series of initiatives that have made it a gateway into Europe from southern Spain, Portugal and North Africa. This infrastructure is seen as providing access to knowledge, exchange and the flow of people and ideas. The city has taken a qualitative leap forward in recent times in terms of its connections with the surrounding area.

1. RAIL INFRASTRUCTURE

1. INTERNATIONAL
In 2012, the Barcelona-Paris high-speed rail (AVE) link will come into service, significantly improving connections between Spain and the rest of Europe. As soon as it opens, Córdoba will have a direct AVE link with the French capital via Barcelona. Similarly, the AVE link between Spain and Portugal, via Badajoz, Huelva and later Vigo, will come into service before 2016, providing Córdoba with a direct link to Portugal via Huelva.

2. NATIONAL
By 2020, the Ministry of Public Works will have completed 10,000 kilometres of AVE track, according to the Strategic Infrastructure and Transport Plan (Spanish acronym: PEIT), giving Spain the world’s most extensive high-speed rail network. By 2015, 7,000 kilometres AVE track will have been built.

Córdoba has had the AVE service since 1992. The main direct links with Córdoba are as follows (nearest first):

- Puertollano: 40 minutes;
- Ciudad Real: 53 minutes;
- Madrid: 1 hour 43 minutes (34 trains daily);
- Zaragoza: 2 hours 44 minutes;
- Lleida: 3 hours 27 minutes;
- Tarragona: 3 hours 54 minutes;
- Barcelona: 4 hours 37 minutes.

Via Madrid, Córdoba has AVE links to the following provincial capitals:

- | | |
|--------------------------|---------------|
| · Albacete; | · Segovia; |
| · Castellón de la Plana; | · Teruel; |
| · Cuenca; | · Toledo; |
| · Guadalajara; | · Valencia; |
| · Huesca; | · Valladolid. |

And by 2016 the following will also be accessible via Madrid:

- | | |
|---|------------------|
| · Alicante; | · León; |
| · Badajoz, and subsequent connection with Portugal; | · Mérida; |
| · Bilbao; | · Murcia; |
| · Burgos; | · Oviedo; |
| · Cáceres; | · Palencia; |
| · Girona; | · San Sebastián; |
| | · Vitoria. |

2. AIRPORT INFRASTRUCTURE

Córdoba is linked via AVE to various national and international airports:

- | | |
|--|--|
| · Madrid-Barajas Airport (2 hours): as Spain’s largest airport, and the fourth largest in Europe with 50,800,000 passengers per annum, this is the main European gateway to Latin America. | · Ciudad Real-Don Quijote Central Airport (1 hour): a new airport with direct flights to Paris and Barcelona, with onward connections to multiple destinations. |
| · Málaga-Pablo Ruiz Picasso Airport (1 hour): recently renovated, this is the fourth largest airport in Spain and the twenty-second largest in Europe, with 13,000,000 passengers a year. It plays an important role in serving the tourist industry along the Andalusian coast. | · Córdoba Airport (7 kilometres from the city): a third-category airport. AENA, a public company, is modernising the airport so that from 2013 onwards it will be able to accommodate national and international short-haul flights (Europe and North Africa). |
| · Seville-San Pablo Airport (1 hour): the twelfth largest airport in Spain with 4,400,000 passengers a year. In terms of international travel, it offers direct flights to the Canaries, North Africa and the major European cities. | |

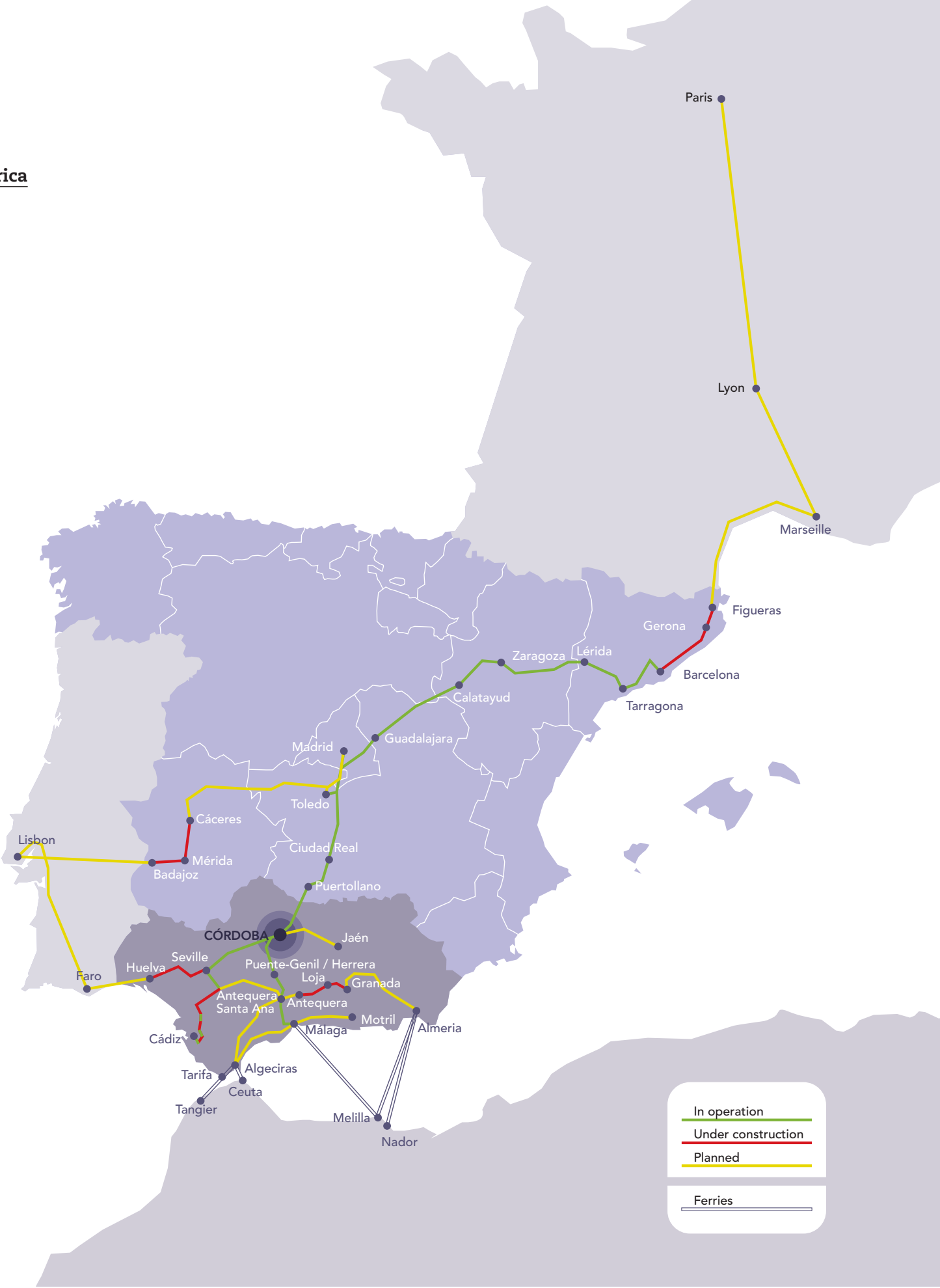
3. REGIONAL

By 2016, Córdoba will be connected via AVE to all the provincial capitals of Andalusia. Consequently, the number of potential visitors able to take part in cultural activities, and to make daily return journeys, will move well beyond the 4,000,000 inhabitants currently within one hour of Córdoba, and encompass the entire population of Andalusia: 8,000,000 people will be located within two hours of the city:

- Seville: 41 minutes (AVE). Population 700,000, with a greater metropolitan area of 46 municipalities and 1,500,000 inhabitants.
- Málaga: 48 minutes (AVE). Population 560,000, with a greater metropolitan area of 1,500,000 inhabitants.
- Jaén: 1 hour 38 minutes. Population 120,000. AVE connection planned by 2016.
- Granada: 2 hours 20 minutes. Population 240,000. AVE connection planned by 2013.
- Huelva: 2 hours 20 minutes. Population 150,000. AVE connection planned for 2013 and subsequent connection with Portugal.
- Cádiz: 2 hours 27 minutes. Population 145,000. AVE connection planned for 2012.
- Almería: 4 hours 50 minutes. Population 190,000. AVE connection planned by 2016.

Córdoba’s links to Europe and Africa

Source: in-house



3. ROAD INFRASTRUCTURE

Córdoba lies at a strategic crossroads in the road network, which ensures ease of access for private vehicles and road-based public transport from all points of the compass:

- A-4: Madrid-Cádiz highway.
- A-92: a highway linking the provinces of Seville, Málaga, Granada and Almería
- National Road 432: Badajoz-Córdoba-Granada.
- A-45: the Costa del Sol highway (linking Córdoba and Málaga).

Planned:

- A-81: Extremadura-Granada highway.
- Córdoba-Toledo motorway
- Olivar highway: will link Úbeda (Jaén) and Estepa (Sevilla) via Córdoba province.

4. MARITIME INFRASTRUCTURE

Córdoba occupies a privileged position as a gateway to North Africa, via connections to a number of Andalusian ferry ports. All these ports will be linked by AVE by 2016:

- Port of Algeciras (Cádiz): ferries to Ceuta and Tangiers (Morocco);
- Port of Almería: ferries to Melilla and Nador (Morocco);
- Port of Málaga: ferries to Melilla
- Port of Tarifa (Cádiz): ferries to Tangiers (Morocco).

Establishments	Number of establishments	Number of beds
5-star hotels	3	527
4-star hotels	11	2355
3-star hotels	14	1202
2-star hotels	17	649
1-star hotels	8	591
Total Hotels	53	5,324
2-star boarding houses	1	24
1-star boarding houses	7	204
2-star guest houses	8	313
1-star guest houses	18	273
Non-starred guest houses	2	63
Total boarding and guest houses	36	877
Apartaments	8	196
Total Apartaments	8	196
Rural guest houses	5	45
Total Rural guest houses	5	45
Youth hostel (Inturjovent de la Creatividad)	1	188
El Brillante campsite	1	100
Total others	2	288
TOTAL	104	6,730

Source: Compiled in-house, based on the Andalusia Tourism Register, Department of Tourism, Commerce and Sport (2010).

Infrastructure devoted to youth tourism and backpackers in Córdoba is good: the Inturjovent de la Creatividad Youth Hostel, which is run under the auspices of the Department of Equality and Social Welfare, boasts its own exhibition space, meeting rooms and a place to leave rucksacks. The Brillante campsite, located in the northern part of Córdoba, is only 800 metres from the city’s main shopping area and one and a half kilometres from the Mezquita-Cathedral and the Old Town.

Meanwhile, since 2008, the Claveles and Gitanillas Courtyards Association has offered visitors the chance of staying at a typical Córdoba courtyard house at any time of year.

The city’s hotels operate at 100% capacity between Easter (March or April) and May, a period in which travellers turn to the hotels in the wider province of Córdoba; these offer 3,520 beds in hotels of various kinds plus 1,589 beds in rural guest houses, giving a total of 5,109 beds.

Since the autumn of 2010, Córdoba has experienced a rise in the number of tourists, which has prompted an increase in the supply of accommodation, in terms of both number of hotels and number of beds; these data are in contrast to the declines recorded in Andalusia as a whole². The growth in supply has outstripped that of the other provinces of Andalusia. According to the most recently published data, from the Andalusian Regional Government’s Tourism Registry, the outlook for the creation of hotel accommodation in Córdoba over the next two years amounts to 900 new beds³. We believe that if the city were granted ECoC designation, these figures would improve in anticipation of 2016.

² Previsiones Económicas de Andalucía, Winter 2010. Analistas Económicos de Andalucía (Andalusian Economic Analysts).
³ Data provided by the Andalusian Regional Government’s Provincial Tourism Delegation in Córdoba, March 2011. Department of Tourism, Commerce and Sport.

IV City infrastructure

2 What is the city’s absorption capacity in terms of tourist accommodation?

Córdoba is one of the main destinations for cultural tourism in Spain, which accounts for its excellent network of hotels and services designed to provide visitors with everything they need. Indeed, the city counts itself a pioneer in the quest for excellence in the tourist industry: it was one of the first in Spain to implement the Integrated System of Tourism Quality at Destination (Spanish acronym: SICTED), and the city’s tourist information and visitor services have both been awarded ‘Q’ certification in tourism quality. Meanwhile the agencies that oversee tourism in Córdoba (the city’s Tourism Consortium and the provincial Tourist Board) have made sustainability the main aim of the initiatives introduced in recent years, in accordance with the philosophy of the Eurocities

network: ‘culture is fundamental for tourism and for the conservation of heritage’¹.

The city has accommodation for 6,730 visitors, categorised as follows:

¹ EUROCITIES response to the Green Paper ‘Unlocking the potencial of cultural and creative industries’. Towards a European integrated strategy for cultural and creative industries’ (Bruselas: Eurocities, 2010), p. 5. http://www.eurocities.eu/uploads/load.php?file=Resp_green_paperCreativeInd_290710-SMUL.pdf.

IV City infrastructure

3 What projects are to be carried out between now and the year for which the city is applying for the title of European Capital of Culture in terms of urban and tourism infrastructure, including renovation? What is the planned timetable for this work?

This is without doubt one of the chapters that best demonstrates how Córdoba and its environs are undergoing a profound transformation, in keeping with

the commitment to culture as an engine for intelligent, sustainable and integrated development.

It should be noted that, in addition to these infrastructure projects, the ECoC will also be able to call upon certain unique venues and **scenarios in Córdoba (already used for various activities) which will undoubtedly play a key role in the events of 2016. These are: the Mezquita-Cathedral and its Patio de los Naranjos, the Madinat Al-Zahra archaeological site, the Alcázar of the Christian Monarchs, the Synagogue, the Viana Palace, the Plaza de la Corredera, the Roman Bridge and the Cuesta del Bailío.** Meanwhile, in keeping with its long-standing notion of public spaces as places in which to experience and share culture, all of Córdoba’s districts, streets and squares will welcome visitors, providing the ideal setting for participation and celebration.

I Urban and airport infrastructure 2011-2015

In recent years Córdoba’s urban landscape has undergone a profound transformation, becoming a space appropriate to the needs of its residents. Its efforts to turn itself into a twenty-first century city have wrought significant changes to the urban infrastructure (airport, railway stations, public thoroughfares and so on), which will enable the reconciliation of two sometimes

In order to increase the clarity and definition of the ‘map’ of new infrastructure and renovation works which have been or will be carried out between 2011 and 2015, we have divided them into four sections:

- I Urban and airport infrastructure.
- II Urban regeneration of public spaces, parks and gardens.
- III Tourist infrastructure.
- IV Future and renovated cultural infrastructure.

divergent aims: protecting the sizeable Old Town, yet at the same time meeting the accessibility, transport and public service needs of a modern city. The following tables outline the urban regeneration works planned, which form part of the current General Urban Development Plan (Spanish initials: PGOU).

Name	Urban infrastructure and airport	Investment €
Section of Northern Ring Road	The final section of the city’s ring road. It is envisaged that forthcoming tendering and construction will come under the Public-Private Partnership System (Public Licence). The section will go below ground level and a large part will be covered over. This will allow gardens to be planted in the Arruzafilla Park and will increase the area devoted to sport in the Asomadilla Park.	220,000,000
Redesigning the city’s main avenues	We plan to redesign the following avenues: Cañada Real, Carlos III, Ronda del Marrubial and Las Ollerías, and finish the works in the Avenida de Trassierra. Work on the first three will be undertaken in collaboration with the Andalusian Regional Government.	12,700,000
Los Visos Bypass (access to Andalusia Bridge)	The Western Bypass will be linked to the A-4, improving the layout of the latter by removing some tight bends. Work has already started.	32,000,000
Airport	Runway extension at Córdoba Airport. Reflects the need to equip the airport with a runway long enough to carry out critical manoeuvres with mid-long range aircraft.	90,000,000
Córdoba urban tram	The Department of Public Works and Housing is studying the creation of a network that will include Córdoba’s first tram line.	Project under investigation
TOTAL INVESTMENT		354,700,000

II Urban regeneration of public spaces, parks and gardens 2011-2015

The infrastructure works are classified according to the type of intervention envisaged. They show how, over the next few years, access routes into the city, and in general the conditions for accessibility and mobility, will improve. As well as continuing with specific improvements in the Old Town, efforts will focus on

regenerating the south-western part of the World Heritage area and reclaiming the area around the river, which will be turned into a ‘cultural axis’. We should not forget, however, the role played by the city’s green spaces and by projects aimed at fostering the sociocultural use of archaeological sites.

Name	Planning projects with implications for culture and tourism	Investment €
Alcázar-Royal Mews Special Development Plan	Regeneration of the south-eastern sector of the World Heritage Site area surrounding the Alcázar of the Christian Monarchs and the Royal Mews. Carried out while the Special Plan for Córdoba Old Town (Spanish acronym: PECHC) is in force.	53,777,469
Development and execution of the Southern Urban Plan	Involves the social, cultural, urban and economic regeneration of Córdoba’s southern district over an area of 100 ha, 70% financed by the European Regional Development Fund (ERDF). Will revitalise the south bank of the Guadalquivir.	21,306,456
Development of the Accessibility Plan and the Master Plan For Bicycles.	To improve accessibility and mobility in the city in a sustainable manner.	64,590,000
Accessibility improvements to municipal cultural facilities	With financing from the State Fund for Local Sustainability and Employment, the Council will target initiatives towards the construction, adaptation, rehabilitation and improvement of municipal buildings to make them accessible to people with disabilities.	243,132
Restoration of the Calahorra Tower and the environs of the Mezquita-Catedral	To date, the Roman Bridge, the area around the Calahorra and the gateway to the bridge have all been restored and developed. This year the area around the gateway to the bridge will also be developed.	32,930,594
TOTAL INVESTMENT		172,847,651

We intend to relocate Córdoba’s centre of gravity, which had previously shifted towards the north following to residential development of an area previously used as railway sidings, by reclaiming the banks of the river and linking them to the city’s Cultural Riverside,

on the left bank of the river. These developments will have the added effect of improving the environmental quality of the area surrounding the river, placing special emphasis on its cultural, tourist and aesthetic dimensions.

Name	Developments in the vicinity of the Guadalquivir river	Investment €
Initiatives in the Guadalquivir riverside area between San Rafael Bridge and Andalusia Bridge.	Pedestrian walkway connecting the footpath running below the Alcázar with the Botanical Garden’s riverside footpath below San Rafael Bridge; access to the island of sculptures; improvement of the area around the pier; riverside viewpoint towards the Old Town.	8,125,000
Riverside Footpath	Aesthetic and sociocultural reclamation of the riverside footpath on the left bank of the Guadalquivir river, from the Roman Bridge to the “Molino de Martos”.	440,000
“Azud de Culeb”	Restoration.	2,559,380
TOTAL INVESTMENT		11,124,380

The idea is to reclaim urban landmarks of particular value, historic urban spaces and buildings of special architectural interest, with heritage values that benefit the development of culture and tourism. Projects in the Plaza de la Villa and the Plaza de la Axerquía in the Old Town will improve the urban environment and landscape.

Name	Developments in the Old Town	Investment €
The city's historic fountains and their environs	Restoration and renovation.	3,152,761
Historic Plaza de la Villa and Plaza de La Axerquía	Restoration and renovation.	7,881,903
Stately Homes	Refurbishment for cultural use.	12,744,467
Episcopal Palace Walkway	Restoration of walkway to congress centre.	350,000
TOTAL INVESTMENT		24,129,131

We will provide the city with green spaces and leisure areas, recovering natural and cultural routes of considerable landscape value and tourist interest, and thus restoring the environment.

Name	Parks, gardens and pedestrianised routes	Investment €
Levante Park	Renovation.	9,044,850
Arruzafilla Park	Renovation.	84,435
Integrated Project for the new Gardens at the Alcázar	Renovation.	9,920,018
Green areas next to the Western Ring Road	Creation of green area.	1,859,280
Avenida de la Fuensanta Gardens	Renovation.	201,000
Avenida Virgen del Mar	Creation of green area.	502,650
Asomadilla Park	Third phase.	830,610
Cordel de Écija Park	Renovation.	2,244,810
Polígono del Guadalquivir Sur Park	Renovation.	2,128,320
Arroyo de Rabanales Park	Renovation.	774,000
Turruñuelos Park	Renovation.	13,767,030
Guadalmellato Canal Green Path	Renovation.	575,730
New Municipal Campsite	Renovation.	270,000
Northern Access to el Patriarca Park	Renovation.	1,326,390
Las Canteras de la Albaida Park	Renovation.	3,770,640
Las Quemadas Park	Renovation.	1,212,750
El Patriarca Park	Renovation.	13,019,250
Southern Access to el Patriarca Park	Renovation.	4,044,810
Las Canteras de la Albaida Park	Renovation.	1,136,460
TOTAL INVESTMENT		66,713,033

We will ensure that Córdoba’s main archaeological sites are given a sociocultural use; the echoes of the past in the present will thus generate a wide variety of synergies: economic, social, educational, cultural, scientific and for the purposes of tourism.

Name	System of archaeological sites and city walls	Investment €
Cerro Muriano Archaeological Site	Renovation.	240,000
Roman Temple Archaeological Site in Calle Claudio Marcelo	Renovation.	850,000
Almunia califal de Fontanar Archaeological Site	Renovation.	1,150,000
Roman Amphitheatre Archaeological Site	Renovation.	550,000
Alcázar de Córdoba Archaeological Site	Restoration of the southern towers in the perimeter wall of Huerta del Alcázar.	3,993,786
City walls	Restoration of various walls in the Axerquía perimeter wall.	1,850,000
	Wall in Calle Muro de la Misericordia.	
	Wall Towers in Ronda del Marrubial.	
	Wall in Calle Valencia.	
Sections	Restoration of various sections of the city perimeter wall.	2,650,000
	Almodóvar Gate.	
	Alcázar Garage.	
“Pozo De Las Nieve” in Trassierra	Restoration.	180,000
Educational Centre at the Santa Rosa Roman Villa	Putting into operation.	100,000
TOTAL INVESTMENT		11,563,786

URBAN REGENERATION OF PUBLIC SPACES, PARKS AND GARDENS 2011-2015	
TOTAL INVESTMENT	286,377,981

III Tourist infrastructure 2011-2015

Since 1994, Córdoba has had a **Tourist Information Office**, run by the Andalusian Regional Council; it is open to the public for ten hours daily on weekdays, and in the mornings at weekends. Additionally, Córdoba City Council, the Córdoba Business Confederation (CECO) and the Córdoba Chamber of Commerce and Industry jointly run **Four Tourist Information Points** at different city locations. A tourist information telephone number is also available for twelve hours a day throughout the week.

Name	Spaces for receiving and attending to visitors	Opening date	Promotor	Investment €
Visitor Reception and Service Centre	Located between the Mezquita-Cathedral and the river, this will receive visitors and supply them with information about the history of the city and its tourist facilities, using new audiovisual technologies.	2011	Andalusian Regional Government	5,554,019
ECoC Information Office and shop	The 2016 ECoC Office will be the official place to go for ECoC information and advice. The shop will stock a wide range of Córdoba 2016 articles, publications and souvenirs as well as selling tickets to shows and events.	2015	CC 2016	Project in planning phase
Córdoba 2016 Mobile Information Points	In addition to the central Information Office, various smaller information points will be distributed throughout the city's districts.	2015	CC 2016	Project in planning phase
TOTAL INVESTMENT				5,554,019

TOURIST INFRASTRUCTURE 2011-2015	
TOTAL INVESTMENT	5,554,019

IV Future and renovated cultural infrastructure 2011-2015

One of the clearest demonstrations of Córdoba’s development in recent years is the plethora of cultural infrastructure projects created, renovated or set in motion, projects that have radically transformed the city and quantitatively and qualitatively improved the spaces devoted to culture.

In the following table these projects are classified chronologically from 2008 to 2015, according to the category and type of facility. All of them will be available to host ECoC events.

Name	Performance and music venues	Opening date	Promotor	Investment €
Venues at the Teatro Góngora	The third largest municipal theatre —built on the site of a former cinema, work of the rationalist architect Luis Gutiérrez Soto— it will have a traditional main auditorium, seating 700, and a second independent space for alternative projects, seating 300.	2011	Córdoba City Council	5,883,256
Professional School of Music - Auditorium	The future Professional School of Music, as well as having multiple classrooms, practice rooms, library and record library, will have an auditorium for 267 people.	2011	Andalusian Regional Government	7,400,000
School of Dramatic Arts and Dance School	Part of this initiative comprises the complete overhaul and renovation of the Palacio de los Condes de Quemadas (School of Dramatic Arts) which will furnish completely new spaces, improving their usefulness and lending unity to the centre. The old Casa de los Corteses, which houses the School of Dance, will also undergo various renovations.	2012	Andalusian Regional Government	2,450,000
Teatro de la Magdalena	This former cinema, in the city’s Old Town, will be redesigned to become a performance venue, managed in collaboration with an independent group made up of teachers from the School of Dramatic Arts.	2012	Córdoba City Council	2,127,230
Córdoba Congress Centre Auditoriums, Palacio del Sur	The new Córdoba Congress Centre, designed by the Dutch architect Rem Koolhaas, will boast a large auditorium for operas and symphony orchestras (seating 2000) and another venue seating 800, that will be the permanent home of the Córdoba Orchestra.	2013	Córdoba City Council	68,155,172
TOTAL INVESTMENT				86,015,658

Name	Exhibition spaces	Opening date	Promotor	Investment €
Centro de Arte Rafael Botí	Linked to the Fundación de Artes Plásticas Rafael Botí, this will have exhibition spaces and provide a home for the Provincial Council’s permanent art collection.	2011	Córdoba Provincial Council	1,878,989
Archaeological Museum (extension)	This is the museum’s new building, adjoining the Palacio de Jerónimo Páez, which for some years has housed one of the most important collections in Spain. Has an area of 4,000 m², with two 750 m² temporary exhibition rooms. Currently houses the temporary exhibition “Córdoba: meeting of cultures”.	2011	Ministry of Culture	10,106,111
Science Education Centre	With an area in excess of 1,900 m², this will focus on educating, stimulating and explaining aspects of the world of science.	2011	Andalusian Regional Government	1,700,000
Teatro Cómico Principal	Built in the nineteenth century, and redesigned in the 1990s with a modernisation of facilities, this will house the contemporary art collection of the Córdoba Fine Arts Museum. It will become an exhibition space, with a permanent exhibition hall on the first floor and another for temporary exhibitions on the ground floor.	2012	Andalusian Regional Government	1,500,000
Córdoba Centre for Contemporary Creation (C4) Exhibition Halls	New centre devoted to contemporary creation, designed by the architects Fuensanta Nieto and Enrique Sobejano. Will have various spaces for temporary exhibitions.	2012	Andalusian Regional Government	23,657,001
Royal Mews Exhibition Hall	Built by Philip II to house the royal stables and birthplace of the first Spanish thoroughbreds, this building is undergoing a complete overhaul and now includes an extensive exhibition space on the second floor.	2012	Córdoba City Council	4,015,416
Fundación Arquitectura Contemporánea Exhibition Hall	The private Fundación Arquitectura Contemporánea, founded in the 1990s by a group of professional architects, will have a research, documentation and information centre as well as exhibition spaces.	2013	Fundación Arquitectura Contemporánea	2,000,000
TOTAL INVESTMENT				44,857,517

Name	Multifunctional venues	Opening date	Promotor	Investment €
Sánchez Peña Multifunctional Room	Adaptation of the space on the first floor of the Sánchez Peña market, located in the Plaza de la Corredera, for sociocultural uses.	2011	Córdoba City Council	300,363
Casa de la Igualdad	Renovation and adaptation of a building in Calle La Paja for sociocultural uses and gender equality.	2011	Córdoba City Council	400,000
Teatro Góngora Multifunctional Room	On the second floor of the former Góngora cinema a multifunctional space seating 300 has been built for alternative events.	2011	Córdoba City Council	Costed elsewhere
Casa Mudéjar- Headquarters of the Casa Árabe and International Institute of the Muslim World and Arabic Studies	The Casa Mudéjar, dating from the fourteenth century and located in the southern part of Córdoba’s Old Town, will be home to the Córdoba headquarters of Casa Árabe. It will work to strengthen relations with Arab countries and their culture. It has various spaces for cultural events.	2011	Consortium made up of MAE, AECI, Regional Governments of Madrid and Andalusia, Madrid and Córdoba City Councils	3,570,198
Córdoba Centre for Contemporary Creation (C4) auditorium	Includes a multifunctional hall for performances related to contemporary creation.	2012	Andalusian Regional Government	Costed elsewhere

In addition to the cultural infrastructure projects detailed above, Córdoba has other facilities that will be available to host ECoC events:

- Gran Teatro de Córdoba
- Real Círculo de la Amistad
- Quiosco de la Música
- Botanical Gardens open-air amphitheatre
- Teatro Duque de Rivas
- Teatro Avanti
- Palacio de la Merced Exhibition Gallery
- Sala Vimcorsa
- Sala Puerta Nueva
- Antiguo Palacio de Congresos
- Iglesia de la Magdalena
- Andalusian Film Institute
- Outdoor Cinemas
- Fundación Antonio Gala
- Instituto Andaluz de la Juventud Film Studios
- Ethnobotanical and Paleobotanical Museums
- Fine Arts Museum
- Molino de Martos
- Molino de San Antonio

The following facilities and venues were inaugurated between 2008 and 2010:

- Madinat Al- Zahra Archaeological Site
- Teatro de la Axerquía
- Sala Iniciarte
- Casa Góngora-Centre for Góngora Studies
- Lepanto Central Munucipal Library
- Chapter House at the Palacio de Orive
- Posada del Potro/ Fosforito Flamenco Centre

Specific details of these venues can be consulted at <http://www.cordoba2016.es/infraestructuras/>

Name	Multifunctional venues	Opening date	Promotor	Investment €
State Public Library	Designed by Ángela García de Paredes and Ignacio García Pedrosa, this will have an area of over 7,000 m² and include various spaces for mounting cultural activities.	2013	Ministry of Culture	12,350,967
EPEUS, mobile stage	A large-scale stage, relocatable to different districts of the city, which will serve as a setting for cultural activities (cinema, theatre, music).	2015	CC 2016	Project at planning stage
Espacio Futuro	Newly-built temporary structure in the Ciudad de los Niños y las Niñas children's park, which in 2016 will become the permanent and specific home for artistic and educational activities aimed at the younger audience and will have an active childcare service.	2015	CC 2016	Project at planning stage
Espacio Weekend	Newly-built temporary structure in a unique space, close to the river and next to the Congress Centre and the C4. This will be a festive and participatory space which will be used for large concerts and performances every weekend throughout 2016, with a capacity for 2,500 people.	2015	CC 2016	Project at planning stage
	TOTAL INVESTMENT			16,621,528

Name	Venues for creation, production and exchange	Opening date	Promotor	Investment €
22, Rey Heredia	Building with a typical house-and-courtyard structure, this will be open to cultural groups for the exchange, production and staging of events.	2011	Córdoba City Council	330,000
DC7, Culture in Transit	An old aeroplane, a Douglas DC-7 from 1957, sited in the Balcón del Guadalquivir Park, will become a creation and exhibition centre aimed especially at young artists.	2011	Córdoba City Council	230,000
Casa de la Juventud Rehearsal Rooms	This will be used as a rehearsal and creation space by up-and-coming musicians and will have all the necessary soundproofing characteristics.	2011	Córdoba City Council	126,378
La Fragua (Belalcázar)	Housed in the former Santa Clara Convent, this will be an integrated space for producing, studying and exhibiting contemporary art outside the urban context.	2012	Asociación Cultural La Fragua	Project at planning stage
AiR Rural (Villanueva del Duque)	The AirRural residency will enable an artist or cultural producer, staying in rural accommodation, to develop a project over a fortnight which reflects the area and the local population.	2012	Asociación RURAL Contemporánea	Project at planning stage
Córdoba Centre for Contemporary Creation (C4) Laboratories	The C4 will house laboratory spaces for research and experimentation in culture and creativity.	2012	Andalusian Regional Government	Costed elsewhere
V4J Housing for young people in Córdoba (international competition)	A competition has been launched to design housing characterised by Intelligence, Flexibility, Sustainability and Accessibility, aimed at young cultural creators and located close to the C4.	2015	Vimcorsa and Fundación Arquitectura Contemporánea	2,000,000
School for Popular Arts and Culture	The former Teacher Training College will become a nursery for cultural enterprises and will include rehearsal rooms for creative groups.	2013	Córdoba City Council	5,801,800
	TOTAL INVESTMENT			8,488,178

Name	Venues for culture ‘On Your Doorstep’	Opening date	Promotor	Investment €
Casa Ciudadana	Built eleven years ago on land formerly occupied by the Lepanto Infantry Barracks, this building will be home to the Municipal School for Public Participation and the Resource Bank.	2000/ Renovation in 2011	Córdoba City Council	Project at planning stage
Network of Nineteen Civic Centres	The civic centres provide not only an essential place for public participation but also somewhere that can bring culture to residential districts and specific social groups. They contain multifunctional spaces capable of hosting all manner of cultural activities.	Modernisation and adaptation of facilities to host 2016 events: 2012-2015	Córdoba City Council	Project at planning stage
Fidiana Arts Venue	This project is the response to calls from residents of the Parque Fidiana district for a cultural and arts facility.	Renovation 2011	Córdoba City Council	1,170,000
Environmental Education Centre	This initiative falls within the framework of the Los Caminos del Río educational project, situated next to Córdoba Zoo and the Ciudad de los Niños y las Niñas children's park. It will have classrooms, workshops and a room for presentations.	2011	Córdoba City Council	1,600,000
	TOTAL INVERSIÓN			2,770,000

Name	Museums, permanent halls and education centres	Opening date	Promotor	Investment €
Julio Romero de Torres Museum (renovation)	Dating from 1752, this late Baroque building is undergoing various improvements, which will include the restoration of the multi-coloured façade and the brick gateway.	1752/ renovation 2011	Córdoba City Council	450,700
Córdoba Synagogue Museum	This will be a self-contained structure, comprising the Synagogue and the museum. The land is already owned by the Department of Culture.	2011	Andalusian Regional Government	2,000,000
Casa de los Romero de Torres	The house of the Romero de Torres family, located between the current Córdoba Fine Art Museum and the Council-owned Julio Romero de Torres Museum, will be renovated and adapted. The house will be restored and turned into a museum.	2012	Andalusian Regional Government	1,500,000
Diocesan Museum (renovation)	Situated in part of the Episcopal Palace, opposite the Mezquita-Cathedral, this museum houses some 500 items of ecclesiastic heritage, dating from mediaeval times to the present day.	Thirteenth century/ Renovation 2012	Diocese of Córdoba	5,300,000
	TOTAL INVESTMENT			9,250,700

FUTURE AND RENOVATED CULTURAL INFRASTRUCTURE 2011-2015	
TOTAL INVESTMENT	168,003,581

As these data show, planned expenditure on urban, tourist and cultural infrastructure projects, including renovations, can be broken down as follows:

- I Urban and airport infrastructure:.....**€354,700,000**
- II Urban regeneration of public spaces, parks and gardens:.....**€286,377,981**
- III Tourist infrastructure:.....**€5,554,019**
- IV Future and renovated cultural infrastructure:.....**€168,003,581¹**

1 This figure is lower than that indicated in our pre-selection dossier because many of the investments included in the earlier figure have now been moved to sections II (regeneration of public spaces) and III (tourist infrastructure); moreover, the figure in the present dossier does not include infrastructure inaugurated between 2008 and 2010.

V Communication strategy

1 What is the city's intended communication strategy for the European Capital of Culture event?

Córdoba 2016 starts with an enormous advantage in the field of communication and promotion, in that its bid has already had a tremendous impact (a Google search brings up 2,150,000 results); this is the fruit of significant effort over recent years, both at local and international level. An additional factor is the immense worldwide impact that the name of Córdoba enjoys (205,000,000 results in Google); this will ensure a high profile for the city as ECoC in 2016.

The Endorsements Programme is one of the most conspicuous mechanisms for showing support for the bid. Its main virtues lie in the fact that it is a voluntary act that is easy to perform, and it transcends the parochial. The Córdoba bid has received, to date, 137,069 identified and registered endorsements, from leading figures from all walks of life, from all cultures and from all over the world: scientists, great musicians, men and women of letters, novelists, essayists, humanists, philosophers, poets and princes. And above all, from thousands of anonymous supporters who have expressed their backing for this bid.

Communication of the ECoC event—which falls squarely within Córdoba's strategy of projecting itself to the world as a dynamic city, a benchmark for European culture, a city associated all over the world with peaceful coexistence and dialogue—will be interwoven into all aspects of the management of the project. It will inevitably harness the concepts of 'city marketing' and 'country branding', concepts inherent

in the strategies adopted by cities to entice residents and outsiders alike, enabling them to compete with other cities.

Innovation and creativity form a key part of our bid and consequently—inspired by the **European Agenda for Culture** report published in July 2010, and some of the areas of convergence between the **Europe 2020** strategy and cultural development—we have planned communication initiatives that encompass these, as well as creative, marketing and cultural activities. To this end, we have fostered the creation of new digital environments dedicated to spreading, creating and accessing culture, and have helped to develop transversal professional qualifications.

Lastly, in keeping with our core principle of sustainability, we will seek to reap long-term benefits from the visibility that this event will bring Córdoba. We aim to ensure that the city's international renown is maintained and turned into a magnet for attracting people and resources, which will in turn lead to the strengthening of local structures and a better quality of life for local people.

1. AIMS

1 To promote the distinction inherent in ECoC designation, and the values attached to it, in Spain, Europe and the rest of the world. The **communica-**

tions core, relating to the Córdoba Paradigm and the positive symbolic values associated with the city, will run transversely throughout the whole communications strategy.

- 2 To reposition** Córdoba in the minds of the public, both locally and internationally: from a 'history and heritage' city to a modern, creative metropolis with a vibrant cultural life. Digital and technological resources will play a key role in achieving this, and will make an essential contribution to Córdoba's long-term development (once the EcoC is over), as well as enhancing the perception of Andalusia.
- 3 To enhance** Córdoba's profile as a **cultural destination**, promoting the city on the national and international stages, especially within the EU.
- 4 To bolster a pride in belonging, and strengthen European awareness** among local people. We seek to boost their self-confidence, their identification with a city that has become a benchmark for peaceful coexistence and the celebration of diversity, and heighten their sense of European identity.
- 5 To mobilise** local people, getting hitherto-detached sectors of the population involved in participatory events and cultural initiatives.

2. STRATEGIES

1. THREE SIMULTANEOUS SPHERES:

Local and regional. If the project is to be placed on a secure footing, and if the high levels of public interest and awareness already achieved are to be maintained, it is essential to get local media on board.

The three local newspapers (Diario Córdoba, El Día de Córdoba, ABC Córdoba) have demonstrated, from the outset, a strong commitment to the bid, and have been partner companies in the Córdoba Cultural City Foundation since 2009. The local television company, Vive7, and the local radio station Onda Cero Córdoba have also registered as partners.

Similarly, Televisión Municipal (TVM) has run a weekly news programme since 2004 entitled *Rumbo al 2016 [Heading to 2016]*, with interviews, general news about the designation process, and information about the city's cultural programme. TVM's infrastructure will be harnessed in 2016 to provide local news and content-production services for other national and international media outlets, which will be able to use them free of charge, pre-edited, accessing them from open-source online audiovisual libraries.

At local level, a key element of the promotion strategy involves supporting smaller cultural operators, helping them promote their own events within the ECoC framework. This is an essential way of joining forces and coordinating initiatives, avoiding the duplication of effort and optimising expenditure, so that cultural operators, audiences and news media all end up receiving a single, clear and consistent message.

At regional level, a partnership will be established with the main Andalusian media and with the public broadcaster Radio Televisión de Andalucía (RTVA) for the preferential dissemination of Córdoba 2016-related news. Indeed, the RTVA Board of Governors gave its unanimous support to the Córdoba bid on 10 November 2010, noting that the bid "represents the present-day situation and history of the whole of Andalusia, and should also help to foster knowledge and awareness of the entire Autonomous Region, which is why RTVA seeks a lead role in combining the efforts of Cordobans and Andalusians generally, and therefore affirms its unequivocal commitment to the Córdoba bid". RTVA's support in publicising ECoC-linked events is already evident, and will gain continuity through a long-term partnership agreement with the CCCF, starting from the moment of designation and lasting until the conclusion of the Córdoba 2016 programme.

National. Setting up partnership agreements with large national networks is especially important, given that they are part of multimedia conglomerates such as Prisa (El País, Canal Plus, Cadena SER, Cinco Días), Vocento (ABC, El Semanal) Radio Televisión Española (RTVE) and Unidad Editorial (El Mundo, VEO TV, Expansión). An agreement will also be signed with the EFE news agency based upon exchanging information and translating newswire releases for the world's other main agencies. EFE is the main Spanish-lan-

guage news agency, and has partnerships with major news outlets in Europe and Latin America. An agreement with this agency will also enable us to reach the main government press offices as well as leading national and international companies, which will be useful when approaching them to request support and sponsorship.

European and international. It is essential to run communication campaigns that promote the city and its cultural programme among potential visitors and tourists, with special reference to those activities stressing the European dimension of the project and transnational initiatives. Preferred-partner information proposals will be put to Euronews, while the main international outlets, such as Reuters, France Presse, Associated Press and United Press International, will be approached with regard to the dissemination of Córdoba 2016-related information.

Córdoba will look to Spanish sport as a leading ally in international promotion, particularly the Spanish national football team; as winner of the World Cup in South Africa in 2010, this is set to be the team to beat for the next four years. One idea is to organise a friendly match against a mixed Arab-Israeli team, with a view to promoting the values of tolerance and coexistence associated with the Córdoba project. In the same vein, a friendly match against Poland will help to promote the two 2016 ECoCs once the designations have been announced.

The organisers also anticipate the support of the Royal Family in the international promotion of the project, taking advantage of official State visits. The Andalusian Regional Government —through its Department of Tourism, Commerce and Sport— will provide valuable input, by publicising the event in Europe and the rest of the world between 2012 and 2017. Indeed, the Andalusian Government's commitment dates from 2011, and the drafting of an action plan for promoting the bid at tourism fairs and trade missions, through consumer campaigns and familiarisation tours.

2. GENERAL AND SPECIFIC INFORMATION AT THE SAME TIME

It is not appropriate to prioritise one of these types of information over the other; rather, we need to create a pattern of gradual development that will engage simultaneously with both the general and the specific, in the awareness that both will be relevant in 2016. Our communications project will realistically address the need to publicise a major event of extraordinary characteristics and dimensions, which is in turn made up of countless activities of varying scope and nature. We are acutely aware that this event highlights **a simple yet crucial reality: the European dimension of the ECoC and the way it is represented in Córdoba.**

3. A RANGE OF TARGET GROUPS

A host of communication tools will be marshalled, reflecting the vast range of channels, platforms and user groups involved. All communication methods will be considered strategically (taking a global view), arranged into a single, coherent discourse so the message is conveyed with no distortion. Our target groups will be:

- the general public (local and regional, national and international);
- regular consumers of culture, both local people and potential visitors;
- people interested in intercultural values and coexistence;
- special-needs groups: children, senior citizens, immigrants, women, groups at risk of social exclusion and the disabled. The organisers will incorporate values of inclusivity and diversity that will give people with disabilities a sense of ownership of the programme and its subsequent enjoyment. This will apply not only to the events themselves but also to the communications strategy, and will be implemented in partnership with disability associations;
- organisations and cultural operators contributing to the projects in the cultural programme; given the participatory nature of Córdoba 2016, this is seen as part of an internal communications process;
- journalists: this group will be prioritised owing to its agenda-setting role;
- public and private cultural organisations with cultural influence in Europe;
- future ECoC candidates.

4. DIGITAL COMMUNICATIONS

Our online presence will be consolidated. In 2016, people all over Europe will know about the Córdoba ECoC project; that presence will reflect the support of society at large for the project, and will boast a committed network of spokespersons.

The website <http://www.cordoba2016.es> —already available in Spanish, English and Polish— will also be translated into Arabic and Hebrew, in keeping with the values of understanding and coexistence between cultures inherent in the bid and with Córdoba's role in European-North African relations. This website will become a portal acting as a flagship for a wide-ranging online strategy, with various pages appropriate to the Web 2.0 environment, both in terms of navigability and usability. All the bid's websites, moreover, will meet the World Wide Web Consortium's (W3C) most stringent accessibility standards to ensure the greatest possible audience for the content.

While this portal will become the heart of the online campaign, social networks will enable participants to improve the quality and reach of the project, in terms of awareness levels and credibility. The mass word-of-mouth phenomenon to be found on Facebook, Twitter, YouTube, Flickr, forums and blogs enables links to be forged with users and potential visitors within the Web 2.0 environment. We will set up a "Córdoba 2016 Cyber-activists" group to lead digital communities, ensuring that they are kept active and highly-stimulated. At the time of writing, the number of people following Córdoba via social networks makes the city the leading Spanish ECoC candidate (24,000 followers on Facebook, 775 on Twitter, 13,402 on Tuenti).

Part of the online strategy will involve the co-ordinated creation of content and community management in the five languages mentioned above, with the aim of supporting and managing the Web 2.0 environment. This strategy will be based on the notion outlined above of a schema of target audiences; following a period of preliminary research, this will provide us with a picture of the needs and interests of each audience, of how Córdoba 2016 can satisfy and connect with them, of which parts of the Web 2.0 environment they inhabit, the people they follow and where they obtain their information.

To achieve these aims, once the audiences have been identified, three main strategic approaches will be established:

- Córdoba 2016 dissemination strategy: **recommend** Córdoba 2016;
- Participation strategy: **share** Córdoba 2016;
- Involvement strategy: **feel part** of Córdoba 2016.

Each of these is linked to an action plan based upon:

- the continuous overhaul and updating of the dissemination tools, in terms of both form and content;
- the constant improvement and enhancement of Córdoba 2016's presence on social networks, through ongoing revitalisation of the bid;
- the creation of new channels and accessible platforms and of open and sustainable multimedia;
- the development of specific applications on Facebook, Twitter and other social networks to recommend and invite people to Córdoba 2016;
- the creation of applications for iPhones, iPads, smart phones and Android terminals and devices, which will allow users to keep track of all programming;
- participatory activities, generated with the aim of making them 'go viral', through a continuous participation mechanism that supplements the connectedness of the internet;
- collaboration with communities and networks of experts (bloggers, agenda-setters, etc);
- the establishment of strategic alliances, especially with the ECoC chosen in Poland, for creating joint online campaigns.

The digital communication strategy will be reinvented as new opportunities emerge and the internet and other technologies evolve in the years to come.

3. INITIATIVES

1. 2012-2015

Once Córdoba has been designated ECoC, the media strategy will focus on managing expectations, emphasising the continuity of the process and maintaining public enthusiasm at high levels. During this period, we will step up our collaboration with the ECoCs announced for 2012 to 2015 and with the Polish city designated for 2016, so we can generate com-

munication synergies with the cities already designated. We will strengthen the communication efforts already running since 2003 —the website, intensification of the social network strategy and the monthly information bulletin— and promote specific initiatives such as developing and popularising the Kaikó mascot .

We will continue to rely on the volunteer corps to spread the values underlying the bid and publicise its programmes, both in the lead-up to 2016 and in the year itself. We will also run a programme to get local students on placements abroad through the Erasmus programme involved in attracting people to Córdoba, with special emphasis on younger tourists.

During these lead-up years, and particularly in 2015, we will arrange press tours aimed at national, European and international journalists and bloggers specialising in culture. Apart from serving to reinforce awareness of the area, we will also invite them to explore the deeper philosophy underlying the project and encourage them to contribute to sharing its values.

Along the same lines, Spanish and international —above all European— leisure and tourism media will be the targets of a concerted awareness-raising campaign, with the aim of transcending Córdoba’s ‘history and heritage’ image, and spreading the idea of the ‘New Córdoba’ born with the ECoC.

The economic dimension of the bid will feature prominently, with special emphasis on the role of culture in generating wealth, jobs and social transformation. To this end, contacts will be made with media and journalists specialising in economic affairs.

In this period, and especially in 2015, we will pursue the collaboration of the many public figures from all fields who have pledged their support for Córdoba 2016 as a means of promoting the bid: figures such as Rigoberta Menchú (Nobel Peace Prize), Zubin Mehta (conductor), Miquel Barceló (painter), Dario Fo (Nobel Prize for Literature), María Kodama (president of the Borges Foundation) and many others whose numbers continue to grow.

Two Andalusian universities currently offer degree courses in journalism and communications – the universities of Seville and Málaga – and we plan to sign collaboration agreements

with both in order to devise communication projects appropriate to 2016.

On the European and international stages, a **Share the spirit of Córdoba** initiative will operate between 2012 and 2015. This is a kind of ‘Córdoba cultural embassy’ which will carry the project’s message and its values to a range of capital cities throughout the world. We will embark upon initiatives geared towards establishing contacts and lines of communication with the various foreign embassies in Spain, with the aim of staging a touring exhibition, film and specially-created performance to promote the bid. In 2016, this project will be devoted exclusively to Europe and will tour the length and breadth of the EU.

2. 2016

We are fully aware that, in the year of the event itself, **our message has to reach not only local people but also people planning to visit the city, as well as those who are unable to travel and want to enjoy the event from a distance**. To that end, most ECoC cultural content, subject to copyright issues, will be made available in digital format, so that it can be enjoyed not only *in situ* but also at a distance.

Córdoba 2016 will become a communication medium in its own right, by virtue of its own direct media outlets:

- The monthly information bulletin will in 2016 become a free weekly publication, in paper and digital formats, with special issues at the end of December 2015 and a ‘taking stock’ issue in 2017; available through electronic subscription, it will be sent out by email and posted on the website.
- Multimedia channels will enable users to follow events both *in situ* and at a distance.
- An internet radio channel **(Radio Collage)**.
- The internet TV channel will show the year’s main events. The archives will be stored in a documentary library that will be accessible through the Córdoba 2016 website, enabling users to view them when and where they wish. This will also furnish us with statistics in real time, opening up new opportunities for interaction and classifying audience members according to their characteristics and interests. As far

as possible, and subject to intellectual ownership issues, the content will be passed on to public and commercial TV stations for conventional broadcasting, as well as to websites throughout Europe.

• The organisers will produce the printed material required to publicise events and keep the public informed (posters, leaflets, catalogues, flyers), bearing in mind the diversity of the programme and the circulation area. Most of this material will be published in at least five languages: Spanish, English, Polish, Arabic and Hebrew.

To heighten the European profile of the project, a European network of Córdoba 2016 correspondents will be created, comprising journalists from the 27 EU member States, who will be given the task of transmitting and disseminating information about the ECoC in their countries. This European information network will maintain especially strong links with Poland: there will be a direct communication and information link with Córdoba housed in the offices of the designated Polish city, throughout 2015 and 2016. The Polish city will be invited to reciprocate, in order to create synergies between the two ECoCs.

This network of correspondents will be joined by the information channels of the ‘thematic platforms’ that we have created with European networks, in particular those that focus on promoting culture as a means of local development, such as Babelmed and Euromedincultures.

All these initiatives will be backed up in the European and international spheres by efforts to promote the Córdoba 2016 brand on the part of the Andalusian Regional Government’s Department of Tourism, Commerce and Sport. The money invested in this will amount to approximately €20,000,000 per annum.

3. POST-2016

The communications strategy will be maintained during the first half of 2017; this will enable us to audit the results of the event, in terms of communication and image, by means of ‘stock-taking’ exercises, interviews, impact reports, the release of books and other publications and so on.

Given that one of our core concerns is the sustainability of the project, an overriding priority is the continuity of the process

of putting Córdoba ‘on the map’ in the international sphere; therefore we will transfer ECoC know-how, contacts and assets to the Consortium and the city’s Tourist Board.

4. CREATIVE COMMUNICATION

1. U-CÓRDOBA (UBIQUITOUS CÓRDOBA)

As indicated on page 79, this facility will revitalise the city and bring a host of benefits to local people and visitors, ‘kick-starting’ the services Córdoba has to offer. By providing interactive data that is relevant to users, via a range of devices (particularly smart phones and possibly, depending on how the market develops, tablets), users will be able to receive information in a way that is consistent, cohesive and filtered in accordance with their personal tastes.

2. LIVING LABS

Some of the twenty-nine political recommendations contained in Agenda 21 cover, among other things, the design of instruments to ensure that local people participate in the shaping and assessment of cultural policies, to promote expression as a basic dimension of human dignity and social inclusion, and to foster the use of public spaces and cultural decentralisation.

The Living Labs project (see page 79) impinges upon all these recommendations, since it will enable us to extend our awareness of the views of local people and visitors with regard to Córdoba, and to a variety of shared problems, and to find out what they think of the cultural programme on offer. This tool for evaluating the way the entire project develops is the natural partner to U-Córdoba as a means of securing public feedback; it provides the ECoC project with a social and urban dimension, ensuring participation that will be of service to the city in years to come.

3. THE RIVER IN ACTION

The Guadalquivir river offers a fantastic opportunity to project ‘sneak previews’ onto the surface of the water; advance information about the 2016 cultural programme will be shown by means of extremely powerful projectors that use the surface of the water as a screen.

4. RADIO COLLAGE

Two local journalists have proposed to set up an internet radio station that will broadcast news and features and also provide a further outlet for participatory artistic creation. Its programmes, which will be available on the website and which listeners will be able to download as podcasts, will collectively constitute an audio map of the ECoC. Complementing its creative dimension as a home for auditory art, it will also provide a sounding board for cultural information generated in the city. All the items will be translated into English —as well as other languages, if justified by the nature of the activity— in order to transmit Córdoba to the world. As far as possible, and subject to intellectual property rights, **Radio Collage** will pass on its content free of charge to commercial and public radio stations throughout Europe, both internet and conventional broadcasters.

5. AVE (HIGH-SPEED RAIL) CÓRDOBA

The organisers intend to develop this project as a dissemination tool at a national level, aimed at potential visitors in the cities connected to the high-speed rail network in Spain. A Córdoba 2016 information stand will be sited in the high-

speed rail stations and used to transmit some of the events live. In keeping with the U-Córdoba philosophy, the AVE stations will give visitors their first active taste of Córdoba. This will provide those who have not yet decided to head in our direction with an idea of our wide-ranging cultural offer. The stations will act as a ‘launchpad’ for the publicity campaigns which will run from 2015. Visitors will be able to take advantage of their journeys to plan their trips in detail, using information obtained at the stands.

6. BOARDING FOR CÓRDOBA

A similar initiative will run in the main Spanish and European airports, with Córdoba 2016 information displays.

7. SHARE THE SPIRIT OF CÓRDOBA

As indicated earlier, throughout 2016 the Córdoba cultural embassy will tour the main European capitals, as well as the ECoC cities designated at that time, to publicise the Córdoba 2016 programme. An official presentation will be held in these cities, together with an exhibition and a performance by a group of Córdoba artists.

2 How does the city plan to ensure the visibility of the European Union, which is awarding the title?

All the content and support apparatus, communication tools and publications will comply with the recommendations laid down in the **Communication and Visibility Manual for EU External Actions**. This manual was written with the aim of ensuring that events financed wholly or in part by the EU should include specific information to make the general public and particular audiences aware of the rationale for the event, the reasons for the EU’s support, as well as the results and effects of this support.

At the same time, all the cultural activities and events scheduled, from 2011 to the end of 2016, will carry visible UE advertising.

Within this framework, we undertake to adequately publicise the nature of the ECoC designation and the values that go with it, in compliance with our communication objectives. All material and publications concerning Córdoba 2016 will without exception contain acknowledgements and sections relating to the EU and its role as the designating body.

Córdoba 2016 will be highly visible throughout Europe and, at the same time, Europe will enjoy an equally high profile in Córdoba. In this respect, the part played by the Andalusian Regional Council — through its Department of Tourism, Commerce and Sport— will be very important in publicising the Córdoba 2016 ‘brand’ and its values in the awareness campaigns that will be carried out in Europe and the rest of the world between 2011 and 2016



VI Evaluation and monitoring of the event

1 Does the city intend to set up a specific monitoring and evaluation system:

— For the impact of the programme and its knock-on effects?

An event of this nature is likely to have a widespread impact and countless repercussions, demanding a complex and multi-faceted scientific and institutional response. Our evaluation programme, the **ECoC2016 Impact Project (Spanish acronym: PIC16)**, will take as its international benchmark the methodologies and conclusions of Liverpool’s *Impacts 08* programme, and will make full use of the findings recorded in studies by Robert Palmer and Greg Richards on the impact of earlier ECoCs.

In studying and evaluating local impacts, PIC16 will be taking as its starting point the challenges set out by the **European Agenda for Culture**, exploring—in particular— the local dimensions of a number of issues which, by their very nature, are inherent in the ECoC project: intercultural dialogue both within the city and across continents; creativity; and public space. We will subsequently publish the results and explore their implications at a European level.

The objectives of PIC16 are therefore as follows:

— **to generate valuable, high-quality scientific and technical knowledge** for event promoters, programme assessors and the EU;

- **to generate results in scientific and academic fields** that will prompt further advances in a discipline —impact studies— which has already made considerable progress in methodological terms and is currently expanding at national and international level;
- **to transfer knowledge and know-how** to local society and its social agents, in order to foster cultural and socioeconomic development, an aim that lies at the heart of this bid;
- **to create mechanisms for ongoing interaction with the cultural sector**, enabling improvements in the education and training of businesspeople and the public in general; this is an asset whose value will persist long after 2016 is over.
- to develop **new analytical techniques** capable of focussing on the whole range of experiences that together shape the cultural sector. To this end, PIC16 will include a set of specially-devised tools for the evaluation and exploration of culture; together, these form what has become known as the **Cultural Trends and Impacts Laboratory 2016** (Spanish acronym: LATIC16);
- **to evaluate the results of the study** in terms of the indicators set out by the European Commission

in the **Europe 2020** strategy and **Agenda 21 for Culture**, and **disseminate them** at international level.

In order to develop a rigorous research programme between 2012 and 2018, with a view to guaranteeing the necessary diversity of outcomes, the Córdoba Cultural City Foundation (CCCCF) has signed a strategic alliance with the Andalusian Institute of Advanced Social Studies (IESA-CSIC). Four organisations will be attached to this project:

- **IESA-CSIC**, the project leader, which will provide all the technical research expertise of an institution attached to the prestigious Spanish Science Research Council;
- **CC2016**, which will provide support and ensure the transmission of information;
- **The University of Córdoba**, which will supplement this institutional expertise with the development of econometric impact-assessment models;
- **CECO** (Córdoba Business Confederation), which will channel information emanating from the various branches of the local economy, and share its collective expert knowledge of the ‘situation on the ground’ in Córdoba.

This structure will enable us not only to harness the resources provided by these four institutions, but also to take part in joint applications for scientific and other funding (business, R&D&i, training), in order to secure sufficient and appropriate financing.

With regard to the design of the bid, the development of impact assessment for cultural events has strengthened the need for interdisciplinary and therefore methodologically-diverse approaches. Because the impacts of ECoC are so numerous and so varied, there is a crucial need for secondary data analyses, opinion polls, qualitative analyses, focus groups and documentary analyses, amongst other tools. The impacts themselves can be classified as follows:

- **economic:** i.e. development, wealth-generation and innovation in the local economy, thereby enhancing regional competitiveness and growth;
- **physical:** i.e. regeneration of the local landscape to improve the quality of life in the city;
- **social:** i.e. development of the social fabric (interrelationships, participation), fostering inclusion;
- **cultural:** i.e. new elements for placing us, as individuals, within our territorial and historical context: updating identity.

Assessment will be structured in the form of four concentric rings, starting from the local and strictly cultural and moving outwards to the global and general, i.e. from direct effects to indirect, knock-on effects. This will enable us to analyse every possible impact on the city itself, and to chart the repercussions of Córdoba 2016 for Europe as a whole, through transversal assessments of environmental and gender impacts.

The following levels of analysis are envisaged:

- **level 1:** changes in the cultural habits and practices of the people of Córdoba through their involvement (and that of third parties) in ECoC events; their perceptions of their own city and of their links with Europe and culture;
- **level 2:** impacts on the supply side, including an assessment of changes to the cultural pursuits available in the city, new cultural facilities, indicators of cultural activity; and the assessment of impacts on the culture industry, both public and private;
- **level 3:** non-cultural impacts on the city (economic, urban and regional planning and other related areas);
- **nivel 4:** the contribution of Córdoba 2016 to the European cultural heritage, and its impact on international media.

— For financial management?

In order to ensure the responsible management of public resources, Córdoba 2016 will be equipped with support tools that exceed the strict requirements of current legislation:

- **a Code of Good Practice** concerning procurement rules, covering both the hiring of staff and the contracting of services, based on the principles of competition, merit, capacity and transparency;
- **publication** of key economic/financial documents and annual budgets;
- **external auditors** who will inspect budgets and accounts before, during and after 2016;
- **a public report on the management** of external and internal resources during 2016;
- **a specific document** aimed at sponsors, furnishing them with direct information on how their contributions were used.

In the wake of ECoC designation, a Financial Directorate will be created to operate before, during and after 2016, which will work closely with the Artistic Directorate. The four sub-directorates will jointly constitute the **Objectives, Results and Finances Committee**, which will draw up the development plans before and during the ECoC.

The control system will be relatively simple, as well as efficient, functional and rigorous; this reflects the large sums of money involved and the high degree of computerisation envisaged, as well as the overriding objective of transparency running throughout the ECoC project. Similarly, and in accordance with the *European Agenda for Culture*, we will commission economic studies on the impact of Córdoba 2016 at local level.

The control and evaluation system will be divided into three phases:

- **2012-2013.** The Objectives, Results and Finances Committee will draw up development plans, which will be made public.
- **2013-2016.** The Financial Directorate will be the ECoC’s ‘engine room’. It will draw up the budget and co-ordinate forecasting, the management of income, expenditure and investments, accounting and human resources. It will endeavour to correct any deviations from the budget, and to achieve positive financial results.
- **2017.** The Financial Directorate will undergo external auditing and the results of the entire process will be made public.

VII Additional information

1 What, in your opinion, are the strong points of the city’s application and the parameters of its success as European Capital of Culture, and what, on the other hand, are its weak points?

In 2002, Córdoba set out on the road to the ECoC, aware that this would entail a change in its economic structure and a commitment to culture as a driving force for growth and transformation in the city. Progress towards that goal has been reinforced over recent years due to the economic crisis and the collapse of traditional sectors of the economy, including construction and services; however, these adverse events have served to underline the value of strengthening the cultural industries as the basis for economic regeneration.

In this context, our bid—as an overarching project—is bound to deal squarely with the city’s weaknesses; to do so, it must first acknowledge and identify them. Accordingly, the cornerstones of the bid, the strategic concepts underlying the whole programme, seek to address those weaknesses, clearly and effectively.

SYMBOLIC CONSIDERATIONS

STRENGTHS

A proven framework. The city has already built up a solid international reputation as a benchmark for tolerance and the peaceful coexistence of different cultures. We can bring to Europe the **Córdoba Paradigm**, based on mutual understanding, on the defence of human rights, and on dialogue; the city is known throughout the world for those values. Córdoba’s designation as ECoC 2016 would

strengthen the dialogue between cultures within the framework of the **UN Alliance of Civilisations**.

Quintessentially southern European city Córdoba, boasts many positive features, mainly related to quality of life, happiness, and creative potential.

WEAKNESSES

Traditional struggle to convey this symbolic legacy, and to present it as a single, coherent, productive narrative. This has hindered Córdoba’s efforts to provide a **modern reading of its historical legacy**, and fully exploit its wealth, outlook and diplomatic potential

External prejudice against the south. Córdoba, and indeed Andalusia in general, is usually associated with traditional values: the south is seen as geographically and socially peripheral, offering little in the way of innovation; the north, by contrast, is seen as modern, wealthy and contemporary in outlook. One aim of this bid is to show Spain and Europe what the city is really like, and to dispel the distorted view that outsiders have of Andalusia.

Weak industry for centuries, Córdoba’s provincial economy has been largely agricultural, and there has been little industrial development; the city, as a result, has become somewhat **cut off** from new trends in contemporary European thought, and rather **wary of change**.

STRATEGIC CONSIDERATIONS

STRENGTHS

Geostrategic location. Córdoba stands at the cultural crossroads between North and South, between Europe and Africa. It is thus a Mediterranean city with considerable geostrategic scope in an area—the Euro-Mediterranean—now experiencing considerable conflict and radical social change. The sociopolitical changes taking place today along the southern shores of the Mediterranean offer a special opportunity for the intercultural dialogue for which Córdoba stands.

Solid services infrastructure. Córdoba’s well-established **hotel and services sector** will readily handle the influx of visitors prompted by ECoC designation. The city boasts efficient links with Europe and the rest of Spain, by high-speed train (AVE) and by air from nearby airports. By 2016, Córdoba will be less than two hours by AVE from anywhere in Andalusia, giving it a “greater metropolitan area” of 8,000,000 inhabitants.

WEAKNESSES

In the past, Córdoba has failed to realise its full potential as a **key strategic player** both within Andalusia—in terms of population (it is the third largest city in Andalusia after Seville and Málaga) and historic importance—and within Spain as a whole.

ECONOMIC CONSIDERATIONS

STRENGTH

Sustainability. Córdoba is not planning to make significant investments aimed exclusively at 2016 and nothing else. As a result of considerable investments over recent years by the city council—supported by the regional and central governments and the EU—**many of the facilities and installations required for the ECoC are already in place; others are currently being built, and the financial plans for others have been approved.** More importantly, the costliest components—transport infrastructure projects—are either completed or under way; this will facilitate access for all citizens, including those with limited mobility.

WEAKNESS

Serious economic problems. Córdoba has structural economic and employment problems, which have been aggravated by the financial crisis: over a quarter of the working population is currently unemployed. Córdoba sees the ECoC as a clear opportunity for future regeneration, a chance to exploit the synergies that exist between heritage, culture and services to create a driving force for the local economy; this will also benefit other sectors, including logistics and the new technologies.

CULTURAL CONSIDERATIONS

STRENGTHS

Culture as the driving force for change and growth. For almost ten years now, the city has been working to make culture the basis for building a new future; its success is evident in the fact that the cultural industries’ contribution to the local economy grew by 30% between 2008 and 2010, even in the midst of an economic crisis¹.

The **creative sector, comprising local creators and artists**, has been growing and becoming increasingly dynamic over recent years. The city’s creative potential is apparent in the bold, contemporary events on offer.

The relevant institutions in Córdoba have been making a **sustained effort** in terms of both **the generation of infrastructure and the development of a solid cultural programme** with a more international appeal, as befitting the bid.

Córdoba is moving away from its **former status as a heritage city**, to become a cultural city whose tourist sector is growing thanks to the creation of a **culture-based tourist product**.

WEAKNESSES

Deficits in the cultural system. The systemic weakness of the city’s cultural system has hampered the achievement of tangible creative outcomes. Specific weak points include:

¹ Estudio diagnóstico del sector cultural de Córdoba, Fundación Andalucía Emprende, Andalusian Regional Government.

- Shortage of local cultural output, due to a lack of consistent tools and venues for training, and —particularly— to the difficulty in obtaining adequate funding.
- Poor connections with the outside world, limiting the development of external links: few joint productions including players from outside the city, little in the way of networking or exchanges and, especially, insufficient —often non-existent— promotion and dissemination of Córdoba’s cultural product outside the city.
- Uneven development of different artistic and creative fields. Whilst there have been numerous initiatives in the fields of literature and music, other creative areas —including the fine arts and the performing arts— have been somewhat neglected.
- Failure to realise the full potential of flamenco as a means for forging new relationships, leading to the lack of an ambitious, specific policy aimed at fostering innovation, exchange, dialogue and the exporting of culture.
- Lack of mediators and mediation structures to facilitate contacts between creators and circuits, initiatives and producers; between impresarios and networks or channels for bringing projects to fruition; and in general between culture and funding.
- Lack of a contemporary approach to artistic and cultural expression. The link between content and format remains highly conventional, and it is not always easy to modernise local creative and cultural discourse, in terms of new contexts, new supports, and new channels of dissemination.

- Cultural programming and cultural management are excessively reliant on the public sector, due to the city’s economic weakness and to the lack of a cultural industry powerful enough to thrive independently of public funding.

OTHER CONSIDERATIONS

- **Experience.** Córdoba was the first city to set out on the journey towards ECoC status in 2016. Córdoba has worked hard on a thorough analysis of the major ECoC projects (through seminars, visits, meetings with European managers and experts), devoting considerable resources to this specific purpose. It has long boasted stable, well-equipped structures and a professional staff, and has made a considerable effort to build up a first rate cultural calendar.
- **Grass-roots support.** This challenging application for 2016 has been driven, throughout, by the enthusiasm of local people; this is evident in the data on local support for the project, the statements of support from around 137,068 local people who are following the project on social networks (Facebook, Twitter and Tuenti) and the 2,230 volunteers currently working with the CCCF. ECoC-related news appears daily in the local media, and there are references to the bid in countless business, political and social projects. In itself, that broad-based enthusiasm on the part of local people has constantly proved both an invaluable support and an added responsibility for the bid.

- continue to work on improving and consolidating the cultural programmes created and developed under the aegis of the ECoC.
- 2 A “single” cultural calendar will be created, involving all local bodies —public and private— as well as creators, cultural managers and local people in general, in a faithful and detailed reflection of the city’s cultural activities.
- 3 Whether or not the ECoC bid is successful, all the institutions involved have agreed to continue working on the major items in the programme, such as the **Córdoba Forum for World Dialogue**, which has already received support from numerous international institutions and leading figures from all over the world, and which will become a benchmark for practices aimed at the peaceful resolution of conflicts.
- 4 We are committed to maintaining and progressively strengthening the city’s regular cultural programmes. Through this programme, Córdoba seeks to be perceived as a city enjoying constant cultural growth. With this aim in mind, considerable investments are currently being made in new infrastructure and in the complete overhaul of existing facilities.
 - Work will continue on the improvement and consolidation of cultural programmes which already have a long tradition in the city, paying particular attention to programmes devised under the aegis of the ECoC project.
 - New contemporary creative projects will be implemented, with a view to highlighting the dialogue between the city’s historical heritage and new creative trends, along the lines of recently-implemented programmes (**The City as Stage, and The Sky Within My House**).
 - In the same line, considerable efforts will be made —on a scale hitherto unknown in the city— to promote contemporary art. This will be achieved through the planned opening of new contemporary art facilities.
 - Efforts will focus on the radical overhaul of the city’s museums, which will involve introducing cutting-edge technology and, particularly, new approaches to museum layout, prompted by the modern view of museums as

- living institutions in constant dialogue with the city and with its visitors.
- Over the next few years, considerable support will be given to the performing arts in Córdoba, with new public, private and mixed-management theatres, and venues devoted specifically to music.
- 5 Apart from these specific activities, over the coming years Córdoba will continue to work along the same lines already traced in recent years, with a view to strengthening a cultural programme whose aims will be as follows:
 - to promote interculturalism, inclusiveness and grass-roots involvement;
 - to highlight the modern relevance of Córdoba’s symbolic heritage and, particularly, to foster amicable relations between the Arab and Jewish worlds;
 - to give cultural programmes a European dimension;
 - to rethink the relationship between the rural and urban worlds;
 - to encourage activities led, driven and managed by women;
 - to promote contemporary creation, stressing the dialogue between historical heritage and new creative trends;
 - to support young artists, through the setting up of the C4 centre and the consolidation of residencies and exchange programmes;
 - to foster the participation of Córdoba’s cultural managers and creators;
 - to improve cultural activities in residential districts, and enhance the role of Civic Centres as strategic channels for culture;
 - to promote the performing arts, creating new performance spaces and ensuring a programme that is open to new trends;
 - to foster joint productions at regional, national and European level;
 - to implement training programmes that will help to inculcate cultural habits, with major input from the University of Córdoba and other educational institutions.

2 Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of European Capital of Culture?

- 1 In institutional terms, and in accordance with the precepts of multilevel governance, the **CCCF** will continue to coordinate and jointly shape the city’s

cultural policies. Through the CCCF, the founding institutions (City Council, Provincial Council, Andalusian Regional Government and University) will con-

3 Please add below any further comments which you deem necessary on the subject of this application

We believe that, for a number of reasons, the time has come for Córdoba.

First, because of the enthusiastic support, commitment and involvement demonstrated by local people. Second, because of the city’s ability to bring participation, dialogue and understanding not just to Europe but to the whole Mediterranean area. Third, because Córdoba needs it: the city is undergoing a harsh economic recession; culture and creativity are the key to overcoming the crisis and removing certain obstacles which have hitherto hindered the city’s progress. Few Spanish cities have such enormous cultural potential and at the same time such pressing socioeconomic needs. For Córdoba, ECoC designation is no mere luxury, not just another badge to be added to the city’s achievements, not just another tourist product: it is an essential tool, which will allow the city to continue a process of transformation which has already started, but is going through a difficult period.

We also believe that **the time has come for the South**. Córdoba and Andalusia faithfully embody the attributes of a southern society, with all its richness and contradictions: historical wealth and heritage, a marked stress on peaceful coexistence and the forging of relationships, but at the same time a sense of being on the fringe of things, with problems in overcoming weaknesses, and a poorly-developed business fabric. Three northern Spanish cities have previously been named ECoC (Madrid 1992; Santiago de Compostela 2000; Salamanca 2002) and we feel that now a southern city should receive that accolade.

We firmly believe the time has come for a southern city, a southern region, to be given a chance; particularly a city and region that can act as a gateway to neighbouring societies that are becoming increasingly central to the consolidation of Europe. The sociopolitical changes currently taking place in Tunisia, Egypt, Libya, Yemen and Bahrain, and indeed elsewhere, have opened up new scope for cordial relationships, providing an opportunity to support the establishment of systems which are both more democratic and more respect-



ful of human rights. Given that Andalusia shares its past with these societies, and that this Autonomous Region has always given strong priority to relations with them, the designation of Córdoba as ECoC would not be an isolated initiative but rather a further —and decisive— step along a path on which we embarked long ago.

For all these reasons, we believe that **the time of the South** —of Andalusia and Córdoba— has come; but at the same time we are convinced that the time has also come for **the southern Mediterranean**, which is even now taking charge of its destiny.

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