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# SIENA

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*and some of its relations in Europe*



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## CHAPTER 1 - BASIC PRINCIPLES

*1.1a Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?*

### Siena needs Europe in order to face its challenges

Every morning Siena wakes up, rubs its eyes in the bright sun, looks out of the window and knows that up north it's the rest of Europe, and down south it's Africa. Siena hails the new day with the chirping of the swallows and sparrows, with the sweet sound of the bells of Santa Maria di Provenzano, and the voices of passers-by in the streets. Students start to walk through the narrow streets to reach the university. Some are instead at the station waiting for the bus to leave after years of study and the coveted Degree. They cannot remain in Siena, because there are only few jobs for them. The parkings around the walls begin to fill with the cars of the Sieneze, who spend the day in the 'beautiful city', but in the evening return to their homes outside the historic centre.

Welcome to Siena. This is our city. We are proud of it, yes. But we know we need to change and deal with those problems that so many other European heritage cities are facing. The Sieneze want to maintain authenticity, but by viewing heritage as the easy solution, the vicious circle of mass tourism and its viral stereotypes eat up the spirit of the city.

Siena wants to go in a different direction, teaming up with other European heritage cities in similar situations, setting a concrete, positive example, and re-inventing the notion of heritage itself. We call this process Heritage 3.0: dealing with our old heritage in a new way, and embracing new heritage in the making. The ECoC title will allow us to pioneer in this field, together with our European partners, and to show a way to smart specialisation and inclusive, sustainable development addressing the many small-medium sized heritage cities that together form the backbone of Europe.

Today is just an ordinary day. Let us walk you through our city – a bit like the 8 million tourists we receive each year, but not quite the same way. We provide you a view of Siena from within. Let's start straight away with one of our main goals, blurring the distinction between citizens and tourists. Will you follow us?

The sounds of the Piazza del Campo are the voices of the people who visit and live it. You can hear even five different languages at the same time: a man in a bar with a wide-brimmed white hat to order a 'cappuccino'

with a German accent, a mother calling the children running up and down the square: 'Adriàn!' 'Lucía!' Today, there is no Palio in the Piazza del Campo. No flags, no horses, no television cameras. Sunto, the great bell on top of the tower, is silent.

Let's walk to the Rocca Salimbeni. Above the impressive entrance door, the words 'Monte dei Paschi' dominate: it is the historic home of the oldest bank in the world. Some people walk out the door: austere faces, elegant clothes, only serious professionals with briefcases in hand. Right in the centre of the square, the statue of Sallustio Bandini: a pointed nose and strict gaze, one hand holding his stone tunic while the other holds the promissory note.

The square still shines with the splendour of ancient glories. In front of the square, the five-star Hotel Continental. A boy with stylish clothes awaits next to the luxurious glass doors the arrival of a few customers, but no one crosses the threshold of this posh hotel, which remains empty in its splendour.

At Piazza del Duomo, the magnificent black and white marbles shine in the sunlight, while the central rose window glass reflects the bright blue sky. The square is full of people who admire the grandeur of the cathedral, most of them through the lens of a camera. Crossing the square means being in capture by at least five photographs in thirty seconds, and then be taken into homes all around the world, along with the smiling faces of the actual subjects of these images. Tourists crowd the perimeter of the Santa Maria della Scala. In the cool of its ancient walls, only a few people venture to walk under the blue starry frescoes of the Cappella del Manto, and those full of colours of the Pellegrinaio – a visionary place created for ill, starving pilgrims to heal quicker and better by surrounding them with beauty.

Many people at the sales desk look for a ticket to visit the Cathedral, urged by the recommendation they find in their guide. In English, Spanish, Chinese, the most common question is 'what can I see of Siena in two hours?' Meanwhile, outside the tour guides tell groups of retired Germans and Japanese about the Cathedral's history – the one that there is and the one that could have been, the wall that was never finished because

of the plague, a social catastrophe that made the city shrink and left curious empty spaces. In their dense, expert storytelling, the guides evoke for their cosmopolitan little crowds the splendour of the aesthetics, the mysticism of the symbols, while in the stands fake flags and fictitious neckerchiefs of the Contradas wave in the air.

Let's continue our visit and walk to the Lizza, one of the many green areas that can be found in the centre of Siena. Composed by flower beds and gravel paths, in the centre is the statue of Giuseppe Garibaldi by horse. Not far away, an inhabited pond, where children can safely play in a place closed to traffic and adjacent to the historic core. Under the cool shadow of the trees, three elderly women sit accompanied by younger women with an eastern accent. A little old lady stirs the air with a fan.

Not too far from the Lizza is the Train Station and PIAZZALE ROSSELLI. The station is outside the walls, at the foot of the hill where Siena was built centuries ago, a few flights of mechanical escalators away. It is a small, 20<sup>th</sup> century building. Inside is a ticket office, a newsagent and a bar. A big square separates the station from the city mall and the building of the University for Foreigners of Siena. On the right side, a group of students chat and have coffee. One of the girls has a hijab covering her hair, another guy speaks Hindi on his mobile. In the opposite part of the square, nine men occupy the benches and drink cans of beer while some other people walk towards the bus stop with their luggage.

Let's now have a look at a Contrada. The sun is setting, and the streets are full of sounds: music, laughs and children voices. Flags with the Contrada emblem populate the walls of the buildings, and colour the night of the district. The bell of the Contrada church tolls for hours, night after night, to remember the recent victory. People walking in wear their knotted neckerchief: adults, elderly, and children. The place is lively and crowded, kids play running after each other, adults chat and smile, a young man accompanies an old lady to her seat. They are all busy in laying the tables, cooking, providing chairs, bringing dishes and bottles of wine to big tables where they will be happily sharing a common dinner and a warm conversation.

Thank you for going on this walk with us so far. Now let's just talk and have a coffee in one of the cafes of Via di Panteneto.

In Siena we have several urgencies. We are facing an ageing population, young people move away. We cannot only live of something that devours us: hit and run tourism. Moreover, the city has been hit by its worst economic crisis in 50 years.

Siena is like any European city – we have an incredibly rich past that we respect, but we know we need to change the present. Young people need to come to Siena to stay. We must connect to the European hubs of creativity. We want children in our playgrounds and students who start their own company in Siena.

This is why we embrace a vision of culture that is not only about old buildings, frescos and yet another sculpture representing the mythological she-wolf feeding Ascanio and Senio, the sons of Remus who, according to the legend, founded the city after fleeing from Rome. Siena wants to live in the present, be fuelled by contemporary culture, be inspired by 'citizens of the elsewhere'. That is why we invite you, Italians and other Europeans, to play a serious game with us. It is called Heritage 3.0: it means, more specifically, an active approach to heritage, bringing the old historical assets to life and embracing new cultural impulses. It implies a performance, a transmission and a deep understanding of who we are, and where we want to go.

Actually, it is as much about yourselves as it is about us who live in this city that hosts the oldest bank in the world, has four UNESCO world heritage sites in its province, and is known worldwide for the passion we share twice a year during the Palio, when four days of profound, authentic community ritual culminate in a breathless horserace lasting less than two minutes. We are now preparing for a different kind of Palio – it will be every bit as much exciting, but the rules of the game are not the same. And we can't wait for this challenge to commence.

We translate our urgencies into three themes we want to work on together with Europeans: health and happiness, social (in)justice, and smart tourism. This will not take place overnight, which is why we envisage the ECoC as a process rather than a year with an event: the earlier we start, the better we prepare, the more our legacy is substantial. It is an experiment and there is trial and error – a method we explore in our project **We Are Leonardo**; it will need the energy of European citizens who become actively engaged as prosumers – an attitude we promote in our project **CopyWrong**; and it requires the city to become more accessible – a strategy set out by our project **ParaSite**; a process of cultural healing starts, putting Siena on the map as a centre for art and healing, a goal we pursue in our project **Cultural Emergency Room**; finally, a visitor Siena will never be like an ordinary tourist anymore – an objective we develop with our European partners in the projects **Tuscany in Your Bathroom** and **Citizens of the Elsewhere**.

We are ready to re-create, so that the city becomes a hospitable place for artists, professionals, engineers

and innovators aiming high, and breaking new ground making sense out of mistakes.

As a result, Siena would be transformed from a teaching city into a learning one. This means a fundamental shift in our attitude: we no longer consider ourselves only a cradle of the old Europe, with all kinds of cultural treasures just offering lessons to learn for others; instead, we start an adventure of discovery, in which we exchange ideas with others and see ourselves as a disciple, eager to acquire new skills, especially those that enable us to be a city of the 21<sup>st</sup> century, building on the knowledge created by one of the oldest and most prestigious Italian Universities. The lessons learnt will be diffused in ways enabled by the revolution of the digital – thus, thanks to present- (and next-) day technology and its democratising impact on cultural modes of production and consumption, Siena can live up its long-standing tradition of social innovation.

We enter a process of cultural healing with socio-economic benefits, that is an outcome of what was started during the candidacy and continues way beyond 2019: the concrete plan in this bidbook is a structure for the process of being a European Capital of Culture in 2019, with a narrative that takes along in its unfolding more Italian and European heritage cities dealing with similar problems.

Let's meet again soon to continue our conversation. It is about Siena, it is about Europe, it is about how a re-assessment of our cultural heritage can provide new keys to well-being, fairness, and the experience economy – three crucial entries in the European agenda of today, and even more in the next five years.

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**1.1b** *What, for it, would be the main challenge of this nomination?*

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### **To make it happen**

Big difficulties always have to be overcome to become a successful ECoC, but in a country like Italy, which is heavily affected by issues of tortuous political decision-making, bureaucratic complexity, ineffectiveness in spending EU funds, and public procurement inefficiency, the challenge is even bolder. That is why there are precise guarantees in place already in this stage.

We have experienced that it is essential to generate a critical mass: major stakeholders now agree and work together, while wide participation of the Sieneese is a crucial factor in our success. Yes, the proudly stubborn

Sieneese community needs to believe in it – this is why participation has been our main priority during the second round. We have substantial groups of citizens on board, and that took many face to face debates and even more questions to be answered, in a moment where public trust has been dismantled by the banking scandals that hit the city.

We realise that in its context, this bid is an ambitious plan: Siena has a reputation of being a conservative city, which can make it hard to convince ourselves and others that our goal is transformation. This is why, especially in Italy, we have built our bid as a pragmatic plan, instead of losing ourselves in theoretical tergiversations or wishful thinking: it is easier to gain support and trust when everybody can see what is actually going to happen. Another difficulty lies in truly starting the motor of European cooperation – which is why there are already hundreds of intent letters signed that subscribe the concrete activities with our partners throughout Europe.

Our strategy is to overcome the sort-sightedness and scepticism that could possibly come up when the ECoC project really gets started, and to resist to the social, cultural, strategic, financial and organisational difficulties mentioned in our first bid document.

Moreover, the Siena bid is a legally binding contract – it is the annex to a Programme Agreement between the City and the Region that falls in place in the case Siena is chosen as one of the two ECoCs in 2019. It is another way for us to show that our bid is not a castle in the air. We have a plug-and-play plan, so please join us!

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**1.1c** *What are the city's objectives for the year in question?*

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### **Make of culture a social and economic change agent**

The economic and social urgencies of Siena have deepened during the last year, and this calls for a clear agenda of objectives. The quantitative objectives set in the previous round have been further refined during the intense feedback from seventeen participation tables with several groups of the local community. We also launched a door-to-door flyers campaign reporting the main figures of the project's expected economic and social impact, that has resulted into public debate on the realism of expectations on possible outcomes. There has been substantial social media attention and traditional media coverage, spreading awareness and building up community commitment.

In this second round we defined a set of qualitative objectives, which are embedded in a strategic framework developed in close collaboration with all main local stakeholders, like the Region of Tuscany and the Municipality of Siena.

Our objectives are grouped in five thematic areas: economy, digital agenda, health and happiness, accessibility and social inclusion, smart tourism. We believe these are areas where culture can make a difference in terms of value creation from a Heritage 3.0 perspective.

*Culture and the economy.* Our objective in this field is the restructuring of the Sieneese economy after the Monte dei Paschi bank crisis. This process has already started and is driven by four macro-sectors:

- Cultural and creative industries, ICT and digital content;
- Biotech and vaccines;
- Green economy (fully ranging from green energy to organic food); and
- Micro-manufacture and business related to 3D printing.

Moreover we implement an international investment attraction strategy and a creative business incubator and acceleration programme in partnership with the European Creative Business Network, and with the European Centre for Cultural and Creative Economy (ECCE) in Essen, Germany. We emphasise on creative contaminations between different sectors, and the project **We Are Leonardo** is a laboratory for radical innovation and organisational change, involving key European players in the field such as Tilt Göteborg or Conexiones Improbables Bilbao.

Thus we work on our objective to rebuild our economy through cultural impulses and business-oriented creativity. We aim for a 50% increase in the yearly number of new businesses and start-up companies in Siena to be reached in 2019.

*Culture and the digital agenda.* Our main objective here is to re-invent Siena as a heritage city by connecting it to the digital. We are working on this objective through several concrete partnerships:

- Siena has sealed a strategic agreement with the Asian Institute of Gaming and Animation of Bangalore, India; this is a gateway to more partnerships with the Bangalore digital economy district; an alliance between the Region of Tuscany and the State of Karnataka on digital heritage and digital contents production is negotiated as we speak.

- More high profile partnerships with The Ars Electronica Linz, TechnocITé Mons and the Serious Games Institute-Coventry University provide the European edge in potentially positioning Siena as a key South-European hub for digital contents and educational serious gaming.

- A new ICT platform for smart heritage experience is being developed by local firms with Glimworm IT Amsterdam as a concrete basis for future developments.

*Culture, health and happiness.* Our objective is to increase chances for people to live happily and healthily in Siena, and at the same time expose our city as a hub of innovation in the field of ‘art and healing’. Siena2019 has developed a European alliance for cultural welfare involving festivals and international networks such as the Sick! Festival Brighton, the WildWuchs Festival Basel, as well as research institutions which carry the legacy of the Turku 2011 experience such as the University of Turku. Of course, the local health institutions and medical professions are also involved in the project, turning Siena into the reference case for cutting edge experimentation in cultural welfare. The Santa Maria della Scala has embodied the principles of cultural welfare since its very foundations in the early Middle Age, and will become the core of the Sieneese cultural welfare system. An application for the Horizon 2020 programme is being prepared as we speak.

*Culture, accessibility, and social inclusion.* The main objective is to make our city accessible in many senses – physically, socially, and culturally. Siena2019 tackles such issues in their full range, from disabilities to cultural, ethnic and religious minorities, to economic and social exclusion. A full time cultural mediator is already at work in the Siena2019 bid team, and an office for cultural mediation is developed out of this experience. Siena is connecting to the European thematic network of accessible cities, and a design-based approach to physical accessibility and accessible signalling will be at the core of the **ParaSite** flagship. Key partners such as Bauhaus-Universität Weimar, Politecnico di Milano, Interactive Institute Swedish Umeå and Eindhoven University of Technology work out new cost effective solutions for physical spaces, lighting, and signalling, whereas artistic partners such as the Compagnia Virgilio Sieni and the Fondazione Wurmkoos engage the marginalised and the disabled as protagonists of cultural creation. Siena2019 is also involving the Fondazione Serono, with its long-standing commitment to accessibility issues, and works with the INDEX: Design to Improve Life Copenhagen and with the Città dell’arte

Fondazione Pistoletto Biella as key partners helping to achieve our goal of responsible social transformation in this field.

*Culture and smart tourism.* Turning our tourists into ‘citizens’ and putting Siena on the map as a hub for smart tourism – such is the objective of Siena as a tourist destination and a place of hospitality 3.0. In the escape from the risk of drifting into a socially lifeless theme park, Siena is developing an innovative approach to smart tourism that engages visitors and residents alike into communities of practice which, through different forms of physical and digital interaction, transform the touristic experience into knowledge adventure and creative problem solving, in the projects *Tuscany in Your Bathroom* and *Citizens of the Elsewhere*. Scientific partners such as the PCT - Parc Científic i Tecnològic de Turisme i Oci, Tarragona, the Master in Design d’interface, Multimèdia et Internet (DIMI), Université Paris XIII, Platoniq Sistema Cultural Barcelona, the Staatliche Akademie der Bildenden Künste Stuttgart and the Centre for Mobilities Research, Lancaster are providing the technical background for the development of such interaction platforms. Partners such as Wooloo collective Copenhagen, the Muzej za arhitekturo in oblikovanje Ljubljana, Tránsit Projectes Barcelona and Blast Theory Brighton are developing artistically compelling projects that radically rethink burning issues such as social tourism, collective narratives and the sense of place, or tourist-driven swarm intelligence.

Our targets for the various objectives are summarised in the [table](#).

100+ start-ups (30+ social enterprises) in cross-sector fields (cultural welfare, green experience tourism, etc). 1+ EU co-development partner each 500+ new young sustainable jobs in digital contents production and management, smart crafts, experience and accessible tourism, cultural community making. 100+ million euros of external direct investment and venture capital for the cultural, creative and IT sectors, 250+ high level cultural and creative professionals as new, permanent, or part-time residents

## CULTURE AND ECONOMY

100% free broadband wireless coverage and cloud computing access of the Siena territory and main province towns, and basic free wireless coverage of all centres in the province. Multilevel digital literacy workshop in partnership with Technocité Mons serving at least 10% of the local population, 100% of all schools of the province. Open data accessibility of 30%+ of non copyrighted content of Sienese libraries and archives, in partnership with Europeana, and a stable EU alliance for digital content with Avignon, Mons, Pilsen, Linz, and Sofia

## CULTURE & DIGITAL PLATFORMS

3+ centres for cultural welfare opened by 2019 in Siena and two other major centres of the province, all connected to 1+ European partners currently active in the field. 20%+ rise of the psychological well-being of residents participating in cultural welfare activities, measured by the Psychological General Well Being Index over 2016-21. 5%+ fall of the hospitalisation days of elderly population (65+) participating in cultural welfare programmes offered in the 3 provincial centres in 2019

## CULTURE HEALTH & HAPPINESS

80%+ of public spaces, cultural facilities, commercial activities fully accessible to the disabled, digital multimedia and specialised personnel for impaired visitors at 100% of the public cultural facilities. 20%+ of 2019 artistic programme co-designed and co-produced with cultural and ethnic minorities, 3+ new associations by 2019 from minority communities. Stable European alliance with 5+ cities on the themes of urban policy design for accessibility (EU League of Accessible Cities)

## CULTURE, ACCESSIBILITY & SOCIAL INCLUSION

2,000,000+ overnight stays, 4,000,000+ digital visitors in 2019, 20%+ increase of average permanence, 25%+ increase of average spending, 40%+ increase of visited digital content volume. Average of 1+ new permanent social relationship with other European citizens during 2019 for each Sienese household 10%+ of Sienese households offering opportunities of hospitality at their home for social tourists

## CULTURE & SMART TOURISM

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

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**Creative contents are about everybody – and so is heritage**

*Heritage 3.0 rejuvenates the city*

In Siena2019 we use community-wide cultural participation to rejuvenate the city and kick off a new cycle. That is why our concept focuses on Heritage 3.0 as a motor of learning and social innovation.

Heritage 3.0 as a concept is already at work in the phase of cultural history we have entered. It relates to its predecessors as follows:

Heritage 1.0 is based on the idea of (public) patronage, it is about treasuring the assets from the past and finding subsidies to support its survival. It is about consigning things to eternity and is product of the creative genius of the Old Masters.

Heritage 2.0 is about cultural and creative industries, to make heritage assets as profitable as possible and to capitalise over it. Heritage assets should ideally become entertainment machines. It is the product of the Creatives (Creative Class).

Heritage 3.0 is about shared production of meaning and about open communities of practice. Its sustainability is through crowdsourcing and it is about performing it, that is, making it live through the social practice. It is the product of Everybody.

This vision of cultural history allows for a new performing of culture and heritage that functions as follows: rather than describing what it is, our goal is to put our concept of Heritage 3.0 into practice, a bit like staging a theatre play or playing a musical composition – then, it starts to work as an approach to cultural heritage based on the idea that the consumer of our heritage is also the one who re-produces it, bringing it to life and giving it a new, contextual meaning; this *prosumer* attitude is not only the way to keep our old heritage alive but it also acts as a cultural model of the future; the distinction between producing and consuming is blurred, funding and distribution happen in collective ways and the genius of an individual author is replaced by the intelligence of crowds. Thus our concept Heritage 3.0 is just as relevant to our heritage of tomorrow as it is to cultural treasures of the past. Siena2019 sets the stage

for all kinds of experiments in this field and considers its medieval streets and squares ideal locations for exposing such 21st century avant-garde happenings against the backdrop of European cultural history. Consequently, to understand this bid is to see that it is not only about Siena, but about a crucial issue for Europe: how to deal with our existing heritage today and how to live in a Europe of arts and culture in the future.

As a concept for Siena2019, Heritage 3.0 communicates the key messages we want to be associated with: we call it heritage rather than culture because the word heritage implies a temporality and a transmission. The extension 3.0, although derived from software terminology, does not mean at all that our concept is only about the digital – rather it is an approach to heritage that wants to bring our old heritage alive again, both online and offline, and embrace new heritage through the open-minded *prosumer* attitude that implies interaction, exchange and circulation both in digital and analogic ways.

*A narrative of social innovation*

A crucial difficulty we have discovered for an ECoC is to find a path of change that citizens are willing to take – crucial is the connection with the local identity. Will citizens enable themselves to let substantial transformation take place?

In Siena, people live along a ritual of renewal to which we can connect the transformational process of the ECoC: the annual civic calendar that contains twice the Palio is in fact a cultural carrier that makes our city and builds a feeling of togetherness needed in current times, also at a European level. It will help us in the years preceding the ECoC year to make it happen together.

Our concept of Heritage 3.0 is therefore embedded in a narrative closely connected to the symbolism of the city. We know we can only accomplish our goals if we work together with great passion and togetherness, like we do when preparing many of the civic events in our city and region.

Social innovation starts with interaction and exchange. That is why our concept Heritage 3.0 works so well: it refers to such notions and implies a dynamic approach to heritage and culture; moreover, it explicitly connects to Siena's past but at the same time it is future-oriented, as marked by the extension 3.0. It therefore enables true innovation while also connecting this renewal to the existing identity of the city.

*It works if it is for everybody*

Today, the distinction between producers and users has blurred with the diffusion of digital technologies and the explosive growth of specialised social media. Everybody is potentially contributing to contemporary heritage. For instance, 10% of all of the photographs ever taken has been shot in 2012. The legacy of Siena2019 is about transforming the contemporary notion of heritage visible, interactive, inclusive and as much significant for a creative start-up company as for an old heritage city such as Siena.

What is specific to our Heritage 3.0 approach is that it's not about the heritage or culture itself so much but about *how we deal with it*: how we produce and consume it, how we distribute it, how we connect it and how we learn from it. For example, **Cultural Emergency Room** is about how we use culture to heal psychosocial traumatism; **CopyWrong** is about free circulation of ideas and cultural products; **Gift of Life** is about the narratives of a place, how we use and abuse them, how we can deconstruct them or connect them to similar stories of other places; **We Are Leonardo** is about how we keep the heritage of Da Vinci alive, especially his spirit, his scientific attitude, his curiosity and creativity and his motivation towards learning; **Tuscany in Your Bathroom** is about how we deal with cultural stereotypes and how to deconstruct them.

Thus, our ECoC programme will be an experimental playground for Europe to appreciate how Heritage 3.0 can be a source of comparative advantage in the European quest for creativity and innovation.

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**1.3** *Could this programme be summed up by a slogan?*

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**The slogan that Siena chose for the selection phase is 'ON'**

In fact, we are talking about energy and shared passion, and only those places and people that are 'ON' can have a chance to be socially innovative.

What does it mean for a community to be 'ON'? It is a matter of civic participation and creative energy, and it is no easy task. Switching a community ON calls for trust creation, balancing group thinking and originality, fostering cohesion without suffocating conflict, and a myriad of other things. In Siena, all these tensions have been mashed up and harmonised for centuries into the simulated warfare of the Palio. Siena still wants to build on that energy, but it needs at the same

time to channel it into a wider range of possibilities. It is about contemporary culture, experimentation, multiculturalism, in constant dialogue with other European territories and communities.

In its long history, Siena has often been a global city, connected to the main cultural hubs of Europe, and this is the moment to return to bold visioning and go for it once again. Every new community event, every step taken into the development of the projects of the Siena2019 programme contributes to make the Siene community a bit more ON – and a bit more European. The energising feeling that visitors feel when they come to Siena – and surrender to the uniqueness of its community life happening in the public space as a big social cocoon – can, and will, grow further as the community gets more confidence in its possibilities and returns to hope, while opening up again to new exchanges and ideas.

After three years of intense community participation and development across the most difficult period of its recent history, Siena is ready to take the challenge, and to engage Europe about what it means being ON.

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**1.4** *Which geographical area does the city intend to involve in the 'European Capital of Culture' event? Explain this choice.*

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**Siena: a geography and a history closely connected to Europe**

Throughout its history, Siena has been closely connected to Europe by the Via Francigena, the pilgrim route linking Canterbury to Rome. The long-term memory of this connection is deeply ingrained in the psychology and affective memory of the Siene, and as a consequence the relationship with Europe is not only part of a physical map, but also of an emotional one. In the mind and hearts of many Siene, the ECoC title could be regarded as the metaphorical establishment of a 'new Francigena', an opportunity to re-discover and re-invent the European connection as the main source of life and development of the territory.

The geographical area of the bid follows this logic, articulated in three zones which span different scales of the spatial relationship between Siena and Europe: the City of Siena and its Province, the Region of Tuscany, and European heritage cities.

The city of Siena consists of the historical centre within the medieval walls, and of the more modern quarters outside the walls, for a total population of 54,000, plus 16,000 University students: a small city

on the European scale, but with a high incidence of qualified young people and 8 million visitors yearly. The province includes four UNESCO World Heritage Sites: the historical centres of Siena and San Gimignano, plus Pienza and the Val d'Orcia. All 36 cities and towns in the province, totalling around 270,000 inhabitants, have formally adhered to the bid with an official decision of their Councils. Also the town of Vinci, the birthplace of Leonardo, situated in the province of Florence, has formally adhered to the bid following the same procedure. The province of Siena is strongly integrated from the cultural, social and economic point of view, so that the assignment of the ECoC title would have a direct and visible impact on the whole territory. The province as a whole would receive a crucial impulse from the title towards the transformation into a smart specialisation cluster, combining the industrial assets of Val d'Elsa with the landscape and natural ones of Val d'Orcia, Chianti and Crete Senesi to profile itself as a world class hub of creative industry, green and blue economy.

At the regional level, the Siena bid is actively involving Florence both in projects such as We Are Leonardo, and in terms of partnerships with the city's cultural, creative and tech start-up scene. Institutional contacts about a formal affiliation of Florence to the bid are under way as we speak, and are expected to be finalised by the time of the 2019 ECoC competition's final decision. Similar contacts are in progress with other Tuscan cities and territories such as Lucca (which is the other main regional hub of the Via Francigena), Grosseto (whose province is historically and economically strictly linked to the Sienese territory), and Prato (whose Centro per l'arte contemporanea Luigi Pecci is the regional hub for contemporary art and a key partner of the Siena bid).

At the level of European heritage cities, Siena has twin city agreements with Avignon, Weimar, and Wetzlar, which have been further developed into key partnerships in the context of the artistic programme of Siena2019. More major partnerships have been developed for the bid with heritage cities (or institutions thereof) like Tartu, Edinburgh, Barcelona, Amsterdam, Gent, Nantes, La Valletta, Istanbul, Cluj-Napoca, and Osijek. Proper conditions have been thus created to ensure that the good practices and network synergies that are going to be developed through the ECoC process if Siena gets the title, will be reverberated into other European heritage cities, stimulating a common learning and policy design community of practice on culture-led development.

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*1.5 Please confirm that you have the support of the local and/or regional political authorities.*

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### **The whole territory is involved, at all administrative levels**

The bid of Siena2019 is supported by the local and regional authorities, which share the finalities of the project and have already showed support in various occasions. The City of Siena will invest in the ECoC project 6,000,000 euros, to be assigned if Siena wins the title. This decision will be backed by a letter of the Mayor, which will be signed within September 30, 2014, and the Council will declare about it before September 30, 2014. The Region will assign 40,000,000 euros, a commitment confirmed in a letter by the President of the Region of November, 4, 2013. The Regional Government will declare about it within September 30, 2014 by means of a specific Programme Agreement. The Region also gave 800,000 euros to the project for the bidding process in the year 2014, a decision taken by the Regional Government on May 26, 2014. On May 22, 2014 a declaration by the Mayor of Siena in the City Council confirmed the financial commitments of the City towards the ECoC project for the years 2015-2016. Within September 30, 2014 with the reallocation of the City budget, 180,000 euros will be explicitly allocated for each year, in accordance to the bid book. The province towns have also officially secured their concrete commitment in favour of the candidacy of Siena to ECoC 2019: on March 21<sup>st</sup> it results that all of the 35 towns have indeed approved, in their town councils, a resolution that supports the project, adhering to the 'coordination between the cities in order to participate at the current phase'.

In the context of the Programme Agreement, the Region of Tuscany and the City of Siena will also decide the constitution of the Siena2019 Foundation.

The bid of Siena2019 originally stems from an agreement among the City of Siena, the Province of Siena and the Region of Tuscany, which constituted on October 16, 2009, the Committee of Supporters of Siena2019. This Committee includes the following institutions: City of Siena, Province of Siena, Region of Tuscany, Regional and Provincial Offices of the Ministry of Culture and Heritage (Soprintendenze), Siena Chamber of Commerce, Prefecture of Siena, Magistrate of the Contradas, The Archbishop of Siena, Monte dei Paschi di Siena Foundation, Monte dei Paschi di Siena Bank, University of Siena, University for Foreigners of Siena, State Archive of Siena, Tuscany DG Culture. The purpose of the Committee

is to 'activate all the synergies from the city and its territory, promoting any kind of social interaction with the local institutions and associations, so as to ensure a participatory, useful and effective bid design, to support the bid of the city of Siena and of its territory for the European Capital of Culture 2019, according to the contents of Decision 1622/2006/CE'.

The City of Siena has given full support to the bid in terms of financial resources, personnel, and facilities. The Region of Tuscany has constantly been contributing to the bid preparation, through direct expertise, networking actions, and financial support. The Province of Siena has actively been involved in coordinating the participation of all province town administrations to the bid activities, by organising meetings and workshops. The City of Florence has hosted several public presentations of the bid in the context of major programmes of cultural events, such as Florens 2012. The City of Vinci also supports the project, and this decision was agreed on in the City Council on July 28, 2014. Finally, the President of the Region, the Mayor of Siena and the President of the Province of Siena have declared, in a public meeting held in Florence on September 30<sup>th</sup> 2013, that the Siena2019 ECoC bid is an initiative of major strategic importance for the Region of Tuscany and for the Sienese territory, and is to be pursued as a key priority.

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

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### **A regional laboratory of active cultural participation and creative entrepreneurship**

Culture-led development is a complex, multifaceted process, and there is much to say about how the Siena2019 project impacts its institutional and social dimensions, or about the relationships with the tourism industry, with the green economy and with environmental sustainability, and so on. But here we choose to be very practical, and to focus upon the crucial conditions at stake, namely, those related to financial feasibility and to regional and European planning. This is where the real difference between a promising project and an effective one can be made. Therefore, in this section we only reason in terms of official planning documents and strategic objectives at the relevant territorial levels, to firmly root our action into the real policy framework.

*A coherent planning approach at the regional and city level*

Culture is one of four pillars of Siena's 2011-16 development strategy, together with life sciences, green economy, and monetary engineering, as stated in the 'Pact for employment and economic development of the City of Siena', subscribed among others by the City, the Province, the two Universities, the Fondazione Monte dei Paschi di Siena, the Chamber of Commerce of Siena. The Pact presents the ECoC bid as the City's main initiative to pursue its objectives in the cultural field. The President of the Region officially confirmed the full support of Tuscany to the Siena2019 bid with an official letter of financial support, further elaborated in a programme agreement between the Region and the City that falls in place should Siena become one of the two European Capitals of Culture in 2019.

At the regional level, the two main programming documents are currently the Regional Plan for Culture 2012-15 (RP) and the Decision 7, March 18, 2013 of the Regional Government as to the Thematic Objectives of the 2014-20 ERDF strategy (ERDF TO). For the Siena2019 bid, the RP represents a strategic framework for the medium-term perspective, whereas the ERDF TO sets the stage for the long-term one. The artistic programme of Siena2019 fully conforms to the RP objectives, while at the same time breaking new ground and positing itself as an experimental laboratory for the strategic approach of the next planning cycle at the regional level, and for pilot projects to be submitted to current 2014-20 EU programmes. An ECoC in Siena, consequently, has a sensible effect on the whole EU-related culture funding and spending in Tuscany in the 2014-20 period.

*Projects in the artistic programme link with concrete objectives of EU funding*

The RP 2012-15 still adheres to a traditional cultural planning philosophy, founded on a clear division between cultural producers and audiences, and reasoning more in terms of audience development than of active cultural participation. The Siena2019 programme partly fits into this framework, but at the same time suggests how to go beyond it in the perspective of Heritage 3.0, thereby working out new planning principles for the next regional cycle.

RP 2012-15's General Objective 1 (Access to cultural heritage and services) sets the stage for Gift of Life in terms of archives development and accessibility (objectives 1.3-1.4), for Napkin Economics and CopyWrong in terms of developing new festival formats and models (objective 1.6), and for Cultural Emergency Room in terms of supporting the structural development of performing arts (objective 1.5).

The General Objective 2 (Promotion and qualification

of cultural supply) is met by *Play the City* as a platform of educational and professional development of classical and extra-classical music (objective 2.3), by *The Space Between* as a laboratory for the experimentation in community performance practices (objective 2.2), by *We Are Leonardo* in terms of developing innovative approaches to gamified digital content and cultural and creative industries in cultural institutions and spaces (objective 2.1), and by *Infective Roads* as a programme of cultural exchange between Tuscany and the European artistic scene (objective 2.4).

The General Objective 3 (Conservation and management of cultural assets and activities) reflects into *Citizens of the Elsewhere* concerning authenticity of intangible heritage and multicultural exchange (objective 3.1), *Tuscany in Your Bathroom* as to contamination between genres, fostering young creativity and active involvement (objective 3.3), *ParaSite* in terms of enhancing access of disabled people to regional heritage assets (objective 3.4), and *Still Dancing* concerning intangible heritage narratives as a platform for creative and professional enhancement of cultural producers (objective 3.2).

The most innovative components of the Siena2019 projects trace a possible way beyond the current planning framework but are also closely connected to the long-term ERDF and ESF Thematic Objectives. In particular, the most relevant ERDF ones in our context are Objective 1 (Strengthening research, technological development and innovation), with particular emphasis on sub-theme 1(b) on social innovation, clusters and networks and open innovation for smart specialisation as applicable to the cultural and creative sectors; Objective 2 (Enhancing access, use and quality of IT and communication technologies) in all its 3 sub-themes (which include promotion of e-inclusion, e-culture and e-health); Objective 6 (Preserving and protecting the environment and promoting efficient resource use) for the sub-themes (c) and (e) on conservation, promotion and development of natural and cultural heritage, and enhancement of urban environment; and Objective 8 (Promoting sustainable and quality employment and workers mobility) in its sub-theme 8(a) on promoting incubators and creation of small and micro businesses. All Siena2019 projects are connected to one or more of the ERDF TO just cited, which in turn reflect into the Siena2019 objectives as illustrated in Section 1.1c. The projects *Cultural Emergency Room*, *ParaSite* and *Still Dancing* also naturally fall in the domain of ESF Thematic Objectives, whose definition for 2014-20 is now still

in progress.

The Siena2019 programme is thus fully embedded in regional strategic and structural fund planning, and is therefore operationally connected to the long-term policy agenda at the regional level, contributing to its further development and implementation.

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*1.7 To what extent do you plan to forge links with the other city to be nominated European Capital of Culture? In case the city will achieve the title, do you plan to cooperate with the other candidate cities that haven't passed the pre-selection phase?*

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### **Building on a long tradition of high profile cultural exchanges**

*A cooperation ingrained into the structure of the artistic programme*

Siena has a long-standing tradition of dialogue with Bulgarian culture. At the summer courses of *Fondazione Accademia Musicale Chigiana*, the resident orchestra has regularly been coming from Bulgaria (currently, the *Bulgarian Classic Foundation Orchestra*), and outstanding Bulgarian musicians such as *Raina Kabaivanska* are regularly giving classes. Moreover, the Bulgarian artist *Ivan Dimitrov* has been chosen for the painting of the August 16, 2014 *Palio*, with the explicit intent of fostering relationships between Siena and Bulgaria in the context of the 2019 ECoC year, and this connection has been largely reported and appreciated in the local media and in the Siense public opinion.

Throughout 2014, Siena has been very active in cultivating relationships and co-developing projects with the shortlisted Bulgarian cities, participating in events hosted by each of them, and inviting them to Siena for the *In culture everybody wins* conference. With all of them, we have also subscribed a memorandum of understanding, which details concrete activities and practical first steps. With all cities, a general agreement on artistic residences, exchanges of professionals and students, of festivals and exhibitions and performing art productions, and of good practices on citizens' involvement and active cultural participation, has been an integral part of the memorandum.

With *Plovdiv*, we envisage cooperation concerning the Siena2019 projects *Infective Roads*, *ParaSite*, *Gift of Life* and *Play the City*, focusing on the themes of multicultural communication and exchange through physical and digital interfaces (*Infective Roads*, *Gift of Life*), and on cultural participation and community

making through accessibility-oriented design practices, and music as a factor of social cohesion and health (ParaSite, Play the City), in addition to the CRISIS LAB platform for community-based creativity.

With Sofia, there has been an active exchange of partnerships for specific projects on the two sides, namely: *The Space Between*, *Infective Roads*, *Gift of Life* and *ParaSite* on the Siena side, and *Art Invasions*, *Reflective City* and *It's a Paper World* on the Sofia side. Moreover, Sofia and Siena are collaborating in the launch of the Academy for Culture Management started by Sofia, to turn it into a European programme involving several European Universities, and in the HERITAGE 2020 platform for digital heritage.

With Varna, cooperation is focused on the Siena2019 projects *Citizens of the Elsewhere*, *Gift of Life*, *Infective Roads* and *Tuscany in Your Bathroom*, with a special attention on the issues of smart tourism. This regards in particular *Citizens of the Elsewhere* and *Tuscany in Your Bathroom*, as well as the thematic platform STARTGIGS.

With Veliko Tarnovo, cooperation focuses on culture, health, and happiness; conservation strategies for tangible and intangible heritage; culture, social innovation, and sustainable urban development, closely related to the Siena2019 projects *Cultural Emergency Room*, *Still Dancing*, *ParaSite*, and *The Space Between*, in addition to the platform CULTURAL HEALTH.

*Making it happen: A stepwise programme with a clear schedule*

The past recent history of cooperation between the designated ECoC cities for a given year has not always been completely successful, and many interesting projects have remained on paper or have been only partly realised. Such issues have already been discussed with the representatives of Plovdiv, Sofia and Veliko Tarnovo during the *In culture everybody wins* conference in Siena, and there is wide agreement that special attention has to be paid to the issue, and that some advance planning is needed for a successful, effective cooperation. Once the Bulgarian ECoC is chosen, and if Siena is selected as well, a first visit is planned by April 2015, where a common budget for 2019 and a procedure as to how to select 5-7 common projects with a timetable is agreed. Siena will ask the Bulgarian ECoC to also invite the not selected Bulgarian and Italian candidates to be part of this meeting. On this occasion, a mixed Italian-Bulgarian work group will be formed, in order to define, on the basis of the already agreed main themes, a first draft of a specific package

of joint projects, co-productions, artists mobility programmes, and so on, as the baseline for future work. A work group meeting should be kept each half-year, alternating between Bulgaria and Italy, to gradually refine the project package, and to work on pre-production at an increasing level of detail. Moreover, once a year the two city Mayors should meet, to monitor process advancement, discuss possible strategic long-term cooperation initiatives after the ECoC year, and devise initiatives that promote reciprocal knowledge and constructive interaction and exchange between the two communities. Finally, Siena commits upon a complete projects package fully defined and funded by the end of 2017, so as to devote the whole of 2018 to pre-production, joint communication initiatives and projects previews.

*Italia 2019: a national cultural cooperation network*

Siena has been among the original proponents in the creation of the Italia 2019 network. Italia 2019 can make a difference for the future of Italian culture-led development, provided it is conducive to specific joint initiatives with clear-cut partnerships, and alleged implementation plans. For this reason, we work with all the other Italian shortlisted cities, and in perspective also with other cities in the network, to include players from each ECoC candidate in our PERFORMING HERITAGE platform such as the performing arts project *l'Intruso* (Ravenna), *IMM*aginario Festival (Perugia), the DEA network (Matera), *Monumenti aperti* (Cagliari), *MUST* Museum (Lecce).

Performing Heritage is a set of practices that shift from a static to a dynamic and negotiated conception of heritage through methodologies borrowed from performing arts. By privileging the 'clash' of visions over the 'truth' of the experts, it develops, through artistic endeavour, a framework for cultural operators that intermingles intangible and tangible features of heritage, and enables new visions for Identity, Memory, Citizenship, and Belonging.

Likewise, local players as *Fondazione Musei Senesi* and the *In-Box* network will be made available to other cities, so as to guarantee that specific, nation-wide projects will happen irrespectively of the outcome of the ECoC competition.

**1.8** 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:

### Putting Europe at work on an agenda of common relevant themes

Our key strategy is to connect not just for the sake of mere connecting, but because different European cities are often dealing with the same problems. A bid, therefore, is only truly European when it manages to boost European themes (accessibility, tourism, health, social justice, cultural diversity, gender issue...) and gives them top relevance on the agenda

With our focus on heritage-related issues, we believe that we dig into something quite essential for the future of European cities – and it is such thematic core of our bid that has encouraged our European partners to join and work with us –, because the questions we explore are as important to them as they are to Siena.

In our bid, the potential of heritage as a driver of social innovation is explored in areas like accessibility, culture and health, and smart tourism, strengthening our ties with Europe throughout the intrinsic relevance of such questions for other cities.

For example, in ParaSite we have our action called *Remain in Light*: while working with many European partners and cultural operators, we use light as a common and universal language to connect people, and to address European themes such as cultural diversity or space accessibility.

The European topic of culture and health is the main focus of our flagship Cultural Emergency Room, where we work on a unified approach for better suited cultural treatments dealing with problems related to all forms of physical, mental or social distress, from illnesses to domestic violence. We pay special attention to weaker social categories suffering from exclusion and loneliness in social theatre workshops produced by LaLut theatre company (Siena) in collaboration with Nowy Teatr (Warsaw), exploring the relationship between theatre, heritage, and social unrest: a 2-years project with theatre professionals, artists, volunteers and operators of socio-healthcare on the territory of Siena.

Another example: our action *Innovation tourism* in the Citizens of the Elsewhere project tackles some of the

burning issues of tourism together with European partners: in cooperation with the HomeExchange.com network, we invite European experts and professionals of networked hospitality services to Siena for a debate on smart tourism at a European level.

While putting topics on the European agenda, we also align some of our interventions to the existing ones. For example, in our Napkin Economics project, we directly refer to European initiatives such as:

- Europa 2020, to achieve a sustainable future with Smart, Sustainable and Inclusive Growth, especially with the Flagship Initiatives: 'An agenda for new skills and jobs', 'European platform against poverty and social exclusion', 'Innovation Union' and 'A resource-efficient Europe';
- Regions 2020, to reinforce territorial cooperation for addressing common problems;
- Small Business Act for Europe to create an environment where entrepreneurs and family business can thrive;

In short, the topics mentioned above raise very relevant issues for all European cities – and not solely from a cultural point of view. They are the motor that drives all aspects of the European dimension of our bid.

### **1.8a** to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors;

If our central theme is likely to attract widespread interest from European partners – and it did so indeed during the candidacy phase – we also deploy a set of more technical strategies to enhance and further organise European cooperation, and to ensure a long-lasting solidity of our ties with artists and cultural institutions from all over Europe.

A focus point for Siena2019 is the exchange of artists, volunteers, citizens, students and works of art. The whole artistic programme of Siena2019 involves European partners and provides opportunity for stronger, more focused cooperation. We pursue this goal via 7 specific actions:

#### **1.** Long residences of European artists in Siena, and of Siennese artists in other European countries

In our project *Infective Roads*, for example, through

a theatre residence programme by Associazione Topi Dalmata (Siena) and Teatronet (Udine), we invite 12 young international playwrights to Siena, one for each month in 2019, and host them in private homes. Once back in their countries, the playwrights will stage the work that has stemmed from the suggestions arisen from their residence in Siena, bringing back a vision of the city to Europe, after bringing their European vision to Siena.

In our flagship *CopyWrong*, the action *Archive Fever* provides another example of such artistic residencies. Lorenzo Benedetti, director of the contemporary de Appel arts centre in Amsterdam, organises a laboratory for young curators and visual artists who are interested to work with public and private archives. During the period of the project, they will obtain an artistic residence in the private houses of Sienese residents.

## 2. Coproduction and co-creation with European artists and cultural partners

For example, the action *Making Sense* in Napkin Economics will focus on European co-productions and co-realizations: a team composed by Italian, German, Croatian, Bosnian and international artists and experts will collaborate for cultural interventions, in order to make complex economic issues deeply impacting our everyday life as European citizens more understandable, thence fostering informed and responsible public debate.

## 3. Circulation of cultural productions of particular interest, to and from Siena

A clear example of this strategy is, in *The Space Between* project, our action *GreenPlayGrounds*: seed machines by Ettore Favini will be installed in front of several contemporary art institutions in Europe (e.g. soon in front of Palais de Tokyo, Paris). The seeded plants shall attract butterflies, which will be invading cities all over Europe. We catch up with social gardening experiences in other green urban spaces in European cities, while actively exchanging with them through artistic and passionate residence and education programmes.

Another example can be found in our *Infective Roads* project: in the action *Travelling Arts*, a dance festival coordinated by Francesca Lettieri and her dancers of Compagnia ADARTE will travel around Europe. This travelling festival, called 'Odyssey 2019 - THE NEW VOYAGE OF ULYSSES - A new idea of Europe: From Ulysses to Colombo', seeks to infect several European

dance festivals by carrying around people, and making the team grow from festival to festival.

## 4. Activating European networks

In *Cultural Emergency Room* and *Still Dancing* we involve the UTE - Union des Théâtres de l'Europe with its 41 theatres and associates in 18 countries, CILECT Centre International de Liaison des Ecoles de Cinéma et de Télévision with more than 160 audio-visual educational institutions from 60 countries worldwide, and E:UTSA - Union of Theatres Schools and Academies featuring 16 member institutions Europe-wide, for productions, dissemination, and educational purposes.

In the ECoC years some of the best-acknowledged directors, and some of the most promising from the new generations of theatre practitioners will come to Siena for seminars, workshops, meeting with the citizenships and young artists, and performances.

*We Are Leonardo* offers a strong example in this category: between 2017 and 2019 we plan to organise a series of workshops across Europe, called *Lab of Mistakes*, where we use errors as a conceptual tool with the goal of tackling socio-political European problems. The project builds a network of European organisations - TILLT, Conexiones Improbables, Arteconomy, Fondazione Ermanno Casoli - to produce these labs, in which public administration officials and other decision-makers will work collectively with an artist in order to discover the creative potential of mistakes.

## 5. Motivate Europeans to be active in the digital world

Our project *Tuscany in Your Bathroom* is a collective multimedia storytelling action about Tuscan imagery. Europeans will be invited to share their images of Tuscany on a digital crowdsourcing platform so as to collectively deconstruct stereotypes. The photographic research of Federico Pacini, Stefano Vigni, Daniela Neri and Enzo Ragazzini will drive the crowd's attention to unexpected landscapes and inspire them to look at our region with different eyes, and upload new images and opinions. Like this everybody can become part of the *prosumer* community we build both online and offline.

Another example of this strategy is, in *CopyWrong*, our *Archive Fever* action: here, the *Mud Angels* sub-action invites citizens to co-create an exhibition by sharing their own private images and memories of the 1966 flood in Florence, when citizens saved works of art and books belonging to the Uffizi collection from the flood. In order to give to the crowd the appropriate digital instruments to curate and augment the *Mud Angels* exhibition, Harvard University metaLAB will develop

a special version of its Curarium digital platform.

#### 6. *Researching into the phenomenon of intercultural pollination and 'contamination'*

Our *Infective Roads* project researches on productive cross-infections in the cultural and artistic field and, also, actively promotes such cultural contaminations. For example, a documentary and storytelling street project by Nedko Solakov connects Sofia and Siena. The artist drives between Sofia and Siena by car, talks to various people along the road, and documents emotions, adventures and memories in a film. The film will premiere in both Siena and Sofia, and subsequently in European museums and art galleries.

#### 7. *Stimulate European cultural tourism*

A strong such example is, in Tuscany in *Your Bathroom*, the action *My own private Tuscany: European prosumers* who visit Tuscany will use the digital platform provided by this action to share their images and memories and promote a more sustainable way to experience a tourist place. We thus aim to give a new dimension to the cultural tourism in our region, and inspire other Europeans to thwart a stereotyped imagery of their region and embrace more sustainable approaches to tourism. In the same project, our action *Gotto* includes a special module dedicated to the preparation of Tuscan dinners in different European cities, so as to involve local communities in the events, and subsequently invite them to Siena to launch culinary exchanges through social dining.

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#### 1.8b *to highlight the richness of cultural diversity in Europe;*

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In Siena2019 we adhere to the UNESCO definition of Intangible Heritage, and to the principles of the Faro convention about community empowerment of such heritage:

'Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants.'

It is through such initiatives that we cherish, expose and share intangible European heritage, as the traditions of the Contrada culture in Siena. But we also pay attention to multiculturalism through actions that focus on Rom, Muslim and Jewish cultures, among others. Our *Gift of Life* project focuses on Siena's rich intangi-

ble heritage. For example, the city's stories, anecdotes and legends are catalogued and made available on a digital platform developed by metaLAB of Harvard University. Also, we connect Siena to European and international networks of experienced craftsmen in the production of historical costumes. Like this, we highlight the unique intangible heritage of our city.

In the *CulturalHotSpots* action of *Infective Roads*, together with Egyptian artist Moataz Nasr, we carry on a project of Wafa Hourani in collaboration with the Siena Art Institute about the integration of the Muslim communities by creating in 2019 a new space for intercultural dialogue. And in the same action, Maja Weyermann produces multimedia installations based on the memories of the immigrants now living in Siena. Thus, the Siena natives will have an opportunity to discover the stories of their new neighbours and better understand their circumstances.

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#### 1.8c *to bring the common aspects of European cultures to the fore;*

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Siena2019 has the ambition to address European social urgencies like the accessibility of cities, while at the same time celebrating such European cultural icons like Leonardo da Vinci, and working with shared characteristics of European cultural traditions such as the historical roads that connect European cities and the irresistible urge to tell stories about the places where we live in Europe.

To give a first example of this kind, we would like to refer to our *ParaSite* flagship: here, in order to identify the structural problems of access in the city, the *MapAbility* sub-action produces an interactive and geo-localised mapping of the architectural barriers using playful participative processes. In year 2016 we start a series of laboratories as the core of a permanent *Fast and Frugal Design and Research Centre* for urban accessibility design, developing smart and practical objects – such as ramps or other 3D printed urban prostheses – and other sustainable design solutions for our city.

A second example in this vein is the action *CulturalHotSpots*, which aims at the creation of temporary mobile pavilions in workshops with a multi-disciplinary international team in a suburbs and in the province of Siena. We want to connect to the territory by working on specific topics and problems of a local area that appear also on the EU agenda: water management, intercultural integration, employability of the young, digital innovation, equal opportunities.

European heroes are part of our heritage. In our *We Are Leonardo* project, we celebrate the scientific and artistic attitude of this European icon (perhaps the most famous of all heroes of the Renaissance). To give but an example, inspired by Leonardo's fascination for anatomy, we develop *Digital Vitruvian Human*, an interactive 3D map of the human body.

It is often thanks to roads that European cultures connect and come to share common aspects. In *Infective Roads*, with *La Francigena Strata*, a vast project along the entire Via Francigena, ideated by Cornelia von den Steinen and Mauro Berettini, we create new 'bottegas' (workshops) and residences along the road. The modern 'pilgrims' rest in sculptural monuments (fountains, seats, banks, sleeping cells). Furthermore, we connect through art works to the Via Diagonalis, the 'Via Francigena of the Balkans' that passes through Sofia and reaches Plovdiv, Bulgaria.

Narratives are as important to the whole of Europe as much as they are to a city like Siena. *We, the Author* is an action in our *CopyWrong* project focusing on the collective creation of narratives. In it, the sub-action *Alvaro-Manuel* is dedicated to the memory of the Uruguayan-Portuguese playwright Alvaro García de Zúñiga, aiming at maintaining alive his artistic research through a network of residencies that will establish a trans-European artistic process of collaboration, with the participation of such actors and playwrights as Maria De Medeiros and Luísa Costa Gomes. In a second sub-action, the collective *Scrittura Industriale Collettiva* (SIC) will release the Great European Novel and share it for further implementations. It is a narrative about the old Continent, written over a period of three years by 1000 authors from all the 28 EU Member States.

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**1.8d** *Can you specify how this event could help to strengthen the city's links with Europe?*

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The European Capital of Culture title would strengthen our links with Europe on several different levels, many of which easy to imagine. But the most important and far-reaching result could be the contribution of the ECoC to shaping a new generation of Siennese decision makers, entrepreneurs and other professionals with a true European spirit and vision.

Just have a look at our list of European partners in question 1.12 to see how many Siennese organisations will strengthen their ties with the rest of Europe. Many of these partnerships are designed to last well beyond 2019.

It is a once in a lifetime opportunity to leave a permanent mark in the minds of the future Siennese leaders. Also, that would leave a patrimony of eye-opening experiences with Europe-wide, innovative cultural practices for those who will have to face the difficult challenges of keeping the ECoC legacy alive after 2019, and to build upon it. Making this happen will create a permanent bond of gratitude and sense of belonging of Siena towards Europe.

Also, the exchange of experts and expertise on common urgencies – related, for example, to the sustainability of tourism and the problems of social exclusion, cultural diversity and accessibility – is a crucial strategy in this respect. In some fields, we have special expertise that can be useful for other cities, while more often we need other cities to share their expertise with us. We already gave some such examples in our answers to the other sub-questions of question 1.8.

Furthermore, we will build skills of citizens and enhance their feeling of active citizenry in a European city like Siena. We do this in our *Napkin Economics* project, to give but an example. One of the most important problems facing democracies today is turning people into more active participants by involving them in decision-making processes. Our *Open Civic Forum* action, where citizens can discuss with economists, business and finance experts from all over Europe in a non-technical way can emerge as a significant tool in this process.

We also promote civic emancipation through playful learning. In the course of 2019, Siena will be hosting a series of large community-scale participatory gaming events, all produced in the context of our *We Are Leonardo* project. While working with disparate communities in Siena, the artists and game developers will help citizens to develop the skills to become co-creators of the games.

In the same project, we contribute to intellectual emancipation of European citizens in our action *Collective Inventions*, where we intend to explore the possibility of producing inventions collectively through several forms of swarm intelligence.

Another example in this vein is, in the *CopyWrong* flagship, a sub-action of the *CopyWrong Festival* focusing on a collective re-enacting of a part of our heritage that is closely related to the European tradition of conscious citizenship: Porta Romana, the place where the *Good Government* fresco is set, will be the starting point of a reverse path from the city centre to the suburbs, where

the collective of street artists Collettivo FX will re-produce Ambrogio Lorenzetti's masterpiece in a contemporary way, involving citizens who work or live there.

Our ambition is to promote such forms of active involvement of citizens also by inviting other European cities to work with Siena in the future with the aim of implementing more interventions of this kind, thus strengthening cultural, entrepreneurial and institutional bonds across Europe.

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**1.9** Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria. As regards 'City and Citizens', how does the city intend to ensure that the programme for the event:

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**A balance of passion, sense of community, civic heritage, and hope**

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**1.9a** attracts the interest of the population at European level;

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'What will we see?' This is the question a European audience will ask themselves when they hear about Siena2019, and consider a trip to our city during the ECoC year. That's why we asked ourselves this question in every single flagship, project, action, sub-action and social impact event: what will we see?

Besides this precise focus on an experience rather than a concept for each element of our cultural programme, we believe the programme as a whole is likely to attract many European citizens because of its unique chemistry between Europe's cultural treasures of the past and cutting-edge, contemporary cultural productions. Moreover, rather than expecting our guests to just consume all this, Siena will invite everybody to become a *prosumer* of culture – an exciting challenge and a clear message to potential visitors. Siena2019 will probably be the biggest cultural *prosumer* event ever organised in Europe or anywhere else to date.

Not last and not least, our approach to visitors as actual citizens who can help us to solve problems in the city, by offering us their fresh ideas and outsider perspective, in the playful manners deployed by our Citizens of the Elsewhere project, is likely to put Siena on the European map as the non-typical tourist destination in 2019 for all those who are bored with

standard city trips. When you stay at the house of a Tuscan family, you are involved in the producing of olive oil by a farmer and, the next day, in making a painting with an artist, connecting with the locals, hearing their stories about Tuscany, participating in our platform for non-stereotyped photographs of Tuscany, play a mixed-reality serious game in the squares of Siena, and contribute to the collective writing process of a European Novel – then you can say you have been to Siena.

Let's now present some of our projects in more detail, to explain why we believe they possess such a unique potential of attracting visitors to Siena in 2019.

All those European citizens interested in sustainable tourism will be curious about our project *Citizens of the Elsewhere*: what if we consider tourists as individuals with sensitivity, good sense, experience and expertise, rather than as just customers? In this project, our action *Human Hotel* not only provides alternatives to a traditional hotel room, but also supports site-specific artistic projects, so as to turn 'tourism 3.0' into an artistic activity. The *Museum of Tourism* experiment will start in 2016 in Siena, focusing on creatively combining contemporary and experimental concepts with touristic experiences. In particular, students from Staatliche Akademie der Bildenden Künste, Stuttgart will develop and implement new strategies for an art-infused tourism, together with other artistic institutions (such as MAO Lubljana and PIOVENEFABI architecture studio), until the *Museum of Tourism* will be institutionally constituted in January 2019. In Tuscany in Your Bathroom, the *Performing cliché* action means: 'make your unique souvenir' on your own. Through the Manipulating Stereo-types project, Renzo Francabandera will invite us, visitors of Siena and surroundings, to print out our own souvenirs through 3D printers and other technological devices. Inspired by our visits of museums and landscapes in Tuscany, and by our meetings and conversations with the local population, these souvenirs may be as conventional or unconventional as we like them to be.

The *CopyWrong Festival* is an event dedicated to *prosumer* culture. During the one-week festival, entering Siena's walls bordering the historical city centre will be a symbolic act: stepping out of the frame that separates the work of art from the spectators. Beyond that line, there is no such thing as an 'audience', and everyone who enters the City becomes a protagonist of the creative process. The artists of Siena2019 will gather near the city gates to welcome the participants, and seduce them into collective creations. The *CopyWrong Festival* will be the biggest *prosumer* event to date, and we will promote it as such, to attract visitors from all over Italy and Europe.

As illustrated by these examples, Siena2019 will be a mind-opening event, full of surprises. We engage European citizens in atypical manners, by revealing unconventional dimensions of heritage so as to openly question stereotypes, and step out of rusty patterns. This approach, paired with our focus on participation and interaction, will boost curiosity and motivate many Europeans to come see in person.

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*1.9b encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme;*

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The main priority during the second round of our candidacy has been to encourage the whole-hearted participation of Siena's inhabitants and of the Sieneese cultural and creative scene. During the preparation of the Siena2019 bid, all kinds of local stakeholders have joined us as active players, rather than as mere supporters.

The presence of Sieneese cultural institutions and associations, art galleries, dance and theatre companies, music groups and choirs, as well as of individual artists, actors, writers, musicians, multimedia geeks, and so on, spans the whole artistic programme of Siena2019. They are too many to be mentioned individually here, but we can safely claim that the bid provides an ample showcase of Sieneese talent, including those from the province towns. Moreover, we will continue to provide more opportunities of involvement for Sieneese cultural operators throughout the process until 2019, also to bring on board the up and coming fresh creative acts that are likely to pop up on the wake of local enthusiasm if Siena gets the ECoC title.

Our inclusive, proactive approach to culture is of course our main strategy to involve all such partners from the city and its surroundings in the active development of our cultural programme and organisation – which is, in fact, a steadily growing prosumer community that, from now to 2019 and beyond, will expand its circles from Siena to Italy and the rest of Europe. The process has already started, and many of the European partners who visited us for the workshops during the preparation of the bid are already in active contact with Sieneese counterparts to start working together. The whole Siena2019 programme is built upon the idea that cultural participation can no longer be seen as passively receiving contents, but involves co-creation and social interaction. All projects in the artistic

programme reflect this orientation, and are designed as cross-field, cross-disciplinary platforms that enable varied forms of active participation, embracing the whole Siena community from many different angles. The community is directly involved in far-reaching learning programmes involving key partners such as Città dell'arte-Fondazione Pistoletto, INDEX Design to Improve Life Copenhagen, and TechnocITé Mons, to build the skills and capabilities needed to ensure the real, purposeful, effective participation of every Sieneese citizen into the Siena2019 programme – it is on this intangible, social infrastructure that we build the most permanent legacy of the ECoC. Moreover, in our view, cultural participation has an impact upon psychological wellbeing, social cohesion and integration, innovativeness and sustainability – and is therefore a major, still overlooked channel of social innovation. This is one of the key messages we want to deliver to Europe through our project.

Let's now have a closer look at how participation functions in Siena2019, referring to some of our cultural projects.

#### *Participation of artists*

Siena2019 has two focus points with regard to the participation of artists. The first one is to involve artists from various parts of Europe and Europe's neighbours. For instance, artists involved in *Heritage of Sorrow* include: Tanja Ostojić from Berlin, Tina Ellen Lee from England, Sana Tamzini from Tunisia, Adela Jusic and group Crvena from Sarajevo, Jeton Neziraj from Pristina, Oliver Frljić from Zagreb, Sezgin Boynik and Mina Henriksen from Helsinki, and Tanja Miletić Oručević from Mostar. The second strategy employed is to especially invite those artists who have experience about involving the public in the creation of their work – for example, in the *CopyWrong* action *Re-Creative Europe*, the mime actor Sergio Bustric stages a collective play in which the everyday sociability of urban space generates humoristic incidents. In our community event *Piano pianissimo*, the pianist Stefano Bollani travels across Europe with a piano mounted on a cart drawn by white oxen. He meets locals and folk musicians and improvises on melodies provided by them, in the squares of small villages in Europe.

#### *Participation of the socio-cultural scene*

Not only does Siena involve many local stakeholders in the socio-cultural scene, but also is the ECoC likely to act as a catalyst for the local socio-cultural infrastructure. Our local partners are aware of this potential, and see this as an exciting opportunity to expand their circles of activity, and engage in fruitful partnerships with

their counterparts from all over Europe. For example, the main Sieneese health volunteering associations such as Arciconfraternita di Misericordia and Pubblica Assistenza have met with our partners in the culture and health field, such as Mary Grehan from the Waterford Arts Healing Trust, Aki Koponen and Jukka Saukkolin from Turku University, Pia Strandman from Metropolia University, and the artist Florence Minder, to kick off ideas for both Cultural Emergency Room and Still Dancing projects, and for future EU funding applications in the field. Likewise, the whole range of local associations advocating support for various forms of physical and cognitive disability have been directly involved in the shaping of the ParaSite flagship, and have started to interact with the project's key partners.

### *Participation of inhabitants*

Nine strategies to encourage participation.

In the team of Siena2019 – which is by the way in itself a basis for citizen participation – we have given a lot of thought to the development of strategies to encourage the participation of inhabitants. If we try to extract the essential conclusions of this reflexion, we could say that for us, the involvement of citizens unfolds into nine strategies:

1. We compose panels of Sieneese citizens to check what messages sent out by Siena2019 they have understood, and how they feel about them; we also use these panels to check the relevance of the programme, by asking them whether they feel any affinity with this or that project, and why yes/no, and so on;
2. We encourage citizens to participate in cultural labs, to develop projects that include citizens in the creative processes; we discuss the indicators for our programme with them, so that they understand what an ECoC is really about;
3. We invite citizens of Siena, Italy and Europe to participate in digital debates;
4. As a part of our communication strategy, we collaborate with citizen journalists;
5. We actively empower citizens to become ambassadors and testimonials of Siena2019 in their social and professional circles;
6. We involve citizens with specific competences in supporting activities related to design, execution, data collection and communication of outputs of evaluation;
7. We organise exchanges of citizens with the other ECoC in Bulgaria or partner cities and their cultural operators;
8. We stimulate connections and co-productions between citizens and (peer) tourists.

9. We engage citizens in exchanges on crafts-professions-thematic projects.

Over the last two and a half years, the period in which the team prepared this candidacy, our strategies 2, 3, 5, 6, 7 and 8 have been used in one form or another: directly or via organisations, institutions and Contradas – and we discovered that it works! Key has been to listen, build trust, listen again, analyse, summarize, give back, and listen again.

More generally speaking, one can describe the involvement of citizens as a movement in three phases: first, it is essential to inform them; then, we try to mobilize them in the sense of gaining their support; once we know they are willing to come on board, we can ask them to actively participate in the ECoC adventure.

### *Volunteers*

Volunteering is a deeply ingrained feature of Sieneese civil society, which not incidentally presents levels of volunteer engagement among the highest in the whole of Europe. During the second round of the bid, Siena has started a volunteer programme which has immediately received a high number of enthusiastic applications from local citizens, and is now operating at full capacity. Volunteers are actively involved in the bid process at all levels: from preparation and distribution of materials, to participation in events production, to acting ambassadors fostering awareness and involvement across the whole community. On this basis, if Siena wins the ECoC title, we are ready to quickly establish a much larger volunteering programme, and to fully organize it in terms of recruiting, training, motivation, task management, and so on.

### *Cultural programme*

In our cultural programme, as it should by now be clear, the participation of citizens is not a side dish, but the main dish: we see Siena2019 as a prosumer community expanding its circles from Siena to Italy and the rest of Europe, with the inherently proactive approach to culture that our Heritage 3.0 concept implies. However, on top of this general characteristic of all our projects, we have also developed four kinds of projects that possess a more specific potential to enhance the active involvement of inhabitants in our ECoC experience.

### *Events around active citizenship*

Large groups of European citizens feel today that Europe is built by others rather than themselves, and that even at a national level the decision-makers are somewhat a different kind of human species. Politics

and economics are not perceived by them as issues that they can really relate to, and have an impact on. In Siena2019, we organise events such as our *Open Civic Forum* in Napkin Economics, where citizens engage in a debate on topics such as the dilemmas of growth in Europe as well as in the Sieneese territory, or the future of pension systems, or of the environment. Also, in *CulturalHotSpots*, we address issues relevant to specific areas of the Sieneese territory and of the Tuscany region, actively involving citizens, and then the debate travels to other places in Europe dealing with similar problems. Finally, we infuse the collective improvement effort of our city with the ideas and proposals of our visitors in *Citizens of the Elsewhere*, inviting them to contribute to the development of Siena as citizens rather than tourists, and feeling an active, cherished part of the community.

#### *Prosumer events*

Siena2019 has a trend-setting, contagious love for prosumer culture, that is reflected in each and every one of our projects. However, this spirit is more explicitly articulated into some specific projects such as *Tuscany in Your Bathroom*, *CopyWrong* and *Cultural Emergency Room* – where inhabitants become, even more than in other projects, part of the process of cultural production, and are thus enrolled in a participation as active as it can be.

#### *Events that happen in public space*

With a playful reference to Marinetti ('Museums: public dormitories where one lies forever beside hated or unknown beings. '), we believe that art should not be hidden in a museum, but also sometimes brought out there in the open. That is why, especially in *The Space Between*, we focus on art in public space – which means that citizens will simply not be able to miss out on what happens in 2019: the performances and works of art of our ECoC-experience will be there to share and enjoy for everybody, not only in the city centre, but also in peripheral neighbourhoods and all across the Sieneese province.

#### *Events focusing on Siena's heritage*

Our bid is strongly embedded in the local culture, especially through our *Gift of Life* project, where the traditions of the Contradas are celebrated and re-enacted in unexpected ways. But we also paint a contemporary version of Lorenzetti's Good Government in suburban areas, together with street artists and the local populations – thus, Siena2019 performs the city heritage together with its citizens.

#### *Homestays and invitations*

In various projects, we invite artists and visitors to stay with locals. In *Citizens of the Elsewhere*, for example, the *Human Hotel* action transforms the homes of the Sieneese not simply into venues of hospitality, but into true exchange gateways where Sieneese citizens and European hackers, or artists, or peace activists, according to the specific events, learn from each other, making our inhabitants at ease when closely interacting with the most diverse, interesting people from all over Europe.

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#### *1.9c is sustainable and an integral part of the long-term cultural and social development of the city.*

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Siena knows it needs to change – which is why we want to win this competition. Our bid is embedded in a profound wish of the Sieneese population to see their city thrive again, and make the necessary steps to achieve this goal. The community has been seriously wounded by the scandals and controversies linked to the local banking crisis, and at the beginning this scepticism has also targeted the bid itself, in the fear that it was nothing but a new opportunity for corruption and misgivings. Rebuilding trust and hope in the future has therefore been our main participation goal, and we are proud to report that, with a long, patient, day after day dedicated dialogue made of hundreds of meetings and small events, we now really see new hopes and energies flourishing in the community, where diffidence and self-commiseration are quickly giving way to enthusiasm and commitment, in the best Sieneese tradition of community engagement.

That is why in this second round we focus even more on renewal and rejuvenation through cultural participation, and promote a 21<sup>st</sup> century vision of culture. Siena will be a hub of contemporary culture, *prosumer* culture and re-enacted heritage, setting examples for other European heritage cities, with Heritage 3.0 as our compass on this journey of discovery. Numerous local organisations are actively involved in the bid, and have already aligned their agendas with Siena2019. This also means that such agendas are flexible enough, so as to be able to 'bend' with the development of the ECoC: the outcome of our cultural experiments may lead to new insights, initiatives and policies, and the city is ready to move along this route.

Moreover, the city is strongly committed to building and implementing a local socio-economic development model which sees culture as its main driver – with or without the title. Concrete moves are needed anyway to tackle the deep ongoing crisis, that is burning jobs and

letting the best local talents go elsewhere. Institutional talks are currently held with the Region, to ensure that at least half of the allocated resources in case of victory is secured for the city also if not winning, to implement that part of the programme that can give a new impulse to the local economy, and be also inspiring for other Tuscan cities and territories.

The social sustainability of the Siena2019 bid critically relies on successful involvement of all local stakeholders in cultural capability building processes supporting the projects, networks, and the needed structural changes. The Sieneese public opinion now widely recognises the ECoC bid as the most concrete way out of the crisis, and all categories are showing increasing goodwill to cope with the demanding requirements, in terms of developing a new culture of social cooperation, and acquiring new entrepreneurial and organisational skills at all levels. Much remains to be done, though, to ensure that the territory lives up to the challenge. To this purpose, if awarded the title, Siena2019 will launch a programme of Milestones, a community-driven monitoring system tracking key indicators, such as number of new joint projects launched by local cultural organisations, or the number of citizens involved in cultural activities, in relation to the bid's main objectives as detailed in section 1.1c. The Milestones programme will be monitored by Siena2019 in collaboration with representatives of all territorial stakeholders, and will be openly discussed with citizens in suitably designed Improvement Labs.

From the point of view of political sustainability, the question is to induce local administrators and decision makers to embrace a learning, open minded attitude to build up sophisticated governance skills, to truly think in European perspective, and to maintain a clear awareness of how the ECoC project matters in fields such as digital and physical infrastructure, entrepreneurial development, and welfare. To this purpose, if Siena is awarded the title, the Siena2019 Policy Forum will be created, involving all members of the bid's Committee of the Supporters of Siena2019. With quarterly frequency, the Forum carries out analysis and review of the bid's state of advancement, and of its evolving relationships with the political agenda. The meetings also feature seminars and presentations from practitioners and experts from other ECoCs, providing useful information and benchmarks about criticalities and caveats, and contributing to the creation of a solid skills pool at the local political level. Each quarterly board meeting will be followed by a public meeting, where the local community receives updates and provides feedback, constructive criticism, and ideas.

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**1.10** *How does the city plan to get involved in or create synergies with the cultural activities supported by the European institutions?*

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### **The power of networks is what puts Europe's potential at work**

Building new strategic alliances: Siena2019 as a laboratory of innovation for Tuscany's creative sector in the 2014-20 perspective

Siena2019 intends to participate in a variety of calls in 2014-2020 EU programmes, and to promote stable thematic networks on its key bid themes, in the context of Europe's strategic objectives for the current cycle. In the 2019 bid Programme Agreement, the Region of Tuscany explicitly qualifies Siena2019 as the region's main laboratory for positioning itself as a leading creative region in the 2014-20 European programming.

Concrete steps have already been taken to implement the new strategy.

A key partnership has been sealed between Siena2019 and CSCS Pistoia, an organisation with an impressive track record in many European programmes, currently active in contexts strongly connected to the focus of the Siena bid, such as Erasmus for Young Entrepreneurs, Capacity Building, or Europe Mobility Networks, which results already in joint participation to European calls in fall 2014.

Siena is also still participating in the FP7 – Regions of Knowledge 'Smart Culture' project on European creative clusters and digital heritage, which crosses over ECoC themes due to the of several past and future ECoCs and candidates (Madrid, Lille, Aarhus, Eindhoven, Sofia), as well as of major creative areas such as Birmingham and Bilbao. In the June 2014 *Smart Culture* interim Brussels conference, Heritage 3.0, which is the key concept of the Siena2019 bid, has been validated and adopted as the reference framework for the further development of the project, and talks have already started with the project leader institution, Euratechnologies Lille, to prepare a new joint proposal for the Horizon 2020 programme, building up on the *Smart Culture* achievements in a Heritage 3.0 perspective.

Siena2019 has also officially adhered to the Tandem ECoC consortium launched by European Cultural Foundation to fund a Tandem programme scheme supported by ECoCs and ECoC candidates to be submitted to the Creative Europe programme.

### *A solid basis of experiences and skills at all levels: City, Province, Region*

The City of Siena is a founding partner of the European Creative Business Network (ECBN) on creative entrepreneurship incubators. The Fondazione Accademia Musicale Chigiana, Fondazione Siena Jazz, Siena Art Institute and Fondazione Musei Senesi have developed high quality European networks in diverse cultural spheres. Many other Sienese cultural organisations have an intense international cooperation activity in fields such as theatre, dance, music, visual arts. The International Art Workshop (Cantiere Internazionale d'Arte) of Montepulciano is the only Italian festival among the 11 selected at the EU level within the 1.3.6 Strand of the Culture programme to have been funded in 2013. Also the University of Siena and the University for Foreigners of Siena have very positive track records of successful applications to European programmes. The University of Siena hosts a Europe Direct info point until 2017.

The Region of Tuscany has been signalled among the Italian best practices for the use of 2007-2013 structural funds for culture in the official report of the EENC for the European Commission. Tuscany has also been the lead partner in innovative funded projects within the Culture 2007-2013 programme, such as 'Art and culture in prison', and within the URBACT II programme, such as 'Jessica for Cities'.

### *Networks as strategic frameworks for future projects*

Siena2019 is launching a few thematic networks to create stable, variable geometry coalitions of partners for future EU programming calls on themes of primary relevance for the bid and the resulting artistic programme, so as to ensure resources for legacy-related projects, and to develop EU-wide communities of practice on key strategic issues.

- CULTURAL HEALTH connects European administrations and cultural organisations which are interested in path-breaking initiatives in cultural welfare and wellbeing, related to the projects Cultural Emergency Room and Still Dancing. Partners, most of which already officially confirmed, are the cities of La Valletta, Osjek, Veliko Tarnovo, Avignon, Wetzlar, and Stavanger, as well as the Turku Business School, Arts and Health South West Dorchester, the Sick! Festival Brighton, the WildWuchs Festival Basel, the Waterford Healing Arts Trust, SAMOA Nantes, the Hospital de la Santa Creu Barcelona, Künstlerhaus Bethanien Berlin, and the Fondazione Medicina a Misura di Donna Torino.
- CRISIS LAB connects cultural organisations

interested in exploring new forms of community-based creativity for social cohesion and inclusion in countries hit by severe financial distress, with an interest to develop new forms of social creative entrepreneurship and innovative crowdfunding schemes, related to the Napkin Economics project. Partners are IKED Malmö, Association Marcel Hicter Brussels, Casa de Mateus International Institute Vila Real, University of the Arts Belgrade, Athens Biennale, Goteo Palma de Mallorca, Città dell'arte - Fondazione Pistoletto Biella, Bethlehem Fair Trade Artisans, LINK Mostar, Nairucu Artes Nampula, ReKult Amsterdam and the City of Plovdiv. The network also supports the Academy of Cultural Management project launched by Sofia University, and aims at fostering advanced education and training for cultural managers in countries where cultural management skills are in demand due to lack of programmes with top international standards; faculty is coming from the universities of Sofia, Siena, Minho, Uppsala, Valencia, and Wrocław.

- SANTA CATERINA 2019 works on the legacy of the Sienese co-Patroness of Europe, woman of peace and cultural ambassador *ante litteram*, for the 20<sup>th</sup> anniversary of her proclamation in 2019, to create a support network for women activists engaged in cultural peace-making, in order to strengthen their local action in terms of cooperation opportunities, European public opinion awareness and financial support. It is connected to the *Heritage of Sorrow* action of the Infective Roads project. Partnerships, to be further developed in the coming years, are with the Associazione Internazionale dei Caterinati, the City of Avignon and Bozar Brussels, with the curatorship of Milena Dragicevic Sesic (Belgrade) and Sevdalina Voinova (Sofia), as key experts in cultural peace making
- SMARTGIGS puts together municipalities that are interested in developing sophisticated approaches to the smart destinations issue, with an eye to reinforcing local factors of comparative advantage in the global competition for tourism flows, escaping the logic of mass standardized tourism to think of tourists like temporary residents. It is connected to the Citizens of the Elsewhere project, and partners are the cities of Weimar, Edinburgh, Cluj-Napoca, La Valletta, Ale, Varna, and Pula.
- HERITAGE 2020 gathers organisations on the forefront of digital contents innovation to develop common projects in the field of digital heritage, with special attention to experience formats and issues related to smart devices, augmented reality

and wearable technologies. It is connected to the **We Are Leonardo** project, in close cooperation with Europeana, and partners are The Ars Electronica Linz, TechnocITé Mons, Interactive Institute Swedish ICT, The Serious Games Institute Coventry University, Institute for Digital Economy Prague, ECCE Essen, Glimworm IT Amsterdam, Platoniq Barcelona, Sofia Development Association, Tartu Centre for Creative Industries, metaLAB Harvard University, SAMOA Nantes, Middle East College Muscat and the Asian Institute for Gaming and Animation Bangalore.

- **PUBLIC SPACE RELOADED** tackles the issue of public spaces as an innovative laboratory for contemporary art practices, engaging contemporary art museums across Europe into a critical reflection and into concrete public art projects that question the institutional nature of the museum as the preferential space of access and legitimisation of artistic experience. It is connected to **The Space Between** project, and partners, whose list is in progress and bound to increase soon, are Centro per l'arte contemporanea Luigi Pecci Prato, MADRE Napoli, Bonnefantenmuseum Maastricht, Arken Museum for Moderne Kunst Copenhagen, SMAK Museum of Contemporary art Gent, Fondation Beyeler Basel, Latvian Centre for Contemporary Art Riga, and Ujazdowski Castle Warsaw.

Funding for the above networks is going to be sought in suitable 2014-20 EU programmes such as Creative Europe, HORIZON 2020, EaSI Progress, COSME, Leonardo, Erasmus Plus, INTERREG VC. Other resources are likely to come from regional development and transnational funds, as well as from private partners.

The **PLAYING IDENTITIES** network presented in the pre-selection bidbook has just been financed in the first call for the Creative Europe programme.

#### *Platform of Platforms: Siena as an active playground*

The network building activity of Siena2019 also pays attention to problems of cultural agenda setting at the EU level. For this reason, Siena is willing to invest own resources to create opportunity for some of the major cultural networks in Europe to interact more closely, to elaborate a shared list of priorities and actions, and to establish a dialogue with the European institutions from a more solid, cross sector basis. The networks involved in our 'platform of platforms' are not asked, in this capacity, to endorse in any way the Siena2019 bid, but only to take advantage of this possibility so that each one organizes a conference within a mutually agreed and coherent framework to pursue common interest. For each meeting, delegates from the other networks will also

participate, to ensure the widest possible dissemination of results and agenda coordination, and regular interim technical meetings between conferences will be held for the advancement and fine tuning of the common agenda.

The calendar of activity is the following, organised by thematic years in the 2015-18 period:

2015 - cultural production, competitiveness and capability building:

- First half-year, a meeting of ECBN, about emergent models of European creative entrepreneurship and their strategies of economic and financial sustainability, including crowd-funding and community funding tools;
- Second half-year, a joint meeting of the UTE - Union des Théâtres de l'Europe, E:UTSA - Union of Theatre Schools and Academies, CILECT Centre International de Liaison des Ecoles de Cinéma et de Télévision, about the social and economic role of active participation in performing and media arts, and about their role as capability building platforms for local communities;

2016 – heritage as a platform of social innovation:

- First half-year, a European conference of Europa Nostra about emerging practices in the heritage-social innovation relationship, participative and inclusive conservation, and revitalisation strategies for tangible and intangible heritage;
- Second half-year, a Future for Religious Heritage meeting about the preservation, classification and renewal of tangible and intangible religious heritage in Europe, and about the role of new digital technologies in facilitating awareness, diffusion, in intercultural dialogue and creative re-use;

2017 - European cultural strategies and coordination models for the sector:

- First half-year, a meeting-workshop of Culture Action Europe (CAE) about the relationship between societal cultural capacities and active citizenship as a basis for a new European model of welfare and social sustainability, and as common ground for the different perspectives represented by the existing European platforms and networks;
- Second half-year, a meeting-workshop of A Soul for Europe on the perspectives of the ECoC programme beyond 2020, in the light of experiences and issues of recent past and future capitals, with special emphasis on good practices and on critical experiences and issues in the pre-ECoC preparation phase and in the post-ECoC legacy phase;

2018 - intercultural dialogue - together in diversity:

- First half-year, a Les Rencontres meeting on intercultural dialogue as a source of social innovation, with special emphasis on the role of European public administrations as inter-cultural facilitators;
- Second half-year, a final joint conference, with the participation of delegates from all involved networks, and key representatives from the European Commission, for a plenary discussion of the common agenda and of the scenarios of the 2021-27 European strategic framework and programming.

With Platform of Platforms, we therefore want to exploit the visibility and relevance of the ECoC title and use our own resources to serve a common European interest: offering to the European Commission a valuable, widely discussed and shared, and policy-oriented elaboration of culture's contribution to European smart specialisation, inclusiveness and sustainability strategies – a concrete step to make of culture one of the top entries of the 2021-27 political agenda and EU programming.

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*1.11 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.*

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### **More than targets, arrows of creative energy**

In the Siena2019 programme, we tend not to reason in terms of targets as passive beneficiaries of activities. Rather, we consider specific groups of co-creators which provide characteristic contributions to the construction and implementation of projects. As projects are built with them, they cannot be the 'target' which is passively 'hit' by ideas and stimuli designed by someone else – they are better metaphorically depicted by the 'arrow' that carries the creative energy itself. In this vein, we pay special attention to several groups: disabled people, children, elderly people, socially excluded individuals, cultural and ethnic minorities. Also, we have several actions for artisans and craftsmen and for young creative professionals, and another set of actions for policy makers, government officials and decision makers. Projects involving specific profiles of co-creators are often strategically overlapping with other ones, fostering cross-fertilisation practices: a feature that improves the social sustainability of the projects, and their stability

after the ECoC year.

#### *Disabled people: Cultural participation enhances autonomy*

Disabled people are involved in two complementary ways. The first is by designing projects in collaboration with local disability-focused associations, which creatively tackle their needs and issues in a heritage city context. An example is the **ParaSite** flagship, about design strategies for fast and frugal ways to enhance accessibility to heritage site spaces and services, and in particular its *MapAbility* sub-action, a participative user-generated database for GPS mapping of architectural barriers and related accessibility solutions (alternative routes, special facilities).

The second is by facilitating the cultural participation of the disabled, to enable them to develop their creative potential. An example is the **Still Dancing** project, based on an innovative technological interface developed by a Siennese high-tech start-up company, Liquidweb, that allows severely disabled people with total or semi-total mobility impairment to interact with the external world as cultural players and performers. Going beyond eye movements tracking by directly reading mind-waves, the Liquidweb interface enables persons to express themselves beyond the functional level, and to reconstruct their social personality and active citizenship through cultural participation, dramatically expanding their positive freedom.

#### *Children and high-school students*

Children are a key co-creators group. They will be the new adult generation taking care of the city after 2019. Moreover, as fully digital natives, they are the real teachers to the older generations about the use and potential of advanced digital tools. *Skool Daze*, the first action of **We Are Leonardo**, focuses on gaming and embodied cognition as the future of education. The core of the action will be an experimental *Serious Games Platform* producing new didactic and educational tools. Although basically meant for everybody, we expect the youngsters to be a real driving force of this platform and other activities of *Skool Daze*, in a series of night-events, The Ars Electronica Futurelab will take to the skies with *Game of Spaxtels*, an interactive drone performance that will transform the sky in a huge interface for the community to play with. Finally, the Tony Clifton Circus will playfully invade the streets of Siena staging a variety of carnival performances that will actively involve Siena's high-school students as well as the numerous school trips that come to visit the city.

### *Elders as curators of community memory*

Elderly people are linked to a key aspect of active cultural participation that belongs to the cultural history of the city: narration and oral tradition. In Contradas, oral transmission is often the basis of the social memory of the community. In the Gift of Life project, the action *To be or not to be* directly engages elderly people in Siena as narrators, but also as custodians of cultural authenticity, that is, as curators of their personal patrimony of documents and data that will be contributed to the creation of a shared archive of the emotional memory of the Contradas. The exploration and selection of the material and the construction of the archive will also give precious opportunities for intergenerational dialogue, where elderly people are also directly involved in the scripting, production, editing, and display of the digital contents. The young people of the Contradas will take care of the collection and management of archival information, in order to manage it in an appropriate manner depending on the levels of privacy requested by document donors, and they will learn an expertise in digital curation.

### *Artisans*

In the *Fabric of the Soul* sub-action of Gift of Life, we connect Siena to a European and international network of experienced craftsmen and artists in the production of historical costumes. Through workshops, courses and seminars, we create a professional and human exchange between Sieneese and European artisans, contributing to intercultural stimulation and circulation of local crafting techniques, and enable Contrada volunteers to expand their direct experience in the techniques of production, maintenance and restoration of costumes. The final goal is to create an International center of excellence in Siena for historical costumes, and to encourage the birth of new creative businesses in the field.

The second action of We Are Leonardo, called *Material Science*, is about creative experimentation with innovative materials and processes. The project fosters contamination between national and international artists and designers and traditional regional craftsmanship, in exploring the possibilities of new materials and production techniques through lateral thinking strategies and approaches. A series of co-production ateliers, open to public interactions, will be set in the Siena Province. In 2019, an *Art & Design Biennale on innovative materials* will display the results of the artists-designers-artisans collaborations, in various locations across the Siena Province.

### *Socially excluded citizens*

In Cultural Emergency Room, everyone is welcome, to join artists and performers in the creation of art installations and live acts as a form of therapeutic cultural participation. Workshops are kicked off in Siena and its Province, addressing in particular the weaker social categories at higher risk of social exclusion, and involving all interested citizens and visitors. In *Play the City*, collective playing and singing becomes an opportunity for inclusion of people with socialisation pathologies or suffering from marginalisation issues.

### *Decision makers*

*Lab of Mistakes* in We Are Leonardo investigates the role of errors in social and cultural processes. The action aims to enhance the capacity of citizens and decision-makers to manage mistakes and learning from them, by acknowledging and exploiting their hidden creative potential. In order not to fear mistakes, we must learn how to become flexible. The project builds a network of European organisations specialised in designing and organising workshops, led by artists, within companies and public administrations. Between 2017 and 2019, we plan to launch a series of such workshops across Europe, showcasing the potential of errors as a conceptual tool for more creative and effective public and private organisations active in critical socio-political European contexts. Mixed groups of citizens, managers, and public administration officials will work collectively with artists and facilitators to devise socially innovative solutions to burning local and European issues.

### *Ethnic and cultural minorities*

The 20% of the whole artistic programme of Siena2019 is co-designed with cultural and ethnic minorities, thus encouraging their active participation. In the Siena2019 team we have a cultural mediator which is working full time in the active communication and involvement of all immigrant communities of Siena into the project, and in particular with all of the more structured and organised ones, representing Romania, Bolivia, Colombia, Perù, Nigeria, Philippines, Togo, Cameroon, Marocco, Senegal as well as with the organisations which are active in the field of intercultural dialogue.

For example, ethnic and cultural minorities play a key role in the *Infective Roads* project in the *Heritage of Sorrow* action, attention is given to communication between conflicting communities, to jointly devise and perform, with the collaboration of public artists from their home countries, public rituals of

reconciliation. In the *CulturalHotSpots* action, the issue of the integration of the Muslim community will be especially tackled with the creation of a specific space for intercultural dialogue, further building on the experience of Lille 2004's *Maisons Folie*, and public, participative art will become the channel to emotionally share the life stories of immigrants with the native Sienese community. The **Infective Roads** project also involves often discriminated communities like the Rom one through their popular musical and dance culture in some of their best artistic expressions, to open up new opportunities of cooperation with other European creative professionals.

### *Young creative professionals*

Young creative professionals are systematically engaged throughout the Siena2019 programme.

In particular, the young Sienese independent cultural scene will be involved in all projects as an engine of creative controversy and dynamism – they will serve in the **Cultural Emergency Room**, will be among the project developers for **We Are Leonardo**, and will be the animators of the *CulturalHotSpots* action of **Infective Roads**.

More generally, young creators are the main motor of change of the whole programme. They infuse in all projects a new attitude of open-mindedness and anti-conventionalism, that is most necessary to energise the ECoC year. They will also play a central, propeller role in strategic collaboration networks, and will be inspired to develop new forms of social and economic sustainability for the Sienese creative sector in the European context.

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**1.12** *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?*
- *cultural operators based outside the city?*
- *cultural operators based outside the country?*

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

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### **Face to face work is what has made the difference**

The Siena2019 artistic programme has been designed through a bottom-up process, in a series of workshops, meetings, calls and idea exchanges between the artistic team of Siena2019 and local, national and international

cultural operators. We involved several of them from the very beginning, not by providing them with an already established idea of what we would like to do and just asking them to join us, but taking the time to share our visions, talents, and expertise to break new ground together. Many of our non-local partners have thus been invited to Siena, meeting with the local scene and getting direct acquaintance with the city's context and cultural atmosphere, and working with us face to face. In this way, we have taken full advantage from these serendipitous moments where the real intuitions break through, which can only happen when people meet in person, such as in common dinners, coffee breaks during the sessions, or night walks to the city springs under the stars. As we have discovered with our own experience, Siena seems to be designed to make creative serendipity happen, and to make it memorable to participants.

More workshops, meetings and participation tables activities have been specifically organised with, and for, the local cultural operators and professionals, both to get an accurate mapping of the Sienese creative scene, and to facilitate reciprocal communication and coordination, especially for those working in the same sectors of activity. As the key thematic axes of the bid project have taken shape, the work with the Sienese scene has been fundamental to refine ideas, bring in fresh ones, and progressively thinking in terms of implementation and pre-production to turn the intuitions into concrete work plans where everybody finds its appropriate place and role.

We have worked hard to involve as many as possible of the cultural institutions and associations of Siena and the province, from the most famous and renowned ones such as Galleria Continua, Fondazione Accademia Musicale Chigiana, Fondazione Siena Jazz, Istituto Superiore di Studi Musicali Rinaldo Franci, Fondazione Cantiere Internazionale d'arte di Montepulciano, Siena Art Institute, and the two Universities, to the smallest, underground ones, highlighting their own specificities and characteristics. At the same time, we have devoted much time and energy to opening the local scene to a comparison with the Italian and European cultural context, to create a fruitful exchange of ideas, to increase concrete opportunities for cooperation and coproduction. We have also extensively interacted with the Sienese tech and ICT start-up scene, and some new, dynamic companies such as Liquidweb and Litteratour, have become cornerstones of specific projects. We expect this type of involvement to further grow as the project gets into the implementation phase and the ECoC drive provides new impulses to the local economy. Finally, we have often involved civil society

and welfare organisations such as the Magistrato delle Contrade di Siena, the Hospital of Siena (Azienda Ospedaliera Senese) and the Pubblica Assistenza and Arciconfraternita di Misericordia di Siena associations as cultural operators in their own right, giving central contributions to projects falling in their realm of interest

and activity.

Here is a selection of local, national and European cultural operators that were involved in the design of the cultural programme, that we have already planned to work with, or that we are currently talking to.

## PROJECT

## IN THE CITY

## OUTSIDE THE CITY

## OUTSIDE THE COUNTRY

### Copy Wrong

404 File not Found blog; Kiné società cooperativa; il lavoro culturale; Litteratour; Visionaria International Film Festival.

"Associazione Home Movies, Archivio Nazionale Del film di Famiglia, Milano/Bologna; Collettivo Fx, Reggio Emilia; Fondazione Romualdo Del Bianco, Firenze; La furia dei cervelli, blog, Scrittura Industriale Collettiva, Firenze; Spinoza.it, blog; TwLetteratura; ZaLab, Roma/Barcellona."

Association Marcel Hicter, Brussels; Blablalab.net; de Appel arts centre, Amsterdam; Ensemble – Sociedade de Actores, Porto; Moscow Design Museum; N.C.I – Nouveau Clown Institute, Wien; Casa de Mateus International Institute, Vila Real; Danish Film Institute – Det Danske Filminstitut, Copenhagen.

### We Are Leonardo

Blueup; Galleria iSculpture; Fondazione Musei Senesi; Hybrid SpaceX, ICT for Tourism and Culture; Ran project; RedEvo Games; Udoo

"Achab Group, Napoli/Venezia; Emmegi sistemi di comunicazione, Milano; Fondazione Ermanno Casoli, Ancona; Laerdal Medical, Bologna; Material ConneXion Italia, Milano"

AIGA – Asian Institute of Gaming and Animation, Bangalore; Interactive Institute Swedish ICT, Umea; The Serious Games Institute, – Coventry University; TechnoCTé – ICT & Digital Media Knowledge Centre, Mons; TILLT, Göteborg; Blast theory, Brighton

### Gift of Life

"Comitato per la processione dei ceri e dei censi; Conserterie delle Compagnie Laicali; Fototeca Giuliano Briganti; Magistrato delle Contrade di Siena

Zaches Teatro, Firenze; Semeion Centro Ricerche di Scienza della Comunicazione, Roma

ISMEK, Istanbul Metropolitan Municipality; Harvard University, metaLAB; Royal School of Needlework, UK

### Tuscany in Your Bathroom

Associazione Nazionale Città del Vino; Gli Omini; Panspeech; Terre di Siena

Documentary in Europe, Torino; Istituto Internazionale Andrej Tarkovskij, Firenze/Parigi; ScambioCasa.com

ATALS – Association for Tourism and Leisure Education, Brussels; CeMoRe – Centre for Mobilities Research, Lancaster; International Union of Mail-Artists; PCT – Parc Científic i Tecnològic de Turisme i Oci, Tarragona; Platoniq Sistema Cultural, Barcelona; triage live art collective, Berlin/Melbourne

### Citizens of the Elsewhere

Apea Siena, Terre di Siena Creative; Associazione culturale l'Ombrico

Fondazione Bruno Kessler, Trento; Istituto Internazionale Life Beyond Tourism, Firenze; PIOVENEFABI, Milan; Urban Experience, Roma

Eindhoven University of Technology; Interactive Institute Swedish ICT, Umea; MAO-Muzej za arhitekturo in oblikovanje, Ljubljana; Staatliche Akademie der Bildenden Künste, Stuttgart; Transit Projectes, Barcelona

### Infective Roads

Associazione Topi Dalmata; Compagnia ADARTE; Galleria FuoriCampo; SART – Siena Art Institute; Straligut Teatro; Vernice Progetti Culturali

Associazione Arte Sella, Trento; Cinemovel Foundation, Bologna; Fondazione MIGRANTES, Roma; Kinkaleri, Firenze; Radio Papesse, Firenze; Teatronet, Udine; Wikimedia Italia; Zerynthia – RAM radioartemobile, Roma

Festival Danse Péi, Île de la Réunion; International Youth Music and Arts Festivals in Srebrenica; Ciudades que Danzan – CQD, St Gilles les Bains; Collectif Art Mouv' Zone Libre, Ville de Bastia; Dah Theatre Research Centre, Belgrade; CRVENA – Association for Culture and Art, Sarajevo; Festival Trayectos – Danza en Paisajes Urbanos, Zaragoza

### Still Dancing

Liquidweb / BrainControl; Scoutit

Fondazione Romaeuropa, Roma; E:UTSA – Union of Theatres Schools and Academies, Roma

Cricoteka – Orodek Dokumentacji Sztuki Tadeusza Kantora, Krakow; Tel Aviv International Student Film Festival; UTE-Union des Théâtres de l'Europe, Bobigny; CLECT Centre International de Liaison des Ecoles de Cinéma et de Télévision, Brussels; Reims Scènes d'Europe Festival

### Cultural Emergency Room

Associazione "Il Chicchero"; Associazione Archeosofica; Centro Studi di Psicologia dell'Arte e Psicoterapie Espressive; Genia Ballet; Museo d'Arte per Bambini; LaLut Siena; Movement HD; Oblivion Tango; Videodocumentazioni; Scuola di Musica Clara Schumann

Compagnia Frosini/Timpano; Compagnia Ivaldi Mercuriati, Torino; Compagnia Teatrale Carrozza Orfeo, Mantova; Compagnia Virgilio Sieni, Firenze; Emergency; Loop Creazioni Multimediali, Bologna; Teatro Minimo, Bergamo

A.A.D. African Artists for Development, Paris; Atelier für Ikonen und Kunsthandwerk, Lebring; Centrul de Resurse Pentru Comunitate, Cluj-Napoca; Das Fräulein Kompanie, Brussels; Repair Café Netherlands Foundation, Amsterdam; Sick! Festival, Brighton; Nowy Teatr, Warsaw; Water Tower Art Festival, Sofia; WildWuchs Festival, Basel

### Napkin Economics

Abbazia di Spineto; Associazione Scenario; Atelier Vantaggio Donna; Monteverdi Tuscany; Teatro Povero di Monticchiello; Watch your Words

Teatro Popolare Europeo, Torino; Centro di Cultura Contemporanea Strozina (CCCS), Firenze; Città dell'arte-Fondazione Pistoletto, Biella; COSPE/Firenze; Lucca Comics and Games; OXFAM Italia, Arezzo/Firenze; Womenomics, Milano

Société d'Aménagement de la Métropole Ouest Atlantique, Samoa; Association ARS CIENCIA, Santiago de Compostela; Nairucu Art Association, Nampula (Mozambique); ReKult, Amsterdam; Rimini Protokoll, Berlin; Stand-up Comedy, Mostar; Ecce – European centre for creative economy, Dortmund; Timerepublik, Lugano

### Play The City

Ass. Culturale La Spennacchiera; Fondazione Accademia Musicale Chigiana; Fondazione Siena Jazz – Accademia Nazionale del Jazz; Geographike S.R.L.; MeettheKnobbers.com; RADIO SIENA

Sound Machines – SPES, Ancona; Associazione Culturale La Leggera, Firenze; Grande Orchestra di Fiati "G. Ligonzo" Città di Conversano, Bari; Grande Orchestra di Fiati "Santa Cecilia" Città di Taranto

A Cumpagnia, Corsica; Association Eth Ostau Comengès, Montréjeau; Banda de Música Maestro Tejera, Sevilla; Binaural – Associação Cultural de Nodar, S. Martinho das Moitas; Europeana Sounds; Réseau Tramontana, Lescurri

### The Space Between

AresTeatro; Associazione Arte Continua; Associazione La Diana; Associazione Le Mura; Galleria Continua

Accademia di Belle Arti Carrara; Associazione Culturale Castello di Rivoli – Museo d'Arte Contemporanea, Torino; Centro per l'arte contemporanea Luigi Pecci, Prato; Galleria Civica di Modena; MADRE – Museo d'Arte contemporanea DonnaREGina, Napoli; MLB Maria Livia Brunelli Art Gallery, Ferrara;

ARKEN Museum of Modern Art, Ishøj; The Latvian Centre for Contemporary Art, Riga; Prinzessinnengarten, Berlin; S.M.A.K. – Municipal Museum of Contemporary Art, Gent; Ujazdowski Castle (Museum Of Modern Art/CSW), Warsaw; OKRA Landschaftsarchitecten, Utrecht; Athens Biennale

### ParaSite

Associazione culturale Culture Attive; Associazione Culturale TeatrO2; Dedagroup spa; IRiFoR – Istituto per la Ricerca, la Formazione e la Riabilitazione; Ordine degli architetti di Siena; Radio 3 Network; Worlic srl

Fondazione WurmKos Onlus, Milano; ArtVmap srl – Walter Buonfino, Firenze/Milano; Atelier dall'Osso, Milano; Compagnia Rodisio, Como; Fondazione Cesare Serono, Roma; Fondazione Franca e Franco Basaglia, Venezia; Fondazione Palazzo Strozzi, Firenze; Impact Hub Firenze; PARASITE 2.0, Milano

Aalto University School of Art, Design and Architecture, Helsinki; Eindhoven University of Technology; Fête des Lumières, Lyon; INDEX: Design to Improve Life, Copenhagen; Quorum Event Group, Lyon/Paris/Dubai; Bauhaus-Universität Weimar; Department of Architecture and 3D Design, School of Art, Design and Architecture of University of Huddersfield; European Foundation Centre, Bruxelles; Tartu Centre for Creative Industries;

### 1.13 In what way is the proposed project innovative?

#### Heritage 3.0 as a key driver of social transformation

The Siena2019 bid demonstrates the power of Heritage 3.0 as a game changer for the future of European heritage cities. When every European citizen actively contributes to the production and dissemination of creative content and generates social and economic value through cultural participation, the very notion of heritage is shaken at its foundations. Heritage is no longer exclusively filtered by experts and gatekeepers, and its construction becomes a collective activity whose deep, long-term implications have still to be understood. The Siena2019 project can be read as the most ambitious laboratory to date to explore, evaluate and forecast the future trends in community-based creation from the vantage point of a small heritage city.

The main innovative dimensions of Siena2019 are summarised by four keyword dichotomies in which Heritage 3.0 makes the difference: Audience/*Prosumers*; Fiction/Authenticity; Hardware/*Skills-ware*; Parochialism/Openness.

##### *Audience/Prosumers*

As far as culture is concerned, there is still a strong tendency to think of people in terms of audiences, that is, as passive receivers of contents and stimuli. Siena2019 rejects this approach and defines its programme by thinking of people as *prosumers*, as in the flagship *CopyWrong* where modification of creative content received by others becomes the default option and not the exception. This extends to tourism, also thanks to the integral covering of Siena's historical centre with a network of intelligent, interactive beacons that will stimulate visitors to transform their experience into a game of exploration and discovery, and invite them to contribute in person to the city's heritage of narratives, images, sounds, and so on. This innovative aspect of the Siena2019 programme also challenges artists and creative professionals, as well as cultural institutions, to exit their comfort zone and to reflect upon the evolution of their role in the context of *prosumer* communities, and therefore to develop new approaches and practices that reflect the changing scenario. The main effect of the Heritage 3.0 approach here is to prompt explorations in redefining the mission and scope of culture and creativity as related to the everyday life of people, and to enhance motivations in individuals and communities in intensifying active cultural participation.

##### *Fiction/Authenticity*

Siena2019 develops smart tourism strategies for heritage cities. An undesirable consequence of the economic crisis is the pressure on heritage cities to boost the local economy by positioning themselves as tourist attractions. This inevitably leads to exacerbating the fictional identity of the city, by complying with the expectations and desires of tourists, and thereby losing authenticity and compromising the soul searching capacity of the community. In the course of its most serious economic crisis since WWII, the Siena project develops an approach that, on the contrary, further capitalises on authenticity and community identity, and makes space for its organic evolution into the scenarios and challenges of the 21<sup>st</sup> century. Rather than confirming tourist stereotypes, Siena2019 defies them, like in *Tuscany in Your Bathroom*, while prompting the local community to expand their social narrative capability, like in *Gift of Life*. Furthermore, we explore new modes of hospitality and interaction with visitors throughout the entire programme, and more specifically in *Citizens of the Elsewhere*. With this level of innovation, we have the firm ambition to inspire many other medium-small sized European heritage cities facing similar problems. The main effect of the Heritage 3.0 approach here is to stimulate non-instrumental, collective sense-making as a key factor for social cohesion and sustainability.

##### *Hardware/Skills-ware*

One of the crucial components of an ECoC's legacy is very often the construction and opening of new buildings serving as cultural facilities – that is, reinforcing the city's cultural 'hardware'. Siena2019 does not plan the construction of any new building, but only the restoration of existing ones as a laboratory of radical architecture, as in the action *Architecture Without Building* of *ParaSite*. The legacy of Siena2019 concentrates on the building of a pool of individual and social skills and capabilities at an unprecedented scale in the history of the city. Very large, strongly inclusive community learning projects will be carried out with the help of European partners like *Città dell'arte - Fondazione Pistoletto*, *INDEX Copenhagen* and *TechnoITé Mons*, in order to enable Siennese citizens to participate actively, for example in projects like *Napkin Economics* or *Cultural Emergency Room*, and to make of the 2019 programme a take-off lane for a new generation of community-driven cultural and social innovation projects. The skills-ware critical mass that will be built by Siena2019 will demonstrate the potential

of culture-driven endogenous growth as a concrete way out of the current crisis. The main effect of the Heritage 3.0 approach here is to reshape the concept of productive investment in the cultural and creative field, by giving priority to intangible competencies over built facilities, and emphasizing the crucial role of the public space as a new cultural arena.

### *Parochialism/Openness*

The economic crisis is a severe and eloquent teacher. European territories with strong historical and cultural identity typically tend to develop parochial attitudes, whose main sign is local rivalry dynamics with nearby communities with similar characteristics. Such dynamics is clearly legible in the history of Siena, and has caused complex relationships with the regional capital, Florence, as well as with the main centres of the Siena province itself. The current crisis has marked a watershed, turning traditional parochialism into an openness that paves the way to radical territorial governance innovation. All 36 cities and towns in the Siena province have formally adhered to the bid, as well as other out-of-province partner cities such as Vinci, and will strategically coordinate to ensure that the whole territory is actively involved. Florence is not only partnering in the bid on flagships such as *We Are Leonardo*, but is also directly engaged through many institutions and cultural players. As also emphasized in the Programme Agreement with the Region of Tuscany, Siena2019 is thus creating the conditions for a strong local and regional platform for cultural and creative production, that aims at positioning Tuscany as a leading creative region in the 2014-20 EU programming cycle. The main effect of the Heritage 3.0 approach here is to foster strategic coordination through peer-to-peer interaction and co-creation at the territorial level.

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**1.14 a** *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?*

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### **A stepwise, sustainable process of culture-driven smart specialisation**

#### *A city where all belong*

As part of the Siena2019 community participation project, the Sieneese version of Pharrell Williams' *Happy* video has been realised. The video has immediately sparked both enthusiasm in the local community and a heated debate, as it gave a powerful

representation of Siena as a young, energetic, multicultural society, full of hope in the future and ready to celebrate the plenitude of life. The enthusiasm and the controversy all had the same origin: the city depicted in the video, more than the actual one, was to an extent the one that could be. The video has managed to catalyse the energy of the community toward the project in a positive, constructive way, and has thus demonstrated the likely medium-term social effect of Siena2019. This city needs to make space for young creative energy, and for a model of multiculturalism that evolves from assimilation to cross-pollination. The objectives set in Section 1.1c reflect this perspective in terms of fostering young creative entrepreneurship (objectives 2.1-2.2 of the Regional Plan for Culture), multicultural co-creation of projects and exchange between residents and visitors (objectives 3.1-3.3 of the Regional Plan), and attracting external talent and resources (objective 2.4 of the RP), as discussed in Section 1.6. The strong sense of belonging that already characterises Sieneese community identity may thus evolve into the idea of a city where all belong. In the long term, it can be expected that Siena is able to modify its demographic balance by becoming an attractor for European families with young children that want to grow them in a safe, sustainable, culturally stimulating environment with a high quality of life: a way prepared by the *Infective Roads* project and fully stabilized by *Tuscany in Your Bathroom* and *We Are Leonardo*, as a consequence of the sustainable creation of job opportunities in the social and technological innovation fields, in accordance with the Thematic Objectives 1(b) and 8(a) of the 2014-20 ERDF strategy of the Region of Tuscany.

#### *Hacking culture*

Another initiative in the community participation project has been #2019SI, a co-creation project about rewriting the city narrative through the social media, on the basis of a menu of literary texts written by, or related to, some of the outstanding historical characters, cultural traditions and artistic personalities of Siena. What this project has demonstrated is that the subtle dialectics between past and future that characterises the city narrative engages to a surprising extent both locals and outsiders, and mixes up digital interaction with physical access to the city spaces. Again, this is what we can expect in terms of the medium-term cultural effects of Siena2019: a city that, following its century-long rhythm of openings and closures, tunes in to contemporary culture and to research and experimentation (objectives 1.5-

1.7 of the RP), by creating opportunities for young local talent (objective 3.3 of the RP) and by inviting contamination through the creative exploration of archives (objectives 1.3-1.4 of the RP), through cutting edge practices in performance and community arts (objectives 1.5 and 3.1 of the RP), and through the design of hybrid physical-digital cultural experience spaces (objective 3.4 of the RP). This is coherent with the Siena2019 objectives set in Section 1.1c in terms of open access of digitalised cultural heritage, improvement of cultural productive infrastructure and cross-contamination among cultural sectors. In the long term, Siena will become one of the main centres of production of educational serious gaming and digital heritage platforms and contents, by developing the already established cooperation with key digital economy districts like Bangalore, and gradually evolving into an advanced creative cluster as happened in Lille and currently in progress in Mons, following the thematic lines defined by the projects *Gift of Life*, *Tuscany in Your Bathroom* and *Copy-Wrong*, in accordance with the Thematic Objectives 2(a-c) of the 2014-20 ERDF strategy of the Region of Tuscany.

#### *Public space, reloaded*

Yet another significant moment of the community participation process has been the Magenta Party, transforming the historical spaces of Piazza San Francesco into a digital playground with the use of video mapping and live music, and by redesigning the perception of space through extensive use of the magenta colour, which is the hallmark of the Siena bid. This provides a hint of the medium-term consequences of Siena2019 at the urban level: redefining the use of urban public spaces as playgrounds of contemporary culture like in the project *The Space Between*, through a sensitive dialogue with heritage and a harmonious interplay with the already strong and ubiquitous culture of Contrada life. In particular, urban space becomes a venue for social cohesion through collective music making like in the project *Play the City* (objective 2.3 of the RP), explores the potential of public spaces as inclusive performance spaces (objective 2.2 of the RP), and allows to develop new formats and models for community involvement and professional qualification of festivals and community arts (objective 1.6 of the RP). This agrees with the Siena2019 objectives set in Section 1.1c, in particular with accessibility and usability of public spaces and cultural venues for the disabled, with longer permanence times of visitors, and with improved levels of cultural welfare for residents en-

gaging in active cultural participation in community environments. In the long term, as a consequence of job creation in the cultural and creative fields and of increased attraction of talent, Siena will enact a massive reconversion of currently unused buildings and facilities in the city centre and in the peripheries, thus creating a multi-faceted cultural system serving the local community, the visitors, and the cultural and creative professionals. Such dynamics is reflected in the thematic line of the projects *The Space Between*, *Citizens of the Elsewhere* and *Napkin Economics*, in accordance with the Thematic Objectives 6(c) and 6(e) of the 2014-20 ERDF strategy of the Region of Tuscany.

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

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Dear Members of the Panel,

In this year of intense work on the bid after the pre-selection phase, and especially thanks to the very dense exchange of views and experiences that took place with current and past ECoCs and key European experts, artists, and professionals, one of the main lessons learnt concerns the project's legacy. We have in particular learnt how the real capacity of the ECoC year to leave a permanent mark on the future history of the territory does, on a matter of fact, not only depend on what happens during the ECoC year, but also, and possibly primarily, on what happens afterwards. The other lesson learnt is that a successful legacy needs to be carefully prepared, and that such preparation does not consist of ambitious statements or just of clever planning, but mainly of real financial and organisational guarantees. For this reason, we have started a concrete dialogue with the Region of Tuscany, which is the main financial supporter of Siena's ECoC programme, so as to ensure that funds will be allocated not only to cover activities up to 2019, but also in the subsequent years. The agreement reached with the President of the Region of Tuscany, Mr. Enrico Rossi, resulting in a letter of commitment that secures 40 million euros to Siena2019 in case of victory, and that links part of such sum to structural funds, gives guarantees up to the year 2020, which is the end of the current EU programming cycle. The Region's commitment will be further reinforced by a specific Programme Agreement for Siena2019 between the Region and the City, to be signed by the end of September 2014.

Moreover, the City of Siena is actively engaged in participating in European project calls to ensure resources for legacy-related activities in the coming years. The City is also working on the financial planning of own resources for the whole ECoC cycle and, despite the fact that the current administration term will end before the actual ECoC year comes, a careful, in-depth dialogue is ongoing with all the Sienese political forces about the necessity to make sure that the resources needed for the ECoC year and for the project's legacy are provided no matter what political collation is in charge at the time. The same reasoning is being developed with the administrations of the Sienese province towns, all of which have officially confirmed their support and their active financial involvement in the bid.

As a consequence of this careful political and administrative work, we are making concrete commitments. The 13% of the whole operating ECoC budget is allocated to activities scheduled for 2020 and 2021. From 2020 onwards, in case of victory, most Sienese cultural forces, currently representing the vast majority of the electorate, pledge to make of cultural budgeting one of the crucial policy choices of the City administration. Moreover, there is a pledge to bring post-2019 cultural expenditure back to pre-crisis levels, for an incidence of about 10% of the City budget, for at least five years after the ECoC.

Creating these institutional conditions is the framework for the community to adopt and power up the projects. We are therefore actively working towards making space for the Sienese citizens to act and take responsibility for the common good. Siena is one of the two Italian cities so far (together with Bologna) to have adopted the *Regulation on the cooperation between citizens and administration for the regeneration and care of urban common goods*: an innovative instrument that makes it possible for citizens and civil society organisations to directly promote public interest initiatives for the wellbeing of all. In this way, we create real, concrete opportunities for civil society growth and commitment, and prepare the Sienese community to take care of the project after 2019 and to bring it to the next level.

We envision the ECoC's main legacy in terms of actual responses to Siena's main urgencies, which the Siena2019 programme aims to tackle: ageing of the population and related welfare issues; access to jobs, spaces and multicultural dialogue; maintaining authenticity while further developing the tourism sector. Throughout 2019 and in the years after,

Siena will renovate, with the highest standards of accessibility, valuable, and currently unused, spaces in the historical city centre for cultural functions – with a first list of four spaces already agreed upon with Fondazione Monte dei Paschi di Siena for a first round of feasibility studies and recovery plans. The Siena2019 legacy will also include a new production hub for digital serious gaming – creating jobs and entrepreneurial opportunities for young graduates and professionals, in cooperation with some of the global key players in the field –; an academy for digital medicine; the integral coverage of Siena's historical centre with state of the art hardware for augmented reality and wearable digital technologies, transforming Siena in the first heritage city in the world that provides a fully immersive experience of hybrid physical/digital storytelling and gamified interaction; and a network of centres for cultural well-being providing a pilot experiment in European cultural welfare. All these milestones are guaranteed by the ECoC's financial planning to date, and will be further supported with future initiatives of private investment attraction, partnership building, and EU programmes funding applications.

The most important legacy of Siena2019 will then be a story of a city that has rebuilt itself through culture, maintaining its identity and authenticity while at the same time lying at the forefront of European cultural and social innovation. We are sure that this story can inspire many other European cities, also because there will be many European cities, organisations, and artists that will contribute to our success through their direct engagement and active cooperation in our project.

We are ready to hope for a better future again, and to give our small contribution to restore hope in Europe as well.

Yours sincerely,

Bruno Valentini  
Mayor of Siena




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### 1.15 *How was this application designed and prepared?*

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#### **Helping a community to stand back on its feet again, by building trust, and rethinking the future together**

The idea to candidate Siena to the ECoC title materialised in 2011, after a period of preliminary exploration of the ECoC programme and preparation work by a small informal group: the Bid Director was appointed in Autumn, and the project team was created, together with the Local Committee, the Scientific Committee and the International Committee, on the initiative of the bid's Committee of Supporters, involving all major institutions of Siena and its territory.

To raise community awareness and get first impressions and suggestions about the decision to bid, a series of public debates and meetings concerning the role of culture in Siena began in public venues of the city, together with the first contacts with the local cultural, social and economic scene. During this first cycle of meetings and public debates, the scandal of the Banca Monte dei Paschi di Siena broke out, the economic crisis suddenly hit and the municipality went under compulsory external administration. The shock for the Sienese community has been severe, and its effects still last today, also because of the consequent burning of some of the most cherished community assets, such as the basket and soccer city teams, which both have gone bankrupt in summer 2014. In this atmosphere, citizens' involvement in the bid has been a real challenge. On one side, the bid could be regarded as a key opportunity to kick start the city again, but on the other, after the scandal all kinds of public projects, including this one, immediately raised suspicions and concerns in the community that they might pave the way for new scandals and misgivings. Rebuilding public trust has been therefore the major issue, in a moment of a deep change in the lives, minds and hearts of citizens.

The most important thing to do was then to re-create an atmosphere of hope, of willingness to start over and believe in the future again. The Sienese are very self-critical, and the scandal had in the first place destroyed the confidence of the city in its own possibilities, potentially prejudicating involvement and real participation in the bid process. The best way to tackle the issue has been to actually meet people, and talk: we had around 800 face-to-face meetings in two years, to listen, explain, gain respect and credibility, and finally work together.

The project 'Mobile Point' was launched in spring 2013: a movable public space, realised in collaboration with three local artists, that travelled across the territory in the Province to host performances, debates, music, children activities, and to inform the population about the candidacy's objectives and motivation. Schools were involved, too, with the aim of creating consciousness and educating young people to concepts such as beauty, multiculturalism and European citizenship: 'Siena2019 goes to school' project started in 2012-2013 and has now come to its second edition.

Three main workshops with international operators and artists working together with the team and local players produced the three main concepts of the candidacy's programme: Health and happiness; social (in)justice; Smart Tourism. A wrap up workshop for the pre-selection bid project with other ECoCs and candidate ECoCs (Guimaraes 2012, Umea 2014, Wroclaw 2016, Eindhoven 2018), the meetings with the International Committee and the interest towards our project at European level started to produce an international network of artists, professionals and organisations that expressed their willingness to collaborate, and showed to the city that Siena was still commanding significant interest and attention from the outside. This has been a real boost for the project, together with the selection of Siena among the six shortlisted cities. There was ample scepticism locally that Siena would never make it because of the scandals, and therefore this success caused the pride and commitment of the local community to raise substantially. It has been an injection of confidence and energy to start to believe again in a positive future for the city. As a consequence, the level of involvement and participation rapidly escalated. The visit of key representatives of Umeå and Riga to the city in February 2014 also gave a major contribution, in that it was possible to explain to the Sienese community, by means of actual examples from direct testimonials, how the ECoC could concretely improve the life and opportunities for citizens, and how on the other hand even successfully bidding cities had to overcome all kinds of difficulties and scepticism to reach the goal. This positive impulse has been further magnified by the pride for the invitation from Umeå to showcase the Siena bid in their glass house downtown for three days in April 2014.

The team also increased: ten young professionals were appointed to coordinate the development of the artistic programme with the guidance of an artistic coordinator. In a short time, they managed to connect and involve in the programme at a deep level not only the Sienese cultural scene, but also many Italian and international

cultural operators and artists from all over Europe. A cultural mediator was appointed, too, to stabilize and strengthen the cooperation between the candidacy and all the local migrant associations. We also launched ten design participation tables focusing specifically on the projects that form the artistic programme, inviting anyone interested in collaborating to come and propose ideas, raise questions, suggest activities. The outcomes of these meetings are twelve project plans, which have been created through an open process of participation and co-working.

Moreover, throughout the first half of 2014, workshops with international professionals and artists continued to take place in Siena. Some of these workshops culminated in public performances that left a deep impact on the community, such as the lecture of Michelangelo Pistoletto in the Sala del Mappamondo on March 10, 2014, followed by a public performance on the Third Paradise in partnership with his Città dell'arte-Fondazione Pistoletto and the Associazione Culturale Castello di Rivoli-Museo d'Arte Contemporanea in Piazza del Campo the day after, involving many enthusiastic citizens.

Every 19th day of the month, starting from January 2014, a specific participation event was organised. For example, in June we organised a concert with three local bands in Piazza San Francesco in front of the School of Economics of the University, and with a video mapping project the facade of San Francesco church was turned in a huge 3D canvas where the event participants could mirror themselves in. The event attracted about 4,000 young people, and has provided a powerful demonstration of how the ECoC bid can help the city to open up to, and be transformed by, its young cultural scene. Another major break in this vein has been the production and success of Siena2019's Happy video for the international day of happiness, where hundreds of Sieneese residents of all ages and cultures have danced and sung in the streets of Siena, reaching over 200,000 hits on YouTube, and showing to the community how, in spite of the crisis, the city is already starting to recover as a dynamic, young, multicultural city, full of energy and willing to bet on its own future.

We also produced brochures and gadgets, like bracelets and T-shirts with the logo of Siena2019. As time passes, the gadgets have become more and more viral: a rapidly increasing amount of people contacts us to ask for T-shirts, or offering themselves as proud testimonials and ambassadors of the bid. The transformation from the days of scepticism and despair is quite visible, and moving. If you now walk through the streets of Siena,

you will see people with the t-shirt, and plenty of stickers in the windows of the shops, on the city cabs and buses. We are regularly documenting the process, and featuring it on our website and on the social media. As of mid-August, 2014, our Facebook bid page counts more than 23,000 likes for a city of 54,000, with very high levels of actively engaged users. We also have substantial support on other social media channels such as Twitter, Instagram, or YouTube, which however serve more specific, specialised purposes, since in Siena Facebook is by far the social media of choice to reach deep into the community.

We can now say that the Siena bid is deeply ingrained into the community feeling, commands massive participation, and will leave a permanent positive trace no matter what, showing to the Sieneese community that there can be hope in the future, that there is still a lot of energy and ideas to rebuild upon, and that the reputation of the city in Europe and worldwide has not been spoiled by the crisis, so that many top European cultural institutions and talents are willing to work with us and believe in our potential.

A volunteer programme also started in June 2014, and just in the first month more than 100 people applied and came to meet us, bringing their enthusiasm and skills, and helping us with the communication campaign, events production and organisation, and community building actions.

All the local media have been very supportive of the bid, and in the first half of 2014 they have really become a community platform helping us to reach wider and deeper into the Sieneese community, both in the city and the territory. Presentations and meetings in the province towns have multiplied in the last few months. We have concentrated especially on making our citizens confident and proud, rather than on seeking big visibility in the main national media. In July 2014, we organised a press conference in Rome at the International Press Room, to present our bid to national and international journalists. This has attracted interest from local, national and European media, but also from other international communities of cultural operators, artists and professionals, as well as from young people and University students, that, thanks to some of our initiatives with viral potential, learned about the Siena2019 bid project and showed us their support and commitment.

## CHAPTER 2 - STRUCTURE OF THE PROGRAMME

**2.1** *What structure does the city intend to give to the year's programme if it is designated European Capital of Culture (guidelines, general theme of the event)? How long does the programme last?*

### A programme built upon the community narrative

*All our projects are related to our urgencies*

We translate our major urgencies into three themes that are all quite relevant at a European level, and very linked to the Sienese context in the next five years:

#### Health and happiness

with its ageing population and young forces leaving Siena for more dynamic places, our city needs to work on the basic conditions for citizens to live healthily and happily in Siena: innovating in what makes life worth living and satisfactory, and envisaging the new horizons of care and caring in everyday community practice;

#### Social (in)justice

with the scandal of Monte dei Paschi, many people lost their job and it is clear that the city cannot only rely on the bank anymore – we therefore need to find new ways to look at our local socio-economic reality: innovating in how communities overcome exclusion and conflict, and sharing the many forms of the common good;

#### Smart tourism

with its 8 million yearly hit-and-run tourists, Siena really needs to become a smart and creative heritage city, inventing and testing new solutions to the challenges offered by mass tourism: innovating in how permanent and non-permanent residents exchange experiences, and exploring how they are reshaped by digital societies.

Together, our three themes span a full spectrum of conditions that make a place worth to live in, and thriving:

- *Health and happiness*

looks at the basic conditions for the individual to live in a place;

- *Social (in)justice*

investigates how people live together in this place as a real community;

- *Smart tourism*

explores how we welcome tourists in a place, whether and how we can learn from them, and build sustainable relationships with them.

Together with our European partners, we are going to work on these three themes in our cultural programme, discovering how active cultural participation and Heritage 3.0 can provide new keys to well-being, fairness, and the experience economy.

#### *Basic semantics*

In Siena2019, we strive for social innovation through cultural participation. We see this path of change for city and citizens as a process of healing and rejuvenation, through a programme that deals with our urgencies. In this perspective, our cultural programme follows a narrative of social transformation in three phases, each of which consists of one flagship, and three theme-specific main events.

The phases of the programme are structured as follows:

- Phase 1 'Siena – It's spring again' focuses on accessibility, as a key to paving the way to inclusive, transformational social change. It works if it is for everybody, cultural interventions in this phase attack physical and cultural barriers, rediscover the via Francigena connections with Europe as a canal for intercultural communication, address the foundations of Sienese society via the Contrada culture, and work on how art can re-infuse civic and cultural energy in the public space.

- Phase 2 'Siena – Togetherness' focuses on regional traditions related to Santa Maria della Scala, where healing and repairing through sharing, showing empathy and taking care took place for ages. Interventions involve the development of cultural therapies that support the human act of caring and understanding, work with art and communication for the seriously impaired, explore social functions of music in excitingly innovative actions with great social visibility, and involve tourists actively in city and community life.

- Phase 3 'Siena – Sharing our passion' focuses on innovation and rejuvenation. Cultural interventions include bringing new life to our heritage, by performing it both digitally and physically, drawing new insight from Leonardo's scientific and artistic trial-and-error

attitude through serious games and collective inventions, renewing our contribution to European citizenry by re-designing socio-economic realities through collective intelligence, and a new gateway on Europe for the Sieneese community, by inviting tourists to our homes, and making them discover the real, private Tuscany, beyond the well-known stereotypes.

The phases reflect the Sieneese community narrative, and were inspired by sessions with citizens and artists on the civic calendar and socio-cultural rhythms that Siena has been following for ages:

- *In spring*, after the long winter, the Sieneese community wakes up to a new season of strong feelings and shared passion. When the parades into the streets of the city with the bright colours of the flags and costumes, and the tense rhythm of the drums arrive again, it is the signal that spring has truly broken in, alerting whoever walks through the narrow streets of our city centre that, from now on, almost every week will be full of surprise, energy, and excitement. It's the moment when windows are opened wide and public spaces are prepared, paving the way for what will happen;

- It then follows what the Sieneese see as the season of *Togetherness*: This is when the spring dissolves into summer, and the time comes for the social events and open air banquets, the music on until late in the night, the children tournaments. Sounds rise day by day, and people stay together more and more, working for, and with, the others, from early morning till late evening. It is never about me, or you; it is the community that wins together, or suffers frustration and prepares the comeback. All the effort, learning, volunteering, is made for the Contrada and with the Contrada. Nobody is really alone. The sense of common belonging overarches everything. We need to clean, train, repair, heal and get strong – there is rivalry in the air, of course, but this brings energy for everyone to do best and succeed; here, we work together to keep our tradition alive, but at the same time it is all about renewal;

- And then it comes finally, fully *Sharing our Passion*, and it is what it is all about, in the end. Twice in a few weeks, the tuff sand covers the square's ground, and the ordinary social rules are suspended. Thousands of hearts and minds look forward to the race, parading behind the horse and singing out from the bottom of the soul. And then, the moment is there, the deep silence just before the start, when we hold each other's hands, when we all get together to share our common passion – it's the day of a new Palio, in which the Sieneese of all Contradas bundle their talents and show their pride. It's

when we see if our patiently prepared strategy works out. It's when we run towards our goal and in a magnificent 93 seconds all our hard work comes to a climax – it's also the day when a new order is established, that all have to accept. The city is reborn, and the citizens feel re-vitalised, ready to move on. Ready for a new winter of hope, preparation, and new stories to be told until it's spring again.

The community and the city then breathe with the same rhythm. Following our natural pattern, in 2019 we recreate our heritage, and bring it alive again as part of our energising ritual, reconnecting with our tradition of social innovation, preparing the conditions for the big moment in 2019 that will mark a rebirth of the city. This is a process of several years of patient preparation – but never mind, we are pretty much used to this, because in Siena we know well that a major event needs thorough, dedicated, community-wide effort, and we are ready for it.

This leads to the following structure of the programme: [\(see table next page\)](#)

#### *Strong concepts, strong actions*

Each project is articulated into different actions, that translate the concept of the cultural programme as a whole – and the projects in particular – into concrete cultural interventions, which fully engage people as prosumers, rather than as a passive audience, making them an active part of the creative production process. In Siena2019, we do not only believe in the conceptual strength and ambition of a programme, but also pay crucial attention to the specific artistic expression of our ideas, and the seductive potential of our projects, that are meant to attract the interest of all European citizens and social groups – be them higher or lower educated, physically disabled, socially excluded. We invite you to put any of our actions through the acid test of being (or not) clear and well-developed: we know what we are going to do, with whom, where, when, and why, because we have worked hard, and extensively, down to the details from a production point of view. Our actions consist in turn of several sub-actions that we co-curate with European artists, who met and discussed with us at length, signed each their letter of intent, and can't wait to work with us to make it happen. In the Annex, you will find detailed information on each action: concrete production sheets, that avoid tergiversations in the years to come, and make it clear for everybody that we have a plug-and-play plan!

## GRID ACTION

Flagship
Theme of the actions: Health and happiness
Theme of the actions: Social (in)justice
Theme of the actions: Smart Tourism
— Actions

## PARASITE

- Paving the Way
- Architecture Without Buildings
- Remain in Light

Infective Roads event

- On the ROAD — Travelling Arts
- CulturalHotSpots — Festival of Storytelling
- Heritage of Sorrow

Gift of Life event

- To be or not to be
- Hearts in tights
- Living History

The Space Between event

- GreenPlayGrounds
- Documentary film
- The Art is the Space

## CULTURAL EMERGENCY ROOM

- Cultural Emergency Room
- Face Our Ghosts
- Beyond Mediterranean

Still Dancing event

- Play the Place — “That’s all Folk!”
- S-Core — Silent Tales

Play the City event

- Play the Place — “That’s all Folk!”
- S-Core — Silent Tales

Citizens of the Elsewhere event

- Pollinating the city — Human Hotel
- Museum of Tourism — Sentimental Siena
- Tourism innovation

## COPYWRONG

- Archive Fever
- We, the Author — Re-Creative Europe
- CopyWrong Festival — CPH

We Are Leonardo event

- Skool Daze — Lab of Mistakes
- Material Science — Collective Inventions

Napkin Economics event

- 1919 — Making Sense
- Roof with a View — Open Civic Forum
- A Window into the Future

Tuscany in Your Bathroom event

- My own private Tuscany
- Performing cliché
- Gotto

PHASE 1

PHASE 2

PHASE 3

*Planning throughout the year(s)*

Our three-phased trajectory has, of course, implications for the planning of our events. Rather than seeing the ECoC experience as a one-year happening, we approach it as a process of several years. These two phases prepare for phase 3, that has a different calendar: the actions here start a little later, climaxing in 2019, and aiming for long-term effects well beyond the ECoC year.

**Five major community events**

Apart from the 3 flagships and 9 main events, the structure of the ECoC year is marked by five major community events, and a community programme. These events primarily aim to build confidence, create a sense of excitement about the programme, and provide an emotional framework for the flagship projects.

The calendar of Siena2019 is punctuated by five such major events:

**1. Opening event: A River of People (January 6)**

Siena is a city without a river, but with a fascinating system of subterranean aqueducts, the spoils. Moreover, we have a mythological river: the Diana, that according to the legend flows underneath the city.

Today, Siena has lost the connection with its inner sources of life and energy. In a city weakened by the crisis, an aging population and the abusive effects of mass tourism, our creativity has become like ice, fixed in crystals – beautiful, ethereal, but motionless and frozen.

This is the subtext for how the city will appear on January 6, 2019, when our water springs will be imprisoned in the crystals, light and transparent, created by Atelier Dall’Osso. Water springs trapped into huge cubes of transparent resins that prevent the water from flowing. The effects of light by Quorum Event Group transform the facades of buildings into enormous icebergs, and visitors find themselves in an immobile, quiet landscape.

Only the fire of innovation can unfreeze the city. It is this fire of creativity, brought about by the ECoC year that is about to commence, that it is expressed by an explosion of colours in the fireworks show by Cai Guo Qiang, that lights up the sky of the city: the noise shakes the patina of ice, the heat turns it back into water.

Then, a river of people: citizens, artists and dancers, dressed in clothes that resemble luminescent blue water, flow from the water springs and buildings, ‘defrosted’, and like a river in flood they invade the main streets of the city. Coordinated by Compagnia Finzi Pasca, the opening event climaxes in Piazza del Campo, transforming it into a sea of passion and vitality

with a performance of music and dance.

The ECoC year begins: the legendary Diana streams again and the city comes to life.

## 2. Social impact event of May : Tone Town Tuning/Piano pianissimo

In May, Siena2019 has a musical event that we expect to attract many visitors. It comprises two actions – one with piano music and folklore, the other with electronic music...

### Tone Town Tuning

In the second week of May, an international 'Boom Box Car Contest' is held, to select a bunch of vehicles equipped with external speakers. Guest and local musicians are asked to play original electro-tunes on multiple tracks to be distributed among the cars running over and over around Siena. The audience can listen to this 'moving remote orchestra' by standing on the roadside or joining the race, while a radio station ensures a live broadcast of the event. The soundy bunch will then move around Tuscany to herald Siena2019, and subsequently elsewhere in Europe... with **Tone Town Tuning**, we prepare for a blast!

### Piano pianissimo

Also in Spring, Stefano Bollani travels across Europe with a piano mounted on a cart drawn by white oxen. In the squares of small villages, he meets the locals and some folk musicians from all over Europe. They exchange melodies that are merged into Bollani's instant improvisations. The pianist collects a burden of songs along a journey that ends in the Piazza del Campo, in the same week in May as the **Tone Town Tuning** event. There, he rings the small bell on the cart. As if by magic, all the bells of Siena sound together, to welcome the cart of old and new songs. From the cart, Bollani plays in a final concert with the folk musicians he met on the road.

This twofold musical event in May marks a second moment in our ECoC year: first, in the Opening Event, we enact a ritual of ice-fire-water, that ends with the reappearance of the Diana, the imaginary underground river of Siena. Then, once our energy of life sparkles and spouts again, we start to involve more people in our journey. The cars are a way to say it out loud: here we are, and in Siena2019, everybody is invited! Then, the cars will move from Siena to Tuscany and Europe, while Bollani's travelling piano, on the opposite route, brings musical energy to Siena, and expands the circles of participation from throughout Europe and Italy. Now that we have brought all these European 'outsiders' all the way to Siena, we can celebrate togetherness in a

symbolic hug of the city walls in our third community event: **Hug the City**.

## 3. Event that punctuates the middle of the ECoC year: Hug the City (June 21)

On the waves of music and sound, a centripetal movement leads people from the elsewhere to Siena on June 21. That is St. John's Day, the Summer Solstice, and it marks the middle of the ECoC year: a moment to see what happened so far, but also a transition towards a new phase. Lasting from the sunset to the sunshine, *Hug the city* is a collective wake up call.

When the sun goes down, all the partner cities are invited to celebrate the shortest night of the year with a special wine, produced by several Tuscan Consortia. An app designed by the Glimworm IT connects Siena with the other cities, so as to allow the 'eye contact' between all the European participants during the toast.

Then, the banquet begins along the alleys, streets and squares of Siena. The tables and chairs are placed in the public space, to celebrate until late at night a new sense of belonging to Siena, and to Europe. It is not a simple dinner with hosts and guests, but rather a co-produced *convivium* - the menu is not written on before-hand, but it will be composed by the dishes brought by all participants from their own culinary traditions. A multi-language list of options is not required, because each participant can develop a free translation by tasting the meals, bite after bite. The result is a celebration of the diversity of tastes and the joy of sharing.

Food, wine, music and spontaneous performances coordinated by some theatre collectives such as Gli Omini and the Triage Live Art Collective go on all around the clock.

At the end of the night, the participants, guided by a path of lights designed by ArtVmap srl by Walter Buonfino, walk towards the city walls. When the sun rises, a long human chain embraces Siena. **Hug the city** is a siege of love to tell Siena and Europe that the best of our common history is yet to come.

## 4. Intercultural and diversity event: Doing Siena in Different Voices

Once we created a sense of togetherness in Siena, it is time to expand the circles even further, and actively embrace various forms of otherness. The big community event in September will be about European diversity and intercultural dialogue, using creative 'mistaking' as a tool to foster a sense of European togetherness through sound.

On September 21, the opening day of the *Festival of (Oral) Storytelling* (see *Infective Roads*), we will or-

ganize a cross-European collective game on the spoken word and its acoustic quality.

Early in the morning, the people of Siena are invited to choose and record a cluster of Italian words that they associate emotionally with Siena. These words will then be sent live randomly to various other cities in Europe, where their fellow Europeans will listen to the sound of the Italian words and then choose and record a corresponding word in their language that has a similar sound.

The operation is repeated several times so that the words 'migrate' through many European languages before coming back to Siena, in the evening, where the final 'ranslation' will be done back into Italian. Eventually, a very different cluster of words emerges, offering to the Sienese an absolutely unexpected and surrealistic portrait of a parallel and imaginary Siena. All day long, the city of Siena is acoustically invaded by the live stream of spoken foreign words, as they are gradually recorded and posted across Europe. Loudspeakers, sound installations and small mobile recording stations managed by volunteers are disseminated across the city. Meanwhile, a huge screen in Piazza del Campo displays the journey of the words' sound as they mutate and migrate through Europe.

### 5. *Siena Closing Ceremony – The Flying Orchestra (December 7)*

Reconnecting with our inner sources, letting the water flow and expressing our energy, contaminating fellow citizens around us with our thriving enthusiasm. Then, sharing a feeling of togetherness, hugging the city, before expanding the circles even wider and involving even more Europeans in our serious game. Finally, connecting to the universal language of music and flying away in a shivering closing event, marking the end of an unprecedented ECoC experience.

It all happens in Siena's squares: the theatres of those encounters that will make Siena's future are the city squares, extraordinary places where people meet, live and play together.

The closing event will be on December 7. Each city square will become a stage on which local and international musicians and composers, such as Esmā Redžepova; Fanfara Ciocarlia and Mahala Rai Banda; Associazione culturale La Spennacchiera, will 'play the city' like a big music instrument, involving everything that can play or be played - church bells and organs, city choirs and brass bands.

The final symphony, expressly arranged by Stefano Bollani for Siena2019, will be performed by a group of local and international musicians, directed by Bollani himself. On a flying stage, a platform floating above the

people gathered in Piazza del Campo, these outstanding musicians will perform a concert in which everyone can participate: citizens all over Europe will be invited to tune their audio devices to the same frequency, amplifying their participation by opening and using their windows and balconies like megaphones.

When the concert comes to an end, some members of the orchestras representing the two new ECoC cities for 2020 will enter the stage, to symbolise a virtual handover. The stage attached to a blimp, built by the Skylifter Company, will fly slowly through the sky, in a symbolic journey towards the two new European Capitals of Culture in 2020.

The end of the ECoC is just another beginning.

### *Community programme*

The community events are further finalised by a bottom-up programme, that is gradually built with local-regional-national cultural players all along the 2015-18 period, in strict accordance with the relevance indicators introduced in section 2.3, and is an official part of Siena2019. Activities in this part of the programme are mainly asked to bring own funding, but 20% of the cultural budget is allocated to the co-funding of some of them, to be determined through an open, transparent selection process.

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- 2.2 *What main events will mark the year? For each one, please supply the following information:*
- description of the event
  - date and place
  - project partners (in Artistic Annex)
  - financing (in Artistic Annex)
-



# ParaSite

Let's make our city open and accessible! Our ParaSite flagship seeks to overcome physical and mental thresholds in Siena, enhancing freedom of movement in various aspects of civic life. Because a more accessible city does not only concern people with disabilities: it involves the entire community in creating new paths and connections in order to improve the quality of life in our city.

*Our ParaSite flagship explores a range of problems related to accessibility: from material access questions to more intangible ones.*

### *Paving the Way*

First of all, to identify structural problems of access, *MapAbility* produces an interactive and geolocalised mapping of architectural barriers, using playful participative processes. Then, in 2016, we start a series of laboratories as the core of a permanent *Fast and Frugal Research Centre* for urban accessibility design. The Department of Design of the Polytechnic University of Milan works to develop smart and practical objects – such as ramps or other 3D printed urban prostheses – for overcoming physical barriers. Meanwhile, INDEX Design produces educational co-design workshops where citizens contribute to find easy and sustainable design solutions for their city.

The artist collective PARASITE 2.0 works on Siena's city walls, turning them into a connective and living space instead of a barrier. In January 2019 they install multifunctional containers leaned against the walls. Through those mobile devices, equipped with 3D printing, drones and Arduino based computing, all will be invited to design the city's future together.

Visual artist Clet Abraham, in collaboration with Siena University for Foreigners, experiments with comprehensible road signage for foreigners. Finally, in 2020, Ives Maes invites us to meditate with his photographs on the question of what remains after big events such as Olympic games, Expo fairs, or an ECoC.

### *Remain in Light*

Light is what allows us to discover the world. In Mario Nanni installation *Touching Light*, it becomes also an instrument of social inclusion, when blind people leafing through his books are transported into a world of poetry and music made of light. With *Barrier*, an interactive light technology installation in public spaces, the International School 'Light Through Culture' of the University of Siena and Eindhoven University of Technology provide people with a meaningful context in which to reflect on barriers and hurdles through different themes, such as access to knowledge and the application of human rights.

Light is also a tool to artistically transform places into shared experience, as happens in ArtVmap srl – Walter Buonfino's project which converts Piazza del Campo into a true multi-media theatre. The buildings' facades become screens on which we project faces, stories and words of ethnically diverse people who are symbolically reunited, beyond their differences, by the circularity of the square. Beside Piazza del Campo, the city's stre-

ets too are invested by a transformative power: dark alleys are illuminated by the street poetry of Opiemme who deals with such issues as integration and multiculturalism.

*Architecture Without Building* aims to infuse new life into unused spaces within historical buildings. These spaces become home to aggregation processes for different communities, so that they have a common place where they can meet and mingle.

The education team of Associazione Culturale Castello di Rivoli paints walls inside some empty buildings involving the whole community in the making. Using the power of colours, Daniel Buren turns the Torre dei Pomodori, an eco-monster that defaces the Sienese landscape, into a work of contemporary art.

The Conolly Hall pavilion, once the panoptic of Siena's Psychiatric Hospital, is now an abandoned historical building and a 'monument of social exclusion'. The Atelier dall'Osso with il lavoro culturale and Compagnia ADARTE frees this space from the story in which it is trapped so that it can become a breeding ground for new forms of active citizenship.

Similarly, Fondazione Wurmkos Onlus addresses the locus of health institutions with a project that focuses on the patient's wish to customize private and common spaces. The patients are involved in the participatory redesign and make over of their daily life spaces. Maja Weiermann produces a series of multimedia installations that 'reconstruct' the childhood rooms and spaces from the memories of the immigrants living in Siena. Thus, the Siena natives have an opportunity to interact and to understand the life stories of their new neighbours. *Architecture Without Building* is also 'social architecture': to create relationships and connections between people through the practice of dance and theatre. The interaction of the Virgilio Sieni dancers with blind spectators, through gestures and small movements of the body, invites us to go beyond a purely visual impact. Alito Alessi dances with people with and without disabilities, exploring a spectrum of relationships between people and spaces. 'To build' the shows that make up the traveling theatre of Judith Raum is another way to bring citizens together. The population is involved in the creation and production of six shows that will be moving around first across the city and the province, and then in Europe in 2019. In these shows, citizens are screenwriters, actors, set designers and manufacturers: all work together, sharing their experiences, using their creativity. In this way they overcome their limits, to re-define the city and truly participate in it.



# Infective Roads

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*After 1348, when the Plague destroyed almost half of the city's population, Siena's public space was used in a new fashion. It opened the way for the Renaissance. In 2019, we have an exhibition about the Plague and two famous figures of the Sienese school, Ambrogio and Pietro Lorenzetti. They died during the Plague at the Santa Maria della Scala hospital.*

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Infective Roads reflects upon how ideas and contents spread around Europe, and create meaning and aesthetic value where they clash. It follows the historical and contemporary roads that connect Siena to the rest of Europe. The aim is to show how culture is generated by viral 'infections', and to turn our city into a lab of cultural contamination.

In our *On the ROAD* action we revitalise the Via Francigena, the historical road and pilgrim route that passed through Siena and connected Canterbury to Rome. This artery united Europe before there ever was a united Europe. Today it's an important heritage site, designated as a 'Major Cultural Route' by the Council of Europe, and attracting 'slow' tourism. With [Arte Sella](#), we create a new permanent *open-air museum* along the Via Francigena, with sculptures made of

organic materials and 'cathedrals' made of trees. *La Francigena Strata*, is a project along the entire Via Francigena, ideated by [Cornelia von den Steinen](#) and [Mauro Berettini](#), where we create new 'bottegas' (workshops), sculptural monuments and residences along the road. [Franca Marini](#) shows video installations, projecting images on the tracks and the buildings along the Via Francigena, while [Virginia Zanetti](#) organises artistic yoga performances. We also focus on other 'Francigenas' in Europe. For example, [Nedko Solakov](#) drives from Sofia to Siena by car, collecting stories on the road and documenting emotions, adventures and memories in a film that will be shown afterwards in Siena and Sofia. Also, we connect through art works to the Via Diagonalis, the so-called 'Via Francigena of the Balkans' that passes through Sofia and reaches Plovdiv, Bulgaria. In *Connective Roads* we connect European societies, multi-ethnic and multi-religious ones. With the scientific supervision of [Codice](#), we feature an updated release of the exhibition designed by Luca Cavalli Sforza on the genetic and linguistic diversity created through migration.

We promote contemporary artistic mobility in our *Travelling Arts* action. Here, for instance, we have a

dance festival coordinated by [Francesca Lettieri](#) and her dancers of [ADARTE company](#) – it starts its journey along public squares, schools, supermarkets, post offices in Siena and surroundings, unfolding through workshops and a final performance. [Lettieri's](#) project is entitled 'Odyssey 2019', and is bound to travel and infect several European and international dance festivals by carrying on people, and making the team grow from festival to festival.

With a theatre residence programme by [TOPI Dalmata](#) and [Teatronet Snodi teatri](#), 12 young playwrights will come to Siena, to develop playwrights that will be performed in their original city. With [Galleria Fuori-Campo](#) we start the exhibition project *SienaBruxelles*, hosting Belgian curators and artists in Siena, in residences curated by Siennese art historians, and viceversa. Furthermore, together with [Cinemovel Foundation](#), we have a cinema bus travelling in the Siennese territory and displaying less known gems of European cinema. In *Take it easy!* hundred weights of chamomile harvested by Rom families in Romania, where they returned through the support of a pilot-project, make their way back to Siena for establishing a fair trade. The arrival of soothing flowers will be celebrated by drinking together in a town festival involving gypsy singers and fanfares, to experience an alternative conception of time and society. [Wolfgang Laib](#) will connect past and contemporary art, working on a masterpiece of Duccio di Buoninsegna in Siena.

The *CulturalHotSpots* are about the creation of temporary mobile pavilions in workshops with a multi-disciplinary international team, in a city suburb and the province of Siena. We want to connect to the territory by working on specific topics and problems of a local area that are also on the EU-agenda: water, intercultural integration, young unemployed generation, digital innovation... Together with architects and artists like [Hector Serrano](#), [Michael Hansmeyer](#), [Observatorium](#), [Bureau A](#), [Atelier Zündel Cristea](#), [Paris](#), [Tobias Rehberger](#) and the local population, we work on areas of special interest in the territory. The realised structures are sent after 2019 to other cities or ECoCs that connect to the project. *CulturalHotSpots* may arise in towns like Colle di Val d'Elsa, where we have the first mosque in Tuscany and a high percentage of Muslims. Together with the famous Egyptian artist [Moataz Nasr](#), we develop a project about integration of the Muslim community, creating in 2019 a special new space for such intercultural dialogues. After 2019, the mobile structure is sent to Jeddah, the most important port city and commercial hub in Saudi-Arabia on the Red Sea, very close to Mecca, and turned back 'recharged' with new cultural energies.

Cultures travel through words in our *Festival of Storytelling* where, for instance, we have the *Siena Città aperta* sub-action: in meetings, we discuss with people from different cultures who live in Siena, and collect their stories in a digital multimedia format in order to illustrate forms of multiculturalism already underway. Another sub-action here, ideated by [Luca De Biase](#), is an *oral-newspaper* divided in 6 sections namely Politics, Sport, Culture, Economy, New Media, local pages. Local and global stories are narrated in 6 different locations across Siena by the original storyteller or other people involved. Finally, the dance company [Kinkaleri](#) performs the alphabet 'translating' different languages in one body language to tell stories in a choreography of poetry and prose.

*Heritage of Sorrow* is built up through a 'research/study/cultural expression' format, different in every multicultural city where it is implemented. Together with the [Centre for Cultural Decontamination in Belgrade](#) we develop this action on the European 'heritage of violence'. The communities in conflict start their participation by a mutual blood donation. In international workshops, artistic residencies, festivals and cultural exchanges the conflicting communities will be involved in a common cultural sphere of exchange. We work with the composer [Nigel Osborne](#) to support the development of children suffering from trauma as a result of war and conflict. The generosity of Siena as a blood donating city makes of it the symbolically appropriate venue to host the largest cultural project to date to prevent future bloodsheds in Europe.



# Gift of Life

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*Through the actions of Gift of Life, Siena2019 will open up to a mutual exchange of visions and heritage, renewing the European vocation that characterized Siena in its heyday when it was a crossroads of cultures and knowledge*

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In Siena2019 we see heritage not as a static collection of buildings and traditions, but as a powerful dynamics of transmission. The unique intangible cultural heritage of Siena is still alive, especially with the presence of the historical districts called Contradas. However, the future of this heritage is endangered by radical social changes. Gift of Life is inspired by Goethe's thought that in order to live happily, we have to travel with two bags: one for giving and one for receiving. Thanks to new technologies, the intangible heritage of Siena will have the bags to donate its experience and receive new life.

With Heritage 3.0 as our pivotal notion, Gift of Life sets the tone for striking a delicate balance in our dealing with place-related heritage in Europe: preserving, cherishing and celebrating the local heritage, while, at

the same time, allowing for new perspectives on it and connecting it to its European 'counterparts'.

Our first action *Hearts in tights* wants to share with Europe the tradition of the historical costumes of the Contradas of Siena, finely crafted clothes that are proudly worn by people as a colourful expression of their identity.

With *Quicksilver*, we offer the Masgalano for the year 2019, the highly desired prize for the best figurants of the Contradas during the historical parades of the two Palios of the year, for which people have trained since childhood. The silver sculpture departs from Istanbul and consists of parts created in various countries of Europe by artists as [Loris Cecchini](#), [Carlos Garaicoa](#), [Saâdane Afif](#) and [Antony Gormley](#), to be assembled in Siena in a work that provides food for thought about the traditions of Siena with international eyes.

In *Fabric of the Soul*, we connect Siena to a European and international network of experienced craftsmen and artists in the production of historical costumes through workshops, courses and seminars, we allow local artisans to expand their horizons and share ex-

expertise, and allow the volunteers of the Contradas to learn new techniques of production, maintenance and restoration of costumes. Siena2019 aims to create a centre of excellence in Siena at the European level in the manufacturing of historical costumes, stimulating the growth of new professional skills.

As a tangible product of this experience in 2019, we produce the sewing of the new banner that is displayed in Piazza del Campo during the Palio days – it is commissioned by Magistrato delle Contrade, the organism that coordinates joint activities of all Contradas, surpassing their historic rivalries.

*To be or not to be:* the constant evolution of new technologies, coupled with the depopulation of the historical centre caused by the change of residential habits, creates a generational gap that endangers the sharing and transmission of the core values of the city's identity and of Contradas. Together with metaLAB of Harvard University, led by Professor Jeffrey Schnapp, the intangible heritage of the city made up of stories, anecdotes, legends, life experiences, is catalogued and made available on a digital platform, implemented over time and even structured to accept contributions of visitors in order to integrate different experiences and points of view, providing a complete picture of a culture perceived from different perspectives. The young people of the Contradas will take care of the collection and of its information management, so as to make documents accessible to various categories of users (other Contrada people, researchers, artists, etc.) to an extent that depends on the desired levels of privacy of the document's donor, thus acquiring a sophisticated expertise in digital content curating.

### *Living History*

Our city is full of hidden stories that are waiting to be kissed awake. Let's go and find them, in our archives, frescoes and buildings, and then let's try to decipher and tell them! In our third action *Living History*, Siena's stories are brought to life by a 'Socratic' maieutic, and retold through the visions of artists, beyond the usual representation.

The Turkish director Gulen Guler creates pathways that allow to discover all these hidden stories of the city through a 'treasure hunt' of memory. At the same time, with Eva Frapiccini, the Sienese and the visitor can discover the city and its territories through the exploration of stories and legends about place names. Marcella Vanzo unlocks the photographic archive of the ancient hospital of Santa Maria della Scala, representing public and private stories belonging to the collective heritage of the city.

The Swiss artist Aglaia Haritz re-interprets the story of

Pia de' Tolomei, a medieval figure mentioned by Dante in the Divine Comedy, taking it as a model for reflection on the role of women in history. Roberto Paci Dalò investigates into the archive of the former psychiatric hospital of Siena and its Panopticon, while Emilio Fantin analyses the dimension of dreams in the city.

Thus, various artists reveal the manifold hidden stories of the city of Siena, re-enacting our heritage and establishing new connections. This journey of discovery will probably be as exciting for us as for other Europeans interested in our history



# The Space Between

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*By 'colouring, savouring and reliving' the city beginning from the 'spaces in between', we want to regenerate the 'voids', like the green valleys of the city, fostering encounters between people and contemporary art.*

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Transforming the city starts with changing how we look at it. The buildings and streets of Siena were built with bricks and stones in the Middle Ages. They have hardly changed ever since! But what happens in 'the space between'? In Siena2019, we want to invite people to a different experience of the open spaces of the city. Let's see how a seed machine, a swimming pool or a butterfly can change a place...

## *GreenPlayGrounds*

Here we let the butterflies fly... green valleys, water channels, medieval fountains and city walls – they are the organism of Siena. Bernardo Giorgi works on the social re-use of the green urban spaces for gardening, and special plants to attract butterflies. With the seed machines of Ettore Favini, we want to spread the idea all over Europe.

Installations in the valleys by the Belgian artist Hans

Op De Beeck, the German architect group Raumlabor and the Observatorium artists group become platforms for performances, meditation areas, workshops and sleeping cells. The Greek artist Zafos Xagoraris installs portable devices like mirrors, to allow the view behind the wall. OKRA Landschaftsarchitekten invent a new guiding system between the valleys, fountains, alleys and along the wall where visitors can leave thoughts and comments as digital carves in the bark of a tree.

## *Documentary film*

Siena seen from the outside: a documentary film by Roxanne Varzi will constitute both an ethnographic and artistic intervention. A project that leads people to new sites and enriches old sites with new stories!

## *The Art is the Space*

Public areas will suddenly transform into fantasy places in which new worlds come to life. Piazza del Campo, the symbol of Siena, will be turned into a huge swimming-pool that people will be able to sail across, thanks to Giovanni Mezzedimi. The environmental installations by Elisa Leonini and Francesco Carone, will bring citizen to rethink the spaces in which they live. The city will become a palette filled with colour

and music through an international competition of street performers and sound artists under the guide of Will Shank.

Finally, in 2019, it will be possible to travel back in time: watch the pilgrims standing in front of the Santa Maria della Scala hospital, thanks to innovative technology by the Accademia delle Belle Arti Carrara and the Universität für angewandte Kunst Wien. Moreover, the *SENAE virGO* project, developing a digital museum, will allow people to see all the masterpieces of Sieneese gothic art in their original setting.

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*Between 2015 and 2018, we organise a series of activities on the topic of art in public space, in cooperation with the The Department of Education of the Associazione Culturale Castello di Rivoli – Museo d'Arte Contemporanea. We want to allow anyone to access contemporary art by sharing experiences, acquiring a new idea of space, and a different perception of the surfaces, volumes, colours, layers, and forms of this city.*

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# Cultural Emergency Room

Can art be a therapy? In Siena2019, we believe so! In Cultural Emergency Room, we develop cultural therapies for clinical, psychological and social problems. Artists from various disciplines, and specialists in the medical and psychotherapeutic field, work together on a unified approach for 'cultural' treatments dealing with problems related to illness and distress. In this vein, Siena aims to become the first Italian centre of excellence for culture and health.



*In the first action of Cultural Emergency Room, starting in 2017, doctors and artists give cultural prescriptions to patients for the best-suited art workshops, while in the second action these prescriptions are put into practice*

### *The Cultural Emergency Room*

The audience, composed by Sienese people and visitors from all over Europe, being patients for one day, experience comedy actions and a farce waiting room organised in shifts, coordinated by European directors such as Viktor Bodó and Thom Luz, and Italian theatre companies such as Carrozzzeria Orfeo and Frosini/Timpano Company. The key here is a humorous and playful introduction to the idea of culture as a therapy.

Then, ensuring the passage from the ludicrous to the serious, the farce waiting room introduces patients to the Cappella del Manto Cultural Emergency Room in a very professional and reassuring environment, creating a striking contrast with the farce waiting room. There, a multidisciplinary team composed of physicians/psychotherapists belonging to the local health authority offers the patient a real medical consultation, suggesting the best-suited art workshop of the *Face our Ghosts* action (see below). From 2017 onwards, we schedule itinerant theatrical actions on the municipal and provincial territory of Siena, to promote and raise awareness of the Cultural Emergency Room, with a cultural ambulance, a field Cultural Emergency Room and theatre companies such as Triage Art Live Collective with their social and relational live art work *The Infirmary*, where the good sisters of triage provide a durational installation of hospital-like care over a day.

Great attention will be given to prevention and *The risk of Happiness* aims to stimulate a growth in physical, mental and social well-being, awareness, the sense of responsibility in youths, and to widen their personal resources, through the use of art and Improvised Theatrical Performance games (Socioplay and Action Methods), in collaboration with the rapper Djellali El Ouzeri (Dj Djel, Fonky Family), and artists Vanessa Rusci, Andrea Bassega, Filippo Manni. The video recording method according to IPOV3 will also be used: the meeting between Socioplay and iPov3 is a prototype of considerable resonance. Also *Art & Play* will pay great attention to young people, with a journey through the art that becomes knowledge and prevention in Italian, English and Spanish with the collaboration of international artists: Joel Olivares Ruiz, Felix Ruiz de la Puerta, Graham Cairns, Macjei Stasiowski, Sergio Manni.

### *CURA*

Santa Maria della Scala will also host a big-scale pedagogical project led by stabilemobile compagnia Antonio Latella. *CURA* is a twofold black-and-white production on the notion of Cure inspired by two fables of the European tradition, the Sleeping Beauty, and The Neverending Story. The crew will be made of actors from the École des Maitres and others from Russian theatres, while 6 teams composed by young and/or emerging dramaturges, costume designers, and set designers, will be selected through a call for applications, will create the staging. The core cultural and relational values of *CURA* are to be found in a 8-week international School for Artistic Direction, which shall take place yearly from 2016. There, we will try to better understand how moments of discontinuity in the artistic management of theatres and cultural bodies change the relationship with the Audience, and how such strategies impact the cultural welfare of a community.

*The School of Artistic Direction* will be connected to the *Teatro Anatomico* project, whose aim is to create a true biometric archive of great actors and performers with the help of the latest technological innovations, and 'save' them as living treasure troves of implicit and bodily knowledge.

### *Face Our Ghosts*

In this second action, the cultural workshops start, directed by Italian and European artists of various disciplines, in different locations of the city. For instance, we work with the positive influence of colours on individuals (Archeosophical Association and Atelier für Ikonen und Kunsthandwerk), while the composer Tomasella Calvisi deals with breath, gesture, movement and vocal emission in her workshop *The inner voice, the voice of surroundings*, realising sound installations in places rich in meaning but little-known in the city.

The artists lead cultural patients to face their own ghosts, to pull out their discomfort, to recount it for better living and overcoming it. Art installations and public performances in 2019 display the result of their path of change.

Walking downtown Siena, you may meet the author/performer Florence Minder developing her residential project *Fiction as a tool on the path of healing*, involving inhabitants and their stories in a performance, as well as performer Anne Cécile Vandalem assembling real life testimonials about failures for her project *Anthology of failures*, aiming at exposing not only the universal character but also the inherent state of failure in our lives and their ironical potential.

Everyone is welcome, with or without a Cultural Emergency Room prescription, to join artists and performers that set up art installations and will kick

off individual and group workshops in Siena and its Province with people in distress, involving all citizens and visitors to combat social exclusion and loneliness. LaLut Theatre Company, in collaboration with Teatr Nowy follows these guidelines with *SUDDEN*, project that aims to achieve an activity of social theatre workshop directed to a group of people with different forms of hardship or social exclusion, theatre professionals, artists, volunteers, operators of socio-healthcare on the territory of Siena.

People are invited to experience *Argentine Tango: the healing embrace* by Oblivion Dance Company in collaboration with Tango Therapy founder Federico Trossero. It will represent a global (psycho-physical, sensory, cognitive and socio-cultural) experience intended for a broad audience, especially addressed to individuals with physiological or pathological impairments: in this view, it will contribute to break down the barriers amongst people with disabilities or not. *Creativity in Motion*, by the artist Savina Tarsitano, in cooperation with the European Culture Parliament and INSCRIRE, *Human Rights Project* of Françoise Scheine, looks at art as a catalyst and engine for social integration and responsible change, engaging and connecting community members, children, adults, immigrants, aged people, underdeveloped areas, to work together in promoting activism, positive social change and integration through art, performance and meaningful action.

Zaches Teatro deal with hospice guests, art and the transmission of memory and experience to young people. The older guests in a hospice for nuns, aged between 85 and 104 years, interact with school children through music and theatre, with the support of the Scuola di Musica Clara Schumann and music therapist Claudia Elena Romeu Lopez.

Workshops and projects dedicated to people with serious diseases are also planned: using counseling skills and art-counseling tools, the project *Patient Awareness* by a psychotherapist, Simone Bassoli, invites patients to make an awareness journey into their disease, global life and the way they deal with their illness: through individual and group sessions they explore new strategies and tools for their wellbeing. Furthermore, the writer Francesca Del Rosso develops a workshop of health benefits of writing based on her book 'Wondy', thought as an urgent need to share an experience: it is a story in which the author opens up to the public and tells about her experience to fight against cancer with a smile. Participants make an e-book of 'witnesses' healing stories and life changes with a smile'.

The artist Valerie Siaud then develops a programme of conferences and workshops related to book therapy.

Finally, local volunteers develop the Dutch Repair

Café project, unreleased in Italy, opening in Siena a *Repair Café* during 2019: a free meeting place all about repairing things together. In a *Repair Café*, people find tools and materials to help them make any repairs they need. It invites people to see their possessions in a new light and, once again, to appreciate their value. The *Repair Café* plays with the socially healing aspects of 'repairing together' as a cultural act, while enhancing enthusiasm for a more sociable and sustainable society.

### *Beyond Mediterranean*

The relationship between culture and health is further explored in our action *Beyond Mediterranean*. The director Massimo Schuster and Jean Michel Champault of A.A.D. African artists for Development, coordinate residences in Siena of African artists daily facing patients in refugee camps, such as war victims and former child soldiers. They will dialogue with European artists, and share experiences with citizens. Siena2019 gives visibility to these artists in Europe and offers to a European audience the opportunity to enjoy their works of art and performances. The project will involve artists such as puppeteer Yaya Coulibaly of Mali, Bambara, who through his art is fighting for survival of his culture; Serge Amisi, originally from the Democratic Republic of Congo, a former child soldier who became a sculptor; DeLaVallet Bidiefono, choreographer of Pointe-Noire, Republic of Congo, particularly sensitive to the problems of street children in Brazzaville; Niangouna Dieudonné, one of the most interesting playwrights and actors in sub-Saharan Africa.

The artist Massimo Grimaldi in cooperation with Emergency NGO aims at the construction of a children's hospital in Bo, Sierra Leone, and reports its progress in an outdoor artistic installation in Siena.

# Still Dancing



Still Dancing produces films and theatre performances with the involvement of heavily impaired patients through the deployment of Brain Control technology that allows them to communicate again with the outer world.

In Still Dancing we design artistic actions in the field of theatre and film art, intertwining the condition of patients and performers and giving dignity to patients through their very artistic endeavour. It is an innovative process that opens up new ways for artists, MDs, scientists and patients to interact in healthcare planning and development.

After technical planning and patients' scouting and recruiting, the partners of Still Dancing ([LiquidWeb's](#) BrainControl technology, [KTH](#) multimodal haptic devices developer, students from [E:UTSA](#)-member theatre universities and the [Playing Identities](#) network), start to work in six countries in the Autumn of 2017 by creating 'units' composed by patients themselves, their respective families and theatre universities' students, and to produce short videos to tackle these main questions: the position of patients and their families in their social context, how they live their daily life, how they can tell their stories to a larger public? The videos provide a deep picture of their condition and foster the creative potential of patients that can communicate again. Here the action splits:

Firstly, in spring 2017 we issue a worldwide call for intermedial performers, in cooperation with [RomaEuropa Festival](#) and [Robin A. Nelson](#), for artistic deployment of the BrainControl/KTH platform. In May 2018, the appointed artists ([Intermedial performers](#), [Teatropersona](#), [Deflorian/Tagliarini](#), [Rémusz Szikszai](#))

co-create performances with the patients. The fruition by the Audience takes place both live and via the Internet through the constitution of simulated settings in which the spectators meet with the patients in performance.

Secondly, [Scoutit](#) commissions a documentary feature film from the available videos to an acknowledged director. The videos inspire further artistic activities; university 'units' write contemporary monologue performances, and present them in Siena in July 2019 in a set specifically designed by the visual artist [Attila Illés](#) in [Piazza del Duomo](#). Replicas of the settings are then placed in main summer theatre festivals ([Festival d'Avignon](#), [Salzburg Festival](#)) for streaming performances. In its dissemination plan, Still Dancing issues a bid for application for [CILECT](#)-member film universities; students are called to produce entirely original short-feature films to be presented in 2020 in Siena in the programme of an international student film festival on the themes of Still Dancing. The best short-feature films shall be presented in the thematic section of international student film festivals as [Beirut](#), [Tel Aviv](#), [Montevideo](#).

Still Dancing also contributes in creating artistically independent theatre performances: in collaboration with the [Union des Théâtres de l'Europe](#) three [UTE](#) member theatres deal with themes raised by the project and present the shows as pieces of their repertoire in the season 2018/2019. After the local premières we present the productions in Italy in October-December 2019.



# Play the City

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*Beyond the walls, across the countryside, on the high-speed railway, music will give the chance to experience a living heritage, through a network of people exchanging knowledge and feelings.*

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Imagine Siena as a place to be played and listened to, like music. Through music and sounds, **Play the City** envisages new forms of urban space designed through the experiences of an inclusive and widespread community of listeners. We will follow the echo of the songs on the paths of ancient stone roads, as well as along the digital lines. The city centre will be filled with old and new music, connecting the places to their past, to the present, to elsewhere.

## *Play the Place*

Siena does not only possess a visual identity: the old town centre is characterized by a peculiar soundscape in which natural sounds intermingle with drums and bells, the music coming out of the windows of the academies, and the voices resonating in the streets. Sounds give sense to a space and transform it into a *place*.

*I am ear* creates a participated map of Siena's old town, collecting sounds on the paths of listeners walking across the urban space. Strollers record sounds with their mobile phone and pin them to a town's map through an app. The collected sounds draw itineraries that can be modified by further contributions. Also remote users will be able to feel the sound of Siena, drawing their own path on the website and listening to it from abroad.

## *Playing Devotion*

How can Siena come across the Mediterranean? Are they really opposite?

The Sieneese are devout to their town. The social rituals enacted by the people of the Contradas provide the urban space with meaning and orientation. The ground marked by the people's devotion will be walked over by traditional brass bands from Puglia and Andalusia. They will play their touching Holy Week marches, moving to niches oratorios, where vocal groups from Sardinia and Corsica will sing their devotional chants. Different senses of place will reflect into each other, along with secular and spiritual devotion. As a place set by music to share emotions, memory and identities, Siena will be like a bridge across the Mediterranean.

### *'That's All Folk!'*

Siena's folk music has never been surveyed by ethno-musicologists. In nearby towns and villages, only a few private archives preserve some pieces of the musical tradition tracing back to the past life of peasants.

### *Our songs*

Whose are 'our own' songs? Songs are the living heritage of those who sing them to share them at that very moment with anyone who listens. A participated digital archive of Siena's folk music, involving vocal groups and singers, is shared through a European network of centres focused on rural culture.

### *Little short lullabies*

René Aubry is a musician well-known for his imaginative music, used by world famous choreographers as well as by amateur video-makers. Aubry is involved in the staging of a multimedia performance about the opposition between cities and the countryside. Inspired by the music collected through *Our Songs*, he sets a new soundtrack to the standard pictures and movies of Tuscany shot by tourists and photo amateurs. It will be an emotional and intimate journey throughout short stories belonging to others' memories.

### *S-Core*

Siena lies at the core of music. Inside the rooms of Accademia Chigiana, the idioms of European music take wings and fly towards the edges of the globe, carried by its outstanding students. At the same time, jazz musicians mingle their diverse skills and backgrounds to negotiate a common musical language.

### *Line up*

Nine jazz orchestras from European Music Academies travel to Florence by high-speed trains. Then they spread over Tuscany on slow eco-trains. The bands stop over in nine cities, where they give a concert, before joining the Siena Jazz big band. In Siena they rehearse new compositions by outstanding European composers. The new repertoire is performed in the Piazza del Campo, where the nine foreign ensembles are lined up on the top of the nine slices, while the resident orchestra stands under the tower. The audience sits in the space between, and listens to music created to play with the sound of the square.

### *In Continuo*

In 1607, the Siennese organist and composer Agostino Agazzari published a short treatise on the practice of *basso continuo*. Those few pages written in Siena circulated all over Europe. Agazzari was teaching how to play what is not written on the score. Today, we rein-

vent those lacking sounds, drawing on current knowledge and sensitivity. Relying on Agazzari, we will investigate with Jordi Savall the sounds of Europe in that age, bringing to life a collective musical heritage that has its forgotten roots also in Siena.

### *On the air*

Small ensembles of conservatory students gather into distant abandoned airports all over Europe to play a composition by Salvatore Sciarrino on the basics of musical language. Each part of the composition, associated with an ensemble, is focused on pitches, scales, rhythms, harmony, timbre, etc. By the means of a system for networked music performance, the ensembles share the score and play together. Their music will fly free on the air, spreading over Europe.

### *Silent Tales*

Siena's medieval paintings - whether they display music making, battles, ordinary life, or represent the blooming of civic values - show people *playing* together. These paintings are mute witnesses telling stories that go back to the town's golden age. Words cannot be recovered anymore, but music can try to voice those silent tales. Therefore, we asked to different musicians such as Uri Caine, Ernst Rejseger, Stefano Battaglia, Rolf Lislevand, John Taylor, Paolo Angeli, Urna Chahar Tugchi, Marco Robino, Eivind Aarset, and others, to play before these paintings. A camera, directed by Andrea Segre, films the matching of pictures and sounds. Then, it will leave the building to record the voices of a community afraid to lose its social, artistic and economic heritage, trying to work out the current misfortune. As in a musical counterpoint, ancient and new tales mirror each other as if narrating a play about time and fate.

# Citizens of the Elsewhere



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*The real smartness of tourism does not only depend upon the use of new technologies. Tourism is truly smart when it is able to promote human interactions, participation, creativity, and social changes: don't shoot the tourist, become his/her partner in crime!*

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No longer 'hit and run' tourists will come to Siena, since they become 'citizens of the elsewhere'. Smart tourism consists first of all in promoting the exchange between hosts and guests as an opportunity for human development, social relationships as well as a source of well-being for the local. The urban space and its surroundings will be the set for interaction and exchange of ideas between locals and those 'citizens of the elsewhere' that come to Siena. No matter if they are tourists, artists or visitors, they act as people with experience and expertise, so as to help the 'Senesi' to solve civic problems and promote social changes. You can't leave Siena in one day...

Citizens of the Elsewhere consists in a series of actions, all based on the same principle of connective intelligence: what if we consider tourists as individuals

with sensitivity, good sense, experience and expertise? What if they can use peer-to-peer networked platforms, based on the use of open data, to affect decision-making processes? What if they are no longer mere guests but citizens? Citizens of the Elsewhere is a never-ending collective route starting at Siena's gates.

## *Pollinating the city*

It's an evidence that when we travel to another city we continuously compare colour and size of the taxis, the taste of the local wines; we note whether they use blinds or curtains and that shops close at 6 pm. *Pollinating the city* is based on the assumption that all those apparently trivial comparisons can actually make a real difference: they are a crucial opportunity to 'pollinate' our local life, our public spaces, and the vision of ourselves.

When arriving near Siena in 2016, we'll see big letters installed by Alexandra Granados in the green valleys. They receive us gently and mark the border of the city, the liminal space between 'there' and the 'elsewhere'. So let's enter. The German collective Migrantas offers workshops to locals, inviting them to empathise with us, inhabitants of the elsewhere, on civic topics they are particularly concerned about. Specific slogans and

pictograms designed by the urban artist [Clet Abraham](#) show the main results of such exchange, exhibited on Siena balconies.

Around in the city we have the opportunity to listen the *Radio walk show*, specially spread in special points by the cultural association [Urban Experience](#): it tells the story of the city and how the city is going to change day by day. When we have learnt what is hidden behind the city surface, we start to play. From 2016 the photographer [Pamela Martinez Rod](#) launches the digital competition *Time travellers: historical photomontage*: we are all invited to superimpose, in specific city locations, images of historical events with the technique of photomontage, as a measure that renders time transparent, and visually merges past historical facts and current landscapes in the cityscape.

Once we have learnt and played, we can really start to take part to the civic debate: the digital artist [Robert Pettena](#) creates a special hashtag to identify those [#crumblingbuildingsinsiena](#). Ideas for new destinations of these building circulate through the social media. And if you, from the elsewhere, can take part in our civic dialogue, it means you have become a real policy maker for us. Thanks to the open access to the city, open citizens (no matter from where) are enabled to affect the decision-making process: *Goveble* is a digital platform that encourages ‘citizens’ to provide ideas to the local authorities. With the open data, the digital developers [Maurizio Napolitano](#) and [Simone Gadenz](#) from the [Fondazione Bruno Kessler](#) make an *Open Street Map* in the Sala del Mappamondo.

### *Human Hotel*

Haven’t you enough reasons to stay more than one night in Siena? The Danish collective [Wooloo](#) export from Copenhagen, New York and Eindhoven their *Human Hotel* concept. It does work in Siena! *Human Hotel* won’t simply provide a ‘hotel room’ for whom otherwise couldn’t afford that, but it will also support on site-specific artistic projects, so as to turn Tourism 3.0 into an artistic activity.

### *The Museum of Tourism*

If the museum is the traditional place for art, following the idea of Heritage 3.0 the place for Tourism 3.0 can be also an extended Museum. *The Museum of Tourism* experiment starts in 2016 in Siena in order to allow everybody to introduce experimental concepts to touristic projects. In particular, students from [Staatliche Akademie der Bildenden Künste Stuttgart](#) together with other artistic institutions (such as [MAO Ljubljana](#), [PIOVENEFABI Milan](#), etc.) develop and implement such strategies to put art in tourism until the

Institutional Constitution of the MoT in January 2019. Events include urban games using digital interactive mobile technology (i.e. *Treasure Discovery* tours) and ludic devices (i.e. spy-hole and listening points along the urban walls where images and sounds are spread), and (in collaboration with the [Eindhoven University of Technology](#)) digital projections on public buildings’ facades, turning these into screens. All such events contribute to an even more emotional experience of Siena.

### *Sentimental Siena!*

Have you, citizens of the elsewhere, definitely fallen in love with Siena? Before leaving, write your own *Sentimental Siena!* By the samples of other European cities, the audio-visual artist [Mario Hinojos](#) involves people who are going to leave Siena in a collaborative project. In mobile points set all around the city he leads open workshops that allow everybody to create and print their small guide-maps.

The [Associazione culturale l’Ombrico](#) deploys a similar practice for the Siena province. The guides propose alternative routes, including those corners where a particular scent is discovered; that bench on the little square where a romance began; whatever one has discovered that has definitely persuaded him/her to stay longer and longer in Siena.

### *Innovation tourism*

Siena2019 organises a set of conferences and interventions regarding innovation in the field of tourism – travel, accommodation, hospitality, and how culture and economics relate to each other there, creating a new dynamics of exchange and mobility through Europe. The real innovation in Tourism 3.0 is about sharing experiences and fostering collaborative consumption in order to travel more, and in a cheaper way. Everywhere, a travel can easily turn into an experience of belonging thanks to the emergence of smart mobility (such as car sharing services) and smart hospitality (such as networked hospitality and couch-surfing practices). International experts, operators such as [HomeExchange.com](#) network, as well as *prosumers*, are called to launch new travellers communities growing out of a bottom-up push, and based in Tuscany.



# CopyWrong

Today the diffusion of digital techniques is blurring the very distinction between cultural producers and users. Subverting the idea of 'copyright', CopyWrong sets the stage for a new phase of cultural history in which everybody can fully participate in culture consumption and production. Picking up the main challenges of the next cultural scenario, this project aims to overcome the static idea of authorship, by promoting collaborative production and free circulation of contents.

*CopyWrong is designed to bring together new and old generations, traditional media and new ones, in the name of an open-door and open-process culture.*

Our first action *Archive Fever* gives new life to European cultural archives, especially forgotten and endangered ones. It starts with the exhibition *Mud Angels* curated by the visual artist [Neil Cummings](#), that is both an example of 21st century collective creation and a tribute to a historic intervention of ordinary people in the preservation of European heritage: in November 1966, Italian and European citizens saved many masterpieces of art and rare books from the Uffizi cellars during the Arno river's flood. This action kicks off on November 4, 2016, in Florence, where the artist launches a year of participatory workshops for Tuscan and European citizens to co-create an itinerant exhibition dedicated to these works of art that were saved from the flood 50 years before. The exhibition consists of 1:1 scale reproductions of the original pieces. Starting in November 2017, they are exhibited in the Municipality of Florence and then carried to other cities using human chains, as happened in 1966, or by the voluntary relay of citizens-curators. At the same time, the [International Institute Life Beyond Tourism](#) organises several meetings to bring back to Florence the great restorers that reached the city from Northern Europe in the months after the disaster. To give to the crowd the digital instruments to curate the *Mud Angels* exhibition, [metaLAB](#) of [Harvard University](#) develops a special version of its Curarium digital platform. Every single citizen enriches the exhibition by sharing his own private images and memories of 1966.

*Mud Angels* sets the tone for further initiatives in the following years: together with such institutions as the [Moscow Design Museum](#), we continue to generate new collections, and to discover and share new ways of archiving - and living the so-called 'archive fever'!

Between 2018 and 2019, the board of the international Visual Studies journal [Fata Morgana](#) organises at the University of Siena a series of conferences on the future of visual archives in the new frame of *prosumer* culture.

In January 2019, the [Federazione Italiana Cinema d'Essai](#), launches a series of film screenings on neglected archives of the seventh art, while in September 2019 the [Film Festival Visionaria](#), in collaboration with the [Home Movies National Archive](#), programmes a retrospective dedicated to found footage cinema, coupled with a set of artistic live performances that re-enact the visual archives of the city.

Starting from 2018, [Lorenzo Benedetti](#), director of the

international center for contemporary art de [Appel](#), organises a widespread laboratory for young curators and visual artists who are interested to work with public and private archives. During the period of the project they obtain an artistic residence in the private houses of the people from Siena. Throughout this experience, artists and curators directly inquire into the neglected imagery of the city, and allow broad audiences to be familiar with the latest developments in contemporary art.

### *We, the Author*

Furthermore, our paradigm of Heritage 3.0 means, among other things, that we can both revere a traditional author as an individual genius and, at the same time, be open to new creative processes using the intelligence of the crowds. Our second action *We, the Author* focuses on the concept of collective creation, by mixing traditional and new media.

Coordinated by [Blablalab](#), with the participation of great actors and playwrights such as [Maria De Medeiros](#) and [Luísa Costa Gomes](#), the project *Alvaro-Manuel* aims at maintaining alive the memory of the Portuguese playwright Alvaro García de Zúñiga through a trans-European artistic process of collaboration. Between 2016 and 2019, the Santa Maria della Scala in Siena will be the heart of artistic activities inspired by the work of Alvaro and aimed to involve citizens in a process of shared authorship.

In 2019, the collective [Scrittura Industriale Collettiva \(SIC\)](#) releases the *Great European Novel* - a narrative about the old Continent, written by 1000 authors from all the 28 EU Member States over a period of three years, using the SIC method. It will be the novel with most authors ever written.

Having hosted participatory video workshops in Spain, Germany, Tunisia and Palestine, in September 2019 the collective of filmmakers [ZaLab](#) conducts a special project in the city of Siena. Inspired by the great Italian writer [Cesare Zavattini](#) who once said 'Everybody is a film-maker. You just need to be aware of your will to express yourself through cinema' they shoot a collective video together with those communities that, more than any other, deal with the heritage of Siena on a daily basis: the masons coming from Middle East and South America, who maintain the ancient buildings of the city; the caretakers from Eastern Europe, who keep alive the culture of assistance that constitutes a central element of Siennese and European heritage.

In January 2017, [TwLetteratura](#) launches on the web an open process of trans-medial storytelling in which citizens rewrite some of the seminal works of European culture using Twitter as a writing tool. In collaboration with the digital platform [Litteratour](#), every act of re-

writing or mash-up produced is geo-tagged, in order to offer to the visitors an augmented heritage experience of Siena.

Focusing on the idea of ‘performing heritage’, that considers the actor as the main interpret of the living archive of culture, *Re-Creative Europe* is a theatrical programme dedicated to humour as an inclusive and never-ending practice of creation throughout Europe.

In August 2019, at the Rinnovati Theatre in Siena, Jan-go Edwards, the inventor of contemporary clownerie, conducts a utopian workshop about humour as a universal form of communication. Citizens and visitors interact regardless of their linguistic difference, while the digital community of the Nouveau Clown Institute participates in the activities.

Stumbling, fuelling and misunderstandings are the basic forms of modern comedy. In September 2019, in the streets and alleys of Siena, the mime actor Sergio Bustric stages a collective play in which the everyday sociability of urban space generates humoristic incidents. In the main squares of the city, humoristic silent movies are projected: they are precisely those which also begin to escape the temporal parameters of copyright.

In 2017-2018, the Spinoza.it staff tests and launches an international digital platform of satire using the model of crowdsourcing. It allows to save the heritage of humour by maintaining it alive through the new media. In February 2019, Spinoza.it also curates, in the taverns of Siena, the first *Biennale of satire* involving humourists telling jokes through old and new media.

The highlight of our CopyWrong flagship will be, in 2019, our *CopyWrong Festival* that aims to be the biggest event ever dedicated to *prosumer* culture. During the one-week festival, entering into the walls that border Siena takes a symbolical significance: it means the overcoming of the frame that separates the work of art from the spectators. There won't be an audience any longer beyond that line, and everyone who decides to cross it to enter the city, implicitly accepts to become a protagonist of the creative process. Artists involved in the Siena2019 project take part in the *CopyWrong Festival* during one week: they gather near the city gates where they welcome the participants and pave the way for collective creations.

For instance, a ‘*Telefono senza fili*’ game connects the different parts of the city, both the public and the private spaces, through a word of mouth about Sieneese proverbs and popular tales; in such a way, the city re-discovers the creative force of accidental mistakes.

Building on this game, the theatre performers Rimini Protokoll coordinate the ‘*CW citizen play*’. After the premiere in the stadium of Siena, it is freely rendered using Google Translate and re-enacted in several European cities.

Porta Romana, the place where the Good Government fresco is set, is the starting point of a reverse path from the city centre to the suburbs, where the collective of street artists FX re-produces Ambrogio Lorenzetti's masterpiece in a contemporary way, involving people living and working in those places. Every work of street art is then geotagged by Litteratour, while the cultural association Urban Experience organises a series of ‘*prosumer walks*’: citizens document and share on YouTube and other social networks the participatory process of construction of the ‘new good government’. On a different note, the new-media artist and educator Nick Briz develops an intensive version of his *User-side hacking workshop* for a critical idea of social networking: in this open-class, citizens learn how to use Facebook, Google+, Instagram and so on... in the ‘wrong way’ - the community learns how to force social media rules to its advantage, enhancing free circulation of contents and protection of privacy.

The *CopyWrong Festival* lasts only seven days, but its concept doesn't burn out that quick. In 2016, at the Santa Maria della Scala, the *Centre for Performing Heritage* is founded as the *CopyWrong* think tank. Between 2017 and 2019 the CPH hosts workshops and conferences on Digital humanities and Heritage 3.0. In 2018, several Italian cultural blogs (such as lavoroculturale.org, leparoleeucose.it, furiacervelli.blogspot.com and quattrocentoquattro.com) launch the *Itinerant Laboratory for Critical Thinking* in unconventional places such as supermarkets, gyms, nursing homes, hospitals, factories and reception centres for immigrants. This participatory intellectual practice is another crucial step in the development of a *prosumer* culture. At the beginning of 2019, the *Laboratory* is re-launched at a European level in collaboration with the Marcel Hicter Association, and in November 2019 the *CPH* in collaboration with the University of Siena hosts an international gathering of knowledge workers. Last but not least, the *CPH*, in collaboration with the Ca' Foscari Venice University Master in Film and Digital Media, organises an international conference on the economic sustainability and legal protection of cultural works that culminates with the establishment of a ‘*CopyWrong Licence*’ which sets the social framework for Heritage 3.0.



# We Are Leonardo

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*We Are Leonardo is a non-standard educational project aimed at stimulating creative thinking and the innovation capabilities of Siena's citizens. Its motto is: Learn! Experiment! Invent! And don't be afraid to 'Make Mistakes' in the process, too.*

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On the 500th death anniversary of Leonardo da Vinci let's not merely admire his inventions and revere his genius - why wouldn't we also dare to emulate him, and get inspired by his working method based on experimentation, curiosity, autodidactic learning and multi-disciplinarity? Together, let's build a *prosumer* playground where non-experts feel empowered to bring their own contribution to the dialogue amongst culture, science and technology in the 21<sup>st</sup> century.

*Skool Daze* focuses on gaming and embodied cognition as the future of education. An experimental *Serious Games Platform* produces new didactic and educational tools. Starting in 2017, it begins to design a variety of games along the 3 strategic lines of Siena2019: health and happiness, social justice, and smart tourism. A *Centre for Biomedical Training and Computer Graphic* uses innovative forms of 3D graphics processing, combined with medical simulators to provide students with a

serious games learning environment. Furthermore, following Leonardo's keen interest in anatomy, the centre develops *Digital Vitruvian Human*, an interactive 3D map of the human body that is displayed - using technologies such as holography, motion capture and wireless EEG sensors - in an immersive and interactive environment where visitors are able to visualise and play with their own psycho-physical state. In the course of 2019, Siena hosts a series of large community-scale participatory gaming events: *Your Body Is A Vehicle*, a mixed-reality urban game by [Blast Theory](#), works with disparate communities in Siena; the artists help them to develop the skills to become co-creators of a series of mysterious 'visitations'. In September 2019, various enigmatic bright-coloured objects appear in the city, wedged in strange locations, giving no clue about what they are... In a series of night-events, [The Ars Electronica Future Lab](#) takes to the skies with *Game of Spaxtels*, an interactive drone performance that transforms the sky in a huge interface for the community to play with. Finally, the [Tony Clifton Circus](#), in collaboration with the [Feriae Matricularum](#) (Siena's goliard association) playfully invades the streets of Siena staging a variety of carnival performances that actively involves Siena's high-school students as well as the numerous school trips that come to visit the city.

*Material Science* addresses the role of experimentation in creative processes with particular regard to materials. Co-production ateliers are set in the Siena Province with the logistical support of the Fondazione Musei Senesi 's network (Museum of Crystal, Museum of Clay, etc.), and Material ConneXion, an international database on innovative materials. European artists – Tobias Rehberger, Anish Kapoor or Loris Cecchini - and designers – Open Design Brand, Ana Fatia or Arturo Erbsman - and the regional artisans experiment together on innovative materials.

In 2019, the results of the artists-designers-artisans collaborations are displayed during an *Art & Design Biennale on innovative materials* scattered across the Siena Province: both in existing buildings as well as nature-set temporary Pavilions, some of which are built by artist Phil Ross out of living mushrooms bricks, others are designed by computational architect Michael Hansmeyer. The Biennale is opened and closed by the Compagnia Finzi Pasca with an itinerant Opera-circus show about Leonardo and his craving for experimentation.

A particular highlight of the *Biennale* is an artistic *Lab on Graphene*, a material of the future on which the EU has invested heavily, and that has the potential to revolutionise many sectors of production.

*Lab of Mistakes* investigates the role of errors in social and cultural processes. The action aims to enhance the capacity of citizens and decision-makers to manage mistakes, by acknowledging and exploiting their hidden creative potential. In order not to fear mistakes, we must learn how to become flexible. Artists are skilled at this, and they can open spaces for fresh ways of thinking and acting by engaging people's creativity, and by disrupting routines, mind sets and conventional processes. Therefore, the project builds a network of European organisations - TILLT, Conexiones Improbables, Arteconomy, Fondazione Ermanno Casoli, - specialised in workshops by artists within companies and public administrations. Between 2017 and 2019 our *Lab of Mistakes* will tackle socio-political European problems, using errors as a conceptual tool. Citizens and public administration officials work collectively with an artist to produce artefacts and performances in public spaces. Issues are addressed from diverse artistic angles. For instance, Angelo Vermeulen is going to investigate the role of errors in biological and social adaptive evolution. By working inter-disciplinarily between relational art, biology, robotics and space exploration, the artist involves communities into experimenting and

building biological and social eco-systems capable of self-evolvability. With *What if...*, Baltan Laboratories and Fondazione Pistoletto look back at promising inventions of the past that failed to make it to the market and impact societies of the time. By putting them in the actual context, their value is reassessed, possibly opening up new insights for our present society.

With *Collective Inventions* we intend to explore the possibility of producing inventions collectively. Starting in 2015, we join the European network of Café Europa promoted by TechnocITé for Mons2015. Later on, Siena2019, in collaboration with the Laboratorio di Interaction Design of the University of Siena, contributes to *Café EUself* which provides citizens and tourists with a convivial place where they can rest, meet, browse a digital archive of blueprints, see prototypes, and feed their contribution into the stream of collective inventions. Collective inventions are launched online as a series of challenges by the crowdsourcing platforms Platoniq Sistema Cultural and PanSpeech. An adjacent *Inspirational Room*, functions as a playful buffer zone that helps visitors to get in the mood for invention. *Café EUself* also has the function of a learning centre that focuses on promoting tinkering and computational thinking in young children, and in 2019 it hosts also *Creative cloud*, a 'hands-on' workshop series curated by The Ars Electronica Future Lab.



# Napkin Economics

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*Napkin Economics is an invitation to look at economics from a new angle, and to consider its dilemmas as part of a public discourse that matters for us all, and in which we are all involved. An economics with a human touch is possible, and needs fresh ideas and energies. Come see it in Siena!*

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Rather than reading the economic section of a newspaper, many people prefer to turn on the television to watch a soccer game or a romantic comedy. And they are right! Our economic environment is constantly changing and the range of financial services available becomes increasingly complex – but when people know more about the changes in their economy, they are empowered to make better choices. Napkin Economics wishes to make of economic issues something clearer, tell them with words that everybody can understand, and throw in some theatre, comedy and performance art to make it fun!

## 1919

The aftermath of WWI caused drastic political, cultural and social change, severe shocks to the world economy and a profound impact on the life and social status of women. We commemorate the year 1919 through a

set of cultural initiatives that evolve around the idea of re-creating societal realities, preparing for a similar debate in 2019 – which will be the focus point of Napkin Economics.

For example, this action comprises a workshop curated by Berlinde de Bruyckere and Carlos Garaicoa on how history would have changed if the treaty of Versailles had been written differently.

Furthermore, Roberta Biagiarelli, Sonia Antinori and BRAND curate meetings, urban intrusions and publications on the changing role of women during WWI, while Julie Stanzak and Maria Claudia Massari explore the engendering of armed conflict in specific war zones through dance and theatrical representations.

The lithographs, posters, sculptures and videos of Moataz Nasr reflect his fascination for First World War propaganda leaflets, while, on a different note, the artist Giuseppe Ragazzini develops artistic video installations on and around Siena's city walls to represent the rapid social changes in European society after the fall of the Berlin wall - his projections reflect the hope for 'a city without walls', more receptive to new ideas, cultures and perspectives.

### *Making Sense*

A series of exhibitions, performances, and cultural interventions translates the key economic issues into art and makes them accessible for a wide audience.

For instance, the artist Emilio Fantin in collaboration with Nicola Pecorini, who has frequently collaborated with critically acclaimed director Terry Gilliam, makes a film which attempts to capture the complex socio-economic reality of the city of Siena by combining documentary and fiction, with the participation of tourists and citizens of Siena.

To give another example, Rimini Protokoll and Stand-Up Comedy put ‘comedy’ into ‘economy’ in which comedians perform in front of a live audience, speaking directly to them, in order to have economy most digestible, explicable and humorous and using empathy as ‘economic cure’.

*Roof with a View* is an experimental programme asking critical questions about ecological and socio-economic issues.

Participatory art laboratories performed by Michelangelo Pistoletto present sustainable living and working models in and around Siena. Artists, students, citizens and visitors work together as ‘experimental communities’ in urban and rural locations that already realised sustained models in various areas of life and working.

In the first phase, the best local projects are visited and portrayed in 4 video films of 20 minutes length. In the second phase multi-media installations will be built by using of second-hand TV, monitors, aluminium, DVD players, as well as second-hand furniture and exposed in daily life contexts (shopping malls, clubs, schools, hospitals, stores), with the goal to re-appropriating public space, for public use.

The Italian COSPE Onlus (NGO) and the artist Antony Gormley experiment with new artistic forms to represent the relations between the economic crisis, mass tourism and the environment, using local materials, such as a special resin to enhance their paint, or making a sculpture with an olive tree or clay.

### *Open Civic Forum*

One of the most important problems facing democracies today is turning people into more active participants by involving them in the decision-making process. In *Open Civic Forum* citizens can discuss with economists, business and finance experts from all over Europe in a non-technical way, through debates, workshops, performances, and installations. Together with their audience, artists like Adelita Husni Bey and Darko Taleski explore the emergence of zero-cost marginal economies, and how microcredits and women are impacting the

economy in developing countries.

### *A Window into the Future*

Following the 2015 *Siena Carbon Free* project (Siena is the first CARBON FREE Province in Europe!), a set of initiatives tries to design the future relationship between economy and environment.

The *Land Art Generator Initiative* (LAGI) is an international design competition for artists, architects, scientists, landscape architects, and engineers to come up with both aesthetic and pragmatic solutions for 21st century energy challenges.

In the rural area of Monte Cetona (south Province of Siena), the competition focuses on a harmonious relationship between earth and wind. In the urban area, the competition is held in Fonte di Follonica, in Siena’s southernmost, and evolves around the creation of energy using the flowing water of the fountain.

Global Ecological Footprint Network will measure the Ecological Footprint of the city and the province of Siena twice during the 2015-2021 period and use these results to help decision-makers, citizens, and visitors to recognise the impact of ecological overshoot on their own choices and policies.

Enzo Ragazzini and Wolfgang Trettnak explore energy generation and waste management through anthropologic photo reportage, art exhibitions and posters. The artists play with chemical structures created by the interaction between plastic material and water to push people for a reduction of single-use plastics and the recycling of all plastics.



# Tuscany in Your Bathroom

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*All the actions aim to benefit the touristic sector. Tuscany in Your Bathroom is meant not only for visitors who experience and love Tuscany, but also for those locals who make their own genius loci available: in this perspective Tell me a story is a hackathon for celebrating the crucial role of the local guide, no matter where (s)he comes from.*

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Tuscany's imagery circulates through millions of anonymous postcards... it's time to restore the bound with our own private Tuscany! Tuscany in Your Bathroom promotes a new storytelling and recreates a special affection with the place, beyond the well-known stereotypes, generating a new touristic flow.

How to 'save' Tuscany from a stereotyped vision and rediscover a special and affective bound to the place? That's the goal of *My own private Tuscany*, a collective multimedia storytelling action about Tuscan imagery. Citizens and visitors are invited to post their images of Tuscany to a platform developed by [Platoniq Sistema cultural](#) and [PanSpeech](#). Students from [Université Paris 13](#) handle the assembling of the images so as to visualise cultural trends, according to different criteria such as people, objects, places, times, colours, textures, and

forms.

After its launch, at the end of 2015, the artistic gaze on place will be the main strategy to deconstruct stereotypes. The photographic research of [Federico Pacini](#), [Stefano Vigni](#), [Daniela Neri](#) and [Enzo Ragazzini](#) drives the crowd's attention to unexpected *Tuscanies*: neglected train stations, a spa in decadence, *terrain vagues* and 'ordinary' people. Following such artistic input, participants are invited to come back to Tuscany, looking at it with different eyes, and upload new images. The photos are collected in special *Time Capsules* by the artist [Stefano Pasquini](#). These 'secret boxes' will be buried in symbolic places in Siena and dug up in 2019 with a great collective performance.

## *Performing cliché*

We do not only deconstruct stereotypes in our digital platform, but also in the Tuscan landscape itself. There, the subverting action of art in Tuscan representation happens, for example, through the transformation, by the artist [Giovanni Mezzedimi](#), of the Torre del Mangia and San Gimignano's towers into *interactive blackboards* for new stories, a sort of Siennese version of NY Times Square... The interactive artist [Samuel Bianchini](#) with his *Sensing the Wind* installs three large Europe-

an flags fluttering in the heart of Siena. Passers-by can direct the motion of the flags by operating with their mobile phones.

*Performing cliché* also means 'make your unique souvenir' by your own. Through *Manipulating Stereo-types* project, [Renzo Francabandera](#) activates a network of digital artists in order to push visitors to print their own souvenirs through 3D printers..

Finally, during the *Visionaria Film Festival*, young European directors such as [Roland Sejko](#), [Claudia Tosi](#), [Petra Seliskar](#) and [Brand Ferro](#) are called to come and show their external perspective on '*Tuscan style of life*'.

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*By tasting and feeling a Tuscan home, be it a modest room rented for students, or an enchanting farm house, you can find your own private bathroom elsewhere.*

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Food and wine are also crucial clichés about Tuscany. *Gotto* aims to promote slow and home-made food and wine. [Città del vino](#) association creates a new wine especially for 2019; the theatre collective [Gli Omini](#) organises special dinners in European cities such as Berlin, Dublin, Brussels, and Paris, together with the communities of resident Tuscan 'migrants'. In such events there will be opportunity for reflecting on how Tuscan gastronomy has transformed by contamination with other traditions. All the comments, pics, videos about the dinners generate an archive of documentation for an anthropological research. In 2019 all the people involved in the dinners abroad organise a special and final banquet in the unique scenario of Siena walls. At the same time, the artist [Leone Contini](#) involves the Prato Chinese community as keepers of the land, in order to generate next and hybridised food traditions. The international artist [Carl Warmer](#) creates *Tuscan foodscape*, a 3D art installation using his images of landscapes and scenes made entirely from fresh Italian ingredients.

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### 2.3 How does the city plan to choose the projects/ events which will constitute the programme for the year?

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## Organising civic energy and creativity into a coherent, self-reinforcing whole

### Indicators

We consider the following indicators as key to select a programme that reflects the Siena2019 principles (sections 1.1a-1.2), methodology (sections 2.1-2.2), and objectives (sections 1.1c-1.6):

- *Participation:* Our main focus is on the potential of projects to be fully interactive, and to involve citizens from Siena and Europe, preferably as *prosumers* who collectively contribute to the articulation of our cultural programme. Projects should give a high priority to the capability and skills building, and to the active involvement of the local community, not as passive audiences but as co-creators and collaborators in the production process.
- *Artistic quality:* Projects must be creatively compelling and innovative. They have to push the frontier of artistic research, and not just reflect established trends and conventional meanings. We are open to under-recognised and emerging talents as well as to renowned excellence, insofar as they feel ready to question themselves, step out of their comfort zone, and boldly take challenges. Our aim is that artists come to regard their participation in Siena2019 as a defining moment of their creative quest.
- *Trans-disciplinary focus:* We believe that the most interesting, innovative and socially effective artistic projects cut across many disciplines and established fields of interest. This means that interesting projects involve artists, creative professionals, experts, and citizens representing a broad range of competences. We pay special attention to projects reaching out to fields which are not conventionally inscribed into the cultural and creative realm, such as medicine and biology, engineering, physics, computer science, economics, political science, law, and so on.
- *European spirit:* Projects must be truly European in terms of basic concept, vision, themes, and partners. We consider a vast range of possibilities, from co-productions to creative exchanges, from stable networks to targeted partnerships. Ideally, all member states, and as many other European countries as possible, should play a part in the programme, especially those which have been rarely involved in previous cultural cooperation with the Siene territory, insofar as it is fully justified by the nature and content of the project.
- *Community orientation:* We have a special interest for those projects which encourage the involvement of subjects and categories which are often excluded from active cultural participation, such as low income families, cultural and ethnic minorities, people with disabilities, children living outside their family context, single elders. Attention will also be paid to projects that extend or transform the notion of community involvement in unconventional and socially effective ways, or that develop new strategies for the cultural empowerment of the excluded.
- *Social use of technology:* We are interested in projects where technology serves subtle poetic and creative aims, promoting digital literacy, such as in e-citizenship, social open data, citizen journalism. We are also interested in projects increasing the use and diffusion of technologies which improve the creative capacities of people, notably people with disabilities, learning impairments, or low levels of education. Finally, we are interested in projects which demonstrate the potential of technologies to promote new forms of cultural and creative entrepreneurship, or to create new jobs in these professions.
- *Long-term impact:* We give priority to projects with a real potential to provoke a long-term positive impact in the cultural, economic, or social dimension. Impact must be clearly traceable back to the project itself, and preferably measurable. We privilege projects whose impact is wide ranging and multi-dimensional over others with a narrow, one-sided impact, unless the latter is of exceptional value and importance.
- *Educational objectives:* We are very interested in projects that actively involve schools of every type, and that promote cooperation among schools from different European countries. We especially

appreciate projects which facilitate pupils' acquisition of skills that are not contemplated, or poorly covered, in official educational programmes, as well as schools or educational sources which provide re-training or professional requalification to unemployed people, which promote active ageing, or which address people with disabilities of any kind.

- *Unconventional venues and public space:* We highly regard projects that extend their spatial focus outside the institutionally prescribed venues such as the museum, the concert hall, or the library. Of particular relevance are projects that occur in places which are marginal, physically and socially decayed, or under-utilised. Also of interest are projects which promote a permanent, sustainable creative destination of such unconventional places, even if partial or conditional.

- *Serendipity:* We welcome projects with an outstanding profile relative to criteria which are not included in the above list, provided that they are of strong relevance in the light of the programme principles, methodologies and objectives. Such relevance should be documented and demonstrable, and should not be the only criterion for the choice of the project.

To be eligible, a project should receive a high score on at least four out of the ten above criteria. Evaluation is conducted by a panel of five people: the president of the Siena2019 Foundation, the artistic director, an outstanding European artistic personality, and two independent European experts with substantial ECoC experience. In any case, at least 80% of the programme must score high in European spirit and community orientation; at least 60%, in artistic quality and trans-disciplinary focus; at least 40%, in long-term impact and educational objectives. No criteria other than Serendipity should receive a high score in less than 10% of the programme.

### *Programme development*

To collect proposals and elaborate projects for the development of the Siena2019 programme, we consider the following possibilities:

- *Workshops and seminars:* We have already organised a large number of workshops and seminars to discuss, with local and European artists, cultural operators and all kinds of potential partners, possible creative ideas to be transformed into projects. Proposals are never closed or final in their original formulation, but are always negotiated amongst proponents and the Siena2019 team, relevant

partners, and stakeholders, in order to be consistent with the programme principles, methodology and objectives.

- *Commissions:* Projects can be commissioned to artists and cultural operators whose creative trajectory and professional accomplishments are of special interest to the Siena2019 programme themes. Final inclusion in the programme is however subject to a check of adequacy and coherence with respect to its general structure and objectives.

- *Unsolicited proposals:* They may be considered if clearly motivated and based upon a good knowledge of the programme principles, methodology, and objectives. They will be subject to the eligibility conditions specified above: a high score on at least four of the ten quality criteria.

- *Open calls:* We will launch open calls on specific themes rather than general scope ones, in order to help proponents better focus their creative efforts toward eligibility according to the quality criteria.

- *Projects from/with other ECoC:* We are interested in re-launching, continuing, or further developing projects already featured in previous ECoCs, including partially accomplished or even failed ones, insofar as they fit into our programme, meet the quality criteria, and there is an interest from the parent ECoC. We are also interested in developing joint projects with other future or candidate ECoCs on the basis of analogous criteria, and in this vein, are actively making and receiving proposals.

## CHAPTER 3 - ORGANISATION & FINANCING

### 3.1.1 *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?*

#### *The Siena2019 Foundation*

Starting May 2015, in case Siena is awarded the ECoC 2019 title, the development and management of the ECoC project will be carried out by a new independent body, a foundation which will be given the name 'Siena2019'.

The Foundation will be created as the result of a Programme Agreement between the Region of Tuscany and the City of Siena, the institutions that already share, support and promote the project, and which will be also founding members in the Steering Committee. Nine months after the positive announcement by the Jury, an invitation to join the Foundation will be sent to the Italian Minister of Culture and Heritage, who will be asked to answer within three months from reception. The foundation will carry out the ECoC project from its very beginning, and will cease to exist on January, 1st 2022, unless otherwise indicated by a unanimous decision of the Steering Committee.

#### *Mission*

The aim of the Siena2019 Foundation is promoting and coordinating the management and implementation of the ECoC project, of safeguarding its legacy, and guaranteeing the continuity of the positive cultural impulse on the Sienese territory also after its own actual closure. In order to fulfil this objective, a new legal institution will come to life after 2022, funded with the remains of the Foundation's budget.

The specific dispositions that will rule the life of the Foundation will be detailed in the Statute, which will be written and registered within 4 months after the positive announcement of the jury. The Foundation will also adopt an operational code of rules, regulating in detail the functioning of the Foundation's bodies, the activity of the administrative board, the criteria for accountability and financial sustainability of each specific operational area.

#### *Strategy*

For its whole duration, the Siena2019 Foundation will implement and execute the project as described in the bid book. In particular, it will follow the thematic lines that inspire the artistic programme (health and

happiness, social (in)justice, smart tourism) and the criteria established by the European Commission, 'the European dimension' and 'city and citizens'. In order to fulfil these objectives, it will also develop partnerships and relationships with various stakeholders and institutions located in the Sienese province and the region, while encouraging the creation of networks at a local, national and international level. It will be in charge of the preparation and realisation of the events and of all the activities planned, before, during and after the ECoC year. It will also define a specific legacy strategy for the continuity of the project after 2019, and build and implement an evaluation system for monitoring the outcomes of the programme, and for conducting the ex-post assessment of the ECoC impact, as detailed in section 6.1. The Foundation will also define a strategy concerning local, national and international communication, to be carried out during the years until, during and after the ECoC year, and a plan for the active participation and involvement of the Sienese citizens and of the civil society.

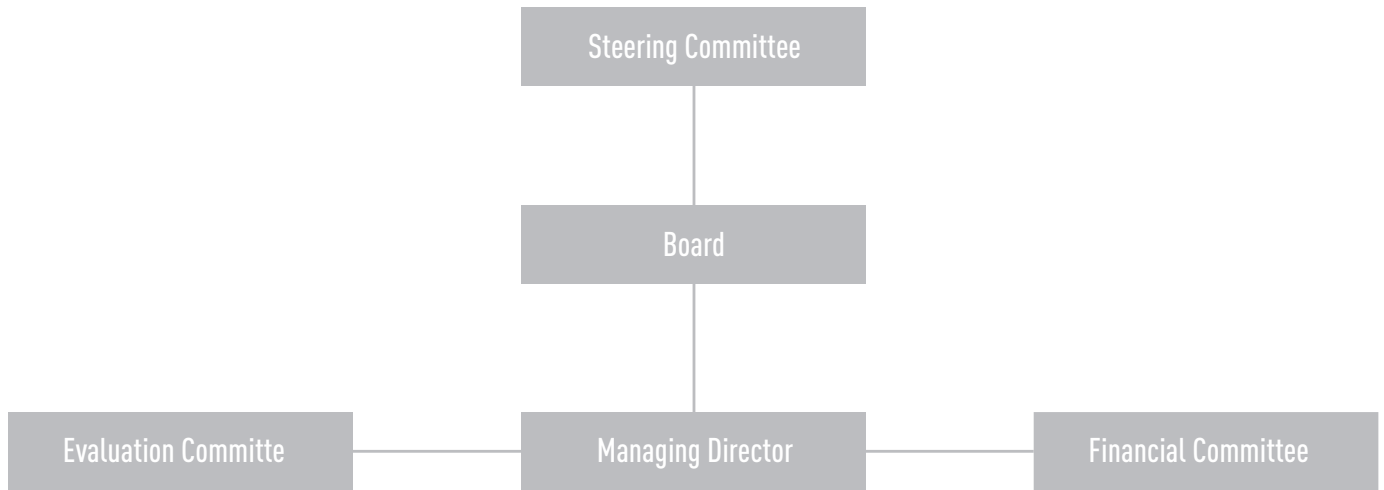
#### *Governance*

The Foundation's governance consists of a Steering Committee, dealing with the main strategic options and decisions related to the Foundation's life and action, in accordance with its mission goals, and a Board, which is the executive and administrative body. The Foundation will be chaired by the current director of Siena2019, in order to guarantee the continuity and consistency of the project, as the President of the Board.

*The Steering Committee:* its members will be the Mayor of Siena, the President of the Region or a delegate, the Italian Minister of Culture and Heritage or a delegate, the President of the Chamber of Commerce of Siena or another representative of commercial professions, the Rector of the University of Siena, the Rector of the University for Foreigners of Siena, and the Rector of the Magistrato delle Contrade. In case of private or corporate partners contributing more than 1 million, they are entitled to appoint a representative in the Committee.

*The Board:* its members will be two entrepreneurs with an international profile and a demonstrated interest

## GOVERNANCE



in culture, two international experts in cultural and creative production, of whom at least one from another European country, and the President of the Foundation as the Chairperson.

*The Evaluation Committee:* it monitors and evaluates the Foundation activity, and consists of three experts, one for each of the following areas: accountability and socio-economic impact; artistic quality; civil society involvement and European networking. It is appointed with the favourable vote of 2/3 of the Steering Committee, and has the function of an internal technical committee. The Evaluation Committee reports directly to the Managing Director, and then to the Board, and prepares a semi-annual public audit report, which will be made available to the external auditing body preparing the Foundation's Mission Budget, as described in section 6.1b.

*The Financial Committee:* it will be composed of key figures from the local, national and international business world, by private investors, and by a university professor in financial management and accountability. They will be appointed with the favourable vote of 2/3 of the Steering Committee, and will voluntarily provide advice and conduct public relations activities to attract funding and resources for the Foundation. This Committee will report directly to the Managing

Director and then to the Board.

*The Managing Director* will be in charge of the strategic and operational management of the Foundation.

Starting from 2017, s/he will be the prime responsible for the development and implementation of the ECoC, heading the Foundation's technical structure, and managing the ECoC programme globally.

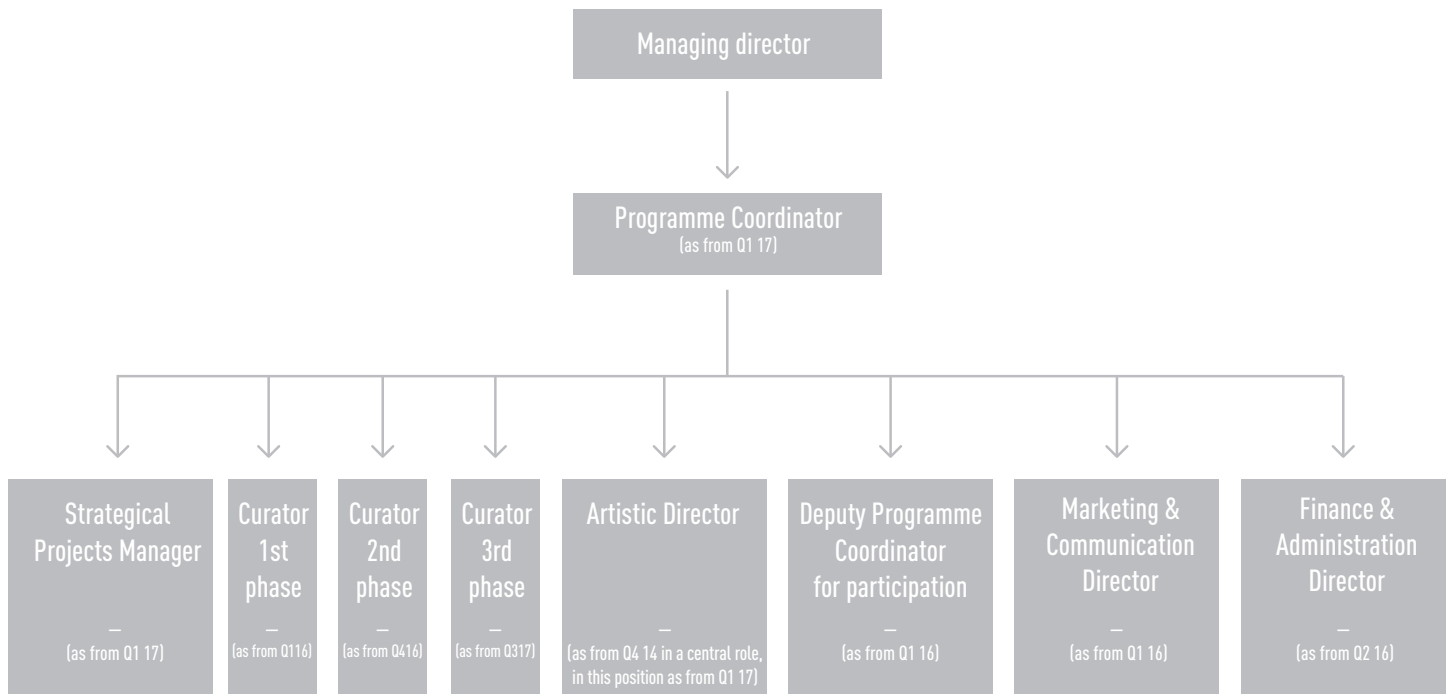
In order to handle the expected shift from cultural programme development to implementation and delivery, Siena2019 Foundation has an evolving organigram over time. The stable operational team has a organigram that grows up to 2018 in terms of numbers of senior and middle management staff involved, whilst the organisation stays horizontal and has a practical approach to roles (and the way they are named). *The Programme Coordinator* is appointed as of the first quarter of 2017, and, under the supervision of the Managing Director, is responsible for coordinating the various areas and resources in order to fulfil the planned objectives. *The Artistic Director* is appointed before October 2014 through an open international call, and his/her first mandate lasts until the end of 2016. For the first two years, s/he will be at the top of the programme structure, with a primary responsibility of developing, implementing and monitoring the programme, both in terms of artistic quality and coherence with the bid book

contents, and of supervising the budget management. Starting from January 2017, s/he can be confirmed for a second mandate, but the main responsibilities are taken over by the Managing Director. *The Marketing and Communication Director* is appointed in January 2016, and coordinates and supervises the corresponding area, defining and managing the communication strategy and branding, and the marketing and merchandising activities. *The Finance and Administration Director* is appointed during the second quarter of 2016. S/he supervises the corresponding area, being in charge of accountability, budgeting, accounting and financial management.

As stated in section 2.1, the programme, which aims at a deep transformational impact to qualify Siena as a vibrant, sustainable hub of contemporary European culture, consists of three phases, each of which will be supervised by a specifically appointed curator, recruited the year before the corresponding phase starts, via an international call.

All the staff working in the different areas is selected through open calls, on the basis of professional titles and experience. All selection procedures are based on transparent assessment and evaluation, to guarantee fairness, equality of opportunity, and non-discrimination of any kind.

## ORGANIGRAM



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**3.1.2** *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?*

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### **Sharing time, energy, and resources for the common goal**

#### *Relationships with the Region*

From Tuscany's point of view, Siena2019 represents a major laboratory of culture-led development whose results, models and, in certain cases, projects, may be extended to other parts of the region, or to its whole territory, coherently with the Regional Plan for Culture, and with Tuscany's 2014-20 ERDF and ESF thematic objectives, as detailed in section 1.6.

The coordination between Siena2019 and the Region of Tuscany is regulated by a Programme Agreement to be signed no later than the end of September, 2014, which disciplines both the scenario in which Siena is awarded the ECoC title, and the Plan B scenario. Strategic coordination between the Region and Siena2019 is ensured by the presence of the President of the Region in the Siena2019 Foundation's Steering Committee. Moreover, in the context of the Programme Agreement, the Region may choose to dislocate own officers and personnel to the Foundation's organigram, so as to ensure a timely and effective coordination at all levels.

Coordination between Siena 2019 and the Region will give special emphasis to three aspects: European funding, foreign direct investment attraction, and infrastructural investment and management.

As to European funding, the Region puts at the disposal of the Siena2019 Foundation its Regional Office in Brussels, whose Head Officer and staff are strongly experienced with European programmes, and dedicates a senior full time officer, with ample professional background in European funding, to monitor opportunities, develop relationships and cooperate in project design, to ensure that Siena2019 exploits at best the available funding opportunities, in all relevant programmes and calls, as discussed in section 1.10. EU application and funding strategies and priorities are decided and reviewed on a semi-annual basis, by a joint working group involving the designated regional officer, the Foundation's

Managing Director, and the Directors of the Marketing and Finance Departments. Additionally, the progress of EU funding activity for Siena2019 will be discussed quarterly at Regional Directors' meetings.

From the investment attraction viewpoint, the Region closely collaborates with the Managing Director and with the Marketing Department, which also takes care of fundraising, by facilitating synergies with its own development agencies and companies, and by making active use of its public and corporate relations. The Regional Department of International Relations coordinates with the Managing Director and the Director of the Marketing Department in designing public relation strategies, twin programmes and agreements with other European and extra-European Regions, and with foreign companies and multinationals, to develop useful investor relationships.

Finally, from the point of view of infrastructural investment and management, the Managing Director of Siena2019 interacts with the Regional Minister of Transport and Infrastructure, with at least semi-annual meetings, to set the priorities and monitor the progress of the infrastructural works that are instrumental to the fulfilment of Siena2019's accessibility and infrastructural development objectives, in the context of the regional agenda.

#### *Relationships with the province towns and with other formally adhering Tuscan cities*

To ensure coordination between Siena2019, the Province of Siena, the province towns, and other Tuscan cities and towns formally adhering to the bid such as Vinci, a semi-annual meeting between the Siena2019 Managing Director, the President of the Province, and all the Mayors of the 36 province towns and other adhering cities will be held, to monitor and discuss the progress of the project, the role of individual local administrations, and to secure

the coordination of policy decisions at all levels. A representative of the Mayors' panel participates in a working group that meets quarterly starting from Q2, 2017, and discusses with Siena2019 Managing Director and Programme Coordinator concrete implementation issues such as inclusion and participation of local communities, territorial organisation of the artistic programme, solution to logistical issues, development of local side programmes of activities, and so on.

The Mayors of all participating cities and towns will be regularly invited to the Improvement Labs (see section 1.9c) of project monitoring with and by citizens, and to the Policy Forums that involve all key public and private stakeholders.

#### *Coordinating coordination*

The meetings of the Directors of the Siena2019 Foundation Departments, chaired by the Managing Director, will survey the outcomes of the territorial coordination process, and will transmit a summary with the main results and emerging issues to the Board and to the Evaluation Committee, which will make use of this information in the preparation of its periodic reports.

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**3.1.3** *According to which criteria and under which arrangements has or will the artistic director of the event been chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action?*

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### **A top professional with solid, high profile experience, that will make it happen**

#### *From the project to the real thing*

An international call for the Artistic Director of Siena2019 has been published, and the interviews of the shortlisted candidates will be held on September 15-16, 2014. The chosen candidate will attend the presentation of the Siena2019 bid to the jury in Rome on October 17, 2014, and will be appointed in case Siena wins the ECoC title on the basis of a pre-determined contractual agreement that will be signed before the presentation.

The role of the Artistic Director is to ensure that the bid project, as evaluated and validated by the jury in case of victory, is actually carried out, keeping the highest standards of artistic excellence, while at the same time securing the strong commitment and active participation of the Sieneese community. Consequently, we are seeking a cultural professional with long, documented experience in top European cultural institutions, and possibly with a demonstrated ability to set up, develop and implement complex cultural projects at the highest international quality levels. Such a figure will be able to guarantee the feasibility and credibility of the Siena2019 programme vis-à-vis the most important European and global cultural institutions and stakeholders, giving a substantial contribution to the finalisation of both artistic and cultural partnerships, and to financial partnerships and sponsoring agreements with major companies and patrons. However focused and experienced in a given field of cultural production, the Artistic Director will have a strong sensitivity toward interdisciplinary cultural and artistic dialogue, and will deploy a high profile track record of successful interdisciplinary collaborations. S/he will have clear attitudes for teamwork, a good ability in public speaking, and a strong motivation toward lifelong learning and experimentation, and will be able to draw upon a deep, EU-wide networking in the European Commission, national Ministries, international cultural institutions, media, universities, companies, and civic organisations, as well as upon a rich portfolio of contacts with artists, cultural operators and intellectuals with an international standing. S/he will be fluent in English and Italian, and possibly in at least one more European language. If not fluent enough in Italian, s/he will ensure a working language of Italian within one year of appointment. Direct, high profile professional experience of the Italian cultural environment constitutes a preferential but not mandatory credential.

The Artistic Director possibly curates one or more projects within the artistic programme, but his/her main task is that of successfully coordinating and integrating the curators and producers of the various projects, ensuring the overall coherence of the programme, and its conformity with the bid project's main themes and contents. The Artistic Director may set up a committee of at most seven people for the

selection and evaluation of project proposals, both through calls for projects on specific themes, and through direct invitation and commissioning to artists and cultural operators with a documented record of excellence. The committee is representative of European cultural diversity, of the variety of cultural and creative fields, and of genders. The composition of the committee may be changed on a yearly basis. Special care will be placed in avoiding conflicts of interest of all kinds.

The Artistic Director takes up the main strategic responsibility for the development of the ECoC project in the 2015-16 period, in close coordination with the President of the Board and the Managing Director of the Siena2019 Foundation. The Artistic Director mandate can be renovated for a second term for the 2017-18 period. In this second term, however, the main strategic responsibility is taken over by the Managing Director, while the Artistic Director maintains full autonomy and responsibility in securing the artistic quality and conceptual consistency of the programme.

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### *3.2.1 What has been the usual annual budget for culture in the city over the last 5 years (excluding expenditure for the present ECoC application)?*

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From 2010 till 2013, the total cultural expenditure of the City ranged between 10,15 % and 6,28% of the total annual budget. Cultural expenditures include the operating budgets of City-owned cultural institutions such as the City Library and the Fototeca Giuliano Briganti, the Museo Civico, the Santa Maria della Scala, and the Museo d'Arte per Bambini – a list that includes three century-old pillars of Siena's cultural heritage. Total expenditure also includes the City's financing of all its cultural activities, such as the Theatre Season, the concerts, and the live performances staged in Siena's squares and mostly addressing the young. In 2010, expenses include also structural investments and the Festival Internazionale del Buon Governo. In 2012 and 2013, cultural expenditure has considerably declined because of Siena's economic crisis, prompting cuts in artistic and cultural activities and programmes. If Siena doesn't win the ECoC title, culture is likely going to lose momentum in the local political agenda, and cultural expenditure levels will presumably remain permanently lower than pre-crisis figures in the years ahead. The title would, on the contrary, boost political relevance of culture as a key developmental sector, and set the conditions for significant and stable increases in the cultural budget, as highlighted in section 1.14b.

## BUDGET FOR CULTURE

	Yearly City budget for culture (in euros)	Yearly City budget for culture (as a % of the whole City budget)
2010	10,093,580	10.15%
2011	8,780,158	10.88%
2012	7,050,753	10.09%
2013	6,177,696	6.28%
2014	5,698,267	5.91%

**3.2.2 Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project).**

### TOTAL EXPENDITURE IN THE BUDGET

	(in euros)	(in %)
Total expenditure (in euros) in the budget	<b>1,175,588,392</b>	
Operating expenditure	<b>79,080,000</b>	<b>7%</b>
Capital expenditure	<b>1,096,508,392</b>	<b>93%</b>
Total income in the budget	<b>79,080,000</b>	
From the public sector	<b>68,480,000</b>	<b>87%</b>
From the private sector	<b>10,600,000</b>	<b>13%</b>

### INCOME FROM THE PUBLIC SECTOR

	(in euros)	(in %)	Please specify amount planned secured
National government	<b>13,180,000</b>	<b>19.2%</b>	Planned
City	<b>6,000,000</b>	<b>8.8%</b>	Secured – decision formalised by 30/09/2014
Region	<b>40,800,000</b>	<b>59.6%</b>	Secured – decision formalised by 30/09/2014
EU	<b>2,500,000</b>	<b>3.7%</b>	Planned (Mercouri prize) / secured (other)
35 cities in the province territory and surroundings	<b>4,000,000</b>	<b>5.8%</b>	Planned
Others	<b>2,000,000</b>	<b>2.9%</b>	Planned
TOTAL	<b>68,480,000</b>	<b>100%</b>	

The specific resources set aside for the Siena2019 ECoC amount to € 79,080,000 to be provided by public and private bodies, as a consequence of the successful nomination of Siena for the title. Such resources do not include the yearly cultural expenditure of the City up to 2013. Siena2019 ECoC also involves in its activities and projects the province towns, as well as other Tuscan cities such as Vinci, with a consequent financial support from these administrations, and most of all from the Region, which envisages the ECoC as an important stimulus to the local economy, in addition to social and cultural beneficial effects. More such talks are in progress with other Tuscan cities like Florence, Lucca, and Grosseto. Private financial, workforce, and in-kind resources come from companies interested in supporting projects

and main events, and from operators of the tourism sector. More financial, workforce, and in-kind resources come from other institutions promoting the bid together with the City: the two Universities, the Chamber of Commerce, Fondazione Monte dei Paschi di Siena, and Banca Monte dei Paschi di Siena. A further contribution, though difficult to quantify, is coming from the network of volunteering associations, including Contradas, which are very active and well represented in the territory, to provide substantial additional workforce and in-kind provision of services and goods. Within September 30, 2014, with the reallocation of its budget, the City of Siena will allocate 180,000 euros for 2015 and 2016 each.

### 3.2.3 Please explain the operating budget for the ECoC project.

## BUDGET FOR THE ECoC PROJECT

	(in euros)	(as a %)
Total operating expenditure	<b>79,080,000</b>	
Programme expenditure	<b>49,000,000</b>	<b>62%</b>
Marketing and promotion	<b>20,000,000</b>	<b>25%</b>
Wages, overheads, administration	<b>7,600,000</b>	<b>10%</b>
Other – reserve	<b>2,480,000</b>	<b>3%</b>

#### a) Overall operating expenditure:

The distribution of operating expenditure across the various categories has been determined on the basis of a long-time experience of the City offices in the management and organisation of cultural institutions, and of events such as exhibitions, theatre and music activities, as well as on a benchmark of analogous figures from past ECoCs of comparable dimension and scope. Further inputs have moreover come from local players with a vast experience in the cultural management field, such as Fondazione Musei Senesi, grouping 43 museums located in the province, Fondazione Accademia Musicale Chigiana, Vernice Progetti Culturali, and SART - Siena Art Institute, among others.

In total, artistic production expenditure accounts for almost two thirds of total operating expenditure – a successful ECoC primarily needs an intriguing, articulate, and diversified menu of projects, initiatives, and events where everybody can find something of interest that is worth the trip. Within the artistic programme, expenditure in turn is devoted for 80% to projects and main events, including cooperation activities with the Bulgarian candidate ECoCs, and for 20% to other artistic and cultural initiatives specifically programmed for 2019, as pointed out in section 2.3.

We have allocated to marketing and promotion one fourth of the total operating expenditure, because we are convinced that the success of the ECoC strongly depends on reaching and motivating all kinds of European people, and on attracting the interest of the main European and global (mainstream and online) media with an innovative communication approach, according to the strategic guidelines developed in section 5.1 – and credibly pursuing such objectives requires an adequate resource base. Moreover, marketing and promotion expenses do not include those of institutions active in tourism development, or in local food and wine sector promotion, such as the Chamber of Commerce or consortiums as the Consorzio Vernaccia, Consorzio del Brunello di Montalcino, Consorzio del Nobile di Montepulciano, Consorzio Chianti and Consorzio Chianti Classico.

Among overheads and administration expenses are included those for auditing and evaluation of the ECoC programme.

Finally, as it has been customary since 2011 up to the present, the Siense institutions taking part in the bid's Committee of the Supporters of Siena2019 will provide highly qualified human resources and professional skills on their own budgets, thereby substantially lowering planned expenses for wages. Moreover, as a consequent upgrading of the already ongoing and very successful volunteering programme, Siena will make a huge use of volunteers, to cover

not only basic low-skill tasks, but also a number of specialised, high skills ones, thanks to the strong local tradition that provides us with a large, qualified and motivated base of Sienese citizens who wish to contribute enthusiastically to the project. In this way, we are able to direct most resources towards projects and project-related activities that strongly upgrade the local pool of competences, also through specific, large scale community learning projects as explained in section 1.13, to the benefit of the community, and especially of the young. Such a valuable, social knowledge asset remains as a permanent legacy, and a key development asset for the post-2019 cycle.

*b) Planned timetable for spending operating expenditure:*

Expenses are gradually split across years, and mainly concentrated in 2018 and 2019. Gradualism depends on the modular structure of most projects, which unfold through the years, sometimes with an initial peak of activity due to substantial executive planning and pre-production, and often with a dense programme of training and project preparation workshops. Marketing and promotion expenses often accompany this pattern of activity, in that project budgets typically include them to some extent. Likewise, overheads and wages are mainly concentrated in 2018 and 2019. As already

anticipated, in the previous years, volunteers and personnel made available by supporting institutions on their own budgets (Universities, Fondazione and Banca Monte dei Paschi di Siena, Chamber of Commerce), and further volunteers from the local civil society and from other European territories will play a key role. Paid professionals will then be mainly concentrated in the final and most critical phase of the programme, although we will continue to make extensive use of volunteering throughout the ECoC year, and in the post-ECoC phase as well.

Relevant expenditures are also planned for 2020 and 2021, to ensure stability and continuity of legacy projects.

#### TIMETABLE FOR SPENDING OPERATING EXPENDITURE

	Programme expenditure (in euros)	Programme expenditure (in %)	Marketing and promotion expenditure (in euros)	Marketing and promotion expenditure (in %)	Wages, overhead, administration (in euros)	Wages, overhead, administration (in %)	Other – reserve (in euros)	Other – reserve (in %)	Total (in euros)
2014	343,000	0.7%	400,000	2.0%	228,000	3.0%			971,000
2015	1,470,000	3.0%	1,400,000	7.0%	228,000	3.0%			3,098,000
2016	2,940,000	6.0%	1,400,000	7.0%	760,000	10.0%			5,100,000
2017	5,880,000	12.0%	2,800,000	14.0%	1,064,000	14.0%			9,744,000
2018	12,887,000	26.3%	6,100,000	30.5%	1,976,000	26.0%	892,800	36.0%	21,855,800
2019	17,640,000	36.0%	6,600,000	33.0%	2,508,000	33.0%	1,240,000	50.0%	27,988,000
2020	6,468,000	13.2%	800,000	4.0%	608,000	8.0%	347,200	14.0%	8,223,200
2021	1,372,000	2.8%	500,000	2.5%	228,000	3.0%			2,100,000
<b>TOTAL</b>	<b>49,000,000</b>	<b>100.0%</b>	<b>20,000,000</b>	<b>100.0%</b>	<b>7,600,000</b>	<b>100.0%</b>	<b>2,480,000</b>	<b>100.0%</b>	<b>79,080,000</b>

CAPITAL EXPENDITURE	FUNDING OF NEW CULTURAL INFRASTRUCTURE OR UPGRADING EXISTING FACILITIES (including museums, galleries, theatres, concert halls, arts centres etc.)	URBAN REVITALISATION (renovation of squares, gardens, streets, public space development etc.)	INFRASTRUCTURES (investments in the underground, rail stations, dockyards, roads etc.)
<b>1,096,508,392</b>	<b>70,422,946</b>	<b>22,049,000</b>	<b>1,004,036,446</b>

FUNDING OF NEW CULTURAL INFRASTRUCTURE OR UPGRADING EXISTING FACILITIES (including museums, galleries, theatres, concert halls, arts centres etc.)	AMOUNT	PLANNED OR SECURED	SOURCE
Museo della Biodiversità, Monticiano	4,682,946	Secured	Regional gov./Province/Private
Upgrade of seven Museums, Fondazione Musei Senesi	500,000	Secured	Private
Recovery and renovation of the former prison and Santa Fina complexes, San Gimignano	30,300,000	Secured 13.3M Planned 17 M	Regional /Local gov.
Realisation of the "Centre for pilgrim hospitality" Complesso Museale Santa Maria della Scala and fire prevention adjustments, Siena	2,000,000	Secured 0.7 M Planned 1.3 M	Regional /Local gov.
Recovery, realisation of technological centres and reuse for exhibit purposes of Complesso Museale Santa Maria della Scala , Siena	26,500,000	Planned	Regional/Local gov.
Multi-functional building in the station area, Siena	2,500,000	Planned	Local gov.
S.Marco former orphanage renovation for cultural purposes, Siena	1,400,000	Planned 1.25 M Secured 0.15 M	Local gov.
Palio Museum, Siena	300,000	Planned	Local gov.
Maintenance interventions for the realisation of a multi-functional building, P.za Chigi Saracini, Siena	250,000	Planned	Local gov.
City Hall maintenance, Siena	1,200,000	Planned 0.5 M; Secured 0.7 M	Local gov.
Teatro dei Rozzi air conditioning, Siena	90,000	Planned	Local gov.
Palazzo Patrizi maintenance, Siena	610,000	Planned 0.41 M; Secured 0.2 M	Local gov.
Piazza del Campo balustrade, Siena	90,000	Planned	Local gov.
<b>TOTAL</b>	<b>70,422,946</b>		

URBAN REVITALISATION (renovation of squares, gardens, streets, public space development etc.)	AMOUNT	PLANNED OR SECURED	SOURCE
Recovery and reuse Parco della Fortezza, Poggibonsi	7,255,000	Secured	Regional /Local gov./Private
Recovery and enhancement of the City Walls	8,000,000	Secured 1.6 M; Planned 6.4 M	National gov.
Bike lane Strada Fiume - Station, Siena	800,000	Planned	Local gov.
Housing and urbanisation, San Miniato, Siena	375,000	Secured 0.08 M; Planned 0.29 M	National/Regional/Local gov.
Historical centre paving and lighting and other interventions, Siena	1,363,000	Planned	Local gov.
Fortezza Medicea balustrade retro-fitting, Siena	200,000	Secured	Local gov.
Roads and mobility, Siena	3,133,000	Planned 1.3 M; Secured 1.8 M	National/Regional/Local gov./Private
Parks maintenance	133,000	Planned 0.04 M; Secured 0.09 M	Local gov.
Architectural barriers dismantling, Siena	790,000	Secured	Local gov.
<b>TOTAL</b>	<b>22,049,000</b>		

INFRASTRUCTURES (investments in the underground, rail stations, dockyards, roads etc.)	AMOUNT	PLANNED OR SECURED	SOURCE
Construction works, Grosseto-Siena-Fano freeway, part of European Corridor Balkans-Spain	580,700,000	Secured	National gov.
Siena-Firenze freeway upgrading	5,641,214	Secured	National gov.
Works for mobility on roads in the provincial territory	96,611,232	Secured	Regional gov./Private
New parking lots, Siena	326,000	Planned	Local gov.
San Francesco parking area, Siena	608,000	Secured	Private
Public green spaces, Siena	150,000	Secured	Local gov.
Siena-Empoli railway	40,000,000	Planned	National gov.
Florence Airport new landing field	280,000,000	Secured	National/Regional gov.
<b>TOTAL</b>	<b>1,004,036,446</b>		

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### 3.2.4 Overall capital expenditure:

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Total capital expenditure includes investments in cultural infrastructures, in urban re-qualification and renewal, and in enhancing accessibility of the city and of smaller province towns. All the projects and the corresponding financial resources will be managed by the public or private institutions in charge of public works.

As to cultural infrastructures, two of the main priorities are the completion of the re-qualification and re-use of the Complesso Museale Santa Maria della Scala in Siena, including a new permanent museum display of all the masterpieces of the golden period of Siennese art, and of the Santa Fina Complex in San Gimignano. No major new facilities are scheduled for construction, in that the territory already features a rich and varied portfolio of cultural facilities, and still has several currently unused, often very valuable buildings that are going to be converted into spaces for cultural activity and creative entrepreneurship.

As to investments for accessibility, the city already has good facilities to accommodate internal urban mobility (parking areas, mechanical escalators to the historical centre), but there is room for improvement as to quality connections to the main regional and national transport hubs. To tackle this issue, substantial investments, part of which governmental, are programmed to better connect Siena to both Florence and Grosseto, along the main North-South axis, and to Fano on the Adriatic coast, along one of the main road axes of longitudinal crossing of the Italian peninsula. More investment will be devoted, as already happened in 2013, to road infrastructure serving small villages of the Siennese countryside, and to bicycle and walking lanes, such as the Via Francigena. Other important interventions concern the Siena-Empoli railway and a new landing field in the Florence Airport, both of which would considerably improve accessibility and mobility towards and from Siena.

At the urban level, interventions are concentrated on the re-qualification of green areas and of the historical city walls, castles and palaces (Parco della Fortezza di Poggio Imperiale in Poggibonsi, ex-prison in San Gimignano), with both public and private resources, paying special attention to landscape preservation

and eco-sustainability, and to improving accessibility for the disabled.

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### 3.2.5 Have the public finance authorities (city, region, State) already voted on or made financial commitments?

*If not, when will they do so?*

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On May 26, 2014, The Region of Tuscany assigned 800,000 euros for the year 2014 to the Siena ECoC bid, with decision n. 429 of the Regional government. A letter from the President of the Region of November 4, 2013 also states that 40,000,000 euros will be given for the years 2014-2020. The Regional Government will declare about it within September 2014, in the context of a Programme Agreement with the City. As far as the commitments from the City are concerned, on May 22, 2014 there was a decision by the Mayor of Siena in the City Council regarding the financing directly assigned to the ECoC project for the years 2015-2016. Within September 30, 2014, with the reallocation of the City budget, 180,000 euros will be specifically allocated for each year, in agreement with the bid book financial planning. A letter of the Mayor, which will be signed within September 30, 2014, will also secure a financing of 6,000,000 euros to the ECoC project if Siena wins the title. The City Council will further declare about it within September 30, 2014. Moreover, all local stakeholders have already been involved in the bid preparation process, and have confirmed their interest in the bid, and their support. As to the national government funding, in close coordination with all other shortlisted cities, we have agreed to calculate a State contribution equal to 20% of the operating budget.

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### 3.2.6 *What is the plan for involving sponsors in the event?*

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#### **Creating real value for visionary investors and patrons**

Siena's financial sustainability strategy takes the lead from the project's legacy. The involvement of private supporters, be they corporate, non-profits, or patrons, starts from a shared vision on the long-term development perspective of the territory, and on the permanent impact of the ECoC project. There is a common interest, both from granters and grantees, to escape from occasional, short-lived commitments, and to share a common path where each step builds on the previous ones, leaving clear benefits to the community, and making of it a living testimony of a successful dialogue amongst stakeholders. Therefore, the strategy of Siena2019 to attract private financial support is not based on searching for traditional sponsoring providing money or other resources against one-shot media visibility and reputation, but rather on building partnerships where funding is the premise for an exchange of competences, information, and community-based creativity.

On the for-profit side, we look at socially responsible companies and brands that are interested in developing innovative projects closely related to their vision, thinking of culture as a source of social and economic wellbeing. On the non-profit side, we look at foundations, granting bodies, and patrons which believe in cultural participation as a laboratory of active citizenship and democracy, and of inclusive social cohesion.

#### *A seven moves funding strategy*

Siena2019 is in close contact with all the major local stakeholders and potential funders. Banca Monte dei Paschi di Siena, Fondazione Monte dei Paschi di Siena and the Estra local utility company are already key financial supporters. More contacts are ongoing with companies active in the main sectors of the local economy – pharmaceutical, ICT, food and wine, retail.

At the national and international level, Siena2019 is already engaged in talks with potential partners, some of which have already paid preliminary visits and shown interest in further discussion (including top cultural producers and granting foundations), and with major multinationals such as Microsoft or Lego. After the decision, if Siena is awarded the title, there will be

a quick escalation of contacts and business meetings. Entry-level partnerships with Fondazione Cesare Serono for the ParaSite project, and with Fondazione Ermanno Casoli for We Are Leonardo's Lab of Mistakes have already been finalised.

Building on this accreditation activity, if Siena 2019 is awarded the title, its private funding strategy will develop in seven moves:

- **Siena2019 road-show:** Throughout 2015 and the first half of 2016, the Siena2019 flagships and main events are showcased in a number of European and extra-European cities, addressing companies with global interests and non-profit funders, with the intermediation of our institutional and cultural partners, our wide international network of contacts, and the Italian official governmental network of cultural and economic diplomacy and promotion. Each presentation and choice of specific projects to highlight, is tailored upon the main interests of the specific audiences – e.g. digital technology, health and wellbeing, social injustice, experience economy and tourism;
- **Project fundraising events:** From the second half of 2016 through to the first half of 2018, fundraising events around the projects and main events We Are Leonardo, Cultural Emergency Room, Napkin Economics, Play the City, and CopyWrong, among others, are programmed, addressing top potential partners, with the presence of key curators, artists and cultural operators involved in the projects;
- **Investor book and dinner events:** An investor book is prepared to present the Siena2019 project as the pilot project for positioning the Siena territory as an investment target of global relevance, with special attention to the legacy dimension of the ECoC. Dinner events for select global investors are going to be organised to present and discuss the investor book, with the technical assistance of Banca and Fondazione MPS;
- **Testimonials:** A selected number of international testimonials close to the Siena2019 values is recruited to promote global media visibility and attract further potential funders. Testimonials will be 'Ambassadors' as general programme testimonials, with wide global appeal; and 'Mavens', as project-specific testimonials with a strong appeal to the each project's main targets;
- **Crowdfunding:** projects like CopyWrong or Napkin Economics, which draw on specific aspects of hacker culture and the sharing economy, have the potential to receive support from crowdfunding schemes. Siena2019

has already partnerships with specialised crowdfunding platforms such as PanSpeech and Goteo, which are involved in such projects;

- Trial camps: Small preparatory projects are agreed with interested partners, to test Siena2019's production and implementation capacity, so as to build trust, create effective mixed workgroups, and prepare for further, more ambitious steps, gradually improving partnership development and project management capacities;
- The spell of Siena: High-profile partnership oriented contacts and meetings are programmed in the occasion of the Palio events, which attract top artistic, political and business personalities worldwide, as well as of other events with an international appeal. Since 2012, the city's diplomacy has been mainly concentrated on the ECoC partnership development strategy, with 10-15 qualified contacts so far with real development potential from countries such as USA, Indonesia, China, South Korea, and India.

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### 3.2.7 *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?*

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#### *a) Income to be used to cover operating expenses*

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The budget timetable shows that the financing of the first year of activity after the nomination will be mainly supported by the Region of Tuscany: this is not conventional, as generally it is the City that, as a norm, provides resources in the early phase. In our case, though, since the Region regards Siena2019 as a key strategic initiative, and since regional cash flows allow financial provision in the early phase, we have opted for this alternative solution, moving resources from the City and the other municipalities in the Siene territory to the crucial production phase close to the ECoC year. The financing of the programme start-up phase is further ensured by Banca Monte dei Paschi di Siena, which will continue with the financial support to the Siena ECoC programme already guaranteed during the years of the ECoC competition, and by Fondazione Monte dei Paschi di Siena and ESTRAS.p.a., which also provided part of

the 2014 funds.

We expect private funding also in the post-ECoC years for legacy projects. However, the City and the province towns contributions, as well as private funding, are mainly concentrated in the 2017-19 interval.

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#### *b) Income to be used to cover capital expenditure*

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Regarding capital expenditures, all of the projects and the corresponding financial resources will not be managed by Siena2019, but by the competent public or private institutions. Funds will come mainly from the National Government, the City and the Region, but also private investors will be involved. Expenditures will be concentrated especially in the period 2014-2016, though maintaining a relevant incidence in the subsequent years as well.

## INCOME TO BE USED TO COVER OPERATING EXPENDITURE

	EU (in euros)	National Government (in euros)	City (in euros)	35 Cities in the province territory and surroundings (in euros)	Region (in euros)	Sponsors (in euros)	Others (in euros)	TOTAL (in euros)
2014					800,000	200,000		1,000,000
2015			180,000	40,000	2,800,000	106,000	200,000	3,326,000
2016	125,000		180,000	160,000	4,000,000	106,000	200,000	4,771,000
2017	200,000	2,000,000	1,680,000	1,120,000	4,000,000	742,000	200,000	9,942,000
2018	1,500,000	3,505,000	1,740,000	1,160,000	10,800,000	2,756,000	400,000	21,861,000
2019	400,000	4,800,000	1,800,000	1,200,000	13,200,000	5,736,000	400,000	27,536,000
2020	275,000	2,875,000	240,000	280,000	4,000,000	424,000	400,000	8,494,000
2021			180,000	40,000	1,200,000	530,000	200,000	2,150,000
<b>TOTAL</b>	<b>2,500,000</b>	<b>13,180,000</b>	<b>6,000,000</b>	<b>4,000,000</b>	<b>40,800,000</b>	<b>10,600,000</b>	<b>2,000,000</b>	<b>79,080,000</b>

## INCOME TO BE USED TO COVER CAPITAL EXPENDITURE

	EU (in euros)	National Government (in euros)	City (in euros)	Province and cities in the provincial territory (in euros)	Region (in euros)	Sponsors (in euros)	Others (in euros)	TOTAL (in euros)
2014		154,562,490	3,697,000	2,621,650	50,577,365		8,733,599	220,172,104
2015		148,490,476	11,517,000	5,700,000	15,458,495		5,492,599	181,658,570
2016		159,090,476	10,090,000	3,600,000	14,331,670		4,141,000	191,253,146
2017		121,957,143	5,000,000	3,600,000	10,085,000		3,641,000	144,283,143
2018		124,757,143	5,000,000	3,600,000	1,460,000		600,000	135,417,143
2019		102,457,143	5,000,000	3,600,000	1,460,000		600,000	113,117,143
2020		103,607,143		2,000,000				105,607,143
<b>TOTAL</b>		<b>914,922,014</b>	<b>40,304,000</b>	<b>24,721,650</b>	<b>93,352,530</b>		<b>23,208,198</b>	<b>1,096,508,392</b>

### 3.2.8 Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?

From 2019 onwards, we expect that the three years budget that the City will devote to culture will be around 22.5 million euros, which amounts to a yearly expenditure equal of 10% of the City's annual budget – then returning to the pre-crisis expenditure levels as a result of the increased political relevance of culture as a developmental factor, and of the wider community consensus won by ECoC-related cultural participation and its social and economic effects. The public and private bodies supporting the ECoC programme will further invest on socially transformative projects based upon cultural and creative production, as a result of their involvement in the programme – and of the

acquisition of new competences and interests in the field. The success of the ECoC year will moreover improve the City's capacity of attraction of outside capital from both the Region and private investors, including foreign ones. Furthermore, in the years 2020 and 2021 the City still has additional resources left from the ECoC budget to further support cultural activities, thereby securing stability and consistency of initiatives in the post-2019 phase, and containment of negative post-ECoC 'bounce back' effects, so as to prepare the best conditions to launch a new cycle of culture-led development in the years to come.

## CHAPTER 4 - CITY INFRASTRUCTURE

### 4.1 What are the city's assets in terms of accessibility (regional, national and international transport)?

#### **A city accessible by train, bus, and car, with two international airports within a 2 hours reach, and 3 hours away from both Milan and Rome**

Siena currently handles 8 million visitors per year, therefore it has the organisational capacity to manage a 10 million visitors event like the ECoC. The civic sense, skills, and energy of the population is shown by the way the Palio and all the related activities and events are held and lived twice a year, and by how the square in which it takes place is perfectly clean just half an hour after the end of the race.

Despite it is not an easy town to reach, Siena has some characteristics that make it an ideal place to visit and experience:

- Practically no cars in the historical city centre, which is a controlled traffic zone since 1965, the first in Europe;
- a pedestrian-friendly centre with a highly rational parking system, where everything is within walking distance;
- a concrete intent to make the city much more accessible and friendly for physically impaired people and people with disabilities.

Reaching Siena:

- for those coming from outside Europe, the main hub is Rome (Leonardo Da Vinci Airport, FCO), about 260 km away (2h 45' by car, 3h 15' by train, 3h 15' by bus – two direct buses a day). In case Siena wins the title, frequency of bus connection is likely to increase;
- for those who come from outside Italy, the nearest airports are Florence (1h 15' from Siena, with links to some of the main European cities including Athens, London, Paris and Amsterdam) and Pisa (1h 45' with links to Berlin, Paris, London and many other cities in Europe and Morocco). They can be reached by train (Pisa) or bus: there is a shuttle service once a day to and from the airport of Pisa. In order to reach Florence airport, there is one bus every hour from Siena to Florence bus station, and a shuttle service every half an hour from Florence bus station to Florence airport; anyway, one of our intents is to strengthen the connections to both of them;
- a recently approved regional project will allow the

realisation of a new landing field in Florence airport, which would considerably improve its accessibility;

- for the national guests travelling by train, the nearest hubs with national lines are Florence (1h 30' by train), Chiusi-Chianciano Terme (1h 15' by train) and Grosseto (1h 20' by train). In spite of this, reaching Siena is made easier by an alternative and efficient bus transport system, with buses easily connected to the whole country;
- Siena is equally distant from Milan and Rome, and it is distant about 2h from Bologna; connection between all major Italian cities and the Florence high speed train hub is fast and frequent. From most major Italian cities, getting to Florence by high speed train and then reaching Siena by bus is then also a convenient and viable option;
- two info-points regarding the Siena ECoC project will be located in the airports, and one will be located in one of the squares in the centre of Florence;
- driving to Siena, both from the North (via Cassia road) or from the South (via Siena-Bettolle freeway or Cassia road) is a delightful experience in itself: travellers can enjoy the beautiful Tuscan landscape, and the sight of typical little villages that surround the main road;
- we expect to realise geo-localization projects that would help travellers interact with the surrounding environment while approaching the city: the **We Are Leonardo** project includes the creation of apps that would give users information or stories about the places they meet, or that would make them easily learn some Italian during the time they spend to reach Siena.

Once in Siena:

- For those who want to move by car, an electric car-sharing project has been approved for Siena and Poggibonsi and other cities in the Sienese province. It is also expected that car-pooling digital platforms will be much more developed in the years to come until 2019, so as to offer this kind of visitors alternative and eco-friendly ways to experience the city;
- The intent to support electric mobility is confirmed by an on-going electric bike-sharing project, which will provide citizens and tourists with electric pedal-assisted cycles and dedicated charging racks by the end of 2015;
- Another priority of the Sienese administration is the dismantling of architectural barriers, so as to make the city centre more friendly and accessible for people with disabilities. The project **ParaSite** is also addressed to this objective, calling for the creation of urban aesthetically pleasing prostheses to foster accessibility, and of a geo-referenced mapping of barriers in the city;

- An efficient bus transport system connects the centre with the station and the suburbs;
- There are 4,400 parking spaces in seven multi-storey and two open air parking lots, and four open air free car parks, radially located around the city centre and within it.

#### *Walking tourism and scenery railway*

- A specificity of the Sienese territory is the Via Francigena, an ancient and very popular long-distance pedestrian road, which crosses the province of Siena for a total of 120 km;
- By 2014, the Via Francigena road will respect safety standards for pedestrians and bicycles, and there is a project by the Region of Tuscany for a major infrastructural upgrading of the Tuscan section of the road;
- Those tourists who love to delve into the tranquillity of the Tuscan landscape can take the vintage train 'Treno Natura': a large number of itineraries and events for each destination, to slowly appreciate the beauty and the heritage of the places in the Sienese territory.

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#### *4.2 What is the city's absorption capacity in terms of tourist accommodation?*

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### **A large, untapped reception potential waiting for more visitors and longer stays**

- Siena has a total number of 2,893 hotel and non-hotel facilities, located throughout the whole provincial territory, and more than 65,000 beds.
- In the city of Siena alone, we find 47 hotels (3,936 beds), and 263 other alternative facilities (4,053 beds), including camping-sites, rooms for rent, country houses, historical residences, and so on, for a total number of 7,989 beds.
- 67 hotels are located in the surroundings of Siena (villages within a 30-minute drive) with 6,888 beds, for a total number of 14,123 beds within the whole Siena urban and sub-urban area.
- Pilgrims travelling along the Via Francigena can find hospitality in convents, churches and hostels: more specifically, there are 20 low-cost accommodations (religious facilities, hostels, guesthouses) along the section that crosses the Sienese province, and a total number of 416 beds.

- 423,738 visitors during 2013 (+2.65% on 2012) against 1,040,073 overnight stays (-3.36% on 2012) prove that tourists tend to shorten their stays, especially Italian visitors, whose residence time decreased of 1.23%.

With 8 million visitors per year and slightly more than 1 million stays registered in hotels, it is clear that most of the visitors in Siena do not sleep overnight. The current gross occupation rate is 26% in hotels and 18% in non-hotel accommodations; therefore, the city has an unused reception capacity waiting to be exploited in the years to come, which would greatly benefit from the ECoC title and its consequent impact. We intend to turn this situation around, by fostering new and more emotional ways of living the city by visitors, as well as by showing them the beauty and rewards of staying longer.

#### *A smarter tourism and a new image for Siena*

- Siena is now seen by many tourists as just a stop on the way in a larger visit to Tuscany: we want to redefine the image of Siena, and help tourists experimenting new, slower ways of living the city, deeply connected with its inner identity and with its overlooked treasures;
- Professional workshops and seminars addressed to travel companies will show them the business opportunities in making the visitors stay longer;
- Through our We Are Leonardo project, we are developing apps that will enable the buildings to communicate with the users, through the interaction between beacons placed on the buildings' walls, and smartphones: not just mere explanations of what they can see but a real, playful, fascinating dialogue between people and places inviting to physical/digital journeys of discovery;
- Siena will become a 21st century storytelling platform that matches locals *genius loci* with visitors' experiences and expectations; this digital culture input will surely stimulate interactive forms of tourism also in other cities in Tuscany, and will be an example to follow for other heritage cities in Europe.

#### *What we want to do: alternative accommodations*

- We expect at least 2,000,000 overnight stays during 2019, and 4,000,000 digital visitors during the ECoC year, with an increase of 20% of the average time of

visits;

- Also, an increase of 25% of the average spending per capita and of 40% of the visited digital content volume;

- We wish to increase the current gross occupation rates to 35% for hotels and 30% for non-hotel accommodations;

- We expect each Sieneese household to hold at least one new permanent social relationship with other European citizens during the ECoC year;

- We think building new tourist infrastructures is neither needed nor efficient: those already existing are perfectly fit to host the extra flow of visitors coming in 2019, and also alternative accommodations will almost be the norm during 2019: at least 10% of Sieneese households will offer opportunities of hospitality at their home for social tourists;

- Through our *Citizens of the Elsewhere* project, Siena brings real innovation in the relationship between tourism and the culture of sharing: the consolidation of the networked hospitality and couch-surfing practices allows visitors to travel more often and more cheaply to Siena and the region;

- The *Human Hotel* action doesn't simply provide a 'hotel room' for whom otherwise couldn't afford it, but also offers real opportunities for human interaction and knowledge exchange, so as to benefit both foreign cultural producers and the Sieneese population;

- An info-point at the bus station in the city centre will welcome visitors with all the information they need for a surprising and smart experience of Siena and its culture.

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**4.3** *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?*

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### **Further upgrading the city's connectivity and accessibility**

There is no planning of building 'ex-novo' great new structures for cultural, technological or tourist purpose, since the city is already endowed with the facilities needed given its size. Moreover, many historically important facilities are now completely unused, and therefore one of Siena2019's priorities is to give them new life, by turning them into research poles, artistic production and fruition venues, creative hubs.

Another priority is the improvement of the historical city accessibility for disabled people, something which is on the agenda of the city administration and that will also be tackled by the ECoC *ParaSite* project.

Other infrastructural projects include maintenance and renovation of existing buildings, and improvement of local road and railway systems, in order to enhance mobility and accessibility.

## PURPOSE OF THE PROJECT

## DESCRIPTION

## DELIVERY

RENOVATION AND ENHANCEMENT OF SANTA MARIA DELLA SCALA COMPLEX	Once hospital of the city and today museum and cultural space, the Santa Maria della Scala is a multi-functional building that can work both as an exhibition venue and museum, archive, performance space, lecture hall, design workshop, and much more. A new round of renovation will be carried out by 2019, which will include: the transfer of the National Pinacoteque inside the complex; interior and digital design; recovery of new spaces for use, and development of a digital platform for hybrid augmented reality environments. In 2019, it will be a core venue of our programme and a unique poly-functional experience space of European relevance.	2014 - 2022
RECOVERY AND ENHANCEMENT OF THE CITY WALLS	The project, carried out by the Provincial office of the Ministry of Culture and Heritage, is perfectly coherent with the ECoC programme framework, and will span: recovery of the city walls system (including fortified structures such as gates and towers); recovery of the bordering gardens; reuse of the spaces inside the walls as cultural and tourist venues; support to creative industries and augmented reality projects.	2015 - 2020
INFRA-MURAL GREEN SPACES	The GreenPlayGrounds action, inside our project The Space Between, has the social recovery of urban gardens as its priority: these characteristic places in the historical centre will become community spaces for culture, sports, and urban gardening.	2014 - 2022
ACCESSIBILITY FOR PEOPLE WITH DISABILITIES	Siena's particular hilly and slopy conformation does not make it the friendliest of places for people with physical disabilities: accessibility is the key-word for the ParaSite flagship, whose action named "Paving the Way" includes design workshops for the realisation of aesthetically pleasing prostheses that would increase accessibility for people with physical impairment. It is also a priority for the future projects carried out by the administration, as a feasibility study for the improvement of accessibility in bus stop platforms shows.	2014 - 2019
REUSE AND RE-CONFIGURATION OF EXISTING BUILDINGS	Architecture Without Building is the title of an action in our ParaSite flagship, that deals with the re-use of existing buildings for cultural purposes: abandoned sites, such as the pavilion of a hospital, transformed into cultural venues, but respecting their history and identity	2014 - 2023
E-78 GROSSETO-FANO MOTORWAY	This four-lane connection between Siena and Grosseto is currently under construction, and, when completed, will ease transit from the Tyrrhenian to the Adriatic coast	2014 - 2019
CASSIA ROAD	The Monsindoli-Monteroni road link will connect E-78 with SR2 southwards, bypassing Siena and improving connectivity by car. 25% of the works are already completed, the rest will be finished within 2019	2014 - 2018
SR 429 (Valdelsa)	This road connects the Sienese Valdelsa to Valdarno, easing the connection between Siena and Pisa.	2014
SIENA-EMPOLI RAILWAY	A single-track section of the link between Siena and Firenze (Certaldo-Granaiole) will be expanded to a double-track section, thus entailing a dramatic improvement in the train connection speed between Siena and the rest of Italy.	Within 2019
VIA FRANCIGENA	This ancient road will completely fulfil safety standards by 2014 in its Sienese section.	Within 2014
FLORENCE AIRPORT	280 million euros have been recently allocated by the National government for the construction of a second landing field.	Under evaluation

## CHAPTER 5 - COMMUNICATION STRATEGY

### 5.1 *What is the city's intended communication strategy for the European Capital of Culture event?*

#### **Siena reborn: a cutting-edge, European contemporary city in Tuscany**

Siena is a medieval city in Southern Europe, renowned for its extraordinary artistic heritage, for the Palio, the ancient joust seamlessly performed twice a year for more than five centuries, and for the Monte dei Paschi di Siena, the oldest bank of Europe.

The past is very important for us, but it is not a straightjacket: in our future, what we want and what we see is less bank, more creative tourism, and more access to the dense social structure of the city. Siena is about authentic and evolving tradition: the Contradas are what distinguishes the celebration of an old habit from the performance of a living heritage, which is part of the present of every-day-life of the population. This manifold, amazing social fabric is a concrete example of living together in diversity, cooperating and helping each other. We want to open up this heritage, connect it with other European realities, exchange experiences and learn from each other.

We are eager to be more creative, more ready to try and risk, even when that implies making mistakes. Furthermore, we want to meet the tourists, speak with them and tell them the real story of Siena: invite them to join our conversation, and participate in the life of the city, not only watching our beautiful artistic heritage, but working together with us to produce our own, personal heritage, as our present-time contribution to Siena's cultural assets.

#### *The big problem*

For centuries, the city has been strictly connected to the Banca Monte dei Paschi di Siena, which provided the well-being of the city and its citizens, supplying jobs and financial support to the various cultural and business initiatives of the population. It was perceived as a father, the 'Babbo Monte', which takes care of all his sons and daughters, and provides them with everything they need. But in the last three years, due to the financial crisis, the Monte dei Paschi left the city 'orphan'. This provoked a situation of deep uncertainty,

both economic and social, but also emotional and spiritual for the Sieneese population. The blow to of the most important local institutions produced a snowball effect: the Municipality got to a critical point, too, and an external Commissioner was sent to Siena for almost one year to take the place of the Mayor. People lost their jobs, their points of reference, and every day in the national and international press Siena was the city of failure: the pride of our city faded away.

#### *The brand mission*

Siena needs a rebirth. We are going to transform Siena into a hub for digital cultural content production in Europe. We want to overcome the present meaning of 'heritage', so deeply ingrained in the Italian notion of cultural identity and production, and so intrinsically related to history and to the extraordinary inheritance that comes from the past, and also link it to the future, to innovation. No longer just recovery, protection and value, but: creation, production and active participation in the construction of what we call 'Heritage 3.0', where the boundaries between production and consumption disappear, and everyone has access to cultural contents and the possibility to take part in their creation through a collective, path-breaking process. Siena will be a benchmark for the rest of Europe and especially for all those heritage cities that cannot break the bond that keeps them living in the past: Siena will provide an example of a city with roots but without chains.

This process will help the Sieneese people to believe in themselves again, and restore trust in their community. They need to be ready to change, get in the 'game', rediscover their creativity and entrepreneurial spirit. And they *are* ready: only when you touch the ground, you have the will and energy to take off again.

#### *The objective*

In Italy, winning the title of ECoC means you have been acknowledged for what you have: big cultural events, great artistic heritage and beauty of landscape and architectures. For Siena, the title will, on the contrary, be an opportunity to start a process of change in which culture works as an engine for development. It is not about how we are today, but how we want to be in 2019. Siena now is a medieval Tuscan city in Southern Europe, but we want it to become a contemporary European city in Tuscany. In 2020, Siena will not be a medieval city anymore, but a city with a medieval story that lives its present in Europe.

We think the city as a cell. It has its membrane, the walls, that favours social cohesion and keeps the city together, but at the same time this membrane is permeable, permitting the passage from in to out, and vice versa. The eight doors of Siena are the channels that allow the transit, the contamination and the exchange between the centre and the periphery, between Siena and the rest of Europe. Like a cell, the city opens and closes: it is in movement, it is alive. Thanks to community actions, it will be possible to re-open the city to Europe. Siena is made of people, and every single person is involved in the renewal that is going to start. We want the tourists to come to Siena and visit Piazza del Campo not only to watch the stones, but to see the people.

### *The claim*

Piazza del Campo is the first image that appears on the web when you google ‘Siena’. In this amazing square, twice a year, the Sieneese share happiness and sadness, silence, colours and cries. But this square is not only the ‘Piazza del Palio’: it is the physical and emotional heart of the city. At first, the Sieneese may seem somewhat close-minded – but it takes only a hint of genuine curiosity and willingness to listen, and they are ready to welcome you into the countless stories and experiences that make this place their own. Because you can’t be in Siena without feeling the urge to speak about it. Siena is a city that wants to be told. Even for those who just arrived, Siena can feel like an old friend - a home away from home: so many foreign people still fondly remember it after years. The familiarity with places in Europe is what makes you really feel a European citizen. Our common future depends on our capacity to connect different people and to highlight the beauty of being different, but all different in the same sense of belonging to this amazing, surprising, sentimental place called Europe.

### *Magenta*

**Magenta is the new black!**

**We associate Siena2019 to the magenta colour, the only one we have in our logo except black and white, and use it for most of our communication, for different reasons:**

- **Magenta is the only colour that is not used in the flags of the 17 Contradas, so it represents the whole community of Siena, without being associated to a single Contrada.**
- **Everyone in Siena can feel part of it, be proud to wear**

**a magenta T-shirt, and associate this specific colour to Siena2019. Moreover, the most famous song in Siena, that has the same rhythm and melody of many songs of Contrada people, and that the entire Sieneese population sing together, is ‘La Verbena’. This song is about a flower that grows in Piazza del Campo, the vervain, which is actually magenta.**

- **Magenta as a colour is not part of the optical spectrum: its tone cannot be generated with light of a single wavelength. This represents the power of togetherness, of community action and team playing: only if we work together with creativity and energy we can do innovative and amazing things.**

- **Magenta is also the symbol of copyright-free culture after the case filed by T-Mobile about patenting it as an integral part of its brand. The court ruled out the possibility of patenting a colour, even if it has recently recognised the right of T-Mobile to use it exclusively for branding within its own business sector.**

### *The tone*

The tone for communication will be self-critical, because we don’t want to hide the problems that the city and its citizens are facing, and we don’t want to present Siena as a ‘perfect city’ – quite the contrary. At the same time, the tone will be proactive and emotional, as it is typical of Sieneese culture, because we want to give back hope to the people, and make them feel that they are not alone. We want to use always ‘we’, ‘together’, and not ‘us’. We want to use a language that transmits energy and a sense of belonging: a language that strongly appeals the Sieneese and transmits the energy we are building in Siena all over Europe. We want to tell clearly to Europeans that this is not going to be a marketing event, but an earnest attempt at European soul searching, because crises are the best way to realize that change is needed, admit it, and go for it.

### *The media*

We don’t want to use expensive campaign, investing huge resources just to appear on the most visible European newspapers, or on high audience mainstream TV-channels. We prefer to let our actions speak for themselves, involving people, artists, journalists, and the public opinion in focused talks and debates about some of the most urgent European themes: creation

of new jobs, especially for young people in the field of creative industries, education programmes, new technologies and socially innovative solutions. We want to send a direct message to as many people as possible, involve them personally, make them feel special, and let them know that each single person can individually contribute to our process of shared passion. Expanding the circles of our communication to the realm of European people, we will also be present at European tourism fairs, public and networking events, and cultural/artistic biennials and festivals. Locally, we are going to rely upon arm-length interaction and thematic groups, organising informational events to meet people face to face, and directly exchange views with them. We will also further pursue our cooperation with Contradas for increasing participation and involving people in an informal way. In the first two years, we will concentrate the discussion especially with NGOs, policy makers and decision makers. We will also pull through social media, following up to the current strategy that has brought us to reach high and quickly growing levels of on Facebook, and use more specialised social media to reach more specific categories of people.

### *The digital strategy*

We know that technologies evolve every day, but we also know that one of the main topics of discussion, development and innovation in 2019 will be 'tracking'. Nevertheless, we want to approach this issue from a different point of view, not merely concentrating on future trends of digital tracking mechanisms, but pushing contemporary artists to find other solutions: we think about the evolution of examples like book crossing, the development of new smart devices that citizens and tourists can use walking through the city, and which will easily involve them in community actions and participative art productions.

We want to follow the intrinsic characteristics of Siena and of Piazza del Campo of being sentimental places, making of them the city and especially the square of storytelling, using innovative solutions to let the stones speak, to build living archives of experiences, to give the possibility to leave there stories, anecdotes and tales and share them with people around the world. People with the same interest can connect, meet and chat, virtually or physically, and all the people that come to Siena will have the possibility of following their own favourite narrative paths, whether they are music-lovers, technological maniacs or business managers.

### *The public (previously known as the targets)*

Our aim is to focus on community-based tourism for social tourists and creative tourists. Now the flow of tourism has its peaks in the two periods of the Palio, around July 2nd and August 16th, whereas, during the rest of summer, tourists often prefer to spend their time in the countryside or on the Tuscan coast, coming to Siena only for half a day – just to 'have a look'. What is usually called 'quality tourism', i.e. tourists that come to Siena to actually visit it and stay more than one day, is concentrated in September and October. We want to increase the permanence of tourists also in July and August, providing new experiences, new motivations to attract them, and foster their willingness to spend more time in the city.

Our main basin of attraction can be identified in spatial terms. We want, and expect, to reach and involve people living in an area of about 300 km around Siena, ranging to Genoa and Milan (north), to Venice, Bologna and Ancona (east), to Rome (south). Approximately 30 million people live in this circle, as it involves Milan and Rome, the two most populated cities of Italy. About 70% of them can travel, and about 20% of them will actually travel, so that means approximately 4 million people. We expect that half of those people will spend more than one day in Siena, and that is also one of our main goals.

Most of European tourists currently come from Spain and France, especially those arriving in summer just for a short visit, while in September and October tourists are more diversified and come from all over the world. We will plan two different strategies, the first one focused on the former category of European people, especially Spanish and French, to increase their willingness to remain in Siena more than one day, expanding the menu of experiences and profiling communication accordingly, to inform about the new opportunities that a stay in Siena can provide. Secondly, we increase 'quality tourism' in general, providing new experiences and cultural events for everybody during the summer, and pushing this communication especially in the Northern European countries from where most of this segment of visitors comes, in particular the Nordic countries, Germany and the UK. It is expected that in the coming years an increasing volume of tourists will arrive from Far Eastern countries, and this will be another main communication channel we will cover with suitably profiled contents.

As to themes, we will focus on groups of people who are passionate of specific themes, who are mostly the same people who are already visiting Siena, to increase their willingness to spend more time in Siena and enjoy

a more emotional experience of the city. The groups we identified are:

- **gastronomy lovers:** Tuscan food is famous all over the world, and we will further develop our food culture and innovate it thanks to specific projects like **Tuscany in Your Bathroom**;
- **people interested in the Middle Ages:** Siena has a very rich medieval history and architecture, which needs to be preserved, but at the same time we want these people to discover not only the ancient buildings, but also the current residents, and to engage them in new, captivating forms of digital storytelling and mixed reality gaming, like in **We Are Leonardo**;
- **landscape lovers:** the hills, cypresses and sunflowers are the main elements of the imaginary linked to Tuscany, and we are going to play with these elements and contaminate them with a more contemporary and shared vision, like in **The Space Between**;
- **pilgrims and wandering lovers:** the Francigena, ‘the road’ of Siena, is the main focus of the **Infective Roads** project, which connects different cultures and expresses the power of mobility of ideas and people in the process of innovation;
- **families and organised groups:** we will change the perception of tourists by involving them in community projects and problem solving actions like in **Citizens of the Elsewhere**, and providing a completely accessible city where they can move and explore without difficulties or barriers like in **ParaSite**;
- **entrepreneurs and business travellers:** thanks to our projects, the city will see a new development of entrepreneurial spirit and a growth in the field of ICT and CCI industries, with a special attention for the social sustainability of new business clusters, as explored in **Napkin Economics**;
- **people who come to learn:** Siena has two Universities, and people come from all over the world to study in Siena; we want these people to be involved in the process of innovation and make them feel that Siena is ‘their home away from home’, as we have successfully experimented in Summer 2014 with the first edition of the international summer school of Harvard University – a test of some of the objectives we want to pursue in **Gift of Life**;

- **people with health needs or concerns:** Siena wants to become a European hub of cultural welfare, and thus, in addition to people visiting its thermal stations and spas, we expect to attract new categories of health-conscious visitors willing to combine the visit to the city with an innovative health care experience, like in **Cultural Emergency Room**.

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## 5.2 *How does the city plan to ensure the visibility of the European Union, which is awarding the title?*

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### **By showing how much Europe can do for European citizens – and for the Siennese**

To ensure the visibility of the European Union, Siena2019 intends to use, in agreement with the European guidelines and rules, the logo, the flags, and the colours of the European Union as a central element of the online and offline communications concerning the Siena2019 event and its promotion. The logo of Siena2019 gives ample evidence to the EU acronym, to indicate the importance and centrality of the European dimension in the Siena2019 bid. Siena2019 has decided to make use of the .eu domain for its website.

In the artistic programme, we choose to include projects that celebrate some important personalities and events at European level, and that highlight their contribution to the formation of a European culture: Saint Catherine, the co-patroness of Europe, will be celebrated in 2019 through a big project launching a network of women activists in the field of peace-making and conflict resolution all over Europe, to value the role of women in the socio-cultural context of European development. Leonardo da Vinci, one of the most important European figures of all time, will be our master of ceremony in the recovery of the spirit of trial and error, to highlight the importance of lifelong learning activities and entrepreneurial attitude.

Another source of visibility is the concrete contribution of the European Union to the Siena2019 event, in the form of EU programmes funding. We

will highlight how the projects and the thematic networks in the context of Siena2019 will be financed through EU programmes. A first good example in this vein is the VII Framework Programme – Regions of Knowledge ‘Smart Culture’ project, about European creative and digital heritage clusters, of which the City of Siena is partner. The project involves several local public and private players, and many Sieneese creative professionals, spreading awareness on the new EU strategic orientations on cultural and creative industry development. In November, Siena will host a major dissemination conference of the project, with a sensible impact on the Sieneese community and opinion makers.

Moreover, Siena2019 will highlight the importance of Europe 2020 priorities and objectives, implementing projects that contribute to a smarter development through the use of new technologies for learning activities and research in the field of innovation (*We Are Leonardo*, *Gift of Life*, *Tuscany in Your Bathroom*), a more sustainable development through projects and actions that provide practical solutions (*Architecture Without Building*, *GreenPlayGrounds*, *A Window into the Future*), and a more inclusive, ethical and supportive environment for young people enhancing talents, providing innovative jobs opportunities in the field of digital culture, and working out solutions for a more accessible heritage city (*CopyWrong*, *ParaSite*).

Siena2019 plans to celebrate on a yearly basis initiatives such as the Feast of Europe, the European Year, organising and publicising events, conferences, and forums that provide useful room for reflection for Sieneese citizens about the European context and institutions. In 2014, for example, a concert-lesson by pianist Marco Vavolo was held at Teatro dei Rinnovati on May 9, about the national anthems of all 28 EU member states. Among the planned activities, we mention:

- The EU Treasury Hunt: For all the schools in the Sieneese territory, a virtual discovery adventure on the history of the European Union, and its key personalities and institutions. The adventure will take place during the week of the Feast of Europe, with a prize for the winning school, consisting of an opportunity to experience some key moment or place of European culture;

- European Artists for the Palio: Every year starting 2014 (when the Palio has been painted by the Bulgarian artist Ivan Dimitrov), the Palio dell’Assunta (taking place every August) will be commissioned to a European painter, who will be invited to Siena for a residence to be acquainted with the social and cultural reality of the Contradas. Special attention will be paid to artists from European countries not yet represented in the Palio history, and from countries involved in the ECoC programme in that specific year.

## CHAPTER 6 - EVALUATION AND MONITORING

6 *Does the city intend to set up a special monitoring and evaluation system*

a. *for the impact of the programme and its knock-on effects?*

### **An independent evaluation system relying upon the relevant available European competences and expertise, and involving all categories of stakeholders**

*A EU-wide working group in dialogue with local stakeholders to build shared, comparable methodologies in an open data framework*

Siena2019 pays real attention to impact indicators for project accountability, and intends to give them a central role. While acknowledging the methodological legacy of platforms such as Liverpool's Impact 08, as the literature on methods and experiences of cultural impact evaluation is rapidly evolving, new, updated toolboxes are called for, to capture with increasing accuracy the multifaceted effects of ECoC programmes, both on the quantitative (such as economic impact), and the qualitative (such as social, psychological and cultural impact) sides. The latter, in particular, are difficult to compute, and require innovative techniques and tools, including new kinds of community-based evaluation methods. To date, Siena2019 considers the system of indicators developed by Leeuwarden 2018 for their bid project as the benchmark reference in terms of specificity and usability. Moreover, active communication is already ongoing with the Aarhus 2017 evaluation team to exchange information, methodologies, and expertise.

But there is more. Siena2019 sets up a monitoring and evaluation system that covers both quantitative and qualitative aspects, named SImpact 2019, inviting European organisations with specific competence in the cultural evaluation field for an independent, transparent assessment: Interarts Foundation in Barcelona, and The Budapest Observatory, with the University of Siena as a local partner with a strong competence in quantitative and qualitative socio-economic evaluation techniques. The evaluation team is supported by a working group, made of scholars, experts and practitioners with a solid experience in cultural impact issues: Lluís Bonet Agustí (Universitat de Barcelona), Tsveta Andreeva (European Cultural Foundation Amsterdam), Helmut Anheier (Heertje School of Governance Berlin), Hasan Bakhshi (NESTA London), Trine Bille Hansen (Copenhagen

Business School), Jan Björinge (Umeå 2014), Massimo Buscema (Semeion Research Centre Rome), Geoffrey Crossick (University of London), Milena Dragičević Šešić (University of Arts Belgrade), Xavier Greffe (Université Paris - Sorbonne), Greg Richards (Tilburg University), Aki Ropponen (Turku Business School) and José Tavares (Universidade Nova de Lisboa).

SImpact 2019 operates in four phases: Methodological setup (evaluation plan ready Q3 2015), pre-2019 evaluation (reports Q2 2016-Q2 2017-Q2 2018), evaluation of the ECoC year (2019-20), and post-2019 evaluation (reports Q2 2021-Q2 2023).

As to the setup phase, the SImpact 2019 methodology is built as follows: If Siena is awarded the title, in May 2015 an extensive plenary meeting is organised among the three organisations and the working group, to share and debate state of the art ECoC impact methodologies and indicators, in the context of the best advancements of current scientific literature and of reference good practices. Special attention is paid to cutting edge research on qualitative variables for which no clear methodological standards of measurement yet exist, and where new, improved conceptual frameworks and techniques are called for, such as: level and quality of active participation, balance of community capability creation, depth and social stability of intercultural dialogue, culture-driven new sociality and relational goods creation, effective physical and cognitive accessibility, and so on. A basic package of quantitative and qualitative indicators and a methodology toolbox is therefore defined. A local committee of stakeholders, including representatives from local entrepreneurial and business associations, civil society organisations, cultural institutions and associations, and the committee of the institutional supporters of the bid is directly involved in the definition and validation of the toolbox, interacting with the evaluation working group on a regular basis. In this way, a mutually agreed provisional package of indicators is the baseline for impact assessment.

SImpact, that further builds and develops the 5-areas approach of Leeuwarden 2018, is based upon 12 areas of impact indicators, in turn grouped in 4 macro-areas, namely: Culture, Society, Economics, and Relations, according to the following impact evaluation matrix (in italics the areas included in the LWD18 approach to ease comparison):

Although the evaluation project is led by technical experts, it is not to be regarded as an academic exercise,

## CULTURE

*Cultural access and participation*

*Cultural vibrancy and sustainability*

*Cultural capability building*

## SOCIETY

*Social cohesion and inclusiveness*

*Intercultural dialogue*

*Accessibility*

## ECONOMICS

*Economic and tourism impact*

*Competitiveness and resource attraction*

*Governance and accountability*

## RELATIONS

*Image and perception*

*Local networking*

*EU and global networking*

or as a pure research endeavour. Data production makes use of existing databases and statistics, surveys, polls, focus groups, and all kinds of useful methodologies from social research, but the core of the data collection process is handed over to the Sienese community in an open data framework, and a conceptually open-minded attitude is kept throughout, making space for methodology and data inputs from artist-driven community projects, civil society-driven projects, and so on. This implies, for instance, that data collection design and implementation about accessibility is mainly carried out with, and by, physically or cognitively impaired people suffering from actual accessibility gaps, and by the related grassroots organisations. A fully accessible digital platform ensures the widest possible bottom up participation in data collection and generation, while at the same time preserving best scientific standards of reliability, statistical representativeness, and non-manipulability of collectively harvested evidence, through the methodology specifically designed by the SImpact working group in collaboration with the local committee of stakeholders.

The start-up package of indicators is monitored and analysed by the SImpact 2019 team from 2015 onwards for the pre-2019 phase, in order to build a proper benchmark to evaluate the differential impact of the ECoC on all grounds of interest. The plenary working group meets twice a year, both internally and with the local committee of stakeholders and invited civil society representatives, to discuss results and implications of the methodology, and to review relevant updates from latest research and practice. Invitations and exchanges with members of impact evaluation groups of other ECoCs, as well as with researchers from the Joint Research Centre and other EU research and policy design institutions, are regularly featured, and specific workshops and seminars are organised.

The SImpact 2019 toolbox is constantly enhanced and calibrated during the pre-2019 phase, but indicators are also computed according to the original, provisional toolbox, to ensure internal comparability between years as the process unfolds. Special attention is paid

to the way how the post 2019 ECoCs handle their evaluation, to enable some level of comparability. Impact results are presented and discussed on a yearly basis in public meetings with the local committee of stakeholders in the pre-2019 phase. In winter 2018, a European conference on impact evaluation is held in Siena to present the SImpact methodology, inviting key figures from the European Commission and the Joint Research Centre, recent past and future ECoC evaluation teams, and main experts and practitioners in the field, for a critical dialogue with the SImpact working group. A second major conference in the same vein is held in fall 2020, to present the 2019 impact evaluation. Periodical presentations and discussions of the evaluation results are going to occur until 2023 in relevant venues and occasions across Europe.

For the 2020 conference, SImpact 2019 is going to publish and present a complete impact study of the ECoC year, as well as a technical handbook explaining in detail the methodology toolbox and indicators package for interested researchers and professionals. The handbook is not meant as a manual, aiming to establish some kind of milestone – every ECoC is driven by own issues and concerns as far as evaluation is concerned, and needs to develop its own tools – but as a handy reference, bound to be freely appropriated, improved, or modified by other practitioners, in the open data and ‘copywrong’ spirit that characterises the whole structure of Siena2019. Workshops on the handbook are held in relevant venues across Europe and in particular in post-2019 ECoCs to foster debate and encourage further methodological innovation. In the post-2019 phase, evaluation carries over until 2023, keeping the 2019 methodology and tools fixed, to provide an estimate on the ECoC medium- and long-term legacy to the local economy and society. A second, final impact study is published and presented in 2023.

*Building a culture of project accountability before evaluation*

Impact evaluations are more easily carried out and more reliable if a culture of accountability becomes a

reference in the design of the projects themselves. Already in the bid preparation phase, Siena2019 and the University of Siena have started some preliminary reflection on impact indicators to help cultural operators and the community to familiarize with the practical impact of cultural projects. Using indicators in some projects of the Siena2019 programme can prepare policy makers, cultural operators, and the community to adopt, and call for, more transparent and clear cultural decision making and monitoring criteria. This innovative practice is also incorporated in the SImpact 2019 methodology.

An example of this approach is found in the Cultural Emergency Room flagship, that adopts the Psychological General Well-Being Index (PGWBI) – a subjective wellbeing indicator widely validated by scientific research and clinical practice – as an outcome indicator for administered treatments, making cultural prescriptions more individually and socially effective, without compromising their cultural value and artistic quality.

In projects with socio-economic impact such as the ParaSite flagship, economic impact indicators are used to encourage cooperation in enhancing physical accessibility of city spaces, on the basis of the implied net economic value gains. Rather than using conventional GDP measures, the Index of Sustainable Economic Welfare (ISEW) – a welfare index that integrates the traditional measures of economic performance with social, institutional and environmental indicators that correct and adjust GDP – is introduced. This indicator has already been previously adopted by the Province of Siena and the Region of Tuscany, highlighting in both cases that, once properly adjusted, the ISEW value was about 30% below the GDP – not all income that is created represents a net benefit for the society if it causes, for example, more pollution or less safety. As enhanced accessibility improves the social and environmental conditions of urban spaces, the ISEW net benefit of a euro of GDP produced in a more accessible context will be higher than in a less accessible one. One can then monitor improvements in accessibility caused by ParaSite in terms of their impact on ISEW. The community will thus gradually learn to prioritise accessibility as a key public interest measure, and behave accordingly, further improving the social and economic impact of the project.

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*b) for financial management?*

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### **A publicly available, widely discussed Missions Budget**

*A partnership with a major international audit firm and an open citizens forum*

The financial management evaluation of Siena2019 will follow to the most rigorous audit standards available, while keeping a pro-active, flexible approach to day-to-day human resource and organisational management, as it will be formally maintained in a solemn declaration made by the whole Siena City Council by the end of September 2014, to guarantee that the project is carried out in the interest of Sienese citizens, and in full respect of their trust and commitment in it. Siena wants to learn from the experience of its banking crisis, as of the scandals thereof, to set up new standards for public accountability in the Italian context, in line with the best European practices, as deeply felt and loudly required by the whole community.

The Siena2019 Foundation management reports to the Foundation Board every three months, and maintains a constant contact with the Foundation Chairperson. Moreover, Siena2019 is going to define a technical partnership with an internationally renowned audit firm, and to publish on a yearly basis its Missions Budget, in order to explain in detail to the community and the public opinion not only how resources have been spent, but also how such spending has conformed to the ECoC's objectives, contents, and principles.

The yearly Missions Budget, in the presence of the Siena2019 Foundation Chairperson of the Board and the CEO, is publicly illustrated, discussed and formally evaluated and commented, as from 2017 onwards, by a panel of three distinguished personalities: a business man from the region with an international scope, a former high official specialised in not for profit organisations, and a professor in Accounting. It is then made freely available for download and circulation on the Siena2019 website, and on the website of the partner audit firm. Moreover, in the presence of Siena2019 Foundation Chairperson, the Missions Budget is discussed in an open citizens forum co-organised with the local committee of institutional, social, and economic stakeholders, through a cycle of four thematic meetings covering, respectively, economic, financial, social, and cultural aspects.

## CHAPTER 7 - ADDITIONAL INFORMATION

**7.1** *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?*

### Ready or not to ride the wave of change?

To give a comprehensive evaluation of the strong and weak points of Siena2019 and of its success parameters, we conduct the evaluation on nine basic dimensions: politics, finance, economy, society, culture, multiculturalism, accessibility, networking, and sentiment. Please, [see table next page](#)

**7.2** *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? Please comment.*

### Learning from experience to secure a realistic outcome

*What can be learnt from previous ECoC competitions*

On May 10-11, 2014, Siena2019 organised an international workshop entitled *With culture everybody wins*. The purpose was learning, from the experience of unsuccessful bidding cities in previous competitions, how to secure some positive impact despite not winning the title, and to preserve at least part of the bid-related investment of community resources and energies. The workshop was chaired by Andreas Wiesand from ERICArts, a previous member of the ECoC jury, and featured presentations by key staff from the bids of Lund 2014, Ostrava 2015, Sønderborg 2017, and Utrecht 2018. This has been one of the rare instances to date where the perspective and issues of unsuccessful ECoC bidders were discussed. All shortlisted cities from the Bulgarian and Italian 2019 competitions were invited, and the cities of Plovdiv, Sofia, and Veliko Tarnovo accepted to participate. The Undersecretary of State for Culture of the Republic of Croatia, Tamara Perišić, also attended to secure that the lesson learnt could be transferred to the cities involved in the 2020 Croatian competition.

The picture that emerged was clear. In all cases in the panel, the reaction to the failed bid has been complex

to handle. The typical pattern resulted to be denial at first, followed by political controversy over the responsibility of the failure, and finally by a virtual erasure of everything concerning the ECoC competition from local public discourse. In some cases, however, it has been subsequently possible to take up again some of the ideas developed in the bid project, and to rework them into feasible projects, suitably relabelled to avoid direct reference to the failed bid. The practical experience of unsuccessfully bidding cities then shows that a Plan B is possible, and can bring some concrete results. But also that its success is far from granted, and requires some time to get over the disappointment and internal conflict that inevitably goes with the delusional loss. It is unrealistic to expect that its link with the bid experience can be explicitly maintained though, even in the most favourable cases.

Siena2019 has tried its best to take this hard lesson seriously and realistically, and in many community participation activities the issue of the collective acknowledgement and management of a possible loss has been openly recognised and discussed. What the participation process also clarified was that building awareness on the scenarios of a possible loss, and exploring concrete solutions to make it as positive and constructive as possible, was also creating the conditions for Siena to be a much better winner in case of success, in terms of community cohesion and solidarity around the key long-term objectives of the project.

#### *A feasible Plan B*

The key problem with a feasible Plan B for Siena is that, after a long period of negative attention from the media at the national level, the Siense community would judge a negative response on the bid as a further sign of distrust in the city's capacity to stand back up, and the most likely reaction would be a lock in from the outside world, with a real danger of a vicious seclusion circle, that could eventually compromise the city's long term social and economic sustainability. For this reason, the Plan B must necessarily concentrate on these initiatives that guarantee support to the local economy in terms of job creation, attraction of investments and improvement of the demographic balance. It is an open point whether this can be done while at the same time preserving the authenticity of Siense culture, and moving towards a smart tourism model characterised by longer permanence times, and by higher per capita spending than the current one.

## STRENGTHS

## WEAKNESSES

## SUCCESS PARAMETERS

### POLITICS

The strongest point on the political side is lack of any form of denial behaviour. The community is well aware of the criticality of the situation, and all major issues are exposed and widely discussed. There is also awareness that the ECoC is the key opportunity for the city to stand back on its feet, and that there are little more around.

The acute crisis has destroyed community trust towards politics, and there is a heated controversy between majority and opposition to win back the trust of the electorate. The level of conflict is high, and shared solutions and initiatives are fragile and subject to political manipulation.

The main success parameter is the width and strength of the support of the bid in the city's political spectrum, as a basis for future political stability of the project. All parties should agree that the bid is kept out of political disputes, and is regarded and defended as a real asset of the whole community.

### FINANCE

The Region of Tuscany has granted to Siena2019 a strong financial support, and acknowledged its value as a laboratory for innovation, embedded in the regional planning instruments. Siena also has a strong appeal as a potential private investment target in the cultural and creative sector

The City budget has been affected by the crisis, and expenditure in culture dropped. The City will secure its share of the budget, but the main local public funding is on the Region's shoulders. Negative press coverage of Siena's financial crisis could discourage some Italian private investors.

All administrations involved fully comply with their commitments, and provide the resources allocated in the agreed quantity and with the agreed timing. On the private side, the success parameter is the achievement of the 10.6 million euros objective of private partnerships and sponsoring.

### ECONOMY

Despite the crisis, the local economy shows unexpected resilience capacities, especially in terms of young innovative start-ups, often initiated by graduates of Siena University (ranking #1 at national level). The high global visibility of Siena as a territorial brand opens huge opportunities for new businesses in the high value added segments of markets, in sectors as smart crafts, design, food and wine, and digital contents.

Risk-taking culture has been eroded by years of easy grants from the Monte dei Paschi Bank, with a poor filtering in terms of quality and sustainability of initiatives. The new entrepreneurial push needs to be supported by all local players (credit, administration, local services, utilities, etc.), which are however slow to adapt to the new situation, and to act as facilitators of innovation.

Stabilizing the new generation of creative entrepreneurs as the new driving force of the local economy, well connected to the European scene, and with international investors. A key success factor here is also to guarantee that the tourism sector moves towards the high value added, long time of permanence segment of the market, rather than further down to the hit-and-run one.

### SOCIETY

The Siene territory counts on outstanding levels of civic commitment and volunteering – not only for Italian standards, but also for European ones. The Contrade system is a unique case of social cohesion, bottom-up participation and crowd-funding going on for centuries. This is a powerful basis for community participation and advanced forms of active involvement of citizens, that can inspire other cities in Europe.

The deep culture of participation of the Siene community has survived so long also thanks to a strong self-defensive attitude towards all forms of external manipulation. In case of perceived threats, the Siene community psychologically locks itself into the city walls. If social change is not felt and embraced by the community, there is the risk that it is rejected. A very sensitive issue of credibility and reliability is at stake.

Effective assimilation of the project's spirit and long-term goals into the deep layers of community feeling and discourse. A consequent high level of community commitment and identification with the project. The bid needs to capture collective imagination. It became the subject of the yearly goliardic theatre play, and was ironically cited in the parade of victory of the Contrada of the Dragon in the July Palio. 2014. A good starting point.

### CULTURE

Siena has a global reputation for its musical institutions and its museums. In San Gimignano and Montepulciano one finds, respectively, a world class contemporary art gallery, and an internationally renowned music festival. Siena customarily attracts top cultural professionals and artists, and is therefore, despite its small size, a very credible venue for a globally visible cultural programme like the ECoC.

Siena tends to be affected by cultural conservatism toward contemporary art expressions. The long term historic memory and perspective, typical of Siene community, results in diffidence and scepticism toward current cultural trends, unless these find a way into community feeling through a direct, participative approach. This makes of Siena a challenging, but also potentially rewarding, context for true bottom-up cultural projects..

Making of Siena a cradle of experimental contemporary culture as the expression of a community-rooted, widely participative approach. A vibrant example of Heritage 3.0: inclusive, open minded, daring, while still ingrained into its long-term historical narrative. Being able to attract on a permanent or semi-permanent basis creative talents from all over Europe and the world, and becoming a key centre of cultural and artistic education.

## MULTI - CULTURALISM

### STRENGTHS

Siena is open to cultural exchange. Its University for Foreigners is a main national gateway for foreign citizens being educated and/or establishing themselves in Italy. In the Province of Siena, a major Islamic Cultural Centre has just been opened. Siena also hosts many international summer programs, including one from Harvard. Immigrant communities actively support the bid.

## ACCESSIBILITY

By European standards, Siena is a relatively reachable city, as testified by the 8 million yearly visitors. Within a 100 minutes driving time reach are two international airports, and the national high speed railway line –making it accessible from both Milan and Rome – as well as Italy’s main motorway. Rome intercontinental airport is reached with a 160 minute drive. Siena is also accessible to pedestrian and biking travellers.

## NETWORKING

Siena has a long track record of networking and successful cooperation in projects with many European cities, and has strong twin city agreements with previous ECoCs such as Weimar and Avignon, which have been involved in the bid. Siena’s global visibility allows for a number of new cooperation initiatives, also with cities from non-European countries like China, South Korea, India, and the Gulf countries.

## SENTIMENT

The community regards the bid as the main opportunity to stand up from the crisis, and to flesh out a new future of opportunity for next generations. The bid has received widest support from all local stakeholders, and has attracted high levels of volunteering and citizens commitment. Initial scepticism in the possibilities of the city hit by scandals and negative attention has gradually turned into hope and enthusiasm. Siena’s high level of civic energy is being steadily poured into the bid activities.

### WEAKNESSES

The cohesiveness of Sienese community life may be a barrier for the full integration of outsiders. Immigrant communities have settled in the city’s social sphere and are respected, but they could be more fully integrated. The step from peaceful coexistence to active cultural dialogue has still to be taken, and this may potentially clash with the Sienese urge to defend local identity.

The quality of the local road and train connections needs to be improved. The most widely used connection link with Rome and Florence is bus. The road links are under frequent repair, and do not meet the standards of a high speed motorway. Connection times are worsened by the congestion of the road access to Florence and Rome bus stations. The train links are obsolete and slow. Direct bus connections with the main airports need to be intensified.

In the last 15 years, the perverse dynamics of excessive and easy grants from the MPS Bank and Foundation have fuelled a self-sufficiency attitude, with the consequence of considering international relations more as a PR and showcase channel than as a concrete way to attract talents and resources. The city’s political and cultural diplomacy needs to be reactivated, and new professional figures have to be formed.

One of the hallmarks of Sienese character is a passion for things well done and ordered, as shown by the tidy aspect of Piazza del Campo just a few hours after the Palio race, where tens of thousands people attended. This explains the Sienese passion for controversy over the slightest details, and fuels heated civic discussion which also concerns the bid. The consequence is that the external picture of city achievements is often worse than the actual state of things because of the controversies, which here are a sign of civic engagement.

### SUCCESS PARAMETERS

Birth of grassroots initiatives engaging locals and immigrants in innovative forms of intercultural contamination and mutual discovery. The bid directly involves immigrant communities in the co-design of a substantial part of the artistic program, and intends to function as the driver for the next step of development of a truly multicultural dialogue inside the city.

Drastically improving the quality of the road and train links to the main airport and railway hubs. Lack of an airport contributes to Siena environmental sustainability, but the road link needs to reach the standard of a high-speed motorway, and the train link must be updated with full double tracks and electronic control, to cut down travel times. A successful bid may be the crucial event to motivate the regional administration to carry out such structural improvements.

Embedding Siena into key coalitions in EU programmes on themes such as culture and health; digital heritage; multicultural dialogue; smart tourist destinations. Building cooperation at the European and global level with cities with strategically complementary characteristics. The bid themes are a canvas to develop such networks with a strong long-term impact on the city’s economy.

Channelling the civic energy of the city into a constructive, optimistic attitude towards the economic reconstruction of the city through the ECoC. Making a case for the contribution of European institutions and partners to the new season of city development, and ingraining into the community a mature awareness of the value added of ‘thinking European’ in the years to come. Telling success stories from the Sienese community where ECoC-driven renewed links to Europe have made the difference.

The Plan B for Siena, in the best case, will then provide some practical solutions at the local level, but virtually destroys the most innovative aspects of the bid's European dimension, in that the most experimental and visionary parts of the project are most likely lost. In particular, the prospect of making of Siena an inspirational laboratory for European small-medium sized heritage cities as catalysts of social innovation would realistically vanish. And most of the specific know how and EU networking gathered so far would be dispersed.

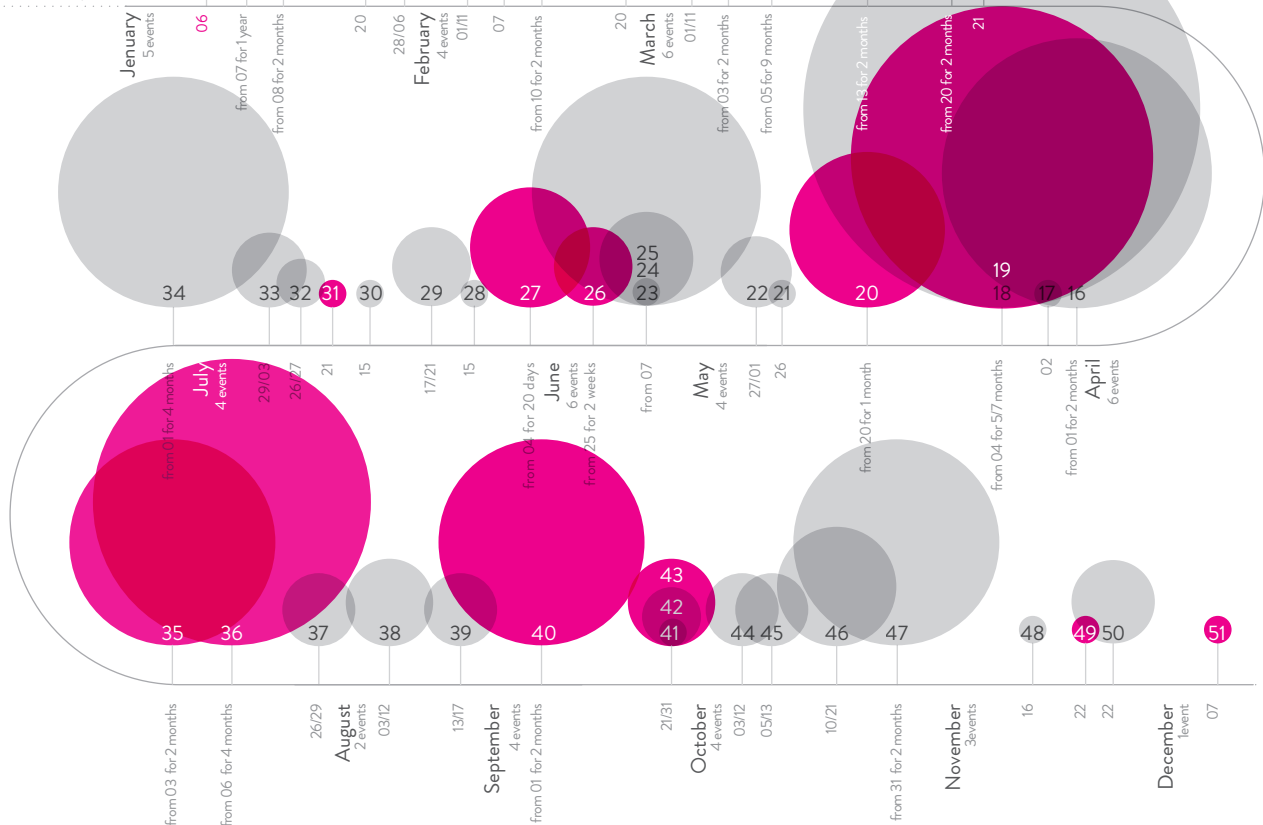
In the most favourable scenario, Siena could still pursue a strategic positioning as a local (rather than international) hub for digital creative contents and heritage, due to the reputation and dynamism of its two Universities, with special reference to some parts of the We Are Leonardo flagship, because of its regional scale, and because of the fact that the 2019 Leonardo celebrations would take place anyway – though realistically Siena would play a less central role in them. This could also preserve some of the University-related partnerships, such as the one initiated with Harvard University with the summer school held in July-August 2014, and aimed at collaborations in the fields of digital humanities and creative economy, which would still make sense outside the context of the bid. Such initiatives would help in re-boosting Siena's local economy with a stronger cultural and creative orientation, but likely not enough to support a sustained wave of heritage-based social innovation, especially in highly innovative sectors such as culture, health, and happiness, or accessible physical and digital heritage. Without the title, most of the bid strategy added value in terms of cultural innovation, experimentation and inclusive community participation would miss out, and the future prospects of one of Europe's areas most densely endowed with physical and intangible heritage would be threatened.

So then – will we survive without the title? Maybe, yes – Siena will still exist. Will we be truly reborn into a contemporary hub of European culture? Maybe, not – Siena will likely become a theme park, and the historical centre a tourist mall. This is why we are so determined to win this competition – because we are at a crossroads, and we know that this is our only concrete chance to get over the crisis for real. And because we know we can deliver, and can't wait to show how radical, culture-driven social innovation is truly able to make of our ECoC a game changer for Siena, for Italy, and for other European heritage cities. We've worked hard for this. We need a chance.

It takes little to make our heritage smile. Heritage 3.0 means you are invited to the party. A piece of that smile is yours, and it is about you, your community, and Europe

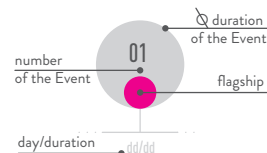


# TIMELINE 2019



## LIST OF EVENTS:

- |   |   |   |  |
|---|---|---|--|
| 01 "A River of People"  | 14 "My Own Private Tuscany Visual Exhibition Opening"                               | 27 "Antonio Latella La Corsia Infinita/ Mi hanno addormentata - Theatre on European Fables" | 42 "Linguistic Landscapes Festival of (oral) Storytelling"           |
| 02 "Café EUself Opening"  | 15 "Salvatore Sciarrino performs composition in European Airports"                  | 28 "Biennale of Material Science Opening Ceremony"  | 43 "Time Capsules Opening and Celebrations"                          |
| 03 "Storitelling in the valleys"  | 16 "Tony Clifton Circus + Feriae Matricularum Street Theatre for kids and students" | 29 "Walter Buonfino and ArtVmap Piazza del Campo staging"                                   | 44 "The humoristic collective play"                                  |
| 04 "Roberto Paci Dalò installation kick-off in the Panopticon - Former psychiatric hospital San Niccolò, Siena" | 17 "Compagnia Virgilio Sieni performing at the Santa Maria della Scala"             | 30 "Mid-Year Event Hug the City"  | 45 "Town festival in Siena drinking camomile tea with gypsy singers" |
| 05 "Opiemme writing street poetry"  | 18 "Culture Attive Interferenze - workshops with artists for teens"                 | 31 "Light Cinema in Piazza del Campo"   | 46 "Gathering of European knowledge workers"                         |
| 06 "First Biennale of Satire Opening - Spinoza.its"   | 19 "Exhibition 1348. The Plague, SMS"   | 32 "Quicksilver - Presentation of the Masgalano"  | 47 "Centre For Performing Heritage Workshops and conferences"        |
| 07 "Emilio Fantin people's dreams installation kick-off - Santa Maria della Scala, Siena"                       | 20 "Daniel Buren paints the ex-IDIT Torre dei Pomodori"                             | 33 "Palio"  | 48 "Berlin Wall 30th Anniversary"                                    |
| 08 "Remain in Light installation of artworks - Opening"   | 21 "Playing Devotion Performance in Siena"  | 34 "Street art interventions inside and outside the city walls"                             | 49 "Jordi Savall St. Cecile's day Performance"                       |
| 09 "Presentation of metaLAB Platform"   | 22 "Saint Catherine's celebrations"   | 35 "The Ars Electronica Future Lab - Game of Spaxtels"                                      | 50 "René Aubry Little Short Lullabies Concerts"                      |
| 10 "Teatropersona Theatre Premiere"   | 23 "Tone Town Tuning- Boom Box Car Contest"   | 36 "Wolfgang Laib - Duccio"   | 51 "Siena Closing Ceremony - The Flying Orchestra"                   |
| 11 "SienaBruxelles - Siena Exhibition Opening"  | 24 "Erasmus Reloaded"   | 37 "Line up Performance Jazz Orchestras"  |  |
| 12 "@contagio - connecting young readers and writers"   | 25 "Viktor Bodó Theatre Premiere"   | 38 "Jango Edwards utopian Master Classes"   |  |
| 13 "Compagnia Rodisio Siena19 Young Capital Theatre for kids and teens"   | 26 "Stefano Bollani Piano pianissimo"   | 39 "Palio"  |  |
|   |   | 40 "Blast Theory - Your Body is a Vehicle"  |  |
|   |   | 41 "The CopyWrong Festival"   |  |



## ARTISTIC ANNEX

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### ParaSite

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#### Agents

Maria Livia Brunelli; Marina Sorbello; Gabi Scardi; Jürgen Weishäupl; Kigge Hvid; Nicola Setari.

#### Networks

Galleria Continua; Associazione Arte Continua; Gruppo CSCS Centro Studi 'Cultura Sviluppo', Pistoia.

#### Locations

*Paving the Way:* historical centre, ground around the city walls, streets and suburbs of the city, train station, bus station, parking areas and offices (municipality, tourist offices, post offices, banks, etc.) in the provincial and regional (Tuscany) office. This project can be repeated in all the heritage cities in Europe.

*Remain in Light:* main streets and squares of the city, suburbs, other cities or villages in the province such as Monteriggioni, Ponte d'Arbia, San Quirico d'Orcia, places along the Via Francigena.

*Architecture Without Building:* city centre and suburbs, Santa Maria della Scala museum complex, Conolly pavilion (part of the former San Niccolò Psychiatric Hospital), Torre dei Pomodori in Isola d'Arbia (Siena suburbs), hospitals in the province, historical buildings, museums and libraries in the city and the region.

#### Artists, scientists and other individuals

##### *Paving the Way:*

Clet Abraham; Kigge Hvid; Davide Spallazzo; Ilaria Mariani; Maria Rosanna Fossati; Ives Maes.

##### *Remain in Light:*

Mario Nanni; Walter Buonfino; Opiemme.

##### *Architecture Without Building:*

Alito Alessi; Carlo Zanni; Daniel Buren; Giovanni Mezzedimi; Juri Roverato; Luca Panaro; Maja Weyermann; Monica Cuoghi and Claudio Corsello; Pau Waelder; Pietro Giannini; Lorenzo Majer; Nicola Marmugi; Andrea Spinelli; Giacomo Ricci; Judith Raum; Donatella Pollini; Gianni Berengo Gardin.

#### Organisations

Associazione culturale Culture Attive; A.N.M.I.C. Siena; Accoglienza disabili e servizi DSA, Università di Siena; Associazione Arte Continua; Associazione Culturale TeatrO2; Azienda USL 7, Siena; Compagnia ADARTE; Consulta dei Disabili – Provincia di Siena; Dedagroup spa; Dipartimento Scienze sociali, politiche e cognitive – Università di Siena; Galleria Continua; International School 'Light Through Culture', Università di Siena; IRiFoR - Istituto per la Ricerca, la Formazione

e la Riabilitazione Siena; Lau, laboratorio di accessibilità universale; il lavoro culturale; Ordine degli architetti di Siena; PanSpeech; Polisportiva Mens Sana 1871; Radio 3 Network; Unione Italiana Ciechi e degli Ipovedenti Siena; Università per Stranieri di Siena; Worlic srl; Accademia di Belle Arti Carrara; ArtVmap srl – Walter Buonfino, Firenze/Milano; Associazione Culturale Castello di Rivoli – Museo d'Arte Contemporanea, Torino; Atelier dall'Osso, Milano; C.D.S. 'Grosseto Sport Insieme'; Comitato Nazionale StopOPG; Compagnia Rodisio, Como; Compagnia Virgilio Sieni, Firenze; Copersamm, Trieste; Eda Servizi SCRL, Firenze; Florence Planet Coop. Soc. s.r.l, Firenze; Fondazione Banca del Monte di Lucca; Fondazione Cesare Serono, Roma; Fondazione Franca e Franco Basaglia, Venezia; Fondazione Palazzo Strozzi, Firenze; Fondazione Wurmkos Onlus, Milano; Gruppo CSCS Centro Studi 'Cultura Sviluppo', Pistoia; Impact Hub Firenze; PARASITE 2.0, Milano; Politecnico di Milano – Dipartimento di Design;

Aalto University School of Art, Design and Architecture, Helsinki; Art Center College of Design of Pasadena (USA); Bauhaus-Universität Weimar; Department of Architecture and 3D Design, School of Art, Design and Architecture of University of Huddersfield; Eindhoven University of Technology; European Foundation Centre, Bruxelles; Fête des Lumières, Lyon; Honk Kong Polytechnic; INDEX: Design to Improve Life, Copenhagen; Quorum Event Group, Lyon/Paris/Dubai; Tartu Centre for Creative Industries; The Royal Danish Art Academy of Fine Arts, København; TU, Delft, Faculty Industrial Design Engineering; Universität für angewandte Kunst, Wien.

*Budget:* 2,000,000 €

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### Infective Roads

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#### Agents

Luigi Fassi; Valentina Cefalù.

#### Networks

Apea Siena, Terre di Siena Creative.

#### Locations

*On the ROAD:* Siena, Sofia and towns in-between; high-level locations on Via Francigena (Monte Amiata, Siena, Monteriggioni, Colle Val D'Elsa, San Bernardo, Bessancon, Reims); Via Diagonalis in Balkans; European school network of Galileo High School, Siena.

*Travelling Arts:* Zaragoza, Bastia, London; locations for the dance festival, bus-stops for Cinema bus in Siena and territory, connecting to CulturalHotSpots locations and other locations of Siena2019 in the territory;

Siena (Santa Maria della Scala, Pinacoteca, Palazzo Comunale) and Brussels; 12 cities in Europe (by open call); Mercina-Oravit, 150km South of Timisoara, Romania.

**Heritage of Sorrow:** Santa Maria della Scala, Università of Siena, Lampedusa, Belfast, San Sebastian, Krim, Zagreb, Subotica, Novi Pazar, Nis, Nicosia, Sarajevo, Mostar, Srebrenica, Helsinki, Tbilisi.

**CulturalHotSpots:** Open Call for the 36 towns in the Province of Siena to pick 7 cities for the pavilions, EU-cities after 2019 like ECoCs of Croatia and Ireland in 2020.

**Festival of Storytelling:** University for Foreigners of Siena, Leeuwarden, Valletta, Croatia ECoC2020.

*Artists, scientists and other individuals*

**On the ROAD:**

Nedko Solakov; Virginia Zanetti; Franca Marini; Tobias Rehberger; Olafur Eliason; Mauro Berettini; Cornelia von den Steinen; Prof. Antonella Castelnuovo.

**Travelling Arts:**

Francesca Lettieri; Hélène Taddei Lawson; Mélanie Plantey; Natividad Buil Franco; Federico Lenzerini; Wolfgang Laib; Fanfare Ciocarlia; Esma Redžepova; Mahala Rai Banda; Isabella Parrini; Moataz Nasr; Wafa Hourani.

**Heritage of Sorrow:**

Marcello Flores; Milena Dragičević Šešić; Dr. Radina Vučetić; Visnja Kisic; Serena Fineschi; Giovanni Stanghellini; Silvia Guetta; Giovanna Campani; Anna Krasteva; Nigel Osborn; Tina Ellen Lee; Tanja Ostojić; Tina Ellen Lee; Sana Tamzini; Adela Jusic and group Crvena; Jeton Neziraj; Oliver Frlić; Sezgin Boynik and Mina Henriksen; Tanja Miletić Oručević; Sevdalina Voinova.

**CulturalHotSpots:**

Max Di Liberto; Tobias Rehberger; Hector Serrano; Michael Hansmeyer; Observatorium; Bureau A; Atelier Zündel Cristea.

**Festival of Storytelling**

Prof. Durk Gorter; Prof. Goffe Jensma; Dr. Adrian Grima; Luca De Biase.

**Organisations**

Associazione Topi Dalmata; Associazione Guide Turistiche di Siena e Provincia; Associazione internazionale dei Caterinati di Siena; BlueUp; C.I.S.Re.Co.- Centro Internazionale di Studi sul Religioso Contemporaneo; Compagnia ADARTE; Galleria Continua; Galleria FuoriCampo; Geographikè; Ordine degli architetti di Siena; Prefettura di Siena; SART – Siena Art Institute; Straligut Teatro; Università per Stranieri di Siena; Vernice Progetti Culturali;

Associazione Arte Sella, Trento; Associazione Rondine cittadella della Pace, Arezzo; Caritas Italiana; Cine-

movel Foundation, Bologna; Codice, Idee per la cultura, Torino; Fondazione MIGRANTES, Roma; Gruppo CSCS Centro Studi 'Cultura Sviluppo', Pistoia; Istituto di Psicologia interculturale ONLUS, Roma; Kinkaleri, Firenze; Promo PA Fondazione, Lucca; Radio Papesse, Firenze; Teatronet, Udine; Università degli Studi di Firenze; Wikimedia Italia; Zerynthia – RAM radioar-temobile, Roma;

AZC \_ Atelier Zündel Cristea, Paris; Borealis Experience S.L., Valencia; Bournemouth University; Bureau A, Genève; City of Avignone; City of Cluj-Napoca; City of La Valletta; City of Plovdiv; City of Tartu; City of Varna; City of Weimar; Ciudades que Danzan – CQD, St Gilles les Bains; Collectif Art Mouv' Zone Libre, Ville de Bastia; Contacting the World, Contact Theatre's youth festival programme, Manchester; CR-VENA - Association for Culture and Art, Sarajevo; Dah Theatre Research Centre, Belgrade; Donostia Research group on Education and Multilingualism (DREAM), San Sebastian; ECMI - European Centre for Minority Issues, Flensburg; Europa Nostra Serbia; Festival Danse Péi, Île de la Réunion; Festival Trayectos – Danza en Paisajes Urbanos, Zaragoza; In Place of War, Manchester; International Youth Music and Arts Festivals in Srebrenica; Künstlerhaus Bethanien, Berlin; Michael Hansmeyer Computational Architecture, Zurich; New Bulgarian University, Centre for European Refugees, Migration and Ethnic Studies – NIS, Sofia; Observatorium, Rotterdam; Opera Circus; TechnoITÉ - ICT & Digital Media Knowledge Centre, Mons; The Amsterdam - Maastricht Summer University; The Department of Frisian Language and Culture - A Department of Diversity, University of Groningen; UNESCO Chair in Cultural Policy and Management – MA Studies, Belgrade; University of Belgrade, Center for Museology and Heritology, Faculty of Philosophy; University of Ljubljana; University of Malta.

*Budget: 4,000,000 €*

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**Gift of Life**

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**Agents**

Cristina Baldacci; Alessia Zombardo.

**Co-creators**

Rita Petti; Jeffrey Schnapp; Bernardo Giorgi.

**Locations**

**Hearts in tights:** Contrada's museums, Piazza del Campo, City Hall, museums and laboratories in the historical centre of Siena, laboratories of artists and artisans in Siena and around Europe.

**To be or not to be:** City Hall, Contrada's museums, University of Siena, Harvard University.

*Living History*: Archives, museums, Teatro dei Rinnovati, streets of Siena, territories of the province of Siena, ECoCs theatres, art laboratories around Europe.

*Artists, scientists and other individuals*

*Hearts in tights*

*Quicksilver*: Bernardo Giorgi; Loris Cecchini; Antony Gormley; Carlos Garaicoa; Saâdane Afif;

*Fabric of the soul*: Julia Plescenko; Aglaia Haritz; Alain Lovenberg; Orietta Butti Mancini; Marion Van Der Fluit.

*To be or not to be*

Jeffrey Schnapp.

*Living History*

Aglaia Haritz; Roberto Paci Dalò; Gulen Guler: Yalan Dunya Film Ltd; Emilio Fantin; Marcella Vanzo; Antoni Muntadas; Eva Frapiccini; Linda Yasmine Fregni Nagler; Rosanna Bonelli Flamini; Simone Pacini; Susanne Kriemann.

*Organisations*

Comitato per la processione dei ceri e dei censi; Consorceria delle Compagnie Laicali; Fototeca Giuliano Briganti; Galleria Continua; Istituto comprensivo S. Bernardino da Siena; Magistrato delle Contrade di Siena;

Semeion Centro Ricerche di Scienza della Comunicazione, Roma; Zaches Teatro, Firenze; Harvard University, metaLAB; ISMEK, Istanbul Metropolitan Municipality; Royal School of Neddlework, UK.

*Budget: 4,500,000 €*

***The Space Between***

*Agents*

Maria Livia Brunelli; Marina Sorbello; Gabi Scardi; Nicola Setari; Florian Matzner.

*Locations*

*GreenPlayGrounds*: Seven big green valleys inside Siena's city walls; 17 smaller and bigger green spaces of the Contradas; Botanical Garden; medieval fountains inside the green valleys; private balconies; Region/Territory: Nurseries of the province for urban gardening initiatives; Europe: Prinzessinnengarten; Berlin; Palais de Tokyo; Paris; Akademie der Bildenden Künste; Munich.

*Documentary film*: squares and streets in the centre and suburbs; parking areas; train and bus stations in the city; squares and stations of some towns and villages in the province such as Colle di Val d'Elsa; Poggibonsi; Asciano; Taverne d'Arbia; Montalcino; Pienza; Bagno Vignoni; Chiusi, Abbazia di San Galgano; other Tuscan

and European cities, such as Weimar

*The Art is the Space*: gates; squares; widenings; characteristic or lesser-known lanes in the historical centre; shopping areas and industrial zones in the suburbs of the city; theatres; historical centre and industrial zones in the province; Via Francigena; Weimar and othe european cities.

*Artists, scientists and other individuals*

*GreenPlayGrounds*

Bernardo Giorgi; Ettore Favini; Zafos Xagoraris; Hans Op De Beeck; Raumlabor; OKRA Architects; Observatorium; Annunziata De Comite; Alessandro Bagella; Roberto Santini.

*Docu-films*

Bettina Hutschek; Roxanne Varzi; Arianna Fantin.

*The Art is the Space*

84 famous visual artists and 20 international curators who worked on the project Arte All'Arte of Galleria Continua; Will Shank; Anish Kapoor; Sislej Xhafa; Giovanni Mezzedimi; Francesco Carone; Jürgen Weishäupl, artist duo J&K; Verena Ries; Fabiola Naldi; Claudio Musso; PIVOT; Ilya and Emilia Kabakov; Elisa Leonini; Giovanna Alberta Campitelli.

*Organisations*

Dipartimento Scienze sociali, politiche e cognitive – Università di Siena; AresTeatro; Associazione Arte Continua; Associazione culturale Culture Attive; Associazione de'Cortesi; Associazione La Diana; Associazione Le Mura; Compagnia ADARTE; Compagnia Giardino Chiuso; Dipartimento di Scienze Storiche e Beni Culturali – Università di Siena; Galleria Continua; Galleria FuoriCampo; Museo d'Arte per Bambini;

Accademia di Belle Arti Carrara; Associazione Culturale Castello di Rivoli – Museo d'Arte Contemporanea, Torino; Centro per l'arte contemporanea Luigi Pecci, Prato; Coopculture, Venezia Mestre; Galleria Civica di Modena; MADRE - Museo d'Arte contemporanea DonnaREGina, Napoli; MLB Maria Livia Brunelli Art Gallery, Ferrara; Museo Civico di Castelbuono, Padova; SCT- Social And Community Theatre Centre For Advanced Studies, Torino; Scuola di Architettura - Università degli Studi di Firenze; Università IUAV di Venezia;

Department of Film & Media Studies - University of California, Irvine; Akademie der Bildenden Künste München; ARKEN Museum for Moderne Kunst, Copenhagen; Athens Biennale; Athens School of Fine Arts, Athens; Bauhaus-Universität Weimar; Bonnefantenmuseum, Maastricht; Fondation Beyeler, Basel; Kunsthalle Osnabruck; OKRA Landschaftsarchitecten, Utrecht; Prinzessinnengarten, Berlin; Projectspace Uqbar, Berlin; Raumlabor, Berlin;

S.M.A.K. - Municipal Museum of Contemporary Art; Gent; The Latvian Centre for Contemporary Art, Riga; Ujazdowski Castle (Museum Of Modern Art/CSW), Warsaw; Universität für angewandte Kunst, Wien.

*Budget: 1,900,000 €*

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## **Cultural Emergency Room**

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### *Agents*

Maria Livia Brunelli (Home gallery); Elena Tedde; Rossana Esposito; Ildikó Ságodi.

### *Co-creators*

Massimo Schuster; Florence Minder.

### *Networks*

Apea Siena, Terre di Siena Creative.

### *Locations*

*The Cultural Emergency Room:* Santa Maria della Scala, former Psychiatric Hospital of San Niccolò; Siena Hospital; public spaces in Siena and its province (squares, train stations); cultural centre HBurresi in Poggibonsi; the Cultural E.R. format will be launched in other European countries.

*Face Our Ghosts:* Santa Maria della Scala, public and private spaces of Siena like schools, libraries, hospital, prison, hospices; exchanges and residencies abroad in European partner countries.

*Beyond Mediterranean:* Streets, squares, private and public gardens and other locations of Siena; European partner cities of the project.

### *Artists, scientists and other individuals*

#### *The Cultural Emergency Room*

Viktor Bodó; Antonio Latella; Thom Luz; Vanessa Rusci; Andrea Bassega; Filippo Manni; Marco Ottavi (Zatarra); Djellali El Ouzeri; Elka Todorova; Paola Dei; Joel Olivares Ruiz; Félix Ruiz de la Puerta; Graham Cairns; Maciej Stasiowski; Sergio Manni; Oscar de Summa; Michele Sinisi; Mary Grehan; Aki Koponen; Jukka Saukkolin; Pia Strandman; Dr. Iva Fattorini; Diva Moriani; Luigi Negro; Annalisa Cattani.

#### *Face Our Ghosts*

Florence Minder; Federico Trossero; Javier Cura; Improvisation; Leilani Weis; Mimmo Roselli; Anne Cécile Vandalem; Nia Pushkarova; Tomasella Calvisi; Francesca Del Rosso (Wondy); Gemma Trevisani; Irene Stracciati; Savina Tarsitano; Filippo Tantillo; Françoise Schein; Mustafa Sabbagh; Monica Cuoghi; Claudio Corsello; Ketty Tagliatti; Benedetta Maroni; Eugenia Vanni; Federico Fusi; Rosa Carullo; Simone

Pacini; Federica Scaglioso; Sara Ceccarelli; Marco Bonucci; Claudia Elena Romeu Lopez; Mette Aakjær; Valérie Siaud.

#### *Beyond Mediterranean*

Massimo Schuster; Jean Michel Champault; Massimo Grimaldi; Yaya Coulibaly; Serge Amisi; DeLaVallet Bidiefono; Dieudonné Niangouna; Nyaba Ouedraogo; Freddy Tsimba; Jean-Luc Raharimanana; Samson Giorgis; Bruce Clark; Berry Bickle; Ahmed Taïgué; Robyn Orlin.

### *Organisations*

ASP Siena Azienda Pubblica Servizi alla Persona; Associazione 'Il Chicchero'; Associazione Archeosofica; Azienda USL 7 Siena; Casa Circondariale di Siena; Centro Studi di Psicologia dell'Arte e Psicoterapie Espressive; Compagnia delle Figlie della Carità; Genia Ballet; Hybrid SpaceX, ICT for Tourism and Culture; LaLut; Liquidweb; Moviemment HD; Museo d'Arte per Bambini; Oblivion Tango; Scuola Post-Laurea di Sanità Pubblica senese; SiNutriWells; Videodocumentazioni; La Corte dei Miracoli; Scuola di Musica Clara Schumann;

Associazione Polis - Centro studi ricerche promozioni ed attività culturali, Firenze; Centro Studi Musicoterapia; Compagnia Frosini/Timpano; Compagnia Ivaldi Mercuriati, Torino; Compagnia Teatrale Carrozza Orfeo, Mantova; Compagnia Virgilio Sieni, Firenze; Cuocolo/Bosetti IRAA Theatre, Vercelli; Emergency; Fondazione Medicina a Misura di Donna, Torino; Loop Creazioni Multimediali, Bologna; Plays-IPOD Istituto per lo; Psicodramma ad Orientamento Dinamico, Roma; Semeion Centro Ricerche di Scienza della Comunicazione, Roma; Sociolab, Firenze; Teatro Minimo, Bergamo; Zaches Teatro, Firenze;

A.A.D. African Artists for Development, Paris; Arts & Health South West, Dorchester; Atelier für Ikonen und Kunsthandwerk, Lebring; Centrul de Resurse Pentru Comunitate, Cluj-Napoca; City of Avignon; City of La Valletta; City of Veliko Târnovo; City of Weimar; City of Wetzlar; Cleveland Clinic, Cleveland (USA)/Abu Dhabi (Saudi Arabia); Das Fräulein Kompanie, Brussels; ECP - European Cultural Parliament, Berlin; Hospital de la Santa Creu, Barcelona; Inscire: To Write The Human Rights, FR; Künstlerhaus Bethanien, Berlin; Nowy Teatr, Warsaw; Repair Café Netherlands Foundation, Amsterdam; Sick! Festival, Brighton; Société d'Aménagement de la Métropole Ouest Atlantique, Nantes; triage live art collective, Berlin/Melbourne; Turku school of Economics; Water Tower Art Festival, Sofia; Waterford Healing Arts Trust; WildWuchs Festival, Basel; Wunderland, theatre company, DK.

*Budget: 3,000,000 €*

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## Still Dancing

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### Locations

*Still Dancing Units:* Siena, former Psychiatric Hospital San Niccolò, Piazza del Duomo; International film festivals of Tel Aviv, Montevideo, Beirut.

*Still Dancing Productions:* Siena, Teatro dei Rinnovati, Teatro dei Rozzi, Santa Maria della Scala.

### Artists, scientists and other individuals

Ildikó Ságodi; Daria Deflorian and Antonio Tagliarini; Attila Illés, La Veronal; Rémusz Szikszai; Teatropersona; Robin A. Nelson.

### Organisations

Liquidweb / BrainControl; Scoutit; Fondazione Romaeuropa, Roma; E:UTSA – Union of Theatres Schools and Academies, Roma; CILECT Centre International de Liaison des Ecoles de Cinéma et de Télévision, Brussels; Cricoteka – O rodek Dokumentacji Sztuki Tadeusza Kantora, Krakow; ECU Festival Internacional de Escuelas de Cine, Montevideo (Uruguay); Interferences International Theatre Festival, Cluj; KTH Royal Institute of Technology, Stockholm; Reims Scènes d'Europe Festival; Tel Aviv International Student Film Festival; UTE-Union des Théâtres de l'Europe, Bobigny.

*Budget:* 1,600,000 €

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## Play the City

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### Agents

Sergio Ricciardone – Club to Club Festival (for I am ear); Sabino Martiradonna – Marsab Music Management (for Ernst Reijseger).

### Locations

*Play The Place:* The streets of Siena's old town centre and the roads all over the urban territory. In the old town centre, some selected oratorios of Siena's confraternities and the votive niches along the corners of the streets. TTT's cars will also travel along the roads of Tuscany, over the regional borders, and on the road across the Countries to the Bulgarian ECoC 2019.

*'That's all Folk!':* The streets and little squares of Siena's old town centre. The squares of about 10 villages over Siena's province and the roads across the countryside. Il Campo and the Rinnovati Theatre.

*S-Core:* The action develops at both European, Regional, Provincial and local level. The locations

are: 18 cities' railway stations all over Europe, 9 cities in Tuscany, Siena's Medici Fortress, il Campo. 5 to 7 abandoned airports all over Europe (for instance, the local Ampugnano, Berlin's Tempelhof). The final In Continuo concert will be held in Palazzo Chigi Saracini and in the Teatro dei Rinnovati. It could be repeated in other venues over Europe and the world.

*Silent Tales:* 11 places (palaces, loggias) with important medieval and renaissance frescoes that will be selected over the territory under the ancient Repubblica di Siena – that includes almost all the Southern Tuscany - plus Volterra and the Val d'Elsa (San Gimignano, Colle, Poggibonsi, Certaldo, ecc.).

### Artists, scientists and other individuals

#### Play the Place

Forest Swords; Evian Christ; Kode9; Pantha du Prince; Alva Noto; James Holden; Moderat; Jeff Mills; John Talabot; Nico Vascellari; Vaghe stelle; Elena Ledda; Ensemble A Cumpagnia, Grande Orchestra di Fiati 'G. Ligonzo' Città di Conversano, Grande Orchestra di Fiati 'Santa Cecilia' Città di Taranto, Banda de Música Maestro Tejera, Roberto Paci Dalò, Enrico Cosimi (aka TAU CETI); Roland Kuit; Carlo Bartalini; Carlo Fischione; Christian Fennesz; William Basinski; Robert Lippok; Dj Scanner; Stephane Montavon.

#### That's all Folk!

René Aubry; Stefano Bollani; Mauro Gargano; Myriam Bouk Moun; Gabin Dabiré; Redi Hasa; Maria Mazzotta; Francesco Burrioni; Marco Magistrali; Filippo Marranci; Ionel Ionita; Suonatori della Leggera; La Spennacchiera, Lidija Dokuzovic; Cassandre Balosso-Bardin; Alberto Massi.

#### S-Core

Jordi Savall; Salvatore Sciarrino; Alexander Carôt.

#### Silent Tales

Uri Caine; Ernst Reijseger, Harmen Fraanje, Mola Sylla; Stefano Battaglia; Eivind Aarset; VivaBiancaLuna Biffi; Urna Chahar Tugchi, Chemirami Trio; Paolo Angeli; John Taylor; Diana Torto; Mirco Mariottini; Marco Robino; Evelina Petrova; Redi Hasa; Giorgio Vendola; Rolf Lislevand, Andrea Segre.

### Organisations

Arcidiocesi di Siena Colle di Val d'Elsa Montalcino; Fondazione Accademia Musicale Chigiana; Fondazione Siena Jazz – Accademia Nazionale del Jazz; Istituto Superiore di Studi Musicali Rinaldo Franci; Ass. Cult. La Spennacchiera; Consorterie delle Compagnie Laicali; Geographike; MeettheKnobbers.com; Radio Siena; Ass. Cult. La Leggera; Sound Machines – SPES, Ancona; Association Eth Ostau Comengés, Montréjeau; Binaural – Associação Cultural de Nodar, S. Martinho

das Moitas; City of Avignon; City of Plovdiv; City of Weimar; City of Wetzlar; Conservatoire de musique du Grand Avignon; ESMuC Escola Superior de Música de Catalunya, Barcelona; Europeana Sounds; Fundació CIMA - Centre Internacional de Música Antiga, Cerdanyola del Vallès; Hochschule für Musik Franz Liszt, Weimar; Kunstuniversität, Graz; Musikgymnasium Schloss Belvedere, Weimar; Réseau Tramontana, Lescurri; Wetzlarer Musikschule, Wetzlar.

*Budget: 4,200,000 €*

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### *Citizens of the Elsewhere*

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#### *Agents*

Juan Pedragosa, Gigi Guzzo, Martin Krammer.

#### *Co-creators*

Trànsit Projectes.

#### *Networks*

Dipartimento Scienze sociali, politiche e cognitive – Università di Siena.

#### *Locations*

*Pollinating the city:* Green urban spaces, gates of the city wall, empty buildings in Siena, main streets of the historical city centre, city institutions, private houses, balconies.

*MoT:* Public squares and streets, facades of public buildings, Santa Maria della Scala, Porta Camollia.

*Human Hotel:* Private houses for the Human extended Hotel.

*Sentimental Siena:* gates of the city wall, towns and travel routes of the province of Siena, Alicante, cities that develop the guide after Siena.

*Innovation tourism:* Grancia di Spedaletto in Pienza, Certosa di Pontignano in Siena, private couches and cars, agritourism places, country houses.

#### *Artists, scientists and other individuals*

##### *Pollinating the city*

From Trànsit Network; Migrantas; Alexandra Grana-dos; Pamela Martinez Rod; Robert Pettenu; Clet Abraham; Maurizio Napolitano & Simone Gadenz; Carlo Infante.

##### *Mot*

Martin Krammer; Giovanni Piovene.

##### *Human Hotel in Siena*

Wooloo Collective.

##### *Sentimental Siena*

Mario Hinojos.

#### *Organisation*

Apea Siena, Terre di Siena Creative; Associazione culturale l'Ombrico; Dipartimento Scienze sociali, politiche e cognitive – Università di Siena; Fondazione Bruno Kessler, Trento; Istituto Internazionale Life Beyond Tourism, Firenze; PIOVENEFABI, Milan; Urban Experience, Roma; City of Ale – Svezia; City of Cluj-Napoca; City of Tartu; City of Veliko Tärnovo; City of Wetzlar; Eindhoven University of Technology; Interactive Institute Swedish ICT, Umea; MAO-Muzej za arhitekturo in oblikovanje, Ljubljana; Staatliche Akademie der Bildenden Künste, Stuttgart; Trànsit Projectes, Barcelona.

*Budget: 1,600,000 €*

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### *CopyWrong*

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#### *Agents*

Raffaele De Ritis; Marco Mondino; Cristina Baldacci; Angela Maiello.

#### *Networks*

Dipartimento Scienze sociali, politiche e cognitive – Università di Siena.

#### *Locations*

*CopyWrong Festival:* Santa Maria della Scala, Artemio Franchi Stadium, urban spaces inside the city walls, the area outside Porta Romana, the Web.

*We, the Author:* Santa Maria della Scala, La Lizza gardens, 28 EU nations, the Web.

*Re-Creative Europe:* Teatro dei Rinnovati, squares and alleys of Siena; taverns of Siena; the Web.

*Archive Fever:* City of Florence; Santa Maria della Scala, University of Siena, private homes in Siena; Tuscany; Europe; the Web.

*CPH:* Santa Maria della Scala, University of Siena, Italian and European supermarkets, gyms, nursing homes, hospitals, factories and reception centres for immigrants; the Web.

#### *Artists, scientists and other individuals*

##### *CopyWrong Festival*

Nick Briz.

##### *We, the Author*

Teresa Albuquerque; Maria De Medeiros; Luísa Costa Gomes; Pedro Moreira; Agostinho Jorge de Paiva Ribeiro; António de Sousa Dias; Fernando Mascarenhas; Reina Portuondo; Elsa Ferreira; Luciana Botelho; Fernando Vendrell; José Tavares; Josephine Birch; Guillermo Trotti; Eduardo Ramon Bomba Correia; Fernando Villas Boas; Jorge Pinto; Fernando

Pendão; Johanna Korthals Altes; Marc Pottier; Mathieu Richard; Miguel Azguime; Natalia Wachsman.

### *Re-Creative Europe*

Jango Edwards; Sergio Bustric.

### *Archive Fever*

Neil Cummings; Lorenzo Benedetti; Roberto Perpignani.

### *CPH*

eFFe; El Pinta; Emiliano Frutta; Giovanni Maria Riccio; Valentina Re; Alberto Prunetti.

### *Organisations*

404 File not Found blog; Apea Siena, Terre di Siena Creative; Kiné società cooperativa; il lavoro culturale, blog; Litteratour; Visionaria International Film Festival ;Associazione Home Movies, Archivio Nazionale del film di Famiglia, Milano/Bologna; Collettivo Fx, Reggio Emilia; Fata Morgana, journal, Cosenza; Federazione Italiana Cinema d'Essai; Fondazione MIDa - Musei Integrati dell'Ambiente. Osservatorio del doposisma; Fondazione Romualdo Del Bianco, Firenze; Istituto Internazionale Andreij Tarkovskij, Firenze/Parigi; Istituto Internazionale Life Beyond Tourism, Firenze; La furia dei cervelli, blog; Le parole e le cose, blog; Master in Discipline della produzione e comunicazione per il cinema, l'audiovisivo e i digital media, Università Ca' Foscari, Venezia; Scrittura Industriale Collettiva, Firenze; Spinoza.it, blog; TwLetteratura; Urban Experience, Roma; ZaLab, Roma/Barcellona; Association Marcel Hicter, Brussels; Blablalab.net; Casa de Mateus International Institute, Vila Real; Danish Film Institute - Det Danske Filminstitut, Copenhagen; de Appel arts centre, Amsterdam; Ensemble – Sociedade de Actores, Porto; Forensic Oceanography; Harvard University, metaLAB; Miso Music Portugal, Parede; Moscow Design Museum; N.C.I - Nouveau Clown Institute, Wien; Rimini Protokoll, Berlin.

*Budget: 1,900,000.€*

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## *We Are Leonardo*

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### *Agents*

Atelier Dall'Osso, Elena Conti, Valentina de Pamphilis, Thomas Anderson.

### *Locations*

*Skool Daze:* Santa Maria della Scala (Sala Italo Calvino), Ex-Istituto Tommaso Pendola, historical city center of Siena, Orto de' Pecci, Crete senesi.

*Material Science:* Siena Province: Poggibonsi, Grancia di Ospedaletto (Val d'Orcia), Castelnuovo Berardenga, Serre di Rapolano, Colle Val D'Elsa, Asciano, Stigliano  
*Lab of Mistakes:* Siena (Piazza Salimbeni, Palazzo Pubblico), Brussels, Bilbao, Göteborg, and other

European cities.

*Collective Inventions:* Siena, Parco della Lizza, Biblioteca Comunale degli Intronati, Museo d'arte per Bambini Siena, Café Europa (a network of European cities).

### *Artists, scientists and other individuals*

#### *Skool Daze*

Blast Theory; Tony Clifton Circus.

#### *Material Science*

Phil Ross; Open Design Brand; Ana Fatia; Arturo Erbman; Francesco Ardini; Eloisa Gobbo; Tobias Rehberge; Anish Kapoor; Loris Cecchini; Michael Hansmeyer; Claudio Maccari.

#### *Lab of Mistakes*

Angelo Vermeulen; Zaramari; Margherita Moscardini; Ettore Favini; Henrik Wallgren; Emilio Leo; Francesca Lettieri.

### *Organisations*

Associazione SiDenkyu; Azienda Ospedaliera Universitaria Senese; BlueUp; Centro Riuso Creativo; Dipartimento Scienze mediche, chirurgiche e neuroscienze – Università di Siena; Disegnik Animation; Egis System; Feriae Matricularum; ; Galleria iSculpture; Hybrid SpaceX, ICT for Tourism and Culture; Laboratorio di Interaction Design – Università di Siena; PanSpeech; Proteo; Ran project; RedEvo Games; Udo; Achab Group, Napoli/Venezia; Atelier dall'Osso, Milano; Città dell'arte-Fondazione Pistoletto, Biella; Codice, Idee per la cultura, Torino; Emmegi sistemi di comunicazione, Milano; Fondazione Ermanno Casoli, Ancona; Laerdal Medical, Bologna; Material ConneXion Italia, Milano; Politecnico di Milano – Dipartimento di Design; Semeion Centro Ricerche di Scienza della Comunicazione, Roma; AIGA - Asian Institute of Gaming and Animation, Bangalore; Arteconomy, St.-Eloois-Winkel; Baltan Laboratories, Eindhoven; Bauhaus-Universität Weimar; Blast theory, Brighton; Bonnefontenmuseum, Maastricht; City of Avignone; City of Sofia; Compagnia Finzi Pasca, Lugano; Conexiones Improbables, Bilbao; Dutch Game Garden, Utrecht; Ecce - European centre for Cultural and Creative Economy, Essen; Europeana Foundation, L'Aia; Glimworm Information Technology, Amsterdam; Interactive Institute Swedish ICT, Umea; KTH Royal Institute of Technology, Stockholm; Middle East College, Muscat (Oman); MycoWorks (USA); Northern Light: Dutch experience design Company, Amsterdam; Persuasive Games (USA); Platoniq Sistema Cultural, Barcelona; Serious Games Interactive, Sweden/USA; Société d'Aménagement de la Métropole Ouest Atlantique, Nantes; Sofia Development association; Tartu Centre for Creative Industries; TechnocITé - ICT & Digital Media Knowledge Centre,

Mons; The Ars Electronica Futurelab, Linz; The Serious Games Institute, - Coventry University; TILLT, Göteborg.

*Budget: 7,000,000 €*

### *Napkin Economics*

#### *Agents*

Marilena Bianchi-Streit; Gabi Scardi, Marina Sorbello.

#### *Networks*

Galleria Continua; Society for Cultural Exchange (SCE); Abbazia di Spineto; Association ARS CIENCIA; Santiago de Compostela; Scoutit; Galleria FuoriCampo; Monteverdi Tuscany.

#### *Locations*

*1919:* Squares, streets, theatre, schools, museums, post offices, city hall and walls of the city and province of Siena, and even in Paris, Berlin, Riga, and through the Tanztheater Wuppertal of Pina Bausch network in other European cities.

*Making Sense:* indoor and outdoor locations in the Province of Siena, Florence, Turin, Italy, Zagreb, Sarajevo, Mostar, Karlstad, Goteborg, Stockholm, London, Berlin, Munich.

*Roof with a View:* Streets, urban gardens, squares and artisans small shops in the city and outside the city involving even several cities of Mozambique, West Bank (Bethlehem), Galilee (Northern Israel), Egypt and Tunisia.

*Open Civic Forum:* Great variety of indoor and outdoor locations of Siena, Tuscany and other European Cities, including the historical centre, public squares, theatres, schools, museums, shopping malls, cafes, supermarkets, retail stores and industrial areas.

*A Window into the Future:* Several sites in and around Siena (especially Monte Cetona in the province and Fonte di Follonica, Siena) involving the 36 towns of the province.

#### *Artists, scientists and other individuals*

##### *1919*

Moataz Nasr; Berlinde de Bruyckere; Carlos Garaicoa; Giuseppe Ragazzini; Solvita Krese; Natalie Czech; Roberta Biagiarelli; Sonia Antinori; Julie Stanzak; Maria Claudia Massari.

##### *Making Sense*

Margarita Cimadevila; Emilio Fantin; Renzo Francabandera; Nicola Pecorini; Elisa Porciatti; Angelo Sarleti; Judith Siegmund.

##### *Roof with a View*

Michelangelo Pistoletto; Susanne Bosch; Merina Ama-

de and Ancha Xavier; Omar and Ignacio Aliueka; Justino António Cardoso; Antony Gormley; Zhanna Kadyrova; Rudolf Leitner-Gründberg; Paola Anziché.

##### *Open Civic Forum*

Federico Ferrini; Ari Pekka Hameri; Erkkö Autio; Mauro Magatti; Marilena Bianchi-Streit; Marilisa Cuccia; Fiorenza Guerranti; Adelita Husni Bey; Darko Taleski; Stefano Scheda; Simone Borghesi.

##### *A Window into the Future*

Carlo Citter; Andrea Ciacci; Enzo Ragazzini; Wolfgang Trettnak; Curandi-Katz.

#### *Organisations*

Abbazia di Spineto; Associazione Nazionale Città del Vino; Associazione Scenario; Atelier Vantaggio Donna; CGIL Siena; CIF Comitati Imprenditoria Femminile; Commissione Pari Opportunità; Confesercenti Siena; Cooperativa Sociale Arancia Blu; Dipartimento di Economia Politica e statistica – Università di Siena; Galleria Continua; Galleria FuoriCampo; Monteverdi Tuscany; SART - Siena Art Institute; Scoutit; Teatro Povero di Monticchiello; Watch your Words; Associazione teatrale Babelia & C., Pesaro Urbino; Casa 21, Varese; Centro di Cultura Contemporanea Strozzi (CCCS), Firenze; Città dell'arte-Fondazione Pistoletto, Biella; COSPE Onlus, Firenze; Euromobility, Roma; Frascati Scienza, Roma; Lucca Comics and Games; OXFAM Italia, Arezzo/Firenze; Politecnico di Milano – Scuola di Ingegneria Industriale e dell'Informazione; Propositivo; SEC – Scuola di Economia Civile, Firenze; Teatro Popolare Europeo, Torino; Travel Appeal, Firenze/Treviso; Womenomics, Milano; Association de renforcement des femmes artisanes; Association ARS CIENCIA, Santiago de Compostela; Association tunisienne du défense des demandeurs d'emploi, Kasserine; Bethlehem Fair Trade Artisans; BlaBlaCar.com; BRAND, Berlino; City of Sofia; Ecce - European centre for Cultural and Creative Economy, Essen; Global Footprint Network, Geneve; IKED Malmö; Institute for Digital Economy, Prague; Le Mat Network; LiNK, Mostar; Nairucu Art Association, Nampula (Mozambique); NECSTouR; ReKult, Amsterdam; Rimini Protokoll, Berlin; Sindyanna of Galilee, Tel Aviv; Société d'Aménagement de la Métropole Ouest Atlantique, Nantes; Society for Cultural Exchange (SCE) (USA); Stand-up Comedy, Mostar; Timerepublik, Lugano; Turku school of Economics; University of the Arts, Belgrade.

*Budget: 1,600,000 €*

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## *Tuscany in Your Bathroom*

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### *Agents*

William Heinzer; Gabi Scardi; Maria Livia Brunelli.

### *Locations*

*My own private Tuscany:* the Web; neglected train stations and industrial districts, spa, thermal sites in decadency, such as Chianciano Terme, Acqua Borra, etc.; Siena's city centre and surrounding for the Time Capsules ceremony; Paris 13 University for interactive visualisation of Tuscan culture.

*Performing cliché:* Main touristic spots and views of Siena and its province (Torre del Mangia, towers of San Gimignano, Val d'Orcia); Siena2019 CulturalHotSpots in the province.

*Innovation tourism:* Grancia di Spedaletto in Pienza, Certosa di Pontignano in Siena, private couches and cars, agritourism places.

*Gotto:* Dublin, Brussels, Berlin, Paris; city walls of Siena, Chinese communities in Prato, wine consortiums and cellars.

### *Artists, scientists and other individuals*

#### *My own private Tuscany*

Triage Live Art Collective; Stefano Vigni; Federico Pacini; Enzo Ragazzini; Officine Guerlandi; Daniela Neri; Stefano Pasquini.

#### *Performing cliché*

Renzo Francabandera; Giovanni Mezzedini; Samuel Bianchini; Tobias Rehberger; Roland Sejko; Claudia Tosi; Petra Seliskar; Brand Ferro; Silvio Motta; Alessandro Palmieri; Enzo Gentile; Michele Cremaschi.

#### *Innovation tourism*

Paolo Antonio Russo; John Urry; Greg Richards; Reneta Palova; Dario Castagno.

#### *Gotto*

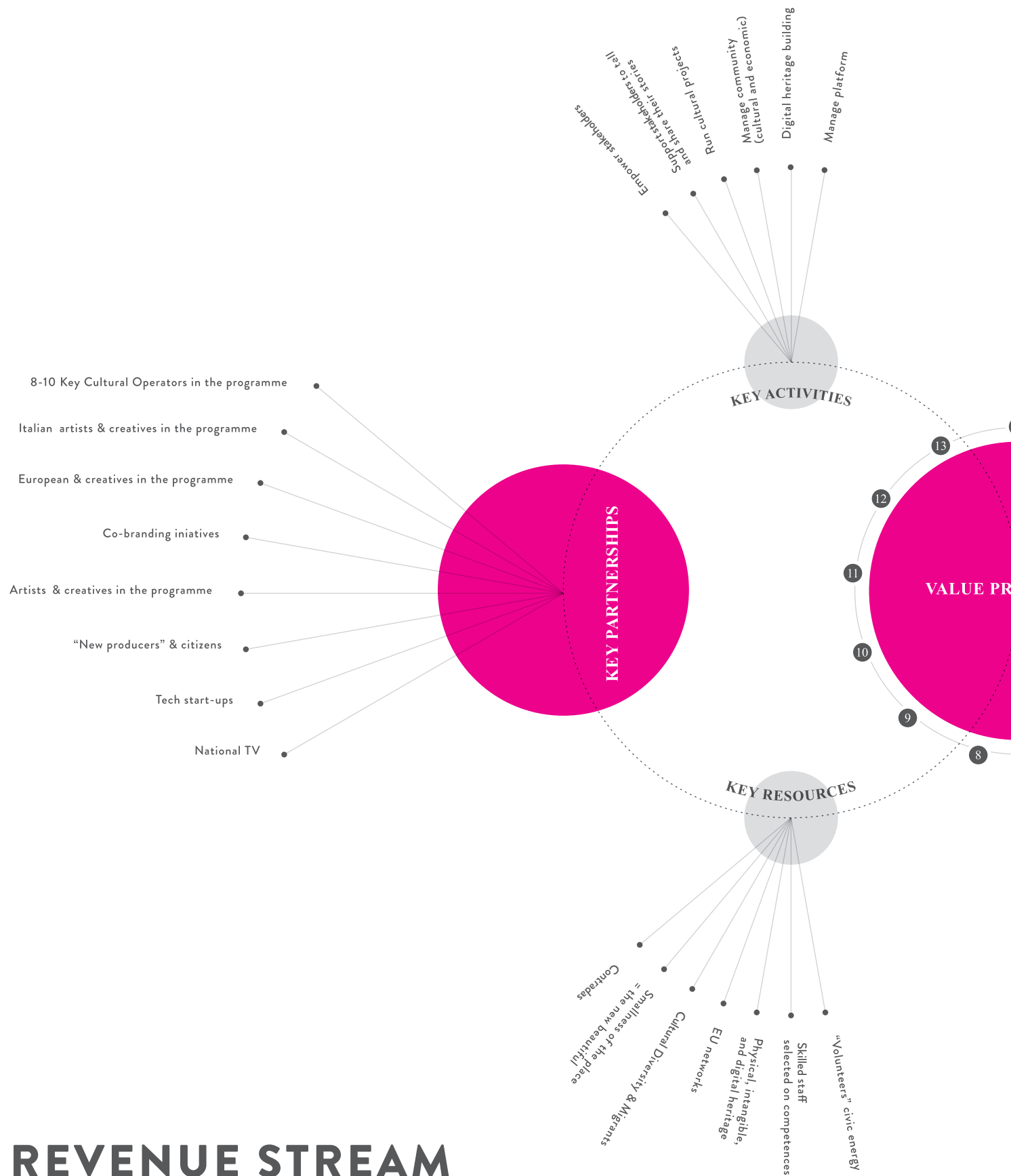
Carl Warmer; Gli Omini; Leone Contini.

### *Organisations*

Associazione Nazionale Città del Vino; Consorzio del Brunello di Montalcino; Consorzio del Vino Nobile di Montepulciano; Consorzio della Vernaccia di San Gimignano; Consorzio Vino Orcia; Galleria Continua; Gli Omini; PanSpeech; Terre di Siena; Università per Stranieri di Siena; Visionaria International Film Festival; Documentary in Europe, Torino; Istituto Internazionale Andrej Tarkovskij, Firenze/Parigi; ScambioCasa.com; ATALS – Association for Tourism and Leisure Education, Brussels; BlaBlaCar.com; CeMoRe - Centre for Mobilities Research, Lancaster; City of Varna; City of Weimar; Danish Film Institute - Det Danske Filminstitut, Copenhagen; Design d'interface, Multimédia et Internet (DIMI), Université Paris 13; Doc Next Network;

HomeExchange.com; International Union of Mail-Artists; PCT - Parc Científic i Tecnològic de Turisme i Oci, Tarragona; Platoniq Sistema Cultural, Barcelona; triage live art collective, Berlin/Melbourne

*Budget: 1,900,000 €*



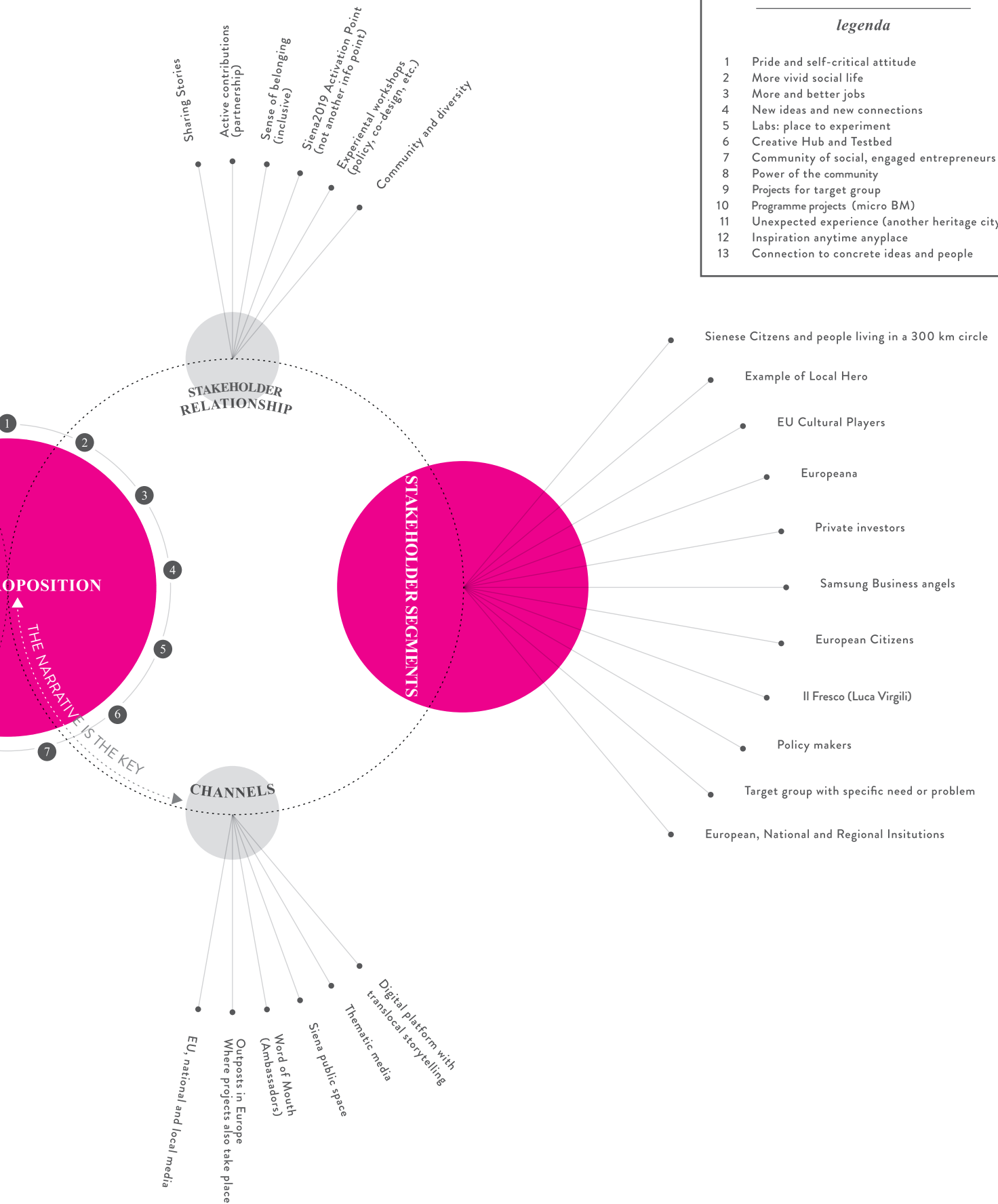
## REVENUE STREAM



## BUSINESS MODEL SIENA2019

### legenda

- 1 Pride and self-critical attitude
- 2 More vivid social life
- 3 More and better jobs
- 4 New ideas and new connections
- 5 Labs: place to experiment
- 6 Creative Hub and Testbed
- 7 Community of social, engaged entrepreneurs
- 8 Power of the community
- 9 Projects for target group
- 10 Programme projects (micro BM)
- 11 Unexpected experience (another heritage city)
- 12 Inspiration anytime anyplace
- 13 Connection to concrete ideas and people



## COST STRUCTURE

Program expenditures	49,000,000 €
Marketing and promotion	20,000,000 €
Wages overheads administrations	7,600,000 €
Other and reserve (in euros)	2,480,000 €

### *Committee of Supporters*

President, Bruno Valentini, Mayor of Siena  
Deputy President Massimo Vedovelli, City Minister  
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Region of Tuscany  
Prefecture of Siena  
Province of Siena  
University of Siena  
University for Foreigners of Siena  
Government Department for Heritage Treasures of  
Siena and Grosseto  
Government Department for Monuments and  
Landscape of Siena and Grosseto  
Monte dei Paschi di Siena Bank  
Monte dei Paschi di Siena Foundation  
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The Archbishop of Siena, Colle di Val d'Elsa and  
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Region Department for Archeological Treasures of  
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Susanna Bruni Participation  
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Performing Arts Coordinator

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Mariana Denisa Grapa Cultural Mediator  
Stefano Jacoviello Music Projects  
Luca Rinaldi Local Tradition and Innovation  
Beatrice Sordini Accessibility and Public Space  
Elsa Soro Cultural Tourism  
Nicola Tripet Education and New Technologies  
Francesco Zucconi Co-creation and New Media

Thanks to the Local, the Scientific and the  
International Committees

### **Thank you!**

The Government Board of the City of Siena  
The Council of the City of Siena  
Managers and Officials of the Region of Tuscany,  
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Estra Spa, Taxi Siena C.O.T.A.S, Tiemme Spa,  
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#### Colophon

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**2019**  
**SIENA**  
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candidate city