

# SEGOVIA

# 2016

Capital Europea de la Cultura

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## Introduction

We are very proud to be here today and show, in short, our project, which we began working on in 2006.

Rather than using the short time available to describe the project in detail, we would like to use these minutes to tell you how we have worked to develop **a project based** on the idea that being European Capital of Culture **ought to be the product of a process of collective reflection on the role of culture in our society and our city.**

Our project is the result of putting this theory to practice; designing a process of participation at all the levels that has allowed us to be in continuous dialogue with our citizens who, guided by a professional team have given shape to a project in which the people are the central axis and the city and its surroundings the scene that now becomes **city lab** and **city model**.

Already in the year 2006 various Committees were created in which all agents of the city are represented: from artists to neighbourhood associations, through large businesses and small commerce, people in charge of festivals, cultural equipment,... every one.

The implication in the debate has been so great that it has extended to the entire population. It was very exciting to see people's spontaneous demonstrations of support to our candidacy.

We are pleased to have not only been able to create a participative project, but to mobilize the illusion of a city.





01

¿Qué nos inspiró?  
¿What inspired us?

## What inspired us?

What I am going to show you now is what we have identified between all as the challenges that inspired the future we want for Segovia and **the programming for the year 2016 that is rooted in these challenges.**

1. The first challenge that inspired us is **TO MANAGE OUR LEGACY WITH INGENUITY.**

As heirs of world heritage we are worried by the latent threat of becoming a **museum city.**

We know one does not only inherit beautifully piled up stones, but one inherits the responsibility to continue the legacy for future generations.

Therefore, we have to generate ingenuity, and pass our legacy through a sieve of creativity and innovation.



2. Clearly connected with the first challenge is **our desire TO DEVELOP INGENUITY WITH EUROPE.**

Throughout our rich history we have occupied a prominent place in European history.

Now, although it isn't very visible, **we are, with Europe, entwined in a joint process of maturation.** We need to be conscious of the part we play to be able to contribute to and share with Europe.

In order to recover awareness of our past prominence **we made an effort to re-install the idea of a Segovia generator of ideas and technical advances:**

The Segovia of the German Juan Parix printed the first book of our country. (1472) The Segovia of technology and scientific advances, of the French Louis Proust who, in Segovia, formulated the Law of the Defined Proportions. (1799).

Or Andres Laguna, humanist and visionary, who already in 1543 proclaimed the concord of European people in his famous speech at the university of Colon.

The renewed consciousness of a European Segovia restored our pride and fomented our **desire to play an active part in Europe, to play the role that corresponds to us.**



3. The third great subject that inspired us was **TO MAINTAIN the DIALOGUE WITH OUR LANDSCAPE.**

We know that the Segovia of today is the result of a city that has always grown in balance with its landscape and its territory, harnessing the relations between the urban space and the rural surroundings.

We know that Segovia does not have to stop growing, but must continue doing so in constant dialogue with nature and the green surroundings; innovating, but without betraying its historical identity. Generating, really, an **Intelligent Territory that is to be model for Europe.** Because the future of Europe also passes through the interior territories.

**This it is our trademark and it ought to stay like that.**



4. The fourth challenge, perhaps the most complex is **TO GENERATE SOCIAL INNOVATION.**

It happens that the beautiful and amiable Segovia tends to admire itself and to comply in relations of proximity . This prevents us from watching the future and detecting the risks of stagnation:

- A life – drained museum city
- A city passively watching how young talent flees elsewhere

We need to re-implant the idea of **agora**: a city that mobilizes and connects ideas; that takes advantage of the creative qualities of the population to find solutions to its own problems; able to adapt to constant change. **A city of social innovation.**

This agora-city, within the framework of the European Capital of Culture, consolidates like a **great cultural container facilitating the interchange of ideas and the creative flow with Europe.** A city, bridge between Europe and its citizens.



5. And our last challenge, as it could not be otherwise in a transforming project, concerns **OUR ECONOMY**.

As mentioned in the Strategic Plan of the City, **culture is the driver of the development of Segovia**.

In this context, **the CCE offers us a unique opportunity** to implement the existing economic activities (services, industry agriculture, construction...) with the ones derived from cultural development, that is to say with the cultural and creative industry, an economic sector in continuous growth and labour demand.

Consequently we want to take this opportunity in all its magnitude, promoting an industry producing creative contents identifiable with our territory and feature of our city brand.

To meet this challenge we take advantage of **the proximity of a capital like Madrid and the opening provided by new infrastructures such as the high-speed train (AVE) and technological centres such as the circle of art and technology (CAT)**. The time has come to revert investment in our own results.



02

**Cómo lo hacemos**  
How we do it

## How we do it

Once we identified our challenges, we had to build a platform to make them reality:

We conceived the city of **Segovia as a large laboratory of culture:**

- **Able to regenerate the territory economically and socially through creativity.**
- **Able to propose a model for Europe.**

The city-lab that we aspire to has to be **able to generate experiences, to investigate with art, to invest in talent and the creative industry**

It must be **a city equipped with audacity, wit, and curiosity and capable to astound.**

Segovia unites the conditions for a city lab:

- Segovia size allows visualizing the experiment and results, but moreover, allows the total participation of its society and visitors.
- It has a powerful patrimonial substrate with a strong identity.
- It is creative and ingenious: a university city, source of talent and a dynamic panorama of artists and cultural managers in constant interchange with Madrid.

Through the CCE we completed the conditions for this laboratory:

- We promote those most creative and innovating projects in Program 2016 implying all, from citizens to companies.
- We re-use and we revitalize public spaces with artistic and social aims.
- We activate spaces for the creation and innovation through the cultural and creative industry.
- We'll develop an observatory that measures the impact, during and after the event, which will enable continuous evaluation and improvement, as well as the diffusion of results

But in addition, our city lab will work on **an excellent legacy for the title of European Status of capital of the Culture**: a model for the cities of Europe that share similar characteristics with Segovia.

- Cities of small and medium size of the interior of Europe.
- With an important historical, natural, and patrimonial legacy
- University cities, cultured, restless

We know that **the future of Europe passes through these cities of continental Europe**, and Segovia, with its acquired know-how, can work this model ruled by an attractive and effective concept: a **Cultural City Lab**.

This model will connect to a great number of cities. Knowing full well that three quarters of the European population live in small and medium sized cities.

This work, during the years of preparation, will allow giving to Segovia **an extraordinary visibility in an extensive part of the European territory**.

**This is our responsibility and the reason we commit to Europe.**



03

Programa 2016  
Programme 2016

## 2016 Programme

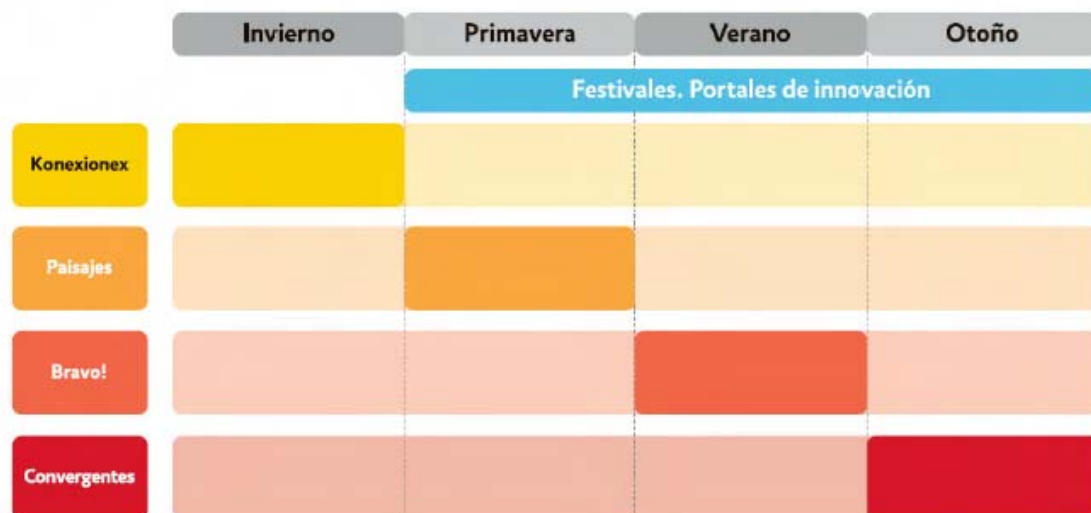
And to give form to the Laboratory of Culture we count with our Programme 2016.

What we presented in the dossier is the framework of our cultural program, **solid and developed coherently with the city**, convinced that once surpassed the first cut, the team selected for the second phase along with the artistic direction will be able to construct the detail of **a shining programme on European scale**.

We have constructed Program 2016 in two levels:

- The first level is that of already existing festivals in the city, which will be contemplated from the optics of the Laboratory of Culture, they will mark the monthly rate from April December
- At another level, to meet our challenges, we created four programs, each with special visibility in each of the year's seasons: (*Konexionex, Landscapes, Bravo! and Convergence.*)

Plan General Programa 2016



I am going to show the essence of each of these programs and some of their more outstanding projects.



The first program, ***Konexionex***, is the antidote against our isolation.

The objective of this programme is to weave a network, a solid network with Europe of knowledge transmission and experiences.

We connect through common figures and shared facts in History.

We impel the mobility of artists, cultural works and agents between Segovia and Europe.

*Konexionex* considers the artist as a connector between cities.

We will begin the year 2016 with ***Bienvenid@ Europe***, a multidisciplinary festival **that will invade each corner of the city with facilities in the streets**, and activities inside and outside cultural and social spaces.

Through a **call directed at all 27 European member states**, projects of different artistic manifestations will be selected, inspiring themes are subjects that worry us such as:

- Borders
- Memory
- Globalisation
- Youth

27 subjects for 27 artistic projects.

What will be in 2016 will be the result of an intense work of collaboration that will begin in 2012 with the linking of centres and cultural organizations of the EU, which will be **our partners in working this ambitious European assignment.**

**Thus Segovia reclaims its paper in Europe, becoming a container of culture able to facilitate the interchange of ideas and creative flow.**



The second program, ***Paisajes/Landscapes***, takes advantage of the privileged landscape context of Segovia to construct an ambitious and pioneering cultural proposal directed to lay the foundation for the application of the European Agreement of Landscape.

Through this program, Segovia wants:

- To promote the concept of landscape as the reflection of people, where we can read who we were and who we are.
- To learn, share and to take part in the landscape considering it land of experiences.

The *Paisajes/Landscapes* Program will have special visibility during the months of spring, when art will dot **those roads and paths that unite the city with its territory**, looking to connect with pan-European cattle trails, and **art will also invite us to contemplate our reflection and the one of other European citizens in our urban landscape.**

The public will be able to participate and to enjoy **artistic interventions in the landscape or their representation through different formats and expressions, or to take part in educational and investigative activities** (one of our great challenges will be to construct between all the emotional catalogue of the landscape of Segovia and on a greater scale that of the European landscape).

Spring will end with **a large scale European exhibition of landscape art**, an anthological sample from the first landscape painters to contemporary artists.



***Bravo!*** is the antidote to the stagnation of our society.

Local citizens and visitors will be the protagonists, becoming an active creative audience, because ***Bravo!*** stimulates the innovative capacity of the **PEOPLE** through art and **CULTURE**, it

promotes the idea of the **agora-city**, in which the public expresses, interacts, generates and interchanges information.

During the months of summer great projects will have visibility which through extensive preparation, will be able to fill the city with extraordinary cultural dynamics in which the participation of the public will be the key to success:

1. - The members of the Orchestra bandArt, presided by Sir Colin David, will work in the creation of an opera with the interns of the penitentiary centres, they will develop to factories of music and creative dance in hospitals, and will raise artistic programs with people with incapacity.

2. - The System of Children's and Youth Orchestras of Jose Antonio Abreu inspires and guides the beginning of an innovating pedagogical model of orchestras for children, the project is personally lead by the conductor Gustavo Dudamel

3. - The Creative Missions, travelling laboratories of creativity, will generate works for a great exhibition; the team of curators will work directly with the citizens.

The last great project of Bravo! has already begun to germinate in the city in the form of a Platform of Cultural Volunteers, that within the framework of Segovia 2016 proposes a Network with Europe, especially with those cities that have worked to gain the title of CCE, channelling the impulse generated in their citizens to bring about the interchange of experiences and cultural values of citizens coming from different countries.



Finally, ***Convergentes***, a program centre positions economic innovation through art.

In our search to change the concept of the company as a mere sponsor, we have designed a program in which we'll create platforms that link artists with companies.

Through *Convergentes* the **artists will become part of the company's human resources** to develop:

- Well projects of innovation in the processes of the company;
- or, to conceive a work of art using the techniques and materials of the company.

The most outstanding projects of this Program are shown in the months of autumn with a singular exhibition and diffusion project.

The work will begin during 2012 through the Convergent I Editing of obtaining "know how" that it allows us to reach the quality and the number of works, companies and artists adapted to generate a great sense of expectancy in the 2016.

These are the programs we have designed especially to secure our challenges.



But we have wanted to give special importance to the implication from the beginning of the cultural agents and artists of the city. We know through the experience of other Capitals about the difficulties concerning this point.

For this reason, under the banner, **Festivals gates of innovation**, we project each month, from April to December, the development of one of the festivals that today comprise the cultural identity of Segovia.

**In the years previous to 2016 all will work with the prism of “Laboratory of Culture” to develop a special edition.**

We feel secure to be able to offer a dynamic, creative and surprising Program in 2016. **It will make Segovia grow culturally and we expect it to enrich Europe.**

04

**Infraestructuras**  
Infrastructures

## Infrastructures

We know that Segovia at present is an emblematic city because of the gorgeous backdrop of the historical centre for its cultural activity: Nevertheless Segovia knows that it needs new spaces not only to meet the demands of a year of CCE, but also to respond to our present demands and future expectations: **more capacity and new spaces able to IMPULSE innovation, the creative and the cultural industry and decentralizing activity in the historical centre.**

With these objectives, we have drawn the following map for 2016, based on projected cultural infrastructure already in the city's approved strategic plan:

**The historical city** completes its present infrastructures with:

- New spaces for scenic arts: Cervantes theatre, *carp diem* (permanent tent for large events)
- Centers of creation and investigation: in visual arts, and gastronomy
- New museum spaces: Esteban Vicente, Mer Foundation, Episcopal Palace, House of the Coin, the recovery of mills and historical channels.



1. Cervantes Theatre
2. Carpa Diem
3. Centre of Contemporary Art Reina Sofía
4. C+I Centre in Visual Arts
5. Glass and Handcrafts Museum
6. Mer Foundation Museum
7. Mint
8. Historical Mills and Channels of the Eresma River
9. Gastronomic Creation and Investigation Centre

**But the great challenge has been to promote the cultural diffusion to the city's areas of growth:**



1. CAT (Circle of Art and Technology)
2. Design Station
3. CCCS (Segovia Centre of Contemporary Creation)
4. Segovia University Campus
5. Public Library of Segovia

In this sense CAT (Circle of Art and Technology) acquires special importance, great cultural and technological complex on

supramunicipal scale designed by architect David Chipperfield, an essential piece of infrastructure for 2016, the Center of Enterprise Innovation, the Center of the Image and the Space of Congresses.



These infrastructures are connected with:

- Centers of diffusion of knowledge: new campus of the University of Segovia and the new public library.





- Centers of creation, one of our main deficiencies: Center of Contemporary Creation of Segovia, located in the singular building of the old provincial prison and the Design Station, that will occupy the railway facilities of the old station of the RENFE dedicated to the industry of Contemporary Design.





**In this way we have the security to be able to confront a year of European status of capital of culture with total effectiveness.**

05

**Financiación**

Financing

## Financing

Segovia 2016 presents a budget coherent with the characteristics of the city and in syntony with the budgets of other CCE and events declared of Exceptional Public Interest by the Spanish state.

The budget destined to the cultural program, applied progressively from year 2012 to the 2017, ascends to 57 million Euros.

### Presupuesto provisional 2012 - 2017



- This economic disposition is mainly guaranteed by the **City Council of Segovia** that assumes 25% according to a profound analysis of its budgetary capacity and the solidity it confers having a solvent economy in the present crisis.
- Other important guarantees are the **regional administration and the state**. We count on a commitment similar to the one adopted for the European Cultural Capital Status for Salamanca 2002, conscious of the opportunity that the designation supposes for the region. Concerning the Spanish state, its contribution will exist from subsidy and programs of the Ministry of Culture and the Ministry of Foreign Affairs for programming of specific events, as well as an important intervention by the Ministry of Economy.
- From the **private sector** we expect financing of 25% of the event. This percentage is guaranteed by the creation of Club 16 of sponsoring companies, developed with great success during the preparation of the candidacy, adding up 54 organizations with different levels of participation, as you can

see in detail in the dossier. Their implication in the cultural programming of the city is already a fact (in 2009 26% of the cost of culture came from the private sector). But we know we will be able to ad national companies to the local economic fabric, companies attracted by the important fiscal benefits derived from the present Law of Patronage.



I end confident to have conveyed how we have tackled the project, how we have build a team, and how we have created processes to **turn utopia into attainable challenges**. We are now ready to keep on working in a project genuinely thought to contribute to Europe.

**We believe it is the time of the small-great European cities. I ask you to give us the chance to continue working.**