

JEREZ

CANDIDATE CITY
EUROPEAN CAPITAL
OF CULTURE 2031

DE LA FRONTERA



¡ OLÉ
EUROPA !

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INTRODUCTION

Q1

Why Jerez wants to be the European Capital of Culture

Hello Europe, this is the South speaking. Haven't heard from us in a while? Well, we are still here. Still struggling at the southern frontier, at the very edge of Europe. Here in Jerez de la Frontera.

De la Frontera indicated a different frontier back then, in the 13th century. The one between the Islamic and the Christian worlds that met here, at our doorstep. Now the frontier has become more of an edge where something ends. The European continent, actually, nothing less.

Our periphery, and others at the margins of Europe, is a geography defined by inequalities. Between urban cores and rural fringes. Between northern prosperity and southern stagnation. Between centres of power and communities long on the edge. Between unemployed young people and the promises of the "European dream". This is the geography of discontent. A map drawn not just by borders or coastline, but also by the erosion of opportunity, belonging, and hope in many of Europe's regions.

This discontent is not abstract. It lives in the high youth and women's unemployment rates of southern cities like ours. It lives in depopulated rural areas, in urban neighbourhoods fractured by inequality and abandonment. It fuels alienation, apathy, and in some places, the rise of populist and anti-democratic movements.

Yet it was this frontier position and its opportunities for global exchange that earned us our rich cultural traditions. The Sherry wine that we learned to refine from the Phoenicians and more. But especially the Flamenco that was adopted as the true voice and expression of the Roma (*gitano*) culture in our region. All of this is alive and a part of our everyday culture still.

But is it enough in Europe today, to be a city with rich cultural traditions but little to no perspectives for the young? This is a key motivator to run for the European Capital of Culture. We owe it to the next generations not to rest on the laurels of the past. Our core challenge of Jerez is reconciling a celebrated, yet often clichéd, past with the restless energy of the European present. The central narrative of this candidacy is rooted in an inherent — not always beneficial — contradiction. We are not merely 'mixing' tradition with the contemporary. For centuries, we have been living in both worlds simultaneously. Blessing and curse. Let's talk about contradictions, Europe! And our reasons and challenges.

ECOC for young people

Jerez has a powerful cultural DNA, yet too many young people don't see a future here. 25% youth unemployment, low trust in young people's abilities, seasonal work, low wages and fragmented training pathways push talent

to other parts of Spain and abroad. This isn't just an economic issue, it's a question of belonging, dignity and mental health.

With ECoC we want to make Jerez a place where a young person can imagine a future. Linking education, training and first jobs with culture, heritage and the wider economy. Giving youth a voice in decision-making. Visible pathways to paid work and progression so talent can stay, start and grow locally.

ECOC for Urban resilience

Jerez's historic centre is beautiful but fragile. Climate change with temperatures of 45°C in summer and a lack of shade thin out street life. Empty premises, derelict houses and shuttered upper floors break continuity. Public spaces and heritage sites are under-connected and under-greened.

With the boost of ECoC we want to regenerate and reanimate the historic centre and strengthen climate resilience. The way forward is to embed culture in sustainable urban renewal by prioritising adaptive reuse of heritage, greener public spaces and low-impact cultural operations. Also by connecting tradition with contemporary creation to extend activity across the day and evening.

Circulating Culture

Cultural life in Jerez is rich, but big venues and emblematic events draw attention while *barrios* (neighbourhoods) can be neglected. In a recent survey 43% said there is no even distribution between the neighbourhoods in Jerez. This feeds the feeling that culture is something "for them" not "for me" and it narrows who gets seen and heard. In Outreach we show that access to art and creation is an enforceable right for every citizen so every *barrio*, *pedanía* (village) and rural area hosts regular, nearby opportunities.

De la Frontera

Our frontier position is our weakness but is also a strength we need to harness more.

2025 marks the 40th anniversary of Spain joining the EC/EU. Previously, the feeling had been that the European frontier ended at the Pyrenees, then shifted to include this part of the European continent — Spain and Portugal. Yet we are still a borderland in every sense: A place where Europe meets Africa, where the Atlantic meets the Mediterranean. A place which shares frontier challenges with other parts of Europe.

Our candidacy is not about re-centring the map around Jerez. It is about opening the map in all directions. Charting a new course and recognising that the periphery is not the end of Europe, but the beginning of something new.

Q2

Including our surrounding province

Jerez 2031 is not a city speaking alone. It is the voice of an entire province within the region of Andalusia — the Province of Cadiz — where culture has always been plural and geography never neutral.

This candidacy belongs to a wide territory: 45 municipalities and 1.2 million inhabitants within the **province of Cadiz** spread across a landscape that stretches from the Atlantic to the inland sierras — around 100 km by 100 km. Jerez is the largest city, set within the Campiña de Jerez comarca, with a population of 214,000. The province of Cadiz is a mosaic of contrasts and continuities. Among its urban centres are Cadiz, Algeciras, San Fernando, El Puerto de Santa María, Chiclana de la Frontera, Sanlúcar de Barrameda and La Línea de la Concepción. Each is a cultural node shaped by centuries of migration, trade, and encounter.

Jerez itself plays a unique role. It functions as a cultural and logistical node in a province marked by deep interdependence. This province — wide approach is not

only a matter of cultural representation — it responds directly to the broader needs of the territory.

The Cadiz region, like many regions in Southern Europe, faces persistent challenges: unequal access to opportunities, especially for young people. A lack of cultural infrastructure in smaller towns. And a fragmentation between urban and rural areas that often undermines collective action.

By involving our six territorial **comarcas** in a shared framework, Jerez 2031 seeks to address these issues through arts and creativity — as a tool for inclusion, connection, and regeneration. The project **45 Nodes and Around** including 45 municipalities around the province will aim for radical decentralisation of culture and redistributing cultural resources and visibility to coastal and rural communities.

The candidacy and its cultural programme will travel across the territory, engaging each municipality through cultural events designed with and for their communities.

Q3

Jerez' cultural ecosystem

Jerez lies just beyond the ancient Pillars of Hercules — once believed to mark the edge of the known world. But what was once a symbolic limit can also be a point of connection. From this frontier, cultures have crossed, mingled, and redefined each other for centuries.

Our rich cultural past is reflected in today's city. In Jerez, culture is not a special occasion — it is part of everyday life. Local customs are alive in the streets. The people of Jerez are open, festive, and proud of their heritage.

Jerez is also a city that is inseparable from its agricultural surroundings and heritage. An *Agropolis* that is closely linked to its surrounding vineyards, equestrian traditions, food culture, rural labour and celebrations.

The Rich and the Famous

We once were a rich city. Not so much today. But we are still culturally rich with cultural traditions known all over the world. But perhaps we rely on them a little bit too much for our young people who roll their eyes and want more.

Nevertheless, flamenco, sherry, equestrian culture and the fighting bull are not static emblems of the past — they are a living cultural heritage that continues to shape our identity. Flamenco especially.

From boom to bust

The city's fortunes shifted dramatically in the late 20th century. Industrialisation and labour movements had brought both prosperity and a strong culture of cooperative

working. But in the early 1980s the collapse of traditional industries, especially due to overproduction and Spain joining the EC (EU) and adapting EU tax policies, led to economic hardship and social fragmentation.

The number of sherry producers fell from over 120 in the 1970s to just 29 today. The closure of the Bottle Factory in 1999, once employing over 200 workers and producing 260 million bottles annually, stands as a visible reminder of this decline.

These transformations have left both physical and social scars, including persistently high youth unemployment. But also an unemployment rate of over 20% across all age groups, high rates of women's unemployment, and a *per capita* income approximately 25% below the national average (the second lowest in Spain) have shaped a collective sense of exclusion and unrealised potential.

Inclusion is part of our DNA, isn't it?

Around 52,000 people in Jerez identify as *Gitano (Roma)*, 25% of the population. Jerez's intertwining with Roma culture is one of Europe's most distinctive examples of inclusion. And we are not the only ones to think so. As Beatriz Carrillo (Roma activist and first Roma female national deputy) puts it: **“For many Roma people, Jerez is the promised land”**.

The contribution of the Roma community to Jerez' culture in 600 years of co-existence, especially to flamenco, is something that makes us proud as a city.

Flamenco is now a world music that travels freely, but Jerez treasures genuine and unique phenomena around it, such as *Zambombas*, festive Christmas gatherings in the streets, and showcases this cultural blend, while the *caló* language mixes Spanish and Romani, influencing local dialects. The Bid Book is published in Romani, Spanish, and English to honour this heritage.

Institutions and assets

Jerez has a good range of cultural institutions: theatres, museums, a regional documentation centre for Flamenco, and much more. **A table describing the key institutions is included in Question 37.**

The city also holds an impressive portfolio of heritage assets, including 28 officially listed *Bienes de Interés Cultural*, the city's historic *bodegas* (wine cellars) are not only economic symbols, but also active cultural venues, hosting exhibitions, concerts and public events that connect heritage with the present.

Beyond the institutional

Alongside this institutional framework, Jerez sustains a dense web of independent cultural activity. Flamenco *peñas* — many with a long tradition — are community-run clubs dedicated to the preservation and promotion of flamenco. They serve as essential spaces for performance, learning, and intergenerational transmission, offering a non-commercial environment where the art form is kept alive at its roots.

Artist collectives, theatre and dance companies, visual artists, muralists, and creative micro-enterprises also contribute to a diverse and vital cultural life that operates across the city's neighbourhoods. These initiatives are

often under-resourced, making artists struggle between a paying job and their creative “careers”.

There is also an emerging layer of private cultural spaces and initiatives, such as a new puppet theatre, La Bodega Skate Centre or independent cinema projects, pointing to renewed interest in developing alternative cultural venues.

Gaps and opportunities

Although Jerez has a functional cultural infrastructure as described in Q37, we have some gaps and areas for improvement. There is no major exhibition space dedicated to fine arts or contemporary creation. There is also a lack of contemporary creative spaces - dance studios, residencies, sound recording studios, exhibition spaces, a digital arts incubator – which we want to remedy with our project **BodegART**.

Also, in many peripheral areas, cultural life often depends on under-equipped libraries or school halls, due to the absence of a decentralised network of cultural centres. In contrast, the private sector — especially wine tourism — has shown high levels of innovation and programming quality. The university campus (we share a University with Cadiz) offers some capacity for cultural and academic events but remains underused as a driver of cultural life.

Jerez 2031 is a unique opportunity to transform this fragmented cultural landscape into a coordinated and inclusive cultural ecosystem — not only for the city itself, but for the province of Cadiz and Andalusia as a whole. It offers the momentum to rethink cultural policy, reinvest in infrastructure, empower creators, connect sectors, and open new cultural spaces — both physical and digital. Jerez 2031 can help weave a more integrated Andalusian network of creativity and participation.

Q4

Our concept: ¡Olé Europa!

Our concept for Jerez 2031 is **¡Olé Europa!**

Taking inspiration from a local, but global word loaded with culture, soul, identity and passion and directing it to Europe — as a call to come home, to come to the South.

¡Olé! needs no translation. It is universal in its emotion, yet deeply rooted in Andalusian popular culture. It can be shouted by the audience in a flamenco *tablao* (venue for Flamenco, often serving food and wine) or whispered in admiration. But above all, ¡Olé! is a spontaneous, visceral, universal gesture. In ¡Olé!, we recognise authenticity, beauty, dare and risk, and full presence of spirit.

We think we need more Europe in ¡Olé! and Europe needs more ¡Olé! in daily life. In 2031 we want **¡Olé Europa!** established as a call to cultural action echoing across Europe. It reminds us of the lengths Europe has gone to deliver the openness in the way we live and which we sometimes take for granted. ¡Olé! should be a pan-European reminder that we can confront life's ups and downs with European optimism and determination.

We dream that from 2031 onwards, the word ¡Olé! is shouted in theatres and streets, whispered in museums and festivals, rising wherever art is born. Because ¡Olé! captures the essence of what we want to share with Europe: to celebrate authenticity, to cherish a lively popular culture and the beauty of diversity.

Let ¡Olé! become the European cheer for beauty, courage, and creation — the heartbeat of a continent that feels, together.

¡Olé Europa! calls out from the European frontier speaking not of division, but of direction. Jerez, a city perpetually looking forward, standing at the front of what comes next.

¡Olé Europa! transforms us from being the edge of Europe into its forward-looking face. The sense of a city that has an exciting new direction at its heart as a driver of a shared European cultural space.

¡Olé Europa! is a call to change direction — to show that the vibrant cultural energy of the South, long seen as peripheral, is here to co-create Europe.



1.

CONTRIBUTION
TO THE LONG-TERM
STRATEGY

Q5

Jerez' cultural strategy and legacy plans

In 2022 the City Council approved the **Strategic Plan for Culture and Creativity of Jerez** (Plan Estratégico de la Cultura y la Creatividad de Jerez - PECCJ). We have revisited, updated and substantially strengthened the PECCJ during 2025 and it has been approved by the City Council on November 27th, 2025.

This exercise also linked culture and creativity to the city's Growth Strategy 2031-35 which extends the continuity and vision to well beyond the ECoC title year. The Cultural Strategy is also fully aligned with the Jerez Urban Agenda 2030 (updated in 2024), which sets out a roadmap for building a smart, inclusive and sustainable city. Within this framework, culture, heritage and creativity are integrated into two central pillars: Productive Jerez (Axis 2) and Jerez Socially and Territorially Egalitarian (Axis 4), linking cultural investment to economic innovation and social equality and reinforcing Jerez's commitment to the principles of the European Green Deal, the Agenda 2030, and the New European Bauhaus (more about this in Q6).

Our strategic approach to culture has been developing for several years. We asked ourselves some really tough questions to help us revitalise aspects of our cultural system without harming the things that work really well.

Can an approach to culture be strategic and yet keep the excitement, spontaneity and vitality which really grabs and engages the audience? And how can the use of culture and creativity bring fresh approaches to the topics which most cities — and especially ours — are trying to tackle today? What kind of city are we trying to be?

From the middle of the previous decade until 2022 we developed a number of strategic plans which started to recognise the importance of culture and culture-related activities in making our city work better.

We developed strategic plans for tourism, for supporting intercultural diversity, for addressing the city's more disadvantaged neighbourhoods. Also a plan for the regeneration of the historical centre of Jerez. The Cultural Strategy PECCJ finally established culture as a fundamental pillar of urban transformation, democratic participation, social cohesion and economic diversification.

So what does this all mean for culture in Jerez over the next 10 years? Well, as Q3 has shown, the city's cultural life is vibrant but fragmented. We have a pretty successful "classical" cultural model, built around some of our key historical strengths — flamenco, sherry wine, equestrian art, heritage and festivals. But a generational shift is underway. That's a really good thing and we need to support and encourage it.

Young creators are exploring contemporary languages and transdisciplinary priorities. Although funding is difficult and they lack institutional support which has been geared towards the more traditional cultural system. They could also benefit from more mentoring.

Both the strategy and ECoC look to build on our traditional strengths (and do them better) but encourage more diversity of both offer and production to create a collective transformation which spreads the pulsating vibrancy of Jerez at its best right across the city.

The Candidacy represents a new way of managing Culture in our local environment, since it is allowing us to generate new governance frameworks, in which the processes of co-creation between institutions, civil society and the cultural ecosystem of Jerez and the province and transparency around cultural spending have been stimulated.

Crucially, the PECCJ 25 and even the Growth Strategy **have intensified and broadened through the ECoC 2031 consultations**. This deeply participatory approach mechanism, including very active listening (!), has enabled the strategy to incorporate a wider range of voices, sectors and sensitivities, ensuring democratic legitimacy and collective ownership of the city's cultural future. The strategy — and our plans for ECoC — has therefore been based on practical knowledge of how culture works in Jerez. It has invited both creative and cultural people as well as a wide range of the local population to join us in a process of social and cultural co-creation. Perhaps even re-creation!

The strategy identified six key challenges which are correlated with the strategic approaches for the ECoC in Q7 below.

Beyond 2031, the city is committed to sustaining and amplifying the impact of the European Capital of Culture through a legacy biennial titled **¡Olé Europa! Biennial: Beyond 2031**. This biennial programme is included in the € 2.45 m of the legacy budget. It will serve as an ongoing platform to consolidate and evolve the strategic and cultural advances made during the ECoC journey.

As we show in Q7, the Cultural Strategy PECCJ and the strategic approaches of Jerez 2031 are closely interlinked. This will facilitate the continuation of the cultural activities of the European Capital of Culture also on a strategic level.

Note to the reader: Please find Q6. after Q7.

Q7

How Jerez 2031 is included in the strategy

The European Capital of Culture with a horizon of 2025 to 2035 and beyond is included as a milestone on the path of the Cultural Strategy. The ECoC will address all of the Cultural Strategy's challenges but not all of them in-depth. We see the shortcomings in the cultural governance and the establishment of favourable conditions for a

thriving Creative Economy as tasks to be carried mostly through the strategic work of the city — both for a long-term development and for the medium-term to support ECoC initiatives. Vice versa the ECoC can function as an accelerator on some of the issues raised in the PECCJ. This is how we envision the synergies:

Six key challenges identified in the Cultural Strategy	Key Issues Addressed by the ECoC	Plans to tackle the issues through Jerez 2031
Cultural life and vibrancy is spread unevenly across the city. Parts of the city centre are cracking with culture and with life. Too many other districts remain noticeably lacking in cultural activity and vitality.	<ul style="list-style-type: none"> · Few options for cultural activity during hot months: risk of “cultural deserts”. · Overconcentration of cultural infrastructure in the historic centre. · Neglect of peripheral neighbourhoods and rural areas. 	<ul style="list-style-type: none"> · Improving public spaces for cultural and leisure use. · Creating greener spaces along the principles of New European Bauhaus. · Activating neighbours and neighbourhoods to co-creation of a cultural and livable environment. · Project Vacant Lots will activate underused spaces across the city and province.
More people need to be included in the cultural rhythms of Jerez. In particular, the young and minority groups.	<ul style="list-style-type: none"> · Low cultural participation among youth, Roma, migrants, elderly, and women in vulnerable contexts. · High youth unemployment. 	<ul style="list-style-type: none"> · Hub HACER (see Q6) for training and entrepreneurship. · Project BodegART with mobile platforms, workshops, peer-learning encounters and collaborative design. · Cooperation with <i>Cadiz.red</i>, a hub for social innovation, social economy, and local projects. · More trust in young and diverse creators · More spaces and tools for young people to create. · Enhanced opportunities for all marginalised communities.
Our cultural “narrative” is too focused on traditional forms and needs to become more modern – without losing the impact of our existing strengths.	<ul style="list-style-type: none"> · Lack of support for critical, digital and hybrid expressions. · Overemphasis on heritage without innovation. · Branding focused on tradition, hindering global cultural relevance. 	<ul style="list-style-type: none"> · Cooperating with the Trondheim Academy of Fine Art at the intersection of art, technology, and innovation. · Project BodegART for international art residencies on innovating traditional art forms. · Creating new narratives for Jerez through the ECoC activities in cooperation with a new generation of creators from home and abroad.
Taken as a whole, the cultural and creative sector is precarious. It needs more support, more development, more mentoring.	<ul style="list-style-type: none"> · Low capacity for innovation and entrepreneurship. · Talented young people leave due to lack of opportunities and missing creative ecosystem. 	<ul style="list-style-type: none"> · Co-designing a structured international mentoring cycle with Creative Mentorship organisation from Belgrade. · Partnering up with UCA Emprende - the entrepreneurship platform of the University of Cadiz. · More spaces and tools for young people to create especially in former bodegas, including our BodegART.
Cultural and creative governance is fragmented and uneven.	<ul style="list-style-type: none"> · No central agency that brings together public cultural policy (split between the Culture Department/ Fundarte / Tourism Department) . · No shared governance with the cultural and creative sector. · No cultural agenda or platform that shows everything on offer. 	<ul style="list-style-type: none"> · Through the example of the ECoC that draws in all departments and players create a best practice for Jerez on cultural governance. · Andrés de Ribera Foundation as the new framework for cultural governance. · Developing a digital platform to showcase ECoC projects — integrating programming from partner cities across the province — and ensuring it remains active well beyond 2031.
Weak international positioning. We need to be more outward looking and better connected.	<ul style="list-style-type: none"> · Few international partnerships in cultural institutions. · Little international awareness in population except tourism. 	<ul style="list-style-type: none"> · A clear need to forge new international partnerships through ECoC, expanding Jerez's cultural networks. · Reviving twin city partnerships. · European Networking through e.g. Culture Next and ECoC Family. · More opportunities for local inhabitants to co-create with international groups. · Understanding Europe better through cultural projects with partners from everywhere. · BodegART as a new infrastructure for international artistic residencies.

Q6

Plans to strengthen the capacity of the cultural and creative sectors

Jerez faces structural challenges in integrating culture into its economic and social development. Cultural and creative industries (CCI) remain fragile, with few dedicated resources for entrepreneurship, innovation, or digital transformation. Artists and independent organisations often operate in silos, with limited networking, shared platforms or support structures. The lack of co-creation spaces, mentorship and cultural business models makes it difficult for local talent to thrive sustainably.



A few numbers (from 2020 — Covid Year —, reported in our Cultural Strategy): In Jerez the CCI had a revenue of around 84 m EUR in 2020 (87 m EUR in 2019). 1,830 people were employed in CCI, representing approximately 3% of the total employed workforce. As for the sectors, almost a quarter of the CCI companies are in the IT sector, followed by the advertisement and the graphic design. 8.6% of the companies/freelancers are involved in visual or performing arts. Others like publishing, architecture and fashion are at about 3% each, whilst audiovisual production (including videogaming) is at 5.7%.

The city's and ECoC's foremost tasks are to create more favourable conditions for capacity building and providing spaces. **We have a plan!**

The anchor of our ECoC capacity building programme is **BodegART**, a programme that is **planned as a permanent legacy structure** that consolidates professional training, residencies, co-production studios and cultural entrepreneurship support in — initially — one creative district, embedded in European networks and mobility schemes. It addresses the challenges identified in Q5 — urban regeneration, centralisation of cultural activities and support for emerging talent — by giving Jerez's ecosystem a home, a method and a market connection that will endure beyond 2031.

BodegART uses the *bodega* — Jerez's most iconic cultural-architectural asset, wine-ageing houses, where wine is stored, blended and matured — as the curatorial spine that will be our *fil rouge* to our programme. This physical place will be renovated and converted to a creative district. It will be a hybrid and flexible platform, serving as an incubator for creation for the entire cultural ecosystem of Jerez and its province.

As winemaking unfolds in stages, so does our *fil rouge*: BodegART's mission advances through three linked objectives:

- 1. Professionalise:** address the training gaps, capacitate and raise sector standards.
- 2. Prototype to market:** retain young talent by creating opportunities to develop, prototype and market products and services, supporting entrepreneurship.
- 3. Promote and connect:** place of co-productions, showcase work, grow audiences, and interlink with tourism, tech, education, and European networks.

The **BodegART** will work closely with the University of Cadiz, business incubators, vocational training centres, social services, and international partners, ensuring that capacity building is embedded in a broader and more inclusive vision of progress.

HACER (the Spanish verb “to do” and abbreviation of Hub de Aprendizaje Cultural y Emprendimiento Regional - Hub for Cultural Training and Regional Entrepreneurship), will be a training arm that will develop structured learning paths in areas such as cultural management, fundraising (including EU funding), entrepreneurship, digital tools, and social innovation. This training will be accessible to a wide range of actors — from experienced professionals to aspiring cultural citizens — and will be designed around the principle of soft innovation, deeply rooted in the identity and social dynamics of Jerez.

In this context, Jerez 2031 partnered up with UCA Emprende - the entrepreneurship platform of the University

of Cadiz whose startup support, incubation infrastructure, and business education expertise will contribute to co-developing cultural entrepreneurship labs and innovation training. The programme's scope is further enhanced by a partnership with the Trondheim Academy of Fine Art (NTNU). As a leader in pioneering artistic creation, the Academy will contribute a unique perspective at the intersection of art, technology, and innovation.

The initiative's internationalisation will connect Jerez with other European Capitals of Culture, training institutes, and networks such as EIT Cultural and Creativity. It will support residencies, mentorships, staff exchanges, and collaborative projects, enabling Jerez to both learn from and contribute to the wider European cultural sector. In partnership with Belgrade's Creative Mentorship organisation, we will create an international mentoring

cycle that pairs emerging cultural leaders from Jerez with experienced European mentors. This partnership will also promote staff exchanges, shared resources, and alumni engagement, integrating Jerez into a broader, values-driven cultural leadership ecosystem.

We will develop a **decentralised, community-focused version of BodegART** to empower neighbourhoods and rural areas culturally.

Using mobile platforms, workshops, peer learning, and collaborative design, **BodegART** will extend capacity building throughout the city and province. In partnership with Cadiz.red, we will map, engage, and mobilise local talent. The **Vacant Lots** project will transform underused spaces — such as vacant bodegas and libraries — into learning environments, encouraging new uses, co-creation, and shared responsibility for cultural spaces.

Q8 Expected long-term cultural, social, urban and economic impact

Our horizon and our pace beyond 2031

We measure impact the Jerez way: by *compás* (rhythmic cycle of flamenco) and continuity. We keep what makes Jerez Jerez — flamenco, wine, horses — and we open it to new makers, new technologies, and new neighbours.

The impact we expect from the European Capital of Culture is that it helps us to shape the city through culture and creativity. To create sites of experimentation, dialogue and expression, a city where we can reimagine public space through intergenerational and intercultural

use, guided by a “culture-proofing” approach to planning. We try to value the cultural diversity of those other nations whom we live with and relate to: the North American (Rota Naval Base); the British (Gibraltar) and the Moroccan (Tangier-Tetouan Region).

We understand culture as a space of opportunity to regenerate our historic centre, improve the living conditions of the popular neighbourhoods, the rural zone, of unemployed young people and exchange experiences with other towns in the province.



Here are the long-term impacts we expect from the European Capital of Culture and from its synergies with the Cultural Strategy:

Cultural impact		
Stronger cultural fabric and venues	Heritage sites and cultural spaces upgraded and actively used year-round.	Utilisation rate of upgraded spaces increases by 50%; 150 programming days per year.
Living heritage	Flamenco, equestrian and wine cultures reinterpreted with contemporary creation and research; Roma heritage positioned as a European reference for inclusion and dialogue.	20% of programme co-curated with Roma/ heritage bearers; 25% European co-productions and tours.
More and better cultural production	A bigger, more professional scene that experiments across disciplines and digital.	≥10% annual growth in public cultural events and new commissions (baseline 2026).
New generation of creators	A steady pipeline of trained young professionals entering the sector.	100 graduates/year (2027–2035) completing capacity-building and placed in cultural/ creative jobs or projects.
Culture as a right near to home	Regular programmes reach <i>barrios</i> , <i>pedanías</i> and rural areas — not only the centre.	Share of events outside the core grows; 75% of residents within a 10-minute walk of a monthly free activity; 80% audience reach in priority neighbourhoods, 25% share of programme outside the historic centre.
Everyday internationalism	Ties with EU cities, Rota/USA, Gibraltar/ UK and Tangier-Tétouan/Morocco become everyday exchanges between schools, neighbours and artists.	≥10 joint civic-cultural activities per year; partnerships sustained beyond 2031.
Belonging you can feel	People volunteer more, trust each other more and feel safer in shared spaces animated by culture.	Volunteer hours rise by 50%; survey scores for belonging/trust improve; perceived safety around cultural hubs increases.
Culture that reaches every barrio	Better-equipped civic spaces host regular programmes across popular neighbourhoods.	Cultural facilities rehabilitated and open weekly; ≥5 activities/year in each priority neighbourhood; audience growth where provision was scarce.
Social impact		
A Historic Centre that breathes again	More young residents and families choose to live in the centre because housing is affordable and culture is on their doorstep.	Average age in the Historic Centre falls by ~2.5 years by 2031 to under-35 .
Young people with a future they choose	Creativity becomes a path to confidence, skills and work.	≥1,000 youths/year in labs, workshops or mentorships; 75% progressing to study, jobs or funded projects.
Inclusion you can see	Access for disabled audiences is standard, not exceptional.	Audience diversity and accessibility improve by 10% each year.

Economic impact		
A City centre where business and culture thrive together	Ground floors light up with cafés, ateliers and small shops; housing and culture bring daily footfall.	+150 new licences/year in commerce, tourism, culture, crafts and artistic activities in the Historic Centre; share of reactivated ground-floor units rises.
Creative and heritage businesses as a growth engine	Culture, art, heritage and crafts become a visible part of the local economy.	≥15% of new Centre businesses (2027–2031) are culture/heritage/crafts; survival rate at 3 years.
Youth-led entrepreneurship	Young people open studios, labels and startups — and stay in Jerez to grow them.	+40 new tax registrations/year in cultural or artistic headings, ≥50% led by under-30s.
Public–private collaboration that unlocks investment	Cultural initiatives find capital, sponsorship and skills through stable partnerships.	5€ leveraged per 1€ public; number of active PPP agreements; SME participation in calls and tenders.
A more skilled, more resilient cultural workforce	Training and mentoring lift productivity and reduce subsidy-dependence.	≥50 professionalisation trainings/year; 25% businesses reporting revenue growth and diversified income.

Urban impact		
Creative districts with a neighbourhood soul	Santiago becomes a hub for visual arts and flamenco; San Miguel for performing and literary arts—places where local and international creators meet and make.	≥10 cultural events/year in each district; resident participation in Santiago/San Miguel rises towards or above the Historic Centre average (baseline 2026).
Streets and parks that invite you to stay	Renovated streets, shaded squares and cared-for green spaces make everyday life easier and friendlier.	5 km of streets renewed and 10,000 m ² of parks/gardens upgraded; user counts and satisfaction improve.
Homes and workspaces for those who create	Vacant and degraded plots become housing and ateliers that keep young talent in Jerez.	100 homes/year promoted, ≥20% for young artists in vulnerable situations; number of new workshops/studios opened; 5-year retention rates.
Cultural Agropolis	The rural districts are part of the same cultural map, with routes and programming rooted in local identity.	≥ 5 activities/year in each rural district; venues upgraded for multi-use; participation by rural residents increases.
From empty to active	Underused ground floors and plots return to life through temporary uses — markets, rehearsals, pop-ups — that seed permanent projects.	40% of abandoned plots reactivated or returned to the market; 5 landmark buildings rehabilitated +30 plots activated with public programmes.

We know that Jerez 2031 cannot solve all the problems that our city has.

But we think between the Cultural Strategy, other related city strategies and the European Capital of Culture impacting the cultural, social, urban and economic sectors, lies a **great chance to transform Jerez** into the place where our young and old and everyone in between like to be.

Q9

Plans for monitoring and evaluation

We understand evaluation as a collective process of learning, transparency and accountability. Essential **not only to measure impact, but to shape it as it unfolds**.

Our approach will be structured, participatory, and forward-looking. It will combine quantitative and qualitative indicators, designed in alignment with the European Commission's ECoC guidelines, but also tailored to the specific context and ambitions of Jerez.

The evaluation system will be coordinated by the Observatorio Atalaya, a research structure led by the University of Cadiz (UCA), in partnership with national and international academic institutions and cultural networks. Already a key partner in the Jerez 2031 bidding office, the UCA will act as a critical, independent body tasked with defining indicators, gathering data, producing baseline studies, and coordinating longitudinal impact analysis from the pre-selection phase through to 2035.

The Observatorio Atalaya will work with cutting-edge tools including artificial intelligence and big data analysis, using the platform developed by the Consejo Social de Jerez (Jerez Social Council) specifically for monitoring and optimisation. This will position Jerez as a model within the European landscape, particularly in response to the lack of reliable cultural data at local levels — an issue already recognised by the OECD's Informal Experts' Group on Culture Statistics. To ensure our research is robust and participatory, all programme components involving investigation will adopt a Citizen Science approach. This methodology ensures communities are actively involved in data collection, co-analysis, and interpretation, democratising knowledge creation and guaranteeing that our findings directly inform local policy.

Jerez's monitoring and evaluation framework will be rooted in four guiding principles:

- **Transparency and accountability**, ensuring all stakeholders and citizens are informed about progress and results.
- **Strategic insight**, enabling continuous learning and adaptive decision-making throughout the pre-title phase, the title year, and its legacy.
- **Long-term perspective**, aimed at demonstrating the impact and lasting legacy of the ECoC initiative in Jerez across cultural, social, economic, and urban development dimensions.
- **European contribution**, allowing Jerez not only to measure its own performance, but to enrich the collective knowledge of the ECoC programme — especially in areas such as the governance of intangible heritage and the inclusion of the Roma community.

We have confirmed a partnership with Nord University Business School, which is evaluating and monitoring Bodø 2024 ECoC and will work with us to co-design Jerez 2031's impact-monitoring system, transferring best practices so our bid has a flexible, robust evaluation framework. Within the Culture Next network, Jerez 2031 leads the SDG Lab working group to develop the cultural indicators dashboard for assessing and tracking ECoC bids and their alignment with the UN Sustainable Development Goals.

The indicators will be tailored to the strategic priorities of Jerez 2031 and will be structured around the long-term impacts identified in Q8. Many of the impacts to be measured through the evaluation activities are indicated in the table in Q8.

Timeline and Stakeholders

Evaluation results will be disseminated through public reports, citizen presentations, digital platforms and academic publications. Particular attention will be given to accessibility and public engagement, so that the results inform both policymakers and the wider community. Our key milestones are:

- **2025-2027**: Baseline and perception studies; KPI development and refinement.
- **2028-2030**: Adjustment of strategy and delivery.
- **2031**: Real-time tracking, monitoring and reporting during the title year.
- **2032-2035**: Long-term legacy evaluation and final impact evaluation reports.

Key stakeholder groups in the monitoring and evaluation process through data gathering, research, dissemination and using the findings may include:

- The internal Jerez 2031 team.
- Independent experts and external evaluators.
- Jerez City Council and its elected representatives.
- The organisations represented in the current Steering Council.
- The Regional Government of Andalusia and the Government of Spain.
- Local citizens and communities, including the Roma community and other groups.
- Cultural and creative organisations in Jerez.
- Potential investors and sponsors.
- Educational and research Institutions.
- Youth councils and schools.
- Social and health sector agents.
- The European Commission.



2.

CULTURAL
AND ARTISTIC
CONTENT

Q10

Our artistic vision and strategy for the cultural programme

Jerez 2031 proposes an artistic vision and strategy that puts culture back in the hearts, back on the streets and back into the flow — that we call **Duende**.

Duende is a popular Andalusian expression meaning the flow one experiences while creating something. But it's a flow that can only be experienced in community with others. Saying someone “has duende” means that their art touches and connects deeply, in a way that is hard to express with words. It is about feeling something real, and sharing it with others. This spirit is embedded not only in flamenco, but in our daily life. And it is our compass for a high-quality artistic programme rooted in proximity to our citizens, open to anyone.

Jerez 2031 proposes a vision for a **culture of enjoying culture**. A vision that spreads the passion of ¡Olé! throughout all cultural expressions — experimental or traditional, *Jerezana* or European, popular or high-brow, digital or analogue.

Here in Jerez and the region, **culture is not an artefact, it is a rhythm**: an offbeat-one to be precise. It is not something you consume, it's something you live and pass through your skin, through rootedness and openness, tradition and experimentation, resistance and celebration.

Just as this is true for flamenco, fiestas and heritage, **we want this to become true also for all other expressions of culture and arts**. Those contemporary arts and cultural expressions that are still a little under-rated and under-used in Jerez — our vision is that they should be lived in the streets, shared in the *tabancos* (popular pubs for flamenco), enjoyed in open patios and on corners where a song is improvised, where intricate *palmas* (hand clapped rhythm) accompany a verse, a conversation or a protest.

Our vision is that all forms of culture are lived in the unusually crazy *compás*, in the cries and sighs that express presence, feelings, belonging, and *pasión* — in short: all culture to evoke the passion of **¡Olé!**

Duende is the way. Duende is the art of being nowhere else, not in the past, not in the future, but right here, in the only place that truly exists and inspires you: the here and now of the spark of genius, individually inspired and collectively enjoyed.

Because when you are present in this flow, time disappears, the past can't reach you, the future doesn't matter. If you do it side by side with others, you reconcile as humankind.

Duende will hit Europe and make it shout ¡Olé! just as joyfully and passionately as it has us for centuries.



Q11

The structure of the cultural programme and proposed projects

Our cultural programme draws inspiration from **Duende** — that emotional spark that turns art into shared truth — and our programme lines **Pulse**, **Roots**, **Meet**, and **Frontera** tell the story behind our concept ¡**Olé Europa!**, a way of cheering and praising the courage for the challenges ahead, which we will make contagious across Europe.

Of the inner **Pulse** that is propelling our future, considering its profound layered **Roots** of the past and

present, the collective need to share and **Meet**, and the characteristic **Frontera**, in our family name: a border that treasures our best while being permeable to the new. Last but not least, there is no better companion to explain our people’s culture than our transversal programme line **FlamencoGen**. The flamenco gene that is in our DNA and generates that ancestral beat of our day to day lives in the South of the South.

PULSE	ROOTS	MEET	FRONTERA
<p>Pulse places dare and challenge as the leverage for culture development and ever ongoing innovation. Jerez aspires to become a daring European laboratory for cultural, urban and social experimentation. A place where art is not just exhibited, but tested, questioned, and made anew. Daring our youth to endeavour and empower themselves through self-expression.</p>	<p>Roots reflects on the origins and tackles the traditional orientation of our past cultural policy. Too much emphasis on heritage without renewal and brands locked in tradition limits international relevance. Without disowning what makes Jerez unique — flamenco, wine, horses, Roma and culinary legacies, religious traditions and crafts — Roots reframes them through contemporary co-creation and reinterpretation.</p>	<p>Meet sees culture as a collective practice of expression and mutual care. It explores a tradition of communal artistic formats, live inspiration and improvisation in public places, free open exchange, community rituals and ever evolving street culture. It also places the experience of togetherness and care at the centre of culture.</p>	<p>Frontera is not simply the family name of Jerez, it tells the story from the border inward. In an staggering Europe that too often sees culture through the lens of its power capitals, Frontera proposes a re-mapping, one where the South is not a postcard but a refuge to come to.</p>
FlamencoGEN			
<p>FlamencoGen is the centrepiece of a year long meeting point for diverse musical and cultural traditions from around the world. It is anchored by Flamenco, which, in Jerez, has fostered a cultural model of inclusion.</p>			



PULSE

CULTURE AS A LAB FOR EXPERIMENTATION

PULSE unites future-facing projects that merge creativity, technology, and civic imagination. From adaptive architecture that cools our plazas to AI music labs that question authorship itself. **PULSE** has its finger on the pulse of the contemporary: how technology changes art, how we impact the environment, how **PULSE** activates the geography of opportunity. These initiatives push boundaries across disciplines and sectors — activating Jerez as a testbed for the practices and infrastructures of tomorrow.

Cultural Hotspots - The Art of Staying Cool

*#climatechange #publicspace
#architecture*

Jerez has a hot Mediterranean climate. In recent decades, temperatures above 40 °C occur on more than 15 days per year.

We love our “siestas”, but we do not want a European Capital of Culture open only until 14:00. These temperature peaks act as a powerful driver for urban innovation. They make shade, trees, water and reflective materials as important as traffic lanes and parking spaces in the design of streets.

Rooted in co-design and experimentation, Cultural Hotspots brings together architects, designers, artists, and local communities to reimagine the public realm as a “summer-proof city” where culture, comfort and climate adaptation are designed together. It proposes new solutions and adaptation strategies for enjoying culture, by using already existing spaces or creating new ones, designing shade structures, experiment with night-time schedules, such as **Night Biennial**, providing “cool” rituals, temporary canopies, misting devices and reversible interventions that “cool down” squares and promenades.



An international **open call** in 2029 will invite artists and spatial thinkers to co-create site-specific interventions in Jerez — exploring adaptive architecture, sensorial design, and collective cooling strategies.

Under this flagship programme, Jerez 2031 will also stretch its cultural map all the way to the Atlantic, turning the coastal towns of the province of Cadiz into a chain of **temporary open-air art “oases”**. Beaches, promenades, fishing ports, salt pans and seafront squares will host pop-up stages, light installations, cinema nights, concerts and participatory artworks designed for hot climates and evening life.

Among the invited partners will be Frozen People Festival - Oulu 2026 (FI) -, an experimental event at the edge of the Arctic Circle, known for exploring artistic life in extreme cold. Together, we will connect the “hot South” and the “frozen North” — exchanging knowledge, practices, and artistic languages that respond to climate extremes.

Partners: *Oulu 2026 (FI), European Rooftops Network, Faro 2027 (PT), Politecnico di Milano (IT), University of Barcelona (ES).*

Vacant Lots

*#urbanregeneration
#neweuropeanbauhaus #youthhousing*

Vacant Lots is an urban transformation programme running from 2027 to 2035, built around six integrated lines of action. It combines **Citizen Labs** and international debates on the **Future of the City** with temporary artistic occupations and small-scale urban interventions. At the same time, it promotes new forms of neighbourhood retail and generates creative jobs for young people, turning today's vacant spaces into tomorrow's neighbourhood assets.

Interventions are anchored in recovering abandoned lots for public use, applying the Andalusian best practice of reversing abandoned lots. This essential physical component includes rehabilitating industrial heritage (wineries) to provide 26 social housing units (VPO) and low-cost workshops (in the **BodegART** creative district). A key initiative is the rescue of the Patios de Vecinos on the emblematic Calle Nueva, inner courtyards recognised as the primitive cradle of Flamenco and the birthplace of the Zambomba of the Roma Community.

Vacant Lots serves as a reanimation for the silent crisis sweeping Europe's historic centres. The voids represent spaces of opportunity in the geography of discontent, caused by urban erosion, population ageing, and scarcity of community life, which condemns these centres to sterile tourist musealisation. The core philosophy is to use this crisis to sow resilience and convert the challenge into a geography of opportunity. The project is a cutting-edge approach directly inspired by the principles of Beauty, Sustainability, and Togetherness of the New European Bauhaus. Jerez's centre is unique because it combines its maximum protection status (Historic-Artistic Site) with the concept of Agrópolis.

The approach starts with an expert, international vision, mobilising

architects and urban planners via the **European Urban Regeneration Network Fellowship** to transfer best practices. The interventions primarily target residents in traditional neighbourhoods like Santiago and San Miguel. Crucially, the programme directly addresses young people, seeking innovative housing solutions to attract young creators and artisans to the Historic Centre, and it also integrates the local economic sector.

We also plan to explore connections with the Cultural Improvement District programme, introduced as part of the GO Borderless programme in Nova Gorica 2025 and the Heritage Action Zone programme developed by Historic England which links heritage city development with cultural programming (also part of the idea behind our Culture Action Zone mentioned in Q38 and one of our key infrastructure projects).

Partners: *Centro Iberoamericano para el Desarrollo Estratégico Urbano (CIDEU) [leader], Asociación Unidos por Santiago, EMUVIJESA, MiraPorDónde, City of Padova (IT), City of Vicenza (IT), Colectivo de Memoria de Marruecos (Red de Medinas de Marruecos) (MA), City of La Habana / City of Lima / City of Cartagena de Indias, Nova Gorica 2025, Historic England, European Urban Regeneration Network Fellowship.*

Open Stage

#communityart #literature #performingarts

Let Jerez step into its own light: streets, patios, and *bodegas* become wings and backdrop as everyday life raises the curtain!

Open Stage turns the whole city of Jerez into a live, walkable theatre. Across rooftops, plazas, courtyards and neighbourhoods, stages pop up to host concerts, dance, theatre and hybrid performances by national and international artists working side by side with local communities. Choirs, youth groups, *peñas*, schools and amateur ensembles co-create the programme, so that Open Stage becomes a collective portrait of Jerez — a city performing itself to Europe.

Jerez – The Musical is a large-scale community creation that tells the city's story — its centuries, voices and turning points — through song, dance and theatre. Casting is open and local, with local theatre groups, *barrio* auditions and rehearsals, and the piece is modular, ready to unfold in a square, a theatre or a courtyard, with a compact version ready to tour. Script-writers and composers and local production houses, art-schools and music and theatre companies will join in to create a real city show.

A **theatre-and-literature programme** from rooftops, *plazas* and *pedanías* will activate unusual sites for reading, staging, and artistic encounter, with literature circulating beyond formal venues. A highlight will be **Writers in the Streets**, a spring weekend around World Book Day bringing together young European authors to premiere new work in these everyday settings, followed by open conversations with neighbours.

Free after Shakespeare: All Jerez's a stage and all the men and women (and everyone beyond) actual players... as culture happens close to home.

Partners: *Teatro Villamarta (Leader), Estudio y Producciones Damajuana, Fredes Insa (Escuela de Danza y Comedia Musical), María Espejo Escuela de Actores, Pilar Díaz Soto, teatro La Gotera de la Azotea, Espaciarte, El Jardín de Berta, Tarak Al Andalus, Asociación La Escena, Teatro Mediazuela, TEJ Producciones, Laura Celle, La Bodega Skate Center, Club ciclista Mountain Bike Jerez, Jinete Verde, No Fusion, Instituto Andaluz del Flamenco, AAIICC Centro Andaluz de las Letras, KAMM Artistic Europe (K.A.E. Madrid), Sveriges Skateboardförbund (SE).*

Terra Futura

#ecology #sustainability #bioart

Curated by bioart pioneer Marta de Menezes, this is a practical journey where ecology meets technology to prototype a more sustainable culture. Audiences encounter hackathons that prototype low-impact solutions, neighbourhood projects co-designed with residents and youth workshops in creative coding, sensors, eco-materials and responsible AI. It

starts from three linked needs: caring for water, soil and biodiversity in a warming climate, cutting emissions and waste across the arts lifecycle, and equipping young people and cultural workers for a fair green-digital transition. In the autumn, **Terra Futura Week** gathers prototypes, stories and debates into exhibitions, talks and digital content that thread venues across Jerez, bringing Green Deal priorities into everyday practice.

Partners: *Fundación Montenmedio Contemporánea, Leuven2030 (BE), Marta de Menezes (PT).*

Holding Out For A Hero!

#illustration #comics #storytelling

Jerez and the province of Cadiz have long been a land of storytellers who draw. From historic poster art and book illustration to today's vibrant comic and graphic novel scene, generations of illustrators from this territory have shaped visual culture in Spain and beyond. The legacy of masters from the past now lives alongside a new wave of young creators, festivals, fanzines and studios, making Jerez and Cadiz a living hub for illustration where tradition and contemporary graphic languages constantly feed each other.

From Marvel's icons to the streets of Jerez, Holding Out For A Hero! will channel the spirit of illustrator Carlos Pacheco, the celebrated local artist, to show how illustration and comics carry identity, memory, and resistance into everyday life.

Holding Out For A Hero! is a *spring programme* (March–May) across museums and public space, featuring hands-on workshops and artists talks with schools and libraries involving youth and families. Writers and illustrators co-create stories with local communities — spotlighting feminist and queer narratives, Andalusian and migrant voices, and everyday heroes — with the final results presented in a public exhibition.

The project also launches a **Trail**, connecting Jerez's existing street art with new large-scale murals at key sites, and hosts a **Student**

Comic Camp for European students, advancing media literacy, inclusion, and freedom of expression while turning the comic page into a shared European language.

Partners: Museo de Carlos Pacheco en San Roque, Carlos Pacheco Cultural Association, Asociación Jerez-Tombuctú, Fundación Caballero Bonald, Francisco Castro - Muralista, Alejandro J. Martínez. Grafitero, Escola Joso (Barcelona, Spain), PostModernism Museum (RO).

AI killed the Radio Star?

#music #AI #copyright

Rethinking Music in the Age of Algorithms

As algorithms and automation increasingly shape music, we must uphold fundamental principles: everyone's right to participate in music culture, equitable access to music education, and fair working conditions with protection for creators.

"AI Killed the Radio Star?" is a long-term artistic project that uses Jerez as a meeting ground for musicians, technologists and the music industry to explore how artificial intelligence is transforming music — from composition and performance to rights, revenue and discovery. The project creates a shared experimental space where artists can test tools, question power structures and prototype fairer, more imaginative futures for music creators.

AI Music Labs – The Studio of Tomorrow

Series of labs in Jerez where composers, DJs, local artists, sound designers and coders work together. Hands-on sessions with AI tools (generation, mixing, mastering, recommendation systems), with a critical and creative framing. It includes listening sessions in the anechoic chamber of the Acoustic Engineering and Vibrations Laboratory (LAV) at the University of Cadiz. Each lab ends with a public open studio where audiences can experience "works-in-progress" and talk directly to the creators.



Algorithmic Stages – Live Experiments in Concert

A concert series across theatres, rooftops and unconventional venues where artists perform with AI in real time: live coding, AI-assisted improvisation, augmented flamenco, experimental pop, etc. National and international guest artists paired with musicians from Jerez and Cadiz to co-create new pieces during short residencies.

Listening to the System – Industry & Policy Forum

Annual forum during Jerez 2031 bringing together platforms, labels, collecting societies, start-ups, researchers and artists. Debates on algorithmic visibility, fair remuneration, data governance and cultural diversity in the age of recommendation. Publication of a Jerez Manifesto on Fair AI in Music, co-written by participants and translated into several European languages.

Youth Track – Hack the Hit

Programme for young creators (16–30) with mentoring by musicians and developers.

Challenges: remix a local archive, create an AI-augmented track, design a concept for a fairer music platform.

Listening Bar

A temporary space where the act of listening becomes a conscious and social experience. Sound quality, mindfulness and interaction with the space. Curated music selection (repertoires mixing flamenco, local traditional music, jazz, experimental electronics or AI-generated works).

Remake

A youth-led platform where remakes, adaptations and tributes become engines of new creation — across film, theatre and music. Remake will shape cultural memory by reinterpreting masterpieces with today's tools, from orchestras and turntables to code. Forgotten and silent-era films are restored and re-scored with contemporary sound design.

Partners: Universidad de Cádiz, Instituto Autor, Films Bonita; Escuela de Arte de Jerez; Fundación Caballero Bonald, Center for Digital Narrative (NO), Semibreve (Braga), SGAE/AIE, Sinsal.



Sounds from Andalusia

#capacitybuilding #music
#internationalisation

Sounds from Andalusia will grow Jerez' music ecosystem from the ground up. It is an all encompassing capacity and distribution project, strengthening the music sector in the city, province and region.

Jerez is a global reference for sound, yet too many local musicians face fragile careers, thin bridges to European circuits and few links between heritage forms and today's music industries.

Starting out with mapping who and what we have (bands, choirs, DJs, producers, peñas, rehearsal rooms, studios) and launching a bilingual online directory we facilitate that artists and bookers can finally find each other.

From this map we shape a year-round **Sounds Lab**: modular workshops in stage craft, recording and home-studio basics, rights and royalties, digital presence and grant writing, plus tech bootcamps in live sound, lighting and DJ-ing. A **Mentorship Track** pairs 40 local musicians with Spanish and European producers, managers and artists for 6-9 months of one on one sessions and group clinics. Music spills into daily life through **Neighbourhood Residencies** with youth, Roma and migrant communities, and **Street & Patio Sessions** in markets and plazas. To open doors abroad, **Outgoing Mobility Grants** help selected

artists play European festivals and showcases (WOMEX, BIME, Eurosonic, etc.) and join international residencies. There will be an annual festival starting in 2027, so that the build up process can grow and develop performers who can star in 2031.

We also plan **Neighbourhood Music Residencies** to support our plans to reach beyond our most culturally fertile areas (see Q18/19). This will involve musicians working for 4-6 weeks with youth groups, schools or community centres in specific barrios (including Roma and migrant communities). Co-creation of concerts, soundwalks or music videos, together with micro-concerts in patios, plazas, markets and non-traditional venues, showcasing participants from the Labs.

The legacy is a permanent **Music Hub in Jerez** closely connected to our **BodegART** capacity building and legacy platform — advice, networking and project-writing support that keeps careers moving long after 2031.

Partners: *Municipality of Jerez, Peñas flamencas, conservatoires and music schools, youth centres, universities, Local venues, festivals and theatres, Associations representing Roma communities, local and regional music labels and music producers.*

Tok Tok

#art #blockchain #participation

Combining contemporary art with blockchain, this project creates new ways of exhibiting, sharing,

and experiencing culture while democratising access to art. Local artworks are digitised and given secure certificates of authenticity, then gathered into a collective cultural fund to which any citizen can contribute, even with very small amounts. Through open workshops, residents learn in simple, practical terms how these tools work and how they help to preserve Jerez's artistic heritage. An interactive exhibition will connect physical pieces with their digital twins, alongside a participatory performance where the cultural wishes of Jerez's citizens are recorded in a permanent digital memory and projected in public space. A European online platform and a city token extend the project beyond Jerez, linking innovation, culture, and civic participation.

Partners: *La Tortuga Gris, Escuela de Arte de Jerez, University of Cadiz, Provincial Culture Foundation of Cadiz.*

Fake News

#media #criticalthinking #digitalliteracy

Fake News is a hands-on season that helps Jerez spot and stop misinformation. Instead of long lectures, the public will see four simple formats: **Citizen Newsrooms** (open studios where people learn to verify and publish short local bulletins), quick **Fact-Check Sprints** using real voice notes and memes, **Deepfake & Meme Clinics** that demystify synthetic media, and a forum **Theatre of Misinformation** where actors and citizens rehearse better debates. Built for the general public, it starts from a basic truth: disinformation isn't only technical — it's cultural, driven by emotion, platforms and trust — so we learn by doing, together. The programme links Jerez with peer cities and universities to exchange tools and stories on democracy, media freedom, inclusion and digital citizenship.

Partners: *Colegio de Periodistas de Andalucía, Asociación de Periodistas de Jerez, Asociación Cooperación y Cultura Mandara.*

ROOTS

CULTURE TO HONOUR A GIFTED TRADITION THAT FUELS OUR FUTURE

ROOTS shows what is original for Jerez: Our multiple roots like those from our millenia-old vines that pierce through tens of metres of rock to extract its Mediterranean minerals, are not stored in Museums but are alive and present. **ROOTS** fosters the old learning process of intergenerational dialogue, the communion of rural and urban, the smell and neighing of horses in the city, the Sherry always maturing in the religiously silent bodegas downtown. Seeds to start cultivating a renewed civic pride in Europe.

The Roma Caravan Journey

*#romacommunity #culturalroutes
#interculturaldialogue*

This project presents a joyful act of arrival, recognition and celebration — honouring one of Europe’s most resilient, culturally rich communities. Drawing on the deep link between Roma culture and movement, a travelling caravan sets off from Romania and winds through partner cities toward Jerez, living as an **itinerant artistic residency** that gathers songs, stories and art along the way. At each stop, the host city curates its own chapter, rooted in local Roma life, where Roma and non-Roma artists co-create performances, residencies and open rehearsals, turning squares and community centres into shared celebration.

The project aims to rescue and showcase the unwritten survival wisdom linked to community resilience, picking up themes like coexistence and mutual enrichment, and promoting Roma women’s entrepreneurship.

The caravan will take 12 months, arriving in Jerez in time for the opening of the ECoC year in 2031.

After the closing ceremony, the caravan will keep moving, heading on to Bulgarian ECoC candidate Burgas 2032.

Every kilometre is a step towards connection and the road itself the artwork.

Partners: *Presencia Gitana (Leader), curators: Joaquín López Bustamante, Fabián Sánchez, Marianne Bron Brodersen (North University); European Roma Institute for Arts and Culture (ERIAN), European Festivals Association (BE), Nord University (NO), Nikšić 2030 (MN), Novi Sad 2022 (RS), Pro Progressione (HU).*

Streets of Devotion

#faith #devotion #pluralism

The European and international public will be able to enjoy a central exhibition curated by Pulitzer Prize-winning photographer Emilio Morenatti (Associated Press), in dialogue with the work of European photographers and anthropologists. International open calls and cross-border artistic residencies will be launched in several European countries for photographers and video artists to document and critically review contemporary devotion. The programme includes screenings and debates that contrast Jerez with non-Catholic celebrations such as Islamic festivals (Eid al-Fitr)

and secular European carnivals, in Jerez (museums and public spaces), various municipalities in the province of Cadiz, and prototypical European enclaves focusing on popular devotion.

Streets of Devotion is a platform for intercultural dialogue and pluralism that, building upon the local event Night of Religions, explores how living practices (processions, altars, carnivals) that shape identity inhabit and transform European public space. The programme uses the Andalusian Holy Week, the El Rocío pilgrimage, and the Cadiz carnival as case studies on how faith and its derivations transform the street.

The project will also document minority faith practices in European public spaces. The project’s legacy is a permanent European Digital Archive of Devotion (open access repository). Finally, the project will launch a biennial International University Congress on Popular Devotion, making Jerez a permanent research hub.

Partners: *Emilio Morenatti (Pulitzer Prize); José Miguel Román y Rebeca Barea, Associated Press, Festival Alcances, Consejo de Hermandades de Jerez y representantes de otras religiones, Novi Sad 2022 (RS); Victoria 2031 (MT).*





Horse Power

#exhibition #crafts #residencies

Jerez is the city of horses, cradle of one of its most reputable breeds, and a standard-bearer in Europe. There is a European network for almost everything, why not for the Horse? Jerez wants to initiate a rotating **Ciudad del Caballo** (Horse City), as well as the European Day of the Horse within the EuroEquus network.

Establishing a **European Summit of Horse Culture**, as part of ECoC 2031, Jerez would like Europe to pay due tribute to this unique bond between two species that since the old-times is known to be not only useful but also therapeutic. At a time of praising ecological transportation, the Horse Power project, starting in Jerez, will remind people of our incredible relationship with horses. It has already gathered the enthusiastic support of the top Equestrian Schools in Europe, the Vienna-Spanish one, Golegã in Portugal and Cadre Noir in France. It will also bring together in an exciting programme the varied and valuable industries and jobs that surround our relationship with horses. We also plan to engage the horse racing communities in the UK, France and, especially, Ireland which has the highest per capita horse ownership in Europe. A real horse-power!

The first Summit of Horse Culture will include exchange residencies for masters, teachers and jockeys throughout Europe, photo-shows by the best equine photographers from

all the schools, exhibitions on the age-old crafts and arts like saddlery and leather works. Also practical and fun events in which children will learn to get familiar with horses, harness racing and an exhibition of carriages and historical riding clothes. We also plan to develop a major **exhibition of equine art** in partnership with the Art and Horse Racing Fine Art Gallery from Newmarket (UK).

Partners: *Real Escuela Andaluza del Arte Ecuestre from Jerez, Francisco Cózar; CERBA; Real Escuela Andaluza de Arte Ecuestre; Circuito de Jerez Angel Nieto, Red Almenara; Parque Zoológico y Jardín Botánico; Alberto Durán y EMEMSA; Consejo Regulador de los vinos de Jerez Xéres Sherry, Waregem (BE), Golegã (PT), Pardubice (CZ), Wrocław (PL), Cadre Noir in Saumur (FR); Escola Portuguesa de Arte Ecuestre in Golegã (PT); Spanische Hofreitschule Wien (AT); Art and Horse Racing Fine Art Gallery, Newmarket (UK), County Kildare (IE).*

Harvest Season

#sherrywine #heritage #culturallandscape

Harvest Season keeps Jerez's September Grape Harvest Festival as the anchor and Vinoble — International Fair of Noble Wines — as its international showcase. Our iconic bodegas remain **art-science labs** where vintners, artists, chefs and climate researchers test low-carbon practices and turn fermentation data into sound-and-light works. Building on this, wine becomes material and muse: must and lees used as pigments, barrels and bottle racks reimaged as **sculpture**, labels redesigned

as **graphic art**, and site-specific **performances** unfolding among presses and cathedral cellars. Two major **exhibitions** still headline— one on wine in painting and sculpture, another on the trades and professions around wine. As a liquid legacy, partners craft a **2031 añada** (vintage year) to be bottled and released from 2036 — uncorking the memory of Jerez's ECoC year.

Partners: *Consejo Regulador de Denominación de Origen Jerez, Xeres, Sherry (Leader), Bodegas de Jerez: González Byass, Bodegas Tradición, Bodegas Fundador, Cayetano del Pino, etc. Ruta del Vino Jerez, La Bodega, Estudio de Grabación, Producción y Management, Palacio San Dionisio, Ayuntamiento de Villamartín, RECEVIN – European Network of Wine Cities, Européenne des Produits d'Origine (AREPO), Wine Origins Alliance.*

Me lo como tú / I'll eat it all

#gastronomy #mediterraneandiet #slowfood

Jerez's food culture lives between vineyard and ocean, between family table and festive street. In its everyday stews, *tabancos*, convent pastries, fine dining restaurants and wine-soaked celebrations, the city keeps alive a deep grammar of roots, community rituals and seasonal wisdom.

Picking up the legacy of 2026, when Jerez serves as Spanish Capital of Gastronomy, Jerez 2031 will develop this project along two main lines of action.

One project focuses on this **intimate geography of taste**: mapping neighbourhood recipes, reviving markets and *tabancos*, and turning local gastronomy into a shared stage where cooks, producers and neighbours co-create stories as much as dishes.

Around the province, **Gastroletras**, a gastronomic literary tour will pay tribute to traditional cuisine and the classic works of literature that mention or inspired them.

There will also be a special edition of the **Copa Jerez** that annually invites renowned restaurants from all over Europe to pair their creations with sherry wine.



In dialogue with this, a second project — on the **future of ocean food**, curated by chef Ángel León.

Between kitchen, laboratory and art space, the project invites chefs, scientists, artists, fishers and citizens to imagine what our plates could look like in 2050 if we truly respected marine ecosystems: from plankton and algae to forgotten species, by-products and new sustainable ingredients.

Partners: Consejo Regulador de Denominación de Origen Jerez, Xeres, Sherry (Project leader), Sabores gitanos, Comer de lujo, Asociación Hostelería de Jerez.

Arte-sano

#craft #design #sustainability

A play on words between *artesano* (artisan) and *arte sano* (healthy art). The landscape of Jerez and the province of Cadiz is as artisanal as human skin: it bears the traces of time, care, and experience.

Arte-sano will launch a dynamic programme of **workshops, exhibitions, and artistic residencies**, connecting master artisans with emerging designers to breathe new life into traditional crafts (from guitar-making in Jerez, leatherwork in Ubrique to equestrian harness-

making) by integrating sustainability, innovation, and opportunities for youth employment.

Open **European calls and cross-border residencies** will foster the exchange of techniques, design perspectives, and new materials among craftspeople and art schools.

We will explore how living crafts and natural material experimentation shape identity and build community throughout Europe.

The programme will reinforce international cooperation by establishing academic and technical partnerships with universities, training centres, and sustainable design institutions.

Partners: Escuela de Arte y Superior de Diseño de Jerez, the Escuela Andaluza del Arte Ecuestre, Fundación Movexct, IPSA Ratio, Chamber of Craftsmen of the Region of Tangier (MA), Tetouan and Alhueima (MA), Tetouan Arts School (MA).



MEET

CULTURE AS A COLLECTIVE PRACTICE OF EXPRESSION AND MUTUAL CARE

MEET confronts the inequalities in cultural participation especially among youth, elderly people, people with disabilities, Roma communities and women in vulnerable contexts. It explores a tradition of communal artistic formats, live inspiration and improvisation in public places, grounded in the principles of inclusion, accessibility, and sustainability.

RestLess in Jerez

#youth #talent #capacitybuilding

Raw talent, restless imagination, and the deep desire to express who they are. But how and where? Jerez, like many cities in Southern Europe, faces a tough reality when it comes to its younger generations.

This year-long youth programme will be co-created and co-curated by young people, artists, educators, and youth associations, activating talent and wellbeing at all stages. Some of the projects include:

Apagón #nowifi (age 13-18) is inspired by a recent event when almost all of the electrical grid in Spain was out of service and people found themselves offline. We know that every generation must discover its own oceans and horizons. Today, young people won't even need to board a ship like our ancestors did because exploration might begin right where Wi-Fi service ends.

Apagón is about concerts and shows free of mobile phones (or even free of electricity), about reconquering time robbed by technology and the experience of making and sharing art without digital devices.

Ratoncito Pérez designed for smaller children (age 3-10) recalls the name of one of the most cherished figures in the Spanish speaking world:



A gentle mouse that visits every child with a present the night they lose their first tooth. This tale spread like a charm from the mind of Jerez' famous pedagogue Padre Coloma. The school IES Padre Luis Coloma plans to open the Ratón Pérez Classroom: a pedagogical and creative hub with workshops in writing, illustration, scenography, and audiovisual production, inspired by Madrid's Casita-Museo del Ratón Pérez. With strong experience in European exchange programmes, the school aims to attract more international students and strengthen transnational educational links.

Urban Playground is a citywide programme proposed by La Bodega Skate Centre that connects culture and sport in public space for children and youngsters aged 10-18. Centred on urban culture with skateboarding, parkour, breakdance and street dance, the initiative focuses especially on children and young people who are at risk of exclusion (e.g. neurodiverse minors, migrants). Led by coaches and local artists, sessions cultivate

coordination, balance teamwork and self-esteem, working across neighbourhoods explicitly on social values — respect, cooperation, responsibility. Accessible weekly open jams and small *barrio* festivals pair movement with music and visual expression. Crews from different *barrios* convene for friendly showcases and community awards.

Jerez on Screen is an open space for workshops, courses, and training programmes where children (aged 6-12), young people (aged 13-31), and families can learn to tell audiovisual stories — from the initial idea to final production. Each project starts from local stories and transforms into visual narratives with a European reach, circulating through festivals, digital platforms, and educational networks. The creative laboratory 156 Producciones — that gave life to the children-series Equipo Planeta (nominated for the Iris Awards), filmed in Jerez and directed by local filmmaker Javier Curtido — shares their expertise to Jerez' youth.

Coolture Zero for young adults (18–31), explores ways of creating on low budgets. The project will focus on emerging creatives and students transitioning into professionals and be a matchmaker for partnerships with educational, cultural, and economic institutions, supporting cooperatives and collectives through micro-funding and mentoring, exchange residencies, Erasmus+ opportunities and broadening international experience and visibility.

Partners: *Kriatura Festival, Federación de Asociaciones Scouts de Andalucía (ASDE), Flamenkole, MSCjerez.es: Álvaro Reina. KAMM Artistic Europe (K.A.E. Madrid). La Bodega Skate Center, Festival Pies Inquietos, Pilar Duque, EIPetit, Eulalia Ribera, José María Pachón, CEIP San José Obrero, CEIP Pablo Picasso y CEIP Nueva Jarilla. FANDI, ACCEM; ASPANIDO, Casita Museo del Ratón Pérez (Madrid). AJ Inter, Jerez. La Gotera de Lazotea, 156 Producciones, Greenland's National Museum (GL), Uummannaq Children's Home, AIRT Youth.- European youth arts network, Scout in Victoria (MT). Krass e.V. (DE).*

Beyond 2031 – BodegART and ¡Olé Europa! Biennial

#capacitybuilding #legacy #impact

To sustain impacts and results beyond 2031, we will carry out a strategic capacity building project and physical legacy platform as described in our strategy and infrastructure chapter. **BodegART** will respond to the lack of contemporary creative spaces — dance studios, residencies, sound recording studios, exhibition spaces, digital arts incubator — by creating a number of artistic studios and workshops in a former winery (see Q6 and Q31). BodegART is also capacity building planned as a permanent programme consolidating professional training, residencies, co-production studios and cultural entrepreneurship support.

The **¡Olé Europa! Biennial** is planned as a biennial programme within the framework of the legacy budget and the sustained activities beyond 2031. Taking place every two

years, the Biennial will offer a space to showcase and further develop projects that started with Jerez 2031 and continue. For example: The People's Museum, The Roma Caravan Journey, the Music Hub, Open Stage.

The People's Museum: Cartography of Affections

#intangibleheritage #storytelling #livingmuseum

What if a museum didn't house only objects, but also the emotions and stories of a territory? The People's Museum is the lively, participatory answer across Jerez and the Cadiz Province. It redefines the museum by focusing on lived experience and launching three core activities: the **Cartography of Affections**, where citizens map personal geographies (joy, secrets), including valuable Maps of Flavors and Recipes; a **Digital Story Archive** fed by audio/video diaries; and the **Museo Ambulante** (Mobile Museum), a dynamic activation carrying narratives (Artifacts/performances) to markets and squares.

The People's Museum education programme — **Charlas al Fresco** — will turn Jerez's summer nights into an open-air living room. As the heat of the day drops, chairs appear in plazas, patios, rooftops and *pedanías* for a series of informal public conversations “al fresco” — out in the open, under the sky. Artists, neighbours, researchers, young people, elders and guests from across Europe sit side by side to talk about the city: everyday life, care and neighbourhoods, memory and migration, the future of work, culture and democracy. Each charla combines a short artistic trigger — a song, a poem, a micro-performance, a projected image — with a guided conversation in which anyone can speak. The format is simple, low-tech and replicable: a circle of chairs, water, maybe a fan, and time to listen. Over the year, Charlas al fresco builds a collective diary of Jerez in voices, leaving behind

recordings, drawings and micro-manifestos that feed the Museum own collection.

Partners: *Montenmedio Arte Contemporáneo, Colectivo artístico La Salita, Óscar Martínez, Candela Nuñez, Asociación Mira por donde, Óscar Fernández, Lola Nevado, Novi Sad 2022 (RS), Victoria 2031 (MT), National Museums Liverpool (UK).*

Escape Culture

#gamification #history #storytelling

Jerez becomes a year-round, city-scale escape game where history, archives and everyday places unlock through play. Across museums, libraries, *tabancos*, theatre foyers and the streets, linked “chapters” invite teams to crack narrative puzzles embedded in collections and landmarks — label ciphers in galleries, codes hidden in *bodega* façades, rhythm patterns tucked inside a plaza sound piece.

Quick 20–30 minute family micro-rooms alongside 60–90 minute museum chapters, pop-ups in *barrios* and roaming street clues. All threaded by a rolling storyline drawn from Jerez's identities — flamenco, wine, horses, literature and migrations — so that each solution reveals interpretation, an artwork or a live performance. Designed for the general public and visitors (accessible and multilingual), the format borrows the thrill and teamwork of escape rooms to transform passive looking into cooperative discovery. Co-created with curators, educators and neighbourhoods, it builds local skills in game design and storytelling, and culminates each season in a walkable Grand Puzzle that stitches chapters across the historic centre — turning the whole city into a playful, shared museum without walls.

Partners: *Escape Book World, museums and institutions in Jerez.*



Rhythm of Belonging

#accessibility #DownSyndrom
#Deafcommunity

Come with us on a dynamic and inclusive artistic journey that celebrates variety through dance, movement, sound, culminating in a large-scale city performance.

Based on the belief that everyone carries rhythm, their own tempo and gestures, the project empowers people with disabilities, including Down Syndrome, and the Deaf community to express themselves and transform public space through artistic presence. The programme features **inclusive dance and performance residencies** featuring both professional and emerging dancers — with and without disabilities, supported by Farbwerk e.V. (DE) and Henrique Amoedo / Dançando com a Diferença (PT).

A dedicated strand on **Deaf Culture and Movement** will explore visual rhythm, body percussion, and sign language poetry. We invited world-renowned Deaf percussionist Evelyn Glennie to help us listen with more than ears — tracing how music travels through vibration and physical resonance. Together we'll shape tactile sound installations and immersive “listening with the body” workshops inspired by her groundbreaking practice.

Partners: *Fundación Aspanido-Down, Afanas Jerez, Ateneo de Jerez, Centro de baile de Jerez, Henrique Amoedo / Dançando com a Diferença (PT), Dame Evelyn Glennie (UK), farbwerk e.V. (DE).*

MuJerez

#women #empowerment #mobility

MuJerez puts women at the centre of Jerez's cultural life — on stage, backstage and in the boardroom. Inspired by Lola Flores, Jerez's own singer, dancer and actress who turned local voice and gesture into national influence, we will create

La Faraona — as Lola Flores was called — a tailor-designed capacity-and-careers pathway that equips female artists and cultural operators with producer and business skills such as project design and budgeting, authors' rights, fundraising and grant writing, leadership, plus technical labs in sound recording, editing, stagecraft and other less represented jobs in the women's cultural world.

A **mobility exchange** will connect Jerez female artists with peers across Southern Europe, the Mediterranean and Southern America through artist residencies. Finally, to turn recognition into record, a **digital platform** MuJerez will gather historic and contemporary women into a multilingual, participatory virtual museum where histories, photos, video portraits, and project dossiers are mapped by disciplines, in order to explore powerful stories of the women of the South who shaped Jerez and offer a glimpse into their impact, resilience and living legacies.

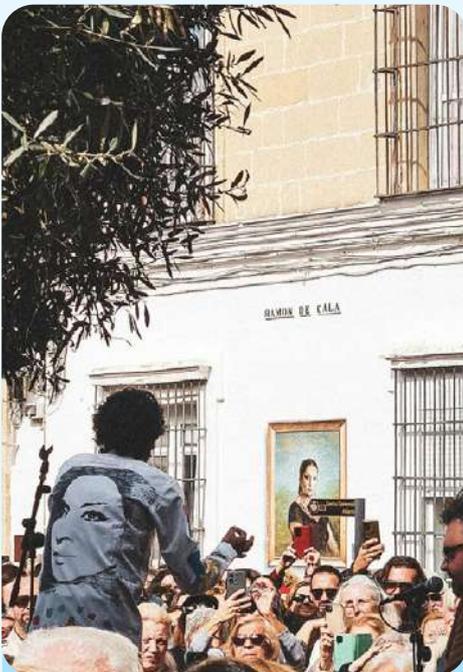
Partners: *Puela Lunaris, Dances of the World Society, Associació de Mujeres Empresarias de la Provincia de Cádiz, Melting Pro (IT), Fundación Mahi Binebine (Marrakech).*



FRONTERA

CULTURE TO TURN THE COMPASS AROUND

(de la) Frontera is not simply the family name of Jerez, it is its very own character and tells the story from the border inward, and outward towards the sea that connects us with Africa and the Americas. FRONTERA is a programme line created to go beyond the edge and explore what happens when boundaries are crossed. Or whether sitting on the fences might actually offer a wider, richer look at Europe than the one from its very guts.



SUBURBIA

#community #cohesion #neighbourhoods

Reversing the Pet Shop Boys' line "Suburbia... where the suburbs have no soul" by transforming *barrios* on the periphery and *pedanías* into culturally vibrant spots. Suburbia takes what is already going on in the neighbourhoods and makes them visible, accessible, larger and injects them with a European spirit and support from artists and activists. Annual programmes like **Battle of the Barrios** and activating abandoned heritage via **Art in the Ruin** interventions become ways of making

the neighbourhoods more livable and lively. Programming includes the high-quality artistic performances in the **Pedanías Festival**, attracting local and visiting audiences.

New activities will include **Citizen Labs** and **Women Empowerment Workshops** as well as tools like **Intimate Heritage Routes** (oral memory/sound maps). The project guarantees equal access through a **Mobility Culture Bonus** covering admission and transport.

This project is a long-term strategic action rooted in local policies to radically reverse cultural access inequality. The core philosophy is decentralised and enabling cultural governance, ensuring culture is done from the periphery, not for it.

Partners: *Leuven 2030 (BE); Oulu 2026 (FI) Nova Gorica/Gorizia 2025 (SI).*

2,031 km

#CulturalPolicy #EuropeanIdentity #periphery

From Molenbeek to Limassol, from Liepāja to La Valletta, a circle drawn with a radius of about 2,031 km from Brussels connects a constellation of cities on the margins of the European main story.

These far and away territories are the spaces where European identity is both most questioned as it is also reclaimed. Here exactly it is where belonging is uncertain, and where it is sometimes artificially or creatively reinforced in order not to let discontent brew over the surface.

However, are we 2,031 km far or just 2,031 km close?

Brussels, as the symbolic heart of the European Union, becomes the starting point — not of power, but of inquiry. What lies 2,031 km away from it? What happens culturally, emotionally, and politically as you walk farther and farther away from meeting rooms and carpets towards Europe's supposed "margins"? And how do young people in these felt peripheries feel about Europe? Do they feel part of it or just fake it?

2,031 km is a discursive project that maps through the voices of artists, thinkers, young people and communities across this arc and how they perceive Europe, culture, and their place within them. A series of **Critical Encounters**, public dialogues, workshops, and collaborative debates, will take place across selected cities that are 2,031 km or more away from Brussels.

The project also includes the exhibition **Discontent as Told** by the Artists, a transnational travelling art show featuring works by artists from the 2,031 km and wider perimeter of Brussels, whose practices engage with themes of rupture and marginalised thinking as well as an **International Forum Culture Once Removed** that will take place in Jerez during 2031, offering a space for critical reflection on the role of art, culture and nature in shaping future societies.

The project will engage several cities around that radius, some of them former, current and future ECoC. One city per month will retake the torch of the project, e.g. Limassol, Molebeek, Burgas, Liepāja, Turku, Oulu, La Valletta, Plovdiv, Kiruna, Elfesina and Evora.

Partners: *Observatorio Atalaya (Leader), Club Ciclista de Jerez, Culturaleza, El Bosque de Lilah, Asociación Jacobea de Jerez, Red Almenara.*



45 Nodes and Around

#province #territory #mediterranean

45 Nodes and Around is a bold and pioneering initiative in radical cultural decentralisation throughout the province of Cadiz. Conceived as a year-long rotating constellation of cultural activity, it brings artistic interventions and curated events to each of the province's 45 municipalities, ensuring that no place, no matter how small or remote, remains on the fringes of cultural life.

Each month, four different municipalities will become active hosts of the programme, forming a dynamic and inclusive circuit that touches the entire territory by the end of the year. It seeks to democratise access to high-quality programming by shifting the centre of gravity from urban centres and redistributing resources and visibility to rural and coastal communities, from the mountains of the Sierra de Cádiz to the Atlantic coasts and the Bay of Algeciras.

Each location will be activated through **site-specific projects, residencies and co-created events** involving local cultural associations, artists and citizens and, on a case-by-case basis, cooperation with other cultures will be sought: American (Rota Naval Base); British (Gibraltar) and Moroccan (Campo de Gibraltar).

At the same time, it reinforces inter-municipal collaboration, using culture as a connecting force between local communities. Through this networked approach, cultural programming and adopting European best-practices in cultural tourism becomes a vehicle for territorial cohesion and collective imagination.

Partners: *Teatro para todos, Ecos Ancestrales, Candela Nuñez, Yolanda Sánchez, Ateneo Siglo XXI, El Jinete Verde, Taller de Teatro Dionisio, Asociación amigos de Europa, Asociación Orquesta Álvarez Beigbeder, Francisco Cózar, Otoño cultural (Guadalacacín), Trebufestival (Trebujena), Yacimiento arqueológico de Asta Regia (Asta Regia), Sorevuela.*



Echoes of the Land

#acousticecology #soundart #landscape

Expect field-recording art residencies with local, national and international artists generating new works: guided sound walks in selected zones of Doñana and a travelling sound installation that premieres in Jerez 2031 before touring Europe and reaching the Modern Art Museum in Medellín.

Echoes of the Land turns listening into climate awareness, exploring and archiving the living soundscape of Doñana National Park in the Jerez region — wetlands, marsh birds, seasonal water flows, the hush of drought and the rush of the Levante wind. Led by Fundación Montenmedio Arte Contemporáneo, this playful-yet-serious programme uses eco-acoustics as a living archive, revealing changes the eye can miss and sparking public conversation.

We'll put headphones on people with an acoustic-ecology toolkit for classrooms and invite neighbours to co-create a living sound map of Jerez — ears-on climate learning. Made for youth and families, teachers, nature lovers, visitors and sound-art fans, the project makes biodiversity loss, water scarcity and migration routes audible, linking what we hear in Jerez to Europe's shared acoustic commons.

Partners: *Montenmedio Arte Contemporánea, Medellín Modern Art Museum (CO), Braga (PT), Faro (PT), Jorge Barco (CO), Hugo Branco (PT).*

On the Road

#itinerary #journey #discovery #culturalroutes

We reimagine Jerez's ancient corridors — river, road and sea — from Phoenician routes to the Romería del Rocío — as journeys to be lived, not just destinations to be ticked. Follow themed itineraries by foot, bike, horse and rail, with slow routes that braid archives, bodegas, wetlands and barrios into walkable/cyclable chapters. Along the province, transformation labs invite travellers to leave a trace, while artist interventions turn simple waypoints into moments of wonder.

Partners: *El Bosque de Lilah, Federación Andaluza de ciclismo, Asociación Jacobea de Jerez, Asociación Red Almenara, Fundación Agua Dulce (Francisco Cózar), Club ciclista Jerez.*

Curiosity Boat

#circumnavigation #climatechange #artandscience

In the spirit of Ferdinand Magellan, who once set sail from the Cadiz harbour of Sanlúcar de Barrameda, west of Jerez, to circumnavigate the world for the first time, Curiosity Boat turns a research vessel into a floating arts-science residency linking port cities through creation, dialogue and discovery. If we reach the second phase, the voyage widens beyond Europe — new oceans, new partners, new stories. Stay tuned...

Partners: *Bodegas González Byass (Tío Pepe), Mahi Binebine Foundation, Morocco National Museum Foundation, SEA-EU, Potential partners: African Capitals of Culture (ACC), La Valletta, Tangier, Rijeka, Elfesina, Maritime Museums in Europe.*

FlamencoGEN

CULTURE TO MAKE US FEEL AT HOME AND CONNECTED TO THE WORLD

How do we incorporate Flamenco into our programme in a way that gives it a proper, prominent place? But without overshadowing what we think is an exciting and innovative programme. FlamencoGen is our answer. This year-long programme both celebrates and shares traditional flamenco with its unusual democratic, anti-elitist and social foundations and fuses it with new ideas, connections and interventions.

FlamencoGen is a phrase that refers to new generations of flamenco artists, the Flamenco gene that runs in our DNA and the creativity that Flamenco gen-erates.

All are reflected in our own 2031 version which aims to stimulate the creation of collaborative spaces, artistic residencies, performance tours, and exhibitions across five continents. Our FlamencoGen is a meeting point for diverse musical and cultural traditions from around the world, united by flamenco.

Our story emerges through five “chapters” which allow a number of dynamic projects to populate our year as well as delivering some crucial build up activity to build capacity and connections before 2031 arrives.

Flamenco Plus!

Flamenco Plus! enables us to build on some of today’s leading flamenco festivals through specially curated 2031 editions. It also links to the new Museum of Flamenco, opening in 2027, which will serve both as build-up project and as the host venue for two major exhibitions in 2031.

Festival de Jerez is a major international flamenco festival which takes centre stage every year. It has great international appeal with

around 3,000 people who come for the shows and the masterclasses. Many come from the Nordic countries (that’s where we got our Aarhus connection described in Q16) and Japan.

For 2031, we will frame our flamenco narrative around a unifying theme — potentially **Trailblazers** — celebrating artists who challenged stereotypes, such as Jerez’s own Lola Flores. In parallel with the opening of the Festival de Jerez, we will launch **Faces of Flamenco**, an exhibition spotlighting iconic figures from Jerez and the surrounding area who overcame prejudice and redefined their art.

Every weekend, year-round, Jerez’s peñas flamencas host singing and dance recitals — especially in San Miguel and Santiago iconic neighbourhoods, whose friendly rivalry is legendary. But are they the only ones? In Autumn 2031, we will take flamenco beyond the usual hotspots with a citywide **Battle of the Barrios**, inviting every neighbourhood to showcase its own flamenco, uncover new talent and venues, and grow new audiences.

Every Friday in summer, Jerez hosts a singing-focused flamenco recital, usually in the Cloisters of Santo

Domingo. The season culminates with the **Fiesta de la Bulería** — now in its 58th edition — on the last Friday of September, typically staged at the Plaza de Toros or the González Byass winery. Building on this tradition, our second major exhibition will open in Autumn 2031.

Faces of Flamenco Gen will complement the earlier exhibition by spotlighting flamenco’s emerging voices — today’s movers and shakers — and how they are reshaping the artform for the 2030s. It will also incorporate Grito’s From Square to Square (see below), linking flamenco with urban arts and contemporary music through co-creation and cross-border collaboration among young artists from different disciplines — rap, hip hop, soul, graffiti, muralism, and more.

For our closing event in December 2031, we will end with an **Avent-Ure** — a citywide celebration of Jerez Advent’s **zambombas**, where homes, peñas, streets, and squares become open-air gatherings of communal singing, hand-clapping, and shared food and wine. Around the bonfire, we will sing flamenco carols together — celebrating our ECoC year and stepping into our post-2031 adventure.



Minority Report

Europe needs the extraordinary richness and variety of its minorities, both those that exist and those that are yet to come. With Minority Report, we aim to connect different European minorities to highlight plurality as one of the cornerstones of the European project through co-creation spaces, residencies, exhibitions, and events centred around Flamenco.

Thus, Minority Report is conceived as a hub for experimentation and co-creation among diverse minorities. It is structured around four projects:

- **Minor(EU)ties unite Europe:** A cultural connection between three European ethnic groups with distinct cultural traditions: the Roma of Jerez, the Inuit of Greenland, and the Sami of Finland and Norway.
- **Rhythm of the Minorities:** Europe, to the rhythm of minorities.
- **Persecution:** A flamenco artistic narrative of the persecution of the Roma people.
- **Sonanta in SOL Minor:** Minorities united by the flamenco guitar.

Roots and Wings

Flamenco is an art of gravity and flight: feet anchored in the earth, song aimed at the sky. Roots and Wings shows that tradition and experimentation are not opposites but parts of the same heartbeat. The programme weaves together encounters, exchanges and events that connect different musical lineages while opening space for new creative trends through residencies for young talent.

With **Flamenco Roots**, we turn to veteran artists — living archives of gestures, codes and secrets. We listen to their memories, recording in their own voices the informal, fragile systems of knowledge transmission that are now disappearing, and we create spaces where they can meet and dialogue with a new generation of flamenco creators.



At the same time, we build bridges to other folk traditions across the world through residencies and exchanges with projects such as **Fadenco** (fado–flamenco), **Talking Feet** (global footwork), **Culture Nostrum** (music of the Mediterranean) and **Tanguear** (a constellation of tango traditions).

With **Flamenco Wings**, we give young artists permission to create without a ceiling: labs and residencies where they can collide with other sounds, aesthetics and audiences, testing new forms and hybrid languages while still carrying, somewhere in their compás, the echo of the elders.

Grito

Flamenco songs often begin with an “ay”. When we can’t find words, we resort to interjections to express ourselves. Shouting is good, healthy, advisable, necessary. Flamenco has often been a cry against injustice.

To address this challenge, we propose the establishment of co-creation spaces and residencies for flamenco young artists from around the world who, together with artists from other disciplines (traditional and urban music, muralists, graffiti artists, video animation, digital technology, etc.), will be able to compose, based on this shared experience in different European cities, a multimodal response (music, dance, visual arts, etc.) with a single message that channels discontent and hope, distrust and expectations.

Heri-Bridge

Heri-Bridge is a combination of Heritage and Bridge, reflecting the fact that Jerez, as its epicentre, flamenco is the cultural bridge between Spain and the rest of the world.

We want to reconnect flamenco to the world, leveraging its international reach and highlighting its values of inclusion and diversity. After an initial phase of training and exchange, we will unite, in a single global event and as part of the opening event for 2031, the hundreds of flamenco beacons across the five continents.

Heribridge will ignite the connection between the hundreds of flamenco peñas, dance, guitar, and singing academies, festivals, and theatres with flamenco programming. Heri-Bridge is structured around four projects: **Flamenco Lights Up the World, Network Fest, Six Strings/Six Continents, and ODS Flamenco Big Band.**

Partners: *La Bodega Skate Center, Unión Flamenca (Internacional), Escuela de Flamenco de Andalucía, Asociación de Festivales Flamencos, Asociación Unidos por Santiago, Confederación de Peñas Flamenca, Cátedra de Flamencología Jerez, Presencia Gitana, Fundación Tres Culturas del Mediterráneo, Fundación Paco de Lucía, Fundación Manolo Sanlúcar, Museu do Fado (PT), American Tap Dance Foundation, European Roma Institute for Arts and Culture - ERIAC, Helsinki Flamenco Bienal (FI), Aarhus 2017(DK), Northern Flamenco Network.*

Q12

Combining local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions

They say, imitation is the sincerest form of flattery. We think **innovation** is an even more sincere form. Taking something that is already there and bringing it to a new level, means it not only inspired you to do the same, but rather inspired you to spread your wings. Living in both worlds, the past and the contemporary, has its perks. But as we said earlier, we need to reconcile our celebrated, yet often clichéd, cultural tradition with the restless energy of the European present. And here is our chance to do just that.

Our programme line, **Roots**, related to our origins and heritage, was created to push the edge of what heritage can be, to create better connections between historical memory and contemporary art, ensuring that innovation is grounded in the deepest local soul and our artistic vision — the **Duende**. We begin from what is vividly alive here: Roma culture, the sherry ecosystem, equestrian heritage, flamenco, and handcraft. Each becomes a field of experiment, with the originating communities at the centre.

In our project **Harvest Season** sherry *bodegas* become art-science labs where vintners, artists, chefs and climate researchers test low-carbon practices and create sound-and-light works from fermentation data. A public, open dataset on landscape change turns centuries of viticulture into a European conversation about resilience.

There is no horsing around when it comes to horses. In our project **Horse Power**, equestrian culture is presented from a different angle, through media art, temporary architecture and a programme of debates on animal ethics and care, while traditional skills in saddlery and stable design are updated through collaborations with contemporary designers.

Our project cluster **FlamencoGen** expands its stage through curated innovative cross-overs: the project **Fadenco** pairs Fado and Flamenco to create new exciting expressions, **Talking Feet** pairs Flamenco with Irish footwork and African tap while exploring its international roots, placed in conversation with global music, DJs, hip-hop poets, electronic producers, and hybrid art forms. The project **Culture Nostrum** explicitly fosters dialogue between innovation and tradition by bringing young talent from the music world around the Mediterranean together to create experimental fusions. In our project **Tanguear** we explore the wide field of Tango and Flamenco, closely related but also explosively energetic when brought together from South America to Europe with workshops for dancers and space to co-create.

Me lo como tó is a gastronomy project which will in 2031 include the annual Copa Jerez with a special twist.

Instead of inviting international chefs to create dishes to go with Sherry wine, we will also challenge them to reinvent our traditional Southern dishes or to rethink the future of ocean food. A promise of experiments on a deeply rooted tradition. **Arte-sano** breathes new life into crafts from guitar-making and leatherwork to equestrian harness-making with an international whiff of sustainability, exchange of techniques, design perspectives, and new materials among craftspeople and art schools.

The warm climate around us has shaped our culture and our landscapes. And now it is threatening to destroy more than what has shaped. In the project **Terra Futura** we go beyond the “this is how it’s always been done” and find innovative ways of tackling the warming climate with creative coding, sensors, eco-materials and responsible AI. Caring for water is actually an innovative cultural expression. And this is only half a joke. On a similar vein, **Echoes of the Land** makes biodiversity loss, water scarcity and migration routes audible through digital sound installations and artistic intervention, linking what we hear in Jerez to Europe’s shared acoustic commons.

What emerges is a new narrative, one that confronts clichés and invites risk, experimentation and informed debate around our most emblematic traditions. Heritage as the origin of invention, and innovation as the highest honour we can pay to our roots.



Q13

Involving local artists and cultural organisations

Jerez 2031 kicked off its outreach towards the cultural sector with an open call for projects in Autumn 2024. Outreach activities heated up as spring and summer approached and more artists and organisations started connecting to Jerez 2031.

On 2 July 2025 an open Forum Jerez 2031 was held for the cultural sector attended by more than 400 artists, cultural operators and activists where the main ideas around Jerez 2031 were presented along with an invitation to participate in different think tanks called **Agoras**.

The first four **Idea Lab Agoras** in July and August 2025 were meant for the broader public including artists and cultural operators around the themes Culture, Social Aspects, Education, and Youth. More detail about how these Agoras worked is included in Q17.

For the **Project Lab Agoras** in October 2025, the 96 project ideas received in the Idea Lab Agoras were divided into four sections by the Jerez 2031 team. We then invited artists and cultural operators from Jerez and the province to join one of the four Agoras - Music, Stage, Canvas and Backstage, for what we called a **Matching of Ideas and Projects**. The professional participants here concentrated on making out the potential of the proposals and took some of them up to be developed and submitted in a project format for the bid book.

Those artists' and cultural operators' labs were:

- **Agora Music**, in which we grouped the different initiatives and proposals related to the musical arts, flamenco, orchestras, alternative music, living traditions, etc.
- **Agora Stage**, with the participation of cultural operators and artists of performing arts, street events, routes, sports, health, etc.
- **Agora Canvas**, in which we called upon the cultural operators and artists from the visual arts, painting, sculpture, photography, exhibitions, heritage, crafts, etc.
- **Agora Backstage**, for activities of a transversal nature or related to communication, training, cultural facilities, etc.

The development of these labs has received solid institutional support from key partners such as the University of Cadiz and the Jerez Chamber of Commerce, which, through its co-working space, fully aligned with the bid, is promoting improved sector training, digital training, and support for creative businesses.

The participatory process has allowed artists and cultural operators to inform our current artistic programme as well as take ownership as leading partners on some of them. Examples include the project **Fadenco** in which the **Cátedra de Flamencología Jerez** is going to take the lead or the project **The People's Museum: Cartography of Affections** where the contemporary art organisation **Montenmedio Arte Contemporáneo**, the artist collective **Colectivo artístico La Salita**, and local artists like **Óscar Martínez, Candela Nuñez, and Lola Nevado** play leading roles. The majority of the projects proposed from the open call and the agoras were connected to flamenco and to theatre. Some of the involved artists and local operators for our project **Open Stage** include **Pilar Díaz Soto, La Gotera de la Azotea, Espaciarte, El Jardín de Berta, Tarak Al Andalus, Asociación La Escena, Teatro Mediazuela, and TEJ Producciones**.

For our FlamencoGen series of projects, artists and groups who will be involved in the preparation and implementation are **JM. García Pelayo, Centro de Baile de Jerez, Serendipia, Pepe Dorado, Vicki Kurland, Bunji Kuraki, Sonia García Martínez, Escuela de Flamenco Lunae, Diáfano Atelier, Flama Atlas, Estudio Jerez, Alejandro Rosado y Claudia Ria, Isidoro Cascajo, Veni a Jerez de la Frontera, Flamenco booking and La Casa de la Luz**.

Further examples include the youth project cluster **RestLess** in Jerez, where the plan is to involve the organisation around Jerez-based **Kirstine Hastrup** and her **Kriatura** festival for children and young people or **La Bodega Skate Center** in one of the bodegas lead by young people trying to stir things up culturally for young people.

TokTok is a project where local artists and their art works meet blockchain technology and where a community-based digital and protected art collection is going to be built. The regional activities all around Cadíz Province will include cultural operators and artists from all municipalities and villages of the province in **45 Nodes and Around** - allowing five municipalities each month to showcase their local artistic and cultural products, performances, art works and activities. **Echoes of the Land** will invite local artists as well as those from further afield for residencies to create site-specific art works connected to ecology and the acoustic lay of the land.

The whole idea of Jerez 2031 is to offer more Europe to Jerez and more Jerez to Europe. Next to our young people, it is our local artists and organisations who should benefit most from these new opportunities.



3.

EUROPEAN DIMENSION

Q14

Jerez 2031 and Europe

To try to understand and shape our European Dimension we have given a lot of thought to how more recently appointed European Capitals of Culture have contributed to the Cultural Geography of Europe. Especially during a period where Europe faces huge challenges.

The decade of the 2020s has seen significant ECoC activity from the Arctic, from the Baltic States and from Central Europe. Hardly any from the South (Evora apart) which in the early 2030s has Malta, Cyprus and (we hope!) Southern Spain. It's definitely time for some stories from the South.

Turning specifically to the question: What connects us to those parts of Europe which are, on the face of it, very different to us? We find quite a lot in fact. Our different perspectives on topics which really matter to us show Europe in all its challenges and possibilities. Also, just how strong the link is between culture and geopolitics. And the question we all ask is **how cultural connection can provide some of the answers?**

Cities at the Edge

Our starting point has to be the map of Europe. We're on the southern edge, whilst our colleagues from the Arctic and the Baltic are right up North. Yet we are all at the outer edges of Europe. **At the periphery.**

The peripheral territories of continental Europe live between the promise of European integration and their distance from the Centre. Geographical remoteness translates into political and economic distance: weaker connectivity, delayed infrastructure, lower institutional density and dependence on decisions made far from our landscapes.

And there is also a **cultural distance** revealed in the difficulty of making our voices heard within a choir dominated by the tones of the continental heartland. In our remote geographies, time seems to flow differently.

The exodus of young people towards metropolitan opportunities erodes local communities, while productive structures often rely on seasonal or extractive economies. Innovation arrives more slowly, and European policies often echo unevenly across territories that require different rhythms and scales.

The periphery lives, in a sense, in a constant tension between the need to adapt to modern development models and the impulse to preserve our identity, memory, and capacity to imagine alternatives which work for our local situation.

Yet, these same frontier conditions generate a different kind of creativity: a culture of adaptation, resilience, and synthesis. **Europe's peripheries are laboratories of coexistence**, where tradition and modernity melts

with a naturalness long forgotten by the centre. But our challenges remain: digital and logistical gaps, lack of opportunities for young people, brain drain, fragile cultural ecosystems, and difficulties in sustaining stable cooperation networks. To understand these realities is not merely a territorial diagnosis, it is **an invitation to imagine Europe from its edges**. From those cities that look more toward the sea than the market, and that aspire to redefine their place within the shared map. **But the frontier is not only the end of a continent — it is also the beginning of the "other"**.

Europe has been built, to a large extent, from its frontiers. And while we talk about margins, those are not in the numbers: **68 million people, 15% of EUR27 population live at the edges**. On that map of fertile margins, in the lower-left corner of the continent, Jerez takes shape as a hinge city: a threshold between Europe and Africa, between the Atlantic and the Mediterranean. Between European memory and its dialogues with the Americas. Between tradition and contemporariness. This "connector" role constitutes a capital that Jerez seeks to turn into a vibrant new model for places at the frontiers of Europe. So that the distance separating us from the continent's centre is no longer an obstacle **to talk, to feel and to be Europe**.

To foster and strengthen dialogue and governance between European governing bodies and the most peripheral territories, our project **2031 km** (connecting the ECoC year and the average distance from Brussels to the cities on the edge of Europe) aims to map the geography of discontent in the peripheral population through the voices of artists, thinkers, young people and communities. We have agreed to collaborate with Postmodernism Museum Bucharest (Romania) and The European University of the Seas and we will ask for help from other ECoC peripheral candidates and cities like Elefsina 2023, Burgas 2032, Oulu 2026, Kiruna 2029, Limassol and Larnaca 2030 or Malta 2031.

Our project **Curiosity Boat** revives the spirit of discovery that pushed Fernando de Magallanes to sail around the world in 1519 starting from a seaport very close to Jerez. This project will travel across Africa, South America and Asia and will rebrand the future third mission of our partner's SEA-EU Oceanographic campaign integrating artistic practices to connect artists, scientists and communities across the Atlantic, Mediterranean, Indic and Baltic regions. We count as partners those who face this peripheral character, such as Tangier, in Africa and ECoC cities like Rijeka 2020, Bodø 2024, La Valletta 2018 and Elefsina 2023, and collaborations in Brazil, Uruguay, Argentina, Chile, Philippines.

Our Challenges are Europe's Challenges

Jerez's key strategic priorities closely match a diagnosis shared across Europe. Economic insecurity, opportunities and threats of migratory flows, AI, deindustrialisation, tensions in the housing market and a crisis of the social model are generating an increasingly disaffected population that tends towards fragmentation and gravitates to populism and Euroscepticism. These problems affect Jerez with particular severity. Preventing that outcome is the primary objective of this bid, and we know there is only one way to achieve it: to turn ourselves towards Europe and invite Europe to look back at us.

We also build our European dimension around four major challenges that face European society.

- The **growing precarity** of young people's living conditions.
- The need to promote **intercultural dialogue** between people with different origins.
- Adaptation to **climate change**.
- The specific issues faced by **peripheral territories** on the European continent as described above.

Who's on stage next?

Across Europe, a single storyline repeats: precarious work, rising housing costs and delayed emancipation, while youth participation in culture drops when young creators can't see a path from learning to earning. The result is fewer first paid opportunities, longer unpaid "probation" periods for younger people especially, and an audience habit that moves online while local venues thin out.

In medium-sized and peripheral cities this is sharpened by emigration: the most ambitious leave. And those who stay juggle seasonal jobs and studies, often far from the stages, studios and labs where decisions are made. Inside the cultural and creative sector this becomes a generational renewal crisis. In Jerez, where the rates of youth unemployment are among the highest in Spain and Europe, **this frontier is generational as much as geographic**.

Our living heritage: flamenco, crafts, viticulture, equine culture depend on intergenerational transmission that is now fragile. And we know we have so much to learn from Europe in the fields of respecting young people, training young talents and fostering creativity. This is why our to Europeans between 6 and 31 through creative labs, school partnerships, exchanges, and training on all the stages of art creation and creative industries, welcoming young people as co-creators, producers, entrepreneurs and of course visitors to our city. In the framework of these programmes, we've agreed to collaborate with Fondazzjoni Kreattività from Valletta (Malta), further potential partners include Cartoon Forum (FR), Bologna Children's Book Fair (IT), European Children's Literature Network and with former European Youth Capitals such as Novi Sad 2019, Lublin 2023, Braga 2012 and Cluj-Napoca 2015.

Intercultural Dialogue: All for One, One for All

We think that we can contribute positively to today's Europe which is tightening its borders, both physically and politically. Stricter immigration regimes, deterrence at external frontiers, and an increasing isolationism, are redrawing everyday life into lines of suspicion. The result is not only queues at crossings, but unfortunately, **thicker walls between neighbours and between people**. Communities read "Europe" differently: for some it is protection and mobility. For others a distant authority that speaks in regulations rather than (cultural) relations.

Jerez knows these dynamics first-hand, as our city grew from tides of movement: Atlantic departures and returns, a six-hundred-year Roma presence that shaped flamenco and craft lineages, daily proximity to Africa across the Strait, Arabs, Jews and Christians co-existing and in a way co-creating our city heritage are just some of them. We have learnt how mixture becomes culture and a way of living, and we want to show Europe how we have managed to integrate ethnic minorities and immigrant population into its social fabric without generating pockets of segregation. The Roma here is not a marginalised community, they are integrated into the city and their members, whether "pure" or "mestizo", occupy all professions and social echelons: doctors, teachers, lawyers, business owners. That's more often not the case, even in other parts of Spain.

We would like to explore with European colleagues successful models of cultural integration. Our project therefore activates a European narrative that is not theoretical but operational, structured around three priorities: to integrate, to co-produce and to transform.

Integrate people and ideas of any age or origin into the city's cultural dynamics. **Co-produce** artistic content that bridges languages and audiences (from flamenco to the contemporary, from heritage to digital) from and towards Europe. **Transform** people, institutions and neighbourhoods through tools of mediation, shared governance and public evaluation of results.

Roma creativity sits at the centre of our identity, yet we always need to be on our guard to ensure that Roma citizens don't once more become peripheral in decision-making and economic return (more on this in Q18). Migrants from North Africa and Latin America carry Europe as both a promise and checkpoint. **A place of rights on paper and of obstacles in practice**. What is at stake is Europe's ability to imagine itself together. Intercultural dialogue cannot be reduced to colourful weekends or tourism logos while everyday barriers remain. It must address authorship, safety and dignity, language, memory and representation.

Our Flagship project **The Roma Caravan Journey** will gather stories, songs, share art, culture and relationships of Roma people in a caravan that will go through Romania, Hungary, Bulgaria, Montenegro, Serbia and Slovakia towards Jerez and eventually, it could generate

a permanent flow of visitors among the cities in all those countries and cities that does not currently exist.

We have agreed to collaborate with the European Roma Institute for Arts and Culture, Nord University in Bodø (Norway), Pro Progressione (Hungary) and ECoC cities with a large Roma population such as Plovdiv 2019, Burgas 2032, Nikšić 2030 and Novi Sad 2022.

Climate change is the daily weathercast



In 2024, Earth experienced its hottest year on record, with global temperatures averaging approximately 1.6°C above pre-industrial levels. This unprecedented warming led to a series of severe natural disasters across Europe. Jerez needs to learn from Europe new ways to face the effects of climate change, as extreme weather events (droughts, floods, fires, and heatwaves) are becoming increasingly frequent.

We have seen how the ECoC programmes in the far North have been strong advocates for the link between culture and climate change. How the warmer winters can be disastrous for the natural world and biodiversity, but also how there are critical knock on effects for the economy and for social connections.

Here, in the deep South, summers now push past 40 °C, water stress grows, and outdoor life feels the strain. Especially when the Levante wind drives in from Africa through the Strait, bringing hot, desiccating air and Saharan dust. How culture can go “summer-proof” is the question we want to explore in our flagship project **Cultural Hotspots**. It brings a climate-wise approach to public space, shaded and inclusive interventions inspired by the New European Bauhaus, so that culture can thrive across 24 hours even in extreme heat.

We will have the collaboration of Politecnico di Milano in Italy and Lodz Art Centre in Poland as partners in the project Palimpsest, implemented within Horizon Programme which will inform ECoC projects like Cultural Hotspots. We’ll share what we have learned with those ECoC cities that have explored this issue such as Oulu 2026 and Chemnitz 2025.

The project **Echoes of the Land** is how we listen to climate change. In Doñana’s National Park wetlands, the hinge between Atlantic and Mediterranean flyways

for bird populations, sound reveals stress before sight: dwindling choruses, altered migration timetables, new silences where water once spoke. Treating the soundscape as a living climate archive, we turn listening into a way to sense ecological health and frame the “acoustic commons” as something Europe must protect together, having reached agreements with former ECoC candidates like Braga and Faro 2027. In addition, **Terra Futura** confronts three linked fronts: care for water, soil and biodiversity; low-carbon and low-waste cultural production; and the skills a fair green-digital transition demands. It treats the cultural lifecycle as a place to use less in order to last longer and Jerez can show many European territories how to make cities more liveable and to manage water resources in the most efficient way. We have reached collaboration agreements with MOCA NGO (Ukraine), ZKM-Zentrum für Kunst und Medien Karlsruhe, Haus der Kulturen der Welt Berlin and ECoC cities like Oulu 2026, Kaunas 2022, and Leuven 2030.

Further networks we will use as resources for partners and allies for our artistic and cultural programme include **Culture Next** of which Jerez 2031 is a member. A network that adds value to the ECoC experience and encourages candidate cities to continue their work with a European dimension. The University of Cadiz is a member of **ENCATC**, the European network on cultural management and policy which Jerez can rely on for recruiting project partners, staff and harnessing knowledge. Cadiz University is also a member of the Iberoamerican Postgraduate University Association, opening up connections to Spanish — and Portuguese — language research institutions in Europe and overseas. CEIMAR, the International Campus of Excellence in Marine Sciences, offers a vast network of partners for projects on climate change at the interface between art and technology.

Having the University of Cadiz (UCA) within our governance structure and bidding office, allows us increased access to international networks. For example, the European University alliance SEA-EU, led by the UCA and integrating institutions like the University of Western Brittany (FR), Kiel University (DE), the University of Gdansk (PL), the University of Split (HR), the University of Malta (MT), the University of Naples Parthenope (IT), the University of Algarve (PT), and Nord University (NO), formally endorsed its support for both the Jerez 2031 bid and Victoria (MT) European Capital of Culture in November 2025.

The significance of wine production and equestrian activities in Jerez’s social and cultural life has led the city to play an active role in the RECEVIN (European Network of Wine Cities) and EUROEQUUS (European Network of Horse Cities). All members of both networks have explicitly expressed their willingness to collaborate with Jerez 2031 on the projects within its cultural programme related to their respective fields of activity.

Q15

Attracting the interest of the European and international public

Why do people come here? And where do they come from? Good question.

Our current tourism model is quite “steady”. We are not one of those places in Spain where local people are really unhappy at an intrusive level and type of tourism which overruns the place and pushes out the locals. And that’s a good thing and something we want to avoid.

Most of our international (and Spanish for that matter) visitors like the authenticity of Jerez. Our city centre is notable not just for its *tabancos* and *flamenco* clubs, but also for its relative lack of the usual shopping brands (they’re in a mall on the edge of town). So we feel — and are — pretty Spanish. And that is a key part of our charm. You can feel part of a city which is really “lived” by local people.

Our biggest attractions are the *bodegas* and sherry tours with 200,000 visitors each year (our visitors quite like a drink or two it seems) and our horses. We also have a huge niche audience of motorcycle fans (over 300,000) who visit our famous circuit and a growing golf scene. But, slightly surprisingly, flamenco tourism is not a “huge hitter” (for outsiders) and nor are our museums. And though we have a really strong festival programme, its appeal is again largely local. To be fair, it has been the plan that our festivals largely appeal to a local audience, but our international visitors would enjoy being caught up in our festival fever.

Flamenco here should be a bigger international draw. It certainly is part of our appeal, but we know it could be better presented for an external audience.

So the yearlong **FlamencoGen** programme gives us the opportunity to do just that. And to connect Flamenco to other iconic European music and dance forms.

A new **Flamenco Museum** will also be open by 2027, telling brilliant stories of the history of this incredible art form, but also its connection with the gitano community and some of the trailblazing personalities who have challenged and changed attitudes. People like the international flamenco icon Lola Flores or Rafael de Paula, the legendary bullfighter who died in November 2025 and who lived at a time when the Roma community produced so many flamenco dancers, toreros or were regarded as criminals — often through national media stereotyping.

And yet today, as we said before, we owe to the Roma community a lot of our cultural vibrancy. We are sure that people from across Europe will want to enjoy the contribution that trailblazers like Rafael have contributed by changing attitudes and breaking through glass ceilings, contributing to the integration model we introduced in Q14. And of course it does our attractiveness no harm when global music stars like Rosalía talk about Jerez de la Frontera and its flamenco authenticity as she did on the US Jimmy Fallon show in November 2025!



Think local, act global

Actually, our plan for ECoC to develop our visitor model is built on the old mantra: **think local, act global**. Because (as we further discuss in Q19) we need to make some of our best cultural features more attractive and accessible to a younger, local audience. By doing so, we firmly believe that we will attract a younger European audience, too.

For example, projects like **Escape Culture**, **Open Stage**, **AI Killed the Radio Star** and all the initiatives **RestLess in Jerez** are committed to attract and involve local and European young audiences.

Talking of acting globally, we also plan to connect with **Andalusia Tourism** with their **Andalusian Crush** campaign and Visit Spain, our National Tourist organisation which is keen to spread tourism more evenly around our country to avoid the unsustainable type of tourism, mentioned above, which is so unpopular with local people in some of our most popular destinations. **Do you think you know Spain?** is the campaign that is promoting hidden gems. We are not totally hidden, but some of our gems are! Both in the city and also in Cadíz Province which has some amazing gems to unearth.

Connections to the Americas and Africa will also be fruitful for us. Just 30 km from Jerez is the American Naval Base where over 1,000 American families live. 2031 and the ramp-up years are a great opportunity to enable a much

closer cultural connection for them but also for more of their families and friends back home.

In 2025 nearly 3.5 million passengers and almost 1 million vehicles came through the port of Algeciras from Tunisia. And the Port of Cadíz receives 480,000 cruise passengers a year. That is quite a market opportunity for the European Capital of Culture, and one which is very much on our radar.

The weather is warm and so is our welcome

Another USP for Jerez is the warmth and friendliness of our welcome. Even with language barriers, you feel accompanied. People here don't just host and serve — they'll actually go with you to show the way when you get lost. Who needs Google Maps when you have a local "Greeter". You even get an "¡Olé!" when your food or drink is served. That's quite an advertisement for our concept and here it really comes from the heart.

In fact, we are already designing our **Greeters Programme**. Enlisting neighbourhood hosts and cultural ambassadors (restaurateurs, taxi drivers, tour guides, public transport drivers, and many more). All trained to share the history of Jerez and its European values, making the tourist experience more authentic, human, and relatable, in keeping with the vision of ¡Olé Europa!

Come back to the South and let **¡Olé Europa!** really move you.

Q16

Links with European Capitals of Culture and candidates cities

It all began with flamenco. It's true. Flamenco in its most European dimension.

A Danish festival leader, Kirstine Hastrup, based in Jerez with her Kriatura youth-and-children flamenco festival, had entertained music and dance exchanges with Danish cities for years. Including, as it happens, with **Aarhus, ECoC 2017**. Our visitors from Aarhus told us about how valuable being ECoC had been for the city (and region). It had helped them to Rethink (!) their city. We are really thankful to Aarhus for encouraging our ECoC bid.

During this year's Kriatura festival in March, Trine Bang, former director of Aarhus 2017, opened a working exchange in Jerez, combining a lecture for local cultural operators with joint rehearsals and performances by a 150-voice Danish youth choir with young musicians from Jerez. **¡Olé! Aarhus**.

In April, we had opportunity to learn from **Donostia - San Sebastián 2016**, with the visit of Imanol Galdós (Donostia Kultura) to Jerez, who shared how ECoC can bring people together, through dialogue, neighbourhood projects and a volunteer spirit that lasts.

Our team visited team **Bourges 2028** in June. In Bourges we felt how a medium-size city can move

fast, reuse heritage smartly and travel by train without losing ambition. We're borrowing that "light and nimble" approach to connect our historic centre and rural areas with formats that are easy to tour and gentle on the planet.

During the summer, in August, we went to the very North, to cool down a bit from Southern heat. We shaped an Arctic-Andalusian axis with **Bodø 2024** as our anchor. The route began in Trondheim, where the **Norwegian University of Science and Technology** opened the door to artistic innovation — labs, prototype residencies and entrepreneurship and collaboration on our BodegART capacity building programme. In Levanger, near Bodø, **Nord University** brought us into dialogue on inclusion and rurality, co-designing actions — especially for our The Roma Caravan Journey project, with Prof. Marianne Brom Brodersen, a specialist in Roma studies.

A dynamic workshop with the Bodø 2024 team (Programme Director Henrik Sand Dagfinrud and General Director Jacob Normann) turned legacy into tools: governance, volunteering and micro-venue know-how we can adapt at home. We closed with Nord University's Monitor2024 evaluators and an exchange with SPIR Innovation Service (to seed joint innovation pilots and



a shared evaluation baseline for 2031). All of this was made possible through Erasmus+ mobility with UCA and the SEA-EU alliance — laying a clear, working corridor between Bodø and Jerez.

We also established strong ties with the South, focusing initially on the powerful legacy of **Valletta 2018**. In September, we learned from the Valletta Design Cluster (VDC) to shape our own BodegART and capacity-building structure, opening a collaboration with VDC within our Legacy Programme. This engagement quickly developed into a robust, reciprocal partnership with **Victoria 2031**. The academic cooperation developed into a key driver of concrete cultural co-production.

In this regard, the relationship with Victoria 2031 is foundational, as the city is a confirmed partner in our **Street of Devotion** and **People's Museum** programmes. Bi-directionally, this includes Jerez 2031's participation in two programmes of the Victoria 2031 bid book (Q16), and common capacity building programmes. A strong partnership which has also been formalised by a **twinning** between both cities on November 2025, complemented by in-person work visits from both bidding offices and the support of a common university network, including the University of Cadiz (UCA) and the University of Malta (UM).

Our odyssey around Europe has initiated conversations with numerous further ECoC cities and candidates to build concrete co-productions, touring circuits, and peer learning. Most of these conversations have already resulted in concrete partnerships in our bid book, ensuring a deep European dimension from the outset. Those cities include among the already mentioned ones: **Nikšić 2030**, **Novi Sad 2022**, **Leuven 2030**, **Oulu 2026**, **Lublin 2029**, former candidates **Braga and Faro 2027**, and current

candidates **Burgas 2032**, **Turin 2033**.

Finally, we want to further explore connections with **Oulu 2026** and **Kiruna 2029** around the cultural and social integration of their Sami communities and how that compares with our own experience with our Roma people. And with **Bad Ischl 2024** we are keen to find out more about what the team learned about transforming a more traditional cultural system into something more contemporary.

Culture Next: from joining to hosting

Jerez joined **Culture Next** as an associate in November 2023 and became a full member at the end of 2024. We see this membership as a platform to share, learn, test, compare and scale what we do “de la frontera”.

We actively contributed to the network calendar at the **Leeuwarden** and **Bielsko-Biala** meetings, deepening bilateral contacts with a further ECoC and former candidate. And Jerez 2031 led a thematic working group focused on developing a common methodology to guide public authorities across Europe in designing and implementing support measures for the cultural and creative sector during periods of economic recession.

Within **Culture Next**, Jerez also participates in the initiative **SDG Lab**, through which a group of 15 European cities seeks to define a common methodology for evaluating cultural policies and their alignment with the Sustainable Development Goals.

These engagements align **Culture Next** priorities with our own programme lines: decentralisation, cultural rights, peripheries as engines, and Europe as a space of everyday co-creation.



4.

OUTREACH

Q17

Involving the local population and civil society



Jerez is culture. You are capital! Join us!

That's the call we launched our programme with to the wider public, engaging local people and their civic organisations in supporting and shaping the Jerez 2031 application. The candidacy of Jerez 2031 is born from our simple yet profound conviction: **culture is something to be lived.**

From the very first day, we understood that a European Capital of Culture is not built from offices, but from people in squares, courtyards, and neighbourhoods. From passionate participation that turns every citizen into a protagonist of their own culture.

This way of understanding Culture led us to design a **wide participatory process.** Building on our culture. As it is. And as it could be:

- **A street culture where public space** — beyond being a meeting point — becomes a stage for artistic expression.
- A culture in which **each individual, beyond a spectator, feels part of the show.**
- And, above all, a culture that is capable of transmitting our way of understanding life. **Our joy, our passion, our rhythm.**

The local engagement process began in **Autumn 2024** with the open call for projects (see Q13) where the City Council adapted its **Strategic Plan of Grants 2024-2026**

to support cultural projects linked to our bid. Its aim was to help with new ideas, formats and capacity building. Some 175 grants totalling over €2.5m have been approved for projects now being carried out.

The outreach process continued in March 2025 at the Museo de la Atalaya, within the framework of the Kriatura Festival (introduced in Q11/Q16), where more than 350 people - artists, associations, young people, seniors, and diverse collectives — gathered to dream together and to reimagine their city for 2031. And identifying what we need to change. That morning, the space filled with hopes, ideas and emotions — the symbolic starting point of a civic movement that has not stopped growing since.

In the months that followed, the Jerez 2031 team has been present in every corner of the city. We took part in the Fair of Active Seniors, where we spoke with around 50 senior citizens about culture as a tool for coexistence and wellbeing. We met with the Local Council for the Elderly and visited the Aljibe Adult Education Centre, discussing how culture can also be a form of learning and living memory. More than 80 participants contributed ideas and experiences that demonstrated that cultural participation in Jerez can be truly intergenerational.

Within the Kriatura Festival, over 1,000 children and teenagers joined a day of creativity and imagination. Their energy became the very symbol of Jerez 2031: a generation that imagines, sings, and creates its own city.

Later in the year, we celebrated Europe Day, raising the



European flag alongside more than 1,000 schoolchildren from across the province — a symbolic reminder that Europe is also built from schoolyards and southern plazas (see Q19).

In parallel, throughout 2025, over 200 citizens spontaneously visited the Bid Office to present their cultural ideas and projects for the candidacy. And during the year, the ECoC team has been present at more than 50 cultural events in the city in order to keep people informed and request their support. Around 15,000 people and organisations signed our **Manifiesto** of Support.

Strategic and structural

But although what we described above shows a **huge outpouring of emotional support** to Jerez 2031 from all walks of life, we also needed to offer some **more structured and strategic ways** to help us shape how local people could really contribute.

So we launched a **strategic consultation and co-creation** process called **Agora Jerez 2031**.

Dissemination: Agora Forum Jerez 2031. On July 2, 2025 more than 400 people from the cultural ecosystem of Jerez and the province were invited to the culture and museum centre La Atalaya to explain in detail what an ECoC involves. We explored how the Cultural Programme could be designed and the participatory process and methodology that would guide it. The forum also announced the second phase of the process: the Idea Lab Agoras.

Idea Lab Agoras: Idea Generation. Following the Forum, our team designed and organised four events that we called Idea Lab Agoras. Through these, local actors from all over the province who were working in the same line of work, could present their ideas, get to know each other and brainstorm ideas that, properly worked on, could be incorporated into the proposed Cultural Programme. Specifically, 4 Idea Lab Agoras were convened around four main lines of work:

- **Cultural Agora**, with the participation of artists, flamenco clubs, cultural managers, creative professionals, etc.(see Q13)

- **Social Agora**, with the participation of NGOs, associations of social support to vulnerable groups, promotion of health, well-being, sports, neighbourhood, environmental, etc.
- **Education Agora**, with Infant and Primary schools, Secondary schools, university centres, teaching academies, etc.(see Q19)
- **Youth Agora**, with associations, artists and creators who work on new lines of cultural expression.

The result of these Idea Lab agoras was very positive. A total of 96 ideas were received from the 91 participants, as can be seen in the table below.

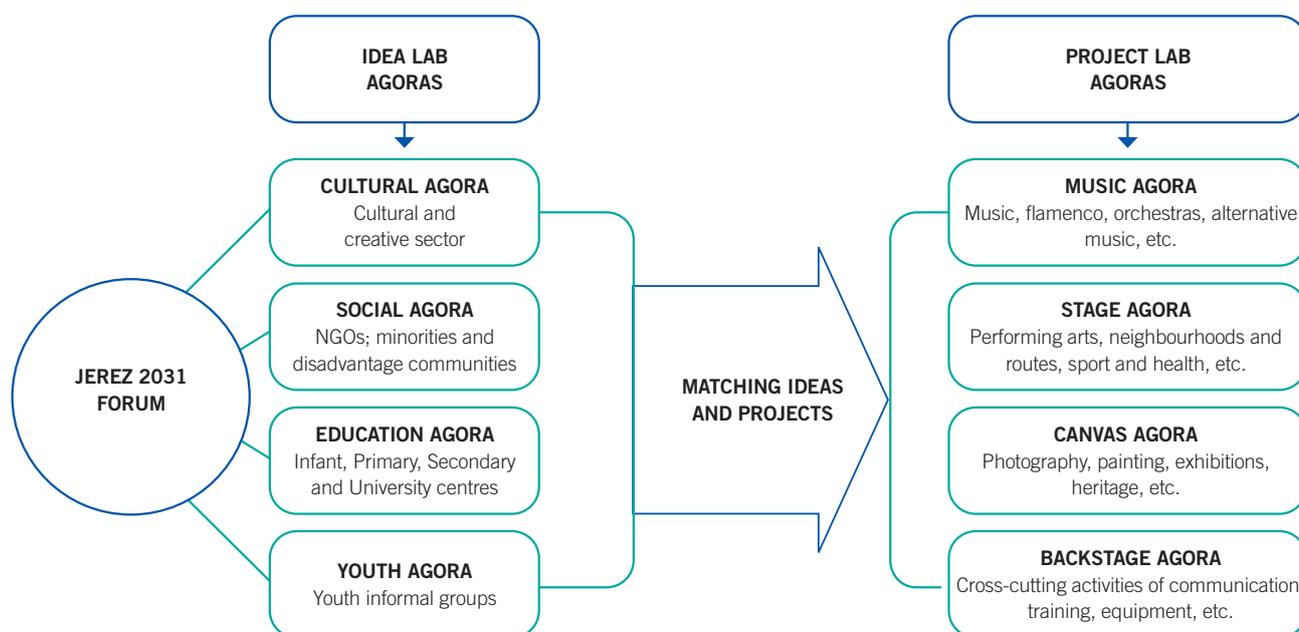
Project Lab Agoras - Project Design. All the proposals received in the Idea Lab were analysed by team Jerez 2031, grouping them according to their content, their origin or their response to the strategic challenges posed by the candidacy. The next step was to co-create projects with all the participants in four working / thematic groups (**Music, Stage, Canvas and Backstage**) which were specifically focussed on the cultural and artistic programme and were already explained in Q13.

The Agoras proved that Jerez is already a living cultural laboratory, where citizens are not only audiences but creators of ideas, experiences and content.

Participants also valued the chance to be directly involved in reimagining the cultural shape of the city. As one participant said:

“This is the first time that someone (city) is asking us how we see culture in the future”.

This process has strengthened the civic fabric that will accompany the entire cycle of the candidacy. From it arises the idea of a citizen network, inspired by the spirit of **¡Olé Europa!** as our concept. Twelve (almost half) of the projects in the cultural programme came out of this process, with potential for more should we proceed to round 2. Our Agora model is summarised in the diagram below.



The Agoras model reflects the candidacy's commitment to citizen involvement. This is the path we have chosen. Now, we want to expand this horizon even further with an innovative engagement strategy through, for example, a **participatory cultural budget** initiative where the funding for a portion of our cultural programme's proposals is chosen by the citizens themselves, or a cultural network of micro-events designed by residents.

At the same time, we have made progress in articulating a **cultural volunteer plan** as a permanent human capital structure that engages citizens with the candidacy, strengthens the generation of ideas, promotes the creation of diverse content, and guarantees the participation of participants and attendees at the Jerez 2031 cultural events.

A whole set of initiatives seeks to engage citizens in the project, which we intend to strengthen with the design and implementation of a **participatory digital platform**

through the application. This will give citizens the opportunity to contribute ideas, monitor applications, register for activities, participate in competitions and contests, purchase tickets for events, and more.

Already the Agora process has led to some positive long-term changes. The Municipal Department of Culture has decided to keep the Agoras to help guide the process of annual cultural planning. And Jerez 2031 has established a **Cultural Council** made up of 25 people from our cultural and artistic ecosystem to continue to guide our project and programming.

Of course, there is still much to do to build on the connections we have made, the structures for consultation and co-creation that we used and to broaden the range of people and places who have been so generous and, at times, challenging with their views and ideas. But we are hugely encouraged that many people from our city are as passionate about the city's cultural future as we are.

Q18

Opportunities for participation of marginalised and disadvantaged groups

As we described in Q17, we have tried to build participation into Jerez 2031 by recognising every resident as a cultural protagonist — especially those historically on the margins. But that's easy to say, and yet not so easy to achieve.

However, our Candidacy has tried to encourage the participation of those people who do not enjoy the same opportunities as the rest of the population. And we see it as an obligation of all public authorities to remove any obstacle that could discourage participation for everybody on equal terms.

This approach includes reaching socially excluded groups, specifically the large inmate population. The province of Cadiz holds one of the highest concentrations of penitentiary institutions in Spain (over 3,000 inmates with three centres just outside Jerez), positioning these centres as new, necessary points for cultural access and rehabilitation programming within our outreach strategy.



Some of the initiatives launched by Jerez 2031, and that will remain active over the next few years, are the following:

- Work has been done directly on the identification and co-creation of projects by associations that usually work with people with disabilities and ethnic minorities in the Social Agora.
- Significant participation from Roma associations, women's groups, migrant entities, people with disabilities and youth at risk of exclusion in the Social and Youth Agoras.
- Creative workshops, listening dynamics and cultural mediation spaces ensured that diverse voices were not only heard but incorporated into the cultural programme's design.
- In collaboration with local and European entities, the Jerez 2031 team is developing a **Cultural Inclusion Protocol**, ensuring that every stage of the programme — from planning to evaluation — remains open, equitable and empathetic. Our vision aligns with other European cities transforming the periphery into a new centre of social cohesion like Kiruna 2029 and Lemesos 2030.
- On October 6th and 7th, the ECoC candidate cities for 2031, Jerez (Spain) and Victoria (Malta) held a seminar on Social Inclusion in Jerez under the auspices of the CulturePIE Project led by the Cultural Association Ateneo de Jerez. It addressed intervention and participation strategies for access to culture for marginalised people and meetings were held with local associations dedicated to the social care of minorities that participated as speakers and attendees.
- On the occasion of International Disability Day (3rd December), an inclusive fashion show was held with the participation of 10 associations working on social promotion and employment for people with disabilities. The event was organised with all the participating associations, since we understand that **“nothing should be organised for people with disabilities, without people with disabilities”**. All

the people who paraded were people with disabilities belonging to each association.

- A **manifiesto** was signed by more than 20 associations that work for the personal and professional development of people with disabilities.
- A line of work and cooperation has been established with Fast Track Cities (an international initiative supported by UN-AIDS, WHO and UN-Habitat that promotes the creation of inclusive, healthy and stigma-free cities) by JerezLesGay and Fundación Triángulo, as non-profit organisations that promote the rights of lesbian, gay, trans, bisexual, intersex and queer asexual, aromantic, pansexual and polysexual people; ASPANIDO, dedicated to the social promotion of people with Down Syndrome; Local Council for the Elderly, Ateneo de Jerez, etc.

Thanks to these initiatives, key social projects have been integrated into the Cultural Programme such as **MuJerez**; **People's Museum** or **Rhythm of Belonging**.

The position of young people and the impact of high levels of unemployment and disengagement is also a key priority for us. We focus much of Q19 on young people.

Neighbourhoods That Create Inclusion

Yet Jerez brings a distinctive voice: here, inclusion is not a correction - it is a living heritage.

As we say in Jerez: culture is the oldest form of equality. Roma culture and creativity sits at the centre of our identity. Jerez 2031 gives us an opportunity to show how Roma people can be a central feature in all aspects of city life.

As Joaquín López Bustamante, Journalist and Roma educator, put it: **“We want to stop being an object of study and become a source of knowledge”**.

ECoC gives us an opportunity to create the kind of civic and community relationship with our Roma neighbourhoods that match our aspirations for genuine and deep seated inclusion. And they can also create a

model for the kind of lively, engaging neighbourhoods across the city that form one of our key strategic priorities.

For example, in *barrio* Santiago, the cradle of flamenco and Roma identity, inclusion has taken shape through cultural projects that unite memory and contemporary creation.

Paving the Way for Artistic Inclusion

With existing projects and associations like Aspanido, Kinovisión and RecordARTE, paving the way for ECoC to transform daily life into art (with projects like **Rythm of Belonging**), we will involve people with Down syndrome, Roma youth and local residents in processes of artistic co-creation. What was once considered peripheral has become a cultural laboratory, where difference becomes a source of strength and poetry.

In the same spirit of respect and listening to those who carry the city's memory, the project **People's Museum** gathers the testimonies and stories of our elders, turning them into a living audiovisual archive for families and for Jerez.

Each story becomes a seed — words that grow into the roots of the city's collective memory. This intergenerational laboratory of remembrance combines oral tradition, audiovisual art and the pedagogy of care, reinforcing the idea that culture does not only create: it also remembers and heals.

Culture for Social Justice and Wellbeing

We want to promote culture as a space for social justice and wellbeing. Several projects bring this to life:

- **MuJerez**, empowering women artists and cultural workers, combining tradition and contemporaneity in a space of creative leadership.
- **People's Museum**, ransforming personal memories and invisible stories into a living archive of Jerez's and Europe's identity.
- **Rhythms of Belonging**, connecting people of diverse origins — Roma, migrant and European — through dance as a common language of belonging.
- **RestLess in Jerez**, picking up the stories of the youth, developing with young people the spaces, tools and skills to express themselves.

Our Flagship project **The Roma Caravan Journey** celebrates stories, songs, shares art, culture and relationships of Roma people in a caravan which allows Roma communities from across Europe to explore their cultural contribution to our continent.

Finally, our **yearlong celebration of Flamenco** will also bring opportunities to reflect on the life and experiences of iconic figures from the Roma community whose stories provide enlightenment from the past which can help us shape a better future.

These projects treat inclusion not as an external goal, but as a creative engine — one that expands artistic expression and redefines the relationship between art and community.

As our manifesto highlights, ***“in Jerez 2031, marginalised groups are not recipients of culture: they are its authors”***.

Q19

Our strategy for audience development and links with education and schools

Audience Development

What can we say about current audiences? What we felt instinctively is that audiences for our festivals are strong, our flamenco has a very loyal audience in many communities and that our equestrian school largely appeals to tourists. Our museum numbers are quite low and we need to do something about them. And for the theatre it is a mix and our new Director is keen to encourage new groups and to diversify the “offer”. All fine, but we realised that we need to be more strategic in our approach.

So we undertook a significant **survey of a sample of over 500 people, aged between 15 and 65+, from May until November 2025** to tell us more. As we said in Q1, people felt culture needed to be spread more evenly across the city as it was not perceived as inclusive as we need it to be.

Our respondents identify culture in Jerez with flamenco,

fiestas and heritage. Only very few saw the cultural offer in Jerez connected to theatre, literature, visual arts. And even fewer to digital culture. Another major gap was identified by the respondents regarding the lack of education that connects culture and arts to career opportunities and entrepreneurship.

That was really helpful as it confirmed our thinking. And also that the key goals in our cultural strategy were the right ones, especially about spreading culture more widely across the city and encouraging more young people to engage with culture early in their lives to create a long-term cultural habit.

That said, as we have previously shown in Qs 17 and 18, our Agoras reflect the candidacy's commitment to citizen involvement and the enthusiasm of local people to support us. But in the build up to ECoC, should we be selected, we want to expand this horizon even further with an **innovative audience engagement strategy**.



This has the following features:

1. **A participatory cultural budget** initiative where the funding for a portion of our cultural programme's proposals is chosen by the citizens themselves, or a cultural network of micro-events designed by residents.
2. **Developing a cultural volunteer plan** (introduced in Q17) as a group of active citizens who engage their neighbours with culture in the build up to 2031, encouraging the participation of more local people in the lesser used features of the cultural landscape. Acting, effectively, as our **cultural champions**.
3. We would also use the connection we have with the almost 15,000 people of 50 different nationalities who have expressed their support for the bid by signing the Jerez 2031 **Manifesto** by offering them updates on exciting new programmes in the lesser used cultural places during the build up years to grow our audiences.
4. Jerez 2031 is also proposing a **digital cultural ambassador initiative** on social media so that citizens themselves can become representatives of the bid on their digital channels before their communities of followers.
5. Boosting audience development and young people's participation in culture by launching a **1-Day Culture Pass for residents aged 18-31**, giving them one free day to enjoy any cultural activity.

6. Should we succeed in progressing to final selection, we also want to develop this into a **concrete "offer" of regular cultural engagement** activity for every young unemployed person in the city during the build up to 2031. There is also potential synergy here (Q6) the BodegART project and its opportunities to offer creative development opportunities across the city and especially in those areas which seem disconnected with cultural life.

With the driving force of ECoC **we want culture to reach everyone, everywhere**. This means to decentralise cultural life so every *barrio*, *pedanía* and rural area hosts regular, nearby opportunities to create, learn and meet. Using libraries, small venues and public spaces as anchors, building circulation between centre and periphery and removing practical barriers, so participation becomes a right close to home. Let's revitalise our cultural system and the audiences will spread across our cultural landscape.

Schools and Young People

For people in schools we want the cultural habit to start early as we said above. Questions 5-8 showed that a key priority is to use the impetus of Jerez 2031 **to create a city where young people feel connected to a city that offers possibilities** for them. That Jerez is not a place to run away from because it offers little sense of an exciting future or to stick to because you can have a more than bearable life even if you don't leave your traditional comfort zone.

For an ECoC programme in 2031, just over 5 years away, many of today's teenagers will be adult participants — both as spectators and creators — so it's really worth investing in them now. Because the legacy of Jerez 2031 will be measured, in large part, by its impact on future generations. For this reason, **our educational and audience development strategy is also deeply linked to schools, young people and artistic training.**

We want culture not only to be seen, but to be learned, practiced and lived. In 2031, Jerez aims to be recognised as the European Capital of Children's and Youth Culture - a city where learning and creating mean the same thing.

In Jerez, to educate is to create culture. Our city has always learned through the senses — listening, improvising, sharing. In this context, Jerez has been a pioneer in Spain with La Ciudad de los Niños (The City of Children), a 400 sq. metre space where childhood becomes active citizenship.

This model now supports our vision of the future: a city where children not only participate but symbolically govern culture. Through play and creativity, thousands of children have learned to imagine, decide and care for their surroundings. La Ciudad de los Niños will be at the heart of our educational programme — a meeting point between art, pedagogy and civic life. As Joaquín López Bustamante again put it : ***“Will AI know how to say ¡Olé! at the right time (in its proper compás)?”***.

We want every child, young person and teacher to discover their own way of saying “¡Olé!” through how they learn and teach. The **Education Agoras** described in Q17 brought together dozens of teachers, students and cultural mediators from Jerez and the province. Together, we explored how to connect schools with cultural life and how to turn education into an act of creation and citizenship.

These Agoras were not mere debates but true laboratories of shared learning, where the foundations of the educational strategy of the candidacy were laid.

From these alliances arise projects that will transform classrooms and neighbourhoods:

- **RestLess in Jerez**, a cluster of youth-proposed and youth-led projects from our open call that will offer opportunities to young people to express their restlessness and creativity according to their age.
- **Ratón Pérez**, which blends childhood imagination with Jerez's heritage and traditions.
- **Fake News**, fostering media education and digital citizenship.
- **Open Stage**, turning city squares and courtyards into open-air classrooms for young artists and musicians.

Our **youth audience development** will focus different activities on the different age groups:

Toddlers and pre-school children (0-5): They are often exposed from a young age to fiestas, flamenco, and city

celebrations. Planting the seeds of future creativity by offering shows for toddlers and pre-schoolers at the theatre with performances which activate all senses — touching, commenting and singing along expressly encouraged.

Young school children (6–12): Children participate in creative labs in theatre, illustration, music, digital storytelling, and movement. Emphasis is placed on emotion, play, and freedom of expression.

For teenagers (13–18): Teenagers often feel they don't belong, neither in the adult world nor in cultural institutions. Jerez 2031 meets them where they are: in skateparks, plazas, and online platforms. Together, we develop a programme according to their needs. Themes such as mental health, gender identity, and migration are



addressed through creative means, using culture as a language for confidence and cohesion.

For young adults (19–31): The offer will focus on young creatives and students at the edge of professional life. With local partners in education, business, and culture, we offer training in creative industries. Youth cooperatives and collectives are supported with micro-funding and mentoring. Mobility is key: exchange residencies, Erasmus+ opportunities, and European networks are activated to foster international experience and visibility.

Jerez 2031 will connect schools, universities and cultural centres in Cadiz with other European cities, creating a network of artistic learning, youth exchanges and creative residencies. Through it, young people from Jerez will learn from Europe — and Europe will learn from them. And this will also connect with a development of our current, innovative education programme, which breaks barriers between urban and rural life, between art and learning.

Jerez 2031 offers Europe a simple but profound lesson: when education is lived with soul, rhythm and passion, it becomes the most transformative art of all. One of our most valuable Roma contributors, Ismael Cortés, talked of Jerez being ***“sprinkled with a special salt”***. We plan to sprinkle that special salt over the way we educate and include our young people. Building audiences - and people — who can face the future with confidence and creativity.



5.

MANAGEMENT

Q20

Annual budget for culture in the city

Like many European cities, Jerez has faced budgetary constraints derived from macroeconomic factors beyond the city's control (2009 crisis, pandemic, nearby wars, etc.). However, the cultural sector was never considered expendable. On the contrary, it has been understood recently - as we described in Q5 — as an engine for urban transformation, social inclusion and the international projection of the City.

The Cultural Strategy PECCJ has been the guideline for the Municipal Budget for Culture, generating a growing commitment.

Additionally, the City Council distributes almost € 2.5 m in grants to around 175 entities and associations from the cultural, social, health, education, tourism, sports and other sectors each year. For 2025 these grants were connected to the themes of Jerez 2031 and the projects carried the ideas of the European Capital of Culture into all corners of the city.

Since our candidacy area includes the entire Province of Cadiz, it is worthwhile noting that the annual cultural budget of the Provincial Foundation of Culture (Diputación

de Cadiz) is mainly used to be redistributed to villages and cities of the province under 20,000 inhabitants. The budget amounts to €1.7 million, an increase of 3.5% compared to the previous year. Additionally, the province supports larger cultural events like the Cadiz Carnival.

Year	Annual budget for culture in the city in euros	Annual budget for culture in the city in euros (as % of the city's total annual budget)
2021	€ 6,032,369.62	2,22 %
2022	€ 6,977,040.73	3,04 %
2023	€ 6,233,448.36	2,42 %
2024	€ 8,253,193.78	2,83 %
2025	€ 8,720,532.27	3,07 %

Q21

Funds from the annual budget for culture to finance

In the event that Jerez is designated as an ECoC, the necessary funding for its preparation and for the year of the European Capital of Culture would not be deducted from the yearly cultural budget of the Municipal

Department of Culture. It might be, however, that the cultural institutions receiving cultural funds from the municipality invest these funds for their involvement in the ECoC programme.

Q22

Amount of the annual budget to be spent for culture after the ECoC year

Jerez is committed to consolidating an ambitious, coherent and stable public policy in cultural matters.

From the year after 2031, Jerez plans to allocate 4% of its municipal budget to Culture. This figure represents an increase of 33% compared to the average allocated in recent years (2021-2025).

This additional investment is intended to preserve the legacy of Jerez 2031 and consolidate the new model of

cultural management proposed, promoting participation, innovation and international projection generated through the ECoC process.

In order to make these allocations effective, periodic evaluations will be carried out to measure the social, economic and urban return on investment in culture, in accordance with what is proposed in the Strategic Plan for Culture and Creativity of Jerez.

Q23

Operating budget

This budget includes funds allocated for the years 2027 to 2031 and for the legacy years. The amount allocated for after 2031 to sustain legacy activities is of €2.45 m and already included in the total.

We are rather conservative with the calculation of the private sector funding and are confident to be able to secure it with the help of local and national companies if we are designated.

Total income for operating expenditure (€)	From the public sector (€)	From the public sector (%)	From the private sector (In euros)	From the private sector (In %)
35,800,000	34,000,000	95	1,800,000	5

Q24

Income from the public sector to cover operating expenditure

Public sector revenue to cover operating expenses	€	%
National Government	11,000,000	32,4
City and Province	11,000,000	32,4
Region	11,000,000	32,4
EU (with the exception of the Melina Mercouri Prize)	1,000,000	2,9
TOTAL	€ 34,000,000	100 %

Q25

Financial commitment to cover operating budget

With regard to the local level, it is clear that, by being part of the Governing Council of the Jerez 2031 candidacy, both the City Council and the Provincial Council assume the financial commitment that entails both the preparation of the Candidacy and the organisation of the proposed ECoC concept and programme, although this must be duly included in the 2027-2031 budgets of each of these entities.

The Special Plenary Committee of the Jerez City Council, held on December 18th 2025, approved this candidacy, and the General Financial Controller issued a Responsible Declaration stating that the multiannual financial commitments arising from the European Capital of Culture designation would be provided for in the coming years, should the city ultimately be selected.

It should be noted in this regard that, throughout these years, the Provincial Council of Cadiz has supported the Candidacy process, contributing from its own Provincial Budget the amount of 500,000 euros to the Bidding Office.

These commitments have been endorsed in different collaboration agreements that have been formalised on an annual basis.

At the time of drafting this document, Spain's Ministry of Culture has not yet specified what its budgetary contribution would be; therefore, we have assumed the same level of contribution it committed to the European Capital of Culture San Sebastián 2016.

The City Council of Jerez has promoted the creation of a Working Group of candidate cities within the Spanish Federation of Municipalities and Provinces (FEMP). Among other activities, it proposes that the FEMP itself act as interlocutor with the Ministry in order to clarify its budgetary commitment.

The Government of Andalusia has likewise not yet defined its financial commitment, as it is waiting to know the State's contribution, since it is customary for projects of this kind to be funded proportionally by the three tiers of government: national (Ministry of Culture), regional (Ministry of Culture of the Government of Andalusia) and local (Jerez City Council and the Provincial Council of Cadiz).

Q26

Fundraising strategy for support from private sponsors

The City Council of Jerez has extensive experience with private sponsorship of cultural, sporting and festive events. There is a Regulatory Ordinance on sponsorship activity by which any interested person or company can contribute to the cost of events. Thanks to this Ordinance, the municipality can manage all its sponsorship and patronage activity with the due guarantees of transparency, evaluation and monitoring that any public-private cooperation activity entails.

In terms of sponsorship, Jerez 2031 would not be a novelty, although the uniqueness of the event will attract the interest and attention of a greater number of companies and individuals.

In fact, the candidacy itself, in 2025, has managed to attract the attention of some companies with a strong local presence, such as the Tío Pepe Festival (festival managed by one of the largest sherry companies) or the Cajasol Foundation. Namely:

- **Tío Pepe Festival**
agreed with the Jerez 2031 Office to set up a stand by which all the people who attended the concerts (more than 30,000 people) could receive information about the process and sign our Manifesto.
- **Cajasol Foundation**
A cultural entity with a long history in the province that is rehabilitating two emblematic buildings in the city centre to house two 4-star hotels and has allowed a canvas on its façade with the citizen participation campaign for the candidacy: “Jerez is culture, YOU are capital”.

These are just two examples that allow us to predict that in case Jerez 2031 is designated as ECoC, the project will attract the interest of other local, national and international companies and obtain additional funding for the proposed programme.

Here are some of our plans to attract and involve private sponsors for Jerez 2031:

1. Creation of an approach that highlights the **economic interest and corporate social reputation** that collaboration with a project such as ECoC Jerez 2031 can mean for a company.
2. Request the Ministry of Finance to apply the **tax incentives** provided for in Article 27 of Law 49/2002, on the tax regime for non-profit organisations and tax incentives for patronage.
3. Conduct a **market research** among potential sponsors. A study that will allow their segmentation according to the interests of the companies themselves, their capacity to contribute financially and the visibility and impact of the brand. In this way, three levels of sponsorship will be established: Gold, Silver and Bronze.
4. Launch of a **Collaborating Companies Programme**, which would seek the participation, in cash or in kind, of local small and medium-sized enterprises. Unlike sponsorships, these contributions, beyond their amount, would try to facilitate the local roots of the project and its territorial dissemination.
5. Creation of the **Sponsorship Office** within the management structure of the ECoC Jerez 2031. A specialised team that will be in charge of designing campaigns, tailoring customised value propositions, based on the interest of the proposed cultural project, and building lasting relationships with the business fabric.
6. Evaluation, follow-up and **monitoring** of activities subject to private financing, in addition to public ones, to determine their social, economic and territorial impacts. And, with this, generate sales arguments for future activities and events that the Municipality will organise.

In short, with this strategy, we not only seek to ensure additional funding for Jerez 2031, but also to activate a business community committed to the cultural transformation of Jerez and its surroundings, making public-private collaboration one of the pillars of the legacy that is to be left beyond the year of the European Capital of Culture.



Q27

Breakdown of operating expenditure

Programme expenditure		Promotion & marketing		Wages, overheads, administration		Contingency		Total operating expenditure
€	%	€	%	€	%	€	%	€
25,000,000	69,8	5,000,000	14	5,000,000	14	800,000	2,2	35,800,000

Q28

Income from the public sector to cover capital expenditure

Public sector revenue to cover capital expenses	€	%
National Government	1,600,000	10,30
City	3,210,281	20,66
Region	1,600,000	10,30
EU (with the exception of the Melina Mercouri Prize)	9,124,928	58,74
TOTAL	€ 15.535.209	100 %

Q29

Financial commitments to cover capital expenditure

On February 2025, The City Council has approved of **the Integrated Action Plan (PAI) “Culture as a driver of change”** which foresees a final investment of more than € 20 million between 2026 and 2029. A part of the capital investments included in that plan are listed in Q38 as ECoC-related infrastructure activities and are included in the table in Q28.

The plan was submitted to the Ministry of Finance for ERDF grants, specifically pointing out those infrastructure investments planned for the European Capital of Culture.

The ERDF subsidies were granted on 1st October 2025 in the amount of **€11,948,905** to co-finance the Integrated Action Plan.

This means, effectively, that all the infrastructure investments included in this bid book have been voted on by the City Council and by the National Ministry of Finance and must be completed by 2030.

Both the Autonomous Government of the Junta de Andalucía (Ministries of Finance, Culture and Tourism), and in the State (Ministries of Finance, Culture and Tourism), have further access to structural and investment funds of the European Union that could in the future contribute to infrastructure financing. Specifically, both the ERDF Regional Operational Programme of Andalusia and the Spanish Pluriregional Programme ERDF, in the current period 2021-2027, could be further instruments that co-finance the planned infrastructures.

Q30

Fundraising strategy for support from EU programmes to cover capital expenditure

The plan is for Jerez 2031 to discuss with the State bodies and the Junta de Andalucía throughout 2026, if we are among the nominated candidate cities, to negotiate further funding for the planned infrastructure activities. To this end, the City Council of Jerez has submitted a request to the Spanish Federation of Municipalities and Provinces (FEMP), so that it becomes a representative of the candidate cities and facilitates the necessary support.

In recent years, thanks to the budgetary availability that has been provided by both the Recovery and Resilience Mechanism (RRF) and the ERDF Financial and Budgetary Framework 2021-2027 for local entities, the City Council has participated in multiple calls that

have allowed it to rehabilitate some of its most significant cultural facilities and regenerate urban spaces.

Finally, with regard to infrastructure projects connected to the ECoC, it is worth highlighting the capacity building and exchange of experiences activities that the City Council maintains with different cities around Europe. This is thanks to European programmes such as the European Urban Initiative (EUI), Horizon 2030, Erasmus+, CERV, Creative Europe or the networks of which it is part (e.g. Culture Next, Recevin, Euro-Equus). Programmes and networks that allow to detect financing opportunities for projects and infrastructures of interest for Jerez 2031.

Q31

Spending for new cultural infrastructure related to Jerez 2031

The city plans the investment in an old winery complex of the 19th century (Forrester & Cía) owned by the municipality, which is currently in a state of dilapidation

The € 4.8 m indicated in the table above are planned for the creation of a new cultural space (**BodegART**) in which people and companies can work, study and do business, while enjoying exhibition halls, rehearsal rooms, concert stages, crafts and gastronomy. A space where we carry out most of our capacity building activities and that collects the legacy of Jerez 2031, continuing with the involvement and participation of citizens, public-private cooperation and the European approach experienced with the ECoC.

Around and preceding our plans, there is a project for this space planned within the Integrated Action Plan (PAI) "Culture as an engine of change" that will receive significant funding from ERDF funds (€ 1,148,960) for the enhancement of its green areas. This will promote connectivity between the Historic Centre and the Barrio de Santiago, Gitano and flamenco neighborhood par excellence in Jerez.

The rehabilitation of the old winery centre is already underway with a project to adapt 26 flats for social housing and artistic residencies. Through a public tender, the Municipal Housing Company will rent, at low prices, both the homes and the workshops to young artisans and artists who can develop their cultural and artistic activities in a privileged environment.

Capital investments	
BodegaART	€4.800.000
TOTAL	€4.800.000



Generated by artificial intelligence.

Q32

Governance and delivery structure

With regard to governance, the City of Jerez has chosen to anchor Jerez 2031 in the Andrés de Ribera Foundation, established in 1987 and registered in the Andalusian Register of Foundations (CA-481) under the category of Cultural, Civic and Sports Foundations.

If is selected as European Capital of Culture 2031, the Foundation will be significantly strengthened and expanded to become the legal and operational body responsible for preparing and delivering the project.

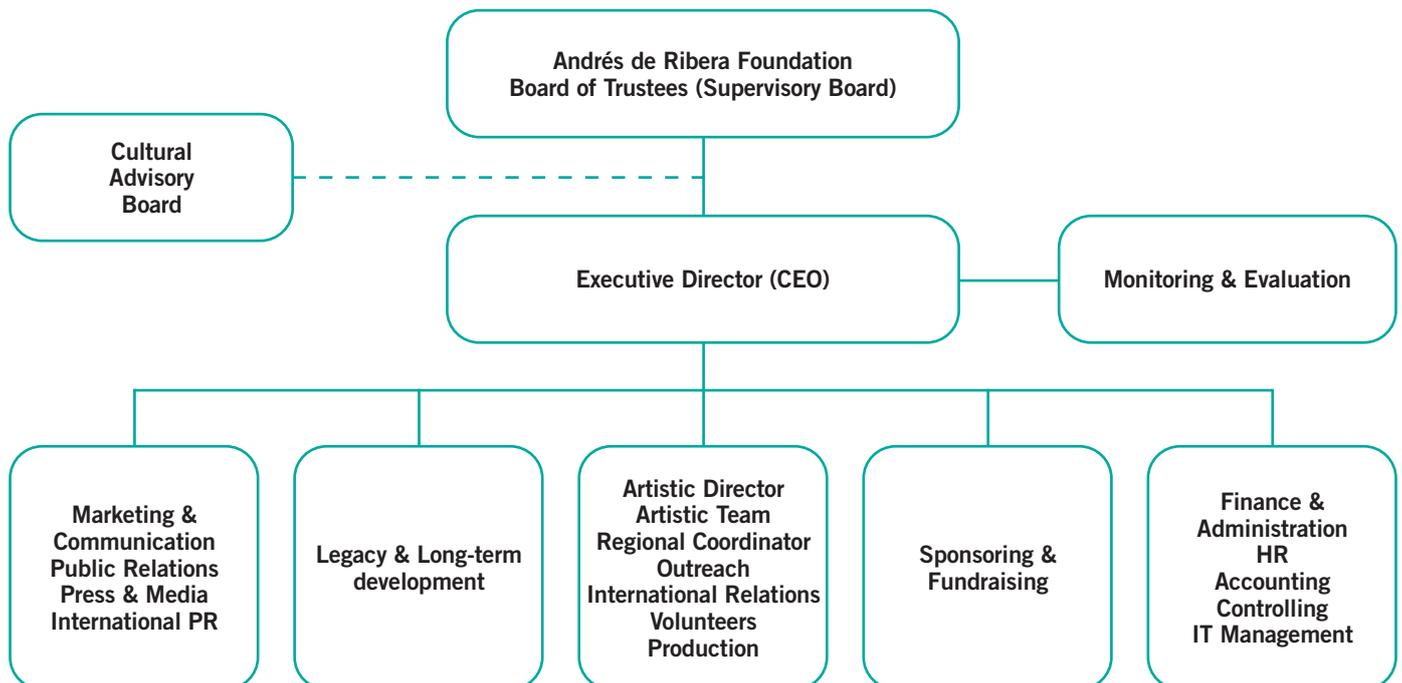
At present, the Foundation’s Board of Trustees is composed solely of representatives of the Jerez City Council. For Jerez 2031, the intention is to broaden the Board to include the other members of the candidacy’s current Governing Council — the Provincial Council of Cádiz, the University of Cádiz, and the Chamber of Commerce of Cádiz — as well as the Junta de Andalucía (regional government). We will also explore ways to include representatives of civil society, to ensure wider perspectives in decision-making.

During the bid phase we established a Cultural Advisory Board, bringing together civil society representatives and cultural-sector stakeholders, including international voices. We intend to maintain this body to continue advising the Foundation throughout the development and delivery of Jerez 2031.

The Foundation model is chosen for several reasons:

1. It is an entity already constituted and in operation and, therefore, not subject to the long administrative procedures that the constitution of a new entity would entail.
2. Its long tradition in the cultural promotion of the City. For almost 40 years the Foundation has preserved and managed the heritage located in La Atalaya, an 18,000 sqm estate, in the centre of the City, which combines historic gardens, listed as Andalusian green heritage, and buildings of great architectural value – such as the Palacio del Tiempo (clock museum) and the winery houses Don Federico and Don Jorge adapted to a Congress Centre for meetings, shows and celebrations. This space would constitute the headquarters of Jerez 2031 organising body, giving it good visibility within the city centre.
3. It is understood that it is the best formula to preserve the legacy of Jerez 2031, given that the foundation is not for profit.
4. It is an autonomous body with well established governance.
5. For its ability to receive donations or contributions from other sponsoring entities with significant tax advantages.
6. It could apply for EU funding since it has been established and would not be subject to waiting times of two years before being able to apply.

Our governance structure will look like this:



Q33

Strengths, weaknesses and mitigation measures



Strengths

- The commitment of a medium-sized city in Southern Europe, with a unique and passionate culture, which is lived in the street and in each of its manifestations, but which, at the same time, is proud to be European.
- The proven capacity of the City to organise and deliver events of international scale and relevance: motorcycle and motor racing grand prix, world equestrian games, Semana Santa, Horse Fair, etc.
- The high degree of institutional commitment achieved at local level. All the most representative institutions and political parties at the provincial level have unwaveringly supported the candidacy process.
- The strong citizen support achieved and that translates into the fact that, so far, around 15.000 people have signed the Manifesto of the Candidacy.
- The great involvement of the local and provincial cultural ecosystem in the design of the Cultural Programme. More than 90 people and entities have participated in the agoras “idea lab” and “project lab” that have facilitated the realisation of the programme.

Weaknesses

- A fragile local cultural ecosystem focused on very traditional cultural areas: flamenco, wine, horses, etc. Not very innovative and open to new trends. The same thing is programmed every year and for the same audience, which also leads to a disconnection with important segments of the population such as children or young people.
- The financial situation of the City Council of Jerez. As a result of the different economic crises that the city has suffered, the City Council has seen its income reduced and its expenses increased, so its investment capacity is limited.
- The lack of closed financial commitments. So far, neither the Ministry of Culture nor the Junta de Andalucía have committed their participation in case Jerez is designated as ECoC. They have made their support explicit, but they have not specified an amount. However, this problem is faced by other candidates.
- Lack of facilities oriented to new cultural and artistic trends, especially aimed at younger or avant-garde people.

How to overcome the weaknesses detected?

- The participatory process launched with the Candidacy is leading to the discovery of new forms in the governance of the City’s cultural policy and of artistic and cultural trends that, although they existed, remained silenced by the dominant traditional culture.
- The financial situation of the City Council, although delicate, will not condition the investments planned for Jerez 2031, since it is a project with a provincial impact and that has strong economic support from the Provincial Council of Cadiz. In addition, the City Council is knowing how to take advantage of the great opportunity that the European Funds (MRR, ERDF and ESF, basically) have been presenting in these years.
- Regarding the commitments of the State and the Regional Government of Andalusia, the City Council has promoted the creation of a Working Group in the Spanish Federation of Municipalities and Provinces to facilitate the dialogue of this entity before these bodies, representing all the candidate cities in Spain.
- Finally, in relation to new trends, the rehabilitation of an old municipally-owned winery is planned to house a multifunctional centre that welcomes the new artistic and cultural trends promoted by young people and more avant-garde sectors of the city and its surroundings.

Q34

Intended marketing and communication strategy

Creation always implies the need to express emotions, to interact with others. For us here in Jerez de la Frontera it most often includes the urge to express our joy, admiration and a call to participate with ¡Olé!

For 2031 and beyond, we want to establish **¡Olé Europa!** as a European outcry of emotion and joy to accompany all forms of cultural expression. And our Marketing and Communication Strategy is the technical manual on how we want to make **¡Olé Europa!** heard throughout Europe.

Stories to be told, stories to be bold

The marketing and communication strategy will be focused on our bold stories around **¡Olé Europa!**

- From the South of Europe, in the periphery, we can contribute to tackling the great challenges that our old Europe is facing and to do so in a joyful and committed way with our fellow Europeans.
- Culture is something of its own, that each citizen, family or association lives in their own way and uses the public space (the street) to express it.
- Our Jerez culture is open to new foreign influences, to other ways of understanding life, which are welcomed, accepted and incorporated into ours.
- We do not want elitist culture, “made” by others, where each spectator is a passive element, but we advocate a popular culture, where each person is an inherent part of the spectacle, becoming a true cultural co-creator.

We will tell Europe stories that can be clearly summarised in **¡Olé Europa!** as an exclamation of identity and belonging to the South of our continent.

Step-by-step communication

Jerez 2031 understands the European Capital of Culture as a path or process that ideally leads to the cultural transformation of the city and the province. At all times, it requires differentiated messages to reach out to international and European audiences, involve citizens and especially those groups and minorities that may be more disconnected from the usual communication channels.

Preparation Phase (2027/2028). The aim is to raise awareness in the territory, its institutions, associations, companies and citizens, about the amazing opportunity of Jerez 2031 as European Capital of Culture for the city and the province and especially for Europe. We are very proud people and with a tongue in cheek pop-cultural reference we can say to Europe: There is no price for awesomeness!

This is an initial phase in which emphasis will be placed on the local level with the idea that everybody locally feels the project as their own. Leading to everyone helping with the communication abroad, actively participating in the activities that are programmed and, in the case of companies, contributing to its financing.

The emphasis in our international outreach during this initial phase will be on our European and international partners, with a special focus on the story of Jerez 2031, highlighting its ideas-strength, as a peripheral city in Southern Europe. Our presence in European networks will help launch our European topics and pan-European challenges with a Southern twist.

International Outreach Phase (2029/2030). The years prior to the ECoC will change our focus on communication. Without neglecting the local environment, we will scale our messages to the general national and European level.

In 2029/2030, with a cultural and artistic programme practically ready to be launched in its entirety and many projects being rolled out in pilot programmes and development stages during those years, we will communicate our proposal to audiences way beyond the province of Cadiz. Unlike the preparation phase, in which direct marketing actions will predominate, it will be a matter of using digital and mass media channels to promote the stories around Europe.

ECoC year 2031 In the year of the event, the focus will be on the cultural and artistic programming, with the aim of ensuring that each of the scheduled activities has the expected physical or online participation.

Legacy Phase (2032 onwards). After the ECoC year, the designated organising body of the ECoC, the Andrés de Ribera Foundation, will be in charge of keeping alive the connection created with the local and international audience and maintaining a cultural and artistic programme (¡Olé Europa! Biennial) that effectively responds to the great objectives set with Jerez 2031.

At that time, the strategy must focus on a beyond Jerez 2031 brand - as we have seen some ECoC cities do successfully with a rebranding towards a new goal - and on maintaining the contacts that may have been generated at a local, national and international level.

Whom we reach is whom we get

In each phase, the audience to which we are directing the message will be taken into account, using, in each case, the channel and the form that best suits them and, above all, ensuring that everyone, regardless of personal, social or economic conditions, is part of the ECoC Jerez 2031.

Recipients and multipliers of our message as well as our audience are:

- **The citizens of Jerez and the province**, as participants in the ECoC process. With special attention to children and young people and those who have a greater difficulty in accessing communication (physically, mentally or sensorily handicapped, elderly people, residents of disadvantaged neighbourhoods, underrepresented ethnic minorities, etc.).



- **The cultural ecosystem of Jerez and the province**, as co-authors and co-creators of the Cultural Programme and its legacy.
- **The agents, curators, institutions and national and international artists**, who have expressed their commitment to participate in the Cultural Programming.
- **The culture-lovers of Europe** and especially of the Hispano- and Lusophone parts of the Americas, and all of the aficionados of a passionate and unpretentious culture that is lived on the streets and greeted with **¡Olé Europa!**
- **Companies**, both local, national, and international, which will contribute with their financing to cover operating expenses.
- **The regional, national and European institutions**, which have pledged their support to Jerez 2031.

We shout ¡Olé Europa! through every channel

With regard to the channels, different strategies will be carried out, conditioned in each case by the audience to be contacted and the budget to be committed.

In any case, we will combine **Direct Marketing** techniques (presentations, meetings, interviews, etc.), designed for local and provincial audiences, with the idea of telling vibrant stories of Jerez 2031, with other **Digital Marketing techniques**, allowing us a greater capacity reaching out to other audiences (national and international or who are more accustomed to receiving information through these channels).

However, the true spokesperson and influencer of Jerez 2031 is the people with their passion and love for the city and region. From this conviction, the **Greeters Programme** will be born, comprising neighbourhood hosts and cultural ambassadors (restaurant staff, taxi drivers, tour guides, public transport drivers, custodians of institutions and public centres, etc.) trained to share the story of **¡Olé Europa!** and its values, making the tourist experience more authentic, human, and relatable, in keeping with our vision.

Digitally speaking

Jerez 2031 will deliver a multilingual, culturally accessible digital communications strategy, producing clear multimedia content for international audiences. Our website already presents the bid in three languages — Spanish, English, and Romani — reflecting Jerez's commitment to inclusion and recognising Roma communities as Europe's most widespread minority. We will also provide real-time translation for key projects to enable meaningful remote participation, alongside full audiovisual accessibility (sign language, subtitles, and audio description) to guarantee equal access to culture.

To strengthen the programme's international reach, we will expand our digital tools through the **Virtual Listening Port** — a multilingual repository of videos, podcasts, and virtual experiences hosted on the Jerez 2031 website and amplified via social media. It will offer engaging remote access for audiences unable, or unwilling for environmental reasons, to travel. We will further build a digital community through an influencer campaign, inviting selected creators to act as cultural ambassadors for Jerez 2031 across platforms such as Instagram, YouTube, and TikTok.

Finally, we will establish lasting partnerships with international cultural platforms and institutions, enabling joint promotion and shared campaigns with international media and specialised travel bloggers. A tailored media strategy — including curated visits for journalists and opinion leaders — will secure high-quality international coverage focused on the southern stories of **¡Olé Europa!**

Q35

Highlighting European Capital of Culture as an action of the European Union

Sadly, we have to say, we have a lot of experience in presenting well all the projects of the European Union. We say “sadly” because we are a city located in a less developed EU Region. The “luckily” within the “sadly” is that we are very active in receiving European Funds and are used to making visible and capitalising on the European Union’s investment effort in its projects.

The flag and logo of the European Union will be registered in all the communication measures, at the same typographic level as that of the entities that are currently part of the Governing Council of the Candidacy and will be in the future organising body if we are designated (Jerez City Council, Cadiz Provincial Council, University of Cadiz and Jerez Chamber of Commerce). In addition, we will

- Take advantage of the ECoC year to influence and disseminate the great challenges facing the European Union and how Jerez is committed to them: social inclusion, climate change, urban regeneration,

gentrification and the depopulation of the historic neighbourhoods of our cities, European integration, democratic commitment, gender diversity, etc.

- Celebrate, as we have done before, Europe Day, to emphasise European values and, especially, among the youngest and most disadvantaged.
- Keep the European Union flag hoisted, from 2027 until the end of 2031, at the main entrances to the City, to keep in mind our ECoC pride in 2031.
- Invite representatives of the European Commission to speak at the opening ceremony as well as the representatives of other ECoCs to make the connections of this shared European title visible.
- Promote meetings with other European cities, taking advantage of the activities of the Cultural Programme and inviting their cooperation.

Q36

Evidence of political support from public authorities

The ECoC Jerez 2031 Candidacy enjoys strong political support from the main local and provincial institutions and the political parties.

On 24 November 2022, an Institutional Declaration was unanimously adopted by all the parties represented in the Plenary Session of the City Council of Jerez, regarding the “Potential of Jerez and the Province of Cadiz on its tangible and intangible heritage and on the strength of its cultural sector as backbone elements of the Jerez Project for the Candidacy for European Capital of Culture 2031” which marked the beginning of the bidding process.

Since then there has been a change in the municipal and the province’s government including a change of parties. However, both institutions (City Council and Provincial Council) have confirmed their commitment to work for the ECoC Jerez 2031. Good evidence of this is that both are part of the Governing Council that currently steers the Candidacy and will be part of the Board of Trustees of the Andrés de Ribera Foundation, the potential organising body of Jerez 2031.

We also have noteworthy support from the University of Cadiz and the Chamber of Commerce of Jerez, which have also been part of the Governing Council from the beginning and have committed to join the Foundation in the future.

The national and regional authorities, the Ministry of Culture (State) and the Department of Culture (Junta de Andalucía - with multiple cities bidding) have not made their economic contribution explicit yet.





6.

CAPACITY
TO DELIVER

Q37

Infrastructure to host the title

How Jerez 2031 will make use of and develop the city's cultural infrastructure

The main pillars of the city's cultural infrastructure, referred to in Q3, are shown in the table below. All will play an important part of the programme for the year.

WHO	WHAT
Teatro Villamarta	The city's main theatre, second largest theatre in Andalusia, with more than 2,000 seats.
Atalaya Museums	A modern and flexible complex with a clock museum and the Convention Centre equipped with advanced digital systems for major events.
Real Escuela Andaluza del Arte Ecuestre	The Royal Andalusian School of Equestrian Art is known all over the world thanks to its show entitled "How the Andalusian Horses Dance". The School is the work of the architect Charles Garnier, famous for having built, among other buildings, the Paris Opera.
Centro Andaluz de Documentación del Flamenco	This centre is visited annually by hundreds of flamenco researchers and scholars from all over the world.
Conservatorio Joaquín Villatoro	A vibrant musical heart of Jerez.. It's here that the deep-rooted Andalusian musical tradition, especially flamenco, merges with contemporary innovation.
Escuela de Arte	Founded in 1910 as a School of Arts and Crafts, the Jerez School of Art is a vibrant creative and cultural education hub.
Municipal archive and libraries	Jerez Central Library is one of the first municipal libraries created in Spain, dating from 1873 and nucleus of a network of over 20 municipal libraries.
Paúl Espacio Joven	A municipal facility aimed at offering young people in Jerez a wide range of services focusing on training, leisure, youth creativity and participation.

However, since our vision is spreading culture, and in order to ensure adequate coverage of the artistic activities planned in the cultural programme we have carried out a mapping **of all the Jerez cultural facilities** identifying a total of 59 spaces, strictly cultural, and another 148 that could host cultural or artistic activities of the cultural programme. Examples include schools, social centres, sports, neighbourhoods, etc. from which popular culture can be promoted.

The idea of this mapping responds to one of the conclusions raised by the Strategic Plan for Culture and Creativity PECCJ, which pointed out the excessive concentration of cultural activity in the central district and a certain deficit in peripheral neighbourhoods, especially in the Southern and Western zone of the City.

The information from this analysis of facilities has been made available to the cultural ecosystem through the Candidacy website: <https://jerez2031.com/en/map-of-cultural-facilities/>

Of the 59 spaces identified, a total of 20 are managed directly by the City Council and are considered of special interest for the ECoC Jerez 2031 as event venues (performing arts, exhibitions etc.) and places for rehearsals, short term residencies. In addition to the municipally managed spaces, there are another 20 spaces managed by private entities, dedicated to the performing, musical, visual arts, etc. which are mostly owned by our local partners of the artistic programme and will be used for ECoC activities. The rest are managed by state and regional entities - another tier that will open up after the final selection phase.

For some of the 59 spaces (see Q38) we have received funds from the Ministry of Finance after we answered to an open call with the intention to upgrade some of our cultural infrastructure in the light of this application. Among them are a new museum space in the Riquelme Palace, Astoria cinema, a reclaimed open-air cinema and performing arts space, an upgrade on the public library and also on the exhibition space in the Cloister of Santo Domingo for an

upgrade to host large-scale exhibitions for ECoC projects like Harvest Season, Streets of Devotion, Holding out for a Hero and more.

By 2029 we will be proud to open our new cultural space called BodegART — which as we said in Q31 is a new, much needed space for young artists and activists to have ateliers, a new cultural centre and also spaces to live —. It will also host most of our BodegART capacity building activities.

Assets in terms of accessibility and transport

Jerez has a comprehensive network of transport infrastructures that allows it to be highly accessible from any European and national point.

- **From an airport point of view**, it has an airport just 8 kilometres from the city centre which. In 2024, registered the arrival of almost one million passengers and which usually links directly with 8 national and 16 international destinations. The province also has Gibraltar Airport, which has direct links to five British airports. The regional capital's airport (Seville) is 96 kilometres from Jerez. This infrastructure has a direct connection to at least 76 destinations in 21 countries. And finally, Malaga Airport, 237 kilometres from the city, is the fourth in Spain by number of passengers (almost 25 million in 2024).
- **Maritime connections:** The Port Bay of Cadiz is the closest, just 40 kilometres away, and during 2024 it received a total of 695,171 passengers, the vast majority of whom came from cruise ships. Also, about 100 kilometres from the city, are the ports of Algeciras and Tarifa. Both are of particular importance for traffic with Morocco, reaching 3.5 million passengers in 2024.
- **Rail transport:** Jerez has long and medium distance and local services. Specifically, the Alvia Madrid-Cadiz, which links with the Madrid-Seville high-speed line, accumulated more than 671,000 passengers during 2024.
- **Road infrastructure:** Jerez has a dense network of national highways that connects it with the main cities in its surroundings: Cadiz (30 minutes); Seville (1 hour) and Malaga (2.5 hours).

Absorption capacity in terms of tourists' accommodation

Both the city of Jerez and its immediate surroundings have an excellent tourist infrastructure that would allow it to host visitors for the ECoC year.

Jerez is used to hosting international events attracting thousands of people over a short time. Jerez Circuit hosts rounds of the Motorcycle World Grand Prix (Moto GP) with an influx of more than 300,000 fans each year.

This same circuit hosted Formula 1 events a few years ago and the city also organised the **World Equestrian Games (WEG)** in 2002, demonstrating its capacity for organisation and absorption capacities.



The city currently has a total of 34 accommodation establishments between one and five stars (18 of them four stars or higher), with a total capacity of 4,000 beds. To this infrastructure we add another 3,200 beds in tourist apartments, guesthouses and hostels, so it can be estimated that there are about 7,200 beds in total.

Jerez, in recent years, has become a high quality tourist destination. Good proof is that it received a total of 319,916 travellers and registered 723,282 overnight hotel stays in 2024, with its average hotel occupancy being 65.33%, with peaks of 87-90% on special occasions such as **Easter (Semana Santa)**, the **Horse Fair**, the **Motorcycle Grand Prix** or the pre-Christmas **Zambombas**.

To this infrastructure of the City we can add the surrounding municipalities which can add over 20,000 hotel beds, all within a 30-40 minute drive, like Chiclana (12,452); El Puerto de Santa María (2,937); Cadiz (1,875); Rota (2,124); Chipiona (824); San Fernando (630) and Puerto Real (422).

The tourist potential of the province, in general, and the city of Jerez, in particular, continues to rise. The opening of another 13 new hotels, between 4 and 5 stars, has been announced for the coming years, which will add another 244 rooms to the currently available offer.

Q38

Infrastructure in connection with Jerez 2031

Project	Improvements	Finished by
BodegART	In a former sherry bodega complex: artist and artisan ateliers, 26 social housing flats for young people and artists, new green space to connect space to the historic centre	2029
Public Library and Archive	Relocation of the Municipal Historical Archive and adaptation of the Central Library	2029
Riquelme Palace	New museum space (Jerez in the 16th Century) in the Riquelme Palace	2028
Cloister of Santo Domingo (city centre)	Adaptation of the exhibition space for large scale exhibitions	2027
Astoria Cinema	Renovation of the Astoria Cinema as an open air performing arts venue	2026
Cultural Action Zone Historic Centre	Programme for the commercial and artisanal revitalisation of the Historic Centre	2029
Calle Muro (our very own Jerez Wall Street)	Uncover a part of the medieval town walls and new green space	2028

Jerez, like other old European cities with great heritage wealth, has undergone a process of progressive abandonment of its historic centre. Young people, as they have emancipated themselves, have migrated to the periphery of the city or to other places because it offers them better alternatives, services and quality of life.

The consequence is that many of the buildings in the centre have been progressively abandoned and the available housing has been occupied by tourist apartments that have caused a process of gentrification.

This is not a specific situation in Jerez, it occurs in all large cities with heritage, cultural and tourist interest, which is why Jerez has been actively working with other cities through European networks such as the Urban Development Network or the European Urban Initiative (EUI).

Networks in which we have the opportunity to share experiences with cities such as Padova and Vicenza in Italy or Oulu, in Finland. Also with Moroccan associations

for the defence of their medinas, such as the Collective Memory Association of Morocco.

Our flagship project Vacant Lots, with the partnership of our partner Ibero-American Center for Strategic Urban Development (CIDEU) will continue to advance in the search for solutions, based on the experiences accumulated with cities such as Havana, Lima or Cartagena de Indias, with which we have also reached collaboration agreements.

With a renewed cultural infrastructure and an ambitious programme, we are ready to host Europe, building lasting capacity while delivering an unforgettable year of culture.

Jerez de la Frontera and the whole province of Cadiz welcome Europe with open hands and bright hearts – ready to share, to listen, to celebrate:

¡Olé Europa!



JEREZ

DE LA FRONTERA

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¡OLÉ EUROPA!

Jerez de la Frontera. December. 2025.

This document has been reviewed using accessibility and gender equality criteria; therefore, any mistakes should be considered unintentional.

JEREZ

CANDIDATE CITY
EUROPEAN CAPITAL
OF CULTURE 2031

DE LA FRONTERA



¡ OLÉ
EUROPA !