

***CCD THE FUTURE IN THE PRESENT***

***Inhabiting space-time, constructing reality***

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## CONCEPTUAL FRAMEWORK

**When a society understands its artists and its artists connect with their society...** A society which fosters a knowledge of history and the recognition of cultural legacy can allow itself a healthy generational change. We reinterpret Walter Benjamin's Angel of History, with his face turned towards the past, in order to construct a future that has memory.

This project conceives of the Centro Conde Duque (CCD) as an inhabited space with a soul, open and contemporary, that crosses the bridge that connects the past and present and projects towards the future. A space for inhabiting, for the exchange of dialogue, for a plurality of points of view, permeable to whatever's happening outside of it. An inclusive, participatory, collaborative space, which dissolves barriers and invites both entrances and exits, and which is capable of taking to the streets. A living space, in use from the morning to the night (a space therefore also inhabiting, as far as possible, time), benefiting the presences, encounters and exchanges provoked between local, national and international artists, and always listening, with a spirit of generosity, to the different inhabitants of Madrid.

We want to be a space that feels inviting to enter, with an informal atmosphere that generates closeness and proximity. A space within which to generate time and construct reality.

From within our present, we want to give life to the future of our city, soaking ourselves in its distinct realities, without fear of looking with contemporary eyes. We are conscious of the fact that in order to guarantee the future of the performing arts

we have to facilitate the development of new creators, drawing bridges and intersections with previous generations, habilitating spaces of encounter, transmission and investigation; and all of this without forgetting the audiences who we must seduce, and to whom we must offer sufficient tools to tune in to the works and creative processes of their contemporaries. We want to inspire people to discover and approach contemporary art and its creators without fear or prejudice.

Artists have the capacity to inspire, move, stimulate, entertain, suggest, cause us to reflect, transport us to other realities. We want to transmit to the public the benefits that artists offer to society and to reveal the value of the collective experience offered by attending a performance. To demonstrate, through our programming, that in the 21<sup>st</sup> century it is still necessary to collectively explore our capacity to understand concepts, experience emotions, enjoy ourselves or sharpen our critical spirits. If time and space (from Kant to Einstein) are the two parameters within which we fix our comprehension of reality, by expanding the usage of both concepts for the development of the activities of the CCD we will provoke an amplification also on the stage, so that it can become not only a tool for criticizing reality but also a reality in and of itself. Reality, the stage, and everyday life, all depend on a collective "us" in order to escape stasis, and in order to develop healthily they also require our capacity to think, feel and criticize communally. This project strives to create the reality (the space and the time) necessary for this encounter. Furthermore, we celebrate the power of the performing arts to make us laugh together and to connect us with our capacity to play and, therefore, to learn and generate cohesion in a more playful manner. Cultural and leisure time is necessary to augment our quality (in the widest sense of the word) of life. Finally, we want to understand this artistic project as an

ecosystem that serves to create social cohesion and cultural fabric, engaging diverse spheres of society: connecting the local with the national and international. We want to work to make permeable and reversible all of the different membranes that separate the distinct spaces of artistic practice (the auditorium from the stage, the audience from the artist, the emerging artist from the established artist, etc...), even the walls of the building itself.

## MISSION AND OBJECTIVES

Our MISSION will be to launch a new generation of artists and the audiences of tomorrow, connected nationally and internationally and with previous generations. We want to work with prominent artists of different disciplines and in different moments of their careers, celebrating the artists of today and investing in the artists of tomorrow.

### ***A state of emergency...***

One of our objectives will be to detect and respond to the needs of the system and of contemporary creation. For this, we want to be a platform for new and emerging artists and for others who, although they may be more established, are not so present in the established circuits. We want to maximize our capacity for exhibition, production and distribution, but also our capacity to support "I+I+D" (investigation, innovation and development). We want to activate cohesion by way of community projects, open rehearsals, encounters between audiences and artists, and by incorporating the languages of popular culture. Madrid has an unfulfilled commitment to *the emergent*, understood in the widest sense. We want to collaborate also with those creators who are engaged in exploration, creating quality work without recognition, support, or visibility, in a situation of absolute precariousness; artists with talent and ideas, but without the resources to realize them. It is urgent that we provide space, time and resources so that these artists can escape emergency, and to facilitate the emergence and consolidation of the artists who will fill programmes around the world.

We want to offer a programme that crosses different art forms and that is at the service of a public that is ever more diverse. To create a contemporary identity,

strongly rooted in the city but connected to the outside, cutting across contemporary themes that transcend geographic and temporal boundaries.

Finally, we want to impulse projects by creators without borders that demonstrate quality, new languages, diversity and, at the same time, serve to kick start the artistic panorama of the city and generate social cohesion. With this objective we invite all of the participating creators/curators not just to present an isolated project, but rather to actively participate in a project that's much more ambitious: that of creating between all of us a communal cultural fabric in the city of Madrid, collaborating with other colleagues, the audience, the community... by way of workshops, *feedback* sessions, talks, master classes, both inside and outside the CCD. We propose to them that all of the programmed artistic activities incorporate diverse activities for social development.

Finally, from the performing arts programming we propose a celebration of the complex and multifaceted reality of the CCD, and to throw open contemporary perspectives on the collections of visual art, the documentary archives, the municipal depository, the libraries, with the objective of giving life to the memory of Madrid of which the centre is custodian, generating for the public a shared and complementary identity. With this objective, we will draw transversal lines across the programming, seeking the complicity of the archivists, librarians, museum curators, curators of temporary exhibitions, and the living artists exhibited. During our first year we propose that we LEARN AND APPREHEND the space, the history (that is also time), the legacy of the CCD. We aim to learn the centre and its possibilities, to work positively creating space and time (reality) with new uses, with humility and generosity as our basic principles: to learn while doing, to learn actively, maintaining the flexibility

necessary for constant evaluation and improvement.

**In summary**

- An invitation to inhabit the CCD in order to create new models from the city and its past

- Transversal activities and programming from a contemporary perspective

- Combined exhibition and production, with special attention to emerging artists in dialogue with established artists

- Attention to and care for new generations

- Creation of new audiences

- Flexible and transparent management



## 1. INHABITING THE CCD

We want to extend the spaces for creation: to include the unconventional spaces (those destined for transit or the private spaces) and to create in them specific content for the public. We want to be transparent and to show ourselves in another manner.

**DISCUSSIONS.** One of our first actions will be to organise discussions in the spring of 2018 in order to rethink new models together and understand how we want to develop the CCD and other similar municipal centres, as cultural motors for the cities of the 21<sup>st</sup> century. These discussions will be conceived of from a perspective of transversality in order to include the role of the arts and culture whilst engaging cities and their inhabitants.

**THE SPACE AS A “HUB” FOR PUBLIC AND ARTISTS.** We want to celebrate diversity and to reclaim Madrid’s sense of festivity and solidarity. For this we take advantage of the CCD’s central location in order to turn it into a hub for artists and the inhabitants of Madrid with the aim of promoting mixing, dialogue, the exchange of ideas, and experiences. We will explore the possibilities of opening a café-bookshop-restaurant-bar from morning to night.

With the objective of balancing the cultural and social ecosystem, we want to institutionalise the concept of **GIVING BACK to the COMMUNITY**. For this reason, all of the artists who participate in our activity should give back to other younger artists, to audiences, or to society, an activity in the form of master classes, mentoring, community projects, workshops in colleges, schools, with older people... Just as we must have an impact on the audience’s awareness, we should do the same with artists. The concept of giving back to society on the part of the artists develops their consciousness of the necessity for a symbiotic relationship with the social reality

within which they are inscribed. An artist conscious of what they owe to society can foster the construction of the cultural and social fabric of the city within all phases of their creative process.

**COMMUNITY ARTS.** We seek works that explore new relationships with the city and its communities, and will present some work outside of the CCD in order to attract new audiences. There will be specific callouts for community projects. They will be evaluated with a particular interest in proposals integrated within the neighbourhood, intended for vulnerable collectives, or with an intergenerational character. This is about:

- Empowering and giving voice to the members of the chosen collective, celebrating their differences and idiosyncrasies
- Realising an exercise in mutual permeability between the centre and the collective: opening the CCD and stepping outside to encounter other realities with the objective of creating strong and sustainable relationships by way of ongoing follow-up
- Creating dramaturgies inspired by and for our reality drawing from different artistic disciplines
- Creating with the collectives whilst drawing from memory and in connection with the archive of the CCD
- Transforming the performing arts into tools for communal work and play
- Contributing to social transformation: the participants receive training and an enriching experience; at the same time their presence transforms and humanises the institution; in the exhibition phase the impact is produced in

the audience; and also for the participants through the fact of having shared their concerns.

**BEYOND THE CONDE DUQUE.** We want for all of the city of Madrid to be the CCD, and viceversa, for the CCD to absorb the energy and vitality of the city of Madrid, feeding both mutually and turning them into a major hub for contemporary performing arts. We want to take the stage off the premises: with works and actions taken into the street, performing arts in the open air, projects that connect with the populace and the city, in collaboration with the District of Madrid and the Town Hall of Madrid. The usage of the traditional spaces will be developed in the following point.

## 2. PROGRAMMING AND ACTIVITIES

To reach creators beyond the official circuits and to generate the most equitable system possible we will put into the practice the following **PROGRAMMING DEVICES**:

- Open callouts
- Programming as a result of traveling and the recognition of artistic manifestations
- Seasons commissioned by artists, associate directors and invited specialists
- Transversal programming in collaboration with invited curators and other areas of the CCD
- A network of local, national and international scouts
- Non-curated programming, one weekend per year, with open applications, where the city takes the stage of the CCD
- One week of the summer programmed by Young Curators

**PROGRAMMING CRITERIA.** We want to map what's happening on the contemporary stage and to encourage contemporary perspectives on society, thought, philosophy, politics, the private, the public... By way of connecting threads that intertwine within the programme, we will visit distinct themes and concepts in different formats and spaces: History / Memory / Archive / Identity / Nowhere... in order to initiate dialogue between works that nourish each other. We seek a sustainable ecosystem that balances:

- Local, national and international proposals
- Established artists and emerging artists who connect the contemporary performing arts

- Presentation of finished works and works-in-progress (I+I+D showings)
- Investigation and exhibition of works
- Collective or communal creation and traditional models of creation
- The performing arts and visual arts
- Programming organised around disciplines and themes and transversal programming

## **CONTENTS AND FORMATS FOR THE SPACES**

**Transversal Programming** (in all spaces). This will be elaborated in relation to the theme of a contemporary gaze and to other works presented, in collaboration with curators, creators and invited specialists. We will programme: THEATRE, CINEMA, CONFERENCES AND TALKS, EXHIBITIONS of visual culture, CONCERTS, PERFORMANCES, ACTIONS, INSTILLATIONS, SITE-SPECIFIC WORK... Furthermore, these activities will be complemented by Giving Back to The Community (detailed in point 1), and with Specialist Training (consisting of workshops where programmed artists reveal their formats and tools for creation, intended for experienced groups, and of varied durations and intensities), and master classes.

### **Theatre:**

The programming will be developed through mixing together interdisciplinary performance proposals, both small- and medium-scale, accessible and innovative, selecting between:

- A wide range of the performing arts, including theatre (text-based, physical, object-based, postdramatic...), dance, dance-theatre, multidisciplinary creation, etc.

- Models of contemporary creation in formal and dramaturgical investigation / accessible performance proposals
- Contemporary perspectives on the classical repertoire
- Community arts

**Patios:**

- Programming of medium- and large-scale street art such as circus, dance, theatre, multidisciplinary projects, and community projects open to the neighbourhood
- Concerts: themed seasons related to the city
- Workshops: open workshops offered in the mornings as a strategy to introduce the CCD to members of the public who have never been before ("flash-mobs", tai-chi...)
- Cinema in the summer
- Visual culture

**Auditorium:** Music, part of the summer programming will be allocated in the Patios. The backbone of the programming will follow three lines:

- Contemporary, experimental and electro-acoustic music (minimalism, serialism, incidental...)
- Popular and urban music: hip-hop, rap, trap, electronica... (eminently contemporary and which connect with the city and the neighbourhood)
- World music: vocal and instrumental, African, Asian... (rediscovered in the contemporary and which connect with the world and the concept of diversity that we pursue)

We will treat these lines of programming transversally and with the following strategies for generating audiences, referred to here as they are specific to music:

- Didactic and participatory concerts: with commentary from the performers or invited specialists
- The music of cinema: performances of soundtracks, together with the projection of the films
- Seasons that connect the CCD with neighbourhoods, cities, nations, continents

Integrating with Seasons of music and Festivals: an open callout for invited artists to curate seasons/festivals:

- Concerts for children and young people
- Radio 3 or similar

**Conference Hall:**

- Discussions to 'learn and apprehend' the CCD and decide it's future: international / national / local guests, and ex-directors of the CCD
- A programme of talks, round-table discussions, and debates, on current themes (politics, thought, history...), in collaboration with distinct universities and faculties (History, Philosophy, Politics...)
- Festivals of dramatised readings (in collaboration with cultural institutes and embassies) of pieces by contemporary authors with a view towards production
- Performative conferences
- Thematic seasons of cinema selected through open callouts for invited curators; classical, experimental, family, documentary, short films, alternative formats...

- Seasons that connect the CCD with the neighbourhood, the city, nations, continents...

**Site-specific Work, Sound Pieces, Instillations:**

- Pieces created specifically to inhabit different spaces around the centre: walks, unconventional formats, audio-guides...

- Creative interventions from the visual- and sound-arts in the space

All of this rooted in themes relating to the city and the CCD, with it's patrimony and history (archives, depository, museum: timelines of local news, recordings of voices in the street and the sounds of the city, giving life to the portable Museum, work with living visual artists...)



### **3. I+I+D: INVESTIGATION, INNOVATION AND DEVELOPMENT**

We want for the CCD to take a role in leading and facilitating the investigation, gestation, development and exhibition of proposals. We want to be complicit in the creation of networks with other spaces (theatres, festivals, cultural centres) that facilitate the work of internationalisation. We want to attract performing arts talent, whilst maintaining a balance between support for local artist, national artist and international artists, emerging and established.

**EMERGING ARTISTS.** We are resolved to working with emerging national artists because they are the future of our performing arts, at the same time as working with international emerging artists in order to facilitate collaboration and in order to learn from one another.

**ESTABLISHED ARTISTS.** We want to connect the models and the history of the performing arts with young and emerging artists, by way of encounters in an inhabited space, and through the concept of social development. We will offer mentoring and/or workshops, and place at their disposal a group of professionals who can be employed as assistants, performers, etc.

We will put into practice the following programmes:

**PERFORMANCE APPETIZERS – SETTING IDEAS IN MOTION.** Once a trimester, we will share with the public sketches of ideas, scratch performances of no more than 20 minutes, to bring the public closer to the creative processes of local and national artists. The audience will be invited to contribute comments that can help the creators in the fulfillment of their projects.

## **RESIDENCY PROGRAMME** (mainly in the rehearsal spaces)

- **Specific residencies:** we propose a programme of between 6 and 9 annual residencies, thematically free or specifically related to the seasons programmed or to the axis of memory/archive/Madrid... We will value creators coming from different places, disciplines and styles, with profiles open to collaboration, and in different moments of their careers. We will foster encounters and synergy between the artists sharing their processes, between themselves and with the public, by way of open rehearsals and showings. There will be residencies of between 2 and 3 weeks for the first stage of creation and others of between 4 and 6 weeks to finish the creative processes. They will include resources and technical support. We will make an exhaustive follow-up for every project in order to assess the possibility of including them in a process of production, exhibition and distribution.

- **Associate artist in stable residency and processes in production:** We want to work every year with 3 artist/companies chosen for their collaborative profiles and trajectories in one of the following fields:

- Performances for children and/or young audiences. We want to produce pieces for the Christmas season and for schools throughout the year

- Site specific and/or community arts

- Artistic practice in tune with themes relevant to the CCD

We want the associate artists to feel part of the CCD team and for them to be able to enrich the areas of training (workshops) and programming (seasons, pieces) whilst creating in residency a minimum of one performance. The form of the collaboration in terms of time (continuous creation / intensive periods

/ maximum: 16 weeks) and remuneration will be assessed in every case. These artists will present, in the case that they haven't already done so, one of their works in repertoire.

**MENTORING AND WORKSHOPS.** All of the artists who pass through our programme will offer and/or benefit from workshops, assessments, and mentoring from established artists, members of the CCD and other agents of the sector. The mentorships (a minimum of three per creator) will be related to artistic practices and/or other elements relevant to the performing arts.

**CCD CATALYST.** We will facilitate an annual laboratory for collective creation in two periods of residency of 3 weeks, in order to work with a specific theme, and intended for a mix of artists and creators of different cultures and practices who have passed through our programme. They will present a final showing and from the CCD we will evaluate the possibility of continuing with the piece or sketch as with any other specific residency.

**PRODUCTION / CO-PRODUCTION.** It's essential that we offer the public of Madrid the opportunity to see exceptional national and international work, in parallel with commissioned pieces that raise the profile of the CCD and of the city of Madrid.

We will use co-production with other national and international centres and festivals as a base for commissioning; this constitutes a sustainable long-term solution by way of an efficient reduction of costs, as well as fostering synergies between artists and generating a symbiotic fabric that guarantees the life of the work beyond the residency venue.

In the first year, we will use the existing relationships of the CCD, of the selected artists, and those of the artistic direction generated by BE FESTIVAL over eight years

of international collaboration with high profile venues that can contribute economically or with spaces for creation and/or exhibition. From the beginning we will give priority to other international municipal centres (Barbican Centre, Théâtre de La Ville, Toneelhuis, etc) in order to develop together an annual project with relevant international artists. In parallel we will foster the co-production of pieces that can adapt to the small/medium-scale exhibition circuits, maximising the possibility of touring in local, national and international territory. We will concentrate on co-productions that:

- Result from a selection of projects emerging from the residency programme
- Are led by associate artists
- Uses devices and working methodologies that can be adapted to other contexts in order to investigate contemporary themes and thought

**DISTRIBUTION AND NETWORKS.** In order to help the internationalisation of the local artists we support, and especially the emerging artists, we will involve ourselves with international networks (IETM, Aerowaves, Iberescena...), invite programmers, realise an ongoing follow-up with artists, contribute to the creation of dossiers, and will include workshops and mentoring related to promotion and internationalisation. Furthermore, we want to create new collaborative networks with local, national and international spaces or individuals, on a smaller scale but with a direct impact on the companies and works, that can provide technical support or support of another kind. The aim is to create mutually beneficial relationships between agents wherein each provides whatever they are able to (an emerging company brought together with a stage design student: lighting, scenography, sound, etc..., for example).

#### **4. CHILDHOOD AND YOUTH**

We want to contribute to the training of the creators and audiences of tomorrow. To extend the habit of going to the theatre, to a concert, to a workshop..., and to eliminate prejudices and fears so that children and young people are able to approach the CCD with a sense of naturalness and involve themselves in its activities. With this objective, we want to establish a quality programme for children (not just during Christmas and school holidays) that incorporates dance, theatre, puppetry, masks, small-scale circus, concert, children's cinema and other activities. We will institutionalise matinee performances for children every Sunday.

**CCD LABORATORY** will be our programme for developing new artists of between 19 and 25 years of age. We will offer rehearsal space, free access to workshops and mentoring and the opportunity to develop showings of works-in-progress every trimester. We will offer, for example, places to actors (8-10), dramaturges (3-4), directors / choreographers (2-4), and other creators and commissioners (2-4)... We will establish exchanges with young companies from other countries. We want to give value to the excellent and pioneering work of the Joven Compañía (Young Company), and to study strategies for collaboration within the framework of the project.

**GLOBAL GENERATION.** This project is directed towards young people of between 14 and 18 years of age and of different origins, with special attention to those whose mother tongue is not Spanish (immigrants, refugees, unaccompanied minors, etc), and will take place during periods of holiday (Christmas, Easter, Summer). Two artists of different disciplines (choreographers, theatre directors, multidisciplinary artists, etc) will facilitate a means of approaching the performing arts with the objective of giving voice to the participants and discussing the themes relevant to them. We will

look for an appropriate framework within which to show this work in order to also attract their families and friends to the centre.

**TRANSVERSAL YOUTH.** We want to design, in collaboration with school teachers, a number of discussions in order to understand their tastes and interests. From the conclusions of these discussions, we will organise various seasons of cinema, music, and multidisciplinary art, with the objective of approaching and activating each other mutually. Furthermore we will organise visits to the IES with introductory workshops led by the emerging artists involved with the centre, that will serve as a first point of contact for future school campaigns and workshops with teachers, so that they can introduce the performing arts into their artistic activities.

**YOUNG CURATORS.** Every season we will work with a small group in order to develop their artistic criteria as they assist curators, associate artists, creative residents... and in the summer they will design a week-long programme.

**POP CULTURE.** We will collaborate with Youtubers and Influencers in order to connect through them to young people who don't go to the CCD. Just as the cinema at its origins was based around the simplicity and gags of the silent cinema, and developed to become the 7<sup>th</sup> art form; this new platform for communication can also evolve. Through this project we want to contribute to this evolution, mixing together creators from the performing arts with Youtubers and exposing their massive audiences to artistic manifestations that they might connect with.

## 5. AUDIENCE

We want a plural audience that responds to the diversity of the programme and activities. We will revitalise the role of our audiences and commit to the equality of individuals and intelligences as a strategy for the creation and participation of the audience. For this, we will offer permeable spaces and tools for fostering that role. We want to make the public complicit in order to transform them into protagonists. In order to encourage the blurring of the border between creator and spectator, “dissolving the limits between those who watch and those who act, between those who are individuals and those who are members of a collective... communal power is the power of the equality of intelligences.” (J. Rancière, “The emancipated spectator”, in Artforum, 2007).

**DEVELOPMENT OF AUDIENCES.** Impregnated with the spirit of transparency, we are conscious of the importance of opening the doors of cultural institutions both to artists and to diverse and plural audiences: local, national and international; to reflect contemporary society and the different realities that live together in this city. We want to convert them into our accomplices and the protagonists of our projects. We will design strategies for seducing and developing an audience, both those audiences already convinced and those who have never visited, by mean of a combination of activities, using tools for marketing and engagement that permit us to approach and communicate with them according to their characteristics and our knowledge of their tastes and habits, based on the previous work of the CCD. We will initiate a sharing with the team, evaluating the previous systems for gathering and analysing data, in order to detect shortcomings (if they exist) and to implement as far as possible a study of the audiences of the CCD. Our mission will be to expand the interest of the public

towards other areas of the programming. We will foster the participation of the public as key for the enrichment of its own development and diversification. We want to work with groups of different ages, social collectives, cultures and geographies (neighbourhood, city, region, nation and international-tourism).

**DIVERSITY.** At the heart of our project is the celebration of diversity and multiculturalism; as well as the use of exchange and collaboration as working norms. As a public centre we need to commit ourselves to the diversification of our audience. When commissioning and collaborating with artists of different origins, races, sexual orientations, social origins, and at different stages of their careers; we will have the potential to reach different audiences and to include an ever-wider social sector (with special attention to those collectives that are under-represented and/or in situations of vulnerability). All of this is done through the establishment of new collaborations, seasons, and specific open callouts, both on the local and national scale and internationally. The fair payment of artists (fees, rates for workshops and touring) and personnel is an indispensable condition for adequate representation. The scales of salaries will respect gender equality and will be evaluated annually.

**ACTIVITIES FROM BRINGING TOGETHER AUDIENCES AND ARTISTS:**

- A programme of free activities, inside and outside the CCD, utilized in order to promote the rest of the activities and to gather data
- Rehearsals and creative processes open to the public
- Post-show talks / feedback / comments wall / giving voice to the audience
- Community projects with groups of different ages both inside and outside the CCD



- A group for curious spectators: to whom we propose opportunities to meet regularly with artists and visit the rehearsal rooms. We will also facilitate space for them to meet, debate, blog, etc.

- A system of hosts (theatre hosts & dig lists): to accommodate artists and facilitate harmony with the real inhabitants of Madrid.

### **Price and incentives policy**

- Accessible prices that facilitate the access of everybody who wants to enter

- Systems of audience loyalty: a pass/card with different routes through the programming, including talks, so that the public can allow themselves to be guided and taken into a more diverse programme, with the objective of bringing them into contact with contemporary work, transforming the role of the audience into an active role that gives opinions, and offering a close and personal relationship, as with a librarian. From here emerges the importance of establishing systems for collecting their opinions, and for getting to know them.

- With regards to the international audience we propose augmenting the focus on the collective of tourists. In collaboration with tourist agencies we want to include contemporary theatre as a fundamental part of Madrid's cultural offer. We propose the preparation of tourist packs that include tickets to performances and to the city's other cultural spaces (El Prado or MNCARS). We can therefore contribute towards generating a more responsible tourism that is more interwoven with the city of Madrid.

**MAINTAINING AND CONSOLIDATING COMMUNICATION STRATEGIES** in constant collaboration with other institutions in the artistic sphere and with MADRID DESTINO.

**Traditional strategies.** We will use the channels of communications as vehicles for promoting positive news, for the dissemination of our activities, and in order to share content online, as well as other materials for the promotion and divulgation of activities like brochures, programmes and posters.

**Alternative and digital strategies.** With digital media and social networks clearly dominating our environment, we have adapted our plans for communication and marketing to fit the developing trends. We will utilise the applications that we've included in our work in the United Kingdom, and will remain open to new possibilities. Recent studies show that in 2019, video represented 80% of internet traffic. For this reason, we want to offer on our website high quality videos created in collaboration with artists and audiences that document the work created, and to promote artistic activity through blogs and social networks, at the same time as updating the website to incorporate the different areas of the project and to implement the communication strategies; without forgetting to design imaginative campaigns to keep the social networks active (Community Manager).

## 6. MANAGEMENT

We have a responsibility to lead by example, to generate models of good practice and transparency, with the objective of recovering the prestige of the model of public management. This is about establishing guidelines for continuous evaluation that serve as a legacy and that can transcend this particular artistic directorship.

We propose a **JOINT DIRECTORSHIP** – Isla Aguilar / Miguel Oyarzun. Since 2010 we have created, co-directed and produced 8 festivals (BE FESTIVAL) and 7 international tours (Best of BE FESTIVAL), where we have coordinated teams of up to 30 people and programmed more than 700 dance, theatre, performance, circus, visual art, multidisciplinary and musical artists from the panorama of contemporary performance. The model of joint directorship also has clear benefits: it promotes parity and plurality from a transparency of dialogue, it permits the division of tasks and grants time for family conciliation and international programming without neglecting the work of institutional representation.

From the artistic directorship we want to expressly renounce the creation of a performance during the first two years of the mandate, and we will develop any type of activity as creators outside of the framework of the institution.

**ORGANISATIONAL STRUCTURE.** As a first measure we propose the realisation of a preliminary study to evaluate with the whole of the current team the state of the question: to listen, meet and detect shortcomings. The management of a centre of this scale with such a small team requires efficient coordination and delegation. It's essential to transmit and seduce the team with the project and for them to make it their own. In our previous experience, we have seen this trust rewarded. Once formats and guidelines for planning, coordination and execution have been established

together, we will evaluate the current organisation chart and study the financial and structural possibilities in order to improve them. In any case, the concept of giving back, the associate artists and the curators for specific seasons will expand the team de facto.

**TRANSPARENCY AND EVALUATION.** We want to implement new forms of communication and consultation with personnel, the public, and external agents, with the objective of having them participate in our project and to foster transparency.

These will be some of our initiatives:

- Documentation available on the website: general annual budgets (with the budget for each specific project available on request) and detailed criteria for programming, contracting, and management of the public space
- Inclusion of the final accounts in the project's annual report
- Open conversations with the public (*open spaces*) and annual internal conversations
- The creation of a group of professionals external to the centre, with the role of consultation and evaluation, who will meet with the Direction every three months to evaluate the progress of the project. Given the legal framework of the centre, this initiative will be of an informal character.
- Work with an independent external evaluator who will dive into our process of evaluation and our communication with the public

With a specific focus every year, the evaluation and compilation of data will have as its objective a reflection of the evolution and resilience of the management and of the activities accomplished. Every year we will present a report on the programming

and activities combining internal and external evaluations, conclusions, and appropriate measures to follow. This material will be made accessible to the public.

## 7. FINANCING

Financing will be based in establishing and respecting realistic budgeting and the attainment of financial objectives and a balanced budget. The Artistic Direction commit to bringing the project to completion within agreed parameters whilst maintaining high standards of quality and a balanced budget. We firmly believe that the centre must be rigorously protected from bad practice and must follow an ethic that impedes any kind of pillaging of the public, and promotes long-term sustainability.

The directing team have a solid history in the planning and management of diverse budgets in Spain and the United Kingdom. The significant growth of BE FESTIVAL is the result of the rise in support from partners and co-financers, with a budget that has grown from 25.000€ in 2010 to 420.000€ in 2017. While these budgets are considerably smaller than those of the CCD, every year we have succeeded in managing our finances in an efficient manner, whilst also growing continuously.

**DIVERSIFICATION OF INCOME.** We commit to diversifying our streams of income to the maximum, always in tune with the public financing policies of MADRID DESTINO and of Madrid Town Hall. We will study the possibility of generating income by way of:

- Collaboration with other institutions for co-production
- Collaboration with Foundations, Embassies and Cultural Institutes
- Projects co-financed by Creative Europe and other EU programs which can provide, as we have been able to verify with BE FESTIVAL, funds, prestige, and the encouragement of co-production.