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**CULTURE
AND URBAN
TRANSFORMATION**

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SEMINAR ON CULTURE AND URBAN TRANSFORMATION: PRESENTATION

“In a time of intense trade of all dimensions of social life, the chief objective of a cultural policy should be to unleash the creative forces of a society. That does not mean monitoring the creative activity, but making space for it to flourish.”¹

CELSO FURTADO

1. FURTADO, C. Reflexões sobre a crise brasileira. *Revista de Economia Política*, vol. 20, nº 4 (80) out./dez./ 2000, p.6.

Every day those responsible for the proper functioning of cities—including the people who live there—are faced with dilemmas and decisions to be made in various fields of learning and living that will affect both current and future generations, without neglecting the heritage built and passed down by their ancestors. Sources of questions, criticisms, and discomfort, these management dilemmas also challenge imagination, creativity, and the power to innovate in the face of the dynamics, instabilities, and inevitable transformations that mark contemporary urban societies and their complex inter-relationships, inequalities, interests, and needs.

Transformations in what sense? What is the role assigned to culture in this process? Do physical and structural interventions in degraded areas of the city suffice to reclassify these places? How do other city managers, with similar problems, face these issues?

The International Seminar on Culture and Urban Transformation, held in November 2011 at SESC Belenzinho and curated by Ana Carla Fonseca, provided a unique opportunity for exchanging experiences and sharing innovative proposals on this vast and socially critical subject. Professionals engaged in practice and reflection on the theme, from England, Canada, France, Colombia, Scotland, Spain, and Brazil, helped to both broaden and deepen the discussion and establish new viewpoints, not only in the light of economic and political results, but

also from the perspective of social mobilization and participation. A private nationwide institution, maintained since 1946 by businesspeople engaged in the commerce of goods, services, and tourism, SESC carries out programs in the cultural arena that include artistic activity, physical-sportive development, social tourism, and food, medical, and dental assistance. It also promotes education for sustainability, improved quality of life, welfare, and recreation for its primary public, as well as the community around its facilities. Through these activities, the organization plays a key role in the formulation of alternatives for the future of the city, proposing the resumption, recovery, reorganization, and reconnection of fractured urban relations; coexistence in the midst of such a diversity of interests; and understanding of what it means to be human in harmony with other living beings and the planet's resources.

Considering the future entails launching a discussion about society, education, diversity, knowledge, and ways of acting in, enjoying, and taking ownership of the city and its spaces in a creative and responsible way. From this discussion emerges the relevance of culture for transforming urban centers. Enabling access to the production and dissemination of culture constitutes a means to transform the city into a place where creativity and human relations merge, as noted in a UNESCO document on creative cities (2008).²

The blossoming outlined above is also composed of the permanence of cultural activities and their educational base, which is necessary for strengthening curious, critical, and creative minds that may bring about results in the mobilization and welcoming of diversity and in the proposition and implementation of innovative alternatives. These ideals invigorate and stimulate the actions of SESC São Paulo so that it can assist in the collective construction of a fairer, more conscious, and sustainable society.

Danilo Santos de Miranda

Regional Director of SESC São Paulo

2. UNESCO. UNESCO and cities partners. Sector for External Relations and Cooperation, 2008 Edition, p. 16.

REVEALING THE INVISIBLE: THE INTERTWINED CONNECTIONS BETWEEN CULTURAL ICONS AND URBAN TRANSFORMATION PROCESSES

Over the past decades, and more intensively beginning in the late 1980s, several cities on different continents have invested in cultural icons of global scale. The processes, set in motion by a confluence of factors — deindustrialization of large urban areas, greater mobility of tourism worldwide, the need to give new meanings to spaces and dynamics, the appreciation of culture both as an economic sector and as an essential condition for the generation of creative environments — have been based on two more often adopted strategies.

The first is through the use of a physical icon. In some instances, this advocates for the creation of new functions for heritage buildings which have been cut from the socio-economic urban fabric because their industrial or service functions are no longer used, or have been transferred to new areas in the city or to other regions. A case in point in this category of heritage and historical-identity recovery are the Tate Modern (a former power station) in London and Le Lieu Unique (a deactivated Lefèvre-Utile biscuit factory) in Nantes. In Brazil, both the emblematic example of the SESC Pompeia Factory and — dealing with heritage no longer physical, but associated with a specific location — SESC Belenzinho (located in the space formerly occupied by the factories of Santista textile company).

In the absence of heritage, the alternative involves the construction of a new building holding a bold proposition, such as the Guggenheim Museum in Bilbao, the TOHU complex in Montreal, and the Library-Parks in Medellín. If the proposal breaks with the architecture of the past and the identity of the physical space, on the other hand it seeks to build bridges to the future as a great excuse, more or less successful, to connect the city to itself. Usually located in degraded areas of the city or indicating a desirable axis for development, they are presented as drivers or co-authors of processes of revival of the urban dynamics.

The watchword for the second strategy is the organisation of a

festival, not only in the city but of the city. Festivals in which tourists are welcome as guests by respected hosts, and that unfold throughout the year in a process of self-organization and implementation, emerging at specific times like the tips of icebergs that enhance the visibility of the urban transformation.

A careful analysis of these and other processes, however, leads to the increasingly unavoidable recognition that cultural initiatives, however much solid they may be, cannot by themselves support a process of urban transformation. It was therefore the purpose of the International Seminar on Culture and Urban Transformation to analyze the factors that favor or undermine the success of these ambitions — from the need for dialogue with the surrounding area to the building of partnerships, and from governance and community engagement to alternative funding models.

Held on November 22 and 23, 2011, it had the privilege of being the first seminar held at SESC Belenzinho, on the eve of its first anniversary. This facility shares physical, management, and content excellence with other units of SESC, but the choice of Belenzinho was not random, as it itself is a case offering rich and compelling analysis. In fact, SESC Belenzinho involves a bold decision was made by Professor Danilo Miranda in recognition of the importance of expanding the axes of São Paulo's cultural centrality to the East Zone.

The debate over the intricate relationship between culture and urban transformation is particularly relevant in Brazil in view of the plethora of iconic cultural projects now under development in several cities. These are either new buildings — like the new Museu da Imagem e do Som (Museum of Image and Sound), the Teatro de Dança (Dance Theatre), and to some extent the Praça das Artes (Arts Square) in São Paulo; new roles assigned to older forms — such as the Praça da Liberdade Cultural Circuit in Belo Horizonte, the Museu da História do Estado de São Paulo (Museum of the History of the State of São Paulo), or the Swift Complex in São Jose do Rio Preto; or festivals being formed or already established, among the myriad of those existing or under implementation in Brazil.

Corroborating evidence is the diversity of origin of the seminar's audience, and the eagerness with which people registered. SESC Belenzinho's 392-seat auditorium sold out within days, and the interest of these people was complemented by that of the 800 Internet users who followed the conferences through online streaming.

Arranged at four tables, each occupied by two referential experiences on the global stage, the seminar also received input from moderators affectionately nicknamed “pokkers” — professionals of unparalleled relevance in the state of São Paulo, whose primary function was to promote the necessary decoding of the international experiences for the Brazilian context, deploying their remarkable expertise in related processes.

Over two days, eight of the biggest stars of the processes of culture

and urban transformation were gathered: Medellín's network of Library-Parks (Jorge Melguizo); SESC São Paulo's network of cultural facilities (Danilo Santos de Miranda); London's Tate Modern (Donald Hyslop); the case of the French city of Nantes (Olivier Caro); that of the Guggenheim Museum in Bilbao (Roberto Gómez de la Iglesia); and Montreal's TOHU (Stéphane Lavoie); in addition to the Edinburgh Festivals (Faith Liddell); and Paraty International Literary FestivalFlip (Josephine Bourgois).

The mediators formed a constellation of Brazilian titans, composed of Carlos Augusto Machado Calil (Secretary of Culture to the City of São Paulo), Teixeira Coelho (Curator of the Museum of Art of São Paulo/MASP), Antônio Carlos Sartini (Director of the Portuguese Language Museum), Jorge Wilhelm (architect and urban planner of reference), and Luiz Dias Guimarães (President of Santos and Region Convention Bureau).

The issues covered in each experience spanned through a range of complementary subjects, in which it was possible to identify common threads — strong enough to draw lines of similarity, but still loose to not stamp patterns on processes that must necessarily be grounded in a local context. The first prominent feature of all the processes analyzed is precisely this: the fundamental look inside out, generating solutions guided by local singularities. Consequently, each and every one of the experiences presented in the seminar stressed the rejection of copying, the need to avoid the very human tendency to internalise external solutions with no translation to the local framework. Inspiration, always; copy, never.

The insertion of a project into a complex strategy for recovering torn or neglected urban fabric was another common theme to all cases. From the involvement of any and every space in the Edinburgh Festivals (from the naves of churches to public toilets), to the development of physical conditions and differentiated relations in neighborhoods of split realities in Bilbao, Paraty, or Montreal; the urban transformation process involves the displacement of the gaze, the expansion of the mental maps that each inhabitant traces of his own city, and of his engagement with regions which previously only aroused suspicion. As a result, the urban space gradually ceases to be an archipelago, instead becoming that which is the very essence of a city: a system, by nature interdependent.

A city, as Roberto Gómez de la Iglesia well recalls, is composed of people; the city itself is not creative, but the people who live in it are (or not). One of the functions of the projects presented is to act on the bottlenecks that impair the flow of urban creativity and change, due to a deleterious valve: residents' low self-esteem. A city in a battered state, economically and socially, acts like a depressed person: unwilling to accept new points of view, self-absorbed in its pessimism, isolated in its perceived powerlessness. Transforming a city therefore involves making its inhabitants believe it possible to change and find new solutions.

Based on the eight cases presented, this process of awakening and reaction is catalyzed either by the civil society or the government, sometimes also driven by a private initiative; for this spark of optimism and transformation to take form and constitute a continuous fire that feeds the soul of the city, shared partnerships and governance are vital — partnerships between public and private sector, the civil society and the academia. Few discussions are more likely to capture everyone's attention as those about urban areas. We all recognize ourselves as urban beings. What we now must do is enforce our rights and duties as citizens.

Citizenship is also expressed in the way public space, understood as a space for everyone, is used and treated. A major benefit of the projects analyzed as symbols of transformation processes is the emphasis on the promotion and social appropriation of public space. It is in these "islands of trust", in the words of Carlos Augusto Calil, that the collective adventure proposed by Olivier Caro is built. It is in the public space that an equality of conditions is generated, in which culture as a right and the right to culture are established, as advocated by Jorge Melguizo.

New frameworks require new attitudes, Danilo Miranda reminds us. Part of that means leaving off preaching to the converted and going after the audience, as Antônio Carlos Sartini aptly indicates. In this endeavor, it is worth resorting to everything: the enchanting procedures used by the Edinburgh Festivals, Nantes, and TOHU of Montreal; the "cultural stumbles"¹ of Medellín's Library-Parks and the Tate Modern in London, outlining ways for people to discover what they have always seen but never observed, overflowing the walls of the facilities and the spaces where the festivals take place. In order to obviate the need to enter an art gallery to see art, the city must in fact become an ecosystem, supported by processes able to promote creative dialogues.

Teixeira Coelho leads us to realize that a society cannot be changed by decree; the transformation processes studied here are both causes and consequences of a larger process of urban transformation, guided by strategic alliances, as advocated by Jorge Wilhelm. To monitor these developments, it is worth making use of indicators of various orders: cultural, economic, social, urban, environmental, and tourism, insofar as looking outside does not mean neglecting to look inside. Rather, it is often through the other that local singularities are recognized, our leitmotiv of the processes of urban transformation.

The texts condensed here will certainly be a matter of delight for those who had the opportunity to attend the seminar, and a source of discovery and inspiration for those who are first comers. As curator of the International Seminar on Culture and Urban Transformation, I cannot emphasise enough the privilege it was to bring together so many talents and richnesses in this facility of SESC, which bears the proposal of culture and urban transformation

1. Unexpected cultural offers aiming to seduce people in their daily routine. (N.T.)

engraved in its own history.
Enjoy it, looking forward to the next seminar.

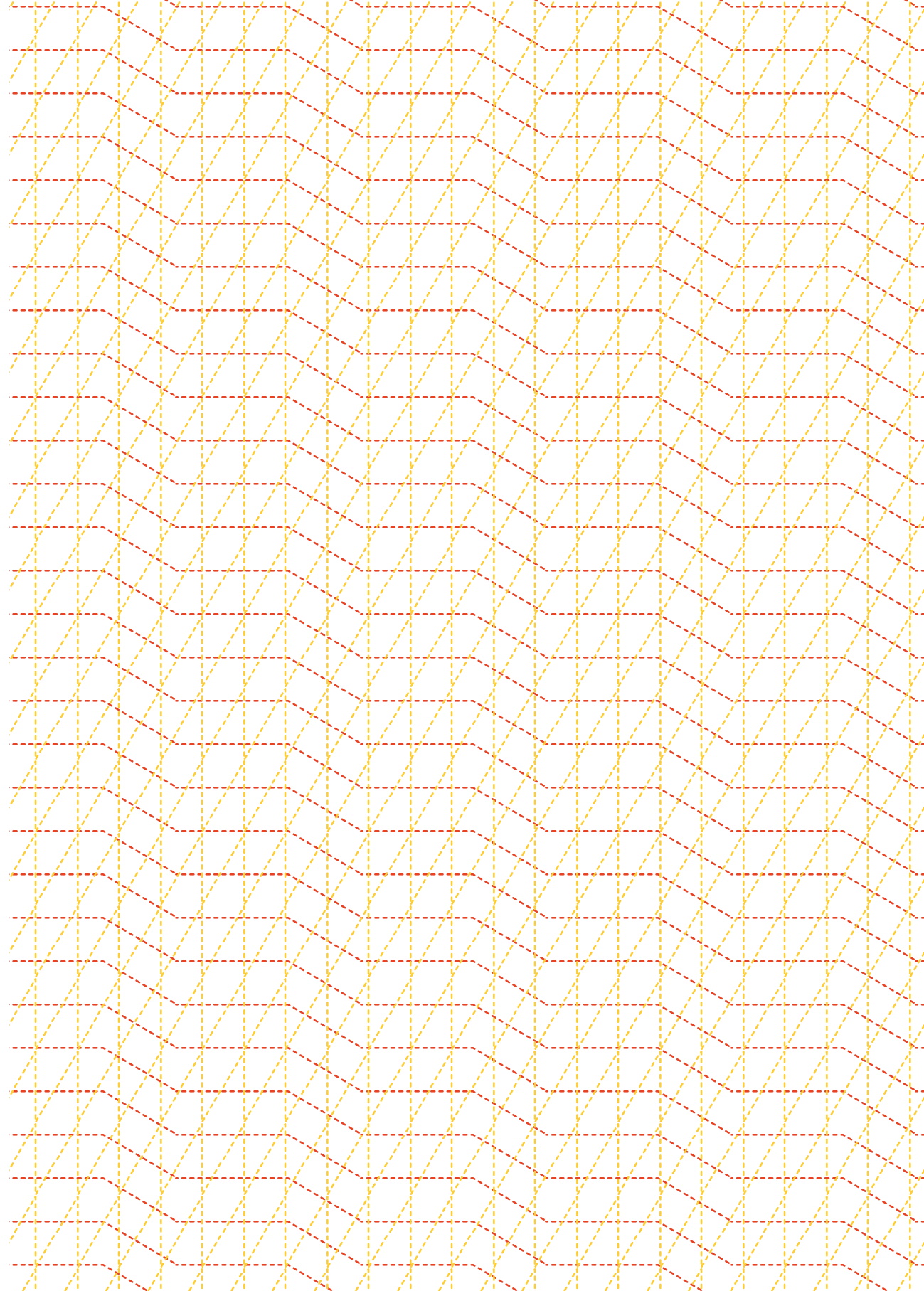
Ana Carla Fonseca

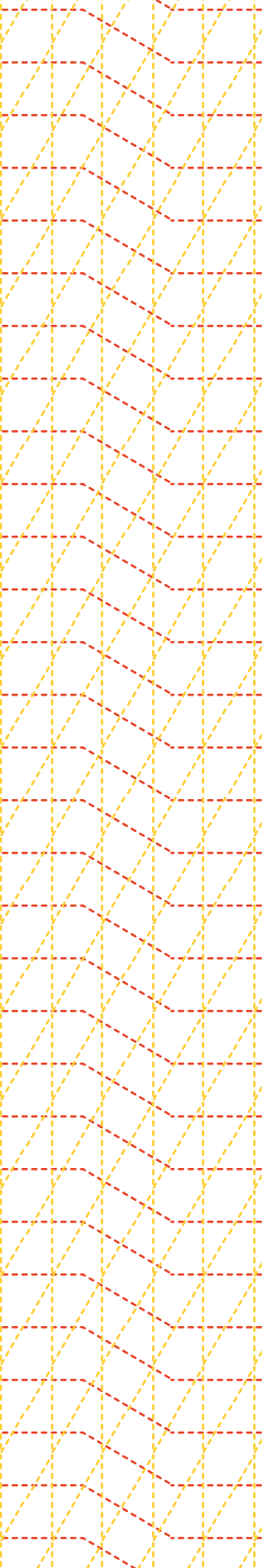
Curator of the International Seminar on Culture and Urban Transformation.

Public administrator for the Getúlio Vargas Foundation/SP; economist and holder of an MBA and a doctorate in urban planning from University of São Paulo. She founded of Garimpo de Soluções, a global benchmark in creative economics and creative cities. She is an international consultant to business, governments, and the UN, has lectured in 22 countries and five languages, and is the author or editor of eight books. She lectures at FGV/SP, the Universidad Nacional Cordoba, and the Universidad Rey Juan Carlos in Madrid.



Alexandre Numis





PROGRAM OF THE INTERNATIONAL SEMINAR CULTURE AND URBAN TRANSFORMATION

NOVEMBER 22ND 2011

CULTURAL FACILITIES NETWORK

Danilo Santos de Miranda - Regional Director of SESC São Paulo (Brazil)

Jorge Melguizo - Former Secretary of Civic Culture and Former Secretary of Social Development - Library Parks (Medellín - Colombia)

MEDIATOR

Carlos Augusto Calil - São Paulo Municipal Secretary of Culture (Brazil)

CULTURAL HERITAGE NEW USES AND DIALOGUE WITH SURROUNDINGS

Olivier Caro - Head of Projects of the Secretary of Culture - Ile de Nantes (Nantes - France)

Donald Hyslop - Director of Regeneration & Community - Tate Modern Gallery (London - England)

MEDIATOR

Antonio Carlos Sartini - Museum of Portuguese Language's Director
Teixeira Coelho - MASP - São Paulo Museum of Art's Curator

NOVEMBER 23RD 2011

URBAN TRANSFORMATION CULTURAL ICONS

Roberto Gómez de la Iglesia - Consulting Director - c2+i - culture, communication, innovation (Bilbao - Spain)

Stéphane Lavoie - General Director - TOHU (Montreal - Canada)

MEDIATOR

Jorge Wilhelm - Jorge Wilhelm Consultoria

Luiz Dias Guimarães - President of the Santos and Region Convention and Visitors Bureau (Brazil)

INTERNATIONAL FESTIVALS WITH CULTURAL ESSENCE

Faith Liddell - Director - Edinburgh Festivals (Edinburgh - Scotland)

Mauro Munhoz - Director - FLIP - Paraty's Literature Paraty (Paraty - Brazil)

MEDIATOR

Caio Luiz de Carvalho - SP Tourism's President (Brazil)



CULTURAL FACILITIES NETWORK

SESC BELENZINHO: A TRANSFORMING PRESENCE

Danilo Santos de Miranda
São Paulo - Brazil

Through our actions on the space in which we live, human beings have the power to transform the environment around us. This is not limited to dominating, improving, destroying, or saving it; it means leaving our mark—our feelings and values, our shared histories and our unbounded happiness.

Behold the trace memory of cities—memory made up of the bodies and souls that constitute it as a place, a place to live, work, play and, above all, a place for socializing and coming together.

BRAZIL, SÃO PAULO, EAST ZONE, BELENZINHO

The city of São Paulo has about 11,253,503 inhabitants spread over 5 zones or regions (Central, North, South, East, and West).¹ Of these, the most populous is the East Zone, home to 3,998,237 people.²

Observing the trend of urban space occupation, it is evident that its development has been influenced by industrialization. Beginning in the final decades of the last century, the city traits changed, transforming it into an important economic center in which the business and service sectors predominate. This change of vocation led to a growing and significant deterioration in some areas of the city. In the so-called working-class neighborhoods, the shift of industries to other cities in the state caused the loss of numerous jobs, contributed to the abandonment of factory buildings and warehouses, and gradually led to decreased population in these areas. The decline in living conditions also contributed to a disorderly process of occupying spaces in the fringes. In this sense, some localities of the East Zone concentrated aspects of social and economic inequality markedly worse than in other regions of the municipality.

1. Source: IBGE, Demographic Census. Retrieved from: http://infocidade.prefeitura.sp.gov.br/htmls/7_populacao_recenseada_e_taxas_de_crescime_1980_702.html on Feb 8th 2012.

2. Idem.

BELENZINHO:

A BRIEF HISTORY OF OCCUPATION AND IDENTITY

Bordering the working-class and immigrant districts of Mooca, Brás, and Belém just a few kilometers from the central area, Belenzinho is first noted as a neighborhood in city records in 1899, housing factory workers who established themselves in the region.

Over nearly 90 years, the image of the neighborhood and its residents was tied to the fortunes of the manufacturing industry, especially textile mills and glassworks. This new environment, renewed by the arrival of foreign labor—mostly Italian, Portuguese, Spaniards, and Yugoslavs recruited to transmit their knowledge and skills, followed the flowering of an urban working class with traces of organization for social and political demands.

Over the following decades, many transformations modified and weakened the residents' network and their interactions with the space, due to road and structural interventions implemented to keep pace with the growth of the city.

SESC IN SÃO PAULO STATE

SESC —Social Service of Commerce — is a private, nationwide institution created by Decree Law no. 9853 of September 13th, 1946. It is maintained and administered by business interests to carry out work in the fields of health, welfare, and education, to improve quality of life within the urban population. Its resources come from a compulsory contribution equal to 1.5% of the payroll for workers in the commerce, service, and tourism sectors.

SESC operates 32 Cultural and Sports Centers in São Paulo state, forming an interlinked network of facilities focused on service to cities and municipalities within 15 metropolitan areas in the state. It also operates a television station, SESC TV, and an Internet portal, Portal SESCSP.

The Cultural and Sports Centers have a physical architecture favouring cultural activities whose primary purpose is to encourage social, cultural, and sporting interaction through large, easily accessible living spaces. They offer a range of activities in the theaters, multisport gyms, swimming pools, conference and exhibition spaces, multi-purpose rooms, and facilities for nutrition and dentistry; finally, an infrastructure aimed at integrating a public of various ages and diverse interests.

SESC believes that these combined aspects positively affect the quality of life, welfare, health, and happiness of people.

SESC BELENZINHO IN TWO MOMENTS 1947-1966 | 1998-2006

BRIEF HISTORY

The presence of SESC in the East Zone of São Paulo dates back to 1947, when it created a social center in the district. In those early years, the work of social centers was developed in suitable spaces, usually large houses, offering courses, activities, and guidelines for health and well-being. In its first year of operation the social center saw 3,000 visits by the families of commercial workers. At that time Mooca region had about 260,000 inhabitants, out of a total of 2,151,313 in the whole city, according to the 1950 Census. After fulfilling its path, it was closed in 1966.

Beginning in the mid-1960s, the organization sought a new working concept³ to accomplish its purposes and goals. It began with the outlining of a new type of architecture for its facility, one designed to host multiple cultural and sporting activities and which would reflect the changes underway in society and respond to needs identified in its priority public.

Between 1960 and the mid-1970s, despite lacking a physical place for developing its activities in the East Zone, SESC was active in various districts of the region and in cities around the state, through its Social Guidance Mobile Units (UNIMOS). These were teams tasked with promoting the dissemination of values linked to the institutional action through health and culture fairs, sports tournaments, and the improvement of community leaders. This model was used until 1976.

The entity regained a physical presence in the eastern region, with the opening in 1992 of SESC Itaquera. The facility was designed to accommodate large groups of people in search of leisure, cultural, and sports activities focused on the environment and sustainability. The center encompasses 350,000 square meters in total, with 105,000 square meters of built area which can accommodate up to 25,000 people.

In 1997 SESC acquired the site of the former Moinho Santista factory to build a new cultural and sports center. The factory, built in 1930, housed one of the many mills in the region and belonged to the industrial complex of Matarazzo family. Since 1998 the reoccupied factory, with 40,000 m² of built area, re-emerged as the SESC Belenzinho provisional unit, adapted to host exhibitions and artistic, cultural, sports, and leisure activities. It was then time to test possibilities and re-establish ties with the residents to create new cultural routes for city dwellers.

Once many inhabitants did not recognize this neighborhood as a place of cultural consumption, one strategy used to overcome this sense and give greater social visibility to the space was the staging of musical events, like “concerts on the grass”, with renowned artists who attracted both a local audience and people from other parts of the city.

Aiming to spot the residents and leaders in the surroundings, SESC organised a series of interviews and exploration visits throughout the neighborhood, resulting in an exhibition by the photographer Gal

3. In the same architecture focused on cultural activities, this model began to also house spaces for sporting activities, with courts, gyms, and swimming pools; and for artistic activities, with theaters and multiple-use rooms; besides reading and community areas; spaces for gastronomy and leisure; and dental and preventive health services.

Oppido, entitled Surroundings.

The creation of alternative spaces for the arts has defined a new paradigm for numerous groups and creations, especially in the field of performing arts, challenging the creativity of groups and directors who would adapt unusual spaces with rooms with 50 or 70 seats, where almost anything was possible.

Until its closing for renovation in 2006, the Provisional Unit put on 10 large exhibitions, notably: The Magic Universe of Rá-Tim-Bum Castle; Paper Games; and What Beautiful Calico, 350 musical performances, some 1,600 theatre plays, 200 dance performances, courses, open classes, and sports competitions; hundreds of hours of free Internet; and four dental clinics over two periods. These numbers suffice to demonstrate the impact of the reconnection of these frayed tissues and faded neighborhood relations with a space for encounterings.

Proving this latter point are the numerous protests due to the interruption of activities in 2006, which evidenced the reappropriation of this place as a location for gathering, cultural enjoyment, and sports.

SESC BELENZINHO FROM 2010: A PLACE AND A GIFT

But why open a temporary space that would later be discontinued? Considering the history of the place and the presence of SESC, the deployment of temporary spaces not only brings opportunities to establish first contacts with the community, but also permits SESC to present itself, its values, and its way of acting, reflecting, and managing these areas in line with the public cause.



Alexandre Nunes

It took four years of work and investment for São Paulo state's largest SESC — with 37,171 square meters of building space — to rise again and be delivered to the population of the East Zone. A cultural and multi-sport complex boasting swimming pools, an internal plaza, theaters, areas for eating and gathering, and much more, and offering

a diverse range of activities in education, culture, health, well-being, and leisure.

The main characteristic of the architectural project of SESC Belenzinho was to establish itself as a space open to gatherings and the coexistence of different groups and age-brackets. To this end, the building entrance leads to a central square, designed as an extension of the street. Further ahead are the outdoor swimming pools, visible both to those outside and those within, integrated as part of the neighborhood landscape. The same fluidity is perceived in the eating, library, sports, and leisure areas.

A few figures illustrate the impact of this new sports and cultural center in the Eastern Zone of the city. In its first month of activity, in December 2010, around 150,000 people visited the site to enjoy its activities and programs, or simply to know and recognize themselves in this space. In 2011, supported by its architecture driven by cultural entertainment, reception, and a programme based on diversity and spanning through different possibilities for various audiences and age groups, SESC Belenzinho was visited by 1,291,606 people.

These visitors were offered 77 plays, (including the “The survivors of mad hope,” with the Théâtre du Soleil); 68 music performances; 36 shows for children; five seminars on contemporary themes; and 15 exhibitions, (such as the “17th International Festival of Contemporary Art Sesc Videobrasil”). In addition, dozens of courses, open classes, and artistic and sporting competitions were offered, along with free Internet access, courses and experiences in the digital area.

In order to better know the reality of space under management, two surveys were conducted with the visitors of SESC Belenzinho: one at its opening, in December 2010, and another in late 2011.⁴

The statements made in the present text are based on data from these surveys, and these data allow us to infer that the opening of SESC Belenzinho gave back to the neighborhood the sense of a meeting place and a reference for cultural and sporting fruition.

We also note that a significant portion of the visitors come from nearby neighborhoods, at a distance of up to 15 minutes; the journey is made on foot, by bicycle, or on public transportation. A growing percentage of local families seek out activities and programs offered by SESC, and it also welcomes the participation of people from other cities, districts, and regions.

It seems premature to say that the process of redevelopment of the district is consolidated. However, the transformation process is underway and SESC facility is available to the community for this reconnection with the memory of a more cohesive network of relationships and citizenship.

SESC believes in the changing power of its actions, never divorced from a policy of networked action with partners and stakeholders from the public and private spheres. Finally, it should be noted that this is a private cultural policy, financed by businesspeople engaged in the trade of goods, services and tourism, as part of a continuing

effort that is maintained through the permanence of concepts, investments, and integrated actions to develop a system that can positively affect the well-being and quality of life of an increasing number of citizens.

Danilo Santos de Miranda

Regional Director of São Paulo's Social Service of Commerce (SESC). He graduated in Philosophy and Social Sciences, and carried out further studies at the Management Development Institute (IMEDE) in Lausanne, Switzerland. He served as Chairman of the Executive Committee of the World Cultural Forum (2004) and the Brazilian Commissioner of the Year of France in Brazil (2009), and sat on the International Council for Social Welfare for Latin America and the Caribbean (CIBS) from 2008 to 2010. He is vice-president of the Pan American Federation of Sport for All (FEPADET), and Regional President of Latin America and the Caribbean. He acts as an advisor to several organizations and actively participates as a speaker at national and international events related primarily to culture. He has been awarded honors of recognition for his performance in this area, including the Commander of the National Order of Merit by the French Government and the Grand Cross by the German Government.



Isabel D'Elia

4. The surveys were run by SESC's own teams; in 2010, 934 internal interviews were conducted, with a margin of error of 3%. In 2011, 400 interviews were carried out with a margin of error of 5%.

MEDELLÍN'S LIBRARY PARKS: FROM ENGINEERING TO THE CULTURAL GARDENING

Jorge Melguizo

Medellín – Colombia

SUMMARY

- By 2003, Medellín was a symbol of the worst in society: drug trafficking, violence, and corruption. Today, Medellín is a symbol of transformation, good governance, education, and culture.
- Medellín has achieved, as of 2004, national and international leadership for its cultural project. Culture as a right and the right to culture are the main challenges facing the municipal government.
- As part of this transformation, departing from and with culture, the city's Library parks have become architectural icons and true tools of the neighborhood's transformation, with great social, educational, and cultural results and impact.
- The Library parks are part of a broader strategy—the Integral Urban Projects—and their success cannot be considered in isolation in the midst of a deep change in the body and soul of the city of Medellín.
- Medellín has been making an enormous effort over the past eight years in its cultural engineering (Municipal System of Culture, Cultural Development Plan 2011 to 2020, large and representative cultural facilities), and all this has been accompanied and complemented by a large cultural gardening effort (cultural management, memory and heritage, training, participation, communitarian cultural networks, knowledge, recognition, and strengthening of the daily work of cultural organizations of all kinds).

MEDELLÍN

Medellín is Colombia's second city. It was an industrial city, but is now becoming a city of culture. It has 2.3 million inhabitants, and nine neighboring cities form a metropolitan area of 3,500,000. In the year 1991 it was the most violent city in the world, with a rate of 381 violent deaths per 100,000 people, which translated into the cruel estimate of about 20 deaths a day, every day of the year. The majority of deaths was by firearms, killing especially young people. Just eight years ago, Medellín was a symbol of the worst in society: drug trafficking, violence, insecurity, and corruption. Today, Medellín is a symbol of change, modernization, globalization, transformation, education, culture, and high impact social and urban programs. Medellín has become a model for other Colombian cities and a benchmark of good government and good public and private practices for cities around the world.



Education (40% of the municipal budget) and culture (5% of the municipal budget) are the main tools of transformation. Public and private efforts have focused on both providing the poorest people access to better education—making public education equal or better than private, making culture a citizen's right—and achieving progress in daily life through culture. Medellín is the most optimistic city in Colombia, and the one with the best quality of life in the country over the past three years. In less than eight years its HDI has increased by 22%, and poverty has decreased by 11 points.

THE SOCIAL URBANISM: MEDELLÍN CHANGES ITS SKIN

Public buildings are now the main reference in the poorest neighborhoods of Medellín, and have become a point of pride for its inhabitants. Schools, kindergartens, sports centers, libraries, and cultural centers are symbols of the rebirth of Medellín. These constructions, and especially what happens there every day (continent + content + engineering + gardening) have provided dignity and confidence to the neighborhoods where the public face was formerly the opposite: outdated, dangerous, and unworthy.

INTEGRATED URBAN PROJECTS: ALL DEVELOPMENT TOOLS WHERE THEY ARE MOST NEEDED

We invested resources as had never before in the poorest areas, using a management model that broke free from the disjointed conventional scheme of public administration. This existing scheme had, over the years, triggered a historical social debt that now needed to be paid down, betting on reducing inequality and establishing equality as a basic principle of development, with sustainability framed in local development plans. Thus arose the Integrated Urban Projects, which can implement all the development tools in areas performing the lowest income and highest indicators of violence to ensure equal access to opportunities for education, employment, housing, public space, culture, health, and community participation. The communities participate in each step of the process. With them, we define the problems to be solved; in workshops, they idealize their imagined future projects as well as specific, immediate projects. Then, through their own efforts, they build new spaces, buildings, and social realities. People care for and enjoy these spaces and achievements because they are the product of their dreams and part of a public education process that generates new values and behaviors.

CULTURE: THE KEY TO THE TRANSFORMATION OF MEDELLÍN

Today in Medellín, culture equals inclusion and opportunity. The best of culture has to be affordable for most, and the majority has the right to have access to the best of culture; this right allows us to be a better society and a better city. In a city where 80% of the population remains in the three lowest socioeconomic levels (out of the six into which the socioeconomic situation of the Colombian population is classified), culture had become impossible for most, although it had for many years served as a form of peaceful resistance against violence in neighborhoods. Much of the cultural work that today bears the potential for further development and visibility was generated in the 1980s and 1990s as a communitarian way to face the bullets of

traffickers, guerrillas, and paramilitaries. For example, Medellín Rap reflects many of the lives mowed by violence of all kinds, but also the dreams of a better city. Most importantly, in recent years this type of cultural manifestation has found support within the public.

CULTURE AND CULTURAL LANDSCAPE

In Medellín's cultural project, and as part of this social planning, a strong role is played by the new cultural facilities and the resizing of previous cultural facilities: Library parks, cultural centers, houses of culture, music schools, theaters, and museums. In these public spaces culture is the key urban entertainment in the course of a meeting to understand ourselves, find ourselves, and discover ourselves as a collective. For each of these spaces, a social team is formed before the building starts being erected. Studies are run to gather opinions about what the cultural construction should be and should mean. The team meets up with a social work group and discusses and prepares proposals for the design. It stays in touch with architects and engineers during the construction phase. Upon the opening of the new facility, this same group becomes an essential part of management and the planning and steering committees, as well as being part of the community groups that occupy and give life to these new spaces. The result is not only a new building or space for culture: the main result we want is a new citizenship, new male and female citizens, aware of their rights and duties, participatory, committed to the present and the future of their immediate environment, the neighborhood, but bearing also the responsibility and conviction that their neighborhood is constructed from the transformation of the city.

LIBRARY PARKS

Seven large Library parks, opened between December 2006 and December 2011, are a key feature of culture; international symbols of the transformation of our city; places for indoor and outdoor tourism; and have become generators of inclusion and equity. They are called "Library parks" because this best describes what they are: being designed as parks for culture and life, they include many services different from those of the library. The construction and complete provision for each Library park cost an average of eight million dollars, all from local resources. The Library parks are now the centers of the neighborhoods where they are located, and set a standard for the whole city, for their architectural quality and their various services and cultural programming—which includes everything from that which concerns the neighborhood itself to city-wide events. In 2012, we will have three other Library parks built and in operation, which will add to the Public Library System of Medellín.¹

1. More information at: www.reddebibliotecas.org.co

The main features of the library parks are:

- They are in areas with a low Human Development Index.
- They are in the best public spaces of the neighborhoods.
- They are centers for cultural services and creation.



2. Compensation funds have existed in Colombia for more than 50 years and form part of the Social Security System. They are non-profit organizations, subject to public oversight.

- They have on average 210 computers and 22,000 books per year, broadband connections and wireless, all free to use.
- Exhibition spaces, the best galleries in the region.
- “My Neighborhood” rooms, for work with and by community organizations.
- Regional Business Development Centers, for training, consulting, and loans for neighborhood projects.
- Playrooms and recreation for children under 10 years of age.
- Auditoriums and theaters.
- In a few, Symphony Music Schools for an average of 250 students, with individual and group classrooms, soundproof rooms, and rehearsal spaces.
- Halls for all kinds of meetings and workshops.
- Open all year round (except December 25 and January 1), Monday to Saturday from 8 AM to 8 PM and on Sundays and public holidays from 10 AM to 4 PM.
- Administration is shared with two Family Compensation Funds, Comfenalco and Comfama.² Together the Funds contribute with 50% of the total operating and investment budget of the Library parks, which today amounts to about 2.5 million dollars per year. The other 50% is assumed by the City.
- They have become favorite attractions for local, national, and international tourism, forming part of visitors’ enchantment at discovering what has happened in Medellín: people from other parts of the city, and national and foreign tourists now go to areas unthinkable a few years ago due to their violence and criminality.
- 95,000 people each week enjoy the various services of the seven Library parks, a crowd which could fill Colombia’s national soccer stadium twice over.
- Surveys of popular opinion always find very favorable results on issues such as participation, coexistence, security, cultural programming, Internet access, and inclusion.

IN CONCLUSION

Today, Medellín is no longer associated with drugs and violence, even though Colombia is still immersed in one of the oldest armed conflicts in the world, and the global drug trade continues to operate in the country. Medellín is not an enchanted island in the middle of a country in conflict; but it does demonstrate that when education and culture are public priorities, and through partnerships between the public and private sectors, it is possible to make great strides forward. Today, Medellín is synonymous with transformation, transparency, education, culture, and optimism. And the words we want to define us in the future are opportunity, inclusion, and equity. We have already shown that this is possible, and the Library parks have played an extremely important part.

Jorge Melguizo

Social communicator and journalist, he coordinates the Cátedra Medellín-Barcelona initiative and contributes to the Plataforma Puente and the Red Latinoamericana para la Transformación Social. He is also a lecturer and international consultant on culture, citizenship education, social development, public management and policy, and educational communication. He is the former Secretary of Civic Culture and Social Development of Medellín.





**CULTURAL
HERITAGE NEW
USES AND
DIALOGUE WITH
SURROUNDINGS**

ILE DE NANTES

Olivier Caro

Nantes - France

Since 1989, Nantes has based its development on an original cultural policy, which questioned the shape of the city and its representations, and tried to involve the artists in the city's transformation.

This approach, which relied on the cooperation of cultural actors and urban developers, took on a new dimension in the early 2000s, with the start of the Ile de Nantes project.

This former industrial zone is now the subject of a huge urban project. Culture plays a specific role and is now the subject to a policy mixing higher education, research, artistic, economic and societal development.

Let me go back first.

In the late 80s, Nantes was a city in crisis, and had seen the closure of its shipyards and its biscuit processing industry, which had been for a century the engine of development as well as being the symbolic elements which structured its image.

The Mayor of Nantes focused on two axes to find a new dynamic: the culture and the urban project. One of the first cultural projects that demonstrated the city's new approach was the festival "Les Allumées".

For 6 years, 6 editions, artists from foreign cities were invited to make art proposals in unusual places (old factories, private places, urban wastelands...). The event allowed inhabitants to look at their city through the imagination of avant-garde artists from very creative cities (Barcelona, Naples, St. Petersburg, Cairo, Johannesburg, Havana). It allowed inhabitants to imagine a possible future collectively.

Today we see this event as an attempt to seduce, and rebuild an appeal. I do not think this is the main aim of what has been done, but rather a response to a need to restore the inhabitants' pride in their city, a common and sensitive view of the territory.

It also has also helped, in terms of the transformation of the city, to begin the work of rebuilding it much faster than classic urban projects. It takes about four or five years for an urban project to emerge and show visible results. Working with artists and culture

is a good way to manage the time of the project and to have visible results relatively fast.

Beyond this project, the issue of public space has been very important during this period. The manner and the conditions of the meeting of public and artists have shaped the cultural projects of the city. Street theater notably played a key role for the company Royal de Luxe.

It is in this context, and after 10 years of reflection, that Nantes decided to initiate the transformation of Ile de Nantes. The project proposes a development potential of a million square meters on an island facing the historic center. It's both a major and a measured transformation, limiting the use of the car, showing great concern to energy performance of buildings, diversity of functions and populations in a sustainable development approach.

The urban renewal is based on public space transformation, leaving the plan opened to the actors initiatives. This is not a rigid program, but rather to establish the invariants, to get in position to facilitate actions and projects and provide a framework within which people can be actors.

This view of the city as a "free figure", in the words dear to Laurent Théry (the former project director), to lead the transformation into a flexible and attentive planning, helps to accommodate and generate numerous cultural initiatives.

One major project, which has structured the action, was "Les Machines de l'Ile" made by the team of François Delarozière, the company La Machine. These are giant machines shaping the public space of the urban project and also the calendar of its realization. The first realization is a big elephant walking through the former shipyard site. Its movement is a source of emotion for the public. It's a kind of magic, that makes everybody a kid. And it's very successful (about 200,000 people each year).

But it was a risky choice compared with alternative projects that existed at the time (museum of shipbuilding, the temptation to copy Bilbao), but this project made sense in Nantes. It is the result of thinking about the public space and its conquest by the artists. The conditions of its implementation were also risky: the machine is in the public space, this work is even a component of this public space, that does not work without it, that is justified only by its presence. A last remark about this project and the link with public space: this is not a leisure park, it's free, there is no barrier to enter there 7 days a week. This work with the company La Machine has opened new perspectives in their work by building machines, which are created both for development projects and street performances, such as the "mécaniques savantes" (played in Liverpool, Amiens) and the festivities for the 400th anniversary of Yokohama's harbour.

The second similar initiative, the Biennial Estuaire, has allowed us to link Nantes to Saint-Nazaire. The river is a natural space, but also a closed and an industrial space. This territory was unknown,



and we had to construct a common strategy to preserve it and to share a vision about its development: three editions of the Biennial, which stretches all along the estuary of the Loire river, which also is a sensitive eye on it. The idea was to facilitate appropriation by the people on the basis of the cultural project, to allow them to travel along the river. A pedagogy of the estuary and of the issues involved in its development. It has been a way to overcome the technocratic sphere and to make it become a collective question: a destiny, a common horizon.

In the first edition, 700,000 visitors came to “Estuaire”. Eighty per cent were from the region.

The Biennial, which started its trail on the Ile de Nantes, has also acted as an accelerator of the urban renewal of the island. We adapted the schedule, we modified the projects to offer spaces for artists, open spaces of production... The opening of the Biennial took place at the same time as the opening of the site of the revamped dock yards. There were 45,000 people at the first night. This opened people’s eyes straight away.

Another lesson about the method is to think that each initiative can be an opportunity for collaboration and an opening up of actors from the city. The School of Architecture is one example. Decided long ago by the state, it has become a place for the Biennial. The state, the city, the school, the Biennial and the urban developer decided to welcome a Biennial’s project in the construction of the new school. Then, it has generated new collaborations for the future.

Beyond these two examples, other initiatives, including private ones, have generated a creative atmosphere, such as the design firm Coupechoux.

Let’s now talk about a second lesson on the conduct of urban projects and the link to culture in Nantes, which is the need for spaces for experimentation and the ability of these experiments, in order to help construct the urban project in a reflective way.

In a place next to it (less than 300 meters far, the former hall ALSTOM), we made an experience with local television at the lowest cost, building a studio in the former hall. We made over another hall for the construction of the elephant in a small scale economy. We hosted events: a festival dedicated to digital creation, meetings, a fablab experience... The fablab’s success is so big that it has now become part of the site’s programme.

The consolidation in the former halls of nearly 50 small businesses and fifteen artists studios has also shown the potential of these actors in the city. The University has helped us map the exchanges that this proximity confers. As a result of this study, more attention was given to these actors and to their roles and places in the process of urban renewal and in public policy in general.

From these initial achievements, the programming of the District has evolved to enable networking in this small geographical area of creative activities: teaching, research, arts, and production.



Jean Dominique Billaud & Vincent Jacques

The construction of the new fine arts school, a branch of the University, was funded with the national support for the universities business initiatives that are part of this process. In total, more than 100,000m² in 5 years.

This strategy echoes the question of the creative city. We do not have in Nantes the possibility of building this development by entering a competition which leads to the “city of exception”. We have tried to build the conditions for our development by supporting the development of the actors of the territory. It’s a strategy by and for the territory.

We try to break down barriers between actors, to find the conditions for involving as many actors as we can around common issues. In this work, we count on the philosopher B. Stiegler’s help, who speaks of economic contribution, inspired by the open source software. He is showing great concern to the figure of the amateur in the cultural development of the territory. In this theory, consumers and producers are not opposed anymore.

Imagining a contributory territory, from the perspective of economics and creative society, requires finding objects of experimentation, involving civil society, academia, business, and what can create development in the area.

Hardware and software of the city must be thought together. In order to build a network environment that allows these contributing projects to emerge, it requires real efforts to boost collaboration, and to encourage a common culture among the actors. Digital tools and their implementation will soon be inseparable from the land and its configuration to support the

networking that goes out to citizens.

I think that all these issues are now truly an integral part of the work of the urban developer. In order to face up to them, the urban developer must therefore open up to other professions and think transversally. Let me conclude with the gentrification risk and the strategy we have, illustrated by three different projects.

The first project is the transformation of the warehouse that I have already mentioned. We did not opt for a great cultural facility, but we imagined, next to the new school of fine arts, project spaces, open to many different actors: offices, workshops for artists, and space for experiments and exhibitions.



Jean Dominique Billaud & Vincent Jacques

It will welcome businesses, artists, associations, a fablab, and University Master courses in a very open and adaptable space.

As you can see, these projects are very simple in terms of architecture. We must reduce the costs of our work and build just to meet requirements if we want to preserve its vitality and allow all actors, even the most precarious, to participate in the initiative.

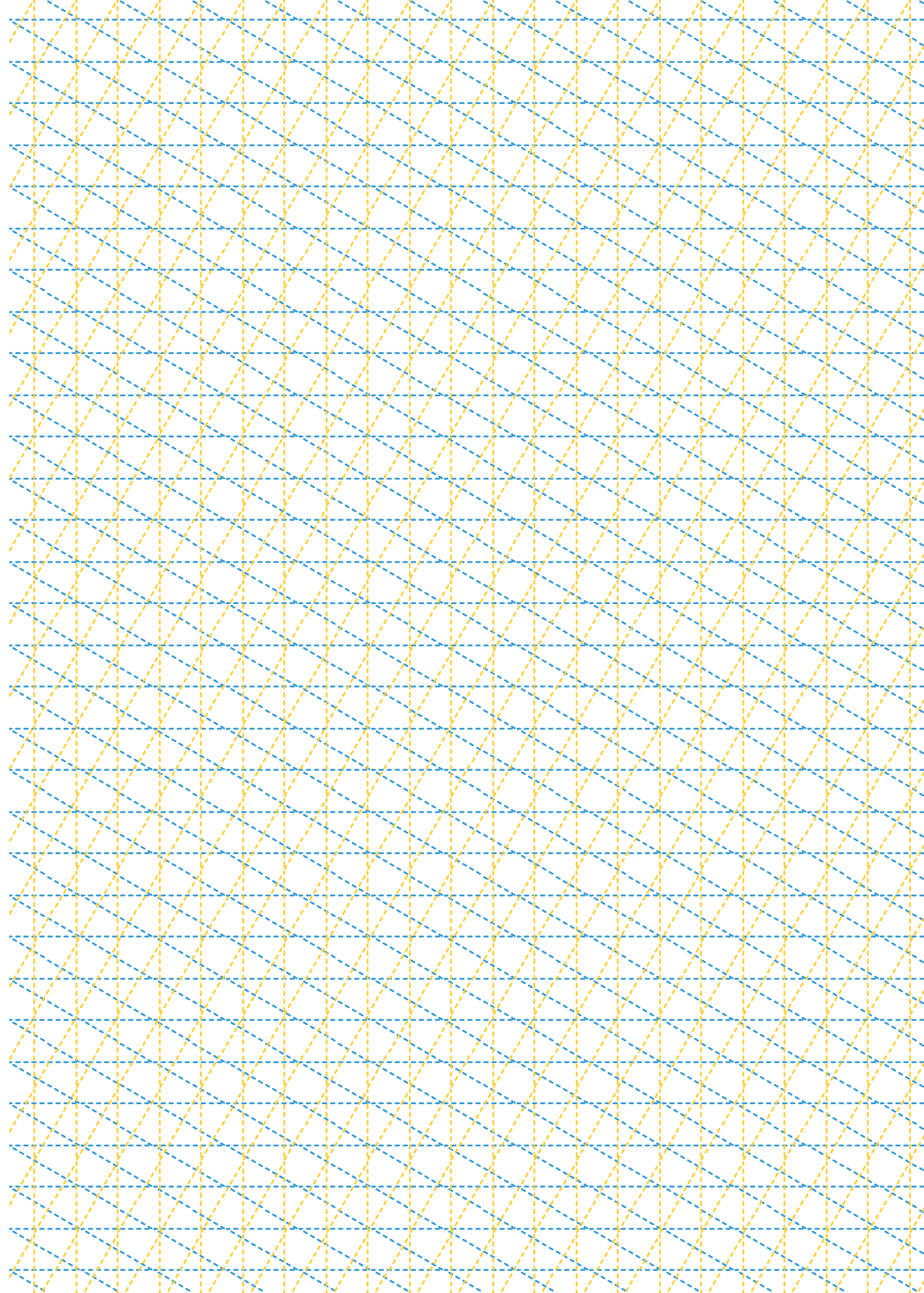
The second project, The Karting, is the construction of office modules that can accommodate small businesses in the creative sector. The same rent as in the former warehouse without any public subsidy,

simply by the construction process and following the “just to meet requirements” rule, each module can provide spaces of 12 to 96m² that are totally flexible.

The last project is a device created by Metalobil, which is adapted to be used for short periods in empty or abandoned spaces. If a space is empty, it can be temporarily occupied by an artist before a new tenant arrives. This is a very simple device that allows the occupant to set up and to leave without the burden of installation costs.

Olivier Caro

Founder of B.O.C., a cultural and urban engineering agency, Olivier Caro was head of projects within the urban project of the Isle of Nantes. There he directed the creation of the Quartier de la Création (House of Creation), a networked space that combines cultural activities, higher education, research, and economic activities. Today he works in several territories on the emergence of creative processes and their urban translations.



TATE MODERN GALLERY

Donald Hyslop

London - England

In this paper we will share our experiences on the role of Tate Modern in driving the regeneration in Bankside and its resulting benefits in particular to the local community.

It is over ten years since we opened the doors of Tate Modern in London. Little could we have imagined how popular it would become. We planned it for two million visitors but there were over five million attendees in the first year, exceeding our greatest expectations. As the number of visitors continuously grows every year, we have become a fundamental part of the cultural landscape of not only the United Kingdom but of the world. The celebrations for our tenth anniversary featured a series of exhibitions, events and gatherings of artists and communities. What used to be the United Kingdom's first national Museum of Modern and Contemporary Art has caught the public imagination in many ways that we could not have predicted when we set out to convert the former Bankside Power Station building in the late 1990s.

Reflecting on our first ten years and thinking about the future, I believe there have been four great driving forces, which have made Tate Modern so successful. And these forces will also form the basis for our future development and growth.

Firstly, the anchor to the museum is of course its collection. Up to two thirds of the display spaces at Tate Modern are dedicated to showing both the established and new acquisitions we compiled from all over the world. Central to Tate Modern's success has been that access to the museum building and collection is free. This certainly gives everyone the opportunity for learning and enjoyment. It also represents a direct and democratic connection to the publicly owned collection, which we manage on behalf of the public. Tate Modern is part of a group of four Tate galleries in England. It is a national museum receiving grant in aid from the British parliament. It also has a strong reputation for innovation and the development of new programmes. During 2010-11 Tate generated 62% of its income from sources other than its government grant, such as temporary exhibitions, retail & catering and sponsorships. Secondly, an ever-changing programme of temporary exhibitions has brought modern and contemporary art to major new audiences. These

have ranged from the spectacular blockbuster shows (Warhol, Kahlo, and Gauguin) to smaller and more experimental work. We also increasingly see focus on international work from Latin America and Asia. Tate Modern has also been the testing ground for a series of groundbreaking collaborations, which have seen the contemporary explored with dance, music, theatre and film.

Perhaps the most unexpected driver of success has been the building itself and the unique space that is the Turbine Hall. Once crammed with power station machinery, it was entirely cleared for Tate Modern. The resulting is the open space that is often the first place a visitor encounters upon entering Tate Modern. During the autumn and winter it is transformed through a commission when an artist's imagination brings it to life. At other times the hall is empty to wonder at and wander through before entering the gallery spaces. The Turbine Hall has become a different sort of space in the history of the Museum both in terms of how the architecture and the city intersect. It is neither completely part of the city nor completely part of the museum. This interstitial nature seems to generate its own dynamic. In the turbine hall the public feel free to congregate, interact and socialise in ways unlike most other cultural public buildings. Memorable commissions include Olafur Eliasson (*The Weather Project* 2003), Karsten Höller (*Test Site* 2006) and Doris Salcedo (*Shibboleth* 2007).

The fourth factor of success has been the approach of Tate Modern, driven by a strategy that is an ongoing social development model for culture and regeneration. This has been developed and matured over the last twelve years in several distinct phases. The strategy has been concerned with using creative organisations and creative thinking in the regeneration and reinvention of the central area of a major world city. What began as a series of independent initiatives is now a more fully rounded approach to transforming city neighbourhoods.

This social model is underpinned by a series of basic tenets and recurring challenges:

- How do you bring together and balance the needs of local communities, workers and tourists in developing a city neighbourhood.
- How can cultural organisations and other business work together and can we demonstrate culture can be good for businesses.
- The need to engage and encourage political leadership and advocacy.
- Developing a truly local, national and international organisation which is able not only to work in all of these contexts but to make connections between each.
- Finding opportunities to bring artists, creative forces and ideas not just into our cultural venues but also to the places and spaces in which we live our everyday lives.
- Opportunities not only to democratize cultural organisations but to stimulate wider dialogues in social and societal development.

For example, over the last ten years we have seen fundamental changes in the neighbourhood surrounding the Tate Modern. The residential population has doubled (from 3,000 to 6,000) and the number of workers in the area has increased tenfold (from 6,000 to 60,000). Property prices have increased, there is more demand for hotel rooms and the direct and indirect economic benefits visitors provide to Tate Modern, including jobs, is worth hundreds of millions of pounds to the economy of London. On the whole, these have been changes for the good but it is impossible not to also have some negative impacts due to such immense change in a relatively short period of time. The social model approach has allowed us to manage and continue to be responsible for these changes in retaining the crucial balance which makes the area unique. Most importantly, the role of the cultural institution can be to bring artists and creative thinking to a variety of contexts. Far beyond the gallery walls this approach begins to see cultural and creative thinking permeate the places and spaces we live our everyday lives.

From the very beginning of the Tate Modern project, in the late 1990s, a series of partnerships and initiatives were developed to lay the foundations of the social model. Today, many of these continue to develop and flourish. Their reach has gone far beyond Bankside.

For example, what began as an informal local business partnership has grown into Better Bankside. One of the first Business Improvement Districts in the United Kingdom, elected and run by local business, the company now works with a baseline £5m budget over a five year term. It is tasked with bringing additional (not replacing municipal services) value to the local area around green, clean and safe agendas. The influence also of the strong cultural identity of the area is increasingly seen with public art, pocket parks and pop up spaces projects.

In particular the Bankside Urban Forest (BUF) is bringing new thinking and life to the public realm in Bankside, and linking it to the rest of London. A strong partnership of private, public and community organisations have come together around an alternative to traditional public realm master planning. BUF sees the neighbourhood around Tate Modern much more as a series of routes, pathways, streams and trails. Development of the forest is approached organically and seeks to involve business, residents and the local political authority in evolving public realm projects.

This innovative approach has attracted interest from both government and the international architectural press. In the long term, it will deliver some important links from Bankside further into the south of London, connecting up to other regeneration efforts and diverse communities in London. In the current economic climate the Urban Forest project is also becoming an example of how we can move forward in the development of the public realm. In doing so, this does not mean we need to lose our design quality or standards. But we do need to move from the older style monolithic ethos of master planning to working in a more incremental and organic way in developing the public realm of the neighbourhood, based on strong partnership and community ownership.

Similarly, the Bankside Residents Forum (BRF), which is an alliance of

local resident groups, has grown and prospered to become one of the largest and most sophisticated resident's organisations in the country. In the early 2000s, seeing the wave of development about to take place in the area with the arrival of Tate Modern, they took a strategic decision to concentrate their efforts primarily on engaging with developers through the planning process to ensure maximum benefits for local communities. They have been hugely successful in securing a new community space, a raft of benefits and sufficient resources to employ a coordinator. In particular, they have also created an impressive breadth of expertise and knowledge of community representation covering everything, from public enquiries into a major railway project to leading a campaign to the High Court, in opposition to an inappropriate residential development very close to Tate Modern and community housing. Once again the strong ethos of partnership in the area is prevalent with the BRF working closely with Tate and other business on a whole range of projects around Corporate Social Responsibility, Open Space and employment and training. Key to this success has been the local communities ability to develop a strong independent voice whilst also being able to work pragmatically in partnership with others.



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Training and employment opportunities are also key ingredients in the development of the area and its cultural businesses. This includes the START project. START now works with cultural organisations across the whole of London providing skills training and workplace familiarisation for unemployed residents of south London. It has been and is still vital in creating a bridge between the cultural sector and long term jobless people in communities who would have not usually considered this sector as a work opportunity.

As the wider area has transformed and matured we have also seen the emergence of a Cultural Quarter with a critical mass of twenty-one publicly funded, not-for-profit cultural organisations in the south central London

area close to Tate Modern. These include South Bank Centre, Old Vic Theatre, Young Vic Theatre, Siobhan Davies Dance Company, Imperial War Museum, Unicorn Theatre, Shakespeare's Globe, Tate Modern and the BFI. Joining together they have formed the South Bank and Bankside Cultural Quarter. The group was established to find common purpose for culture in the development of the area and in London. It has concentrated a collective voice and action around preparations for London 2012, public places and spaces and learning initiatives. The group includes local political authorities (Lambeth and Southwark). The economic and social impact of the Cultural Quarter (the largest of its kind in the world) is significant and growing:

- Attracting upwards of 13 million visitors and users.
- Has a net economic impact in London of £900m.
- Creates 2,100 direct jobs and 32,000 indirectly.
- Works with 767,000 educational users.
- Spends 11% of its turnover on local services.

All of this then has contributed to making Tate Modern and the neighbourhood around it a destination for millions of people each year arriving from all over the world. We are now embarking on the next ten years of Tate Modern and we are already using our knowledge and experiences to ignite new transformations.

At Tate Modern itself we have begun to reveal and adapt three massive underground tanks from the original power station. Hidden beneath the southern lawn of Tate Modern, the tanks have been disused and unloved since the 1970s. Once completed in 2012, two of the tanks will be available for artists to explore their work in and for partnerships with filmmakers, dancers, theatre companies and many others.

I believe the "social model" and this type of thinking, partnership approach and work is particularly needed in many of our cities at this time. It is only recently that for the first time in human history more people now live in urban environments rather than rural. This is a trend that will continue apace and of course is evident in cities across the world. It is also clear that the inevitable movement to the urban areas does not necessarily mean that all cities will grow and prosper equally. Successful cities are and will be those that offer the best services, amenities and quality of life to their citizens and communities.

Thus, cities need to offer new, dynamic, innovative and creative models and partnerships to keep developing balanced communities with good services, healthy environments, access to transport and quality of life. It would be foolish to conclude that cultural organisations, even on the scale of Tate Modern or Guggenheim Bilbao, can be considered the only rescuers and redefinitions of the modern city. However, what the Tate Modern model illustrates is the importance of firmly established cultural

development in a set of wider, political, business, creative and community contexts. It is by retaining balance for the needs of communities, workers and visitors that we encourage cultural regeneration.

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Donald Hyslop

With over twenty years experience in the areas of culture, tourism, and business in numerous countries, he works at the forefront of the creation of models on the roles of culture in the regeneration and economic development of cities and communities, incorporating architecture, urban planning, and the built environment. He is a lecturer and author of various texts focused on these issues, and a board member of initiatives such as Cross River Partnership and Bankside Urban Forest.



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URBAN TRANSFORMATION CULTURAL ICONS

URBAN TRANSFORMATION OF BILBAO: THE ROLE OF THE GUGGENHEIM MUSEUM AND OTHER CREATIVE PHENOMENA

Roberto Gómez de la Iglesia

Bilbao - Spain

BACKGROUND OF THE ORIGIN OF THE GUGGENHEIM MUSEUM BILBAO

In May 1991, the Solomon R. Guggenheim Foundation (SRGF) and the Basque Government (GV) signed a Memorandum of Understanding, a document of intentions initiating the project which led to the inauguration of the Museum Guggenheim Bilbao (MGB), a work by the renowned architect Frank O. Gehry. The opening took place on October 18, 1997, a time of difficult social and economic circumstances.

In the 1980s, Bilbao and its province, Biscay, were suffering from an economic downturn. The production model of the region's industrial economy was in crisis; the overall unemployment rate had reached 24%, and in some places was as high as 31%. The closure of large industrial spaces caused massive urban desertification and decay, and the city also suffered from high environmental pollution (the river mouth being the clearest example). The image was that of a chaotic, decadent city, where even the traditional "Bilbaino pride" of its citizens was shaken.

On top of this, the city faced an important cultural infrastructure deficit, the result of budget cuts and limited promotion of creativity and cultural and artistic production. Finally, the specter of ETA terrorism tarnished the image of the Basque Country.

Paradoxically, this situation turned around with the major floods

of August 1983, which led to losses amounting to €1,200 million in the region (€360 million in Bilbao alone). At that moment the transformation of the area began, with the acceleration of plans for water supply and sanitation in Bilbao, the restoration of historic buildings, the commercial rise of the Old Center, and the recovery of popular festive manifestations and federal and cultural movements.



This was the moment when the SRGF, which had envisioned the franchising of its museums to solve its own serious economic problems, looked towards Bilbao, after failed attempts in other European cities. The Basque authorities saw, in turn, the opportunity present in a museum of this kind, linked to an international benchmark in the art world, to become a driver of the urban, economic, and social regeneration that the city sought after. The urban transformation of Bilbao cannot be attributed solely to the arrival of the MGB, but it was both a driver and an icon of this change.

The government's objectives for revitalizing Bilbao were at that time focused on economic transformation, urban regeneration, metropolitan modernization, promotion of image abroad, culture, and the recovery of self-esteem.

The interventions were focused on four areas:

- Regeneration of the urban environment.
- Internal and external mobility.



1. Municipality on the left bank of the river mouth, greatly affected by deindustrialization in both its urban and social aspects.

- Investment in resources for human and technological transformation.
- Cultural centralization.

In 1991, the Asociación Bilbao Metrópoli 30 was founded by public and private entities, with a strategy of urban renewal through the international marketing and leadership presence of Bilbao in all types of international organizations, and through networking abroad. Also, the Bilbao brand was created and the Guggenheim building (known as a landmark of contemporary architecture) was linked to the city's image. The theme "Building on what we already have" led to an increase in the competitiveness of local businesses and professionals, changed the industrial character to one of new technology services, and promoted investment in three areas: communication infrastructure, environment, and culture, projects which received added-value through the incorporation of internationally-renowned architects.

However, the lynchpin in the city's strategy was the Sociedad Bilbao Ría 2000, created in November 1992 with the aim of restoring the old industrial areas of metropolitan Bilbao by coordinating and executing overarching actions that integrated urban planning, transport, and the environment. Its funding model was singular: all of the relevant stakeholders—private and public institutions and local, regional, and state enterprises and institutions—ceded lands owned in the central areas of Bilbao and Barakaldo¹, while the municipalities regenerated the properties. Bilbao Ría 2000 invested in the urbanization of these lands and sold the corresponding parcels to finance its activities (hotels, public buildings etc.). Capital gains were invested in the regeneration of former industrial areas and neighborhoods, urban development works, and the construction of railway infrastructure.

GUGGENHEIM BILBAO MUSEUM

MGB's initial strategy was closely linked to that of SRGF, which sought to achieve leadership in New York and competitiveness abroad, besides establishing a global network of museums that afforded it a presence throughout the world through a permanent and decentralized collection occupying new physical spaces.

The feasibility study conducted by Peat Marwick for the MGB stated that the catchment area of Bilbao was 29,852,902 inhabitants, so 400,000 visitors a year were needed for the investment to be profitable (40% foreigners and the rest from Spain). The bet was to achieve a renewal rate of 75% for the Friends of the Museum program; that 25% of the Museum's income would come from corporate members and business contributions; and that every exhibition would be backed by sponsorship. An annual budget of \$14 million would generate a small surplus.

2. Taken from Esteban, Marisol. "Bilbao, luces y sombras del titanio. El proceso de regeneración del Bilbao metropolitano". Servicio Editorial de la Universidad del País Vasco. Bilbao 2000. These values were calculated in 2000, when euro and dollar values were close (on 1 January 1999 it took US\$1.18 to buy one euro. In October 2000, it took US\$0.827 per euro).

COST OF THE "GUGGENHEIM OPERATION" IN EUROS²

FRANK GEHRY BUILDING	60.738.283,27 €
OTHER COSTS ASSOCIATED WITH CONSTRUCTION, URBANIZATION, ARCHITECTS, PROJECT MANAGEMENT, FURNITURE	23.571.694,73 €
PURCHASE OF OWN COLLECTION	37.863.762,58 €
COMPENSATION TO THE GUGGENHEIM FOUNDATION FOR 1. ASSIGNMENT OF ARTWORKS 2. USE OF THE BRANDA	12.020.242,09 €
EXPENSES PRIOR TO THE SIGNING OF THE AGREEMENT	601.012,10 €
GUGGENHEIM CONSORTIUM	7.987.459,87 €
TOTAL	142.782.445,64 €

Reality exceeded expectations. On December 31, 2011, a total of 13,919,024 people passed through the halls of the MGB. Of these, 62% visitors came from abroad, 25% from the rest of Spain, and the remaining 13% from the Basque Country. With a budget of €24,898,500 in 2011, a year of deep economic crisis, the museum generated a €2.38 million GDP, and an income of €369 million for the Basque Country treasury. The self-funding level reached 67%, a high value, but lower than in better economic times, when it reached 78%. The Program for Individual Members (16,000), Corporate Members (126), and sponsored exhibitions responded for 41.3%, public funding for 32.7%, and visitors accounted for the remaining 26%. In 2010, each visitor spent an average of €223.97. Regarding the governance model, the MGB combines the public sector (GV and the Provincial Council of Biscay - DFB) with the private (SRGF). Legally, it is governed by three companies: a real estate (45% GV, 45% DFB, and 10% City of Bilbao), which leases the building to the managing entity; a carrier (50% and 50% GV DFB), which grants the use and management of their own collection to the managing entity; and a foundation, composed of SRGF, GV, and the DFB, which manages the Museum.

RISKS AND OPPORTUNITIES

The infrastructure, the number of visitors, and the socioeconomic impact of the MGB do not hide the potential risks posed by such a transaction. The MGB was born without prior demand and without a profound debate about existing cultural needs. However, the local and regional authorities took a bold and risky decision in a time of crisis (no less worrisome for being a model mixing cultural, urban, and economic goals, leaving cultural guidelines in the background). Today, a remaining problem with the MGB is its weak link with the local community, exemplified by the very small number of Basque artists in the program and by the feeling that there are just remaining resources for other cultural activities.

On the other hand, there is also the risk of over-identification with the Guggenheim Bilbao brand, along with concern over what would happen if the SRGF, GV, and DFB severed relations and what this would mean for the museum's own collection (designed to complement the collections of the Guggenheim). We should also consider whether the project has a tendency to give more importance to the continent than to the content, or to measure the impact of culture only in terms of GDP or image projection.



On the positive side, we find that the MGB has created great opportunities: it is a powerful tool for generating culture, and has fostered not only connections and relationships with other cultural institutions, but also the ability to network with other museums. Besides, it has provided great educational development and significantly changed the concept of exhibitions. And one must add the cultural and creative boom that took place in Bilbao with the redesign, restoration, and creation of cultural infrastructures.

BUT IS BILBAO A CREATIVE CITY?

A city (or country) with cultural infrastructure or important festivals is not necessarily a creative city, even if it develops manifestations of creativity (often from others). For creativity does not spring from the city, but rather (if it exists) from its people, through the uniqueness of their cultural expression, but also in the culture of everyday life, in their vital pulse, and of course their professional talent.

Therefore, we believe it is possible to define a creative city or country through three clearly differentiated strategies, often mixed in an irregular manner:

The first refers to the major manifestations of creativity that can contribute to awaken (I dare not say catalyze) the creative capabilities of its citizens, but above all, to improve the city's outward aspect (Creative Clad). Bilbao undoubtedly hit upon this strategy.

The second is to attract and retain creative people, following the ideas of Richard Florida, according to whom we need an environment of advanced services and Ts (Technology, Talent, and Tolerance), which arise from local entities that work on creating attractive settings for this so-called Creative Class—as is now happening in Bilbao.

The third has to do with the development of the “genius loci” and the “Hummingbird strategy” (F. Morace), which calls for a high local density of creative initiatives that are well-connected with each other and the world, and concerned with the social migration of their work and the generation of a group discussion (Creative Clash). It is this last strategy that makes a city or a territory not only look creative, but actually be creative. This is where Bilbao is not well resolved, although there are a large number of small initiatives, national and international (Eutokia, unlikely connections, Creativity Zentrum, Colaborabora, ZWAP, etc.). Initiatives that tend to the iconic and attract talent serve to reinforce and design strategies that are more endogenous, deeper, and better entrenched, and this is now the challenge facing Bilbao to consolidate its position as a creative city.

FINAL CONSIDERATIONS

In Bilbao, success goes beyond a symbolic building. The architecture of the big names has limited power unless supported by other policies and actions. Since 2000, Bilbao has received 40 honors, awards, and distinctions, especially in areas related to urbanism and sustainability. The MGB is the great icon and propeller of Bilbao's transformation, but it is not the only factor. And while it is undoubtedly a resounding success in the urban and economic aspects (but not so much in the cultural), it is not a model transferable to other realities.

Robert Gómez de la Iglesia

Economist and cultural manager, Master of Business Administration, and specialist in marketing and communications. He is director of c2 + i, a firm consulting on culture, communication, innovation, and the Conexiones Improbables platform, which promotes the arts-business intersection for innovation. He is a full professor at the Universidad Complutense de Madrid, and author of several books on cultural management, sponsorship, social economy, and open innovation.



TOHU

Stéphane Lavoie

Montreal - Canada

TOHU, the story of the encounter between a rapidly expanding cultural milieu looking for a place to settle down, a badly damaged site undergoing a process of rehabilitation, and a neighborhood full of riches but characterized by enormous social difficulties... TOHU is the encounter between the circus, the earth, and human beings.

TOHU intends to make Montreal the international capital of the circus, while remaining a reference in terms of sustainable development in the field of culture.

THE IMPORTANCE OF THE ENCOUNTER

TOHU... The word comes from the expression *tohu-bohu*.¹ It evokes the effervescence of ideas and gestures, or the tumult of the big city. TOHU refers to the idea of seeking balance, the shifting lands and opposed elements that meet and embrace each other. TOHU is the encounter—the encounter with the other, the meeting of ideas, the meeting of ways of doing, and also the meeting of the spheres of society. The dialogue that TOHU stimulates among the supposedly disparate elements of which it is composed is the key to its success. TOHU went beyond a simple confrontation of ideas. It revealed the extraordinary challenge of sublimating the traditional social, economic, cultural, and environmental discourses in order to unite them as a coherent whole.

The circus world, the origin of the project, was able to communicate its enthusiasm to the private sector, then to the government, and ultimately to the entire community. As a result, TOHU has benefited from the funding of three levels of government—federal, regional, and municipal—as well as support from private partners, either through cash or services.

THE INITIAL SPARK, THE CIRCUS

TOHU, the City of Circus Arts, is an initiative of the Montreal circus milieu. It houses a concert hall of the same name—the first circular theater in Canada—as well as the international headquarters of Cirque du Soleil, the National Circus School, and En Piste, the national network of circus arts. Actively participating in the city's economy, focused on knowledge and creativity, in 1999 the circus sector actors decided to build adequate and affordable infrastructure which would enable them to reassert their world leadership and position Montreal as the international capital of circus arts. Since its opening in June 2004, this aggregating and structuring project, the fruit of a collaboration between government, the private sector, and the community, is today one of the largest centers for training, creation, production, and dissemination of circus arts in the world. Originating from more than 10 countries, over 75 shows and 700 presentations have been released in the past seven years. Initially, TOHU's mission revolved around the circus.



Jérôme Dubé

FIRST MEETING, THE LAND

TOHU is built in a unique location. Agricultural land until the 20th century, the site later became a quarry from which was extracted the stone that helped build Montreal. The exploitation of the quarry brought several problems: dynamite explosions, dust, the daily transit of hundreds of trucks, noise pollution. With the exhaustion of the quarry, it became necessary to find a way to fill that huge hole—and so it became home to the waste of an entire city, accelerated by the emergence of new consumer goods in the 1970s. In 2001, due to population pressures, the burial of organic waste ceased, and in 2010

1. French noun, from the hebrew, meaning, "disorder, big chaos, confuse and noisy disturbance". (N. T.)



the landfill closed altogether. This 192 hectare area, now the Saint-Michel Environmental Complex (CESM) will become the second-largest urban park in the city by 2020.

To allow citizens to retake possession of this space, TOHU added the element “land” to its primary mission, and proposed to the city of Montreal, promoter of the CESM, that it join the process of rehabilitating this exceptional site. The TOHU building, certified as green architecture by LEED Canada, stands at the park entrance and serves as a reception pavilion offering privileged access to the Saint-Michel Environmental Complex. A true testament to TOHU’s environmental convictions, the building is characterized by the use of biogas and geothermal energy for heating and cooling, recycled materials and elements within the building itself, an ice reservoir which cools the performance room, green roofs, and a reservoir for rainwater.

It is a reception pavilion, but above all the beating heart of the largest environmental restoration project ever undertaken by the city of Montreal. TOHU proposes to inculcate this evolving park with its values: courage, solidarity, respect, and pleasure. Thanks to a joint action with the city of Montreal and local residents, and through specially planned activities to bring people together, TOHU has helped to establish the foundations of the modern urban park: a unique place in which culture, nature, and people meet. Since 2004, more than 225,000 people have participated in the environmental activities of TOHU, which include guided visits to the environmental complex, and the Fête Éco-Bi (Eco-biological Festival), one of the country’s major ecological and environmental events.

SECOND ENCOUNTER, THE HUMAN BEING

Situated in Saint-Michel, one of the most sensitive neighborhoods in Canada, TOHU agreed to participate in economic, social, and cultural development, adding a “human” element to its mission, which thus consists of three elements: the circus, the land, and the human.

Placing citizens at the center of its concerns, TOHU’s team has implemented several initiatives. For example, it provides residents of the neighborhood with privileged access to culture, offering them free programming and free access to paid events. Because Saint-Michel is an amalgam of cultures derived from diversity, TOHU also assists in the promotion of local artists, offering them the services of a professional cultural mediator to accompany them in their methods and approaches. Another example of its involvement in favour of the community is the development of a distinctive employment program for this neighborhood marked by high unemployment, a high drop-out rate, and various other psychosocial problems. TOHU chose to encourage the personal and professional development of people in the neighborhood, offering them—in addition to work experience in a stimulating

environment—tailored support and adapted training opportunities aiming to promote sustainable integration on the job. Everybody at TOHU, whether in the parking lot, café, cloakroom, or theater, share something: they are all residents of Saint-Michel.

Moreover, TOHU opens its doors to events organized by members of the community, such as the Boxing Gala of Hope, a project that seeks to divert young people from the dangers of the street through sport.



Karina Thevenin

A SUSTAINABLE DEVELOPMENT PROJECT

Despite its unique attraction at the international level, TOHU remains fully focused on its local concerns, placing at the center of its mission the essential conditions for society's sustainable development.

By encouraging dialogue and fostering the full participation of residents in civic life, the ultimate goal of this unusual project is to become a source of identity, achievement, inspiration, and pride for local residents. Its proposal is to allow citizens to dream again.

The circus, the land, human beings... TOHU's mission identifies it as a project that fits naturally into the evolution of sustainable development. The fact that TOHU first originated in an artistic discipline places culture as a driver of urban development.

TOHU also invests in the social economy. It works with companies that care about the welfare of the community, in various aspects of its operation. Stage production and information services are the responsibility of social economy enterprises that promote the professional reintegration of unemployed individuals.

MISCEGENATION

Circus, land, human being. Culture, environment, community. From this experience, we understand that by subjecting others to ourselves,

not assuming that they participate in our identity, we endanger the subtle game of interactions that ensures our evolution. Therefore, preserving diversity is essential; above all, the world is made up of very different elements that influence each other.

In this neighborhood of 58,000 inhabitants from 65 different cultural communities, Falla is the activity that best illustrates the proposals of TOHU in terms of including people of all backgrounds in the life of the organism. Fifteen days of concerts and festivals activities, of encounters between generations and different forms of art make this celebration of the Saint-Michel's diversity and creativity the busiest of the summer.

An innovative project of collective art, the Falla, inspired by a Spanish tradition, is a huge sculpture of wood and paper created by ten youngsters from the neighborhood in a process of social reintegration, guided by a professional artist. Members of various community bodies also participate in the creation of Falla, along with local artists and volunteers of all ages.

After seven years of activity, TOHU believes that it is critical to let diversity exist, to give it the tools necessary for its development. It is based on this foundation that in 2012 TOHU conceived MONTRÉAL COMPLÈTEMENT CIRQUE, the first festival in North America dedicated to the circus arts. TOHU made the risky bet of organizing a festival that resembles itself, bold and unusual, both in content and in form. Presented in a variety of locations, the festival stands out for its ability to embrace the whole city. It thus promotes the use of culture as an engine of social and economic development, everywhere it reaches. At the same time a showcase for Quebec artists, an open space for foreign companies, and a springboard for new talent and emerging groups, the aim of MONTRÉAL COMPLÈTEMENT CIRQUE is to present the circus arts in all their diversity and their interaction with other forms of art. It is therefore a vehicle par excellence to assist the development of the circus audience, and to highlight other aspects of TOHU's mission on a larger stage.

TOHU IN 2011

One million people have already participated in the activities organized by TOHU. It also won several awards, for the quality of its green architecture and also for its social actions and economic impact. In a constant search for ways to improve, in 2011 the organization created a Green Committee, an internal sustainable development agency whose mission is to support the teams in the production of eco-responsible events, generating positive effects for the community. For TOHU, sustainable development is closely linked to human development. The city of the future will be sustainable, in that the different elements that compose it will be considered in their entirety. We are convinced that the city will ensure its own sustainability, as

long as we guarantee the full participation of its stakeholders and by creating spaces of confidence in which people can evolve, develop peacefully, and express their creativity. TOHU is also this, this space of confidence where, like the trapeze artist who puts her life in the hands of her partners, each individual can express his creativity, knowing that the rest of the community is there for support.

Stéphane Lavoie

With nearly twenty years of experience in the performing arts and the cultural environment in general, Stéphane has invested in developing local talent and promoting cultural exchanges with other countries. An expert in communication, event organization and public-private partnerships, He sits on various administrative boards and jury panels. Since 2002 he has been on the staff of TOHU, and assumed the position of General Director in 2008.



Pierre Charbonneau



**INTERNATIONAL
FESTIVALS WITH
LOCAL ESSENCE**

EDINBURGH'S FESTIVALS

Faith Liddell

Edinburgh - Scotland

From late July to early September each year, our city is profoundly inhabited and immersed in art, ideas and entertainment on an unrivalled and intoxicating scale. With 25,000 artists, 2,000 accredited media, 1,000 international festival directors, producers and promoters buying work and 4.2 million attendances from around the world each year, Edinburgh's Festivals are regarded as the greatest arts phenomena on the globe. In August, in particular, Edinburgh becomes the densest cultural habitat in the universe and our audiences are its delighted and indomitable explorers. That density is created through the distinctive individual festivals, their unique programmes and the ambition and vision of their directors, their committed internationalism as well as their distinct Scottishness. Our festivals are boldly international but could not happen anywhere else in the world – the unique urban topography of Edinburgh, the creative ecosystems of Scotland and the human spirit that inform them are essential for their significance and success.

What are the roots of this remarkable international festival story? They were not so certain and were dependent on luck, leadership and infectious boldness.

Let us begin at the beginning with the Edinburgh International Festival (EIF). It's 1947 and Europe is still reeling from the devastation of World War Two. Luckily, Edinburgh, unlike most other European cities, was virtually undamaged by bombing. The leadership came from across civic society at the time – the city council and its mayor, the great and the good and the British Council who were also founding members. The vision was a remarkable one that continues to resonate and inform the work and values of EIF and those of its fellow festivals.

The Edinburgh International Festival was founded in the post-war belief that this festival should enliven and enrich the cultural life of Scotland, UK and Europe, bringing the countries of the world together and providing a platform for the flowering of the human spirit. The founders had high hopes for the cultural but also interestingly for the social and tourism benefits such a festival could

bring. EIF remains vision-driven in terms of its intrinsic value and yet interventionist in terms of the instrumental benefits that its founders hoped to lever.

In the same year another kind of boldness began its international story. Eight theatre groups turned up uninvited to perform at the newly formed International Festival. Unhappy about not being included in the programme, these actors and directors realised there would be audiences and media in the city and they staged their shows anyway in the periphery of the main event. One Scottish critic described them as being on the fringes of the festival, and so the Edinburgh Festival Fringe (EFF) was born.

Now officially the largest – and non-programmed – arts festival in the world, the Fringe still operates under its core founding principle, that anyone with a story to tell and a venue willing to host them can take part. By 2011 there were over 40,000 performances of over 3,000 shows in 259 different venues (with over 1.7 million tickets sold in 2009). And our Festival Fringe has spawned similar festivals around the world.

The year of 1947 was also the one that saw the Edinburgh International Film Festival (EIFF) come together. Another first for the city, the EIFF pioneered the showcase of the flourishing documentary movement of the day.

And then the last of our early starters as in 1950, the decade opened with the first Edinburgh Military Tattoo staged at Edinburgh Castle. This now globally renowned celebration of Scottish music and military culture staged just eight performances to cheer the city up and has grown into a world-wide phenomenon, seen by 300 million people worldwide on television.

Our summer portfolio has been further enhanced by the UK's biggest jazz festival, The Edinburgh International Jazz and Blues Festival in the 70's; The Edinburgh International Book Festival in the 80's, the largest annual celebration of the written word in the world, playing host to over 750 international and Scottish authors; The Edinburgh Mela, also in the 80's, is our fabulous annual outdoor multicultural arts celebration; and Edinburgh Art Festival in the noughties – which celebrates the exciting mix of visual arts across Edinburgh every summer including exhibitions by Scotland's National Galleries.

The spell doesn't end there. In April we have the world's first and Europe's largest public celebration of science and technology – the Edinburgh International Science Festival. In May, Edinburgh plays hosts to the UK's largest performing arts festival for children and young people, the Bank of Scotland Imagine Festival, and, in the autumn, the Scottish International Storytelling Festival with both indigenous and international storytelling events for all ages. And, as the year draws to a close, we celebrate our New Year as only Scots can do, with Edinburgh's Hogmanay, an event which has grown to attract more than 80,000 revellers from all over the world.



Edinburgh's Festivals

Cultural and political commentator Joyce McMillan, who has written extensively about Scotland, Edinburgh and its festivals, credits Edinburgh's Festivals for the transformation of the city from a repressed, provincial city with a decaying heart to an international capital, tourist magnet, home to our parliament and source of a nascent new sense of confidence and national identity.

So a range of events you'd think any city would be proud to support, promote and exploit, and in many ways the organic growth of the festivals has been supported by a remarkably adaptive facilitation of their complex needs by the city council.

Hamish McRae, award-winning journalist, Associate Editor and principal economic commentator at The Independent newspaper, in his book 'What Works, Success in Stressful Times, the secrets of the world's best organisations and communities', begins his collection of 10 success stories with the story of Edinburgh's Festivals and credits their success to three key things:

LESSON 1: Willingness to create and permit an open marketplace. The success of this approach being enhanced not by massive financial investment but by clearing bureaucratic barriers and easing the process of permits, licensing, building controls and health and safety for festivals. But the act of transformation and the acceptance it requires is a broader one that needs the whole city to embrace the glorious disruption that the festivals bring with them, and again, the city council must ensure that the potential chaos is managed.

LESSON 2: is the blend of top down and bottom up that characterised the birth of our festivals. He says "There is no one mind planning what happens in Edinburgh: there are and always have been lots of minds which work in different ways... the trick which the various organisers have managed to pull off is to achieve balance – to plan but not to overplan, to lead but also to follow the demands of the market'.

LESSON 3: The need to listen, to be adaptive and experimental; and to accept failure as part of success.

It's an interesting model of leadership and one we obviously recognise and refine, but there was a growing recognition that Edinburgh's position as the world's leading festival city needed further collective action and collaboration.

The Thundering Hooves Report was a response to this, to Edinburgh's Festivals' increasing concern about the lack of strategic investment into their needs and ambitions – a study into Edinburgh's position as the world's leading festival city and an examination of its position vis a vis comparator events around the world. Its "crie de coeur" was: stop sitting on your laurels. Your position in the short term is unassailable (a contradiction in terms in itself) but medium to long term the

investment being put into programming, venue infrastructure and marketing in other cities (cities imitating Edinburgh's success) is a major risk to Edinburgh's pre-eminence.

It had 14 recommendations focussing on 4 key areas – the establishment of a medium to long term strategic planning approach; joint festivals marketing and marketing of Edinburgh as the world's leading festival city; investment into programming, innovation and development; and addressing other key opportunities and threats (from accommodation and transport issues to the relationship with London 2012).



Peter Doherty

The response to this report has been transformative. The festivals came together in 2007 to form Festivals Edinburgh, the organisation created by the Directors of Edinburgh's 12 major festivals to lead on their joint strategic development. It has grown from its initial collaboration at Director/CEO level to multi-layered and ambitious collaborative enterprises, with cross-festival collaborative working groups in marketing, programming, innovation, environmental practice and interest groups in fundraising and professional development.

Festivals Edinburgh in turn has led on an extended collaborative structure across the city and Scotland, the development of a strategic infrastructure to ensure the ongoing success of the Festival City and the evolution of major national initiatives in innovation and environmental practice.

The Festivals Forum was created a few months after Festivals Edinburgh and is made up of CEO level and senior representation across all of our stakeholders and funders – the Scottish Govt, City Council, national creative agency, national events and tourism

agencies, regional development agency, chamber of commerce and the British Council, but also involving some key independent thinkers and doers, and chaired by a leading banker – and their job to ensure that Edinburgh remains the world's leading festival city and that the investment strategies required to ensure that are in place. Since 2008 they have worked with Festivals Edinburgh to bring in an additional £8.5 million in investments, something of a miracle in these challenging times but, to quote Sir Andrew Cubie, a Festivals Forum member, "These are times for boldness, direction and vision and the Edinburgh Festivals, through their pioneering collaborative work and their focussed strategic thinking have these qualities in abundance. We need to think about what Scotland needs now and also about the kinds of organisations and enterprises that will create strong foundations for the future and enable the growth which will come after difficult times of austerity. The Edinburgh Festivals are an increasingly powerful cultural and economic force. We need to invest in them and capitalise on them, now more than ever."

He makes a good and necessary case for investment in boldness and vision. And he is telling us another story: one which since earlier this year is built on a firm evidence base, in this case of the largest survey of its kind ever undertaken anywhere in the world.

Not of the glory of the Edinburgh Festivals experience, not of the festivals as a driver of the change from decaying grandeur to international cosmopolitanism, not the Thundering Hooves story of fending off competition, but a story refined to new times, new circumstances, new needs.

Our third story is about our defining role in the future of our city and our country culturally, socially and economically, of our power as Scotland's world leading cultural brand (87% of journalists believe that Edinburgh's Festivals high quality programme outshine other cultural events), of our impacts on tourism and the economy (£261 million of economic impact for Scotland – more than the whole of the golf industry in Scotland), of our roles as routes to new experiences (93% of audiences agreed that the festivals had given them access to work that they are not otherwise able to see) and to taking risks (78% of audiences said their experience at Edinburgh's Festivals encouraged them to see new work and art forms at other times); the story of our impact on civic pride and national confidence (89% of audiences said that the festivals increase their pride in Edinburgh as a city and the same % said they promoted an outward-looking positive national identity); of our ability to improve the quality of life of our citizens and individual and community development (65% of parents interviews agreed that the festivals improved their children's well-being and 62% said they were events that brought the whole community together).

This is a story where our national economic development agency sees us as a leader and a pathfinder not just in the cultural sector but in the broader tourism and creative industries sectors.

Edinburgh's Festivals have expanded, flourished and increased in impact because of the passion of individuals. They have at their hearts the desire to celebrate talent and a commitment to individual and collective growth. They all want to play their part in the society, so their role is sometimes about reminding us that urban transformation is not all about buildings or finance but about people and how they feel. In the vibrant marketplace of the Festivals it is about responding to the desires and expectation of the predominantly Scottish public but it is also about giving them what they might not have imagined they wanted. Great festivals like Edinburgh's interrupt the everyday, and through the sense of community they generate, give people back a sense of their central role in the great scheme of things. They allow communities to share experiences and enrich their lives beyond the mere material. The Edinburgh Festivals are economic powerhouses, cultural platforms, essential forums for national and international debate; they drive ambition and create cohesion. That is our story and of course I am here to tell it to you so that you will in turn tell it to others. We continue to be vulnerable to uncertainty and yet also inspired by the opportunities uncertainty throws up and the ideas and approaches we feel freed up to try – if we choose to. In these times of uncertainty, the most important story, the most powerful story is the one we tell ourselves.

Faith Liddell

Faith Liddell, former director of the acclaimed Dundee Contemporary Arts, works as a freelance arts consultant and now holds the title of Director of the Edinburgh Festivals. Edinburgh is considered as the city of festivals, where people from around the world meet to share their passion for the arts, culture and ideas. Throughout the year the city plays host to twelve festivals, which bring together events, performances and shows of various artistic universes.



Alexandre Nimis

CULTURAL EVENTS AND THEIR IMPACT ON CITIES: PARATY'S LITERATURE PARTY

Mauro Munhoz

Paraty - Brazil

Imagine an idyllic historic city in Brazil. You walk through its cobblestoned streets, greeted by friendly residents. It is a pleasant stroll along this street which leads directly to the sea, offering a view of the boats crowding the pier. Beyond, framing the water, stands the most beautiful green forest you have ever seen. It is a city of dreams, and almost three hundred years after its foundation it continues to preserve the style and customs of the 18th century. The perfect city? Only to some extent, because here in this beautiful city, so seemingly conducive to creativity, it seemed that no cultural project could go forward.

It is almost impossible to believe that a city by the sea, situated between two rivers and the Atlantic Forest, could bear the stigma of failure that surrounds Paraty, on the coast of Rio de Janeiro state. Or rather, used to surround—ten years ago Casa Azul [Blue House], a public interest civil society organization which develops projects for the sustainable revitalization of Paraty, initiated one of the most positive turnarounds in the history of this city. Reversing the local bureaucracy, in which plans sit forever tangled in red tape, a literary festival was conceived along the lines of successful experiences such as that of Hay-on-Wye, England. This cultural undertaking changed both Casa Azul and Paraty. The year was 2002, and it saw the first draft of the contours of the Paraty International Literary Festival, the FLIP.

Paraty, a city of unique beauty, was isolated for over 100 years until the inauguration of the Rio-Santos highway (BR-101) in 1973. Prior to the impact caused by the opening of this road, and the consequent “invasion” of tourists and vacationers, a very peculiar world filled Paraty; it was a world of intellectuals, of the New Cinema, actors like Paulo Autran, Hélio Braga, Maria Della Costa, and of artists like

Djanira and Mark Scheffer, all of whom came from the big cities to find a home in what was considered a paradise. A mixture of repertoires took place as intellectualism joined the roots, a cultural mix specific enough to defend Paraty from destructive invaders, but which also led to the isolation of institutions in general and of the rules—and which project is accomplished with no plan or regulation?

Conceived to be an event distant from the commercial and academic extremes, FLIP has permanence as its fundamental principle. This permanence is defined on several fronts, from territorial to social issues, characterizing the festival as something different from what is commonly seen—an “alien” event which, like a flying saucer, lands in the city, remains there five days, and then departs, leaving little behind. FLIP benefits from Paraty, Paraty benefits from FLIP. FLIP does not exist without the local community, simply because it exists solely for it. In a practical sense, producers, assemblers and receptionists, for example, are local residents, and offer the audience informal and authentic treatment. The main host of the event, the city actively participates in the five days of the festival, contributing to a positive and agreeable experience for authors and visitors.

All this zeal yields two stimulating results. In a recent survey conducted by Instituto Datafolha, 95% of those who attended the 2011 edition of the festival said they were keen to return next year, and the average rating given to FLIP is 4 out of 5. This is a specific tourism, cultural tourism. The same survey also showed that 32% of visitors defined their motivation as “cultural interest,” and 24% of these were even more specific and specified “the love of reading” as the reason for their trip to FLIP. The Brazilian Ministry of Tourism, in partnership with the Ministry of Culture and IPHAN, has developed a specific definition for this type of activity, given its scope and diversity, and has concluded that it is fundamentally based on the concepts of valorization, preservation, and conservation. More so than tourism in general, cultural tourism is seen as high-quality tourism (and with a surplus: the five days of FLIP inject more than R\$ 10 million into the local economy of Paraty).

In keeping with the concept of permanence, the goal is that these resources—both material and intangible—remain in Paraty and generate results and changes that are incorporated into the city, especially urban and social transformations. As a result of the opening of highway BR-101, in the 1980s paulistas and cariocas started buying houses in the historic center and along the oceanfront, formerly inhabited by natives of Paraty. With the arrival of the “foreigners,” this population was eventually displaced to the periphery, the neighborhoods of Ilha das Cobras and Parque da Mangueira—today the most populous communities in the municipality, with 2,000 and 7,000 inhabitants, respectively. It is a symbolic moment for Paraty, an example of a trend that can be perceived in other similar places around the country. Old Recife in Pernambuco, and Salvador in Bahia, for example, have



undergone similar processes. In the latter, Operation Pelourinho in 1992 promoted a “lightning reform” in the historic city center in order to “ennoble” Bahia’s greatest tourist attraction. For that to happen, according to the vision of the rulers, it was necessary to expel the former residents. In these northeastern cities and in Paraty, the change in the composition of the population of the historic center marks the beginning of a gentrification process. A complex issue for any large event like FLIP, it receives considerable attention from Casa Azul, which seeks to do its part and act as one of the agents reacting to the problem. The second edition of FLIP, in 2004, was a symbol of this attempt to fight against the gentrification in the city, especially as it was in this year that the most important spatial change to the festival took place.

Today, the five days of FLIP span through a range of activities citywide, and in tents erected especially for the event—the Authors’ Tent, hosting literary roundtables, and the Big Screen Tent, broadcasting these debates. In the first year of FLIP, when the roundtables still took place in Paraty’s Casa da Cultura (House of Culture), the Big Screen Tent was erected at the Cathedral Square, an obvious design that was reviewed as soon as the need to value Paraty and its inhabitants became clear, to keep the river from being merely the “background” of the city, a “second class” location. For the second edition of FLIP the Casa da Cultura could no longer accommodate all those interested in the roundtables, giving rise to the Authors’ Tent. Based on this and on the decision to review the original order, it was decided to reverse the position of the first edition, moving the heart of FLIP—the authors—to the other edge of the river, thereby opening the historic center for the Big Screen and for current and prospective “paratienses.”

To produce FLIP, the Casa Azul Association benefits, in various proportions in each edition, from incentives such as the Rouanet Law, which allows companies to use cultural investments as tax writeoffs; the financial support of the Government of the State of Rio de Janeiro and the Ministry of Tourism; the provisions of the Rio de Janeiro state tax for goods and services (ICMS), which provides tax rebates to those who invest in cultural projects; and also from direct private sponsorship and resources it obtains itself, through the box office and gift shop open during the event. Considering that the invited authors do not receive fees, the money collected is applied to the festival infrastructure, but also in educational projects geared to children and the youth, developed by Casa Azul in Paraty and viscerally connected to the founding ideals of the association.

The educational projects are dubbed Flipinha (Little Flip) and Flipzona (Big Flip). The first, aimed at the smallest citizens of Paraty, seeks the formation of critical and reflective readers, able to think about and act on the future of their city. During FLIP, art workshops and storytelling are part of the program, and throughout the year the project extends to activities which results are displayed or exhibited during the main event. The content includes information and

suggestions for further reading by the author honored by FLIP and the guest authors, as well as proposals for activities drawn from their works. Throughout the year, the staff of the Center for Education and Culture of the Casa Azul Association offers theoretical and practical support to educators, both for the development of projects to be presented and in the reading activities performed during the other eleven months. Dedicated to the city's youth, Flipzona has arms aimed at cultural and audiovisual production and communication in social networks. Drawn from public and private schools from urban and rural areas of Paraty, the 30 participating teens develop short films, animations, and documentaries about the cultural heritage of the city, prepare content for the virtual tools of Flipzona, and help in the realization of cultural events.



Walter Caneiro

Supportive of all the festival's initiatives, from the opening show to the achievements of the educational programs, the media has provided coverage of unimaginable proportions since the inaugural edition, and each year has devoted more and more space in broadcasts, print media, and cultural publications in general. Along with the partners and sponsors, who understand and embrace FLIP's proposal of minimalism and visual subtlety, the positive capital provided by the press in promoting the festival cannot be underestimated. By understanding that the event goes beyond the five days of its duration, the importance of this coverage and the consequent visibility of the city of Paraty is critical. Moreover, this coverage is helping FLIP grow in leaps and bounds: the valorization of spontaneous media shows that the return of just over R\$ 20 million for the first edition soon skyrocketed to almost R\$ 65 million, and by 2011 surpassed R\$ 120 million. To get an idea, this sum is

greater than the sum the Brazilian government, through Embratur, invests in advertising Brazil abroad.



Nelson Kon

In this light, the changes that an urban transformation project can bring to a city become evident, revealing themselves in such powerful ways as the revitalization of public spaces. Physical interventions without the involvement of people—the exchange of a pavement, placement of a bench, a new tree—share the same scale of importance as a literary festival. Because the intended use comes before the physical configuration of a project, the idea of formulation, design, and construction only after public participation disappears. Among the biggest challenges facing the Casa Azul Association is the desire to shorten the path that separates the institutional level from that of real relations, and this can only be achieved through dialogue and human involvement. No wonder that the current governance model comprises two offices, one in São Paulo and one in the heart of Paraty, the latter employing an active and lively local workforce.

Along with dialogue, there are two other key concepts in any creative process, be it the design of a new home, the layout of a novel, or the creation of a cultural festival in a bucolic historic city in Brazil: one must read and understand. The observation and interpretation of the cultural repertoire, the lifestyle of a group, and the climatic, physical, and formal conditioners of the territory enable Paraty's transformation process. Oswald de Andrade, honored at the 2011 edition of FLIP, said that he was only interested in what was not his. This idea also prevails at the Casa Azul: the "other" is crucial. Whenever this is no longer the case, invention becomes something that is disconnected from itself. FLIP connects with Paraty from the moment a rooted and universal action is shown. To recognize something as a World Heritage Site,

UNESCO calls for something unique, which only happens in that place and in that circumstance, but which at the same time offers universal value, enlightens and serves the whole world. Paraty is this, and this is FLIP. There is no other event like FLIP. Both the city and its festival have the same vocation: to be a place that increasingly refines, enhances, and perpetuates singular and local values — and which is also more and more open to the world and its visitors.

Mauro Munhoz

Architect and urban planner Mauro Munhoz graduated from the Faculty of Architecture and Urbanism of the University of São Paulo (FAU-USP) in 1982, and earned a Master's degree from the same school in 2003. The research for his thesis on Paraty's waterfront led to the creation of the Casa Azul Association. From this initiative arose, in 2003, Paraty's International Literary Festival (FLIP), of which Munhoz is the General and Architectural Director.



Walter Cavieiro



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