

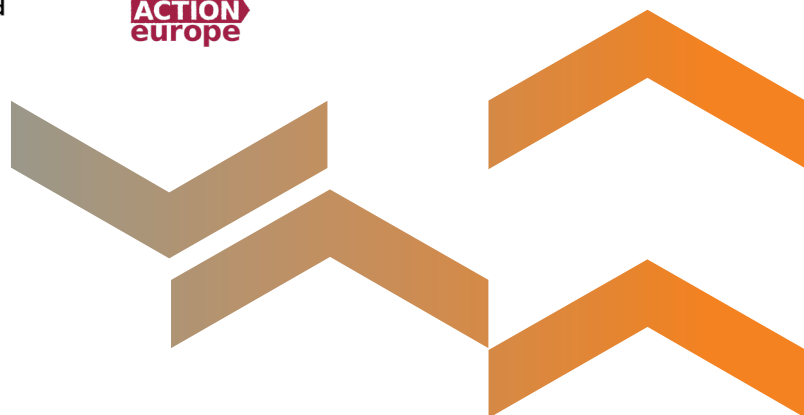


culture 21

Agenda 21 for culture

PEER-LEARNING LISBOA BUENOS AIRES

OCTOBER 2017



ACTIVITY

Peer-learning.

DATE

30 October – 6
November 2016.

PLACE

Buenos Aires,
Argentina

PEOPLE INVOLVED

LISBON PILOT CITY TEAM

Catarina Vaz Pinto, Councillor for Culture for Lisbon City Council [CML]

Manuel Veiga, Municipal Director of Culture

Alexandra Sabino, GVCVP

Edite Guimarães Lisbon Culture Department [DMC]

Prof. António Pinto Ribeiro, Programming coordinator for Lisbon as the 2017
Ibero-American Capital of Culture

Rui Catarino, External consultant–CA D. Maria II National Theatre

Tiago Mota Saraiva, External consultant–Ateliernob

Catherine Cullen, UCLG external expert

BUENOS AIRES TEAM

Maria Eugenia Santar and Greta Elowson,

Government of the Autonomous City of

Buenos Aires – Ministry of Culture

PEER
LEARNING



CONTEXT

The visit to Buenos Aires and the scheduled activities were carried out in a three stage peer-learning process under the 2015-2017 Culture in Sustainable Cities - Pilot City programme. It was combined with the promotion of Lisbon as the 2017 Ibero-American Capital of Culture. The events took place over four days and included visits to the city's cultural projects and spaces, workshops, and shows. It was organized by the culture team from the government of the Autonomous City of Buenos Aires. The primary objective of these events was to familiarize delegates with the good practices related to Agenda 21 for culture, for which Buenos Aires is a leading city.

Despite the differences in scale, particularly with respect to territory size and population density, overall feedback for the event was very positive and constructive in its focus on the proposed goals.

The programme was primarily aimed at visiting areas where projects and initiatives are being carried out by the government of the Autonomous City of Buenos Aires.

One significant observation by the delegates was that cultural habits are deeply rooted throughout in the city's population. The team also noted differences, notably in terms of the diversity of cultural activities, which were more commercial than in Lisbon, particularly with regard to theatre. Attendance at cultural events and facilities is substantial and there is a widespread interest in culture.

It was also noted that cultural policies are geared towards participation, a distinctive feature of South American countries. A greater emphasis is placed upon projects centred on participation and the spread of facilities throughout the region. This makes Buenos Aires a good example for other cities.

It should also be highlighted that the city has invested heavily in its cultural spaces and facilities, including the Usina del Arte or the Recoleta Cultural Centre, thereby providing cultural stakeholders with a range of activities and proper work conditions.

The government of the Autonomous City of Buenos Aires is responsible for the municipality's cultural sector, whose authority is similar to that of the City's Ministry of Culture.



TOUR

A. TEATRO COLÓN



The Teatro Colón is a cultural facility managed by the government of Buenos Aires. It is a tourist attraction for national and international visitors alike. As a result, revenue from its guided tours is very important.

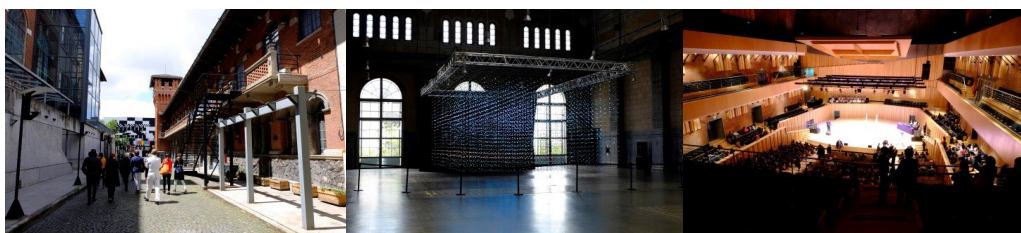
Managed by a general director and an artistic director, it features regular events that include a wide range of performances, but retains a predominantly traditional repertoire. The theatre has both resident dance and opera companies.

The theatre has a capacity of 2,800 seats, larger than any similar art space in Portugal.

WEBSITE

B. USINA DEL ARTE

Discussion with Silvia Tissenbaum and Adrián Laies





TOUR

Usina del Arte is a multidisciplinary cultural centre in the La Boca neighbourhood in the old facilities of the Italian-Argentine Electricity Company, revived and restored by the Buenos Aires city government in 2012 for artistic use.

The centre has a large 1200-person capacity auditorium, in addition to a smaller auditorium, a central nave, and a variety of spaces for hosting conferences, performances, expositions, and fine arts shows.

The general directorate for festivals is based at the Usina del Arte. This entity is part of the Ministry of Culture whose objective is to develop a platform for using spaces and resources to help ensure annually scheduled festivals throughout the city. These include the Film Festival, the Performing Arts Festival, and the Tango Festival.

The directorate scheduled a number of festivals, and added events for a variety of audiences which in turn helped to establish other festivals, such as the Youth Festival, and the contemporary dance festival. It has also supported initiatives in the areas of environment and social inclusion. This is part of a policy for revitalising and promoting activities in the southern region of the city geared towards the decentralisation of services from the city centre.

The organisation functions as a permanent body with a small team that changes as needed. This project has brought together different fields and reduced costs for administration, logistics, communication, as well as for production and technical staff. In addition to the festivals, the Usina del Arte space has a regular schedule that is 90% dedicated to music.

The project's location is part of the rejuvenation strategy for the south of the city, yet it is also poses a challenge for the space for garnering public interest. The current director's strategy has been to customize the Usina brand to each scheduled artist, and attract audiences to the space based on its reputation for quality productions, irrespective of individual performances. Indeed, this is a way of using the space's prestige to assure quality, innovation, and originality in its productions, which is especially important for visiting artists who have never performed in Buenos Aires. Other strategies include scheduling fixed days for the Tango orchestra and for classical music, thereby establishing a tradition for regular events. This would further help highlight more unique, and less frequent, cultural experiences such as events exploring the meaning of music, gastronomy, expositions, and fairs, among others. Furthermore, all events at the centre are free.

Delegates expressed doubts about the space's ability to connect with the neighbourhood, which the Usina management agreed was weak. Outreach is primarily achieved through the "La Boca Art for All" programme, a monthly event for the area's community characterised as an emerging art festival for public space based at the Usina.

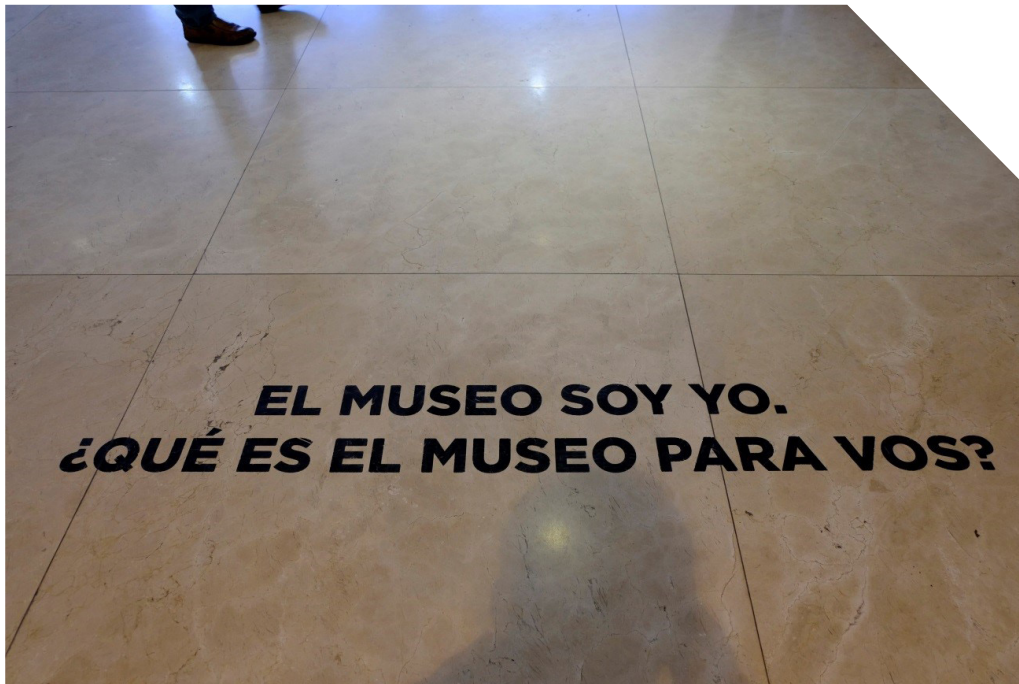


WEBSITE

TOUR

C. BUENOS AIRES MUSEUM OF MODERN ART – MAMBA

Discussion with representatives for education services and planning.



The museum has a long past but its more recent history began with the inauguration of the current building in 2010.

Its scheduled events are primarily dedicated to Argentine art with a permanent collection of works by Argentine artists from the 50s, 60s, and 70s.

The museum is managed under a public-private model. During the visit, delegates highlighted the youth and motivation of the museum staff, as well as a significant commitment to education services offering an intensive programme with various activities for children, youth, the elderly, and schools. The goal of the programme is “to foster critical reflection, as well as the exploration of both individual and collective understandings by proposing intellectual training through aesthetic experiences and artistic actions”.

There was also the opportunity to visit the Alberto Bernini exposition.

WEBSITE

TOUR

D. REMEMBRANCE PARK

Guided tour by Director Nora Hochbaum.



Remembrance Park was created as a space for reflection and rapprochement dedicated to the victims of state terrorism between 1969 and 1983, which led to the tragic deaths of many people. This inspiring, open, and encouraging project uses art as the core element in promoting reflection on this issue.

A mural was created to pay tribute to those victims that is updated when new information emerges. One important characteristic of Remembrance Park is the fact that it is located in a place which is not connected to actions from the war of repression.

In addition to works commissioned from artists such as Dennis Oppenheim, William Tucker, and Roberto Aizenberg, whose pieces are prominent in the park, there are regularly scheduled cultural events including performing arts, exhibitions, conferences, and much more. During the visit by the Lisbon delegation, there was an exhibition on the Falklands War by the artist Lola Arias.

The visit to Remembrance Park was one of the most fulfilling experiences of the trip to Buenos Aires because of the space's uniqueness, its innovative character, and the emotions the project elicited.

WEBSITE

TOUR

E. JULIÁN CENTEYA CULTURAL SPACE

Discussion with Marcelo Lambrich.



There is a level of overall coordination for all cultural centres across the city's many district, of which there are over 30 centres. The management of these centres is based on a centralised model for decision making and budgeting but is largely spread across the territory.

All centres offer free activities to children from schools in various neighbourhoods.

They also promote activities in public spaces, where open air screenings are sometimes organised by different centres. Currently, there is an extensive list of projects. According to the director, the overall budget is \$2 million for operational costs and \$1 million for events and scheduling.

WEBSITE

TOUR

F. RECOLETA CULTURAL CENTRE

Tour and meeting with Jimena Soria.



The Recoleta Centre is an old convent, transformed into a cultural space dedicated to visual arts. It is a very large space with a number of rooms for exhibitions and artist installations that are quite commonly interactive.

In addition to the various exhibitions, the block of apartments that are part of the centre are also home to artists in residence. The centre also provides support for research in the field of fine arts through calls for residencies. These calls are aimed at artists under the age of 30 and are linked to a specific area. Furthermore, in addition to logistical support, they include an element of financial support.

It also promotes the [Biennial Youth Art event](#).

One noteworthy project was the creation of a teen committee which suggested events for the space. There is also an auditorium (a black box theatre) where "Fuerza Bruta" (Brute Force), the 2003 international box office hit was staged.

Note: In December of 2016, Jimena Soria resigned and is now a member of the city government. The current director is Federico Coulin.

WEBSITE

TOUR

G. VILLA 21 - 24: HEAD OFFICE OF POPULAR CULTURE

Tour with Director Gustavo Ameri.



This space is managed by the National Ministry of Culture, and its goal is to provide education and visibility for different expressions of local popular culture.

It is situated in the heart of “one of the poorest neighbourhoods of the richest city in the country”. It is the most populous neighbourhood in Buenos Aires, and home to 60,000 people. Villa 21 has one of the highest death rates from acts of violence in the country.

The cultural centre has a well-equipped auditorium for theatre and cinema, with a 200 spectator capacity, exhibition space, reading room, and computer room. Most of the jobs here have been given to Villa 21 residents.

Its director pointed out the numerous challenges to managing the space, as well as the significant lack of stability due to frequent changes in administration since the centre opened in 2013. There is a considerable desire to use the facility as a political tool, which threatens to harm the relationship between the centre’s staff and the population.

The project demands close proximity, constant mediation, and an adherence to certain practices. Above all, it must manage the efficient use of public space so as not to privilege or exclude any social, political, or economic demographic.



MEETINGS

A. MINISTER OF CULTURE ANGÉL MAHLER AND MARIA VICTÓRIA ALCARAZ FROM THE TEATRO COLÓN

Delegates noted the importance of meetings among cities, as well as engaging in dialogue and sharing experiences.

This meeting was a reflection on the role of Agenda 21 for culture in forming the cultural policy of Buenos Aires. It also focused on its responsibility as a leading city. Such interaction is important because of the instruments it provides for ongoing self-assessment. These are based on the agreement that the principles of Agenda 21 for culture bring together, and provide a basis for, ongoing initiatives regardless of changes in administration. Since the adoption of Agenda 21 for culture, Buenos Aires has been able to organise and systematise the city's cultural dynamics. In fact, it has been the origin of the city's cultural policy.

Some examples of the city's good practices were noted and contextualised within Agenda 21 for culture, including Remembrance Park, the Buenos Aires Tango Orchestra, the Long Night of Museums, and various other events held in public spaces.

The Lisbon City Council delegation shared their city's approach to the organisation of the cultural sector. This has been done through the creation of a municipal enterprise. However, the delegation concluded that such a system was incompatible with Buenos Aires given the city's lack of development in this area.

Buenos Aires' overall budget for culture is between 3% and 4% of the total. The city's key resources are its facilities, including its networks of about 30 libraries, and the network of neighbourhood cultural centres, which are all well distributed throughout the region. There is a sense of pride in using these cultural centres as meeting spaces as well as for the construction of citizenship.

B. VIVIANA CANTONI OF THE VICE MINISTRY AT THE USINA DEL ARTE

The vice ministry is structured similarly to the Municipal Directorate of Culture. During the meeting, it was noted that there are similarities between the city's Tango revival phenomenon and that of Fado which was included on the UNESCO Intangible Heritage List.

Another topic of discussion was the government's commitment to revitalising the south of Buenos Aires. This commitment is to be implemented through an active government strategy to move administrative services to the city's southern region, similar to the approach taken in Lisbon's Intendente neighbourhood. This strategy led to establishing the Usina del Arte in the area, or transferring services to Buenos Aires City government building in the Parque Patricios neighbourhood.



MEETINGS

C. MINISTER OF CULTURE AND HIS TEAM AT THE HOUSE OF CULTURE

This includes the Director of Libraries and the Director of Heritage, Museums, and the Historic Centre.

The meeting focused on exchanging experiences and comparing methodologies, problems, budgeting approaches, and insights. It was clear that the two cities share a lot of common ground.

The aim of increasing the quality of activities, the internationalization of artists, and participation in international platforms have all been designated as priorities by Minister Angel Mahler. These are areas where Buenos Aires and Lisbon coincide.

There are 11 museums and 110 buildings managed by the Ministry of Culture. Libraries are well distributed throughout the region and most of them are housed in older buildings. In fact, only one was newly constructed. In addition to the network of libraries, there are also public libraries, which are private institutions subsidised by the City government. Furthermore, it should be highlighted that there are actions in place for campaigns aimed at promoting literacy throughout the city. Currently, the main objective is to work alongside international networks, namely in close contact with Madrid and the **UNESCO Ibero-libraries programme**. Some examples emerged as practices that could be applied in Lisbon, such as school support classes held in libraries, and the transformation of education facilities into cultural centres after school hours.

Common problems included hiring issues, building maintenance, incorporating new technologies, hours of operation, staff training, or even insufficient funds for acquiring works for museums.

The Lisbon delegation posed a number of questions:

- a)** Joint initiatives with other ministries . It was noted that coordination exists predominantly between education and tourism.
- b)** The existence of an advisory committee on culture. It was pointed out that no such committee exists.
- c)** Support for cultural actors. There is both annual financial support and support for domestic output through tax benefits. Additionally, there is an initiative to support the revitalisation of spaces, including those of **Proteatro and Prodança companies, among others**.
- d)** Sponsorship. There are current sponsorship laws in place, but require updating.



LISBON: 2017 IBERO-AMERICAN CAPITAL OF CULTURE

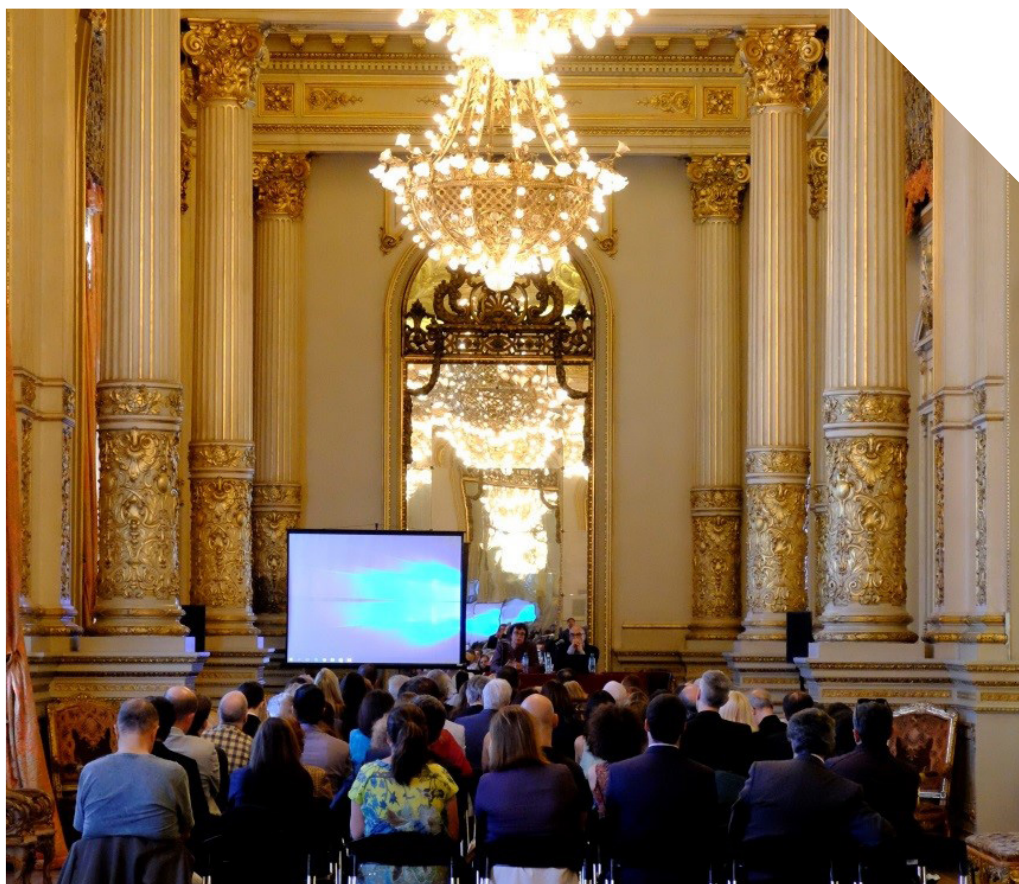
A. MINISTER OF CULTURE ANGÉL MAHLER AND MARIA VICTÓRIA ALCARAZ FROM THE TEATRO COLÓN

On day three at 12:00 p.m., the project Lisbon – Past and Present: 2017 Ibero-American Capital of Culture, was presented in the great hall of the Teatro Colón, with speeches by Councillor for Culture, Ms. Catarina Vaz Pinto and programming coordinator, António Pinto Ribeiro.

Including diplomatic representatives, representatives from the city's cultural institutions, as well as artists and cultural actors, there were some 150 attendees.

The promotional video with the highlights from the event also included information on confirmed activities.

The presentation was supported by the Portuguese Embassy in Argentina.





PERFORMANCES

- a) Mozart Requiem Concert at Teatro Colón
- b) Cronología de las Bestias, by Lautaro Perotti at Timbre4



OTHER VISITS

- a) El Ateneo
- b) Bus tour
- c) Borges Cultural Centre
- d) Award Ceremony with councilwoman Catarina Vaz Pinto and Dr. António Pinto Ribeiro as guests of honour, at the Legislature Hall
- e) Dinner held at the Portuguese Embassy
- f) Centre of the Government of the Autonomous City of Buenos Aires
- g) Meeting with artists and tour of Timbre4 Theatre
- h) The Cathedral



FURTHER REFERENCES

www.ccborges.org.ar

www.cck.gob.ar

www.timbre4.com

www.alternivateatral.com

www.odilo.es/soluciones/bibliotecas

CONTACT

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