

Culture for Waterfronts River//Cities Platform

2011-2013

Corfu
Lisbon
Ostend
Rome
Stockholm
Vienna
Warsaw

Culture for Waterfronts

The use of culture to increase access to, and engagement in, European waterfronts

The Learning Partnership project is supported by the Grundtvig Programme of the European Commission.



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About the River//Cities Platform:

The River//Cities Platform is a unique network that gathers a multitude of organisations engaged in the regeneration of riverbanks and waterfronts as cultural spaces. The partners come from all parts of Europe representing not only geographical but also organisational, cultural and social diversity.

The River//Cities Platform brings together the arts and culture sector with environmental and research organisations, policy-makers, city planners and decisionmakers, to provide sustainable public spaces for civic engagement on our rivers and waterfronts. River//Cities actions are cross-sectoral.

They link art, culture, tourism, education, city planning, environment and transportation by sharing experiences, exploring models of co-operation, developing artistic and educational programmes and disseminating the results throughout Europe.

River//Cities Platform started as an informal platform of co-operation back in 2006 and registered formally in 2011. Currently it unites 37 organisations from all over Europe. The River//Cities Platform Foundation's mission is to increase the impact of arts and culture on the development of urban waterfronts for the benefit of European urban citizens.

About the Project:

Culture for Waterfronts Learning Partnership, as a framework for European and international intercultural dialogue, gathered organisations with a shared interest in the impact of culture on their rivers/waterfronts. Culture provides many tools for bringing people together – city inhabitants, city planners, city authorities, media, businesses – and engaging them in the debate about the conditions and future of European cities. The Partnership was intended to identify and strengthen the impact of culture on diverse aspects of waterfront regeneration e.g. volunteering/civil society involvement, public space/city planning, environment, sustainable development and governance.



The Grundtvig Programme grant allowed 7 members of the River//Cities Platform to organise structured seminars for face-to-face meetings with themes, presentations and discussions that were held in each partner city and thus give each of the partners a hosting opportunity. Each seminar was devoted to the specific aspect of impact of culture on: citizenship (Belgium, Sweden), economy and tourism development (Portugal), governance policies (Austria), public space (Italy), the policy of sustainable development and waterfront regeneration (Poland, Greece). Each seminar had a similar structure combining presentations of case studies with practice. Open meetings and workshops with local authorities, institutions, organisations and artists were organised in each city to disseminate international experience on a local level. Through the Culture for Waterfronts project good practices were identified, possibilities explored and then, new models of cooperation drafted. All of those activities aiming at contributing to a greater understanding of the role of culture in the smart, sustainable and inclusive development of cities and regions.

Partners

InnoPolis

Corfu

Greece



InnoPolis is an open, unconventional institution, which is established in a converge region (Western Greece), with an ever expanding network of offices in other Greek and EU regions.

One of the main scopes of InnoPolis is to participate actively in international and EU funded projects & networks of excellence that promote the transfer of good practices and the creation of economies of scale. InnoPolis also wants to mainstream the results of cross-thematic interregional co-operation, to improve dialogue and multicultural understanding as well as facilitate co-operation of public and private sector with citizens.

In addition, through its projects InnoPolis alerts and mobilizes the civil society targeting solutions to commonly identified problems and accelerates the bottom up efforts for EU integration for the benefit of the citizens as a global hope. Furthermore, InnoPolis assists regional and national stakeholders to realize their interest from the implementation of EU regulations and EU directives while influencing the evolution of EU law as just and beneficial for the regional stakeholders and citizens.

InnoPolis is recognizing culture as the alpha and omega of its existence, the underlying principle of every project or activity, as a passport to advanced human relations, stimulating innovation and reaching common objectives.

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EGEAC

Lisbon

Portugal



EGEAC - Empresa de Gestão de Equipamentos e Animação Cultural, E.M. is a Lisbon Municipality's public body (municipal enterprise, share capital held exclusively by the Lisbon Municipality), emerged, in 2003, from the reformulation of another local authority company, EBAHL - Equipamentos dos Bairros Históricos de Lisboa, E.M., created by the Lisbon Municipality in 1995.

The key activities of EGEAC are managing, preserving and programming the main municipal cultural venues of Lisbon, and producing outdoor and public spaces cultural activities, including festivals, street events and Festas de Lisboa (Lisbon Festivities).

At the moment, these are the cultural facilities and the main activities managed by EGEAC:

- a) Castelo de São Jorge (S. Jorge Castle) – 991.112 visitors in 2012;
- b) Padrão dos Descobrimentos (Monument to the Discoveries) – 225.478 visitors in 2012;
- c) Museu da Marioneta (Puppet Museum) – 20.078 visitors in 2012;
- d) Museu do Fado (Fado Museum) – 71.901 visitors in 2012;
- e) Maria Matos Teatro Municipal (Maria Matos Municipal Theatre) – 21.889 visitors in 2012;
- f) São Luiz Teatro Municipal (São Luiz Municipal Theatre) – 50.121 visitors in 2012;
- g) Cinema São Jorge (São Jorge Cinema) – 155.977 visitors in 2012;
- h) Casa Fernando Pessoa (Fernando Pessoa House) – since January 2013;
- i) Festas de Lisboa (Lisbon Festivities) – over 1.500.000 attendances in 2012 (including tv broadcasting).

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Municipality of Ostend

Department of Cultural Affairs

Public Library

Ostend

Belgium



Public libraries are unique partners for any cultural or educational organization or project. Today's library is no longer merely about reading. As an institution the library faces diverse and complex challenges as society evolves to a digital one. A contemporary library represents a collection, but also a place, a third place as opposed to the work place and home environment, visible outside of the library walls, especially in a digital context and organizing actions made to measure. In the field of digital literacy, valuable projects with external partners are being set up, making way to community sense and lifelong learning through shared content. With the BEACON project Ostend tries to combine informal learning, culture, debate, citizenship, digital literacy, participation and creation in one unique project.

The public library of Ostend is part of the Cultural Department of the city of Ostend. There is an intense collaboration between the various partners in the cultural field. The director of Cultural Affairs coordinates and looks for projects and strategic partnerships that create added value on the cultural and municipal agenda. The cultural agenda is defined by participation and meeting, supported by professional expertise; emphasizing that everyone should have the opportunity to participate being the essence of local cultural policy.

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Ondadurto Teatro Rome Italy



Ondadurto Teatro is a theatre company that produces shows, creates big events for special venues and organizes festivals using culture in order to create exchange between people.

Starting from Lecoq's pedagogy, the group moves towards visual and physical theatre. Machineries and objects, movement, gesture and image: all forms of theatrical expression function simultaneously and alongside each other, forming a unit in the Ondadurto Teatro productions.

Our shows have been performed in Germany, Austria, Denmark, France, Spain, Poland, Luxembourg, Cyprus, South Korea, as well as in Italy. The Company has realized cultural exchange programmes with Cuba, India and Thailand.

Every year Ondadurto Teatro organizes in EUR, the monumental area of Rome, an Open-air festival: inEURoff. The aim of the festival is the transformation of a square from urban space into an ideal stage, where it is possible to awake a human warmth.

At the same time the group uses art in social projects like Ondadurto Officina. Not a common art made in social recovered places, but an experience that leads art where it usually has no location, in surreal environments, at same time so real to leave any spectator baffled and shocked. This is the Officina Ondadurto project that involves, in its 3rd edition a Gypsy Community. This is an exchange, a meeting of people.

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Intercult Stockholm Sweden



Intercult is an idea driven cultural organisation based in Stockholm, Sweden and one of the founders of the River//Cities. Intercult works since 1996 as an initiator and leader of international and intercultural collaborative culture projects and platforms with partners from all over Europe, Caucasus and Africa. The organisation works crossdisciplinary and trans-regionally, inviting artists from different disciplines and places. Taking an active interest in national and European cultural policy Intercult interacts with others on art management and cultural political development, and works as a Europe Direct office engaging in citizen communication. Intercult develops and shares intercultural and international project competence. ACCESS EUROPA is a platform developed by Intercult, that gathers members from the Swedish cultural sector aiming to increase their engagement in European projects and collaborations.

Intercult develops long term multidisciplinary collaboration projects such as Black/North SEAS and CORNERS - commissioning, producing and touring art and linking artists from different parts of Europe to promote cultural exchange, collaboration and dissemination of culture in Europe's smaller cities and suburban areas. The role of culture as a factor for urban development in particular in cities confronted with change, harbour cities, industrial areas, river division is an issue that has engaged Intercult for a long time.

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SPÖ Wiener Bildung

Vienna Austria



The SPÖ Wiener-Bildung is the education secretary of the SPÖ in Vienna, the competence centre for educational, cultural and knowledge management.

We organize events, seminars and field trips, offering a comprehensive range of education and training opportunities. Two of our main seminars are the Party-Academy, where young colleagues are being taught the skills necessary for their work, and the Academy "Centropo, Europe and International". Our learners are both, party members and non-members. We try to reach a wide range of people of all social strata. Another object of the department is the organization and the marketing of a section of the Danube Island Festival and similar events where the SPÖ Vienna is involved.

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Impact Foundation

Warsaw

Poland



Impact Foundation was established in Warsaw in 2008 and is one of the founders of the River//Cities Platform. It organises artistic and educational projects, inspires active participation in cultural events and develops intercultural dialogue. Impact has organised a few important Warsaw multidisciplinary artistic events (workshops, festivals, exhibitions), for example, the “re:visions of art” Festival.

From the very beginning we have been involved in river projects. In 2009 Impact took care of the coordination and promotion of the 4-month- long Transformations Art Festival by the Vistula. Over 500 artistic and educational events were organised with the total audience of over 150,000 people. In 2010-2011 the Foundation implemented in Poland a complex educational programme “Subject: River”. The main objective of this project was to initiate ecological initiatives and promotional pro river campaigns organised by the local communities themselves.

The distinguishing feature of Impact’s work is a serious attitude to audience development given that artistic events are an important and attractive component of education. Since 2011 Impact Foundation has been promoting audience development concepts among other culture professionals in Poland within the frame of “Art for the audiences”.

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**Culture for
Waterfronts
River//Cities
Platform**

**Meetings
Reports
Case studies
Insights
Reflections**

MEETING Corfu

Impact of culture on the policy of sustainable development

16 - 18 May 2013



About the meeting

The first day the scheduled open meeting of Culture for Waterfronts project (CWF) was held in the Ionian Conference Centre of Faliraki, courtesy of the Municipality of Corfu. 35 participants from several organizations from Corfu attended the meeting.

Mr Nikos Petropoulos, Board of Directors of InnoPolis organizer of the meeting, opened the seminar. Mr Petropoulos welcomed the partners, explained the importance of culture for sustainable development and introduced audience and project partners encouraging participatory and interactive communication. Ms Agnieszka Wlazel, Impact Foundation presented CFW and River//Cities Platform followed by the introduction of all other CFW partners. On behalf of the Mayor of Corfu, Yannis Trepklis, Mr George Pantazis, Vice Mayor responsible for Technical Services & Development of Corfu Municipality (www.corfu.gr) addressed the audience stating the importance of Culture in Sustainable Development and Mr Vasilis Kontos on behalf of Mr Stavrou Secretary General of the Ionian Island Region (www.pin.gov.gr). Mr Vasilis Kontos, as the Vice President of Hellenic Tourism Association (www.hatta.gr) focused his speech on how wetlands and culture serving as the hidden treasures of the Island can be the new alternative touristic product of Corfu. All the Greek partners focused on the preservation of ecologic treasures (wet lands, rivers, waterfalls, other), and the shield that cultural activities could offer against ecologically unsustainable investments that will put nature in danger.

The Eremitis case emerged especially, at the meeting. Eremitis is an ecologically virgin area for the preservation of which a citizen's movement has been created to protect it from exploitation. CWF partners presented how culture and ecology can co-exist and offer development perspective.

During the meeting the local Corfu TV channel interviewed Ms Wlazel, Mr Pantazis and Mr Kontos for the meaning of this international meeting. The National Radio broadcasted the seminar.

The second day the partners, invited by the local Cultural Association Chromos, visited the wetland Issos Chlomos and lake Korrission. The members of the association offered a sightseeing tour on the beach dunes combined with bird watching in the Lake of Korrission. Homemade local sweets were offered and then the group walked in the alleys of the village Chlomos to enjoy its' panoramic views. It was apparent that local residents were very concerned about the preservation but also the touristic potential of local wetlands. The discussion focussed mainly on the issue of attracting touristic investments on the Island and keeping this in balance with the importance of respecting environmental impact assessments. How do we link culture and nature? How can culture raise awareness of a wider public and sensitize visitors so they respect environment whilst enjoying both nature and culture.

The last day partners enjoyed a day trip to Eremitis where they had a chance to develop individual and collective understanding of what is at stake in the area.

Local residents were very concerned about the preservation but also the touristic potential of local wetlands. The discussion focused mainly on the issue of attracting touristic investments on the Island and keeping this in balance with the importance of respecting environmental impact assessments. How do we link culture and nature? How can culture raise awareness of a wider public and sensitize visitors so they respect environment whilst enjoying both nature and culture?

Meeting attendees:
10 speakers
12 participants from the partnership
35 participants of open meetings



Corfu

Insights

Citizens' movement against destruction of ecosystem Eremitis

Eremitis is an ecosystem, which includes 3 small lakes, a forest, a mountain, seven white sandy beaches, a coast seawater ecosystem (sea fields of *posidonia oceanica*) and "dwelling places" of *Lutra Lutra*. This area, as a whole, was not promoted to be part of a protection network like "Natura 2000" but all Greek, European and international laws certainly protect each part of it.

Nowadays, the main problem that occurred is that the Greek government has decided to sell 500.000 sq. meters of Eremitis to a big enterprising company. The plan is to construct a big tourist village inside the ecosystem, which will cover about 180,000 sq. meters (land, forest, lake, biotopes etc.). This means that the natural destruction will be integral and irrevocable.

As an ecosystem, Eremitis is one of the basic elements of the natural and cultural heritage of Corfu, as well as a comparative advantage for the financial development of the broader region of Kassiopi. Inhabitants feel concerned that if this ecosystem gets destroyed the inversion of the ecological balance of Corfu will be huge and catastrophic, as it will be also devastating for the local economy. These are some of the reasons for which the committee of the citizens' movement and thousands of people try to save Eremitis.

Festivals for youth, competitions for the best photography, painting picture and summer nights' music festivals, excursions to the ecosystem have already been planned for this and subsequent summers. Cultural activities could be one of the best ways to present the problem of Eremitis and to find supporters against its destruction.

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MEETING
Lisbon
Impact of culture
on economy and
tourism development

22 - 24 March 2012



About the meeting

The meeting was hosted by EGEAC and integrated a conference, some work sessions and some field visits.

On the first day, we started with a guided visit to S. Jorge Castle, the place where Lisbon was founded due to its strategic location facing the river. Then, we went to the Fado Museum, where the conference took place, with a lunch break at Lisbon Professional School of Tourism. By the end of the day, there was the opportunity to listen to some Fado during dinnertime.

On the second day, we had our River//Cities Annual Meeting, at downtown city centre, in MUDE (Museum of Fashion and Design). By the end of the morning, there was a meeting with architect Pedro Ressano Garcia and a group of foreign students at ISCAD – Superior Institute for Management Sciences. This allowed us to meet a group of 80 participants from Poland, the Netherlands, Germany, USA, Greece, France, Turkey, Italy, and also from Portugal, all attending the European Workshop on Waterfront Urban Design. Late in the afternoon, a technical visit to Praça do Comércio, on the riverbank, took place, guided by Professor Gabriela Carvalho, who explained to us the recent interventions made by the municipality and the plans for the near future, for this iconic waterfront landmark in the heart of Lisbon.

The last day of the meeting integrated a Grundtvig Culture for Waterfronts working session at São Jorge Cinema, interrupted for lunch on the south bank of the Tagus River (connection made by boat).

About the conference

As part of the program developed from Culture for Waterfronts, the Lisbon partner, EGEAC, presented a conference under the theme "Impact of Culture on Economy and Tourism Development", hosted at the Fado Museum.

The first panel "Culture and tourism in Lisbon", moderated by Miguel Honrado, Chairman of the Board of EGEAC, was attended by Simonetta Luz Afonso, President of the Municipal Council of Lisbon; Catarina Vaz Pinto, Councillor for Culture of Lisbon Municipality; Vítor Costa, Executive Director of the Lisbon Tourism Association; and Teresa Ferreira, Dept. Director of the Tourism Authority of Portugal. In this panel, the main points of the cultural policy of the municipality, its link to the cultural offerings, and "anchor projects" for the future were presented, towards the work pursued by the Lisbon Strategic Charter and by Strategies for Culture, two important studies undertaken by the municipality of Lisbon. On the other hand, and by the representatives of Lisbon Tourism Association and Tourism Authority of Portugal, we were presented detailed facts and figures on culture and tourism of Lisbon, the evolution of visitors, their origins, economical impacts and trends for the future.

The second panel, moderated by Francisco Motta Veiga, Municipal Director of Culture and Member of the Board of EGEAC, was devoted to the intervention of EGEAC on Culture and Tourism of Lisbon. After a preliminary framework of the company development during more than 15 years of activity, presented by Teresa Santos, Financial Director, and Sofia Fonseca,

Conference attendees:
20 speakers
13 participants from the partnership
70 participants of the conference

Tourism and Culture, a Closely Linked Binomial? A Reflection Theme

The identification of the structural conditions of Lisbon is a necessary condition for its full valorisation: with a markedly Mediterranean profile, diffuse heritage and a number of important associated cultural itineraries, the City should invest in an integrated development that includes not only a policy of intervention in monuments, but also special attention to its social dynamics, seeking the balance between the maintenance of the most genuine experiences and the necessary adaptation to the increasing tourist demand.

Simonetta Luz Afonso
President of Lisbon's Municipal Assembly

Some reflections

Not forgetting the more or less clear distinction between artistic creation and mere entertainment, this communication raises some questions, from the point of view of possible consequences of cultural activity in the economy, including the interconnection between culture and tourism development. Although the economy takes a central role in our lives, excessively radical visions can be harmful to our democracy. By this, should not the arts and artistic respective fruitions get too dependent on purely economic factors to justify themselves as noble activities that man can accomplish. In a sharing experience coming from own personal career, although programs will have to rely on budgets somehow, is not always mandatory to go with to much pragmatists concerns of economic impact, ignoring other options, such as artistic and cultural values.

Miguel Lobo Antunes
Programmer and cultural manager



Controller, Pedro Moreira, Director of Cultural Management, presented some cultural initiatives that have major direct impact on Tourism, such as Lisbon Festivities, mentioning as well the importance of the river Tagus in Lisbon's cultural events. With Teresa Oliveira, Director of S. Jorge Castle, and Sónia Santos, Audiences Monitoring Technician, we had the chance to get a clear picture of the visitors of the most visited national monument (about a million visitors per year), and services provided in accordance with visitors' profiles. In another perspective, Catarina Medina, Communication Director of Maria Matos Municipal Theatre, presented the project "Green Theater", a different ecological approach to a cultural facility management, while José Luis Ferreira, Artistic Director of S. Luiz Municipal Theatre presented his thoughts about the cultural spaces programming reference against a backdrop of economic adversity. Finally, Sara Pereira, Director of the Fado Museum, presented the Fado application to Intangible Cultural Heritage of Humanity (UNESCO), stressing the implications of this distinction in cultural, touristic and economical realities.

With the third and final panel, entitled "To intervene in the city – multidisciplinary perspectives", we met projects and experiences of other cultural operators, both public and private, different ways of seeing, of thinking and speaking in Lisbon. Moderated by Gabriela Carvalho, University Professor and Researcher, it provided us with the participations of Cristina Leite, Director of the Museum of the City; Barbara Coutinho, Director of Fashion and Design Museum; Inês Pedrosa, Director of Fernando Pessoa House; Miguel Lobo Antunes, cultural manager and programmer; Marta Silva, from Largo Residences; and Pedro Ressano Garcia, responsible for Tagus Platform.

This conference, attended by more than 70 participants, allowed to bring together policy makers, public and private stakeholders, to know the projects and distinct realities, to discuss ideas and find meeting points, not always obvious in practice, between culture, tourism and economy, representing an opportunity for international projection of these realities.

The entire conference has been recorded and the content of the panels is available via these links: www.egeac.pt
<http://www.youtube.com/user/egeacem?feature=watch>.

Valuing heritage and attracting visitors – Balance of a management concept

Castelo de S. Jorge, as the most visited National Monument in Portugal and an emblematic symbol of Lisbon's identity, reflects values of memory, antiquity and uniqueness. The museological assets, now valued by the existence of the Museum and the Archaeological Site, have stressed the necessity of reinforcing the museological functions in this national monument, namely in terms of conservation, investigation and education. These assets challenge the programmatic approach to the monument as a living heritage, which is in permanent communication with the city, its image and its future development, thus strengthening the various narratives about the city of the present and the past. The strategies defined, whose effects on the attractiveness of the Castelo de S. Jorge were immediately observable, have contributed to a gradual increase in the number of visitors since 2005, year of the implementation of the ticket system. Moreover, these strategies have attracted new visitors, especially amongst the national population.

Teresa Oliveira
 EGEAC, Castelo de S. Jorge Director
 Sónia Santos
 EGEAC, Audiences Monitoring

Tagus Platform

More than a new project between Alcântara and Santos, Tagus Platform is a concept. Innovative, it proposes an urban morphology applicable to any similar port city that aims to re-establish a connection with the river and / or sea. Eliminates, at low cost, the effect of existing circulation barriers created by roads and/or railway - without redesigning them, and creates a contemporary public space for several possibilities of use - stage for major events or suspended garden in an industrial area. It is not about urban development at the waterfront, but expands the site possibilities, improving urban conditions and suppressing the needs of the old town and its equipments. Tagus Platform proposes a sustainable reconfiguration of the port territory through the construction of a flyover between city and port, and that, among many other aspects, resolves the accessibility to the largest Portuguese museum (Museu Nacional de Arte Antiga), creating at the same time, a privilege reception area to the Tourism Cruise Terminal, Rocha de Conde de Óbidos.

Pedro Ressano Garcia
 Architect and University Professor

MEETING

Ostend

Impact of culture on citizens: digital and multimedia skills triggering community sense

27 - 28 September 2012



About the meeting

The fourth meeting took the partners to Ostend (Belgium). Partners discussed how culture combined with waterfronts could make a difference for a local community and its citizens. Two days for the group to discover how Ostend tries to give culture a place in the local community and to get to know the city on the spot.

On Thursday participants focussed on the following topics: "Ostend: ID of a town and Culture for Waterfronts". How does the city deal with these challenges? How can urban planning, waterfronts and public space make a difference? Both NGO's and public servants shared their stories and best practices.

Mr Karel Vanackere, an urban planner, presented "Ostend getting ready for the 21st century": challenges. He focussed on various difficulties and challenges for Ostend where the waterfront is omnipresent. With about 70.000 inhabitants the city has a high density, and the population grows. Protecting the city against the rising sea level and against storm threats is a top priority. For this means the harbour of Ostend has been reconstructed resulting in a new public realm. This project completely transformed a popular part of the waterfront by not merely focusing on coastal defence but also turning the place in a meeting point for Ostend, a spot for the locals as well as the tourists, where festivals and other activities can take place. The artwork Rock Strangers by Arne Quinze (part of the Beaufort triennial) turns this waterfront into a Beacon.

Mr Eli Devriendt, landscape architect and head of the Department of Public Space, of the municipality of Ostend presented the Emerald Necklace project. How can city green affect a local community on a social and a cultural level? The project involved artists and citizens from the very beginning using poetry and photography as a means to start up the project. The bottom-up approach including art and the participations of the citizens from the very beginning was found most inspiring by the partners.

Along the whole of the Belgian Coastline citizens come face to face with art in public space, all of this is the result of Beaufort, a triennial for contemporary art. Mrs Martine Meire presented Beaufort West Flanders: art on Waterfront. Various works of art on 30 different locations can be visited in 9 coastal communities. Most of these works are part of public space, giving them non-stop accessibility. The artists either provide an existing piece or create a new one, in correspondence with its location. The surroundings to which it responds make visitors take part in a new imaginative world.

During the Ostend meeting, Mr Erik Palm producer-project manager at the Norrlands Operan Musik in Umeå (Sweden) explained about the project "River Stories". The citizens had the opportunity to develop ideas about the cultural city of the future since Umeå will be the European Capital of Culture 2014. The planning has been carried out in a spirit of openness, dialogue and co-creation. Many public meetings and seminars were held and different aspects of the European Capital of Culture effort were discussed. This project is expected to establish a long-term platform for cultural activities for the entire county.

After the presentations it was time to explore the city and the waterfront. A first stop was held at VrijStaatO. Mr Hendrik Tratsaert, director

Participation and meeting are keywords that define actions on cultural policy in Flanders.

Protecting the city against the rising sea level and against storm threats is a top priority. For this means the harbour of Ostend has been reconstructed resulting in a new public realm. This project completely transformed a popular part of the waterfront by not merely focusing on coastal defence but also turning the place in a meeting point for Ostend, a spot for the locals as well as the tourists, where festivals and other activities can take place.

Attendees:
9 speakers
30 persons attended the meetings on Thursday
19 persons attended the meetings on Friday

of the NGO, took time to present two projects. DANSAND offers dancers a stage on the Beach. The beach, sea and waterfront as a setting confront the artists with new challenges. The dancers and the performances are very accessible and the audience comes face to face with the dancers. The March on Ostend is a project that involved the whole city of Ostend in 2010. In all neighbourhoods citizens were triggered to join in a huge march commemorating painter James Ensor. A unique song was written, a unique processions step was created and participants were rehearsing in their neighbourhood. A story of partnership, getting citizens involved, preparing costumes, rehearsing, taking pride in finishing a project together and as a citizen of Ostend being part of a “once in lifetime experience”.

After lunch time for new thoughts and ideas by visiting the exhibition ‘Cities are like open air museums’. Arne Quinze, the artist that made Rock Strangers solidly believes that art in public space adds value to a city. With his work he seeks confrontation with the viewer. He expects people to suddenly feel small, realizing they are only a tiny element in the global sphere. Through this exhibition Ostend shares the views of the artist and the vision on the renewed Zeeheldenplein with the public and its citizens. The work of Arne Quinze on other waterfronts is inspiring for our European visitors. From there the group took to the Zeeheldenplein, the square for the Heroes of the sea. Time to stand on the location and experience the waterfront and the effect of Rock Strangers.

Friday starts sunny and with a fresh sea breeze. Rendezvous at the hotel and the group heads straight to the waterfront. The learners from the “Beacon” project are awaiting the European partners. Time to get digital and add content to the Beacon website.

On day two participants focused on the Flemish “model”. How does the government, the local authority and the public library tackle the challenges? How do you get citizens to participate? How does the story of a local community become their story? How can a local authority contribute to informal learning? Time to listen and to participate with stakeholders, learners and mentors.

Participation and meeting are keywords that define actions on cultural policy in Flanders. Mrs Hilde Debrandt, coordinator of public activities for Locus, a Flemish independent non-profit organization to support local cultural policy, couldn’t agree more. She believes that social effects of cultural activities definitely have an impact on the social wellbeing of people.

“Flemish cultural policy” has its own history. Since 1965 there were several decrees highlighting the importance of cultural centres in Flanders, a cultural centre being a building, a meeting place for different cultural activities on behalf of the inhabitants of a city or region. However, this is not only a history of infrastructure but also one of people, means and cultural content. Libraries and cultural centres receive financial support from Flemish and local policy departments.

The main goal of the decree of local cultural policy was to increase the expertise of local cultural workers. In that aspect there was a strong emphasis on planning projects, strategic and operational settings, indicators and measuring instruments. Participation becoming essential, not being: everyone participates, but: everyone has the opportunity to participate.

Ostend had the opportunity to put this into practice and to prove that it works. The city became the first “cultural capital of Flanders” in 2010. Mrs Martine Meire, Director of Cultural Affairs, is there to share this story of partnership and participation. The O of Ostend, symbolizing the bridging between/ gathering of people formed the logo. The poster image was a picture of locals, in a photo shoot on the beach, an image that emphasized the participation of local people. The central concept being culture for & by everyone, in which everyone has an opportunity to take part; by means of putting culture on the map of the municipality.

The first step was to invite all cultural partners in Ostend, the invitation being “give us your most ambitious project”. Combining the budgets of local partners made way to a program that served one highlight per month and various participation projects on a continuous basis. In the end, a total of 124 cultural organizations participated (plus 108 shops) and half of the Ostend population was aware of/participated in “Ostend Cultural City of Flanders”.

The public library was one of these partners. Mrs Martine Vandermaes, director of the public library of Ostend explains the role of the library as a unique partner for any cultural or educational organization. Today’s library is no longer just about reading. In the field of digital literacy, valuable projects with an external partner are being set up, making way to community sense and informal learning through shared content.

During lunch there was room for discussion about the projects that were presented. In the afternoon there was a Culture for Waterfronts partnership meeting. We finished off the day with a sneak preview and a guided through the new cultural centre of Ostend, a former Post Office.

CASE STUDY

Beacon: public library & NGO go cultural & digital with added value for learners and Ostend

About Beacon

Beacon combines the elements of an Arts and Social Change project with Life Long Learning and focuses on digital literacy. One could say it is about informal learning with an arts-twist, trying to motivate learners, make them curious and imaginative, ready to discover new horizons (even) in a digital world. Within the Department of Cultural Affairs the public library, organizer of the project, functions as a Beacon in town, and links the project to the local authorities and the citizens. Through a public tender the NGO kleinVerhaal was appointed to work out and organize a diverse action plan over a period of two years. The public library of Ostend is home to Beacon and functions as a meeting point open to all, where people can find answers to their questions, receive feedback and deliver content to shape and create the story of their own town. We invite regulars of the public library as well as new participants to join in and take part.

What do we organize?

Learners can join various activities. There is the popular "Thursday morning –rendezvous" where people can come to the public library with any question on computers or digital skills. A teacher and volunteers are there to help them solve the problem. Groups of people facing the same difficulties come together and get to know each other, friendships grow and learners that have been coming for a while help along the newcomers. The learners face the obstacles of a digital society step by step and broaden their horizon; they become e-inclusive citizens and put the acquired skills into practice in everyday life.

During the "Artistic ateliers" an artist takes along a group of people during 10 sessions to explore an art form, they are triggered to find a way to express themselves, use imagination and create. The city of Ostend and the waterfront form the setting. Learners enter a world that is unfamiliar, they grow as a group and through art and culture, and a sense of belonging and imagination is created. At the end of the series the results are presented and shared with the public. The learners have built connectivity through the process and through presenting the results they build connectivity with the local community. These artistic ateliers are linked with a series of traditional IT-courses. All digital skills required adding content or creating, in short participating as a citizen in a digital society, are on the agenda. The teachers stimulate learners and trigger them to put into practice the acquired skills, not only during the course but also in their private environment.



The learners face the obstacles of a digital society step by step and broaden their horizon; they become e-inclusive citizens and put the acquired skills into practice in everyday life.

The project contributes to the aims of citizenship and enhances dialogue and connectivity in our local community. Ostend must stay authentic and build on its strengths; we should look to the future whilst drawing on our past and all our communities. Getting cultural and involving the library is a good start. The learners have built connectivity through the process and through presenting the results they build connectivity with the local community.

During the debate evenings the public library becomes a place where citizens can listen to experts, artists, scientist and each other. On the agenda: life in Ostend, the threat of the flood and how it effects public space and of most of all art; all of this related to the artistic ateliers and the Beacon project. Arne Quinze, Laura Maes, Carl De Keyzer, Raoul Servais were there to share their ideas, worries or dreams with learners, library members and citizens.

A new and inspiring approach

Beacon is an a-typical project: the combination of artistic ateliers for learners, IT-training, debates with scientists and artists, free IT-support for individuals in the public library, all linked together in one single project sometimes causes confusion. But is a model that works and triggers people to take part actively in the project and contribute to the story of the city. Public libraries face huge challenges and changes. Projects like Beacon might in a way give an answer to our questions and our search in finding a new identity. Those that join the project create, share ideas, knowledge and thoughts, it's not only about taking in information but also about creating and adding information, connecting people, empowerment, participation and culture being a motor to get this launched.

In order to reach peer groups the staff steps directly to partner organizations as Open School, Vormingplus, local photo clubs and adult education and presents the project to learners. Those interested can enlist immediately. The debates organized within the project are attended by a large and diverse audience and form an ideal base to spread the word and get in touch with other organizations.

During the visit to our partner in Sweden, the project was presented to the public library of Haninge. The partner from Vienna has introduced some elements of Beacon in their courses. Through a Grundtvig assistantship of a Flemish colleague in Marseille, the Beacon project was presented as a 'best practice' to the librarians at the Alcazar.

Learners and citizens have been touched by Beacon, but the project has also touched the public library of Ostend and the NGO kleinVerhaal. It is not merely about acquiring and transferring digital skills in a wider environment for learners. The project contributes to the aims of citizenship and enhances dialogue and connectivity in our local community. Ostend must stay authentic and build on its strengths; we should look to the future whilst drawing on our past and all our communities. Getting cultural and involving the library is a good start. We hope this project may prove useful and inspiring for similar initiatives.

Beacon is an a-typical project: the combination of artistic ateliers for learners, IT-training, debates with scientists and artists, free IT-support for individuals in the public library, all linked together in one single project sometimes causes confusion. But it is a model that works and triggers people to take part actively in the project and contribute to the story of the city. Public libraries face huge challenges and changes. Projects like Beacon might in a way give an answer to our questions and our search in finding a new identity. Those that join the project create, share ideas, knowledge and thoughts, it's not only about taking in information but also about creating and adding information, connecting people, empowerment, participation and culture being a motor to get this launched.

MEETING

Stockholm

Impact of culture on citizenship – the role of culture in developing a sustainable European society

21-23 March 2013



About the meeting

The fifth meeting of the project hosted by Intercult took place in Stockholm - "The Venice of the north". Being truly a water city Stockholm consists of a great number of islands, and is currently undergoing rapid growth with a huge number of planned and on-going infrastructural projects. In other words a highly interesting setting for a CWF meeting, during which we tried to investigate some of the dialogues and participatory initiatives that have been going on throughout the city in order to involve the citizens in the planning process. There is a common need for different interests to meet and collaborate.

Intercult is situated just off Slussen, the point where River Mälaren meets The Baltic Sea. Slussen has always been an important hub of transport and communication to the city. The site is in urgent need of restoration and due to risk of collapsing major parts have been shut off. Development plans have been put off several times in the past as it would be a hefty project, and once started affect the daily life of a large number of Stockholmers. The city is now determined to set the project in motion, which has stirred massive public debate, and in parts even wild protests. As a reaction to this, the city decided to start a participatory dialogue.

The process is officially still very much on-going, so we decided to start our round of study visits on Thursday afternoon at the Department of City Planning who are in charge of the project. Christoffer Carlander, a policy analyst and one of the civil servants who has been active in the process told us about the city's efforts to engage in dialogue and to encourage public participation all in accordance with the Swedish legislation that in fact requires citizens to be consulted in all forms of urban development. His analysis of the situation can be summed up in the fact that the city started this process too late, after protests had already been generated, that the dialogue should start before the decisions have started to be made. But nevertheless his sentiment is that the dialogue started since, has been vivid, representative and involving a vast number of citizens. The City Planning Office holds an on-going exhibition where visitors can look at an

Swedish legislation requires citizens to be consulted in all forms of urban development.

Dialogue should start before decision-making starts and final plans are drawn.

Meeting attendees:
 11 speakers
 42 participants in the Cultural Planning workshop
 24 participants in the Culture for Waterfronts project meeting including River//Cities annual meeting

impressive wooden model of the City's proposal for the future of Slussen.

The group resumed back to Intercult for lunch followed by the seminar on Cultural Planning, opened to the broad public. A separate report from the seminar is published on the project's webpage. Tomas Dahlberg during this session introduced Cultural Planning as a method for participatory place development and led a workshop to connect the impressions so far and provided a framework for an integrated River//Cities outcome. More information about the seminar here can be found at http://river-cities.net/pages/show/Stockholm_meeting.

Friday was an intensive day with a very tight schedule. For our first stop we travelled over the bridge to our neighboring island Liljeholmen and to Färgfabriken. This is a converted paint factory that now holds an impressive exhibition space and functions as an experimental platform for art and architecture, as well as social and urban development. Its creative director, Joachim Granit, gave us a tour of their current exhibition "Stockholm on the Move". This very ambitious project developed in close interaction with the Royal Institute of Technology (KTH), consist of an exhibition that seeks to give a comprehensive overview of the many infrastructure investments that are going to change the Stockholm region in the years to come; but also consists of a historical background; presentations of different visions, utopias and dystopias; and also a part presenting global tendencies in infrastructure. Mr Granit explained how they have also aimed, parallel with the exhibition, to create a venue for debate about infrastructure and urban development through an inclusive forum for constructive dialogue among citizens, politicians and other stakeholders through several workshops, conferences and seminars. They hope to have created an instrument in the future development of the Stockholm region.

During the second half of the visit at Färgfabriken, Mr Granit together with producer Karin Englund firmly held the interest of the group whilst giving a presentation on past and current projects, and also telling us about their working strategy and methodology in gathering material for exhibitions through long term collaboration with research institutes, decision makers and politicians, in Sweden as well as internationally, artists, architects and through a web of networks with NGOs, activists and of course through interaction with citizens. A method very much implemented in a program they initiated in 2009 called New Urban Topologies. Here they have created an open and free democratic platform for urban development through informal meetings and exchange of experience and ideas between different cities and different stakeholders. The program had mainly focused on countries in which dialogue and discussion about urban planning cannot be taken for granted.

Our designated driver for the day Peter Oijens from Rättbuss – an initiative by three young Swedes to transform an old bus to an exhibition space/festival bus to drive people to carefully selected cultural events – took us swiftly to Haninge Culture Centre <http://www.haninge.se/en/Kulturkulturhuset> were the impressions from the previous visit were the main topic of conversation over lunch. Haninge, a municipality situated outside of Stockholm, is part of the plan to create new "city centre's" outside the capital. So currently Haninge too is going through a city planning process in order to transform into a regional city centre. During the study visit at the Culture Centre we were given a window into their civil dialogue called "Maybe a Playground in the Middle" which is organized as collaboration between the Administrations of Culture and City Development. This civil dialogue involved artists, architects and inviting target groups (such as children) and the general public to participate through workshops, public debates in the main square (where the Culture Centre is situated) and culminating in a parade. We were told that several artistic processes are in spin; architect students and young people planning to build on the square, preschool children investigating the square with a professional choreographer and a play about homelessness is being produced. Throughout the dialogue several events are planned, with the big finale being a parade through town and up to the square. We were also given a presentation of the Culture Centre itself, its conversion to the open plan and the library it also houses. The Library offers innovative activities such as The Laundry Library, The Shoe Library, storytelling evenings and a knitting café. There was a discussion on the new role and responsibility taken on by the library in creating a space for citizens not only to learn, but also to meet and for intercultural dialogue to take place. 25 % of Haninge's population originates from other countries, Finland, Poland and Turkey being the most common. Our overall impression of the Culture Centre this Friday afternoon was that it is well visited with a diverse crowd of people.

Our final stop on this enriching day was Hallonbergen city centre, situated in the municipality of Sundbyberg, also about to undertake large planning projects. Here, mainly thanks to the initiative of the City Head Architect the city has decided to put all developments on hold until a very lively and genuine dialogue runs its course. This particular participatory dialogue has taken shape in the form of PARK LEK II (Eng. Park Play) <http://www.parklek.com> – a utopian art project with the aim of direct intervention in the urban planning process, lead by the artist Kerstin Bergendahl. She is currently working with the residents of Hallonbergen to chart thoughts, ideas and structures they perceive in their areas today. The goal is to incorporate the local perspective in the council's plans for Hallonbergen and thereby supplement and even amend the densification of the previous proposal. This appears to be a very genuine participatory dialogue.

There are discussions and participatory initiatives that have been going on throughout the city of Stockholm in order to involve the citizens in the planning process. There is a common need for different interests to meet and collaborate.

GOOD PRACTICE Stockholm

PARK LEK project* The artist as a catalyst of development dialogue

* Hallonbergen, PARK LEK II - project information from the meeting with City Architect of Sundbyberg Municipality Karin Milles and artist Kerstin Bergendal and a website of Municipality of Sundbyberg



In March 2005 municipal authorities of Sundbyberg Municipality accepted a plan for renewing the suburbs Rissne, Hallonbergen and Ör. The hard work started in 2009 by giving a green light to the urban and environmental department to start the preparations stressing that a dialogue with citizens and taking into the consideration the social consequences of the plan is necessary through the entire process.

At the same time an assignment to the artist Kerstin Bergendal, well known for her large-scale public interventions and participatory projects, was given with a budget designated for the public art project PARK LEK. The goal for the municipality was to find new ways of cooperation between different local actors to engage both them and the citizens of the area in the urban development process of the suburbs. The comments and suggestions from those groups would be a complement to the urban planning made by the municipal offices.

The process of citizen dialogue started in 2011 with one meeting with citizens where a lot of comments were gathered questioning even the main thoughts of the suggested municipal urban plan. Kerstin Bergendal proceeded afterwards by organizing several workshops where citizens got help from the architects and other professionals to visualise an own future oriented picture of the area. Even during the workshops a great number of critical comments from citizens was discussed. More than 140 persons also gave their opinions in filmed interviews published on the web page to disseminate and create a public discussion. An alternative plan worked out by the citizens was exhibited during 2012 at Marabou Konsthall (Art Hall), a well-known public site in the municipality of Sundbyberg. The exhibition gained extensive media and academia attention. During that time the start of the construction work has been stopped and a dialogue with developers about changing the plans followed.

The project has now been prolonged to 2014. The working group includes property owners, landowners as well as representatives for the citizens living in the area, young people and other actors. The group is continuously disseminating the results of the work to the public, fusing the methods learned through the PARK LEK project. The Municipality of Sundbyberg finances the work and the expected result is a new, general plan for the suburbs of Hallonbergen and Ör.

The artist acts as a catalyst for new ways to thinking about the shaping of public environments and building processes. Through a process that is both structured and intuitive, different groups are brought together for discussion and dialogue about the shape of their own city space.

The process is now based on the results of the dialogue with citizens, with three main points being a base for it:

– Joined ownership

The local citizens and actors want to be actively engaged in developing the urban areas where they live. It can be effectively organized by delivering professional leaders of the process, like artists and architects.

– Development of the methodology

The Municipality of Sundbyberg gained new experiences, which directly influenced development of new methods of work not only with the citizen dialogue but also for taking care of the results of that dialogue.

– Paradigm shift

The work with the urban planning process engaged many different actors. This can be seen as a transition from an old way of planning the city changing from producing within a given framework to a more process oriented planning with new experiences and knowledge being added on the way and changing the framework and the final results.

MEETING

Warsaw

Impact of culture on
waterfront regeneration

14 - 15 November 2011

**About the meeting**

The first Grundtvig meeting held on the 14th and 15th of November 2011 was connected to the "Subject: River" conference in Warsaw and its theme was "Impact of Culture on Waterfront Regeneration". It provided the possibility to discover the story of Warsaw's vision and history on riverbanks development both from the perspective of the City authorities and local NGO's representatives.

On the first day the participants discussed the links between the River//Cities Platform and the Grundtvig partnership in terms of strategy, methodology, task distribution, promotion and finances.

Then, they could see and debate on Warsaw 2005-2011 case study presentations given from two perspectives: of a city official and of an NGO activist. Accordingly, Marek Piwowarski, Plenipotentiary of the Mayor of Warsaw for River Bank Development talked about the environment of the Vistula River and the plans for its revitalisation both in terms of ecology and architecture. He enumerated the main problems concerning the Vistula in Warsaw, dividing them in two categories: 1) visual such as wastes, lack of investments, inaccessibility and emptiness; 2) hidden such as complicated structure of competencies, contradictions in aims and values, lack of cooperation, conflicts. In his opinion the first step needed was to CHANGE THE IMAGE OF THE RIVER in the public opinion. <http://www.wislawarszawska.pl/>

Marek Piwowarski mentioned the Social Strategy for Warsaw Vistula that has been developed as a result of work of the Committee for Social Dialogue on Warsaw Vistula, involving representatives of NGOs and city authorities. They enumerated the following goals to be achieved:

1. Effective management of the Vistula and its banks
2. Increase in attractiveness of public space
3. Development of active recreation
4. Development of river navigation
5. Cleanliness of river banks and water
6. Ensuring safety
7. Protection of the valuable eco-system.

Warsaw case: artistic and social actions initiated physical revitalisation.

The numerous and innovative bottom up initiatives need to meet the top down interests and resources. Critical mass of local organisations engaged with revitalisation, as well as extensive media coverage, help to raise interest of authorities that subsequently trigger the substantial revitalisation process.

Meeting attendees:
5 speakers
13 representatives of partner organisations
40 representatives of local institutions and organisations

The vision for the future is the Vistula as a symbol of Warsaw, beautiful, clean and safe, a place for recreation and a natural reserve, a green axis of the city.

Klara Kopcinska, from the STEP association, on the other hand, showed examples of various artistic and civic activities on the Vistula banks, e.g. the transFORM Festival. It was process-oriented, so it grew by including new consecutive elements. The Festival's focus was on transformation, as well as on recycling and creativity. The project included exhibitions, video projections, installations, concerts, workshops and other artistic activities on and by the Vistula River. One of its main elements, the barge, also created an open stage / screen on which organizations, artists, animators and active citizens could present their own ideas and projects. <http://www.2b.art.pl>

The next day, the participants took part in the national conference "Subject: River", at the Warsaw University Library where they presented their projects. The conference was devoted to "Cross-sectorial co-operation for rivers' and waterfronts' protection and development. Round-up of the National Project Subject: River". The event's programme included presentations by experts, panel discussion, as well as workshops: "The Vistula for Youngsters – Youngsters for the Vistula", "The Vistula for Students – Students for the Vistula" and "Warsaw Vistula 2012 – workshops in creative planning of cross-sectorial co-operation". <http://www.tematrzecka.pl>

In the afternoon, Grundtvig project representatives participated in the aforementioned workshops dedicated to cross-sectorial collaboration for the Vistula River in Warsaw in 2012 with the aim to search for practical solutions of a local problem – lack of integrated approach to the waterfront development. City officials and NGO activists both presented their case studies referring to various questions, such as: how does Warsaw deal with the Vistula waterfront? How does it increase access and engagement? Later on they met various local partners involved in projects dealing with the river and had the opportunity to listen to presentations and discuss ideas with stakeholders and learners. Meeting with local organisations inspired ideas for future actions of local partnerships.



INSIGHTS

Vistula riverbank in Warsaw Cultural regeneration 2005 – 2011*

*If you want to see
dawn by the Vistula river,
come on now, go with me,
the day will meet us there
so beautiful, in Warsaw*
(song "Dreaming of Warsaw" by Czesław Niemen)

Warsaw has a complicated and tragic history, shared by its main river, the Vistula. The riverbanks in Warsaw – a major attraction and recreation space in the 1960s – due to pollution and deterioration in the 70s and 80s became abandoned and gained a very bad reputation of a stinky and dangerous place. The interesting thing is that the river which runs right through the middle of the big town of nearly two million residents, is a wild one, being home to many rare species of animals, birds and plants. What's more the two banks are very different and are treated almost like two different cities.

Around 2005, a group of artists and animators inspired by some international projects such as SEAS (by Intercult), began to discuss with the Cultural Department of the City the idea of creating an event, which would draw people to the river and change the image of the excluded space.

The City agreed to organize a grant competition and for two years several organizations had the opportunity to run their river-based projects within the „Cultural Season by the Vistula river”.

Scattered and very different as they were, the projects managed to create some synergy around the river, drew attention to its potential and attractiveness. The slogan „city facing the river” appeared in political programs of candidates running for the presidential post in Warsaw, yet the river disappeared for a while from the cultural agenda. The soon to be replaced President of the City managed to appoint his Deputy responsible for the development of the riverbanks.

After several letters, meetings and interventions by a couple of involved organizations, the issue of culture by the Vistula river was brought back to the agenda of the Cultural Department, which at that time was engaged in creating a broader cultural strategy for Warsaw – one of the candidates in the European Culture Capital competition. This time the cooperation – with major assistance from the Deputy for Riverbanks Development – resulted in a big project – the Transformations Art Festival by the Vistula (Przemiany Festiwal Sztuki nad Wisłą <http://www.przemianywisly.pl>), organized in 2009, similarly to the Cultural Season, by selecting several organizations in a grant competition. Another organization was chosen to supervise and promote the particular and very varied events as a whole. They included among others folk concerts and dance, a conceptual art project, a series of canoe-based workshops, historical story-telling for kids, and a big site-specific social art project, located for five months at the riverside.

The Festival encountered many problems: it was used in a political battle around the European Culture Capital competition; was very difficult to promote due to lack of common threads and target groups; was poorly covered by the media, which didn't seem to understand its purpose; raised some objections among other organizations which believed the money should have been distributed differently.

Nevertheless, the miracle happened: people started to come to the river, spend more and more time there, started being involved and interested in issues concerning the river. Over 500 artistic and educational events were organised with the total audience of over 150,000 people. The abandoned space livened up.

In 2010 the City, under pressure from many directions, withdrew their support for the Festival. Several organizations continued however with their projects with alternative funding. Yet the idea of creating a long-term cultural event, bonding the people with the river, and the two banks together – was lost.

At the moment, the situation is quite complicated. On the one hand, Warsaw inhabitants have learnt to freely use the space by the river – whenever the weather allows for it, crowds arrive at the banks. On the other – the riversides have been undergoing major developments, which make their usage impossible or difficult: in 2010-2012 the huge National Stadium was built on the right bank; since 2011 a large part of the left bank has been inaccessible due to construction of the underground. Also the main port is under reconstruction, which makes it very unattractive at the moment. In the meantime, the space undergoes gentrification – independent art projects have been replaced by commercial recreational sites with little, if any, relation to the actual space or social reflection. Most of the genuinely involved organizations have withdrawn, moved to other places or continue their work on the river outside Warsaw. There are however also new initiatives, following the principles set by the Transformations Festival. It seems that at least the Deputy for the Riverbank Development is aware that commercial use and investment is not the only activity that should take place by the river, that without arts and culture it is impossible to create a strong bond and a unique space.

So far only investment plans for the years to come have been presented and it seems we have to wait at least for the constructions to come to an end. In terms of bringing culture to the riverbank there is still a lot of work to be done by the City, by NGOs and by the residents themselves.

Independent art projects which initiated riverbank utilisation and development, have been replaced by commercial recreational sites. It seems that at least the Deputy for the Riverbank Development is aware that commercial use and investment is not the only activity that should take place by the river. Without arts and culture it is impossible to create a strong bond and a unique space.

MEETING

Fossano

Social impact and outcomes of open-air activities and revaluation of urban territories

14 - 16 June 2012

About the meeting

The 3rd Culture for Waterfronts Grundtvig's Project meeting was organised during the Mirabilia International Festival in Fossano near Turin (Italy) from 13th till 16th of June 2012. The meeting topic was: Impact of culture on public space: social impact and outcomes of open-air activities and revaluation of urban territories. Participants met both local and international cultural activists (e.g. LA FAI AR, an international LAB for new productions and artists interested in open-air performances) as well as representatives of other sectors working on waterfront areas (e.g. the Gesso and Stura Riverside Reserve representatives). Almost 100 people took part in the open meetings in Fossano.

Mirabilia International Performing Arts Festival is a focal point in Italy, where professional Italian and European artists can meet each other. The presence, in the same place and at the same time, of about 200 operators and professionals of the creative industries and more than 260 artists from all over Europe, stimulated cultural interconnection at international level. The basis of Mirabilia is discussion on cultural differences in creation and focus on specific geographical areas. There are outdoor performances as well as conferences focusing on European activities, networking meetings, European projects gatherings, possibilities of internship and training.

The first panel has seen the presence and participation of local and regional politicians on Gesso and Stura Riverside Reserve and the topics were focused on two main themes:

- The philosophy behind a creation/planning of this area;
- Problems and future actions for the development of this area.

The second panel focused on:

- Impact of performing arts on the public and urban space;
- The use of cultural activities in the urban space: a value for the community.

The speakers were Fabrizio Gavosto, artistic director of Mirabilia Festival, the French company Aquacoustique, the international directress and creative Delande Nadege, and above all a major contribution has been delivered by Dominique Trichet, director of FAI AR, an international lab for new productions and artists interested in open-air performances. Dominique Trichet, after an introduction of the project that concerns the City Theatre of Marseille 2013, has developed and addressed the issue: Problems and aesthetic of site-specific productions along rivers. During this meeting important reflections on the aesthetic and the artistic Vision have been addressed.

Several meetings have enriched the Culture for Waterfronts programme:

- Trans-Mission meeting: a collaborative project that aims to improve practices in the creation, production and dissemination in the field of contemporary circus. Trans-Mission's four partners - Disaster Area (Brussels), The Grainerie (Grand Toulouse Balma), La Central del Circ (Barcelona) and Zelig (Turin) - have decided to pool their expertise in helping and supporting the creation, the skills of their human resources, and their respective networks.
- Circus Next meeting: this debate arose from the observation that young artists and companies encounter real difficulties in their creative process; therefore Circus Next operation intends to find and nurture the discovery of these young creators and to foster new ways of working within the field of circus arts. Considered as one of the main support operations for young authors and creators in this field, Circus Next keeps its purpose of supporting creation and accompanying in public promotion.

Meeting attendees:

- 100 participants during the Meeting organized in Fossano by 14th of June 2012
- More than 27 Artists/Companies during the meetings sharing opinions and ideas
- 31 participants during the visit and conference along the Stura River



CASE STUDY

River reserve Gesso and Stura

Where: Cuneo (Italy) //
60 km of river in 10 municipalities
Width: 1 km (average)
Area: 4500 ha
144 species of birds // 25 species of mammals // 9 species of amphibious//
8 species of reptiles// 53 species of diurnal Lepidoptera
<http://www.parcofluvialegessostura.it>

The establishment of the River Reserve Park is seen as an opportunity for the development of the whole territory. It is a multifunctional space, suitable for sport and relaxation, but also for the realization of cultural events and activities.

Involvement of the inhabitants is essential for the future of the park and development of neighbourhood areas.

The idea of a River Reserve Gesso and Stura was founded several years ago by the need to reduce the degradation caused by many economic activities located close to the city, to redevelop the area with assets and infrastructure respectful of the natural habitat, to improve the quality of life of inhabitants and restore the social function of the rivers.

A lot of letters and petitions from citizens and associations have come to the Administration since 1979, stimulating a first research on history and nature of the area, than illustrated through an exhibition of photographs and a catalogue. It is with the Master Plan of 1986 that the area of the river basins was identified as a "Natural Reserve" and opened new horizons for the future.

In 2007 the Piedmont Region established the Gesso and Stura River Park and the management was entrusted to the Municipality of Cuneo. From 2012, onwards, the river park has expanded to the municipalities of Borgo San Dalmazzo, Castelletto Stura, Centallo, Cervasca, Montanera, Roccasparvera, Roccavione, Vignolo and St. Alban Stura, including a total of 10 municipalities covering an area of about 4,500 ha, has 60 km of the river and a population of over 90,000 inhabitants, representing more and more of a hinge connection between the mountain area and the plain.

Through time the Park has grown as a true "green network" of services, with pedestrian and cycle paths and cultural opportunities. This requires extended promotion so its lands and actions are actually being used.

A park has the ambitious ideals: to enhance respect for the territory's origins, but as well, to use the full potential of the area. It is, in fact, a multifunctional space, suitable for sport and relaxation, but also for the realization of cultural events and activities. The establishment of the River Reserve Park is seen as an opportunity for the development of the whole territory.

Involvement of the inhabitants is essential for the success of these plans and the future of the park and neighbourhood areas. It is the only way to fully accomplish the mission of the Park as a space for recreation and social integration, to improve the quality of life for citizens of all age groups.

* Information from the Park website www.parcofluvialegessostura.it



Visit to the STURA Riverside Reserve – Cuneo

Working session with local organization: Unione del Fossanese, Parco Fluviale del Gesso e Stura and River//Cities partners. Brainstorming between artists, organizers and local organizations for the future activities of the Stura: social actions and outcomes of cultural initiatives along riverbanks.

Reflections from the meetings

Designing and conceiving artistic open-air events in urban areas, and along the riverbanks has its own specificity, which has to do with the upgrading of the places. Each space once "inhabited" by an artistic event is modified and changed in its common sense. A place usually known and lived by inhabitants is seen under a new guise. This changes the sense of a place; creates an added value that is given to an urban place. Unknown spaces of our cities, our riverbanks, our neighbourhoods are used in an "uncommon" way and therefore are valorised in the eyes of the citizen who discovers them for the first time and / or sees them finally recovered and / or improved. Finally, the use of urban space fosters the establishment of new forms of communication and experiences that exceed the barriers produced by the common conventions.

Designing and implementing artistic open-air events in urban areas, and along the riverbanks, has its own specificity. It upgrades these places.

The use of urban space fosters the establishment of new forms of communication and experiences that exceed the barriers produced by the common conventions.

MEETING

Vienna

Impact of culture on governance policies

21 - 24 June 2013

**About the meeting**

The last Grundtvig meeting held between the 21st and 24th of June was connected to the Danube Island Festival in Vienna and its theme was "Impact of Culture on governance policies". It provided the possibility to discover and visit Vienna's riverbanks and other interesting aspects of the city.

On Friday we explored the city with a daylong tour. We started at the main library of Vienna with a guided tour through the building and a very detailed discussion with one of the organisers of the library. We discussed the different strategies to get more people to public libraries. We had lunch at Statt-Beisl in WUK. WUK is a 12000-square-metre space of culture, workshops, and social gathering. Located in Wien Alsergrund it is also at the intersection of artistic practice, labour, and political engagement. WUK offers a cultural space where one can contemplate, discuss, and explore. The former locomotive factory is now home to 4 main program areas (music, theatre/dance, children's culture, arts at Kunsthalle Exnergasse), 150 independent cultural groups and initiatives, and educational and advisory projects. WUK provides a venue as well as organizational support to those interested in art, politics, and social engagement. After Lunch we moved on to the museum "Red Vienna" to understand more about the history of Vienna and the social democratic party of Vienna and perhaps why there is such a big festival organised by a political party.

"Red Vienna"
Wash House No. 2
Karl-Marx-Hof

"Leaving the Habsburg Empire behind, Vienna holds its first free communal elections on May 4th 1919. It becomes the first city of over a million inhabitants to appoint a social democratic administration, whose work between 1919 and the disruption of democracy in February 1934 is to earn much international acclaim."

"As Social Democrats, it is important for us that we have a broad support in society. Art and culture are the driving forces in a society and must be supported."

The annual budget for culture has been decided, against the votes of the other parties, in the amount of approximately 250 million euros. 'For every time its art, to art its freedom' is one of the fundamental values of the Viennese Social Democratic cultural policy.



The permanent exhibition "Red Vienna" is located on the first and the top floors of Wash House No.2, where originally the bathtubs and showers were accommodated, as well as the water reservoir.

The exhibition covers four fields:
 "Red Vienna's" history (1919–1934);
 "Red Vienna's" communal housing and ancillary facilities;
 Clubs of the Social Democratic Workers' Party;
 The festivities of Vienna's working-class movement.

In the afternoon we went to the Danube Island festival to end up with some talks to organisers of the festivals and local politicians at the Island.

The second day started with a walk over the festival area to see the preparations of the second festival day. Then we had a meeting and discussion with Peko Baxant, Member of the Viennese Parliament and Karl Killian, Artist and organiser of the "Red Carpet for young artists" project. We discussed how culture and arts could influence political decisions. Mr Peko Baxant also explained very detailed the role of culture for the city of Vienna. After the discussion all participants of the meeting signed the River//Cities statements for sustainable festivals. We will work on that issue in the next meetings of the River//Cities Platform.

In the afternoon we continued our walk over the island to meet organisers of the festival stages like the "WAT/ I am Red" Sports stage or the "Insel der Menschenrechte" stage and the organiser of the stage from the Austrian Trade Union to discuss how and why a political party is organising such a big festival.

In the morning of the third day we had a tour together with DI Bernhard Engleder over the City Development Area at the Danube Canal. The Danube Canal is one of 13 Areas of the STEP05. In 2005, the Vienna City Council adopted the new Urban Development Plan STEP 05, which formulates visions and objectives for Vienna's further development. Above all, this document defines 13 parts of the city as target areas deserving the special attention of urban planners. In the past few years, a number of urban architectural accents have been placed along the Danube Canal with projects like the Media Tower, Uniqa insurance building, Kaipalast, etc., which give Vienna's urban landscape a modern image. The ecological importance of the Danube Canal is to be highlighted and the area is to be made more attractive for living and leisure time activities and for business locations through flagship architecture (waterfront).

After Lunch at the Urania Restaurant, which is part of the STEP05 Plan for the Canal, we had time for internal discussions and worked on our projects at the Wiener Bildungszentrum – the education centre of the SPÖ.

The development of creativity in our city, the creation of freely accessible cultural spaces, the creation of structures in which free, creative and identity-establishing art is possible can be the basis for a modern and urban culture.

Art and culture help policy makers to look into the lives of our citizens from different perspectives. The promotion of various aspects of culture helps different generations, different social classes, people of different backgrounds and different levels of education to bring together and thus support social peace in the city."

CASE STUDY

VIENNA STEP05: The Danube Canal

Vienna's Urban Development Plan STEP 05 is controlling an urban development phase more dynamic than anything the city has known in decades. Vienna is growing. Old railway station grounds are upgraded into attractive new city quarters, and future-oriented locations were created along new lines of the Vienna Underground. In addition, Vienna is strengthening its position as one of Europe's top international hubs.

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A city like Vienna is subject to constant political, social and economic change:

Challenge 1: A growing, increasingly differentiated society;

Challenge 2: A globally networked economy with competition between locations and a more and more dynamic, flexible labour market;

Challenge 3: Safeguarding quality of life and the environment and optimising energy consumption;

Challenge 4: Regional governance as control of spatial processes.

Vienna's 13 target areas of urban development

13 selected areas present outstanding development potential and opportunities for the overall benefit of Vienna. Due to their designated purpose, they can be divided into three groups:

- the first group is about the improvement of historically evolved structures and internal development, e.g. in the city centre, in Liesing or along the Western Gürtel;
- the second group focuses on building stock updating and the addition of new elements to the historic urban-structural and institutional environment, e.g. Vienna Waterfront and Danube Canal;

Danube Canal

In the past few years, a number of urban architectural accents have been placed along the Danube Canal with projects like the Media Tower, Uniqa insurance building, Kaipalast, etc., which give Vienna's urban landscape a modern image. The ecological importance of the Danube Canal is to be highlighted and the area is to be made more attractive for living and leisure time activities and for business locations through flagship architecture (waterfront).



Danube Canal at Step05

Vision statement:

The Danube Canal is an open-plan leisure area in the city centre – linked by the element of water.

- The Danube Canal, a newly emerging urban space in the centre of Vienna, will continue to be actively designed and developed;
- World cultural heritage of Vienna's city centre confronts modern architecture (for example the UNIQA Tower, Urania Building, and the new Jean Nouvel project);
- Existing projects and new initiatives aim to preserve and enhance visitor's experience of the Canal's diversity through new offers for recreation and leisure activities;
- Infrastructure (barrier-free access, sanitary facilities, etc.) will continue to be added;
- The City Administration decided in June 2007 to draft a master plan for the target area.

From past to present

- The Danube Canal, formally the southern branch of the Danube, is a result of the huge Danube regulation project of 1870-1875
- Already 1873, a horse tram line carried passengers from today's Julius-Raab-Platz to Rustenschacherallee in the Prater Area
- The First Bridge across today's Danube Canal was the Augarten Bridge, built by Emperor Joseph II. Had built in 1782, destroyed by German troops in 1945 and was the first reopened Danube Canal Bridge after WW2
- As post-war reconstruction progressed, imposing new buildings rose up on either side of the Danube Canal, including Vienna's first high-rise building "Ringturm"
- 2005 the Danube Canal was defined as a target area for development – and since then, things have to get moving at an impressive pace.

PROJECTS

Sky Walk

Connection between the 9th and 19th district

P & R - Pier 9

Parking and leisure at one location

Zaha Hadid Building

An extraordinary building ensemble

Summer Stage

Where the revitalisation began ten years ago

FLEX

Established music club added a glass pavilion

U2 Schottenring

Vienna's first underwater underground station

Tel Aviv Beach

Feel the city of Tel Aviv in the heart of Vienna

Adria Wien

Mediterranean cuisine and a sandy Beach

Twin City Liner & landing stage

Connecting the capital's Bratislava and Vienna

Badeschiff

The floating swimming pool

Beach Bar Herrmann

Second place in the list of world best bars

Central Garden

Urban garden for all Viennese

Memories of a two years group work



Warsaw, November 2011



Lisbon, March 2012



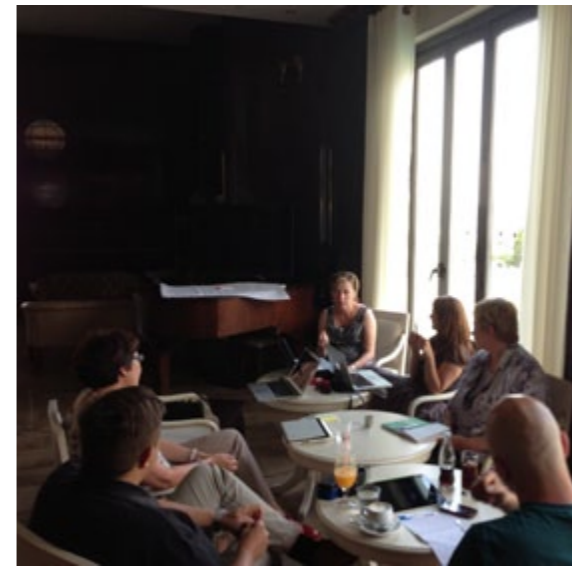
Rome/Fossano, June 2012



Ostend, September 2012



Stockholm, March 2013



Corfu, May 2013



Vienna, June 2013

www.river-cities.net

June 2013

