



**Creativity  
clusion:  
enges of  
velopment  
co City**

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2010**



# Mexico City

Beginning of XX Century: less than 30 km<sup>2</sup> wide

Starting in 1930

- Industrialization

- Welfare State

- Investment

- Import substitution

- - City as a space of concentration and expansion

- Immigration

Employment

Housing

Political participation

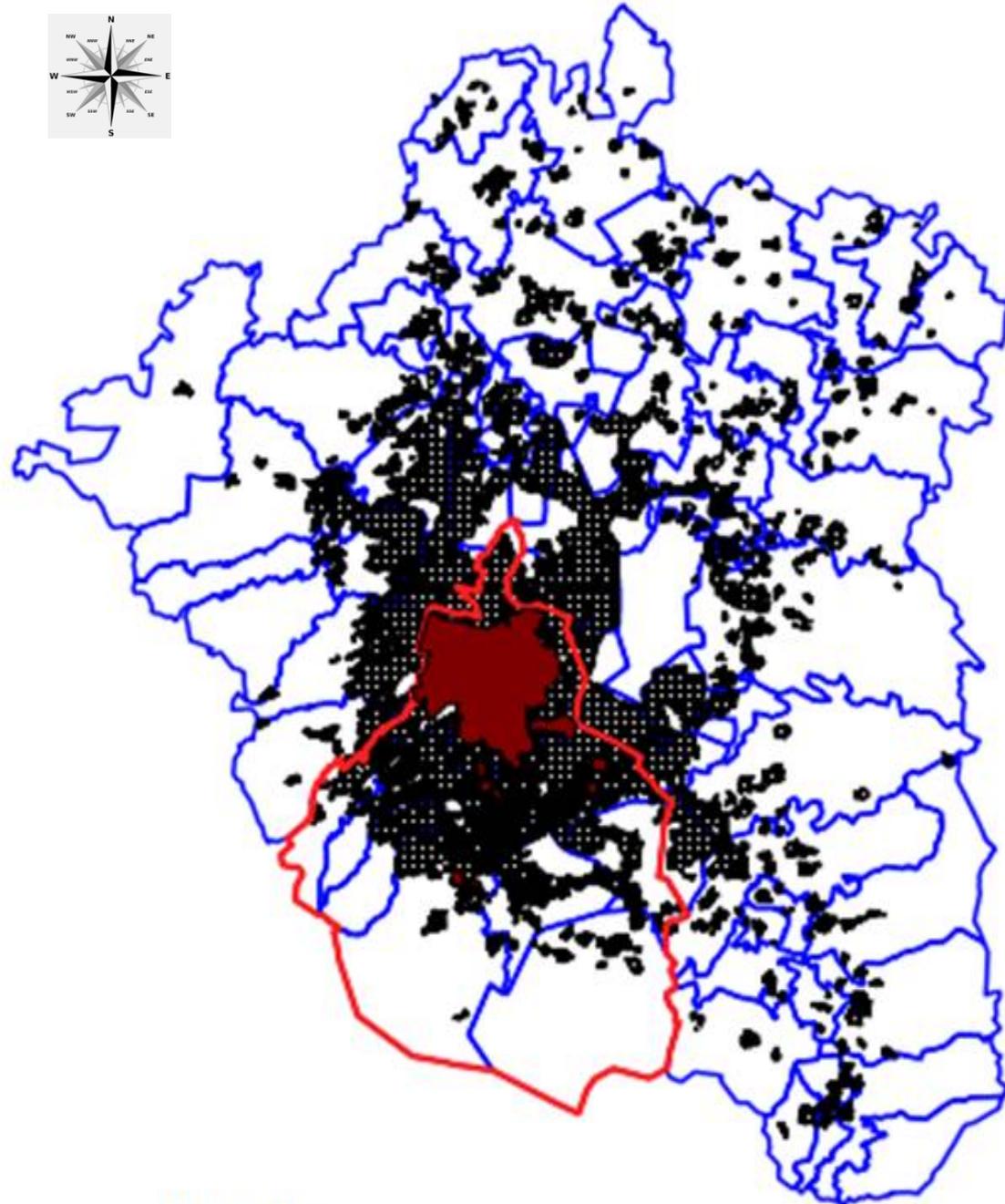
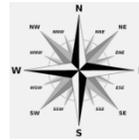
Urban interaction

Education

Infrastructure

Access to services

# Urban growth of Mexico City's Metropolitan Area



 Urban area in 1940

 Urban area in 2000

Mexico City's Metropolitan Area

Federal District

# Cultural infrastructure

1920 – 1970 Nationalist political culture promoted the arts to strengthen national identity, multiplying:

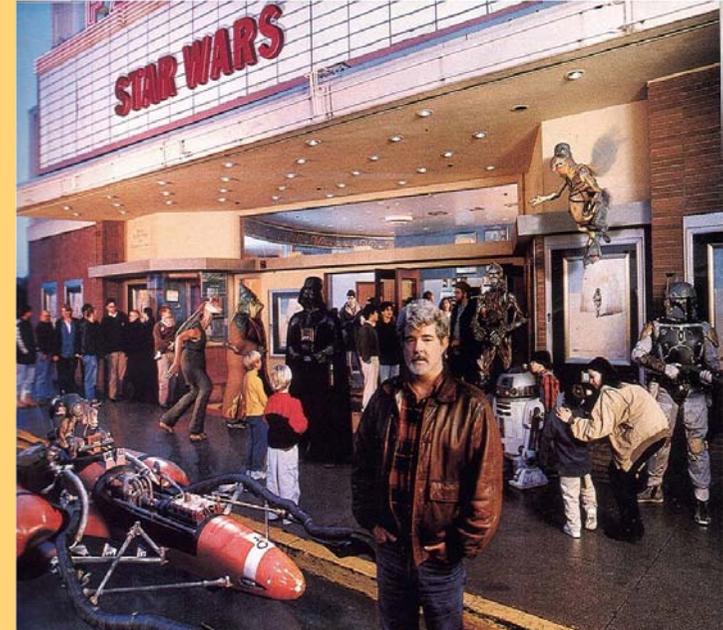
**Monuments**

**Schools**

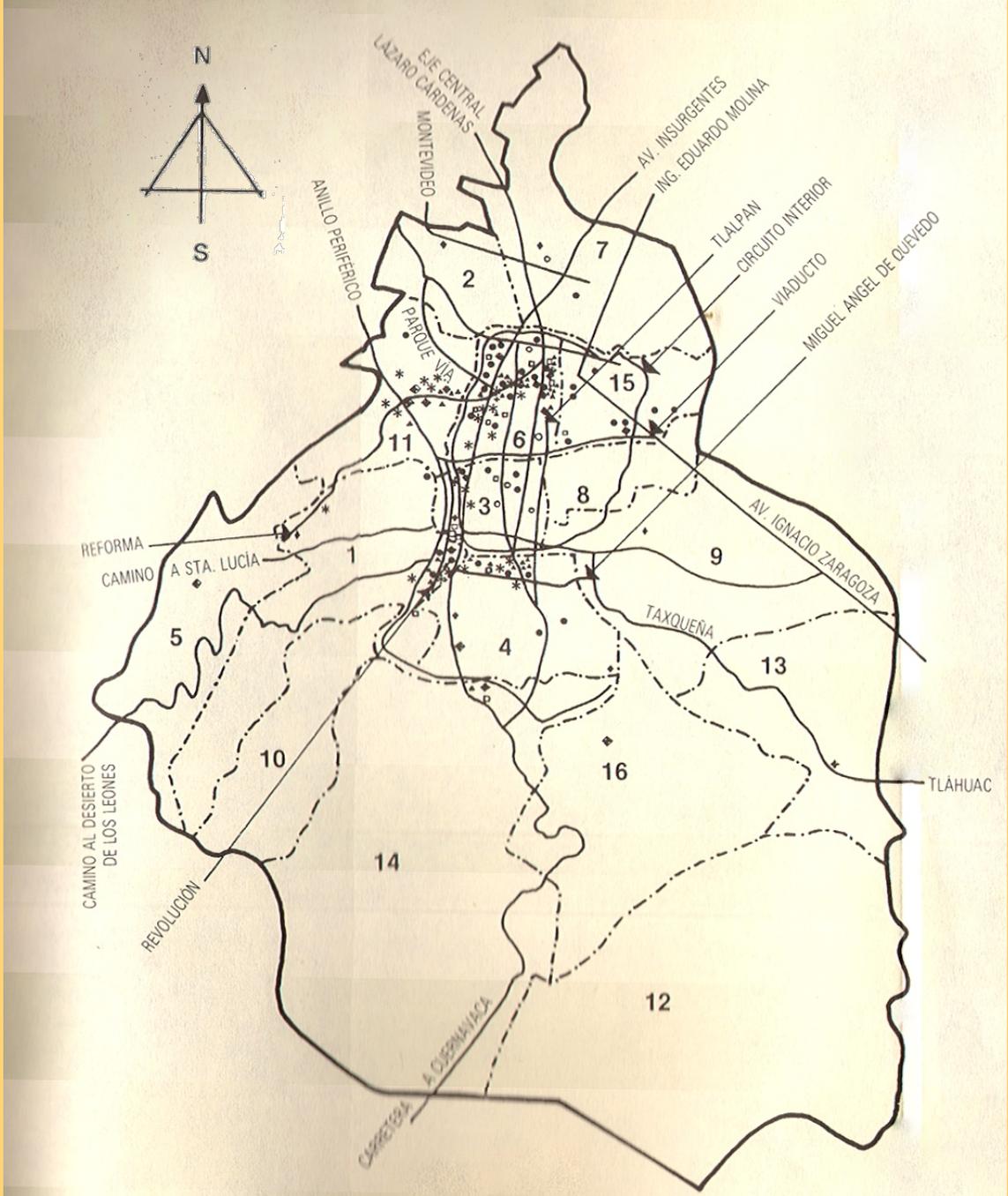
**Museums**

**Theaters**

**Cinemas**



# Distribution of cultural infrastructure in Mexico City



# Cultural Infrastructure

**Lag between urban growth and cultural infrastructure development (lack of decentralization of basic services and of cultural offering)**

## **Barriers to access:**

**Geographic (infrastructure in center and south of the city)**

**Traffic**

**Violence**

**Informal commerce**

**Favoring of other leisure activities (television and radio)**

**Disarticulation of traditional spaces for interaction**



# **Pluricentric, unequal and segregated Metropolitan Area**

**Transition from an Import  
Substitution Model to a  
Neoliberal one**

**Decrease of State regulation**



**Increase in informal  
economy, commerce,  
unemployment, poverty  
and criminality**

# Pluricentric, unequal and segregated Metropolitan Area



## Fragmentation:

- **Disconnectedness and discontinuities**
- **Community withdrawals and exclusive logics**
- **Dispersion of actors and autonomy of urban management**

# Reorganization of the cultural field (during the 1980's)



**Decreased State action, minimized State apparatus and economic deregulation policies**

**Increasing participation of national and multinational corporations dedicated to culture**



**Participation of small and medium entrepreneurs, artists and social organizations: technological and economic limitations as well as difficulties surviving under mercantilist logic**

# Cities and practicable citizenship

**Urban challenges as opportunities for revitalizing participation and citizen organization**

**Cities as strategic scenarios for new forms of citizenship (more concrete references than the “national”)**



**Nation-States loose their capacity to summon and administer the public sphere**

# Creativity and human development

*Territorios de  
Cultura para la  
Equidad*



*ConArte*



*Faros*



**Work with impoverished groups in conflicted urban areas**

**Cultural access and creativity as means to confront exclusion, violence and weakened social ties**

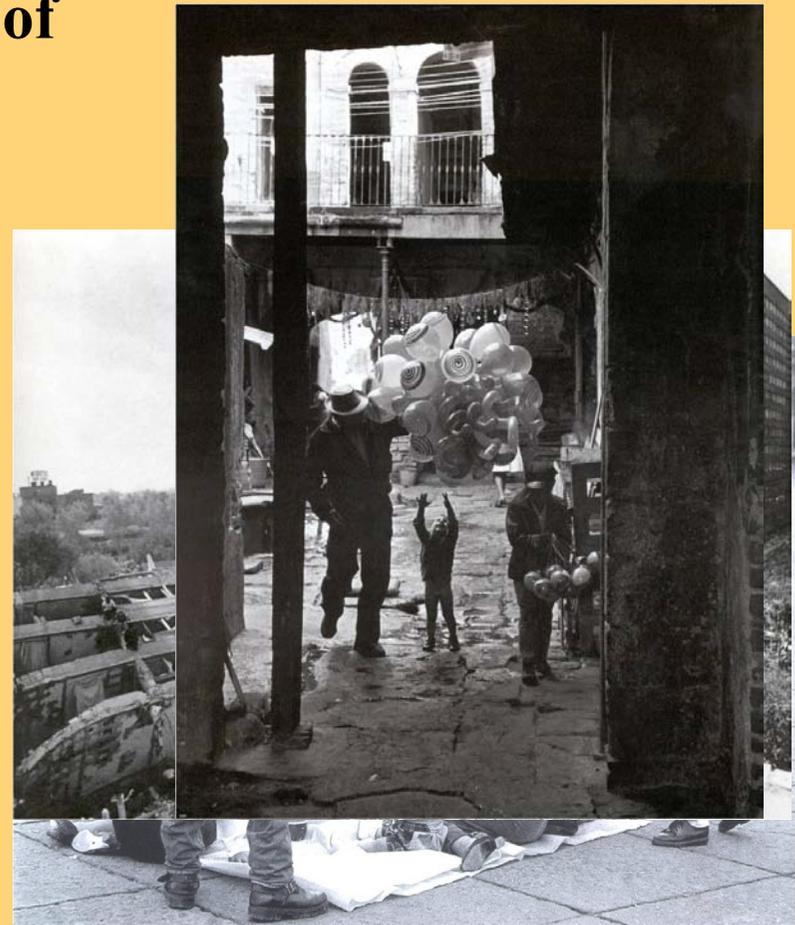


# Mexico City's Historical Centre

**Population reduction since the middle of the 20<sup>th</sup> century**

**Abandonment by the upper and middle classes**

**Urban regeneration projects since the 1985 earthquakes**



# Mexico City's Historical Centre

**75% of physical space  
uninhabited**



**A multicultural zone (indigenous, Korean, Chinese, Arab, Jew  
and Mexicans from all over the country)**



**Daily transit of two million  
people**



# **Territorios de Cultura para la Equidad (*Cultural Territories for Equality*)**

***Postfeminist* civil initiative  
(against the traditional  
feminist “victimization” of  
women)**

**In action since 2005 – has worked  
with women suffering restricted  
citizenship**

## **Strategy:**

**Right to culture**

**Acknowledgement**

**Defense**

**Exercise**



# Territorios de Cultura para la Equidad

**Projects that open spaces for:**

**1) Cultural access: exercise the role of being an audience**

**2) Development of creativity**

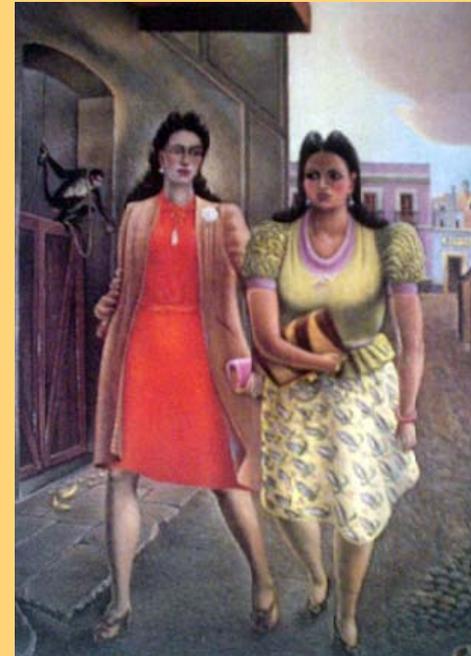
**3) Sociability, the shared search for inclusion and personal and social revaluing**



## The “*Of Museums, Women, and Wallets*” project (2007)

**Objective: Convert the Historical  
Centre into a cultural public space  
conquered by the citizens**

**40 women from popular sectors and diverse age groups  
(retired, old sex workers; students; NGO activists, and women  
police officers)**



### DE MUSEOS, MUJERES Y MONEDEROS

Presentación

El Taller “Disfrutarte”

La Exposición “El Sexo oculto  
del dinero”

Las Visitas guiadas “El Artebus de  
las mujeres”

Recursos

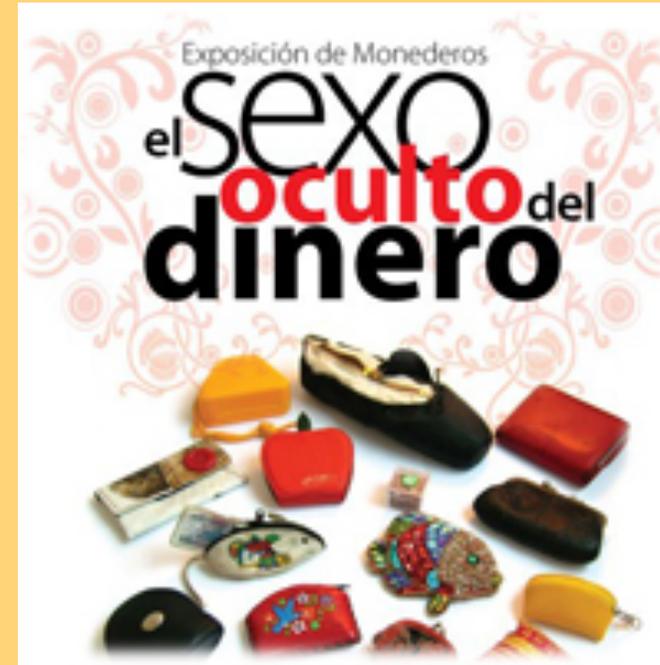
Referencias



**The “*Of Museums, Women,  
and Wallets*” project  
(2007)**



- The group continues to meet once a month.



- “EnjoyArt” Workshop: knowledge of lives and guild of women from around the world dedicated to the arts / museum visits, saloons, and cultural events
- Multimedia on the experience (testimonies, music, photographs, and documents)
- Mounting of an exhibition in the Interactive Museum of Economy on gender violence and economic autonomy

## The “*Women Police Officers in the Center*” Project

(2008)

**Objective: Know and dignify living and working conditions of women police officers working the Historical Centre**

- **Tours through precincts and museums emphasizing women’s role in history**
- **“*Body of Crime: Police and Gender*” Workshop – to express personal motivations and police experiences**

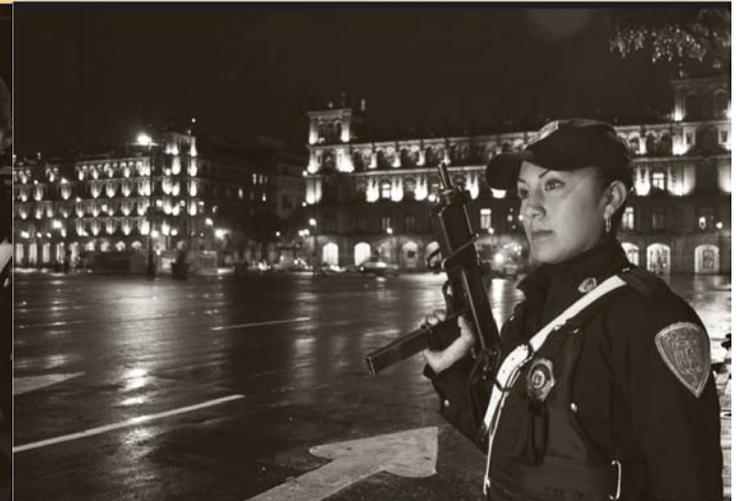


**40 police women  
participated**

# The “*Women Police Officers in the Center*” Project

(2008)

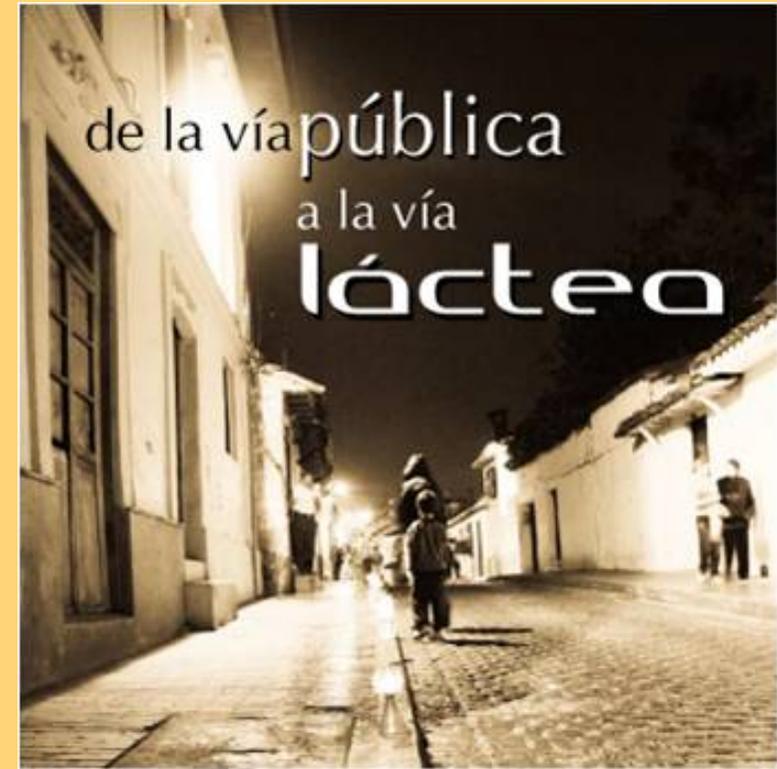
- Self-selected photo shoots of their daily lives
- Photography exposition to construct a new relationship between the citizenry and the women officers
- Publication of a book with police narratives, an anthropological research about them and the photographs



**The “From Public Spaces  
to the Milky Way, Passing  
by Pino Suarez”  
(2009)**

**Objective:**

- Improve recognition and exercise of cultural rights**
- Create spaces of interaction**
- Recognize and dignify their daily work**



**40 street cleaners in  
Mexico's Historical  
Centre**

## The “From Public Spaces to the Milky Way, Passing by Pino Suarez” (2009)

- Visits to museums, Ciudad Universitaria, saloons, and theaters
- Tourist Trolley and Ecological Bicycle-Taxi Tours (play the role of tourist)
- Weekly dance, music, and writing workshops
- Publication of a book with photographs and narratives of the street sweepers



# ConArte (*WithArt*)



**Civil society organization  
which promotes art  
education in public schools  
and in the Historical Center**

**Works with public and private  
(national and international)  
institutions**



**Conceives art as a fundamental resource for comprehensive  
education for all people (not only for artists)**



# ConArte

- **Confronts aesthetic illiteracy**
- **Endows children and adolescents with the capacity to appreciate culture**
- **Broadens communicative and expressive abilities**



- **Detects talent**
- **Creates a new public for the arts (against cultural exclusion in life). Allows them to play the role of audience**

# ConArte Projects

◀  
*Art in school*

◀  
*Learn with dance*

>  
*Training  
Trainers*

▷  
*Art, media, and  
technological  
networks*

✓  
*Intercultural Dialogue  
through art*



## The “*Learn with Dance*” Project

**Making movement and music  
understandable and usable**

**Individual and collective  
participation and construction**

**Respect for different capacities**



**Program implemented in 22  
primary and middle schools in  
Mexico City’s Historical Centre**





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## The “*Learn with Dance*” Project



**The organization of small and large shows with the intention of promoting interaction between teachers, parents, and the general community**

## The “*Training Trainers*” Project

Teachers are trained by ConArte and the *National Dance Institute of New York*

Specialized Training in

↳  
School  
Pedagogy

↳  
Artistic  
Languages

Subprogram against school violence, taught to artists and teachers: improving interactions through intercultural education, dance therapy, and psychology



## The “*Art in School*” Project

**Seeks to extend education  
through art to the entire  
school community,  
including parents**



**Promotes proximity to the works of renowned artists  
invited to the schools**

## The “*La Nana, factory of the arts*” Project



**Opened in 2009**

**Space for the Historical Centre’s  
community and the Training  
Trainers program**



**Offers workshops  
on:**

- Circus Arts**
- Dance**

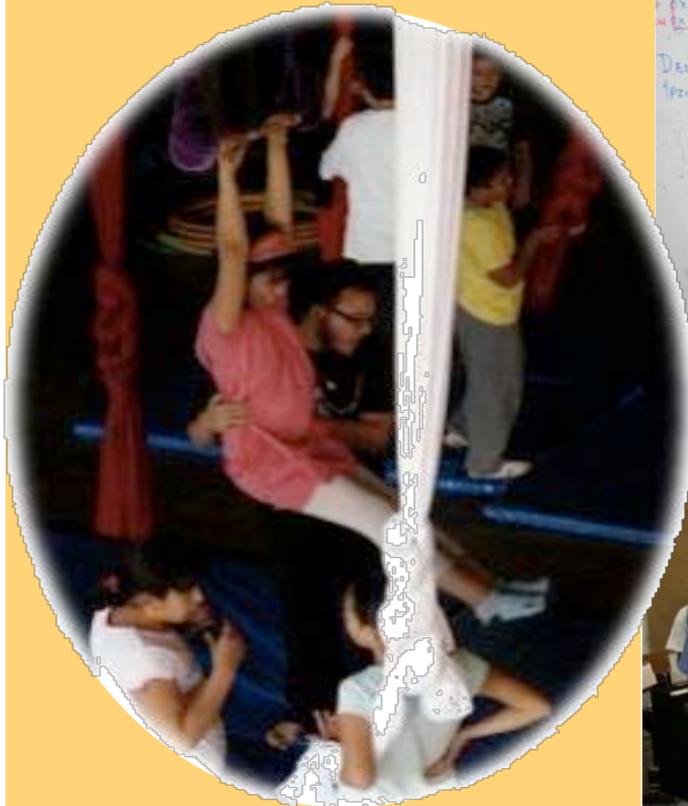
- Singing**
- Music**
- Piñatas**





# Con Arte

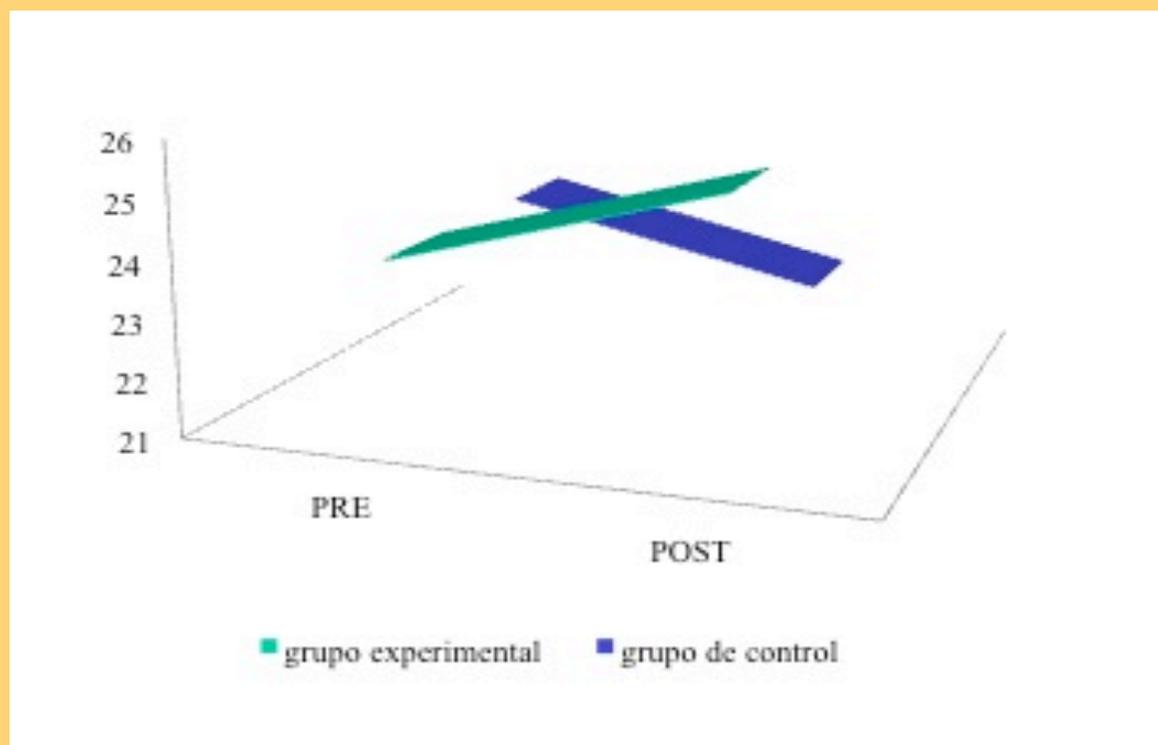
**Between 2006 and 2009,  
it benefited 60 thousand people**



# Program Evaluation

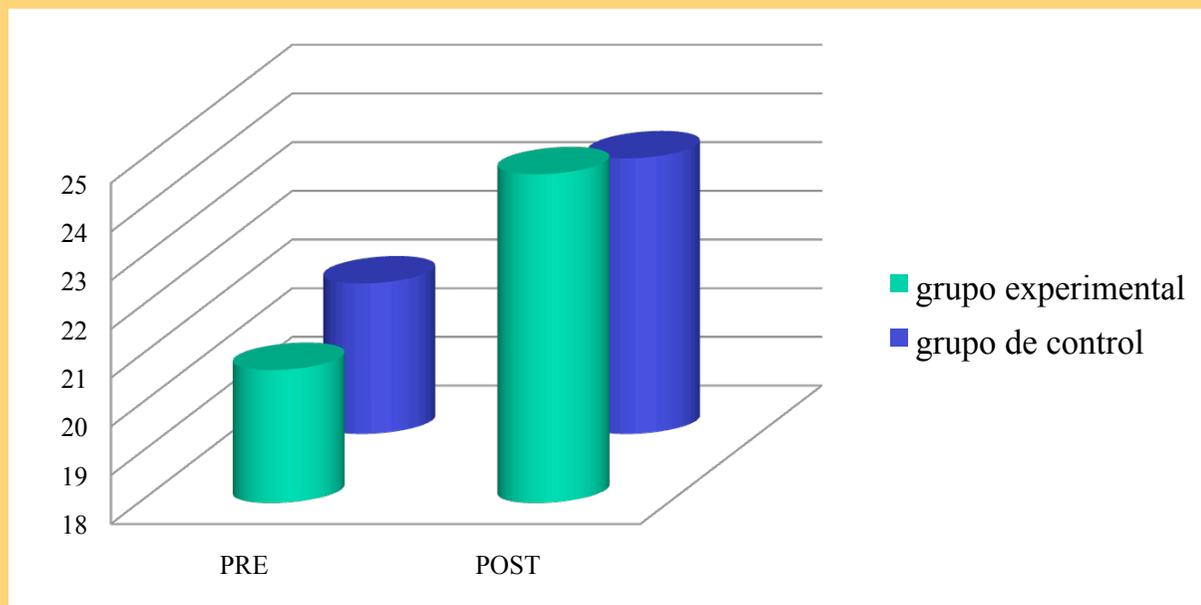
## *“Learn with Dance”*

Hearing abilities and spatial intelligence



# Program Evaluation *“Learn with Dance”*

## Language abilities

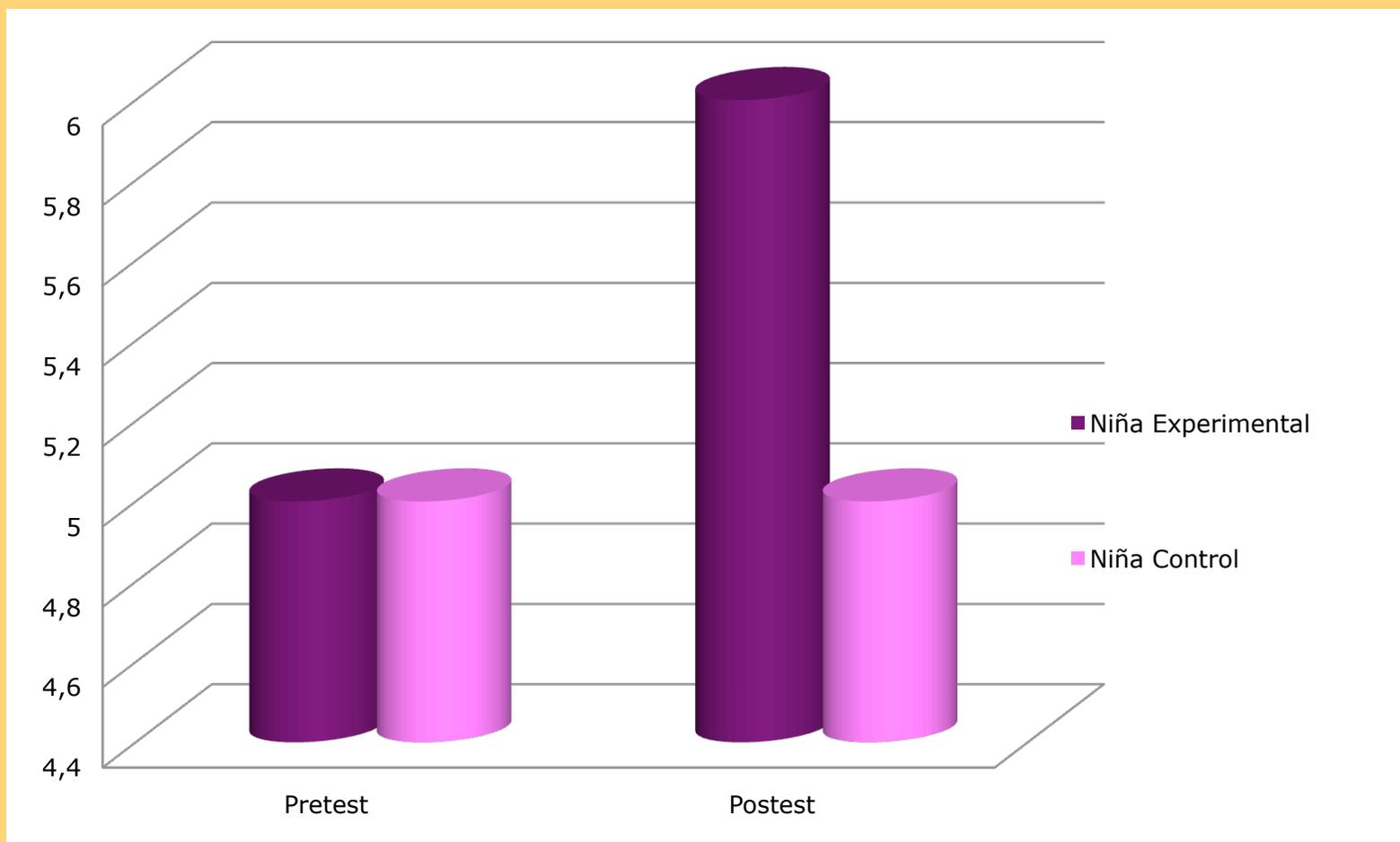


**Experimental Group Improvement: 19%**

**Control Group Increase: 12%**

# Program Evaluation *“Learn with Dance”*

## Academic Self-image in Girls

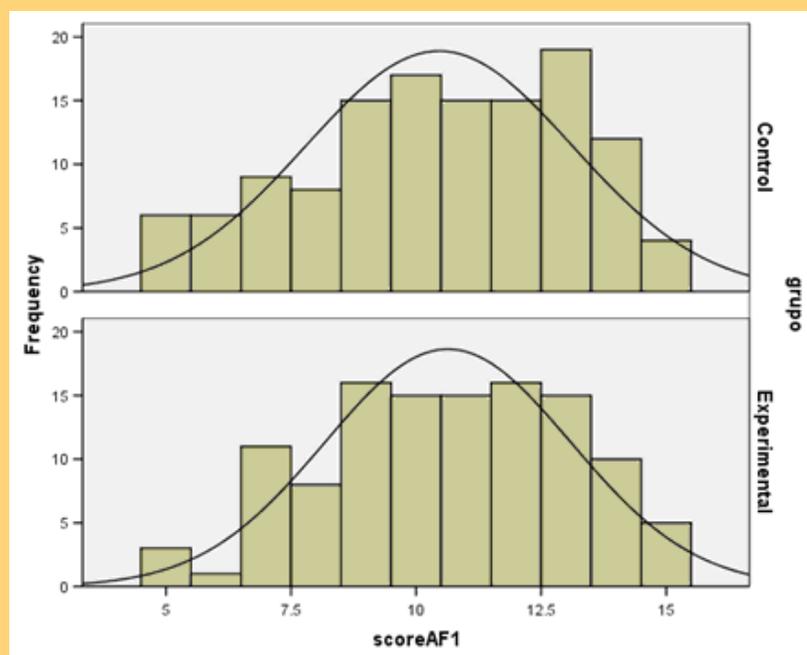


# Program Evaluation

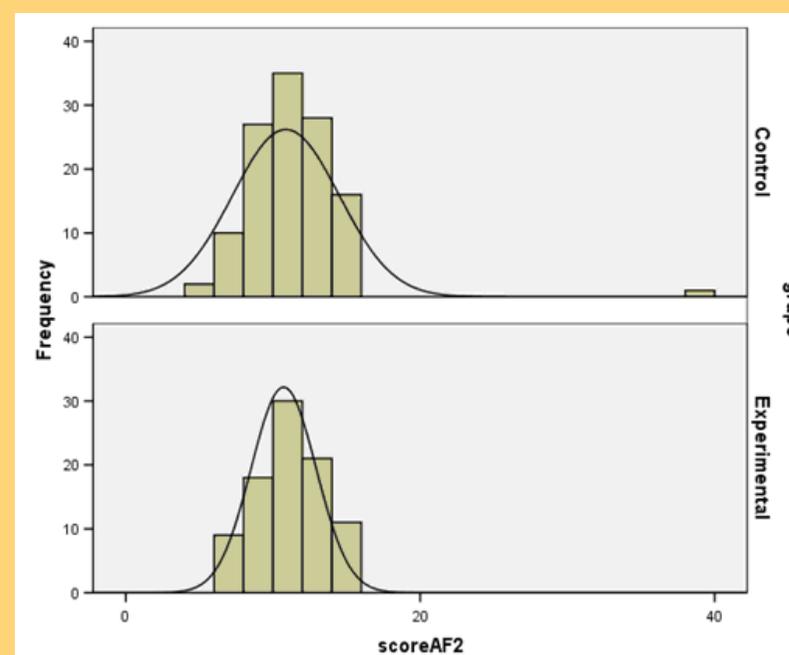
## *“Learn with Dance”*

### Self-esteem Coefficient

**Beginning of the program**



**End of program**



**The difference is found in the least dispersion and heterogeneity of the Experimental Group, that is to say the greatest group cohesion was reached after the implementation of the program**

# Arts and Guilds in the Urban Peripheries

**1997 First democratically elected government in Mexico City**



- **Creation of new institutions**
- **Arrival of the Left opened possibilities of different cultural policies**

## Confronting inequality in cultural access



- **Investment in infrastructure**
- **Audience development**
- **Facilitate access: free entrance and nightly public transportation**



# Network of Art and Guild Factories

Faro de Oriente (2000)

Faro de Tláhuac (2006)

Faro de Milpa Alta (2006)

Faro de Cuauhtepac (2009)

Faro de Ecatepec (2009)



## Tridimensional Project:

<  
1) Urban  
development:  
Formation of  
public  
centralities

2) Artistic and  
laboral formation

### 3) Cultural Offering:

- Scenic Spaces
- Art Galleries
- Libraries
- > -Documentation  
Centers
- Book clubs
- Computer and  
internet rooms



## Faro de Oriente (*Lighthouse of the East*)



*Faro* as a neutral means among territorial clashes between gangs

**Created in Iztapalapa: the most populated municipality (20% of all migrants live there)**

**Conflictive and poor zone**

**Lacking cultural infrastructure**

**City gateway to drugs; various armed gangs dedicated to drug trafficking**

# The Model of the Network of Art and Guild Factories

- Union between the arts and guilds
- The development of art by learning through a technique.

## • Guilds:

Carpentry

Gardening

Horticulture

Set Production

Hand made paper



Glass work

Iron work

Illumination

Costume Design

Sign Language

Use of new technologies



## **Red de Fábricas de Artes y Oficios**

**Activities that educate, permit social recognition, and allow earning of money**

**Dialogue with the artistic community through internships and community work**

**Spaces of freedom, safety, and expression**



**Workshops operate in a flexible and open manner**

**Offers activities for all ages**

**Adolescents have appropriated the space**



## **Red de Fábricas de Artes y Oficios**

**Impact goes beyond the surrounding community**

**Artistic work enriches community parades and festivals**



**Formation of cultural activity leaders**

**Legitimizes cultural, marginal productions**

# Conflicts between Faros and Metropolitan Authorities

- **Budget Problems**
- **Citizen participation in taking decisions**



# Projects of Creative Cities

- **Barcelona, New York, Bilbao, Miami**
- **Recognition of its economic success and critic of its social consequences: segregation and gentrification**



**Studied by**



**BARCELONA** (Carles Guerra)

**NEW YORK** (Andrew Ross)

**MIAMI** (George Yúdice)

# Projects of Creative Cities

**Latin American Models (Medellín, Bogotá)**

**Broadening of the notion of “creative class”**



**Creativity linked to**



**Construction of citizenship**

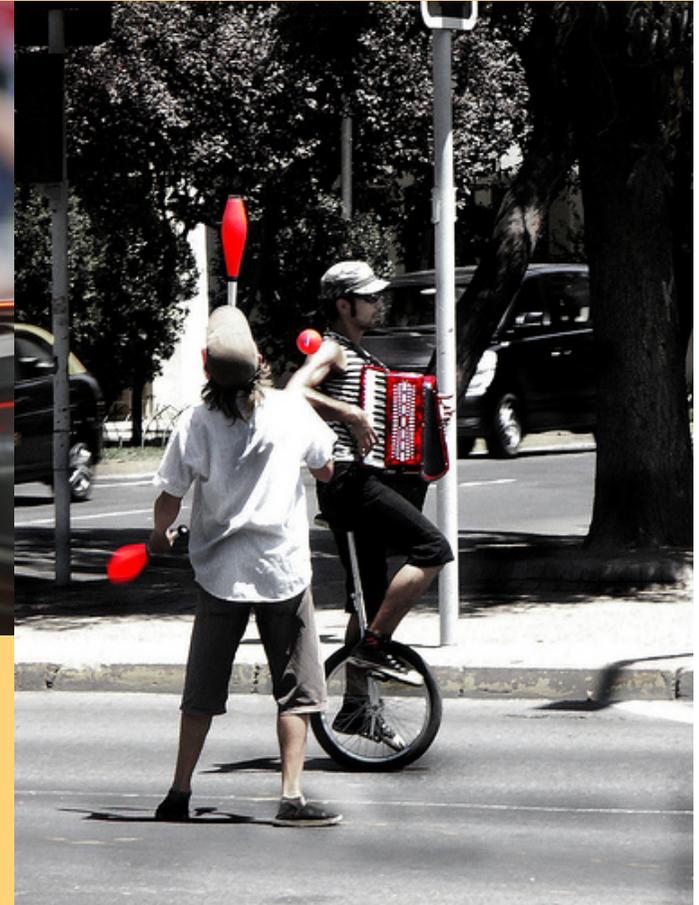
**Combatting inequality**

**Socialibility and Interaction**

## Combatting Inequality

Access to cultural offering

Artistic Practices



## Sociability and Interaction

New codes of interaction

Respect of diversity

Reconnecting the fragmented city

# Challenges to Cultural Development

**Model arising  
in urgent  
conditions**

- > Failure of security programs**
- > Crisis of the public space**

**Instrumental perspective  
of creativity**

**Less attention to its  
experimental dimension**

**Ineffective if applied in  
isolation**



# Different political logics

**Organizations with citizen participation**

**Metropolitan Government**

**Long term audience development**

**High volume of attendance**

**Recognition and exercise of Cultural Rights**

**Legitimization through giving**

**Nomad Museum: visited by more than eight million people in three and a half months**

