



Manifesto for Culture - Turin 2016.

Ideas for the government of culture of the city and the metropolitan area of Turin.

In the world scenario, nowadays, more and more cities are using innovation policies in supporting culture as a new strategy for development and a tool to become global, this means that through their own cultural “*soft power*” they are able to attract talents, capitals, investments and tourists.

Few researches have been conducted on the relationship among city, culture and creativity. They show indeed that it exists a strong connection among several specific qualities and performances of the urban areas (the quality of the natural and the architectural environment, the energy and the intercultural way to live the city and culture, technological connectivity, easy and quickly ways to move in the downtown.. etc) These qualities are also able to attract creative talents and to create social and cultural values in their own communities.

Turin today is a city that is moving into an interesting and meaningful evolution phase. After the investments made during the latest years, the city will be able to take brave decisions in supporting of culture? Will it be able to open itself to the new consumer demands, to the new ways of life and to the new global markets? Will it be able to keep experimenting in innovation, in the ability to coordinate and make networks and in the making of new cultural subjects? Will it be able to give answers in supporting of new generations that lived the years of the economic crisis? Will it be able to launch a valid plan to make culture, cultural professions and industries for being the first real industry of the city? In other words, Turin will be able to make another step to strengthen itself as creative city, a city where culture becomes crucial in the growing of new activities and initiatives able to create ideas, benefits and to be an added value in the economic sector of the city?

Based on these facts and inspired by the ideas suggested by Walter Santagata in “White Paper on Creativity” (2007) and in the latest “Government of Culture. Promote development and social quality” (2014), this “Manifesto” suggests 10 topics to discuss for the future government of culture of Turin.

- i. The government and the production of culture
- ii. Accessibility, associationism, common goods and social quality
- iii. Budget and resources for culture
- iv. Urban landscape: new geography for making culture
- v. Museums
- vi. Art and new modern languages
- vii. Big (and small) events
- viii. Attractively and tourism
- ix. Cultural diplomacy
- x. UNESCO

The topics of this Manifesto come from the work of CSS-Ebla researchers and also from the discussion with personalities of the scientific and institutional community of the city and at national and international level. This Manifesto doesn’t want to be a program but it wants to suggest to the city an opportunity of thought and a debate on different aspects of cultural policies that often are faced in an incomplete way.

1.

The government and the production of culture

The interdependent system that rules the way in which culture works is very complicated and nowadays the meaning of cultural production is changing both for the various ways to make culture and for the definition itself of cultural good. The definition of culture that we are supporting it doesn't include only cultural heritage, museums, monuments, exhibitions, archives, historical and artistic sites but also cultural and creative supply chains that in a city like Turin, homeland of many symbols of "*made in Italy*", are wide and well-structured. Based on this we can consider together with policies for the conservation and promotion of cultural heritage also policies for the industries of material culture (wine and food, craftsmanship, design and fashion) and of content industry (publishing, cinema, theater, television, radio, software and social media).

Although Turin does not own the artistic heritage of cities like Rome, Venice or Florence, it is for these reasons that the city is becoming a city of culture and it is able to compete as acknowledged international destination. Turin, can be considered, indeed, as a development model based on culture especially thanks to its creative supply chains: the taste sector, for instance, is a crucial aspect for the economic system, for its role in the sales volume, in the occupation, in the diffusion and local rootedness but also for the strong presence in the cultural field of the city, in relation with few goods, brand and popular events in Italy but also abroad.

To develop this model as suggested by the most meaningful European experiences, it is necessary to recognize the cultural and the value of these phenomena and to know where and how to invest in the creation of ideas, on the construction of centers for the cultural production, on the collaboration among productive, technological and cultural sectors, on the distribution and the consumption of culture. It means, in other words, to know and to invest in the creation or in the supporting of those networks that produce culture: more in a city where creative systems are developed more its "atmosphere" reaches a necessary critical point to gain a sustainable and a competitive growth. To rule the culture of a city knowledge and management of the local complex system of economic, social and institutional relationships are fundamental because these factors influence the way in which the productive system works. On the other side it is also requested a global view of the role that this aspect has in the economy of the city itself.

2.

Accessibility to culture, associationism, common goods and social quality

Guaranteeing to citizens opportunities to reach culture through education and career is the most important long term investment for the cultural growth of the city and of its citizens. Internet and new technologies play a crucial role: if we think about the debate on “smart” cities we think it is essential to suggest material policies and activities able to support digital literacy and cultural diffusion as opportunity of integration and supporting of enterprising.

The city owns a network of associations that works in several cultural fields and they play an important role in the taking back of meeting places and in the promoting of dialogue and integration processes. Thanks to the action of cultural and environmental associations, the ecological awareness have grown but are grown also the importance of the urban regeneration, of the integration and of the cultural diversity (in Turin there are more than 150 ethnic groups) and of the building of networks to collaborate with. These realities push citizens to a common creativity and identity. Thousands of people, especially young, women and foreigners, help to guarantee common goods, to welcome visitors, to defend places, to the birth of enterprising initiatives and private and social business start-ups but also to push them into public administration.

It often happens that even if representing a big human, ethic and social capital, these realities find themselves with restricted funds and a lack of organization and administration that stops their potential and their operating abilities. Being able to organize the connection among associations, voluntarism and cultural institutions is one of the best tools for the entirely growing of cultural resources; the way in which young people are involved is an important indicator of the dynamism of a community and it can be a chance to mobilize resources in order to test new managing methods of common heritage. Important steps forward have been made with the approval of the “Guidelines of Common Goods”. We believe that it is necessary to have a policy able to support the world of associations and voluntarism, especially for culture. We are thinking about theaters and libraries in every block of the city, a policy able to help social integration and able to realize the life plans of citizens but also able to promote cooperation and dialogue.

3.

Budget and resources for culture

Nowadays scenario, characterized by the economy suffering that implies a limitation of funds, push to think about which budget the city's government of culture needs. The necessity and the opportunity to start collaboration with private sector in the management of culture already took advantage of experiences like public and private partnerships, sponsoring and *crowdfunding*. Private investors seems satisfied of cultural sector; the presence of the two big bank's foundations is already a reality in the cultural and social field of the city and it plays a primary and crucial role in the supporting of the main cultural activities of the city itself.

Also on the base of these aspects we believe culture needs to be considered not only as a sector that needs funds and help but also as an economic subject, able to create occupations and salaries. We believe that it is important to work on economic supporting models, thinking also about governing suggestions, that do not need unsustainable duties for the public balance: "low cost" reforms able to promote and rationalise and not losing the available resources.

It is necessary, for example, keeping working on the research of tools to support the autonomy of museums and institutions, on the reinforcing of their connection with the community and at the same time on the valorization of the civic responsibility and on the mobilization and the participation in the decision procedure of associations and benefactors. Important resources in supporting of cultural initiatives, especially entrepreneurial and productive, can be pointed out by tourism promoting the role of visitor and consumers: not only spectators, but also potential producers and sponsors. Mapping cultural professions, that often can not be identified, calculate the added value and investing on their supporting can become a crucial factor for the economic and cultural policy of the city.

4.

Urban Landscape: new geography for making culture

Creative and cultural productions can drive the urban economy, but also get along with productive and distribution coordinated systems. If, as we wish for, the city will test and adopt important actions in supporting culture as innovation subject, it will require also thinking about appropriate urban places where to realize these initiatives.

Few tests have been already made gave satisfying results, like Quadrilatero and the new Univeristy Campus, others instead, like “La Cavallerizza”, present a critical situation. In the new areas like Porta Palazzo, but there are few more like San Salvario, Vanchiglia, la Spina Centrale, etc, we can identify innovation processes based on economies of aggregation and on the social common and multiethnic dimension. It is necessary to wonder at this point which will be the role of the urban space in the implementation of cultural policies, new places for cultural production, distribution and new cultural consumption *clusters*. The issue of the relationship between the city and the river can bring economic advantages and investments. The way we reach the city, the new Porta Susa station, the OGR future, the *Palazzo del Lavoro* and other buildings fallen into disuse, the issue of the spin-off of the public heritage, the issue of the economic relationship between the urban territory and rural areas are very complex topics that are still waiting for satisfying answers.

It is still the role of school and univerisities, the necessity to update the education programs, the identity and the quality of life in the suburbs, to knit the relationship among the mountain, its valleys and their economic aspects together, reaching culture and cultural places also in a digital way, the exachange relationship with Milan, Paris and the other European cities and capitals that reperesent few crucial points that can give the view of a big urban work on culture. To invest on the right use of new technologies from the government of the city and from who live in it give the opportunity to get the DNA of it, moving up to dynamics, the new social and productive geography, urban chancing and mutual influences. To build a “smart” city it does not mean only to invest on ITC (Infornation Communication Technology) and on information flows but also to invest on citizens, so they can use this potential and they can create innovation, growth and cultural production.

5.

Museums

Turin owns a good number of museums; more than 60, few of them are known at International level like: the Palace of Venaria, the renovated Museo Egizio, the National Museum of Cinema and the new born Royal Museum Centre. But we can add castles, residences, exhibition locations, galleries and private collections from the House of Savoy tradition, universities, industries and from the newest schools of modern art.

These are realities that are increasing their visitors and that helped to change the city. The Turin Museums Foundation, thanks also to its program of events and exhibitions reached in 2015 789.000 visitors with a growth of 38%. Monet exhibition at GAM (Modern Art Gallery) with 371.000 visitors (+43%) has been the most seen in Italy. The Museo Egizio is at the 7th place in Italy for number of visitors (almost 800.000) with a growth of 33% on the previous year. This growing includes also the other main museums and cultural attractions, they have been finally able to coordinate themselves (the idea of the season ticket for all the museums of Turin, that sold 180.000 tickets, is a model in Italy for other territories) and to propose an high level cultural offer. But there are also few aspects that we have to consider: the partial splintering of the offer; the valorization of the collections that are still not usable; the destiny of those containers that have never been used or that have been just partially used; supporting those realities like MAO (Museum of Asian Art) that are still not so popular or those ones just born like the Royal Museum Centre; the launch and the support of small services supply chains able to create advantages and benefits for the local economies. A crucial topic is the management of this heritage at the metropolitan level and on large scale. The management of the system of the Residences of the Royal House of Savoy with treasures with an enormous potential like Stupinigi is still looking for a solution: to look for network and district logic is nowadays the most sustainable and plausible approach to use.

It is necessary think about new publics and markets but also about productive, organizational and distributive processes: these issues request investments on research and on development of new products and solutions. It is necessary also to underline the changing of the social demographic composition of the city and also the necessity to understand new generation languages. In the end we believe that also museums need investments as drive centres for the attraction and the growing of new artists. The city will need them to renew its cultural DNA.

6.

Art and new modern languages

The modern artistic productions are one of the sectors in which Turin is popular in Italy and in Europe. The city owns several museums and private foundations known abroad that talk about modern and contemporary art. Thanks to these investments on contemporary art projects like “Luci D’Artista” and events like Artissima, that nowadays is one of the biggest International faires on contemporary art, have born and consolidate.

Paratissima instead has born as an experiment in 2005 and today is at its 11th edition or Operae, an independent design festival, this data show a growing interest by citizens and also by tourists to consumption and production forms of contemporary art at local level, but also the ability to attract them to the cities that host these events. Contemporary art is a sector that is growing thanks to new consumers, networks, influences, and phenomena, also in different blocks of the city, and it worth to pay attention to them.

Among them we have to consider the public art and the *street art*, that are democratic and reachable form of art able to bring blocks back to life, to improve the urban space and to create social and economic benefits, attracting cultural tourists that are always careful about these events. Or we can also consider artistic production supply chains based on relationships among places, production and consumption groups, that can reinvest these benefits in the production places, in the requalification of blocks and in creation of social and intercultural capital.

An investment on identification, comprehension and reconnection of new languages and contemporary culture forms, as visual and performance art that often are independent can determinate innovative ways to live the city, to promote cultural diversities and to help the rising and the attraction of new talents, to create opportunities of small local enterprising and of course to help the social integration.

7.

Big (and small) events

Turin, hosting the winter Olympic Games in 2006, had the chance to renovate a tradition in the organization of events at international level: faires, celebrations, exhibitions, sport and cultural events that transformed Turin in one of the most dynamics cities in the International scenario, with an important capability in the organizational *know how*.

Events, concerts (the city is at the third place in Italy in hosting these kind of events) musical festivals (Club to Club, Torino Jazz, FuturFestival and Movement among the others) and also big and small events hosted in the city in the last years (in 2015 Turin took advantage of the showing of the Holy Shroud and of EXPO) helped a lot the economy of the Turin in terms of *place branding*, territorial marketing, improvement of infrastructures, the reusing of buildings and the requalification of areas, of development of the tourist market.

There are also other events like Terra Madre and Il Salone del Gusto or the International Book Fair, that give value to several creative and productive sectors of the italian culture in the world and they also have a strategic importance and an enormous potential, to be managed, in the launch and in the preparation of new productive energies and entrepreneurial initiatives.

The schedule of these kinds of events needs many resources and investments but also an accurate planning and updating of the development models and it needs also of the ability to manage the long term values. We have to imagine a city able to work on these topics, investing in young people and in different sections of the city, especially in cultural and creative entrepreneurs. A city able to start up knowledge opportunities but also to create opportunities to discuss among arising economies, to create innovation, participation, mobilitazion and to become the core of art, culture, and of the criticism and theoretical of the whole country.

8.

Attractively and tourism

In 15 years is predicted that the number of tourists in the world will double in respect to 2010. This will be an enormous resource for those cities that will think in a strategic way on large scale and will manage the effects that this will have on other economic activities: for instance, more than half of the whole cost spent by cultural tourist does not regard the welcome. What it means the most for the development of the city attractively is its ability to innovate, to promote and to launch new services and the use of them, working on their integration with the enterprises' network of the city itself, managing flows on ITC and on digital services.

In the last year we registered a record of visitors in museums and in the sites in the city that made Turin a destination of art and culture. This fact put the city at the 5th place (with 7.000.000 visitors) according the Enit ranking, among the attractions of the country. Turin owns the double of the galleries of Barcelona, of the museums of Milan, and the triple of theaters of Florence and it can challenge also other tourist and cultural European capitals. Data are pretty good in terms of reputation: thanks to the work of realities like Torino Film Commission, that promotes Turin as movie set for films and commercials, the city is seen in a different way. In 2015 it has been included among the 10 main tourist destinations suggested by the Loney Planet, at the second place among the most warm cities of Italy according to Wimdu and the New York Times includes it among the 52 world attractions that need to be visited in 2016.

We are talking about International and national public, for the majority motivated by the big cultural attractions of the city (Museo Egizio, The National Museum of Cinema, the Palace of Venaria), by the big cultural events (International faires of taste and book), but also by the accessibility and easy ways to move in the city that Turin has in respect to other important destinations. Media celebrated these good results but they also underlined the contraddictions. Another topic that points out controversities has been the entertainment, the dynamism of the city and of its blocks, able to welcome the last trends for cultural tourists always more interesting in the integration with local communities and in creative experiences, but we can work on these aspects. In the end, the issue of the international connections and regional mobility, to the alpine valleys or Liguria, that represent a potential to work on in order to integrate the tourist attractively of the city itself.

9.

Cultural Diplomacy

Turin is one of the city in the world with the most number of United Nations agencies. The city is also, since long time, promoter of important institutional events (the last one has been the 3rd World Forum on the Local Economic Development) and it works on many aspects of the international cooperation. This is a proof of the historic vocation of the city but also the ability in the creation of diplomatic relationships. That, in times of strong globalization (like the one in which we are living in), of opening of new markets and of important and complex international dynamics (european cohesion, aggresion of asiatic countries and the instability of the Mediterranean) is a very important factor in the supporting of the competitiveness of the city.

Cultural specialization and creative activities are nowadays key factors for the international placement and competitiveness. At the same time culture today is a world phenomenon for consumption, production and distribution: cultural and creative industries create jobs and salaries. To govern cultural diplomacy it means also to open to relationships with world cultural capitals, to partnerships, to knowledge exchanges and business opportunities on new born markets promoting international productions and services local produced, but also moving people that work in the cultural sector, supporting works, enhancing cultural and artistic products circulation and intercultural dialogue.

All of this needs a strong productive strategy. For this sector we can point out those fields where we need to work on: the international institutions of Turin should be more a tool for the reinforcement of the reputation and the visibility of the city and also for its productive abilities. Tools useful for the implementation of international and intersectional business networks and for the promotion of the internationalization of institutions and enterprises.

10.

UNESCO

The stable and progressive investment of the city on its cultural goods brought during the years a “collection” of recognitions from the international cultural community, that made of Turin an example in Europe and in the world. Turin is in fact in the UNESCO (The United Nations Educational, Scientific and Cultural Organization) lists for the system of the Residences of the Royal House of Savoy (World Heritage Site) as creative city of design and from this year as Biosphere Reserve (Man and the Biosphere Programme) for the environmental sustainability. We can add to these recognitions also five more territories of Piedmont that have been recognized by UNESCO and the industrial city of the 20th Century of Ivrea, in the metropolitan area of Turin already presented its candidacy.

Turin is also the headquarters of several institutions that work with and for UNESCO, among them we can mention: the United Nation Campus that is the world reference point for the training of UNESCO sites managers, but also for other cultural initiatives. Thanks to this Turin is a model that other cities and regions in the world look at, but also it represents a cultural and economic capital, a model of reputation, of opportunity for development and of innovation that worth the investment for the future starting from the promotion of the interantional and local networks.

We believe that through a better coordination of all these programs and of the institutions that own the responsibility, the best conditions to reinforce and to promote the whole cultural system of the city can be created. Promoting Turin as the place where to build administrative and institutional abilities in the cultural sector and promoting the city to a sustainable and an innovative role in the world. We also believe that this can help at local level creating new opportunities to reinforce knowledge and professional abilities of whom have to manage the government of culture and of creative industries of the city.

Cultural policy is economic policy. These are the points that through this “Manifesto” we are proposing for the cultural government of the city for the next years: *Will Turin have a valid program for culture?*

Research Centre Silvia Santagata (CSS-EBLA) was established in Turin in 2008 by Walter Santagata, Cultural Economics professor at national and international level and also author of the “White Paper on Creativity”, the first report on creativity and on Italian cultural production” (2007). This centre includes professors and researchers interested in the studying of the history of the contemporary economic and political thinking, of cultural economics and of institutions and of creativity.

The scientific board of the CSS-Ebla, presided over Giovanna Segre (IUAV University of Venice) is made up of: Francesco Bandarin, ADG UNESCO and IUAV University of Venice; Christian Barrere, Université de Reims Champagne-Ardenne; Pierre-Jean Benghozi, Ecole Polytechnique Université Paris Saclay; Lluís Bonet, Universitat de Barcelona; Xavier Greffe, Université Paris 1 Panthéon-Sorbonne; Guido Guerzoni, Bicconi University of Milan; Massimo Marrelli, University of Naples Federico II; Angelo Miglietta, IULM University, Milan; Andy C. Pratt, City University of London; Pier Luigi Sacco, IULM University, Milan; David Throsby, Macquarie University Sydney; Michele Trimarchi, Magna Græcia University of Catanzaro.

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