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Name of the cultural Action: **SubteVive**
Company: **Metrovías S.A.**

PRESENTATION



SubteVive
PROGRAMA CULTURAL

Metrovías 
metrovias.com.ar



INTRODUCTION

SubteVive is the Cultural Management Program that since 1997 is carried out by Metrovías S.A., a private company that started operating the six lines of the Buenos Aires City Subway, the Light Rail Line and the Urquiza Rail Line since January 1, 1994 under a concession agreement. Our trains carry 300 million passengers every year -twice the number of passengers carried when the concession started. Buenos Aires is the only city of Argentina which has underground transportation. Currently the system covers 44.1 kilometers and includes 76 stations. The light rail line covers 7.4 kilometers in the southern area of the city and has 17 stations.

The Urquiza Rail Line covers 26 kilometers and has 23 stations. It links the Federico Lacroze station, in the Buenos Aires neighborhood of Chacarita, with General Lemos in the San Miguel district, which is located west of the city of Buenos Aires.

Around 4,500 employees work at Metrovías, including laborers, technicians and professionals. Continuous training is one of our chief concerns so that we may achieve quality service levels that meet international standards.

SubteVive

When Metrovías took over the concession of the Buenos Aires City Subway, its purpose was to offer much more than a mode of transportation to the community. That is the reason why, since 1997 Metrovías has been developing an ambitious cultural program called **SubteVive** ("The Subway Lives"), whereby it offers the possibility of watching, listening, talking, feeling, being moved, enjoying, laughing or crying to the community, by turning your trip into a theater, a cinema, an opera house or a circus. The purpose of the program is to convey life and dynamism to the underground transit. Accordingly, the purpose of its name is to reflect that the Subway is Alive.

Open to the unrestricted and free participation of all citizens, it concentrates art disciplines -such as music, dance, film, cartoon, theatre, historical mural conservation and addition of new murals; photography; sculpture and literature- with the goal of humanizing the underground network and adding value to the underground transportation service.

In 2009, **SubteVive** is 12 years old and is projected for many more without impairing its contents and quality, in spite of the economic and social crises which occurred in the country and the city of Buenos Aires in said period and which impacted on the service demand.





OBJETIVES

- 1. Humanize the Subway and add value** to the underground network through perceptive or sensorial acts or actions which give a new meaning to the daily space and arouse interest and amazement upon routine.
- 2. Recover** the meaning, richness and identity of **the public spaces**, turning the Subway trip into a theatre, a cinema or a museum through art and creativity.
3. Increase the **cultural patrimony of the Subway network**, creating a public art legacy for the City, its inhabitants and visitors.
4. Contribute to position the Subway as an icon **of the city of Buenos Aires** through its cultural program.
5. Position the Subway as an **important player of the cultural activity** of the City of Buenos Aires.

The proposal of this cultural program is to test new ways of collective perception through urban art. This art among platforms, cars, walls, corners, stairs, and tunnels provides passengers and the audience with a wide range of possibilities and potential ways to pay attention to everything which sounds.

SubteVive expects to provide humanity, warmth and value added to the hastened trip of the modern passenger through the promotion of art in its diverse forms.

It also expects to increase the cultural patrimony of the Subway Network through the continuous addition of murals, which will represent the characteristics of the existing most renowned plastic artists.

It is noteworthy the find and promotion of new artists arising from the particular contests organized by the program. The active participation of passengers and inhabitants of the City in cultural events makes it possible to sustain the program during the course of time.

Particular consideration

After the crisis experienced by the subway in the last months, mainly as a result of union conflicts, the SubteVive program became an opportunity to improve the relationship with the user and generate positive contents in the media.





STRATEGY

Metrovías understood that it had the opportunity to create **a relationship** with the Subway users and the inhabitants of the City of Buenos Aires **beyond the service** it provides as a mode of transportation. This would enable the company to develop a more committed relationship with the public, thus creating value between them.

Bearing in mind that urban art was part of the tastes and habits of the inhabitants of the city of Buenos Aires, Metrovías coordinated the entire cultural offer existing in the Subway, strengthened it, and added new artistic proposals through the creation of **SubteVive**, a program to **position the Subway as an important protagonist of the culture of the City**, not only for the activities performed along with the passengers, but also for its cultural legacy.

SubteVive proposes and develops **cultural activities available to everyone**, gathering people together in a shared space and recovering the meaning, richness and identity of the public spaces. The program is carried out in this particular place, which **surprises the passenger** when he experiences something different upon getting off the train. When a person goes, for example, to a museum is different from the SubteVive experience because the visitor already knows that he will enjoy a cultural moment related to art.

The strategic condition of this program was essential to sustain and extend it during the course of time.

Tactics

1. A **representative program of cultural tastes**, with fixed and variable events, was created.
2. Through art and creativity, **the trip and each station were turned into a theatre, a cinema or a museum**; with different artists developing their performance.
3. In order to show the program's positioning from a communication point of view, **a visual identity** was created, along with the design and communication agency. Such identity involved: **a name defining a style, a logotype representing all its activities, and a creative communication being art itself and attracting the attention** of passengers, citizens and people interested in the program.
4. To facilitate the program's positioning in the cultural environment, **referents** of each area were called, that is, curators, juries, artists and guests to give the necessary support to each discipline.

Audiences

The continuance and scope of this program made it go beyond the service area and reach people from the entire country and abroad.

Consequently, this cultural program is originally aimed at a million and a half passengers who daily choose the Subway as mode of transportation and, in the second place, to the community on the whole. Employees and lessees, as well as the artists who are the protagonists of the program and have the possibility of developing their activities and becoming known, are also benefited by the program. Finally, the referents of the cultural environment, in their different fields.





EXECUTION

ACTIONS AND AREAS COMPOSING THE PROGRAM

The cultural program **SubteVive** is composed of different areas and genres, in which different artistic activities are developed. Such activities have grown throughout the years, both in proposals and topics, as well as in the participation of people. The following are the most important activities, among others:

1. Murals

• “Restoration Program of Historical Murals”:

To deal with the restoration of murals and majolicas throughout the subway system, Metrovías has undertaken an initiative to categorize this invaluable patrimony that it has under its care at the stations. By means of a systematic plan, this artistic legacy of incalculable value is being saved. Given the designation of the murals and majolicas as historic monuments, the program is operating in ongoing consultation with the National Commission on Historic Monuments and Places. The work is being handled by professional restoration specialists who have a great deal of experience.

The walls of the subway stations are filled with a rich cultural and artistic legacy which makes them a sort of underground art gallery visited daily by over one million passengers.

All murals of the D Line have already been restored and the overall restoration of murals and majolicas of the C Line has been completed (**See Exhibit 1**).

• “Increase of the Historical Patrimony”:

with the goal of creating a legacy for the city, SubteVive has planned for the inclusion of new murals in various stations, making them part of the cultural heritage of the subway and the city.

Since Metrovías took over the concession for the subway, 23 new murals by renowned artists have been inaugurated in the subway system:

A Line

- Transfer corridor between Perú Station of the A Line and Catedral Station of the D Line: In 2008, a mural by Joaquín Salvador Lavado “Quino” titled “El mundo según Mafalda” (“The world according to Mafalda”). and “Abasto”.

B Line

- Carlos Gardel Station: In 1999, two murals by Carlos Páez Vilaró: “Homenaje a Buenos Aires” (“Homage to Buenos Aires”) and “Mi Buenos Aires querido” (“My loved Buenos Aires”), and other two by Andrés Compagnucci: “Gardel por tres” (“Gardel by three”) and “Abasto”.

C Line

- Constitución Station: In 1998, three murals by Florencio Molina Campos: “Beyaquiando juerte” (“Curveting hard”), “Pa’ nuevos horizontes” (“To new horizons”) and “El de laj once y seis” (“Eleven six service”).

- San Martín Station: In 2000, a mural by Luis Benedit: “La gesta Sanmartiniana” (“San Martin’s exploits”). In 2006, a mural by Luis Felipe Noé “introducción Histórica” (“Introduction to History”).

- Retiro Station: In 1998, three murals by the artist Fernando Allievi: “Las máscaras” (“The masks”), “Las primeras luces” (“The first lights”) and “Historia del Sábado” (“History of Saturday”).

- Lima Sur Alley: In 2000, three works by Hermenegildo Sabat: “Músicos de Buenos Aires” (“Musicians of Buenos Aires”) in its three versions.

- Lima Norte Alley: In 2002, a mural by Horacio Altuna: “Buenos Aires 2002”.





D Line

- Olleros Station: In 2004, two murals by the artist Josefina Robirosa: "Plaza de invierno" ("Winter Square") and "Plaza de verano" ("Summer Square").
- José Hernández Station: In 2007, two works by Rogelio Polesello titled "Sin Límites" ("Without Limits").

E Line

- Medalla Milagrosa Station: In 2001, two murals by Santiago García Sáenz: "Estación Medalla Milagrosa" ("Medalla Milagrosa Station") and "Rogad por nosotros" ("Pray for us").

The creation of replacement pieces for the murals is the responsibility of a group of ceramists, and takes place in a workshop set up especially for that purpose by Metrovías in its central office (See Exhibit 2).

2. Contests

The contests organized by the cultural program are conducted with the same cared methodology year after year. After the contest is launched, two or three months are contemplated for the reception of works. A pre-selection is done, and then, the final selection. They are under the responsibility of a selected jury, composed of renowned personalities in the relevant fields. The prizes are money and 10,000 pesos are set aside for the first-, second- and third-place winner. Prizes are given in an act specially organized to that end. The winning works are exhibited at well-known institutions in the area such as "Centro Cultural Borges", "Centro Cultural Recoleta" and "Museo Metropolitano" and other spaces related to the topic of the contest. Throughout the last years, 26 contests have been conducted: **(See Exhibit 3).**

• Photography

The **SubteVive** program has organized an annual photography contest with a different topic for each occasion since 1997. The contest, open to any individual of age with legal domicile in Argentina, every year attracts a higher number of participants not only from the federal capital but also from the rest of the country.

Moreover, it should be noted that the quality of works submitted in every edition is significantly better, thus giving higher prestige to the competition.

The different topics were:

- 1997: "The Subway '97"
- 1998: "Buenos Aires and the Subway"
- 1999 - 2000: "From the Subway"
- 2001: "Caryatids, angels and gargoyles of Buenos Aires"
- 2002: "Corners of Buenos Aires"
- 2003: "Old Doors of Buenos Aires"
- 2004: "Neighborhoods of Buenos Aires"
- 2005: "Love"
- 2006: "Argentine Contemporary Photography"
- 2007: "Argentine Contemporary Photography II"
- 2008: "Argentine Contemporary Photography III"

In the last contest, 1117 persons participated with more than 3500 pictures.

• Literature

1999: "Poetry in the Subway". Organized by La Nación newspaper. More than 80,000 poems were received.

2001: "Stories to read in the Subway". Organized together with Biblioteca Nacional S.A. and La Razón newspaper. More than 6,000 works were submitted. The works were selected by a jury composed of the writers Mempo Giardinelli, Horacio Castillo and María Esther de Miguel.

2002: "Tango lyrics". This contest was organized, along with Biblioteca Nacional, and was sponsored by "El Viejo Almacén", "Extremotango", "Centro Cultural Borges" and La Razón newspaper. More than 3,400 works were submitted. The works were selected by a specialized jury in the field: Virginia Luque, Néstor Fabián, Luis Veiga, Juan José Romero and Julián Plaza.





2005: "Short stories of horror". Metrovías, along with the publishing company Cadan, organized a contest of short stories of horror. Prizes for a total amount of 10,000 pesos were given. 600 stories were received.

2006: "Theatre scripts". 200 theatre scripts were received.

2007: "Love Letters". Organized together with the publishing company CADAN. 2300 letters were received. The delivery of prizes was performed at the "Palacio de Correos" ("Main Post Office") of the city of Buenos Aires.

2008: "Trip Anecdotes". Organized together with the publishing company CADAN. 2700 anecdotes were received. The delivery of prizes was performed at the "Salón Dorado" ("Gold Room") of the Ministry of Culture of the city of Buenos Aires.

2009: "Theatre Monologues": Together with "Argentores" (General Association of Authors of Argentina). 730 monologues were received. They will be assessed by renowned dramatists: Lucia Laragione, Luis Saez, Máximo Soto, and Susana Torres Molina along with Juan José Romero.

• Cartoon

2000: "First National Contest of Graphic Humor and Cartoon", together with the Clarín newspaper and the Secretary of Culture of the Government of the City of Buenos Aires. The winner received money and 2 tickets to Barcelona to visit the "Salón del Comic" ("Comic Room"), where he was able to do publishing contacts and was hired to draw children's books.

• Music

2003: "Jazz Melody Contest". More than 250 musicians participated in three different categories: Traditional-Swing, Bebop-Cool jazz-Hard Bop and Fusion of Jazz-Rhythms from the River Plate Basin. There were four winners for each category and the first positions got 2,000 pesos each.

2005: "Jazz Voice Contest". 300 artists of the entire country participated. They were assessed by an outstanding jury composed of important personalities of the Argentine Jazz such as Nano Herrera, Oscar Ticera, Alejandro Moro, Francisco Rivero and Gustavo Firmenich. 10,000 in prizes were given.

2006: "Jazz Improvisation Contest". In two categories: "Aemonic Instruments" and "Melodic Instruments". 5,000 pesos in prizes were given.

• Cinema

2000: "Short Films Contest". Conducted along with the "Instituto Nacional de Cine y Artes Audiovisuales/INCAA" ("National Institute of Cinema and Audiovisual Arts"). The topic, genre and technique were free.

2004: "Film Scripts Contest". Conducted along with the INCAA, the "Dirección General de Patrimonio de la Ciudad de Buenos Aires" (the "General Administration of Patrimony of the City of Buenos Aires"), La Razón newspaper and the "Centro Cultural Recoleta". The jury was formed by film directors and script writers: Eliseo Subiela and Eduardo Mignogna, Fernando López, Clara Zappettini and Juan José Romero, on behalf of Metrovías. Prizes given amounted to about 10,000 pesos. 220 works were received.

• Radio

2004: "Radio and Values Contest. Solidarity in Buenos Aires", together with the Universidad Austral. 162 radio productions were received and assessed by a jury composed of the renowned journalists Teté Coustarot, Mario Mactas, Luis Majul, Alfredo Leuco, Carlos Álvarez Tejeiro. Prizes for a total amount of 10,000 pesos were given, in addition to the broadcasting in the Radio of the city.





3. Festivals

- **Jazz:**

The Jazz Festival has been continuously held since the year 2000. Different artists make it possible that passengers can enjoy jazz at different stations. Currently being something typical of the city, this festival has become so important that many renowned musicians present their new works during it. It has unique characteristics in the world and comprises all styles: traditional jazz, country blues, acoustic blues, swing, gipsy swing, be bop, among others.

Moreover, in October '07, SubteJazz -a free concert at the ND Ateneo theatre- was held with the participation of referents such as Walter Malosetti and Bobby Flores. The free tickets ran out on the first day, enabling more than 750 people to enjoy this great show **(See Exhibit 4)**.

- **Rock:**

In 2004, a rock festival was held during 4 consecutive months. It consisted in different performances at several stations simultaneously on a week day during 5 hours.

4. Cinema Proposals

The contribution to the cinema industry is a main activity for Metrovías under the Cultural Management Program SubteVive. Accordingly, the series "Fragments of the film history" has been performed since the year 2000. It gives people the opportunity to enjoy movies related to the film story, including all genres and epochs. This series, which is offered at a different station every year, consists of twelve modules that cover the history of cinematic art, with fragments of works from different epochs and movements such as silent films, Italian Neo-realism, Nouvelle Vague, Film Noir, Westerns, film classics, romance films, films featuring tango, the subway in film, Federico Fellini and Michelangelo Antonioni.

Moreover, in 2004, the Uruguay station on the B line was renovated to feature the Argentine film industry: the "First Thematic Station of the Argentine Cinema". Passengers can see posters and bright screens of the country's great personalities and stars of the Argentine cinema **(See Exhibit 5)**.

5. Sculpture Exhibitions

At José Hernández station of the D Line, the series "8 sculptures 8 in the Subway" has continuously taken place since the year 2000. The participating artists exhibit their works for one month on a rotating basis at the hall of the station. The purpose of this effort is to provide a space where sculptors can exhibit their works and to create a sort of permanent sculpture exhibit in the subway, thus continuing promoting art at public spaces.

Around 70 renowned artists participated and 500 works were exhibited. Architecture, humor, eroticism, news, love and fear were some of the subjects dealt with by the artists **(See Exhibit 6)**.

6. Music, theatre, puppets and dance

The cultural program organized the activities that artists performed in the Subway. Consequently, after having been assessed, artists were assigned a fixed place and time so that passengers may enjoy the cultural proposal throughout the day. Numerous artists, deploying their art in front of passengers, can be found at the stations of the Subway network every day. The purpose of this is to create a different atmosphere and provide users with a brief and short show **(See Exhibit 7)**.





- **Music**

Around 300 musicians are distributed in the Subway stations. They offer different alternatives: jazz, rock, classical music, bossa nova, pop, tango, folklore, Cuban trova, among others.

- **Theatre**

Several theatre groups do their performance on board the cars and at stations.

- **Puppet Show**

The puppet show "Subite" is presented twice a month at the Congreso de Tucumán station of the D Line.

- **Dance**

Several dance groups do their performance on station platforms, interacting with the passenger.

7. Publications

1998: Edition of the photography essay "La ciudad subterránea" ("The underground city"), based on the thesis "no lugar" ("No room") by Fabiana Barreda.

1999: Publication of the book "Poesía en el Subte" ("Poetry in the Subway"), a compilation of 159 poems, which participated in the contest organized by SubteVive.

2002: Publication of the book "Cuentos para leer en el Subte" ("Stories to read in the Subway"), compiled in the contest organized in the same year. The book was freely distributed at the Book Fair 2002.

2003: Publication of the book "Tango en el Subte" ("Tango in the Subway"), a compilation of 3,400 tango lyrics which participated in the contest "Letras de Tango" ("Tango Lyrics").

2003: Book 90 years. "El Subte de Buenos Aires: un viaje de noventa años" ("The Subway of Buenos Aires: a ninety-year trip"). Homage to the Subway due to its ninety-year anniversary since its startup. It has five chapters: "La conquista de lo profundo" ("The conquer of the depth"), "Historia del Subte de Buenos Aires" ("History of the Subway of Buenos Aires"), "Presente y Futuro del Subte" ("Present and Future of the Subway"), "La Cultura del Subte" ("The Culture of the Subway") and "Los murales del Subte" ("The murals of the Subway").

2005: Publication of the Book "Cuentos Cortos de Terror" ("Short Stories of Horror"), a compilation of the best 30 stories received during the Contest organized in the same year.

2007: Publication of the Book "Cartas de Amor" ("Love Letters").

2007: Publication of the Book "Color Subterráneo" ("Subway Color"). To celebrate its 10th anniversary, **SubteVive** did a homage to all the artists who are part of the program and who have contributed works of incalculable artistic value to increase the cultural patrimony of the city.

"Color Subterráneo" covers the different artistic proposals included in the activities of the SubteVive program such as music, theatre, dance, sculpture, photography, literature, cartoon, cinema and restoration of historical murals and addition of new murals.

Additionally, it has a special acknowledgement to the artists who have contributed to the collection of a hundred murals of the Subway of the City of Buenos Aires.





Authorities of the Government of the City of Buenos Aires, such as **Mauricio Macri** (Head of Government), **Hernán Lombardi** (Minister of Culture), and of renowned personalities of the artistic and cultural environment, such as **Josefina Robirosa**, **Hermenegildo Sabat**, **Andrés Compagnucci**, among others, participated in the presentation of the book.

2008: Publication of the Book "Anécdotas de Viajes" ("Trip Anecdotes"), a compilation of the best 30 anecdotes received in the Contest organized in the same year (**See Exhibit 8**).

Moreover, in 2001, a Jazz CD was edited with a compilation of songs of the Subway artists.

Cultural referents in each field were called to perform the activities. Thus, **SubteVive** has curators, juries, guests and artists such as:

- **Curators:** murals are under the custody of the art specialist Mercedes Casanegra; photography contests are under the responsibility of the renowned photographer Fabiana Barreda; and the sculpture series under the charge of the professor and sculptor César Fioravanti. All the activities of the Subway are organized and coordinated by the director of Theatre-Dance Adriana Bárenstein.

- **Artists:** the activities developed by the program had the presence of well-known artists such as: Florencio Molina Campos, Andrés Compagnucci, Carlos Páez Vilaró, Hermenegildo Sabat, Luis Benedit, Fernando Allievi, Santiago García Sáenz, Horacio Altuna, Josefina Robirosa, Luis Felipe Noé, Rogelio Polesello and Quino. The musical Jazz activities had the participation of renowned musicians such as Gustavo Firmenich, while other artists like Raúl Panetta and Claudia Cerminaro participated in the exhibits of sculptures.

- **Juries:** composed of referents in each field such as the journalists Teté Coustarot and Mario Mactas, Luis Majul, the film producers Eliseo Subiela, Eduardo Mignogna (juries of the Film Scripts Contest), the musicians Nano Herrera and Marta Bellomo (Jazz Contest), the photographers Julio Sánchez and RES (Photography Contest), the dramatists Lucia Laragione and Susana Torres Molina (Literary Contests).

- **Special guests:** the **SubteVive** program had the presence of prestigious guests: The established pianist Luis Lugo offered a concert at José Hernández station of the D Line, while the well-known musician Kevin Johansen gave a mini show in a car and at Carlos Gardel station.

A Gospel choir sang at the Carlos Pellegrini station and at the Anuna station, a renowned Irish choir participated in the celebration of St. Patrick.

Moreover, cultural referents participated in the program such as the writer Canela (Gigliola Zecchin) or the actor Boy Olmi, the artists Marta Minujín and León Ferrari, among others.





8. Communication Channels

Metrovías uses different supports to make the proposals of its cultural plan become known (**See Exhibit 9**).

- **Customer Service:** it can be accessed by telephone, e-mail, mail or personally, and has all the necessary information about the program. In addition to the bases, interested people may ask about the artists, the schedule of events, among other things.
- **Institutional Signs:** throughout the entire Subway network, corresponding to the measures 1.48 x 1.10 and A3 (halls, platforms, corridors and ticket offices).
- **"Reseña":** Triptych brochure containing a summary of the activities performed by Metrovías, with a segment dedicated to SubteVive. They are sent to authorities, governmental organizations, communication media and companies.
- A spot in the closed loop circuit of **SubTV** televisions, located at the stations of the Subway network.
- **Passenger's page in La Razón newspaper**, of free distribution at stations and entrances to the Subway network.
- **Web site:** www.metrovias.com.ar, under the heading "SubteVive", all past and present cultural activities offered are listed.
- The e-mail address subteville@metrovias.com.ar is available to get information about the activities and to make inquiries.
- In May 2008, the first issue of the **digital newsletter** of **SubteVive**, of quarterly distribution, was published. This newsletter is received by cultural referents of the country, governmental entities, museums, journalists, companies, cultural centers, libraries, universities, users, among others.

Structure of the program

The Cultural Program SubteVive is conducted by the Cultural Management area subordinated to the Communications and Institutional Relations Management of Metrovías. The Cultural Management area is composed of a head, a coordinator and an assistant.

Resources of the program

In relation to the financial resources used, Metrovías invests 550,000 pesos (five hundred fifty thousand pesos) (U\$s 1= \$ 3.73). This fund is allocated to the annual SubteVive program, which includes activities from January to December.

Another material resource used by the program is the physical structure of the Subway network. Most of the time, the stations are the stage of the shows. It is noteworthy that both security and fare evasion staff cooperate in the shows performed in the Subway to preserve the atmosphere and protect the artists.

Some of the activities performed under the **SubteVive** program throughout the last 12 years were done together with different institutions such as "Centro Cultural Borges", "Centro Cultural Recoleta", "Editorial Cadan", "Ediciones de La Flor", "Diario La Nación", "Diario Clarín", "Biblioteca Nacional", "Sociedad Argentina de Autores", "Ministerio de Cultural", "Dirección General de Patrimonio", "Universidad Austral", among others.





ASSESSMENT

The outcome of this program is closely related to the goals set in the strategy:

Offer activities that enrich the cultural agenda of the City of Buenos Aires.

- 9 sculpture **exhibits** were organized, with the participation of about 70 artists.
- Fragments of films were shown in monthly cinema series; representing different movements such as silent films, Italian Neo-realism and Western, among others.
- About 200 **jazz shows** have been performed at Subway stations since 2000.
- **Musical and acting shows**, among others, are monthly offered at stations.

Give opportunities to Argentine artists.

- More than 500,000 people **participated in the program** in the contests of literature, photography, cinema, etc.
- More than **500 artists** performed at stations and in cars.
- More than 150,000 pesos were given in **prizes**.
- 9 **books** about the program were published.
- **A Jazz CD** "Jazz en el Subte" ("Jazz in the Subway"), with songs of the artists offering their shows in the Subway, was launched.
- International transcendence: The Borges' Theatre-Dance Group which performs several shows in the local Subway network was invited by the Major of Rome (**Italy**) to present their performance at the Subway stations of Rome and at the "Teatro Valle". Likewise, the winner of our Comics Contest was given as a prize a ticket to Barcelona (**Spain**) to the renowned Comics Fair. There, he was hired by a publishing company to draw a children's book. In 2006, the work "Quietud inquieta" (the "Restless Calm") was exhibited at the Image Biennial Exhibition of Chiasso (**Switzerland**).

Increase the cultural patrimony of public spaces:

- Contributing to the **cultural patrimony of public spaces**, stations such as José Hernández, Olleros and Lima, among others, have been embellished through the restoration and addition of murals, thus leaving a **legacy to the city**, where not only murals of the 20th century can be appreciated, but also new works of the 21st century.

Position the program from its visual identity.

- Through the communication tools, more than a million people daily may be reached. Such people receive the information, visit the website or send e-mails to the contact address of SubteVive.
- Posters were made to promote the different activities in a creative way.

Generate positive contents in the media and in the relationship with the user.

- As a result of the success of the program, an important presence with **positive contents** has been achieved in the **communication media**. Consequently, leading media such as the newspapers La Nación and Clarín, the magazine Noticias, and the TV channels TN, Canal 13, C5N and América 24, have made exclusive interviews about the program and the activities performed, pinpointing the role played and the support given by Metrovías to the culture (**See Exhibit 10**).
- The **positive image of the program** is the most valuable aspect of the subway. According to a CCR survey of the beginning of 2008 over 3,000 people, 67% considered the cultural activities performed by the program as "Very Good".





- More than **15,000 spectators** were gathered by the jazz festivals performed once a year, with the participation of 30 bands at the different stations.

Relevant player of the cultural activity of the City of Buenos Aires

- The **Government of the City of Buenos Aires** declared the Cultural Management Program of Metrovías "SubteVive" of cultural interest and of interest for the Autonomous City of Buenos Aires.

- The following are, among others, the **acknowledgements** received by the program:

Four "Eikon" Prizes: Such prizes were created by the magazine "Imágen"-unique publication specialized in Corporate Communication and Public Relations of Latin America - in 1997, and since that moment, the prizes are awarded on an annual basis according to a selection made by a jury composed of the most renowned professionals in the field.

Metrovías received a prize in **1999** for the category "Internet", and in **2000**, for the category Cultural Sponsoring.

In 2008, it was also awarded the first prize in the 9th category "Cultural Sponsoring" for the communication of a Business Cultural Management Program and the first position in the 15th category "Institutional Publications" for the publication of a book related to the culture and murals in the Subway network.

Prize "Mecenas 2008": organized by the culture magazine: "Qué Hacemos" ("What should we do?"), sponsored by the Ministry of Culture of the Government of the City of Buenos Aires.

"CAPAC" Prize, given by the Chamber of Artistic and Cultural Producers.

