



New accents 2006

BARCELONA STRATEGIC PLAN FOR CULTURE

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## **Barcelona Strategic Plan for Culture. New Accents 2006**

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The present challenge of culture, and it is not a minor one, is to spread it to all levels of society. Cities are increasingly complex and culture enables us to create values of democracy and coexistence, it is good that everyone should be involved. The new realities of the 21st century have made cities places for exchange, from where we can imagine the future.

In this day-to-day process of construction of the city culture pays a vital role. Apart from economic development, concern for fairness and sustainable development the need to take care of cultural development emerges as a necessary condition for quality of life. And so to construct culture is to construct the city.

Over 2006 Barcelona City Council, through the Barcelona Institute of Culture, has given impetus to the updating of the Strategic Plan for the cultural sector, approved in 1999. This update has strengthened Barcelona's position as a city facing its condition as a laboratory (for coexistence, democracy and culture) as a challenge and an opportunity. In short, updating the Strategic Plan means underpinning the determination to create spaces for the enjoyment of culture, for participation in the definition, implementation and assessment of cultural policies. A realisation shared by the cultural agents in the city, whether public, private or associative; from creation, education or production to distribution.

New Accents 2006 is the result a process of debate and participation. A debate led by Barcelona as a city in itself and as a metropolitan city that assumes its condition as cultural capital of Catalonia, from where we connect with Mediterranean culture and the cultural space of Latin America. Here, the Strategic Plan renews Barcelona's condition as an important node in a global and local network, which takes cities as its main actors.

**Jordi Hereu i Boher**

Mayor of Barcelona

Like many other European cities, Barcelona is living through changes that need to be identified in order to predict future tendencies and ways of dealing with them. Reality changes, urban culture in times of globalisation evolves, is transformed and raises new needs which we in the public administrations have to think about and act on. And not reactively, but quite the opposite, by staying ahead in the prediction of future realities and trying to act to generate an environment of urban coexistence and cultural wealth which will work to the benefit of all the citizens.

In this respect, the instruments of analysis and town planning are important, since they provide us with an overview and a coherence in the set of measures, actions and policies carried out —especially by the public administration, but also in the private and associative sectors—, in accordance with a shared city model.

From that determination sprang the design of the Strategic Plan for the Barcelona cultural sector, promoted by the Institute of Culture and approved in May 1999. A plan that has served as a frame of reference and orientation for cultural policies in recent years and has undoubtedly helped to place culture at the centre of public policies in Barcelona. The broad strategic lines that marked the plan are mostly still valid and we must continue to work in the same direction. However, the successful accomplishment of many projects and the detection of new realities oblige us to think about a new stage, a new way of looking and new accents of culture.

That is why Barcelona Institute of Culture has launched a review and update of the 1999 Plan, a joint responsibility with the participation and engagement of the sectors directly or indirectly involved in cultural development in the city. The aims were to examine and debate the diagnosis of the moment the city is living, to identify the most important

cultural processes for urban renovation, to detect and give priority to the needs of each sector and, lastly, to define the new strategic challenges for the future of the city.

When promoting the update of the Strategic Plan, the Institute of Culture has acted in the conviction that understanding the changing environment and the increasing scale of culture are basic premises for defining and drafting cultural policies for the 21st century. We live in a changing context, conditioned by major transformations all over the world. Above and beyond their instrumental capacity, the information and communication technologies are configuring a new paradigm of society in which everything which until recently was stable has begun to totter. The new migrations, the economic transformations, the phenomena associated with globalisation and environmental problems are generating new needs and new challenges, while placing the cities as the territories where the opportunities and dangers of the new era reveal themselves in the raw.

Culture is not outside those changes: a tendency to banalisation, to the substitution of artistic contents with the concept of entertainment, to the appearance of a powerful multinational media and contents industry that takes over the channels of cultural distribution and, most of all, imposes codes and forms of presentation. A whole set of elements to which cultural policies act, or should act, as a counterweight, not always an easy role and one which needs to be played from a view of them as a city project, inevitably shared with all the people, institutions and sectors that act every day in the culture of Barcelona.

**Carles Martí i Jufresa**

Councillor for Culture, Barcelona City Council

## TABLE OF CONTENTS

1. INTRODUCTION
2. THE NEW CULTURAL CONTEXT
3. THE NEW ACCENTS OF CULTURE
  - 3.1. The vision of the new Plan
  - 3.2. Structuring programmes
    - *Barcelona laboratory*
    - *Culture, education and proximity*
    - *Barcelona, reading city*
    - *Programme for intercultural exchange*
    - *Barcelona science*
    - *Quality of the cultural facilities*
    - *Knowledge, memory and city*
    - *Barcelona cultural capital*
    - *Cultural connectivity*
    - *Barcelona Council of Culture*
4. THE INTRODUCTION AND MONITORING OF THE STRATEGIC PLAN

## 1. INTRODUCTION

The development of democratic public policies has enabled Barcelona in the last 25 years to be the mover of transformations of different kinds and on different scales.

Between 1979 and 1985 in Barcelona, with the coming of democracy to the city councils, a first period of normalisation gradually took shape in which, essentially, there was a **political transformation**. It was the moment when cultural activities against the Franco regime emerged from clandestinity, but it was also the moment when, once activities had been regularised, the problems and deficiencies of the city became evident.

At this first stage priority was given to policies that emphasised the democratisation of culture, public access to cultural activities and the decentralisation of municipal power. The landmark cultural facility of that time was the civic centre, the starting point for the creation of a network that set out to bring culture to all the districts and work for social cohesion in each one. Moreover, another feature of that period was the appropriation and occupation of public space and, for that reason some cultural policies gave support to festivals and cultural events in the streets.

The second great transformation of Barcelona is **an economic one** and could be clearly seen between 1986 and 1995, when it changed from an industrial to a services city, whilst a public cultural system developed. That was the period which finds its reference point in the 1992 Olympic Games and the physical transformations of the city derived from them. A transformation that was closely linked to the development of town planning, in which the emphasis was placed on policies of capital city facilities and infrastructures. That was the moment of the creation of the great national cultural infrastructures in Barcelona, the network of cultural facilities.

The transition to the city of knowledge, as a consequence of the fruition of the two previous stages, in the period between 1996 and 2004, defines a third urban transformation, whose guiding principle was **the consideration of culture as an engine of development for the city**. That was the moment when the Barcelona Institute of Culture was created to lead cultural policies; it later promoted the Strategic Plan for the cultural sector, together with the leading private, public and associative cultural agents. That was the moment when the concept of cultural industries was given its identity card, but it was also the moment of the drafting and launching of one of the main factors of cultural transformation in the city, the **Libraries Plan**, the heart of the so-called silent revolution, which has turned an obsolete cultural facility into a new instrument of cultural democracy and established proximity as one of the necessary conditions of the cultural policies of the future.

The **1999 Strategic Plan** had two basic features: a determination that culture should occupy a central place in the framework of the city strategy and recognition of the link between culture and economic and technological development.

Without going into detail about the Plan, we should point out that those two general goals have been accomplished. First, the imaginary of the city and the implementation of municipal policy have given culture a central place and, second, the role of culture in the economic and technological development of Barcelona (22@, thematic years, Universal Forum of Cultures, etc.) has been recognised and exploited.

The foundations of this new plan, with no wish to slight the earlier ones, are different. Culture as a subject, culture as an end and not just as a means. Although the external benefits (economic, social, technological) are still true and valid, it is time to put culture as the purpose of cultural policies. These



new accents do not deny the earlier ones, quite the opposite: they incorporate them in the same way that those of 1999 incorporated the logics of the two earlier periods of cultural policies after the return of democracy.

## 2. THE NEW CULTURAL CONTEXT OF BARCELONA

*We are all protagonists in the creation of a new cultural topography and a new social order, one in which we are 'others' and we need the other 'others' to exist. Hybridity is no longer up for discussion; it is a demographic, racial, social, and cultural fact.*

Guillermo G3mez-Pe3a  
The New World Border

Culture is increasingly important for cities. In this chapter we present some of the elements that sketch a new context for it, not substantially different from the one mentioned in the 1999 Plan, though we can say that some tendencies have been heightened and are worth picking out again and we can analyse the response each one has found in Barcelona.

### 2.1. Culture and globalisation

There are many examples of the growing importance of culture in the globalisation process. First, perhaps the most evident one in everyday life, are the movements of population. There are a growing number of people who maintain strong ties with other cities in the world, often their place of birth, but sometimes ones where they lived before or where their family and friends live now. Mobility and migrations oblige us to face the challenges of intercultural exchange on a local scale. The inhabitants of a city today no longer respond solely to a *local* logic, but also to events in other parts of the world. This growing diversity obliges us to rethink local imaginaries and policies and (as Barcelona has done throughout history) to include the new inhabitants. Moreover, it entails greater connectivity and therefore a great potential for diversity to be 'productive'.

The technological revolution, especially the technologies associated with internet, call for a rethink of the mechanisms of production and access to cultural goods and services. A growing number of people use the new

technologies as a means of reaching cultural production and as a production, distribution or communication environment. In recent years the debates about adaptation of the copyright laws to these new digital environments have become more public. People wonder about which new balances must be struck between the rights associated with creation and the ones associated with participation (and the public side of culture).

The processes of economic integration and opening of the markets have started a debate about the exceptional role of culture in trade, with subjects such as production quotas in Spain, Europe and elsewhere, especially in the audiovisual field. The old debate about cultural exception has turned into a debate about cultural diversity and the need to find the most suitable means of promoting minority cultural expressions.

The growing inequalities of income and the exclusions they generate can be associated with a cultural dimension. We can detect tendencies towards a growing segregation of the public: in the standardisation of certain residential areas, in the use of public spaces, or in the use of some services, such as education or culture. Many have tried and are still trying to instrumentalise those inequalities to generate racism or xenophobia.

## 2.2. A more urban world

Globalisation is structured around cities. The population continues to concentrate in them, both in the sprawling metropolises of the developing world (the fruit of an exodus from the countryside) and the rich countries. Cities are spreading and territorial government is becoming complex, since the geographical boundaries do not correspond to the functional ones.

Meanwhile, more than at any other time, the people are calling for governments that are closer to them, democratically responsible and efficient in their services. A number of national and international reports published in recent years by the United Nations or the European Union, for example, have acknowledged that cities have a role of maximum

importance to play as elements of democratisation and efficiency. They also repeatedly point to the lack of funding for local governments. Lastly, they demand greater cooperation, between the local governments themselves and between them (especially in the big cities) and the national administrations.

Cities are the repositories of the great problems of globalisation. Without the cities, those problems cannot be dealt with. But today the cities do not have the tools to cope with them.

### 2.3. Coexistence, interculturality and participation in culture

The cities of the 21st century bring together people born in other places, with which they keep up close ties and constant contacts. The cities of the 21st century are multicultural. Living in a city means living with foreigners, i.e. people with whom we do not necessarily share a history, referents, symbols, etc.: throughout history it has always been that way and globalisation today only heightens and accelerates a phenomenon which is nothing new in cities.

Today, cities are thinking about how the recognition of difference does not have to produce discrimination, and how to create the best conditions for the 'territory' of the city to generate new shared identities. Here Agenda 21 for culture, for example, points out that it is necessary "to combine the continuity and development of original local cultures, which have a historical and interactive relation with the territory" and "to guarantee the cultural expression and participation of people with cultures from immigration or originally rooted in other areas" since "that reciprocal commitment is the foundation of coexistence and intercultural processes, which in fact, without that name, have contributed to creating the identity of each city".

The number of Barcelona residents born abroad has increased, from 29,354 in 1996 (1.9%) to the 260,058 registered in 2006 (15.9%). That has

brought about a substantial change in the inhabitants' perception of the city, in cultural practices and the strategies of the cultural agents.

The change of generations and the coming of the new population oblige us to periodically reformulate the social pact on which cities are constructed. Barcelona has built its development over the last 25 years on one with cultural bases that now need to be rethought and planned for a future with broad time horizons. For example, we need to analyse the participation of the citizens in cultural facilities and events. On the one hand, we find a significant number of regular users and practitioners of culture, for whom most of the cultural facilities in the city are designed; on the other we find a large number of people who do not use the culture related to a 'cultural facility' (although they may be users of culture at home). If we need a broader social participation in culture, the projects designed for the generation of new audiences, and the relation between the spheres and institutions of the world of education, social welfare, culture and territory become priorities.

#### 2.4. Competition and appeal

The urbanisation of the world and the opening of the money markets have brought fiercer competition between cities to attract economic and human investment. Cities fight to attract international institutions, organisations and events, to capture the flows of tourism, to draw skilled workers, etc. Cities want to show the best conditions, with 'rich cultural attractions', linked to a 'high quality of life', and the best image for attracting capital and labour. This growing competition has a strong cultural component.

In the late seventies, a rigorous diagnosis of the future of Barcelona, an energy contained over 40 years of dictatorship, a sound social pact, the new democratic institutions and the efforts of a whole generation marked the beginning of a period of over 25 years which has placed the city on the world map. Barcelona has provided itself with many of the necessary infrastructures and has emphatically made itself 'famous'.

The appeal of Barcelona has had many positive effects (in recent years it has become more evident), and some negative ones: the concentration of tourism in certain specific areas, the overcrowding of many public spaces, etc.

Given that a large part of the appeal of Barcelona lies in its cultural attractions (understood in a broad sense to include both the cultural facilities in the city and the tangible and intangible heritage, where public spaces play a vital part), it seems necessary to consider the importance of a cultural viewpoint, from the cultural sector of Barcelona, to analyse and propose answers to these challenges.

## 2.5. Urban project and cultural production

Cities are centres that send out cultural products and expressions that may be distributed all over the world. The cultural and creative industries (aimed at the market and managed from a business point of view) carry a good deal of weight in the economic base of many cities and are always strongly involved with other elements of the cultural system (largely aimed at public service).

The recent Strategic Plan for Barcelona opts decidedly for the so-called 'quinary sector', which includes all economic activities based on the generation or distribution of knowledge, and on the processes of creativity and innovation as fundamental to its activity. The world of culture (the cultural creators and producers) forms a system with all the initiatives that have to do with knowledge.

The different cultural sectors of Barcelona have evolved positively in recent years. Today there is no doubt that directly and indirectly cultural activities generate added value and create employment. The cultural production of Barcelona is well regarded all over the world. In most sectors we find creators, especially European and Ibero-American, but also from other parts of the world, who show an interest in working in Barcelona or with the

cultural agents in the city. The appeal of Barcelona is enjoying strong international recognition. This situation brings new challenges, related to the opening of the cultural system in the city to new agents (resident in Barcelona or outside), and with the formulation of new management models that allow the development of cultural projects of all kinds.

## 2.6. Cultural facilities

Until just a few years ago, the large facilities tended to orient their activities towards excellence in their field and to forget, or not give priority to, the projects that sought a direct impact both in the district where they were located and with audiences whose loyalty has not yet been secured. Meanwhile, the cultural facilities of a district (library, civic centre, etc.) only referred to their most immediate circle and did not aim any of their activities at the inhabitants of the whole city.

Today we can dislocate these scales. We know that the large facilities are open to cooperation with a whole range of social and cultural agents. We also know that the district facilities can become referents for the whole city on a specialised subject.

Now that the large cultural facilities of Barcelona have been completed, they can travel 'at cruising speed', with the difficulties and challenges inherent to facilities of this kind. In many cases (museums, theatres, art centres, etc.) they have the conditions for carrying out cultural projects comparable to those of any city of this size and have proved it with the joint ventures they have undertaken with their opposite numbers (especially European), and with the international echo of many of their own productions. Moreover, in recent years independent initiatives have emerged to good reviews and have found a place in the cultural ecosystem of the city. Updating the Strategic Plan has meant an effort to detect the strengths and weaknesses in each of the cultural sectors. Here we have seen that in general the conditions for cultural production here are better today than in the last decade of the 20th century. At a time when Barcelona

is about to finish equipping itself with large cultural facilities, the inhabitants are demanding greater proximity to all public facilities and services, including the cultural ones.

## 2.7. The new framework for cultural policies and Agenda 21 for culture

In recent years, one concept has structured the debate on cultural policies: the concept of 'cultural diversity'. UNESCO has approved two documents (2001 and 2005) on this subject. In 2001 the Declaration on Cultural Diversity, which expounds: a) the wealth for the world of the existence of a range of cultures, and (b) the importance of linking culture, diversity and individual rights, and barring the way to any 'cultural relativism' that questions human rights. In 2005, the Convention on Cultural Diversity, a document with legal value that advocates rebalancing the production and distribution of goods and services, which are heavily concentrated in some rich countries at present.

Meanwhile, the United Nations Development Programme entitled its Human Development Report for 2004 'Cultural liberty in today's diverse world', and stated that any development policy, in rich or poor countries, had to include a cultural dimension, based on fundamental rights and freedoms, with the aim of providing every citizen of the world with the tools to develop their personal freedom project.

Although these documents have less impact on the cultural policies of cities, they do legitimise, at the highest level, both understanding culture in its host of expressions that have to be respected and promoted and its role, not as an instrument at the service of other goals, but as a dimension of development.

At a Plenary session on 24 February 2006 Barcelona City Council unanimously passed an institutional declaration which hailed the approval by UNESCO of the Convention on Cultural Diversity. In the declaration, the



council undertook to 'strengthen the value of culture as a guideline of development in the city, promoting the diversity of the cultural expressions and fostering coexistence between them'.

Approved on 8 May 2004 by cities and local governments all over the world 'committed to human rights, cultural diversity, sustainability, participatory democracy and the creation of the conditions for peace', Agenda 21 for culture is the first statement on cultural development on a city scale and has been ratified by the municipal plenary sessions in cities such as Bogota, Montreal and Porto Alegre. Its approval gave rise to the constitution of a work group in the world organisation United Cities and Local Governments (UCLG), which is monitoring the initiatives all around the world to introduce it.

Agenda 21 for culture —the text of which can be found on the CD attached to this document— requires policies aimed at the active participation of the citizens in cultural projects and the need for a cultural approach for all the projects in the city (town planning, economic or social). It also places the emphasis on the values that are intrinsic to the world of culture: memory, creativity, excellence, critical knowledge, rituality, etc. These concepts are the backbone of the work of the professionals of the world of culture, who are indispensable for making those values available to the citizens.

On 21 May 2004, Barcelona City Council Plenary session, through a government measure, unanimously approved joining Agenda 21 for culture.

### 3. NEW ACCENTS OF CULTURE

The new context, and an analysis of culture in Barcelona, have enabled us to update the Strategic Plan and formulate new challenges, define new accents of culture and put forward proposals for the future cultural development of the city.

#### 3.1. The vision of the new Plan

The transition between the 20th and 21st centuries has shown the enormous importance of culture as a factor of development. That realisation has led to a major growth of the public resources earmarked for it and has fostered a more central place for cultural policies in public policies as a whole. Culture, often regarded as a more or less decorative complement to the other fields of public intervention, has become a key factor for the development of cities. Many big European cities, shaken by the difficulties of the eclipse of industrial society, have opted for culture to meet the challenges of the future.

Barcelona has been an international reference point for this strategy in recent years. Projects like 22@, which supports the creative industries, or the holding of events like International Gaudí Year 2002 to encourage cultural tourism, or the layout of the new network of libraries to guarantee equal access to knowledge in all districts, or continuous investment in the network of cultural facilities while maintaining a quality cultural programme, are some examples of a sustained intervention that has sought to boost the positive effects of culture on the economic growth and social cohesion of the city.

The vision of the new Plan appeals to the cultural dimension of development. It is based on the realisation that the development of a territory is not only shaped by economic growth, a fair distribution of wealth and environmental sustainability; it is also underpinned by cultural development. The importance of that realisation lies in the consideration of culture not as an instrument but as a dimension of development. From the right combination of these four dimensions —wealth, fairness, sustainability and culture—, the degree of development of a particular society is derived.

The idea of development is identified first of all with the capacity to increase the wealth of a society; then comes the need for economic development to tend towards a fair distribution between all layers of that society and, at the end of the 20th century, phenomena as important as the hole in the ozone layer or global warming oblige us to include criteria of sustainability in our conception of development. At the start of the 21st century, in a world that is mostly explained from cultural paradigms, the conception of development has to include the cultural dimension.

But this exercise runs into certain difficulties, since it is hard to define the parameters for measuring cultural development. Just as the GDP is the best indicator of the economic growth of a society and the HDI (human development index) promoted by the UNDP has become one of the most reliable ones for analysing inequality, we should wonder what the ones that measure the cultural development of a society are. This is a difficult question to answer with the same precision as in the other dimensions of development, but that methodological difficulty cannot cancel out the intrinsic values of culture in relation to the growth of a particular society.

Cultural development requires us to take account of at least five dimensions: the freedom of individuals and communities to express themselves —cultural freedom in a diverse city—; the opportunities creators have to develop and reveal their full potential —the creative city—; the

wealth and variety of cultural agents and actors in a balance between cultural market and institutionalised cultural space—a dense, productive cultural ecosystem—; the preservation of memory through accumulated heritage —the city in time—, and lastly the preservation of public space for encounter and exchange—the city is public space.

It is difficult to establish reliable, precise indicators for those vectors but, on the other hand, it is possible to promote policies and initiatives that provide incentives for improvement in those directions. To mark out the framework for action, we see the structure of the urban cultural system in three strata. First, the vastest and least systematised, we call proximity. This is the stratum of the citizens' cultural interrelations, where cultural practices and uses are found, where active participation in the cultural life of the city is located. This is the sphere of the citizens and their countless cultural relations and negotiations. The second—in a way, a subgroup of the first—consists of the cultural production system, what we call the cultural sector: businesses, public institutions, professional associations, specialised media, critics: everyone responsible for the different functions and roles required to supply cultural services and products. Lastly, we can point to a third stratum, which emerges from the first two and corresponds to quality or excellence. This stratum is occupied by the productions or projects that excel, that stand out indisputably for their quality and symbolic capacity. Any cultural system aspires to expand this level.

We should stress that any intervention in one of the spheres affects the others. more culture in the districts has to encourage the emergence of new audiences who will feed the production system and are a nursery for new creators. Structuring the intermediate level —basically what has been done over more than twenty years of democracy— must make for excellence and broaden the base to build on. Nevertheless, the cultural policies developed in Barcelona over the last 25 years (and the 1999 Strategic Plan is the most significant example) have placed the emphasis —in a context and

conditions that certainly determined it— on actions to encourage and consolidate the system of cultural production in the city (public facilities, aids and subsidies for cultural agents, stable distribution platforms, etc.).

The new reality and the challenges of the future, detected in the diagnosis and in the debates around the workshops that updated the Plan, lead us to the conclusion that we should give priority to the PROXIMITY-EXCELLENCE binomial, in a context of cultural diversity and growing complexity of the cultural dynamics in the city.

That double aim also has to serve to improve the system of production and distribution of culture, but for the time being the cultural challenges are reaching the limits: first, in the capacity to generate conditions for coexistence in an increasingly diverse environment and, second, in the capacity to excel, to put all available capacities and energies to providing conditions for the quality of the productions and cultural projects.

Below we describe the three lines of work proposed by the new Plan.

### 3.1.1. Opting for proximity

Proximity has to do with three considerations. First, a territorial one, cultural action in the districts, the territories of proximity. Second, a social one, in the sense of bringing citizens who are increasingly different closer together. Third, obtaining a cultural system which is closer to and more oriented towards the citizens, in other words, a cultural one.

Structuring proximity cultural programmes must serve basically to accomplish three goals:

- ✓ To foster **urban environments that encourage interaction** between citizens to guarantee **coexistence**.
- ✓ To foster **equal access to cultural goods and contents**.
- ✓ To guarantee the **opportunities** for every citizen to be able to **develop his or her expressive capacities**.

Pursuing these three goals means strengthening and structuring the network of programmes and facilities in the different districts and increasing the density of cultural initiatives for the whole of the city.

### 3.1.2. Quality and excellence in cultural production

An excellent cultural policy is one that brings culture within everyone's reach. But a cultural policy for excellence means a cultural policy that can create the conditions to make it possible to achieve maximum quality in cultural productions. To excel means to stand out in relation to the strengths and weaknesses of a context, to stand out through talent and discipline, creativity and ingenuity, and with vision and determination.

If it were possible to find an indicator that could measure the cultural development of a city with precision, amongst other vectors it would have to include the capacity to excel, to place oneself above the average in some disciplines. For a city like Barcelona which, in a way, has to close the book on a normalisation phase in which it has provided itself with the necessary infrastructures, resources and cultural agents, one of its main challenges must be quality in all its dimensions. Quality or excellence are to be sought in different spheres of cultural life in the city, with two broad goals:

- ✓ **Improvement of the conditions for creators to have the necessary means to deploy their full potential.** In this area there is still a long way to go, and we must place the emphasis on the spaces and devices engaged in production, and an increase in their resources and possibilities.
  
- ✓ **Continuous improvement of the programmes of all the public facilities in the city,** adapting the thrust of their actions to the features of the present context and the gradual improvement of quality. This means a need to launch investigations that explore different territories for cultural action. The cultural institutions, stuck in a hyperactive activism, often fail to devote the time and energy to investment in the future, which is indispensable for improving their position in terms of quality or excellence.

### 3.1.3. A more connected cultural ecosystem

In recent years a feature of Barcelona has been the outbreak of a plethora of cultural agents. Public facilities and institutions live side by side with cultural industries and associations of all kinds,; a coexistence that not only means sharing space, but often causes interactions and complementary elements which are difficult to find in other, more compartmentalised, urban environments.

The methodology of strategic planning expresses the will to continue to sketch shared horizons in which the density of the ecosystem is the best guarantee of cultural development in the city. It is therefore necessary to keep opting for a model in which quite different kinds of cultural agents live together and where the functions complement one another in a fertile, creative exchange.

The element we need to stress is connectivity. An increasingly open cultural system with more complex interactions requires the cultural agents to improve their capacity for connection on different scales. That goes for industries and their capacity to expand into other territories through partnerships and strategic alliances; it goes for art collectives and the opportunity to broaden their circuits of distribution in Catalonia, Spain, Europe and the rest of the world; and it goes for the public cultural institutions which need more and more associates to continue to enlarge their capacity for cultural production. The decision to make the Barcelona cultural system more connective is clear.

When we speak of connectivity we are speaking of the dynamics of connection between different cultural agents and on different territorial scales. Barcelona has to promote a cultural policy that will generate systems of cooperation between agents and facilities of different scales and sectors. In the city a large number of creators, groups, associations, research groups, public and private facilities, independent production spaces, educational programmes, studies, international festivals or specialised publications of all kinds converge. The dynamics of connectivity must serve to motivate, maintain, reinforce and consolidate the existing networks around the large number of agents in the cultural sectors in the city and to create new ones.

Connectivity, moreover, must make work easier locally, in the city, the country and abroad. It should therefore have a place on the different scales of the territory, locally between all the local entities and internationally through the international cultural networks. And so we need to structure a local network distributed around the territory which will be clearly linked with existing international networks.

Therefore, connectivity works towards three goals:



- ✓ To grow on the **different territorial scales**, in the city, in Catalonia and in the whole country.
  
- ✓ To guarantee the conditions for international recognition by encouraging **joint venture and exchange policies**.
  
- ✓ To motivate the use of the **Information and Communication Technologies** in the different sectors of culture.

### 3.2. The ten structuring programmes of the Strategic Plan

Proximity, excellence and connectivity have to be developed through the structuring of programmes which, on the basis of what already exists and setting the horizon in the medium and long term, will help to give shape to the different actions which need to be taken.

The structuring programmes, therefore, are the different groups of projects that will make it possible to realise the vision of the Strategic Plan and make the deployment of the three accents identified in the process of updating it tangible and assessable.

The structuring programmes are:

1. BARCELONA LABORATORY
2. CULTURE, EDUCATION AND PROXIMITY
3. BARCELONA, READING CITY
4. PROGRAMME FOR INTERCULTURAL EXCHANGE
5. BARCELONA SCIENCE
6. QUALITY OF THE CULTURAL FACILITIES
7. KNOWLEDGE, MEMORY AND CITY
8. BARCELONA CULTURAL CAPITAL
9. CULTURAL CONNECTIVITY
10. BARCELONA COUNCIL OF CULTURE

## 1. BARCELONA LABORATORY

**Barcelona Laboratory** is a programme to promote all the conditions that can broaden the creative base in the city, in all spheres of artistic expression and thought.

**Barcelona Laboratory** aims to increase support for creation as a necessary condition for a better cultural development of the city.

A laboratory city is one that opts for all initiatives (associative, private, public) which enable the everyday existence of fringe spaces for experiments in artistic languages of all kinds.

The centres and facilities of **Barcelona Laboratory** must make artistic creation more visible by interacting with the local and global circuits and systems of distribution. And, lastly, it must promote training, residencies and exchanges between artists.

### Barcelona Laboratory projects

⇒ Factories for creation

Network of spaces of different kinds oriented towards experiment and creation in the various artistic spheres: visual arts, music, theatre, dance, circus, literature and audiovisuals. They will be located in disused industrial precincts, such as La Fabra i Coats (Sant Andreu) or L'Escocesa (Poblenou). The network will take account of:

- ◆ Maintaining and boosting the line of cession of use of public spaces to creative groups or companies, in exchange for a programme contract.

- ◆ Support, protection and assistance for all existing initiatives which, from the social base (community, association, private, etc.), are creating conditions for creative emergence, in short, for the wealth and complexity of the creative ecosystem of the city.
- ◆ Adopting a set of measures for easier access to spaces that can be used by creators, with more accessible conditions than those the market offers.
- ◆ Extension of the spaces and the services of Hangar, in Can Ricart, in a framework of cooperation with the Visual Artists of Catalonia Association.
- ◆ Consolidation of Golfes de Can Fabra as a space for the production of the dramatic arts.

⇒ Centre for the visual arts

Creation of a new production and distribution centre for emerging creators, in an intermediate space between grassroots facility and museum. The Centre will be constituted from the experiences of the Centre d'Art Santa Mònica and La Capella Exposicions

⇒ Audiovisual City

Construction and opening, in the framework of project 22@, of Audiovisual City in the old Ca l'Aranyó factory, which will include the Pompeu Fabra University Communication Studies. This facility, which will have links with private and public agents and the support of the Barcelona Strategic Plan, will be an essential engine for the audiovisual industry of Barcelona and Catalonia and a fundamental centre for the production of quality contents.

⇒ Multimedia creation and production centre (Media Lab)

Creation of a new media or multimedia art training, research and production centre designed to structure, promote and distribute the

artistic expressions linked to the new technological and digital supports (net art, mobile art, bio art, robotic art, software art, etc.). It will promote the relation between art, research and industry by organising seminars, conferences, festivals and exhibitions, and weave a network of contributors, collectives and institutions inside and outside the city. Apart from the physical space and infrastructures, it will promote a programme of aids for the production of artistic projects.

⇒ Circus and creativity

- ◆ Extension of the spaces and services of the Ateneu Popular de 9 Barris, to make it even more of a reference facility in the country and abroad, especially as a training centre in the circus arts.
- ◆ Opening a creative experiment and support centre for the circus arts, which will make up for the lack of facilities of this kind in the city.

⇒ Intermediate spaces for the arts in motion

Drafting a medium term plan so that the city will have intermediate spaces (between the beginners' centre and the Arts in Motion Centre) for practising and publicising the arts in motion.

⇒ Barcelona - Catalonia Film Commission

The development of the Barcelona - Catalonia Film Commission, in a framework of institutional cooperation between the Catalan Government and Barcelona City Council, needs to highlight all the services which support local audiovisual creation. It also has to consolidate Barcelona in the sphere of audiovisual production.

⇒ Line of improvement of support for production

Improvement in the lines of economic support for the local cultural industry designed to promote production.



## 2. CULTURE, EDUCATION AND PROXIMITY

Connecting culture and education is the main strategy for achieving integral development. **Culture, Education and Proximity** is an intention to lay out a network of facilities whose prime function will be to carry out artistic training, giving special priority to awareness-raising and initiation into artistic languages, whether as amateur practice or professional training.

The intention of this programme is to broaden the citizens' opportunities for initiation into cultural practices of all kinds (music, dance, theatre, visual arts, etc.) as a means of individual and collective expression.

### Culture, Education and Proximity projects

#### ⇒ Artistic training schools plan

Deployment of a network of public and private centres specialising in artistic training and cultural practice. All centres of this kind will be designed for people of all ages and will place special emphasis on organising artistic training programmes with schools and institutes. The network will consist of:

- New public art schools (including music, theatre, dance, visual arts, circus, etc.).
- Existing private and associative centres offering beginners and elementary levels.

#### ⇒ Proximity cultural centres network

To mount a proximity cultural centres network offering opportunities and resources for cultural practice by providing the civic centres that have tended towards becoming cultural centres with better resources. With

the aim of acting locally, the centres will offer quality training, workshops for artistic expression and experiment and small and medium sized spaces for cultural activities. The centres aim to encourage the citizens to take part in culture in the districts of the city and act as platforms for connection with other circuits, projects and cultural events in Barcelona.

⇒ Programme of coordination between education and culture

Programme designed to increase and improve relations between education and culture, to find new audiences for culture and encourage the practice of art in all spheres, especially schools, including projects such as:

- ◆ Use of educational facilities and premises for cultural activities outside school hours.
- ◆ Greater coordination of projects between school and public libraries.
- ◆ Support and boost for the cultural programmes of the secondary education centres.
- ◆ Improvement of the educational quality of the cultural supply in general.

⇒ Initiatives for finding a wider audience for culture

Support for the development of initiatives to widen the audience for culture, such as cultural consumption clubs, looking for links with the media, especially television.

- Go through the libraries list as a way of finding a wider audience.
- Support for existing initiatives, such as Club TR3SC



⇒ Art and public space programme

Development of projects that stress the relation between art and public space, promoting the role of art as social animator and its capacity for triggering positive citizen interaction processes.

### 3. BARCELONA, READING CITY

A programme whose goal, as well as the necessary municipal deployment of the Libraries Plan, is to keep alive the city's commitment to reading and the publishing sector and to consolidate and strengthen Barcelona as an international reference point in the promotion and educational quality of learning about reading.

**Barcelona, Reading City** has come into being with the aim of strengthening the citizens' love of reading, especially through the application of the Libraries Plan. Also, to promote the publishing sector in the city, looking for ways of engaging the media. And with a determination to strengthen literary creation and, lastly, establish policies and investments that will foster reading and the distribution of books, and provide full access by all the citizens to global and local written production.

#### Barcelona, Reading City projects

##### ⇒ Expanding the map of libraries

Libraries must continue to spread throughout the city until they have reached a total of more than forty. The updating of the Libraries Plan must set a new long term horizon for this network of proximity cultural centres.

##### ⇒ Setting up the Central City Library

The construction of the Central City Library on the land of the Estació de França, undertaken by the Ministry of Culture, will put an end to one of the historic deficits of Barcelona, since it is one of the only three provincial capitals in the country that does not have this facility. The library, which will open with the support of the Catalan Government, will

be the headquarters of the city libraries network, with the functions of coordination and support for the others and as a public reading observatory.

⇒ Support for the School Libraries Plan

To promote the municipal School Libraries Plan to encourage children to be active in their learning process, providing access to all kinds of resources to foster their capacity for investigation. To encourage pupils to approach reading as a source of pleasure and a means of access to culture, while helping the teachers with their task in a meeting framework of coordination between the school library and the public library.

⇒ Publishing sector meeting

Along the line already tried out successfully by the Year of the Book and Reading, new frameworks for cooperation between the public and private spheres must be opened up. For this purpose a permanent meeting for the publishing sector will be set up to coordinate the participation of the public and private sectors in literary activities and to gather in the needs of the sector, such as broadening concerted actions with the libraries or boosting the presence of the local publishing sector at international fairs.

⇒ Barcelona Booksellers Plan

To promote an integral plan for the city booksellers which will encourage them to take part in public life, recognise their task in the distribution and promotion of books, and highlight the dimension of bookshops as one of the conditions that will guarantee the 'bibliodiversity' of the city.

- ⇒ Line of support for literary festivals and encounters
  - Support for the initiatives and festivals which have made Barcelona a leading city in literary events.
  
- ⇒ Reading and media
  - Support for all the channels that enable the citizens to enjoy weekly television, press and radio programmes made in Catalonia and which revolve around books and reading. The programme sets out to strengthen the commitment of the media to publicising the public reading activities that take place in the city (at public and private facilities) in a permanent section in the newspaper events listings and the diary spots on radio and television.

#### 4. PROGRAMME FOR INTERCULTURAL EXCHANGE

To set up a long term programme to protect cultural diversity and promote spaces and processes for intercultural exchange in the whole cultural system of the city. To look for the engagement of the main cultural institutions, facilities, events and agents and in particular to involve the cultural associations, collectives and agents that have recently come to Barcelona.

##### Intercultural exchange projects programme

###### ⇒ Proximity and intercultural exchange

To see that all the cultural facilities and infrastructures draft and launch projects and actions to increase intercultural exchange.

###### ⇒ The world in Barcelona

A programme that promotes diversity and cultural exchange in Barcelona by organising projects and activities around different cultural regions of the world. It aims to take a contemporary urban look at the cultural reality of the world, shunning any reductionist views which focus only on the folklore and traditional elements of the different cultures. The world in Barcelona programme will encourage the presence of the original cultures of the new men and women of the city.

###### ⇒ 2008 International Year of Intercultural Exchange

The Council of Europe's call to set 2008 as International Year of Intercultural Exchange will be the ideal framework for laying the conceptual and programmatic bases of intercultural exchange to be deployed in the coming years.

⇒ Forum of the Mediterranean

To promote an annual meeting of cultural agents of the Mediterranean (programmers, creators, managers and heads of institutions, facilities, networks, collectives and entities) aimed at fostering cultural cooperation and encouraging joint ventures, exchanges and residencies. In association with Emed and the Casa Àrab.

⇒ Language Reception Centre

Support and promotion of the Centre as an effective guarantor of reception in a context of increased cultural diversity and fostering coexistence in which language plays a fundamental role as an element of integration and participation. Emphasising the dimension of the Catalan language as an instrument for equal opportunities, social cohesion social and citizenship.

⇒ Linguamón - Casa de les Llengües

Promotion of Linguamón - Casa de les Llengües, created in 2006 by the Catalan Government as a platform for linguistic sustainability; to encourage the presence of languages in cyberspace and as a useful facility for obtaining international recognition for successful multilingualism management models. The plan is to locate Linguamón in the Can Ricart precinct.

⇒ "La Mercè" and the city festivals

To emphasise the side of the city festivals that has to do with coexistence and genuine intercultural practice in order to strengthen the values of civic behaviour and democratic participation. As well as the Mercè, the Three Kings' Cavalcade, Santa Eulàlia or the Lent Carnival, this aspect must also be developed in the local festivities in each district of Barcelona.

## 5. BARCELONA SCIENCE

Programme to bring scientific culture to the whole city and to emphasise, by way of the projects and programmes promoted by the public institutions, the view of science as an inseparable part of the definition of culture, together with the arts and humanities.

**Barcelona Science** sets out to improve the contribution of scientific culture to making more active and critical citizens, consolidate the public image of research and innovation as activities that generate development, and make Barcelona known internationally as a city of science.

### Barcelona Science projects

#### ⇒ Science and proximity

Line of support for programmes that encourage the presence of science in cultural spaces in the city such as libraries and proximity centres, especially all the ones that link these facilities with schools by means of science.

#### ⇒ Barcelona science 2007

The programme Barcelona science 2007 will be a boost for the intentions of the Barcelona science programme. It therefore sets out to give the whole city an opportunity of discovering, enjoying and giving an opinion on what it means to do science today and what the impact of its applications on everyday life is. The programme includes activities of very different kinds: festive events, exhibitions, concerts, shows, workshops, courses, itineraries around the city, etc., organised by institutions, entities, research and educational centres.

⇒ Natural History Museum of Catalonia

To move ahead with transforming the Barcelona natural science centres (La Ciutadella Natural Science Museum, Botanical Institute and Botanical Gardens) into the new Natural History Museum of Catalonia, while keeping up the task of promotion of these spaces and their activities as one of the elements that structure scientific culture in the city.

⇒ Science Ticket

Launching Science Ticket as a platform for cooperation between the main scientific museums and facilities of Barcelona based on the offer of a single ticket that gives admission to them all. Following the example of already consolidated initiatives such as Articket, Science Ticket will give admission to the permanent collections and temporary exhibitions at a significant discount and for a long period of time.



## 6. QUALITY OF THE CULTURAL FACILITIES

Programme to reinforce the Barcelona cultural facilities as instruments of production of culture and knowledge. Launching actions that will bring more quality and excellence to the existing ones; more surface area and infrastructure; bigger investment in acquisitions, refurbishments and production and management capacity.

The programme sets out to reinforce their educational dimension, closer ties with the territory, greater proximity, better accessibility and a wider audience, interculturality, cultural cooperation, exchange and international recognition.

### Quality of the Cultural Facilities projects

⇒ Fostering the educational dimension of the cultural facilities in the city

Strengthening the ties between the cultural events and facilities and educational centres, whether schools, institutes or universities, by providing incentives for all actions aimed at widening the audience. Improvement of educational strategy by the cultural centres is one of the central elements of this programme.

⇒ Broadening the artistic residency programmes at the cultural facilities

Promote artistic residencies as an everyday line of work at the cultural facilities.

⇒ Funding for enlarging the heritage collections

Set up a specific line of funding which will enable us to enlarge the present collections of the public facilities, emphasising their dimension

as a tool for documentation, study and research in the fields of artistic, historical, scientific and technical knowledge.

⇒ Plan of support for the live music venues

Drafting and launching actions designed to boost the live music venues in the city as cultural facilities and to remedy infrastructural deficiencies.

⇒ Programme for improvement and adaptation of cultural spaces

- Development of the Plan for refurbishing and outfitting private theatres for the period 2006-2010, in the framework of institutional cooperation with the Government of Catalonia.
- Refurbishment of the Frederic Marès Museum (second phase).
- Opening of the Picasso Museum onto Carrer dels Flassaders.
- Refurbishment of the old CCCB theatre.
- Incorporation of the Pantalla building into MACBA and adaptation of its infrastructure and services to the functions of a document centre.
- Adaptation of the exterior environment of the Auditori and the Teatre Nacional de Catalunya
- Refurbishment of the Teatre Lliure in Gràcia.
- Refurbishment of the old Teatre Espanyol, at the Paral·lel, to develop its dimension as a public facility managed jointly with private enterprise.
- Programme of support for private and associative spaces and facilities that perform a function of support for emerging creation but do not meet the conditions to be included in the Plan for refurbishing and outfitting theatres. The programme must allow support for unusual spaces which are difficult to catalogue but nevertheless contribute to the wealth of the basic cultural ecosystem in any sphere of artistic creation.

⇒ Centre of the Image at the Palau de la Virreina

Conversion of the exhibition spaces of the Palau de la Virreina into the Centre of the Image, conceived as a device for developing and showcasing the image, which will focus its exhibition activity on photography. Emphasising the creation of production and exchange dynamics and helping with the tasks of other spaces in the city, such as the civic centres, the +a prop Art Contemporani network, the Gràcia Association of Reportage Photographers or the Barcelona Photographic Archive.

⇒ Support for cultural management

New impulse for cultural management, so that the Barcelona culture professionals can attain the highest degrees of competition and cooperation. By working on aspects such as continuous training, the identification of best practices, networking, connectivity between professional organisations, promoting exchanges between the cultural institutions of Barcelona and between them and their opposite numbers in Catalan, Spanish and European cities.

⇒ Support for the future Patronage Law

Impulse for the drafting of a law to encourage private financing — businesses and individuals— for cultural institutions and projects and increase cooperation between the economic sectors of society and culture.

⇒ Culture and easy access

Programme to improve the conditions of access to culture for the disabled, including the gradual inclusion of special services, the adaptation of venues or particular lines of programming.

## 7. KNOWLEDGE, MEMORY AND CITY

Programme of strategies and new projects to highlight the importance of the cultural heritage as an instrument for constructing shared stories and visions of the city. To promote and activate the heritage to update and adapt its management to contemporary standards of conservation, production and communication. To reinforce the public system of access to the heritage and memory of the city by setting up a new generation of museum infrastructures.

With the aim of making the museums better known and more effective in their local and international environment. Also working towards greater public involvement and proximity to the heritage in the city; promoting an efficient integrated management of the network of museums and archives and with a view to consolidating a coherent, sustainable and diverse heritage system.

### Knowledge, Memory and City projects

⇒ Born Cultural Centre

Completing the works that will allow the opening of the Born Cultural Centre by turning the site into a museum conceived as a whole, made up of the remains of the demolished city and the old market building, and by activating a cultural stimulation programme

⇒ Can Saladrigas industrial heritage interpretation centre

Refurbishment of the old Can Saladrigas factory in Poblenou to equip it with an industrial city interpretation centre (19th and 20th centuries), with the district library and the senior citizens' club. To incorporate Can Saladrigas into the set of heritage elements that will allow a global

reading of the historic process of construction of the manufacturing city, such as Can Ricart, and the other elements that will help to build its stories and narratives.

⇒ Jewish Barcelona Interpretation Centre

With the help of the City Council Interdepartmental Committee, to set up the Jewish Barcelona Interpretation Centre as a reference point for discovering and publicising the memory of the Jewish past of the city and as an element for revitalising the Call district, while linking the facility to the museum network led by the City of Barcelona Historical Museum.

⇒ Project for the refurbishment and improvement of Park Güell

As the only architectural element of Barcelona which has been declared World Heritage by UNESCO, it obliges us to conceive, structure and launch a set of actions (conservation, restoration, maintenance, museums, distribution, signposting, research, investigation, etc.) which will provide the visit and discovery of this unique element of Catalan *Modernista* architecture with the highest possible quality.

⇒ 'Màgia a la Seca' magic centre

Opening a new cultural facility designed for research, the creation of knowledge and the spread of magic from the refurbishment of the old La Seca building in the old quarter. Linking the magic tradition of Barcelona with contemporary creators, companies and enthusiasts.

⇒ Memory and city

To develop, through the City of Barcelona Historical Museum, the City Archives, Libraries and Civic Centres System, with the participation of the scientific community and the web of associations to recover the

recent historical memory and tackle oral memory projects and studies, and to make new museums and adapt the spaces of memory with commemorative elements. With actions such as signposting, the development of the Historical Memory Committee, the routes and the commemorative programmes and activities. While searching for links with and the involvement of the neighbourhood associations and ensuring seriousness and balance between sentimental meaning and knowledge.

- ⇒ Programme of refurbishment of Civil War air-raid shelters  
To highlight, with the Poble Sec shelter as a reference point, the air-raid shelters of the Civil War period, developing the programmes for signposting, routes and activation of knowledge and memory associated with this sphere, from the initiative already undertaken by the libraries, the Historical Museum and the City Archive System with entities, organisations and persons linked to this project.
  
- ⇒ Single Public Libraries catalogue  
To boost the development of the new library management applications in Catalonia.
  
- ⇒ Network of support centres for popular and traditional culture
  - The Casa dels Entremesos in Cuitat Vella: centre for the production and distribution of popular culture with roots in the traditions of Barcelona.
  - Sant Andreu Cultural Centre: giants, bestiary, traditional music, devils, traditional dance, *sardanistes*.
  - Casa dels Entremesos in Poblenou: giants, bestiary, bandits, devils, *sardanistes*.

- Castellans of Barcelona: giants, bestiary, devils.
- Castellans of Sants premises.

## 8. BARCELONA CULTURAL CAPITAL

The programmes, projects and actions whose common factor is to reinforce Barcelona as cultural capital as part of broadening the institutional cooperation recently begun with the Catalan and Spanish governments.

It includes cooperation on the funding and operation of the capital facilities system, the setting up of the new facilities needed to complete that system and a boost for the creation of international cultural events, which will be added to the well-established initiatives which have already helped to emphasise its condition as capital.

### Barcelona Cultural Capital projects

#### ⇒ Barcelona Charter

To enforce all the provisions of this new legal instrument, conceived to boost Barcelona as cultural capital. The Barcelona Charter provides for a number of devices and funds which, through cooperation with the Spanish and Catalan Governments, will guarantee better cultural development for the city.

#### ⇒ Barcelona Design Centre

Construction and opening of the Barcelona Design Centre as an opportunity to redefine the generic concept of design in the framework of action in the city, based on the collections of the Barcelona Museum of Applied Arts. The Barcelona Design Centre, in Plaça de les Glòries, will be a multidisciplinary centre with a polyhedral dimension, a centre of centres, which will base its action on the fields of architecture, graphic design and (multimedia) communication, industrial design and fashion.



⇒ La Casa del Cinema - Support centre for film festivals

New support centre for the film festivals in the city, with spaces for showings and for infrastructure and associated services. The Casa del Cinema will be aimed at festivals and events of all kinds linked to the cinema which contribute to the distribution of alternative expressions and productions to what is on offer commercially, give support to local creators and work on training and attracting wider audiences.

⇒ International visual arts event

Consolidation of an event designed to reinforce a model that opens up new paths and promotes new ideas for constructing valid alternatives to the demands of the present moment. Looking for a connection between creativity and the different spheres of thought, science, cultural development, community and art. And looking for the generation of critical spaces and new ideas, conceptual frameworks, interpretations of reality and history based, in the end, on the necessary connectivity between this event and the programmes and ideas developed by the main support facilities for the creation and distribution of the arts in the city.

⇒ International Documentary Festival

To promote, with the creators, producers and the cooperation of the Catalan Cultural Industries Institute, a new International Documentary Festival in Barcelona, which will help to structure policies of support for local creators and show the vitality of the genre in the city.

⇒ Music City

Music City, a cluster around the Auditori, will reach its final configuration with the incorporation of the Museum of Music into the complex which consists of ESMUC and the Auditori. In this way Barcelona will be

consolidated as a reference point in the world of music, with the Liceu, the Palau de la Música, the concert and live music venues and the creation support centres and music and art schools.

⇒ El Grec – Barcelona Summer Festival

To consolidate the model of the Grec as a creative festival with a firm commitment to Catalan creators, opting for the production of quality shows and the international dimension. Increasing the number of joint ventures and highlighting its condition as a festival based on cooperation between public and private initiative for the dramatic arts in Barcelona

⇒ Arts of Movement Centre

Development of the Mercat de les Flors as a centre for exhibition, dissemination, training and thinking around dance and movement, in the framework of institutional cooperation agreed with the Catalan Government and the Ministry of Culture. An art centre designed to attract a wider audience for the arts whose nexus is movement, looking for investigation and a mixture of disciplines: the link with non-textual drama, technology, sound, visual theatre or the poetics of bodies. A centre that puts forward ideas that take account of both the international scene and support for local groups and finds room for fringe activities as well as established companies.

⇒ Barcelona Circus Centre

To set up a stable centre for the dissemination of the circus arts in a central location, with a regular, ongoing programme of local, national and international shows. Meanwhile we need to maintain the circus in the city, promoting its presence within the performing arts system, looking for a stable programme and its inclusion in fairs and festivals.

⇒ Museu Picasso, reference centre and museum open to the city

Development of three strategic lines for the future:

- ◆ Make the Museu Picasso a reference centre for knowledge of Picasso and his work: more international contributions and museum cooperation, more research around the permanent collection and more resources.
- ◆ Adapt the organisation and management to the symbolic dimension and impact of the Museum: promoting the Museu Picasso Circle of Friends, having it declared a museum of national interest and, lastly, modernising the management..
- ◆ Turn the Museu Picasso into a centre open to the city and at the service of visitors: generating new audiences and new activities, boosting the educational dimension and optimising the spaces and accesses.

⇒ Boosting the Fundació Joan Brossa

To boost the foundation, created in 1999 to promote and conserve the poet's work. Supporting the accomplishment of its goals, especially the organisation and classification of his work, actions to publicise it and to support other creators (awards, grants and aids for research and training).

⇒ The public theatre organisation, an instrument of cooperation

Deployment of the Catalonia public theatre organisation in Barcelona as an opportunity to coordinate the programmes of the Catalan National Theatre (TNC), the Mercat de les Flors and the Teatre Lliure.

## 9. CULTURAL CONNECTIVITY

Programme to increase the dynamics of connection between the different cultural agents on different scales. The dynamics of connectivity must serve to motivate, maintain, reinforce and consolidate the existing networks around the large number of agents in the cultural sectors in the city, and to create new ones. From a concept of culture in a network, which will cooperate locally, in the city, in Catalonia, in Spain and abroad.

### Cultural Connectivity projects

⇒ Ring of Culture. On-line contents distribution network for cultural centres

Plan to connect the main public cultural facilities on the new advanced internet network, investing in the acquisition of the necessary infrastructure, the training of professionals and complementary communications actions. The launch of Ring of Culture must reinforce the cultural centres as nodes of production and increase the active participation of the facilities network (museums, libraries, proximity cultural centres, support for creation facilities, theatres) in the evolution of the technologies associated with knowledge and the global circulation of cultural contents.

⇒ International Connection Office

Creation of an agency or office which will act as a node for the international connection of the projects and cultural facilities of Barcelona and foster joint ventures, cooperation and exchange. With a clear orientation towards making the city and its cultural agents felt in the sectorial networks (creation, management, programming).

⇒ Barcelona digital culture portal

Development of the full potential of Canal Cultura as a multichannel digital platform, a public space of communication, information and creation for the cultural community and the general public. As a digital culture portal in the city, it must contain information about all the cultural sectors, participative mechanisms and digital archives, and promote to the maximum the dissemination of digital culture among the citizens. In fact, it must tend to be a digital cultural television.

⇒ Virtual network of access to the municipal documentary heritage

To promote the development of a network which will provide access to the municipal documentary heritage through internet, with actions such as the use of a single computer programme by the twelve centres of the Barcelona Municipal Archive, the gradual digitalisation of different sets of documents belonging to Barcelona City Council, and inclusion in the Municipal Archives Portal project, which aims to create a virtual network of the municipal archives of the whole country.

⇒ Barcelona Activa Cultural

Professional support centre for the cultural entities and companies of Barcelona. A centre for promotion, support and advice for microcompanies, cultural entities and individuals who have innovatory projects in the cultural sphere. Barcelona Activa Cultural will offer legal and financial advice and procurement of resources. It will also function as a company nursery and a professional cultural management training centre.

⇒ The Barcelona Cultura Foundation, instrument of cooperation

The Barcelona Cultura Foundation, set up in 2006, needs to be promoted as a stable framework for public and private cooperation, with a permanent exchange between the social sectors and the financial, industrial and business worlds and Barcelona City Council.

⇒ Metropolitan Culture Programme

Plan for the development, in the framework of the future Law of territorial organisation of Catalonia, of the guidelines of the Metropolitan Culture Programme (2003): 1) Multicentre cultural capital, 2) metropolitan proximity system, 3) metropolitan cultural attractions, 4) metropolitan cultural production park, and 5) metropolitan culture observatory.

⇒ Line of support for international cooperation projects with the Mediterranean and Latin America

To foster all international cultural cooperation projects based on exchange with the two regions with which there is the longest history of cooperation: the Mediterranean and Latin America.

## 10. BARCELONA COUNCIL OF CULTURE

Constitution and launch of Barcelona Council of Culture, conceived as an instrument for analysing local cultural policies and their key actions, the framework for checking being the permanent assessment and updating of the Strategic Plan for the cultural sector. The Council of Culture is constituted under Barcelona City Council rules for public participation.

Its central goal is to promote strategic thinking among the cultural agents to face the challenges of a globalised economic and cultural environment, using the viewpoint of Agenda 21 for culture. Similarly, the Council must reflect the plurality of realities and sensibilities that make up the city through participative processes and mechanisms.

Among its most important functions are:

- To assist and advise Barcelona City Council on culture, particularly through the issue of directives on municipal measures in the sphere of culture, and about programmes or initiatives considered of special interest.
- To foster participative processes between the entities so that they can express themselves on subjects of special interest.
- To promote coordination between the arts and culture sectors and the ones closer to cultural policies, especially the education sector.
- To give support to the district councils of culture on matters within their competence.
- To generate debate and knowledge about culture and the city.

- To constantly update the Strategic Plan for culture in the city and check the formulation, execution and assessment of cultural policies.

The Council of Culture will carry out the functions of an observatory of urban cultural dynamics and diversity, while generating study and research, testing indicators, analysing good practices and promoting exchange and networking with other similar initiatives.



## 4. THE INTRODUCTION AND MONITORING OF THE STRATEGIC PLAN

The first process of updating the Plan has taken a new look at the city and culture in the medium and long term and, as set out in the Plan in its system of introduction, has made it possible to readjust the proposals and initiatives. This new look takes the shape of New Accents 2006 and the set of structuring projects which have to be developed in a time frame with an organisation structure and a particular methodology.

### 4.1. The time frame: Two horizons, 2010 and 2015

2010 is the horizon set in the 1999 Plan and therefore it will be an ideal context for assessing a long term process as a whole. In that respect, 2010 may be more than a new updating of the Plan. Nevertheless, the need to maintain the long term —especially when a large number of the structuring projects have long development times, since they include actions on a large scale with resources of all kinds— makes it advisable to set a later date, 2015, to update the Plan again.

### 4.2. The organisation structure to implement the Plan:

Barcelona Council of Culture

Barcelona Council of Culture will be a framework of participation and its first activity will be to promote the Strategic Plan for the cultural sector. Created in the framework of Barcelona City Council rules for public participation, it is consultative in character. Despite that, it will adapt, in terms of its nature

and competences, to the provisions of the Law of the future Council of the Arts and Culture of Catalonia for local councils of culture.

Barcelona Council of Culture is an organ of participation, relation, debate, coordination, assessment and monitoring. It assumes the leadership of the process of implementing the structuring programmes of the Strategic Plan for culture.

For its operation and the attainment of its mission and goals, the Council will be able to create special working parties which will deal with specific issues, needs and problems. To ensure the proper operation of the Council and the working parties, a technical office will be opened.

Barcelona Council of Culture aims to concentrate the representation of the interests and positions of the different sectors and agents of the world of culture in the city. Along this line, its members may be of three kinds:

- Collective members (associations, guilds, professional institutes, etc.) represented by the person appointed by each of them.
- Institutional members (leading public and private cultural institutions in the city, Barcelona Provincial Council, Catalan Government, etc.).
- Individual members (recognised personalities of the cultural or the social and economic world linked to the development of culture in Barcelona).

The functions of the Council of Culture are:

- ⇒ To assist and advise Barcelona City Council on culture, particularly through the issue of directives on municipal measures in the sphere, and about programmes or initiatives considered of special interest.
- ⇒ To foster participative processes between the entities so that they can express themselves on subjects of special interest.
- ⇒ To promote coordination between the arts and culture sectors and the ones closer to cultural policies, especially the education sector.
- ⇒ To give support to the district councils of culture on matters within their competence.
- ⇒ To generate debate and knowledge about culture and the city.
- ⇒ To constantly update the Strategic Plan for culture in the city and compare the formulation, execution and assessment of cultural policies.

On the assumption that the Law of the Parliament of Catalonia which is to define and structure the Council of the Arts and Culture of Catalonia will be passed, Barcelona Council of Culture will adapt its rules to the content of that law.

#### 4.3. Work methodology

The number and scale of the structuring programmes of the Plan make it advisable to draft an annual Action Plan, which will set priorities and must be approved by the Council of Culture.

There is also a proposal for the creation of a technical office whose main responsibility will be to coordinate the tasks of introduction of the Plan. Where necessary, when a project is not sufficiently developed, the technical

office will draft a preliminary project and, with the agents and institutions involved, find funding.

Promotion groups —as many as necessary— will be formed to draft the preliminary projects. The groups will have to include representatives of the agents and institutions involved, especially the ones taking part in the funding. In the cases where the project was already provided for or is under way, the aim of the internal working party will be to help its development according to the criteria of the Strategic Plan for culture. In both cases the working party will be responsible for the evolution and assessment of both the execution of the projects and their results.