

2010

# CULTURAL POLICY

## CATALONIA



Generalitat de Catalunya  
Departament de Cultura  
i Mitjans de Comunicació





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This report has been drawn up according to the Council of Europe/ERICarts methodology for reports on cultural policies (*Grid for National Country Profiles*), in the "Compendium of Cultural Policies and Trends in Europe".

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**[www.culturalpolicies.net](http://www.culturalpolicies.net)**

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**Auca del sol i la lluna**, from Fons Joan Amades. 2009, any Amades.

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CULTURAL POLICIES AND TRENDS IN EUROPE



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# PRESENTATION

## CATALONIA: A CULTURAL AGENT IN EUROPE

The continuity of Catalan culture, even during the long periods when the country has been under outside domination, has been woven using fundamental threads. The most obvious and distinctive of them has been, and remains, its language, yet there are also other social languages which, often discreetly and with little visibility, enable the expression and reproduction of cultures. In addition, Catalan culture has also benefited from the creative contribution of many of its members, who have generated and developed artistic traditions and at times have achieved excellence.

The combination of the popular and everyday dimension of an ancient European culture, one that can adapt to historical change, and the blooming of creative action by artists rooted in that cultural core who achieve worldwide renown, has enabled Catalan culture to maintain sufficient self-esteem and visibility. Based on this twin reality, we have been able to build internationalisation strategies that have given us a presence in the leading cultural scenarios and settings.

These strategies in large part involve linking cultural policies to creativity and industry. In the 21st century, Catalan culture has a market which is sufficiently large for it to be valid and have a viable future, yet at the same time so small that its creators and industries are unlikely to achieve visibility solely through their local market. Hence in lockstep with the production and provision of resources for its immediate community, this culture also has to be able to deliver them on a global scale. This is because in the modern-day world, people and groups who are not able to exist for others run the risk of ceasing to exist for themselves.

Catalan identity is undergoing continuous transformation, just like, at the end, all European identities are. In the new Europe that is being built, the presence of Catalonia as a cultural agent and player is essential not only for Catalans but also for Europeans who are committed to consolidating linguistic plurality and cultural diversity as factors in the political personality of the new European identity.

The report on cultural policy in Catalonia being presented here, and which analyses the public cultural policies put in place over recent years, is innovative in that it has been drawn up using Council of Europe/ERICarts guidelines for cultural policy reports. These reports cover the majority of countries in Europe and also ones in other regions of the world. It should be stressed that this is the first time that such a report has been produced about a culture "without a state" (which is not held up by any State, except for Andorra, as its own, distinctive and identifying culture).

Thus in the report you will see how Catalan public cultural policies are the outcome not only of the sum of the cultural policies implemented at various levels of government, but also of increasingly intense and fruitful cooperation and consensus with private cultural agents. Catalan culture has traditionally been based on a strong civil society which has drawn together its local community and has often efficiently stood in for political power when the latter was not strong enough, or when Catalonia's national identity was directly suppressed.

Linked to the development of cultural industries in various sectors, one of the most remarkable policies of recent years has been the strengthening of synergies between culture and communication. In today's world, the media – whether traditional or new – are essential instruments in bringing culture to all, broadening the dissemination of cultural products and prescribing consumption.

Another very important aspect is increased support for creation. A significant milestone in this respect was the setting up under legislation passed by the Catalan Parliament of the National Council for Culture and Arts of Catalonia. This body, the first of its kind in a southern European country, is based on the arts councils to be found in the English-speaking world. Its purpose is to foster and organise policies for supporting, promoting and expanding cultural and artistic creation independently of government and political situations. The Council encompasses culture, science, technology and the humanities from a cross-cutting, interdisciplinary perspective that nurtures diversity.

When this report had already been completed, the Government of Catalonia approved the Catalan Cultural Facilities Plan for 2010-2020 which sets out the municipal facilities required to complete the network of basic cultural facilities and ensure access to culture for all.

The rollout of this Plan will make it possible to increase the number of towns which have cultural facilities and services and enhance those that are already there on the ground, and thus be able to reduce the people per facility ratio and also the distance travelled to access basic cultural services. For the first time the Plan takes an overview of the entire country to encompass all the cultural facilities considered essential for Catalonia.

Special acknowledgement should go to the ERICarts Institute for its awareness of our culture, and also to the author of the report for her painstaking work which will provide Catalan public and private cultural agents, as well as other agents both in Europe and in other parts of the world, with an overall view of the presence of Catalan culture and its diversity, density and visibility.

**Joan Manuel Tresserras**

**Minister of Culture and the Media in the Government of Catalonia**

## FOREWORD

Nearly a decade ago, the *Creative Europe* project of the ERICarts Institute underlined a change of paradigm that is now widely acknowledged in cultural policy circles: the growing need to share responsibility for fostering creative processes among different public, private and non-profit actors as well as the need for new cultural partnerships – or intelligent divisions of labour – across traditional local, regional, national, European and international spheres of competence. As witnessed in the Council of Europe/ERICarts *Compendium Cultural Policies and Trends in Europe* ([www.culturalpolicies.net](http://www.culturalpolicies.net)), new forms of transversal “creativity governance” are now being explored everywhere on our continent. It goes almost without saying that this development has, in many European countries, markedly enhanced the political role and the scope of action of regional governments and parliaments.

One could go so far to claim that at least some of the dreams voiced in the *Florence Declaration* – unanimously adopted on 16 May 1987 at the end of the “Culture and Regions” project of the Council of Europe – have already come true. This Declaration called for a more important role of European regions in cultural policy making and cooperation and, in order to achieve “cultural democracy”, underlined the need of “diversifying the centres of power and their methods of operation”. It was based, inter alia, on the observation that “the European regions, drawing on their experience and identity, offer in the process of European integration new responses to the requirement of development, based upon greater harmony between quality of life, the exploitation of regional resources, creativity and economic activities.”

The new cultural policy profile for Catalonia, skilfully written by Anna Villarroya Planas (University of Barcelona), can be seen as remarkable piece of evidence for the validity of the regional “upgrade” processes that took place during the last 25 years. This first regional version of a Compendium profile may very well become a model for similar exercises elsewhere in Europe. Indeed, it has already found some resonance in countries such as Belgium, Germany, Italy or the UK, so chances are that we will see more of this in the months and years to come.

During the last *Compendium* Authors Meeting, 2009 in Madrid, different exercises reaching beyond the traditional format of “European country profiles” were discussed. In the meantime, a “Compendium PLUS” Programme with additional partners such as the European Cultural Foundation and IFACCA is emerging, thanks also to the advice given by *Compendium* authors and editors. Currently, a parallel but independent Internet site for this type of new content is being planned. It would host *Compendium*-related exercises and link them with the chapters of national profiles, if technical and financial conditions permit. Three headings are envisaged:

- a) Profiles of countries outside of Europe (actually, 7 profiles from Arab countries already exist, one for Australia is in preparation);
- b) Profiles from the regional level in Europe;
- c) Individual and local contributions or blogs.

With regard to the need of improved interregional coordination and exchange, the above mentioned “Florence Declaration” also envisaged the creation of a structure or process that “could assume the role of a ‘European observatory of cultural policies and practices’, thereby constituting as valuable instrument for trans-national cultural cooperation...”. The Catalan contribution towards the “Compendium PLUS” initiative, together with the community of practice preparing the original *Compendium*, can be seen as an important and concrete step into that direction.

**Andreas Joh. Wiesand**

**Executive Director, ERICarts Institute**

Bonn, March 2010



# 1. HISTORICAL PERSPECTIVE: CULTURAL POLICIES AND INSTRUMENTS<sup>1</sup>

The development of cultural policies in Catalonia cannot be understood without an awareness of the fact that, for decades, Catalonia was governed by interests that conflicted with and were far removed from the social and cultural reality of the region. Thus, cultural policy has had a major influence on the creation of the Catalan nation.

**Cultural policy has been a key factor in the construction of Catalan nationality**

The two brief experiences of democratic government at the beginning of the last century clearly illustrate how the cultural and educational actions of the Mancomunitat (Commonwealth of Catalonia, 1914-1923) and the republican Generalitat (1931) formed the basis for respective government policies. In relatively few years and with very few resources or powers, Prat de la Riba, the first president of the Mancomunitat (the

body for cooperation between the four Catalan provincial councils of Barcelona, Girona, Lleida and Tarragona), undertook major work in the fields of standardisation of the Catalan language and professional and arts education and training. During this period, the main Catalan educational, scientific and arts institutes were created; museum and heritage policies were coordinated and a network of public libraries was established throughout the region. The cultural and educational policies of Barcelona City Council were the driving force behind major projects that affected the rest of Catalonia.

After the Primo de Rivera Dictatorship (1923-1930), the Second Spanish Republic (from 1931 to 1939) was the first government to truly recognise the cultural and political diversity of Spain, with the promulgation of the Statutes of Autonomy (the fundamental laws of the Autonomous Communities, AC) of Catalonia, Galicia and the Basque Country, all of which are nationalities with their own language and culture. Subsequently, these communities had their own institutions of government and cultural policies. In Catalonia, the new government of the republican Generalitat tried to form links with the work undertaken by the Mancomunitat, by creating a specific ministry of culture.

The end of the civil war (1936-1939) led to the dictatorship of General Franco. The cultural policy of the Franco Regime was marked by fervent nationalism and Catholicism. Academic and cultural institutes were purged. There was authoritarian, centralised control and intervention in the country's cultural life, particularly in the most avant-garde areas. In addition, linguistic and cultural diversity was repressed; there was a ban on the social use of Catalan. The government also had control of the propaganda machine: it employed a strict system of censorship and monopolised the media, although this monopoly began to weaken over time.

The cultural activities of the local administration (the city councils and the provincial councils, which are local government bodies that are elected indirectly) were insignificant during the Franco Regime, basically due to a lack of available resources. However, despite the deterioration of much of the cultural infrastructure, some new organisations were created. In the spirit of the Mancomunitat, which had become fixed in the consciousness of the population, during this period Catalan civil society took on the responsibility for boosting and maintaining many of the cultural activities in the region. This led to what has been termed a "toll" culture (individuals paid to maintain it) or a resistance culture, as the state persecuted or marginalised Catalan culture.

After forty years of the Franco Regime, the transition to democracy began in 1976 and 1977, when the plurinational reality of the Spanish State was recognised. This led to the introduction of crucial reforms in the public monopolies of the radio, press and television. The Spanish Constitution of 1978<sup>2</sup> and the Statute of Autonomy of Catalonia of 1979 marked

the start of a period of freedom of expression and artistic creation, public activity in the artistic and cultural fields, and full recognition of Spain's linguistic and cultural diversity. The Constitution brought about a new regional organisation of the state, with three basic levels of administration, each with a high degree of political autonomy: the central administration, the AC and the local councils (subdivided into municipal and provincial councils).

### Government of Catalonia

The first few years of democratic cultural policies were particularly complex in Catalonia. Both the provisional Generalitat (Government of Catalonia) (1977) and the first democratic town councils (1979) had to respond to the need for new governmental actions. In this period, language and culture were used in policy discussions as key factors in constructing the nation. However, unlike the experiences of the first third of the century, the cultural policy had to take into account the demands and needs of a much more heterogeneous population, over half of which was made up of immigrants who spoke Castilian.

In the first twenty years of democracy, the Generalitat<sup>3</sup> (Government of Catalonia) was governed by a nationalist party, *Convergència i Unió*, which established the first Ministry of Culture in the democratic period. This Ministry was given a traditional administrative structure made up of directorate generals for different sectors, and had a strong nationalist spirit. The cultural policy that was created during the more than twenty years of *Convergència i Unió* government (1980-2003) was strongly influenced by the different Ministers of Culture. Cultural activities, linguistic and education policies and the role of public media were also considered of strategic importance by this new government, as a basic instrument for developing Catalan identity.

The twenty-three years of the nationalist government can be divided into different phases. In the first phase, during the 1980s, the government began the process of establishing new services and cultural centres. Traditional cultural institutions (museums, theatres, archives, libraries, etc.) were modernised and new centres were created. In addition, major work was undertaken on legislation. The main criticisms of this government were made by the opposition, which was formed by left-wing parties. The opposition promoted a policy of integration that was more open and plural and that respected the cultural and linguistic diversity of Catalonia. It also supported a model for cultural policy that was less dirigiste and more participative. In the 1990s, a more liberal policy was consolidated, which supported civil society initiatives. New resources were provided to construct major infrastructure for cultural dissemination; to foster Catalan production and subsidise cultural agents; to promote Catalan culture abroad; and to boost linguistic policy. However, the second half of the 1990s was marked by the inability to divert some internal conflicts in the ministry and to enter into negotiation with the sectors of the cultural industry that were affected by the new law on linguistic policy. The last parliamentary term of the *Convergència i Unió* government again involved the promotion of Catalan production and Catalan cultural industries. The Catalan Institute of Cultural Industries (ICIC)<sup>4</sup> was founded and the government renegotiated the implementation of linguistic policy law with the main agents in the audiovisual industry. In addition, the government showed its commitment to increasing the presence of Catalan culture abroad with the announcement of a project to establish the Ramon Llull Institute (IRL)<sup>5</sup>.

Throughout most of the *Convergència i Unió* government, media policy was the responsibility of the Presidential Department<sup>6</sup> (except during the first parliamentary term from 1980 to 1984). The most significant aspects of this policy included the establishment of the Catalan Broadcasting Corporation (CCMA) and the incorporation all of the Generalitat's media into this institution from 1983. The aim of this policy was to create a collective imaginary by means of public radio and television. In the 1990s, local radio and television companies in the Catalan communication spectrum were regulated. Finally, in 2000, after intense debate with the opposition, the Law of the Catalan Audiovisual Council (CAC)<sup>7</sup> was approved. The CAC regulates audiovisual communication in Catalonia.

**The 1978 Constitution and the Statute of Autonomy of Catalonia of 1979 marked the start of a period of freedom of expression and artistic creation, public activity in the artistic and cultural fields, and full recognition of Spain's linguistic and cultural diversity**

The November 2003 elections and the subsequent agreement to form a Catalan nationalist, left-wing government led to a change of government in the Generalitat, after twenty-three years of *Convergència i Unió*. In the socialists' first parliamentary term (2003-2006), the Ministry of Culture focused on consolidating the main infrastructure for cultural dissemination and on boosting cultural industries. In this period, an attempt was made to decentralise the creative and exhibition sector. This was achieved by drawing up a plan for basic regional cultural infrastructure; giving impetus to an agency for disseminating art; and changing the management model for cultural policy, through the establishment of the National Council for Culture and the Arts of Catalonia (CoNCA)<sup>8</sup>. This Council would not be up and running until the next parliamentary term. The main goals of the Ministry included the following: export culture; create new circuits for programmes and exhibitions outside of Catalonia and beyond government activities; and involve the civil society and the economic sector in the cultural life of the region. The November 2006 elections again led to the constitution of the "Govern d'Entesa" coalition between the socialist parties in the Catalan parliament. One of the main objectives of the new government was to defend the Catalan language and culture. The new parliamentary term led to changes in the structure of the Ministry of Culture, which became the Ministry of Culture and the Media (DCMC)<sup>9</sup>. The inclusion of culture and the media in one body reflects the aims of the new Minister: to use the media as an essential tool to bring the population into contact with culture; to expand the market for Catalan products; and to promote cultural consumption. In more recent years, government action has strengthened the international presence of Catalonia. In addition, various milestones have been reached: involvement in the Frankfurt Book Fair<sup>10</sup>; Barcelona's new position as capital of the Union for the Mediterranean; a change in the management model for cultural policy, with the approval of a law to create the CoNCA, the on-going debate about a new policy to promote Catalan cinema, and the early launch of Digital Terrestrial Television (DTTV) in Catalonia.

### Local councils

With respect to the cultural policy of town councils, the first democratic governments of the 1980s were clearly committed to reclaiming the streets as a space for festivals, and to defending Catalan popular and traditional culture. In this first stage, cultural and linguistic standardisation was seen as essential. Once this stage had been completed, many town councils began to consolidate their programmes and teams, as well as the facilities in which their own cultural policies would be developed. The lack of suitable cultural facilities led some town councils to invest in infrastructure for cultural dissemination (museums, theatres, libraries and archives) and in sociocultural facilities (civic and cultural centres). Much of this investment was made possible by programmes for constructing and reforming social and cultural facilities that were implemented by different levels of supramunicipal government (provincial councils, the Generalitat and the Spanish Ministry). The public resources that were available for new projects began to decrease from the 1990s

onwards. At this time, the search for outside resources began to become more common, as did collaboration between the public and private sectors to manage and obtain funds, and improvements in the efficiency and efficacy of municipal cultural actions.

Barcelona City Council<sup>11</sup> is a special case. Traditionally, it has assumed a leading role in maintaining and funding the main Catalan cultural institutions. The Generalitat gave Barcelona the status of a capital city in

1998, through the *Municipal Charter of Barcelona*. This status was acknowledged by the central government in 2006.

The provincial councils, which are local, indirectly elected entities, are another level of government in the region. Their function is to support the town councils and the district councils. The town councils are responsible for the government and administration of the municipalities, which are the basic entities of regional organisation. The district councils are responsible for the government and administration of the districts, which are local entities in the region made up of groups of adjacent municipalities. In the area of culture, the role of the local administrations was determined in the past by the additional functions of Barcelona Provincial Council<sup>12</sup>, which inherited services and institutions from the time of

**Barcelona City Council has assumed a leading role in maintaining and funding the main Catalan cultural institutions**

the Mancomunitat and the republican Generalitat. This explains why, until recently, the following were all owned by Barcelona Provincial Council: the Empúries archaeological site (in the province of Girona), the National Museum of Archaeology of Tarragona (MNAT)<sup>13</sup>, the Library of Catalonia (BC)<sup>14</sup>, the Institute of Theatre (IT)<sup>15</sup> and the School of Library and Information Science, among others. The process of transferring the ownership and responsibility for these institutions to the Generalitat or the universities has taken place very gradually over the last twenty years, as it was difficult to agree on alternative funding for institutions that were governed by different political parties. Thus, Barcelona Provincial Council has played an important role in managing and financing some of the main cultural institutions of Barcelona.

The search for a legitimate space in which to act that is separate from the Generalitat has led Barcelona Provincial Council to develop a more dynamic and effective service for municipal cooperation. This service goes beyond investment plans and transfers to the town councils. In 1986, the *Centre for Cultural Studies and Resources (CERC)*<sup>16</sup> was created to provide town councils with an office for advice, training and information. Ten years later, the Council created two technical services offices, one specialised in museums and the other in arts promotion. Finally, the Provincial Council maintains a dynamic network of public libraries.

The three other Catalan provincial councils (Girona, Lleida and Tarragona) have had much less resources and fewer opportunities to support the municipalities and the district councils. Their policy of transfers has mainly been based on programmes of subsidies for building and renovating theatres, museums and cultural centres, for maintaining the network of libraries, for putting on shows and providing arts education, and for publications and other cultural activities. Lleida Provincial Council, for example, channels all of its cultural activity through the Institute of Lleida Studies (IEI)<sup>17</sup>, which was refounded in 1993. Until that time, the IEI had been responsible for activities involving heritage, museums and cultural dissemination, as well as the Provincial Council's main services, including grants and subsidies for town councils, district councils and cultural entities. Currently, the main objectives of the IEI are as follows: to promote the study and research of topics related to the districts in its area; to foster the sciences, humanities and the arts; cultural dissemination; and language standardisation. To attain these objectives, the Institute has established some lines of research, work and publication that are complemented by annual awards.

Girona Provincial Council<sup>18</sup> is committed to the development of local culture and fully supports the different cultural agents and sectors in the Girona area. The Strategic Plan for Subsidies 2009-201<sup>19</sup> was approved recently, to provide a regulatory framework. This will enable the Provincial Council to meet its objectives more effectively and to allocate and use public resources more efficiently. In addition, *Escènics*<sup>20</sup> has been established, which is a platform that supports the performing arts and music by putting creators in touch with the people who contract shows. This should ensure that a wider range of better cultural activities are on offer.

One of the main priorities of Tarragona Provincial Council's<sup>21</sup> cultural policy is to support municipal cultural facilities. In 1985, the Cultural Facilities Plan was established. This plan provided many municipalities in the Tarragona area with facilities. In 1992, a second phase led to the gradual completion of the initial building plans, and other municipalities were added to the programme. The Programme to Support Municipal Cultural Facilities highlights Tarragona Provincial Council's awareness of the sociocultural and economic function of such facilities in the local arena. Another of Tarragona Provincial Council's priorities has been to boost dynamism and creativity in the region, through actively defending culture. Thus, the Council supports and promotes the activities of entities and town councils, develops programmes and services in accordance with the needs of the citizens and promotes the culture of the region abroad.

## Notes

<sup>1</sup> This chapter includes many of Bonet's contributions on the cultural policy of Catalonia and Spain. See more details in:

Bonet, L.: "Evolución y retos de la política cultural en España", Tablero. Revista del Convenio Andrés Bello, n. 61 [August], p. 89-99, 1999.

Bonet, L.: "Les polítiques culturals a Catalunya: un espai d'acords bàsics en un context d'alt dinamisme". In: GOMÀ, R.; SUBIRATS, J. [coord.], *Govern i polítiques públiques a Catalunya: Autonomia i benestar*. Barcelona: Edicions Universitat de Barcelona, Universitat Autònoma de Barcelona, p. 303-325, 2001.

<sup>2</sup> [http://www.la-moncloa.es/NR/rdonlyres/79FF2885-8DFA-4348-8450-04610A9267F0/0/constitucion\\_ES.pdf](http://www.la-moncloa.es/NR/rdonlyres/79FF2885-8DFA-4348-8450-04610A9267F0/0/constitucion_ES.pdf)

<sup>3</sup> <http://www.gencat.cat>

<sup>4</sup> <http://www.gencat.cat/cultura/icic>

<sup>5</sup> <http://www.llull.cat>

<sup>6</sup> <http://www.gencat.cat/presidencia>

<sup>7</sup> <http://www.cac.cat>

<sup>8</sup> <http://cultura.gencat.cat/conca/>

<sup>9</sup> <http://www.gencat.cat/cultura>

<sup>10</sup> <http://www.frankfurt2007.cat>

<sup>11</sup> <http://www.bcn.es>

<sup>12</sup> <http://www.diba.cat>

<sup>13</sup> <http://www.mnat.es>

<sup>14</sup> <http://www.bnc.cat>

<sup>15</sup> <http://www.institutdelteatre.org>

<sup>16</sup> <http://www.diba.es/cerc/default.asp>

<sup>17</sup> <http://www.fpiei.es>

<sup>18</sup> <http://www.ddgi.cat/webddgi/llicitatSubseccions.do?codiSubseccio=1001&codiSeccio=10>

<sup>19</sup> <http://www.ddgi.cat/webFitxersNou/fitxer?idFitxer=4520>

<sup>20</sup> <http://www.ddgi.cat/catalegescenics/faces/inici.jsp>

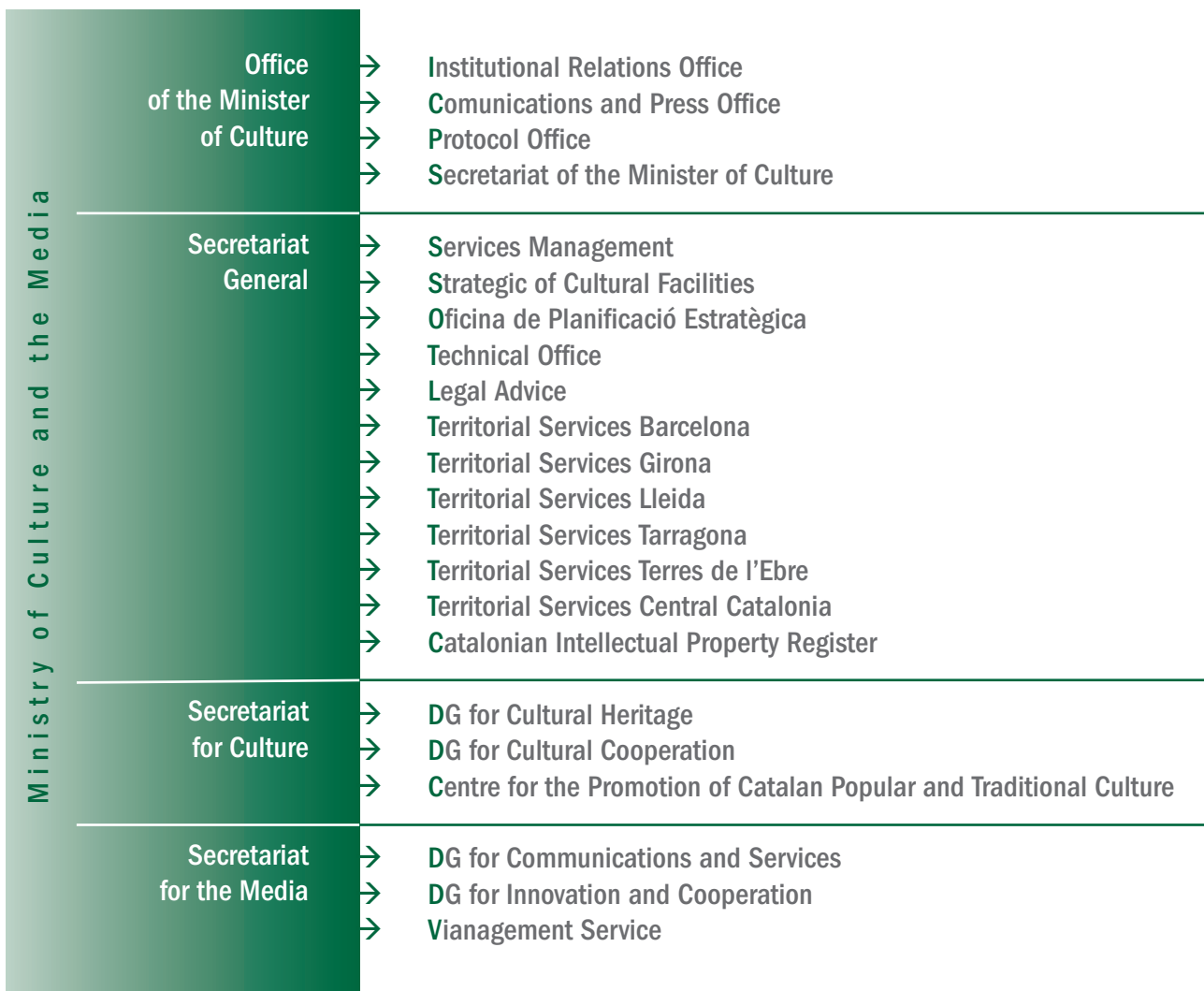
<sup>21</sup> <http://www.diputaciodeltarragona.cat/>



## 2. COMPETENCE, DECISION-MAKING AND ADMINISTRATION

### 2.1 Organisational structure

#### Organisational structure of the Generalitat's Ministry of Culture and the Media



DG: Directorate-General

SD-G: Sub Directorate-General

### Autonomous bodies, public entities, companies, consortiums and foundations

Autonomous Administrative Bodies	<ul style="list-style-type: none"> <li>→ Institute of Catalan Literature</li> <li>→ Museum of Science and Technology of Catalonia</li> <li>→ Autonomous Body of Archeological Museums</li> <li>→ Library of Catalonia</li> </ul>
Autonomous Business and Financial Bodies	<ul style="list-style-type: none"> <li>→ Autonomous Agency for the Promotion of Culture</li> </ul>
Public Law Bodies	<ul style="list-style-type: none"> <li>→ Catalan Broadcasting Corporation</li> <li>→ National Council for Culture and the Arts</li> <li>→ Catalan Institute of Cultural Industries</li> </ul>
Companies	<ul style="list-style-type: none"> <li>→ Television of Catalonia, SA</li> <li>→ Catalunya Ràdio SRG, SA</li> <li>→ TVC Edicions i Publicacions, SA</li> <li>→ CCRTV General Services, SA</li> <li>→ Teatre Nacional de Catalunya, SA</li> <li>→ TVC Multimèdia, SL</li> <li>→ CCRTV Interactiva, SA</li> <li>→ Activa Multimèdia Digital, SA</li> <li>→ Intercatalònia, SA</li> </ul>
Consortiums	<ul style="list-style-type: none"> <li>→ The Palau de la Música Catalana Consortium</li> <li>→ The Auditorium and Orchestra Consortium</li> <li>→ The Theatre Fortuny de Reus Consortium</li> <li>→ The National Museum of Catalan Art Consortium</li> <li>→ The Museum of Contemporari Art of Barcelona Consortium</li> </ul>
Foundations	<ul style="list-style-type: none"> <li>→ Private Foundation Mediterranean Fair of Shows with Traditional Origins</li> </ul>

**Autonomous Administrative Bodies:** Entities with their own legal character, assets and treasury. They carry out administrative activities including the management of public legal authorities and promotional activities, on behalf of the administration on which they depend and within a decentralised functional regime.

**Autonomous Business and Financial Bodies:** Characterised by their commercial and financial nature. They are subject to public law, and adhere to the law and the statutes under which they were created.

**Public Law Bodies subject to the Order of Private Law and others Public Entities:** Governed by private law, except in those areas reserved for public law, and in agreement with the laws under which they were created and their statutes.

**Companies:** Governed by the Statutes of the Catalan Public Company and the norms of private law. The Administration of the Government of Catalonia and other dependent bodies may participate in these societies.

**Consortiums:** Public bodies created within the framework of collaborative agreements formalised by the Government of Catalonia and other public or private non-profit administrations with objectives of social or public interest. They have their own legal character, heritage and treasury and are subject to public law.

**Foundations:** They carry out activities, promotional or social in nature that cannot be covered directly by the Administration and are governed by the Catalan legislation on foundations.

## 2.2 Overall description of the system

The 1978 Constitution created a new administrative territorial division in Spain, with three administrative levels: central government, AC or regions and municipal councils (subdivided into municipalities and provincial councils). According to the areas of competence laid down in the Constitution, all three levels have general responsibilities for culture. This system also separates the central government's responsibilities from those of the AC (see Chapter 5).

The AC have extensive powers in cultural matters. The Constitution gives them both management and normative control over those areas where public regulation of some kind has been traditional: museums, libraries, performing arts, handicrafts, etc. National museums, libraries and archives remain under state control, although in most cases responsibility for operating them is delegated to the regions. In Catalonia, as in other autonomous regions that have their own language and culture, the involvement of the regional government in cultural matters is greater than that in other regions in the

**In Catalonia, as in other autonomous regions that have their own language and culture, the involvement of the regional government in cultural matters is greater than that in other regions in the State**

State. This level of commitment to the revitalization of the Catalan culture led to the recognition of the autonomous government as exclusively responsible for culture, firstly, in the Autonomous Statute of 1979 and later in that of 2006.

At municipal level, the *Local Regime Act 1985*<sup>22</sup> gave city and town councils administrative powers over local heritage, cultural activities and amenities. The law states that municipalities with over 5,000 inhabitants are obliged to provide library services. It also allows the municipalities to promote "activities complementary to those provided by other government bodies and, in particular, those concerning culture". In practice, local authorities have almost unlimited power to promote cultural activities at municipal level. Their proximity to the citizen and the political rewards of such activities explain the huge expansion of local cultural events up to the start of the 1990s. Today, the bulk of municipal spending is on culture (see Chapter 6).

**Barcelona has achieved recognition as a cultural capital through the Municipal Charter (2006), which places it on the same footing as other European capital cities**

One exceptional case is the city of Barcelona, which has become recognised as a cultural capital through the Municipal Charter<sup>23</sup> (2006). This places it at the same level as other European capital cities. This recognition as a capital city has been consolidated by a convention signed between the Spanish Ministries of Culture and of the Economy, the Exchequer and Barcelona City Council.

In short, the normative and competence framework established by the Spanish Constitution has given the regional government great autonomy at all levels in establishing its priorities and policies. Therefore, the region and its respective cultural and social demands form the backbone of the objectives and strategies that are implemented.

## 2.3 Interministerial and intergovernmental cooperation

Regarding relations between the Catalan government and the state, it is the state that is constitutionally mandated to organise cultural communication among the different regions "in collaboration with them". For this purpose, the central

government set up a specific unit (Sub-Directorate General of Communication with the AC) under the wing of the Directorate-General for Cultural Cooperation and Communication of the Spanish Ministry of Culture (MCU)<sup>24</sup>. The unit's task is to cooperate with the regions in their cultural programmes, foster interregional communication in the area; disseminate the wealth of the regions' cultural heritage; and exchange information about cultural policies. It is also responsible for ensuring that the cultural diversity of Spain's regions is fully appreciated abroad, a task that the unit carries out in cooperation with the Ministry of Foreign Affairs and Cooperation and Spanish embassies and consulates around the world.

In practice, the mechanisms for coordinating central and regional government activities on cultural matters have operated with different degrees of success. In order to complement the constitutional normative, the Sectoral Conference on Culture was created. During the period 1992-1995, this conference was held a total of four times. In 2002 and 2003, the "Forum for Cultural Communication: General Administration of the State - Autonomous Communities" met with the aim of responding to the needs of the AC and of the Ministry of Education, Culture and Sport to create a framework for the exchange of information. However, it was not until 2004 that the Sectoral Conference Plenary resumed and approved the Organisational and Operational Regulation of the Sectoral Conference. The aim was to ensure an operational system and continuity of this cooperation body. Equally, the appointment of the Sectoral Technical Commission on Cultural Issues was proposed as a means of supporting the Sectoral Conference. Both the Sectoral Conference Plenary and the Sectoral Technical Commission on Cultural Issues can be made up of temporary or permanent working groups, depending on the importance or special characteristics of the subject under study. As part of its action plan for the current legislature (2008-2012), the MCU is committed to working more closely with the regional administrations.

**The combined action of the different levels of government has been particularly fruitful in the area of restoring and preserving national heritage**

Central and regional administrations, in this case Catalonia, are coordinated by institutions and emblematic cultural facilities, including the Auditorium<sup>25</sup>, the Palau de la Música Catalana<sup>26</sup>, the Liceu Opera House<sup>27</sup>, the Museum of Contemporary Art of Barcelona (MACBA)<sup>28</sup>, the National Museum of Catalan Art (MNAC)<sup>29</sup>, etc. Cooperation in many of these cases is attained via consortiums. Thus, the financing and management of these institutions is shared by the different levels of government.

The combined action of the different levels of government has been proven in the area of restoring and preserving national heritage. Since the beginning of the 1990s, there has been a proliferation of cooperation agreements at different levels of government, mainly for major urban developments associated with the construction of prestigious cultural monuments or sites. For example, in 2008, the MCU and the Ministry of Public Works jointly carried out the reconstruction of the cupola of the Pavilion of "Nostra Senyora de la Mercé" in the Hospital de la Santa Creu and Sant Pau in Barcelona, which was declared a World Heritage Site by UNESCO in 1997. It has also carried out the restoration of the Rubí Cooperative Winery in Barcelona.

As for relations between the regions themselves, the level of information and technical exchange is extremely low. One notable organisation that works in this area is the IRL, a consortium made up of the Government of Catalonia and the Government of the Balearic Islands that is dedicated to the promotion of Catalan language and culture abroad. At the beginning of 2008, Catalonia and the Balearic Islands signed a cooperation agreement in the area of culture with the objective of reactivating cultural cooperation, especially in the areas of promoting cultural heritage and the dissemination of arts forms. In addition, during 2008 Catalonia, Galicia and the Basque Country signed collaboration and cooperation agreement in the areas of cultural heritage, arts, cultural industries and popular culture with the objective of consolidating a working framework that permits the exchange of experiences in cultural policy between the three regions. At the start of 2009, the Governments of Catalonia and the Balearic Islands also signed two agreements permitting the reception

**The Ramon Llull Institute is committed to increasing the presence of the Catalan language and its culture abroad**

of broadcasts between their respective TV channels, TV3 and IB3, in the new DTTV transmission format. Likewise, in 2009, the Catalan and Valencian Governments took steps towards legalizing the coverage of broadcasts from their public TV channels in their respective territories, urging the Spanish government to facilitate the agreement. In October of that year, ICIC set up a program encouraging musical groups in Catalonia, the Basque Country, Galicia and the Balearic Islands to tour

in each other's territories. This initiative is to be extended to include bands from Andalusia in 2010. Elsewhere, the RAICES agreement (2005) between the ICIC, the National Cinema and Audiovisual Arts Institute of Argentina and the Galician Audiovisual Consortium involves the creation of a fund to promote coproductions with the joint participation of Catalan, Galician and Argentine production companies.

In terms of cooperation at municipal level, apart from consortiums made up of regional and central government and the councils of the larger Catalan cities, the four Catalan provincial councils play an important role. They have made notable contributions to the development of cultural activities at the intermunicipal level in the area of museums, libraries, archives and performing arts. At municipal level, the Ministries of Culture, Education, Urban Development and Tourism work together, through strategic or municipal action plans. The Agenda 21 for Culture<sup>30</sup> was approved in 2004 and has been adopted by an increasing number of Catalan cities and municipalities, including the following: Arenys de Mar, Barcelona, El Bruc, Calafell, Campdevànol, Girona, Granollers, Lleida, Mataró, Olot, Pineda de Mar, Sabadell and Sanauja. In order to promote the principles declared in this Agenda, the *Union of Cities and Local Governments*<sup>31</sup> established a working group for culture, which is chaired by Barcelona City Council's councillor for culture.

On the 25<sup>th</sup> of July 2008, the Mixed Commission for Culture was founded, with the objective of improving the coordination of cultural policies and cooperation between the DCMC, the provincial councils and the rest of the Catalan local administrations. The Mixed Commission is responsible for the following: to exchange information relevant to cultural policy, to draw up proposals for cooperation and the corresponding action plans; to propose coordination criteria; and to propose and promote technical working groups. It is also worth stressing the role played by the Director General of Cultural Cooperation<sup>32</sup>, answerable to the Ministry, whose functions include promoting cooperation with other government bodies in this area of cultural policy.

In the specific area of cooperation with the provincial councils, the DCMC has recently signed an agreement with the Provincial Council of Girona to restore buildings of architectural interest in the district of Girona in 2009 and 2010. The Ministry is also collaborating with the Provincial Council of Lleida in the restoration work of its architectural heritage, giving financial aid to those municipalities that most need it.

As for relations between the various administrative bodies of the Government of Catalonia, in the framework of the *1 % cultural program*, whereby the government commits itself to ensuring that one per cent of all the work it undertakes

**In the framework of the 1 % cultural program the government commits itself to ensuring that one per cent of all the work it undertakes involves the restoration and conservation of its architectural and archaeological heritage**

involves the restoration and conservation of its architectural and archaeological heritage, the DCMC and the Department of Territorial Policy and Public Works<sup>33</sup> signed, in March 2009, new protocols by which the Government of Catalonia agrees to finance 180 projects related to Catalonia's cultural heritage, complementing their work with that of the municipalities. More recently, the Department of Economy and Finance<sup>34</sup> and that of Justice<sup>35</sup>, together with the DCMC, have adopted a list of 16 measures aimed at strengthening control over public grants and improving accountability.

## 2.4 International cultural cooperation

### 2.4.1 Description of the main structures and tendencies

Catalonia has a long tradition of openness to the exterior. Its geographical position between Europe and the Mediterranean permitted the flow of communication and exchanges that have forged an open character, which goes beyond its permeable borders.

With Catalonia's loss of freedom and rights in 1714 (when Catalonia was defeated by Phillip of Bourbon V's Spanish troops) international relations were exclusively reserved for the Spanish state. This resulted in limited foreign activity for Catalonia, even though the implication of civil society assured that strong foreign links were maintained. Thus, many charity and friendship initiatives were carried out with the international community.

Since the Catalan government was restored in 1977, it has developed its own foreign policy. At the beginning of the 21<sup>st</sup> century, after two decades of self-governance, and in the context of a globalised, interdependent world with a united Europe, the definition of an ambitious foreign policy represents both a challenge and a necessity for a stateless nation, such as Catalonia. Full recognition of the national reality requires international recognition, especially of language and culture. In addition, the development of policies and responsibilities often goes beyond national borders.

The lack of specific statutory cover has not been a hindrance, as over the years the daily activity of the Generalitat has enabled it to carry out international actions. Currently, the 2006 Statute of Autonomy of Catalonia<sup>36</sup> recognises and defines relations between Catalonia and the rest of the state, the European Union (EU) and the rest of the world.

As an example of this internationality, in 2008, Barcelona was officially selected headquarters for the Secretariat of the Barcelona Process: Union for the Mediterranean. This candidature<sup>37</sup> was promoted by the Spanish and Catalan governments and the Barcelona City Council. It represents a decisive step towards the consolidation of the Euro-Mediterranean Association, which was founded in Barcelona city in 1995. The aim of this process is to promote dialogue and cooperation between the two shores of the Mediterranean via a clear framework of multilateral relations, and by monitoring projects and cooperation initiatives in different areas that facilitate understanding between the peoples and cultures of the Mediterranean. All this can be achieved by developing the wealth of human resources, fostering an understanding of different cultures and religions and promoting interchange between members of the respective civil societies.

### 2.4.2 Public actors and cultural diplomacy

Within the Catalan government, the Commission for Foreign Affairs and Cooperation<sup>38</sup> is responsible for driving and coordinating the government's foreign policy. This Commission, part of the Vice-Presidential Department<sup>39</sup>, is organised into the Directorate General for International Relations, the Directorate General for Development Cooperation and Humanitarian Action, and the Directorate General for International Projection of Catalan Organisations. It is responsible for the following: bilateral relations with European regional and state governments and the rest of the world; cross-border cooperation; development cooperation policy; governmental relations with the United Nations (UN), the United Nations Educational, Scientific and Cultural Organization (UNESCO) and other multilateral organisations (with the

At the beginning of the 21<sup>st</sup> century, the **definition of an ambitious foreign policy** represents both a challenge and a necessity for a stateless nation, such as Catalonia

Since 2008, Barcelona has been the headquarters for the Secretariat of the Barcelona Process: **Union for the Mediterranean**

exception of the EU); supporting the internationalisation of Catalan civil society; giving support to Catalans resident abroad; the Catalan government's delegations abroad (except the EU delegation) and policy concerning the promotion of the government abroad.

In the cultural area and from a business development perspective, the government created the Catalan Consortium for the Promotion of Culture Abroad (COPEC) to promote the presence of Catalonia in the foreign market. Currently, the ICIC has taken over the work that was formerly carried out by COPEC. Specifically, the ICIC's Area of International

**The Catalan Institute of Cultural Industries has 5 offices located in Berlin, Brussels, London, Milan and Paris**

Promotion fosters the international production and promotion of professional projects and favours the exportation of Catalan culture abroad.

The ICIC's Area of International Promotion relies on a network of foreign offices that facilitate relations between Catalan companies and their target markets, and offer valuable experience and *in situ* knowledge of foreign markets. Specifically, the ICIC has 5 offices, which are located in

Berlin, Brussels, London, Milan and Paris. The internationalisation resources that the ICIC provides for cultural companies include the following: studies, market analyses, personalised project consultancy, advice for internationalised projects, and diagnoses of the viability of export projects, which make their internationalisation possible. In 2005, the ICIC launched the *Catalan!Arts*<sup>40</sup> brand, with the intention of gaining more visibility for Catalan cultural companies in fairs, festivals and markets in the sector. The *Catalan!Music* brand is the first exportation office in the music sector in Spain to be recognised internationally and to become an accepted member of the European Music Office<sup>41</sup>. Over the next few years *Catalan!Music* will strengthen the presence of Catalan music in the markets of its European neighbours - France, Spain, Portugal, Italy and Germany, as well as in the US.

The Catalan government's Ministry of Culture has also promoted internationalisation in specific areas—including the audiovisual area—through specific programmes. The strategic nature of this sector, from both an economic and cultural perspective, led to the creation of the Catalan Films brand in 1986. The aim of this brand is to disseminate Catalan audiovisual materials worldwide. The recently constituted *Catalan Films & TV*<sup>42</sup> consortium is the motor which drives the internationalisation of the Catalan audiovisual industry by establishing local, national and international links and promoting

the international presence of Catalan companies and products around the world.

**The Catalan Films & TV consortium is the motor driving the internationalisation of the Catalan audiovisual industry**

Beyond the ICIC and the promotion of Catalan products and companies, a number of bodies are responsible for the international projection of Catalan culture and language. The IRL, which was created in 2002, promotes the teaching of the Catalan language, literature and culture in universities and other centres for higher education outside the Catalan

linguistic region. This is achieved by encouraging and supporting the Network of Conversation Teachers, and by the creation of chairs and other permanent studies of Catalan language and culture.

In 2006, the Ministry of Universities, Research and the Information Society<sup>43</sup>, the IRL and the Government of Catalonia's General Linguistic Authority<sup>44</sup> agreed to the creation of an Advisory Committee to the International Network of Universities with Catalan Studies, with the aim of establishing dialogue between academics and experts in Catalan studies abroad and representatives of the university teaching staff of the Catalan countries. In addition, various international universities specialize in Catalan language and literature through their Catalan Studies departments. This is the case in the University of Birmingham, Paris Sorbonne University, the Brazilian Institute of Philosophy and Science, the Johann Wolfgang Goethe – Frankfurt-am-Main University, Università degli Studi di Napoli Federico, the German Association for Catalan Studies and the North American Catalan Society.

In 1993, the Generalitat created the *Blanquerna Cultural Centre*<sup>45</sup> in Madrid to disseminate the Catalan culture in Spanish capital. The institute works to promote the historical and cultural reality of Catalonia in Madrid and to create conditions that facilitate cultural exchange, increase mutual knowledge and contribute to dialogue, understanding and respect between all Spanish citizens.

Sharing a border with France has led to cultural exchanges within the framework of regional and trans-border networks, for example:

**Sharing a border with France has led to cultural exchanges with this neighbouring country within the framework of regional and EU programs**

- The *Working Community of the Pyrenees* is an interregional, cross-border organization between the Principality of Andorra, the French regions of Aquitaine, Languedoc-Roussillon and Midi-Pyrénées, and the AC of Aragon, the Basque Country, Navarre and Catalonia. Its objectives include the recuperation of cultural heritage in order to strengthen the role of cultural development as an identifying link and element in the Pyrenees.
- *The Pyrenees Mediterranean Euroregion* is an initiative between the governments of Aragon, Catalonia, the Balearic Islands and the Regional Councils of the Languedoc-Roussillon and Midi-Pyrenees in order to support projects proposed by social, institutional and economic actors in the territory.
- *Four Motors for Europe* is the result of a cooperation agreement between the Catalan government and the Baden-Württemberg (Germany), Lombardia (Italy) and Rhône-Alpes (France) regions. Its objective is to encourage the involvement of the member regions in building Europe. Artist's residences, audiovisual projects and children's theatre have been established in the cultural sphere.
- Catalonia joined the *Association of European Border Regions* in 1986. This association was founded in 1971, with the objective of defending the interests of border regions within the EU. Of the 115 existing border regions in Europe, 90 are members of this Association.
- *The Creative Districts Network* brings together 12 of the most globally dynamic regions in terms of innovation and creativity. Its aim is to exchange successful experiences in innovative and original projects that have the capacity to generate employment and sustainable growth. It also fosters joint participation in European projects.
- *The Conference of Peripheral Maritime Regions* is an organization of 154 member regions that belong to 26 States around Europe. Catalonia forms part of the Inter-Mediterranean commission. The objectives of this commission are centred on the mutual economic, political and cultural development of the zone, in addition to promoting Euro-Mediterranean dialogue.
- *The Assembly of European Regions* is a political organisation that was created in 1985 with the objective of encouraging the European regions to work together. Currently, there are 250 member regions from 32 countries, one of which is Catalonia. The Assembly is divided into four committees. One of these, the D Committee, focuses on culture, the media and information technology.
- *The Operational Programme of Territorial Cooperation Spain-France-Andorra 2007-2013* constitutes the fourth generation of community financial support that is orientated at reinforcing economic and social integration in the border zones between Spain and France. The programme's strategy is based on putting value on the aspects that are common to each side of the border, reinforcing mutual knowledge and the links between territories, sharing resources and joint opening up to the exterior.

Further afield, the Scandinavian countries, and in particular Sweden, are another important area for the promotion of Catalonia. At the beginning of the 90s, these ties were primarily cultural, but in 1996 the Government of Catalonia

**International cultural activities are also the responsibility of institutions such as the **European Institute of the Mediterranean**, the **Casa America Catalonia** and the **Casa Asia****

signed a cooperation agreement with the Swedish region of Gävleborg. The agreement, renewed in March 2001, has been a permanent institutional link, facilitating the presence of the Government in the debate on regionalism in this area of Scandinavia and promoting stronger cultural ties.

International cultural activities are also the responsibility of institutions, such as:

- The *European Institute of the Mediterranean (IEMed)*<sup>46</sup>, was set up by the Government of Catalonia, the Spanish Ministry of Foreign Affairs and Barcelona City Council in 1989. It contributes to the promotion of Catalan and Spanish institutions in the Mediterranean area and promotes and participates in development cooperation projects.
- *Casa America Catalonia*<sup>47</sup> was formerly the Casa America Barcelona. It was founded in 1911 and incorporates the Catalan Institute for Latin American Cooperation. Its main objective is to expand and strengthen Latin American and Catalonia relations, and to bring them closer together, through different areas of cooperation. It also manages grants for students from around the world that are provided by the Spanish Agency for International Cooperation and Development.
- *Casa Asia*<sup>48</sup> was created in Barcelona in 2001 by the Spanish Ministry of Foreign Affairs, the Catalan government and Barcelona City Council. Its objective is to promote and implement projects and activities that contribute to greater mutual understanding and stronger relations between Spain and Asian and Pacific countries.

To a lesser extent, some cities (or other bodies, such as universities) have contributed to international cooperation, often within the framework of the EU (town twinning, Eurocities, Eurorégion Culturelle, ACRE, etc.), but also in a Latin American context, with the Interlocal-Iberoamerican Network of Cities for Culture<sup>49</sup>, which is driven by the Organisation of Iberoamerican States for the Education, Science and Culture<sup>50</sup> and the Barcelona Provincial Council. In the case of Barcelona, the city was home to the 1992 Olympic Games and the Universal Forum of Cultures in 2004<sup>51</sup>, two

major urban and cultural regeneration projects that were supported by the participation of different levels of government. These two events, particularly the Olympic Games, had a significant international impact.

**The city of Barcelona hosted two major urban and cultural regeneration projects: the 1992 Olympic Games and the Universal Forum of Cultures in 2004**

Diverse initiatives exist in the field of cultural education and training. For example, the Autonomous Agency for the Promotion of Culture (EADC)<sup>52</sup> of the Generalitat, carries out international activities, including the support for professional artistic and contemporary thought projects

in which cultural actors from the Pyrenees-Mediterranean Euroregion participate. In the area of popular culture, the Centre for the Promotion of Catalan Popular and Traditional Culture (CPCPTC)<sup>53</sup> supports cross-border mobility between the Midi-Pyrenees and the Languedoc-Roussillon regions, to promote the training of professionals.

In addition, the Generalitat, via the Arts and Crafts of Catalonia<sup>54</sup>, signed an agreement with the Casablanca Chamber of Craftsmanship in order to promote this discipline. Another initiative is the *Quebec-Catalonia, common challenges in linguistic acceptance* project, which is within the framework of the 8th Quebec-Catalonia Mixed Committee 2008-2010 driven by the two governments. The aim of this project is to share experiences and good practices in language teaching.

### 2.4.3 European and international actors and programmes

One of the Catalan government's priorities is to participate in the major challenges facing the international community. Hence, Catalonia's interest in participating in international organisations such as UNESCO and other cultural bodies that are responsible for issues with relevance to Catalonia.

The Generalitat has signed agreements with various agencies and foundations of the UN that are dedicated to cooperation, development and peace building. This has led to Catalonia's participation in the definition of planning and follow-up strategies for these international programmes. The Catalan government has signed two Memorandums of Understanding (2003 and 2006) expressing mutual recognition. Both institutions undertook to resign the Memorandum of Understanding in September 2009, which gives legal recognition to the presence of Catalan culture in UNESCO and which should serve to formalise relations the Catalan Government and UNESCO. The UNESCO Centre of Catalonia<sup>55</sup> has acted as a privileged intermediary between Catalonia and this organisation. In recent years, the Generalitat has supported the approval of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Via the Vicepresidential Department and the DCMC, the government has shown its will to actively participate in the practical process of implementing the agreements derived from this international instrument. In September 2008, the Generalitat, the German Commission of UNESCO and the Interarts Foundation jointly organised the programme "U40 Diversity 2030" in Barcelona.

The Government of Catalonia has signed two **Memorandums of Understanding with the UNESCO (2003 and 2006)** expressing mutual recognition

The Generalitat's contribution to Spain's preparations for undertaking the Presidency of the EU during the first half of 2010 has comprised the drawing up of a document expressing its desire that Spain be presented as a plural, decentralised state, respecting its AC and the plurilingual nature of its peoples. The document represents a bid to promote the implementation throughout the EU of the *Convention on Protection and Promotion of Diversity of Cultural Expressions* as adopted by UNESCO and the European Agenda for Culture in a Globalised World. In addition, it calls for the protection and promotion of European cultural heritage, seeking support for the cultural industries in strengthening the cultural diversity of the regions and countries.

### 2.4.4 Direct professional cooperation

Transnational agreements have also been made in the interprofessional area, for example:

- The EADC, of the Generalitat's DCMC, has initiated a touring programme of some of the exhibitions prepared by the Santa Mònica Art Centre<sup>56</sup>.
- The Art Promotion Office (ODA)<sup>57</sup>, organised by the Provincial Council of Barcelona's Cultural Division, together with other European institutions, is involved in the project run by the European Platform of information, research, and professional exchanges for street arts and circus arts, led by the French National Resource Centre for Street Arts and Circus Arts - HorsLesMurs.
- The Centre for Contemporary Culture of Barcelona (CCCB)<sup>58</sup> along with the French Institute of Architecture (Paris), the Architecture Foundation (London), the Netherlands Institute of Architecture (Rotterdam), the Architekturzentrum Wien (Vienna) and the Museum of Finnish Architecture (Helsinki) has organised the European Prize for Urban Public Space since 2000.

Various **transnational agreements** have been signed in the interprofessional area

- In 2004, six Spanish museums signed a collaborative agreement with the Museum of Modern Art in the Open Exchange Programme, in which the education managers of the participating museums shared experiences. The Catalan museum that participated was the CaixaForum<sup>59</sup>.
- Since 2005, the Farrera Centre for Art and Nature<sup>60</sup> has an exchange programme with other residential centres for artists around the world, for example, the Helsinki International Artist-in-Residence Programme in Finland.
- In 2006, a number of museums in the Pyrenees Mediterranean Euroregion decided to work together in areas such as the exchange of exhibitions, communication, reflection on contemporary art and improving relations with audiences. The Catalan museums that joined the network of contemporary art museums in the Euroregion include the Santa Monica Art Centre, the Joan Miró Foundation<sup>61</sup>, the MACBA and the Antoni Tàpies Foundation in Barcelona.
- The Association of Architects of Catalonia<sup>62</sup>, which has opened an office in China, has signed agreements with professional societies and Chinese municipalities in order to establish relations and carry out specific projects.
- The Mataró Centre for Creation and Contemporary Thought, Can Xalant<sup>63</sup>, has links with similar international centres. This enables it to run a residence exchange programme. Its partners include the Centre Matucana 100 in Santiago, Chile; the Platform Garanti Contemporary Art Centre, Istanbul; the Levante de Rosario; the Ker-Thiossane Dakar; and the Centro Colombo Americano de Medellín.
- The Casa Amarilla<sup>64</sup>, a cultural not-for-profit association, is the technical and promotional secretary for the Amarilla Network. This is a Euro-American Network of organisations that undertake sociocultural projects for marginalised young people or young people at risk. The Network was founded by The Imago Foundation (Columbia), the Rogelio Rivel Circus School and Clowns without Borders (Barcelona). Currently, the Network has 14 members from Europe and Latin America.
- The Antoni Tàpies Foundation<sup>65</sup>, in collaboration with the Witte de With Centre for Contemporary Art (Rotterdam), the International University of Andalusia (Seville), Arteleku (San Sebastián) and the Akademie Schloss Solitude (Stuttgart) organises *Contemporary Arab Representations*. This project has the long term objective of facilitating production, circulation and exchange between the different cultural centres of the Arab world and the rest of the world.

#### 2.4.5 Cross-border intercultural dialogue and cooperation

One of the most important actors in the dialogue between the EU and the other Mediterranean countries is the *IEMed*.

**The European Institute of the Mediterranean, based in Barcelona, is one of the most important actors in the dialogue between the European Union and the other Mediterranean countries**

This institute, which is based in Barcelona, is a centre for reflection and debate on Mediterranean societies, a think-tank that specialises in Euro-Mediterranean relations, and a promoter of cooperation. The Institute promotes knowledge through research and study; carries out training and promotion activities; encourages the participation of civil society in the *Euro-Mediterranean Partnership*, also called the *Barcelona Process* (see Section 2.4.1) and promotes Catalan and Spanish institutions in the Mediterranean. It also promotes and participates in development cooperation projects; works in favour of Mediterranean networks; organises exhibitions and cultural activities; publishes books and

periodicals and acts as an observer of the general situation in the Mediterranean. The Institute was set up to coordinate the *Spanish Network of the Anna Lindh Euro-Mediterranean Foundation*. This Foundation is the first institution created by the 35 countries of the *Euro-Mediterranean Partnership*. Its aims are to improve mutual understanding and the quality of cultural dialogue between the two sides of the Mediterranean. The Anna Lindh Euro-Mediterranean Foundation<sup>66</sup> encourages cultural dialogue, supports exchanges, cooperation and mobility, particularly among the young,

and organises activities within the framework of the *Barcelona Process*. It was conceived as a “network of networks” and comprises 35 networks from different countries. The Spanish network is formed by 82 members, representing organisations from civil society.

The *Europa Diversa Network*<sup>67</sup> is a virtual organisation for people and institutions dedicated to understanding, discussing and developing cultural diversity within the framework of the new Europe. Its founder members include the Jaume Bofill Foundation<sup>68</sup>, the *IEMed*, the Open University of Catalonia (UOC)<sup>69</sup>, the International Centre “Escarré” for Ethnic Minorities and Nationalities<sup>70</sup> and the Interculture-UNESCO Association for the promotion of intercultural dialogue in Catalonia. The general objective is to contribute, from the perspective of Catalonia, to the construction of Europe in terms of cultural diversity.

The *Interarts Foundation* (European Observatory for Cultural Research and International Cultural Cooperation)<sup>71</sup> is a cultural think tank and an observatory for cultural policies. It aims to foster cultural dialogue and the exchange of expertise, and to devise and implement strategies for creative cities and cultural entrepreneurs. It was established in 1995 as an independent association, through an agreement between the Catalan authorities, the Council of Europe and international partners. *Interarts* combines the advantages of a versatile independent body with a strong international presence and commitment to the public domain.

See Section 2.4.3 and Section 4.2.3

#### 2.4.6 Other relevant issues

The Catalan Agency for Development Cooperation (ACCD)<sup>72</sup>, founded in 2003, is responsible for managing the Generalitat’s development cooperation policy. Its cultural objectives include the defence and promotion of traditional cultures, languages and identities and respect for pluralism and diversity.

The *Master Plan for Development Cooperation (2007-2010)*<sup>73</sup> is the main strategic planning tool for allocating funds and establishing the geographic and sector-specific priorities that are to be introduced in the subsequent annual plans. These priorities serve as general guidelines for development cooperation policy as a whole. It operates on a four-year basis. The strategic line for development is the one that concentrates the greatest amount of action and resources, 20 % of which are destined to cultural cooperation, cooperation with indigenous peoples, support for linguistic standardisation in countries with minority languages, the promotion of associations and support for the autonomy and rights of disabled people in developing countries.

During the period 2003-2008, the Generalitat supported various international actions in the area of culture. These included the following: tourist and cultural development in Walata and the recuperation and promotion of the cultural heritage of Tichitt-Walata (Mauritania); the reconstruction of the cultural centre in Mostar (Bosnia Herzegovina); the theatrical association company “La Jarra Azul” project to promote women’s contributions to culture (Mexico); the recuperation of traditional music and culture in Afghanistan; the incubator for creative industries in Guatemala; the training programme for professionals in the cultural sector in Latin America; the archive cooperation and solidarity project (Uruguay, Argentina, Morocco and Brazil); the “De ese arte...Paz!” (From this art... Peace!) project (Colombia); the “Cultural sustainability: heritage, language and gender” project (Algeria); the virtual debate forum and exhibition of Latin American plastic artists “Somni de Millors Vides” (Dreams of better lives) (Argentina); the training of Kurdish language teachers for the revitalisation of the cultural environment (Turkey); an awareness project based on art and laughing (Mozambique); the strengthening of Andean identity from an intercultural perspective in the Cusco Valley (Peru); “Criteria and techniques of architectural modernisation of historical centres” - workshop (Egypt); contributing to the redevelopment of the Ain Jadeda district in Tel Rumaida, Hebron (Palestine); the restoration and expansion of the

**The Catalan Agency for Development Cooperation is responsible for implementing and managing the Generalitat’s development cooperation polic**

## Catalan communities abroad have played a key role in Catalonia's recent history, by maintaining and disseminating Catalan culture

Salvador Allende Solidarity Museum (Chile); the ZUMBI II project for the exchange of participative processes through cultural and intercultural promotion (Brazil); and the setting up of a Community Museum in Moxos (Bolivia).

With regards to Catalan communities abroad, the Commission for Foreign Affairs and Cooperation, through the Catalan Communities Abroad Unit, supports the private entities that the Generalitat has

recognised as Catalan communities abroad. Such entities are comprised of Catalans and those who are interested in Catalonia. They aim to promote Catalonia and to support the local Catalan community that is resident abroad. Catalan Communities Abroad, which are also known as Catalan centres, have played a key role in Catalonia's recent history, by maintaining and disseminating the Catalan culture and reality, and, most importantly, its language. Over one hundred and twenty private associations in some 40 countries worldwide have become true reference points of Catalonia.

### Notes

<sup>22</sup> <http://www.boe.es/>

[aeboe/consultas/bases\\_datos/doc.php?id=BOE-A-1985-5392](http://www.boe.es/consultas/bases_datos/doc.php?id=BOE-A-1985-5392)

<sup>23</sup> <http://w3.bcn.es/V04/>

[Home/V04HomeLinkPl/0,2687,394566\\_399596\\_2,00.html](http://w3.bcn.es/V04/Home/V04HomeLinkPl/0,2687,394566_399596_2,00.html)

<sup>24</sup> <http://www.mcu.es>

<sup>25</sup> <http://www.auditori.com>

<sup>26</sup> <http://www.palaumusica.org>

<sup>27</sup> <http://www.liceubarcelona.com>

<sup>28</sup> <http://www.macba.cat>

<sup>29</sup> <http://www.mnac.cat>

<sup>30</sup> <http://www.agenda21culture.net>

<sup>31</sup> <http://www.cities-localgovernments.org>

<sup>32</sup> <http://www20.gencat.cat/portal/site/CulturaDepartament/menuitem.e41c095e35dd13f9f62e14d4b0c0e1a0/?vgnnextoid=55db6790ded1a010VgnVCM1000000b0c1e0aRCD&vgnnextchannel=55db6790ded1a010VgnVCM1000000b0c1e0aRCD&vgnnextxtfmt=default>

<sup>33</sup> <http://www.gencat.cat/ptop>

<sup>34</sup> <http://www.gencat.cat/economia>

<sup>35</sup> <http://www.gencat.cat/justicia>

<sup>36</sup> [http://www.parlament.cat/porteso/estatut/eac\\_ca\\_20061116.pdf](http://www.parlament.cat/porteso/estatut/eac_ca_20061116.pdf)

<sup>37</sup> <http://www.barcelona-candidata-euromed.com>

<sup>38</sup> <http://www.gencat.cat/afersexteriors>

<sup>39</sup> <http://www.gencat.cat/vicepresidencia>

<sup>40</sup> <http://www.catalanarts.cat>

<sup>41</sup> <http://www.emo.org>

<sup>42</sup> <http://www.catalanfilms.cat>

<sup>43</sup> <http://www.gencat.es/dursi>

<sup>44</sup> <http://www.gencat.cat/llengua/secretaria>

<sup>45</sup> <http://www.ccblanquerna.cat/>

<sup>46</sup> <http://www.iemed.org>

<sup>47</sup> <http://www.americat.net>

<sup>48</sup> <http://www.casaasia.es>

<sup>49</sup> <http://www.diba.es/interlocal/index.htm>

<sup>50</sup> <http://www.oei.es>

<sup>51</sup> <http://www.barcelona2004.org>

<sup>52</sup> <http://www.gencat.cat/cultura/EADC>

<sup>53</sup> <http://cultura.gencat.cat/cpcptc/index.htm>

<sup>54</sup> <http://www.artesania-catalunya.com>

<sup>55</sup> <http://www.unescocat.org>

<sup>56</sup> <http://www.artssantamonica.cat>

<sup>57</sup> <http://www.diba.es/oda/>

<sup>58</sup> <http://www.cccb.org>

<sup>59</sup> [http://obrasocial.lacaixa.es/nuestroscentros/caixaforumbarcelona/caixaforumbarcelona\\_es.html](http://obrasocial.lacaixa.es/nuestroscentros/caixaforumbarcelona/caixaforumbarcelona_es.html)

<sup>60</sup> <http://www.farreracan.cat>

<sup>61</sup> <http://www.fundacionmiro-bcn.org>

<sup>62</sup> <http://www.coac.net>

<sup>63</sup> <http://www.canxalant.org>

<sup>64</sup> <http://www.lacasamarilla.org>

<sup>65</sup> <http://www.fundaciontapies.org>

<sup>66</sup> <http://www.euromedalex.org>

<sup>67</sup> <http://www.europadiversa.org>

<sup>68</sup> <http://www.fbofill.cat>

<sup>69</sup> <http://www.uoc.es>

<sup>70</sup> <http://www.ciemex.cat>

<sup>71</sup> <http://www.interarts.net>

<sup>72</sup> <http://www.gencat.cat/cooperacioexterior/cooperacio>

<sup>73</sup> [http://www.gencat.cat/cooperacioexterior/cooperacio/PLADIRECTOR\\_0710.htm](http://www.gencat.cat/cooperacioexterior/cooperacio/PLADIRECTOR_0710.htm)



## 3. GENERAL OBJECTIVES AND PRINCIPLES OF CULTURAL POLICY

### 3.1 Main elements of the current cultural policy model

Since the beginning of the democratic period, government intervention at the levels of the Generalitat government and the local administration has been *dirigiste* and strongly inspired by the French model of cultural policy, but with significantly less resources and without a highly structured model to support it. Aspects of the French model have been copied, such as building large infrastructure, implementing tight regulations and keeping decision-making capacity in the hands of politicians. In many cases there are no intermediate instruments for management and decentralisation. Likewise, there has been a lack of open and participative spaces for critical debate, and a clientelistic approach has been adopted that favours specific groups or individuals<sup>74</sup>.

**Government intervention has been *dirigiste* and strongly inspired by the French model of cultural policy**

However, in recent years, Catalan public authorities and many Catalan associations have redefined the existing models for cultural management and for the support and promotion of artistic creation. The opportunity to create a Council of Arts arose in response to the need for new formulas for cultural policies and policies that support creation. Thus, cultural and arts policy can be kept separate from the political situation and society can be given a greater role in decision-making.

**In 2008 the National Council for Culture and the Arts was created, a new model for cultural management in Catalonia**

After extensive political debates, in which Catalan civil society participated to a significant extent, the CoNCA (Law 6/2008 of 13 May) was approved. This Council represents a new model for cultural management in Catalonia. At the end of January 2009, the Parliament of Catalonia approved the composition of this new body, which was to

include eleven members. The CoNCA began its activities as soon as its Statutes were approved (Decree 40/2009, of 10 March). This is the first instrument of its kind in the Spanish State. Its main objectives are to ensure the development of cultural activity, and to collaborate in drawing up both cultural policy and policy that supports and promotes artistic and cultural creation. Its specific aims include traditional ones, such as the promotion of excellence in creation, professional training, and the promotion and dissemination of cultural products, as well as new objectives to face new challenges, including the following: new languages, new forms of mediation, new arts forms, attracting audiences (particularly young people), and defending cultural diversity.

### 3.2 National definition of culture

One of the documents that defines the limits of the term “culture” is the Statute of Autonomy of Catalonia 2006. According to article 127, exclusive power over cultural issues includes: artistic and cultural activities, including the books and periodical publications sector; the audiovisual sector (the film industry, cinemas and distribution companies); cultural heritage, which includes architectural, archaeological, scientific, technical, historic, artistic, ethnological and cultural heritage in general; archives, libraries, museums and other cultural heritage centres; as well as the promotion of culture, which includes the theatrical, musical, audiovisual, literary, dance, circus and combined arts sectors.

See also Section 5.1.1 and Section 5.1.2.

### 3.3 Cultural policy objectives

Culture contributes to creating the collective imaginary of towns and is a basic component of identity, the expression of diversity and social cohesion. With this premise, in Catalonia, as in other AC in the Spanish State that have their own languages, the promotion of national identity has been the main focus of cultural policy, and indeed of all government action throughout history. Many immigrants have arrived in Catalonia, firstly from the rest of the Spanish State in the 1950s and 1960s, and subsequently from other countries, particularly from 2000 onwards. Consequently, the recognition of cultural diversity is now an essential aspect of cultural policy programmes at regional level and at municipal level in particular. Culture has become another aspect of the social integration of immigrants. Policies for the recognition of cultural diversity have been accompanied by actions to promote national identity and the Catalan language. As a result, the government has considered that language is synonymous with cohesion. Thus, Catalan classes have become a tool for facilitating the integration of new arrivals in the present and the future. In this sense, the cultural policy emphasises one of the three main pillars of the 2007-2010 Government Plan<sup>75</sup> of Generalitat: strengthening the welfare state to achieve a more just and cohesive society.

The creation of the CoNCA also represents a clear commitment to Catalan culture. Thus, when language is the basis of the art form, the CoNCA must give preferential treatment to cultural products that are expressed in Catalan and ensure that special relations are formed with cultural actors in the rest of the Catalan-speaking regions.

Another of the main objectives of Catalan cultural policy is to support creation. In the present parliamentary term (2007-2010), this support is focused on three main areas: to make arts education centres more accessible to the population at amateur and professional levels; to approve the Statute for Artists, in order to ensure the protection of professionals, whether they are creators or leaders in the cultural world and to promote a network of centres for artistic creation and production that reinforces the existing centres, completes the public network and makes regional harmonization possible.

In recent years, one of the main aims of the welfare state has been to increase access to culture for all citizens, whilst ensuring regional balance. The Statute of Autonomy of Catalonia 2006 recognises that all people have the right of equal access to culture. To ensure this equal access, activities have been focused mainly on investing in cultural facilities; expanding the digital network around the region by connecting different facilities with fibre optic cables; and creating an agency that is responsible for establishing a circuit for arts programmes and exhibitions. This circuit will facilitate contracting, encourage the circulation of cultural products around the region, and strengthen the links between education and culture, in order to increase cultural consumption in Catalonia. In addition, the current government (2007-2010) aims to use the media more extensively, as an essential instrument for bringing people into contact with culture. Consequently, the name of the Ministry of Culture has been changed to the Ministry of Culture and the Media, which has led to much closer links between culture and communication.

**The promotion of national identity has, throughout history, been a key focus of government action**

**The Government has considered language as a tool for social cohesion**

#### Notes

<sup>74</sup> Bonet, L.: "Les polítiques culturals a Catalunya: un espai d'acords bàsics en un context d'alt dinamisme" in GOMÀ, R.; SUBI-

RATS, J. [coord.], *Govern i polítiques públiques a Catalunya: Autonomia i benestar*. Barcelona: Edicions Universitat de Barcelona, Universitat Autònoma de Barcelona, p. 303-325, 2001.

<sup>75</sup> <http://www.gencat.cat/pladegovern>



## 4. CURRENT ISSUES IN CULTURAL POLICY DEVELOPMENT AND DEBATE

### 4.1 Cultural policy priorities in the last five years

The main objectives of cultural policy in the new period of government, which began in 2004, can be found in the Government Plans for the periods 2004-2007 and 2007-2010. In an environment that is characterised by a highly diverse Catalan society, the government's main challenge lies in creating conditions in which this society can grow, through equality and freedom. However, it must also create an environment in which citizens feel that they can participate in a collective project to ensure the survival and spread of Catalan, recognise cultural and linguistic diversity as a source of enrichment and promote Catalan culture abroad.

This challenge has been defined in this period in four main aims of cultural policy:

- To increase access to culture for all citizens, and ensure cultural rights and regional balance in programmes and facilities.
- To modernise Catalan culture by boosting the competitiveness of the cultural industries, and to ensure the promotion of Catalan culture abroad and the incorporation of new technologies.
- To be committed to cultural creation by fostering the participation and development of the third sector, and to bring arts education centres closer to the population.
- To boost the preservation of cultural heritage, and to organise the main Catalan cultural facilities in a network throughout the region.

In terms of linguistic policy, the major challenge for the government in the next few years is to transform the high level of knowledge of the Catalan language (according to data in the *Language Use Survey*<sup>76</sup>, in 2008, 78.3 % of the Catalan population spoke Catalan and 94.6 % understood it) into a higher index of social use (in 2008, 35.6 % of the population used Catalan socially). The gradual increase in immigration to Catalonia has meant that maintaining the level of knowledge of Catalan is still an essential aim of linguistic policy.

**The Government's main challenge lies in creating the conditions in which a highly diverse Catalan society can feel that they can participate in a collective project to ensure the survival and spread of Catalan, recognising cultural and linguistic diversity and promoting Catalan culture abroad**

### 4.2 Recent cultural policy issues and debates

#### 4.2.1 Cultural minorities, groups and communities

Migration has been one of the main factors of change in Catalan society, particularly since 2000. For different reasons, and particularly for work, the arrival in Catalonia of people from other countries is now a reality

that accentuates the diversity of the Catalan society. As all aspects linked to immigration need to be dealt with as a whole, a new social and political agreement is needed. This should enable consensus to be established, which will ensure social cohesion. Among the ideas in the *National Agreement on Immigration*<sup>77</sup>, signed in December 2008 by the

Generalitat, the parliamentary groups, the social agents and the representatives of immigrant groups, is that of a common public culture, based on a balance between valuing diversity and the need for cohesive elements.

The *Plan for civic responsibility and immigration 2005-2008*<sup>78</sup>, approved in mid-2005, contains a set of principles, objectives, priorities and programmes that act on the impact of the arrival of immigrants in Catalonia. Among the government aims and actions in this field are the recognition of cultural diversity and of interculturality, which is interpreted from a dynamic perspective of culture and cultures; the promotion of social cohesion and stability in an environment in which there is growing diversity; as well as the defence of the Catalan language and the construction of a stronger, richer and more plural Catalan identity.

In 2000, the number of foreigners with residence permits in Catalonia was 214,996, which represents 3.4 % of the total population of Catalonia and 24 % of the total number of foreigners in Spain. Eight years later, in 2008, the number of foreigners in Catalonia had reached 974,743, that is, 13.3 % of the population of Catalonia. This is almost 3.5 percentage points above the figure for the Spanish State (9.8 %) and 21.8 % of the total number of foreigners in Spain. In terms of the continent of origin, the largest groups of immigrants in Catalonia on 31 December 2008 were from America (30.8 %) and Africa (29.8 %), followed by Europe (28.6 %) and Asia (10.5 %). By country, the highest number of immigrants came from Morocco (230,262), followed by Rumania (86,910), Ecuador (84,170), Colombia (45,379) and China (43,395).

On a local level, many actions promote culture and artistic creation as an “instrument” for the social integration of immigrant communities and cultural minorities. Such actions act as a “bridge” between these groups and the host population. The objectives of these actions include the following:

- Increase visibility through the media: the Migra Media Association in Barcelona produces audiovisual material and documentation.
- Raise the skills of minority communities: the ETANE Association<sup>79</sup> is a working group from Sub-Saharan Africa that has organised training programmes for teachers and pupils in Barcelona since 1991.
- Promote cultural exchange: the IBN BATUTA Sociocultural Association<sup>80</sup>, which was founded by young Moroccans, carries out intercultural activities.
- Increase access to knowledge, culture and resources: “La formiga”<sup>81</sup>, a not-for-profit organisation, carries out activities to fight against social inequality and to promote solidarity.
- Revitalise the community and promote social cohesion: the Tot Raval Foundation<sup>82</sup> aims to improve quality of life in a neighbourhood in which 45 % of the population are foreigners. This is achieved through projects with a clear cultural component.
- Disseminate and maintain traditional cultures: the Cultural Association of Capoeira Angola Vadição<sup>83</sup> disseminates Afro-Brazilian cultural heritage through the practice of Capoeira.
- Promote knowledge, dialogue and cooperation between different religions: the UNESCO Association for Interreligious Dialogue supported the creation of the Interreligious Choir “La Pau”.
- The incorporation of immigrants within Catalan cultural groups: the Coordinator of the *Colles Castelleres* (Human Tower Teams) of Catalonia has presented a pilot project “*We’re all in the same*”

Many actions promote culture and artistic creation as an “instrument” for the social integration of immigrant communities and cultural minorities

The arrival in Catalonia of people from other countries is now a reality that accentuates the diversity of Catalan society

**There are three official languages in Catalonia: Catalan, Castilian and an Aranese variant of the Occitan language**

However, the inequality between Catalan (and Occitan in the Vall d'Aran) and Castilian means that the public authorities give special attention to the Catalan language.

The main challenges for government action on the linguistic issue involve attaining a regime of linguistic coexistence in Catalonia in the public sphere to make effective the respect for linguistic rights included in the legislative framework and to guarantee the acceptance of new arrivals. Through this policy, two objectives have to be made compatible:

for Catalan to become the common language of social cohesion, shared by the whole citizenry; and for all citizens, regardless of what their habitual language is, to be able to take part in public life, exercise their rights on an equal footing and maintain satisfactory intercultural relations.

**The Government's two objectives are, first, for Catalan to become the common language of social cohesion, and, second, for all citizens, regardless of what their habitual language is, to be able to take part in public life and exercise their rights on an equal footing**

The government must achieve these aims by guaranteeing linguistic non-discrimination and with the conviction that progress in the knowledge and use of Catalan must not be seen as an objective that implies the retreat of Castilian nor should Castilian be considered an obstacle for the consolidation of Catalan.

The Catalan government plans, coordinates and executes linguistic policy through the General Linguistic Authority. Government action in this area is specified in the *Language Policy Plan for the 8th Parliamentary*

*Session*<sup>84</sup>, which aims to boost the use of Catalan in all aspects of public and private life. Two strategies are described in this plan: to promote the social use of Catalan; and to make language policy a public policy that is transverse in nature. The first of these strategies can be defined in two objectives: to increase the knowledge of Catalan in the adult population in Catalonia, by encouraging people to learn the languages that most help to promote individuals in society; and to increase the association of positive values with the use of Catalan as a modern language that helps the promotion of individuals in Catalan society. The second strategy can also be defined in two objectives: to promote the use of Catalan in the workplace, in the judiciary and with regard to the immigrant population; and to reinforce the space for communicating in Catalan in its linguistic area.

Given the high incidence of immigration to Catalonia, various language reception plans were implemented in 2004-2005, so that the Catalan language could facilitate the social integration of immigrants. Currently, 22 language reception plans are underway. They combine teaching Catalan with activities that increase knowledge of the culture and the environment. In the framework of these plans, the administrations (Generalitat, town councils, district councils and provincial councils) collaborate with organisations that work in the field of immigration. In addition, in the framework of the *Plan for Citizenship and Immigration 2005-2008*, the *Integral Reception Plan* coordinates municipal reception activities with programmes for learning about the language and the environment.

Some specific measures exist to disseminate cultural products in Catalan or Aranese. These include radio and television broadcasting licences that are issued by the Generalitat and linguistic quotas that local broadcasting corporations have to meet in their programming: 50 % of broadcasting time must be in Catalan and 25 % of songs on radio shows must be sung in Catalan. The Generalitat also has grants to increase the showing of films that are dubbed or subtitled in

*team*", aimed at bringing immigrants and the autochthonous community together through the activity of building human towers.

#### **4.2.2 Language issues and policies**

There are three official languages in Catalonia: Catalan, Castilian and an Aranese variant of the Occitan language. Knowledge of Catalan and Castilian is both a duty and a right of all the citizens of Catalonia.

Catalan and subsidies for initiatives to increase the number of films in Catalan in videoclubs, libraries and other distribution channels for audiovisual products in digital format on physical media that are either dubbed or subtitled in Catalan.

One of the objectives of the Catalan government is to promote intercultural dialogue

#### 4.2.3 Intercultural dialogue: actors, strategies and programmes

One of the objectives of the Catalan government is to promote intercultural dialogue, as stated in documents such as the *Plan for Citizenship and Immigration 2005-2008* presented by the Family and Welfare Department<sup>85</sup>, or the *Language and Social Cohesion Plan 2005-2008*<sup>86</sup> presented by the Department of Education<sup>87</sup>. In both cases, dialogue appears to be closely linked to immigration (see Section 4.2.1 and Section 4.2.4).

In 2009, the Barcelona City Council has promoted a new plan - the *Municipal Plan for Interculturality*<sup>88</sup>, which seeks to provide responses to the new problems and opportunities for social cohesion that arise from the great diversity of origins and social profiles of the city's new residents.

In the strictly cultural area, many of the initiatives to promote intercultural dialogue in Catalonia have been carried out at local level. Firstly, the *Universal Forum of Cultures* was held in Barcelona in 2004. This international event, which was organised with the collaboration of Barcelona City Council and the Catalan and Spanish governments, was divided into three main topics that were approved by UNESCO: cultural diversity, sustainable development and conditions for peace. Over the 141 days of the Forum, a huge variety of events were presented, such as dialogues, exhibitions and plays, music, dance, puppets, pocket opera, cabaret, street shows, circus and films.

In 2008, the European Year of Intercultural Dialogue prompted Barcelona City Council to establish the *Barcelona Intercultural Dialogue*<sup>89</sup> programme. This project included a series of activities and initiatives in the area of festivals, plastic arts, exhibitions, the promotion of reading, the promotion of the language and education programmes. These initiatives took place in the city and led to recognition, knowledge, dialogue, debate, reports and innovation on a diverse cultural reality. In addition to activities in the cultural capital of Catalonia, many other town councils developed programmes in 2008 aimed at promoting intercultural dialogue. Such programmes were implemented by the Town Councils of Canet de Mar, Sabadell, Terrassa and Sant Celoni, and by District Council of Garraf. In addition, many initiatives at local level have been aimed at creating links with foreign communities. For example, in the LOOP Videoart Festival<sup>90</sup>, the "Ciutat de les Paraules"<sup>91</sup> (City of Words) was constructed as a space for cultural exchange in the Raval neighbourhood. Another example is the "Tardor Intercultural"<sup>92</sup> (Intercultural Autumn) in Tarragona, which was set up for young people from different cultures and countries to meet and form relationships.

Barcelona, the city chosen to permanently house the Secretariat of the Union for the Mediterranean, has become a key element in the construction of a Euro-Mediterranean project, in which 43 countries have the common aim of bringing the cultures that live on the Mediterranean rim closer together. One key factor behind the selection of Barcelona for the seat of the Secretariat was the work of the *IEMed* (see Section 2.4.5).

Barcelona has become a key element in the construction of the Euro-Mediterranean project

In the framework of the *Integral Plan for Archaeology in Catalonia (PIACAT)*<sup>93</sup>, in November 2009, the Generalitat, the Israelite Community in Barcelona<sup>94</sup>, and the Federation of Jewish Communities in Spain signed a protocol for work on sites related to the Jewish religion. This is the first time that the government and a religious community have established joint measures so as to ensure that archaeological and anthropological work take religious precepts into consideration.

A further recent example is the project *Catalonia intercultural. Intercultural reinterpretation of the heritage in Catalonia*<sup>95</sup>, coordinated by the Bosch i Gimpera Foundation<sup>96</sup> and IBERTUR<sup>97</sup>, with the support of the ACCD, the

### Organisations in the third sector have also played an important role in promoting dialogue between cultures

Catalan Department of Education and the *Caixa de Catalunya* Foundation<sup>98</sup>. This initiative seeks to promote intercultural dialogue, especially among young people, via the interpretation and dissemination of the heritage that makes up Catalan territory.

Organisations in the third sector have also played an important role in promoting dialogue between cultures:

- *Casa Asia* promotes activities and projects that contribute to increasing knowledge and the development of all kinds of relationships between the societies of Asia, the Pacific, Europe and Spain.
- *Casa America Catalonia*, which works to disseminate Latin American cultures in Catalonia, and Catalan culture in Latin America.
- The *CIDOB Foundation* (Center for International Relations and Development Studies)<sup>99</sup> has a specific programme on intercultural dynamics that, since 1995, reflects on and analyses intercultural dynamics.
- The *Jaume Bofill Foundation* focuses on education issues that specifically affect children from immigrant families, through the programme *Entrecultures* (Between Cultures).
- The social projects of “*La Caixa*” savings bank<sup>100</sup>, which has created a programme to facilitate the integration of people who arrive in Catalonia after a migratory process, and to promote actions that aid intercultural coexistence.

#### 4.2.4 Social cohesion and cultural policies

The wave of migration to Catalonia in recent years, and the resulting presence of diverse cultural communities in the same region, led to the approval in 2004 of the *Language and Social Cohesion Plan*. The aim of this plan was to promote and consolidate the Catalan language as the key aspect of a plurilingual education project and of an intercultural education model, in order to attain social cohesion. Therefore, language is seen as a vehicle that facilitates interaction and knowledge between the different people who live in the same region.

The first Strategic Plan for Culture of Barcelona (approved in 1999) considered that culture was a key element of social cohesion. In 2006, this Plan<sup>101</sup> was updated and the implementation of the strategic lines was evaluated. In this process, the important role of libraries was highlighted, as they provide access to culture and can help to break down the digital divide. The creation of a link between culture and social cohesion is also evident in the approval of the Agenda 21 for Culture and the debates of Forum 2004. Among the areas in which progress has been only partial, and in which further work is required, are the role of the civic centres, the relationship between education and culture, and the role of cultural associations.

In recent years, expressions of popular and traditional culture have been the main element that has linked the region. Their capacity for cohesion lies in the nature of participative culture and in its ability to identify, generate a group and build identity.

#### 4.2.5 Media pluralism and content diversity

Legislation approved in 1983 allowed the AC to set up their own publicly funded radio broadcasting operations. In the same year, Catalonia established TV3<sup>102</sup> and Catalunya Ràdio<sup>103</sup>, to create a collective imaginary by means of public radio and television. Except in the first parliamentary term of the democratic government (1980-1984), media policy was the responsibility of the Presidential Department, until it was incorporated into the Ministry of Culture in 2007.

In recent years, expressions of popular and traditional culture have been the main element providing the region with cohesion

In Catalonia, the role of the second TV channel of RTVE (Spanish Radio and Television)<sup>104</sup>, TV2, broadcasts some of its programmes in the languages of the different bilingual regions.

Since their foundation, the Generalitat's radio and television broadcasting operations have been one of the pillars of cultural policy. Growing immigration has led local and regional public media to seek new formulas through which to make this new social reality more visible. In addition, the aim is to make this media more accessible to new arrivals as a way of facilitating their integration. One example is the creation of the *Commission for Audiovisual Diversity*<sup>105</sup>, which was promoted by the CAC to raise awareness and to encourage good practices, so that audiovisual media reflect the diversity of civil society.

Catalonia was the first state to create a regulatory body for broadcasting. The aims of the CAC are to ensure compliance with the regulations that are applicable to public and private suppliers of audiovisual services. One of this Council's main principles of action is to defend freedom of expression and information, pluralism, the neutrality and honesty of news, and free competition in the sector.

Given that the functions and obligations of the public service need to be defined in the new audiovisual context, in 2007 the Law of the Catalan Broadcasting Corporation (CCMA)<sup>106</sup> (Law 11/2007) was approved. This Law ensures that the public media are independent from the government, more professional and more economically viable.

In recent years, the promotion of DTTV has been one of the main focuses of communication policy in Catalonia. On 4 March 2008, the Generalitat approved the *DTTV Plan of Action*, which was drawn up by the DCMC and the Ministry of Governance and Public Administration (DGAP)<sup>107</sup>. The aim of this Plan is to ensure that DTTV is available throughout Catalonia. DTTV will be the only universal, free television from the 3 April 2010. The switch to DTTV will also lead to an increase in the number of Catalan channels.

Government measures to support communication include grants awarded by the DCMC to promote journalism and to strengthen the companies and organisations that operate in the Catalan communication area.

See also Section 5.3.8.

#### 4.2.6 Culture industries: policies and programmes

The creation in 2000 of the ICIC (Law 20/2000) included an initial definition of the concept of "culture industry". This covered cultural productions from the audiovisual world, the press, the radio, the television, books, music, performing arts, visual arts or multimedia, and their distribution.

The latest data published by the MCU in the *"Statistical Yearbook 2009"*<sup>108</sup> show the weight of Catalan companies in the sector of all Spanish culture industries. In 2008, Catalan cultural companies represented 20.7 % of the total Spanish culture companies, only just behind the Community of Madrid (with 26 % of the total Spanish culture companies). By economic activity, the Catalan companies in the sector of libraries, archives and museums (28.1 %) and in the sector of manufacturing devices for receiving, recording and reproducing sound and image (30.9 %) were the most numerous in the Spanish State.

Data from the DCMC<sup>109</sup> show that the gross added value of the cultural sector in Catalonia in 2005 was 1,615 million euros. The most important areas that year were the audiovisual (547 millions), book (507.5 millions) and press (433.4 millions) sectors. During the period 1999-2005, the book and press sectors contracted, whilst the audiovisual sector grew

**The Generalitat's radio and television broadcasting operations have long been one of the pillars of cultural policy**

**The promotion of Digital Terrestrial Television has been one of the main focuses of communication policy in Catalonia in recent years**

significantly. Unlike the book and press sectors, there are a significant number of public companies in the audiovisual sector.

In the specific case of the audiovisual sector, 2008 saw a total of 2,026 productions being made in Catalonia, of which 66 were feature length films, 15 % up on figures for 2007. Between 2005 and 2008, Catalonia was the location for the filming of four large-scale productions - *Perfume*, *The Anarchist's Wife*, *Vicky Cristina Barcelona* and *Serrallonga* – which brought a total of 11.3 million euros to Catalonia<sup>110</sup>.

The DCMC's policy in the current parliamentary term (2007-2010) aims to highlight promotion, marketing and distribution, and thus increase the modernisation, innovation, internationalisation and independence of Catalan companies. The government also aims to increase the consumption of Catalan cultural products and/or products in Catalan in the overseas and domestic markets. In this line, significant initiatives include that of the *Centre for Audiovisual Development (CDA)*<sup>111</sup>, which is a unit of the Audiovisual Area of the ICIC. The aim of the CDA is to support the

**The policy of the Ministry of Culture and the Media in the current legislature places the emphasis on audiovisual promotion, marketing and distribution, rather than on production in this field**

development of audiovisual projects in different phases of the pre-production process. To receive support, projects must increase the professionalisation and international projection of the sector. In addition, the CDA organises the *International Market of Audiovisual Rights*, to promote collaboration between the publishing and audiovisual industries. Likewise, to promote filming throughout Catalonia, the *Barcelona-Catalunya Film Commission*<sup>112</sup> was set up as a joint Generalitat and Barcelona City Council service. Finally, to contribute to improving the competitiveness and innovative management of cultural companies, the ICIC also offers a *Business Development Service*<sup>113</sup>,

which provides training and consultancy services for companies in the sector.

In recent years, the DCMC has established several instruments for funding cultural projects that are the first of their kind in the Spanish State:

- Repayable funds are an *a priori* funding instrument for cultural projects with financially viable proposals that clearly seek to be profitable and to form part of the market for cultural goods and services. Recipients must return the funds that they have been granted, according to the trading profits from the cultural goods or from the live performance.
- *Crèdit Cultura* is an initiative that was created to facilitate and reduce the cost of accessing funding for the cultural industries. To contribute to its development, the DCMC, through the ICIC, has signed a collaboration agreement with five finance companies, in which three lines of financing are established: guarantees, long term loans and short term loans or liquid assets.
- A loan initiative for investing in business innovation and development. It gives support to investment projects involving the expansion of business lines, technological processes or facilities that help improve competitiveness, business concentration processes and intangible assets.
- *Publicitat a risc* (risk advertising) is a collaboration agreement between the ICIC and the Television of Catalonia (TVC). The aim is to develop cultural policies for advertising that are linked to the trading profits of the products or cultural goods and shows produced and marketed by Catalan cultural industries.
- In the audiovisual area, an agreement has been made between the ICIC and the Catalan Finance Institute (ICF)<sup>114</sup> to create an investment funds called *Mesfilms Inversions*. This is a new line of funding, which is different to the traditional non-refundable grants, and is available to companies that are interested in producing film and audiovisual projects.

In terms of policies for regional reorganisation, since 2004 the Government of Catalonia and Terrassa City Council have promoted the *Audiovisual Park of Catalonia*<sup>115</sup> project. This project involves the construction of an audiovisual centre in Terrassa that can be competitive on an international scale. In this centre, the public administrations will provide production facilities for the audiovisual sector. Some activities in the Park will be temporary, whilst other companies and activities, as well as specific external services, will be permanently housed there.

This project is complemented by the *Parc Barcelona Media (PBM)*<sup>116</sup> in the city's technological district, *District 22@*. The PBM was set up to reinforce the productive, cultural and research position of Barcelona and Catalonia. It is the result of collaboration between the Pompeu Fabra University (UPF), Barcelona City Council and the business group Mediapro and is a platform of audiovisual and communication services, in which private companies and the University work together in the same location. The *Imagina Centre Audiovisual* was established in the PBM in 2008. This is a multidisciplinary centre that aims to improve the competitiveness and representativeness of companies in the audiovisual sector. In addition, the *Barcelona Media Innovation Centre* has been set up. This Centre is dedicated to applied research in the area of communication or the media, and to the transfer of knowledge and technology to industries in this sector. At the beginning of 2009, academic activity began at the Communication-Poblenou Campus, where the UPF carries out all of its training, research and production in the field of information and communication technologies.

In recent years, many postgraduate programmes have been established for professionals employed in the culture industries. Catalonia was one of the first AC to cater for the training needs of this sector. Currently, almost all of the Catalan universities offer postgraduate courses in this field:

- The University of Barcelona (UB)<sup>117</sup> has many years' experience in this field. It offers a master's degree in management of cultural companies and institutions, various official master's degrees in cultural management, management of digital contents and in cinema and television scripts, as well as a doctoral programme in management of culture and heritage. The School of Cinema and Audiovisuals of Catalonia (ESCAC), is a private education institution attached to the UB that trains new professionals in the field. It offers honour's graduate courses in cinema and audiovisuals, as well as master's degrees in film marketing, distribution and sales; film direction; documentaries and society; artistic production and direction; direction of camerawork; and the creation of digital effects. In addition, ESCAC offers postgraduate programmes in direction of camerawork; in film production - *line producing*; and in fictional scripts for feature films.
- The Autonomous University of Barcelona (UAB)<sup>118</sup> provides master's programmes in edition, videogame design, audiovisual translation, multimedia design, and writing for television and cinema.
- The UPF<sup>119</sup> offers master's programmes in publishing, management of communication companies and television innovation and quality, as well as several postgraduate diplomas in industrial book production, the management of companies in the music industry, and the management of cultural institutions, companies and platforms. In addition, the Audiovisual University Institute, which is one of the UPF's interdisciplinary centres, offers a series of postgraduate programmes in digital arts, animation, creation of video games, digital video, musical composition and visual effects.

**The Ministry of Culture and the Media has established several instruments for funding cultural projects that are the first of their kind in the Spanish State**

**Almost all of the Catalan universities offer postgraduate courses designed for professionals working in the cultural industry**

- The Universitat Politècnica de Catalunya<sup>120</sup> organises a master's in the design and creation of videogames.
- The International University of Catalonia<sup>121</sup> teaches official master's degrees and postgraduate programmes in cultural management, including a master's in cultural management (taught in English).
- The Ramon Llull University<sup>122</sup> has a postgraduate programme in cultural production and communication and a master's degree in multimedia creation, design and engineering; fiction in cinema and television; cinema and television production; cinema and television direction; digital art; and in economics, culture and communication.
- The UOC offers a master's in multimedia creation and production, and postgraduate courses in cultural sectors and industries; cultural management and policy, in collaboration with the University of Girona (UdG)<sup>123</sup>; multimedia design and communication; innovation in the creation of audiovisual materials, and videogame design and programming. Moreover, the UOC coordinates the interuniversity virtual master's programme in cultural management, organised with the UdG and the University of the Balearic Islands, with the collaboration of the UNESCO Chair of Cultural Policies and Cooperation<sup>124</sup> at the UdG.

#### 4.2.7 Employment policies for the cultural sector

According to the *Yearbook for Cultural Statistics 2009*, published by the MCU, 123.2 thousand people were employed in the cultural sector in Catalonia in 2008, which represents 3.5 % of all workers. This percentage remained more or less stable throughout the 2003-2008. Catalonia is the Spanish region with the second highest employment in the culture sector, just after the Community of Madrid (where the figure was 4.3 % of all workers in 2008).

Specific initiatives for culture professionals include those promoted by the Institute of Culture of Barcelona (ICUB)<sup>125</sup>, which are described in the ICUB's *Strategic Plan for Culture*. For culture professionals to reach the highest levels of competitiveness and cooperation, this Plan supports culture management through continuous education, the identification

**Catalonia is the Spanish region with the second highest number of people employed in the culture sector**

of good practices, working in networks, connecting professional organisations and the promotion of exchanges between cultural institutions. The Plan also includes actions to increase the links between cultural agents. The aim of the project *Barcelona Activa Cultural* is to create a professional support centres for cultural entities and companies in Barcelona and to boost, support and evaluate innovative projects in the cultural field. In addition, it will become a support centre for artistic

production, an incubator for companies and a centre for professional training in cultural management.

#### 4.2.8 New technologies and cultural policies

The functions of the Directorate General for the Information Society—which is accountable to the Secretariat for Telecommunications and the Information Society<sup>126</sup>—include the promotion of access to new technologies and their use by civil society in areas such as culture, as well as actions to promote the use of Catalan in information and communication technologies, to avoid a linguistic digital divide.

The information society in Catalonia has grown sharply in a relatively short time. Thus, according to the *Survey on the Use of Information and Communication Technologies in the Home*<sup>127</sup>, the number of regular users of the Internet

**The information society in Catalonia has grown sharply in a relatively short time**

(people who connected to the Internet at least once a week in the three months prior to the date of the survey) stood at 80.4 % in 2005 and 92.1 % in 2008 in the population between 16-74 years old. The percentage of homes with internet access rose from 45.1 % to 60.1 % in only three years.

However, some challenges still need to be met. For example, it is essential to attain regional balance in the access and use of new technologies and to improve coordination between the strategies designed by the different levels of government.

In the cultural ambit, the Library of Catalonia (BC) has played a key role in promoting various digitalisation projects. Specifically, the BC was one of the first European libraries to participate in the *Google Books* project and it has been invited by the European Commission to participate in the *Europeana* project – Europe's multimedia digital library – by providing the Catalan version. Further projects include the *Historical Catalan Journal Portal*<sup>128</sup>, *Catalan Journals in Open Access*<sup>129</sup> and *Digital Heritage of Catalonia (PADICAT)*<sup>130</sup>.

Another pioneering project is the *Anella Cultural*<sup>131</sup>. It aims to put all the major cultural institutions of Catalonia on the network and link them with regional and municipal institutions so as to promote cultural innovation, decentralisation and joint projects and to introduce new technologies and audiovisual language into cultural creation and society. This proposal, a pioneer in the field of research projects, innovation and development, is an initiative of the Sub-direction of Artistic Promotion of the DCMC, the CCCB, the Fundacio i2Cat Foundation<sup>132</sup> and the Transversal Network of Municipalities<sup>133</sup>.

Important support schemes for artists working with new technologies include the following:

- The creation in 1990 of *ArtFutura*<sup>134</sup>, the festival of Digital Culture and Creativity. This festival has become a point of reference in Spain for art, technology and digital culture. It explores the most outstanding international projects and ideas that have arisen in the new media, interactive design, videogames and digital animation, by means of an extensive programme of activities in museums and cultural centres in over ten Spanish cities.
- *KRTU* (Culture, Research, Technology, Universal)<sup>135</sup> is a centre for new cultural trends with a multidisciplinary approach. It was created in 1990 by the Ministry of Culture, to act as an observatory for new cultural forms and as a stimulus for creation and research in relation to these new cultural trends.
- *Hangar*<sup>136</sup> is a centre for artistic production and research that was founded in 1997 by the Association of Visual Artists of Catalonia (AAVC)<sup>137</sup> to support creators and artists and to offer services that meet the production needs of the arts world. The centre is subsidised mainly by the Generalitat and Barcelona City Council, although it is managed by the AAVC Foundation.
- A collaboration agreement signed in 2009 between the DCMC, the UB and the UAB aimed at disseminating scientific culture and promoting communication in the Santa Mònica Art Centre.

**The Anella Cultural will put all the major cultural institutions of Catalonia on the network and link them with regional and municipal institutions**

#### 4.2.9 Heritage issues and policies

Catalonia has a long history of protecting its cultural and natural heritage. Cultural policy in the area of conservation, protection, documentation and dissemination of Catalonia's cultural heritage is the responsibility of the Directorate General for Cultural Heritage<sup>138</sup>, which is accountable to the DCMC. The design of cultural policies in this field has been focused on demonstrating the wealth of cultural heritage, its historic and artistic value, its key role in collective feelings of belonging and as a value that distinguishes and describes the region, and the fact that it is a driving force behind economic development. The aims of policies to reevaluate heritage and those related to economic regional development and attracting tourism coincide. As a result, this area has experienced a quantitative leap in terms of leadership and budget allocation. Ambitious projects have been started, which involve the renovation of monuments and historic centres.

**Catalonia's cultural heritage policies have demonstrated the historic and artistic value of its patrimony, the key role it plays in collective feelings of belonging, and the fact that it is a driving force of economic development**

The main actions of the government in the current parliamentary term (2007-2010) are focused on drawing up a map of existing heritage assets to provide an overview of heritage in the region; boosting cooperation policies in the local arena; consolidating the Heritage Councils from the previous parliamentary term and creating new councils in several Catalan cities; as well as streamlining heritage activities in towns, through the decentralisation of the Directorate General for Cultural Heritage.

With respect to the museum sector, the *Plan for the Museums of Catalonia*<sup>139</sup> was drawn up by the Generalitat. This Plan proposes a reorganisation of the museums in Catalonia, in order to improve the

quality of the centres and to coordinate policies for national museums with those of local museums. The Plan was approved by the Board of Museums of Catalonia in December 2007. The aim involves redefining networks of national museums using criteria of excellence, specialisation and regionality. In addition, it encourages work in micronetworks and regional networks, in addition to those of the national museums. One of the specific objectives of the plan was to establish four national museums. Thus, a museum of society and one on natural sciences will be added to the two existing national museums, the MNAC and that of Science and Technology<sup>140</sup>. According to the lines of work included in the Plan, the *Network of Ethnology Museums* has been formed, and the creation of the *Museum Services (SAM)* has begun. This service will provide assistance to museums in the area and revitalise their collections. The first SAM was inaugurated in Lleida in February 2009.

The agreement between the DCMC and Barcelona City Council, signed in May 2009, seeks to promote a range of cultural facilities for museums in the Catalan capital. The agreement undertakes the setting up of the Catalan Natural Science Museum, and the management of the Barcelona Design Hub (DHUB)<sup>141</sup> and the Barcelona Contemporary Art Centre.

**The Plan for the Museums proposes a reorganisation of the museums in Catalonia, in order to improve the quality of the centres and to coordinate policies for national and local museums**

In July 2009, the PIACAT was presented. The aim of the Plan was to facilitate the application of a new model to the management of Catalan archaeological heritage and to adapt archaeology to the needs of present-day society. The PIACAT undertakes a restructuring of the General Direction of Cultural Patrimony, the creation of new bodies to

improve coordination between the Government and the various agents involved in the archaeological heritage, as well as facilitating the administrative tasks related to archaeological work. The PIACAT also includes the need to establish a code of professional practice, a register of archaeology and palaeontology firms and a professional institute of archaeologists in Catalonia, the creation of an Archaeological Research Plan for Catalonia, as well as promoting the scientific dissemination, social communication and the role of archaeology in education.

**The Integral Plan for Archaeology in Catalonia will facilitate the application of a new model for the management of Catalan archaeological heritage and help adapt archaeology to the needs of present-day society**

Some recent initiatives have been undertaken to reach new audiences, using more up-to-date language and tools provided by the Internet. For example, the Directorate General for Cultural Heritage has set up a website<sup>142</sup> that presents Catalan heritage using innovative contents, with the aim of promoting social participation. In addition, the application ANC@ula was created in 2002, as a result of collaboration between the DCMC and the Ministry of Education. ANC@ula is a tool to facilitate research of documents at the National Archive of Catalonia. It is aimed, in particular, at primary and secondary schools in Catalonia.

Another interesting initiative related to the cultural heritage is the presentation before UNESCO of the candidacy of the *castells* (human towers) for recognition as part of the intangible cultural heritage of humanity. The candidacy was presented by representatives of the DCMC, the Coordinator of the *Colles Castelleres* (Human Tower Teams), the *Castells* magazine and the UNESCO Centre in Catalonia. The results will be announced in Autumn 2010. Likewise, the DCMC, together with representatives of the provincial councils and local associations, has drawn up a resolution aimed at interceding before the Ministry of Industry, Tourism and Trade of Spain in an attempt at adapting the European directive (Directive 2007/23/EC, 23 May) on the sale of pyrotechnic articles, which could affect the traditional folklore of Catalonia and other cultural events.

#### 4.2.10 Gender equality and cultural policies

At state level, Organic Law 3/2007, of 22 March, for the effective equality of men and women, recognises the lack of women in positions of responsibility in the cultural field. Concepts that were introduced in this Law included the prevention of discriminatory behaviour and the implementation of active policies to ensure equal treatment and opportunities for women and men in all economic, labour, social, cultural and artistic policies. The Law also stipulates that any plans of artistic and cultural relevance that are assessed by the Council of Ministers must include a report on their gender impact. Public administration bodies have taken the following actions to correct situations of inequality in the arts and cultural field: a) introduce initiatives to aid the promotion of women in culture and to combat discrimination against them, b) promote artistic and intellectual creation and production by women, c) ensure that there is equal representation of men and women in public artistic and cultural offerings, and in the different advisory, scientific and decision-making bodies that comprise the artistic and cultural organisation chart and d) adopt measures that positively support the artistic and intellectual creation and production of women.

Various public administrative bodies undertake actions to correct situations of inequality in the arts and culture

Gender equality is one of the most important goals of Catalan society. Thus, in the framework of the new Statute of Autonomy of Catalonia 2006, the Generalitat has exclusive power over gender policies. In addition to defining the main principles for approaching public policies from the gender perspective, the Statute states that the public authorities shall guarantee adherence to the principle of equal opportunities for men and women in access to work, training, professional promotion, working conditions, and in the integration of the gender perspective and of women into all public policies, so as to ensure real and effective equality and parity between men and women.

The *Catalan Institute for Women (ICD)*<sup>143</sup> is an organisation of the Generalitat that is responsible for designing, promoting, coordinating and assessing women's policies and policies for women. ICD activities for the next four years are described in the *Plan for Women's Policies 2008-2011*<sup>144</sup>, which was approved in July 2008. One of the objectives of the new Plan is to transform the androcentric perspective of current society, which requires actions in many different areas, including culture and the media. Figures show that the cultural habits of women and men are similar and that both sexes visit libraries, archives, museums, exhibitions and monuments in equal percentages. However, in libraries there are fewer collections and archives on women, and in museums and exhibitions very little attention is paid to work by women. With regard to reader-writer and audiovisual consumption habits, the figures for men and women are similar. However, women's representation in the media and in advertising is still far from being a normalised image. Women's invisibility as protagonists in the economic, political and cultural spheres is a decisive factor that is found daily in the media, and that leads to a loss of credibility in the selection criteria used by journalists. In order to correct these inequalities, the Plan defines the following specific objectives, among others: raise the awareness of the cultural sector and society in general

Gender equality is one of the most important goals of Catalan society

of the need to modify and overcome the androcentric conception of culture; avoid androcentrism and eradicate sexism in cultural products; increase the visibility of women's creative contributions to all cultural spheres; promote the recovery of historical memory related to women; help to ensure that cultural products reflect female diversity; encourage female cultural creativity; increase the programming of work by female authors and promote female authors in the media.

The Women in the Media Observatory<sup>145</sup> also plays an important role in this area. This is a pioneering initiative in Catalonia, which was set up in 2000 by five Councils of Women in Baix Llobregat (Cornellà de Llobregat, Sant Boi de Llobregat, Esplugues de Llobregat, Sant Feliu de Llobregat, Sant Joan Despí) and the Drac Màgic<sup>146</sup> (a cooperative that promotes audiovisual media). The objective of the Observatory is to spark public debate on the role of the media in overcoming gender stereotypes.

An essential tool for making the experience, expectations and needs of women more visible is enhanced participation. In the political arena, while statistics show that the presence of women has increased on a year-by-year basis, they are still a long way from enjoying equality. Thus, both in the Catalan Parliament (2006-2010 parliamentary term) and the Congress of Representatives (2004-2008 parliamentary term) over 35 % of politicians are women (35.6 % and 35.1 %, respectively). According to the figures published in the *Women and work*<sup>147</sup> yearbook, in 2008, in the cultural and sporting sectors in Catalonia, 34.7 % of those selected as union representatives and 35.3 % of delegates concerned with health and safety issues and sitting on health and safety committees are women. At the higher political levels, the Law of CoNCA (6/2008) includes within its criteria for making appointments the application of gender equality measures.

The number of women working in the field of culture is high in comparison to other sectors of the economy. To take libraries as an example, most librarians are women. In addition, a significant number of women are responsible for cultural and arts activities at different levels of the administration. This trend results from the strong female presence of women in arts education and in specific training in cultural administration and policies.

According to data from the *Annual Survey of Services 2007*<sup>148</sup> by the Statistical Institute of Catalonia<sup>149</sup>, the total number of people employed in the branch "Audiovisual services" was 14,433, of which 6,335 (43.89 %) were women. Specifically, in the sub-branch of film and video activities, of the 7,593 employed in this sector, 3,424 (45.09 %) were women. In radio and television activities, of the 6,840 employed in this sector, 2,912 (42.57 %) were women. With respect to the branch "Other recreational, cultural and sports activities", 60,827 people were employed in this sector in 2007, of which 27,141 (44.62 %) were women. Specifically, in the sub-branch of other arts activities and shows, of the 20,127 employed in this sector, 7,720 (38.36 %) were women, and in diverse recreation and cultural activities, of the 18,678 employed, 10,238 (54.81 %) were women.

**The Law of the National Council for Culture and the Arts stipulates that gender equality criteria will be applied when the Council appoints new members**

One instrument to promote the participation of women's associations in Catalonia is the National Council for Women in Catalonia (CNDC)<sup>150</sup>, which is the advisory and participative organ of the ICD. The CNDC brings together the different women's entities, associations, groups and councils in Catalonia to discuss aspects of the Generalitat's Government Plan that are related to women's policies in political, economic, social

and cultural fields. The activities of the CNDC are directly or indirectly related to recognising women's social role and quality of life. Currently, 318 associations around the Catalan region form part of the CNDC.

Finally, the work of the "Francesca Bonnemaison" Centre for Women's Culture<sup>151</sup> in Barcelona should be mentioned. This is a space for meeting, exchange and creation, which brings together the contributions that women have made in all areas of culture.

## Notes

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- <sup>123</sup> <http://www.udg.edu>
- <sup>124</sup> <http://www.catedraunesco.com>
- <sup>125</sup> [http://w3.bcn.es/V01/Home/V01HomeLinkPl/0,2460,7610\\_52522\\_1,00.html](http://w3.bcn.es/V01/Home/V01HomeLinkPl/0,2460,7610_52522_1,00.html)
- <sup>126</sup> <http://www.gencat.cat/societatdelainformacio>
- <sup>127</sup> <http://www.idescat.cat/cat/economia/ticl.html>
- <sup>128</sup> <http://www.bnc.cat/digital/arca/index.html>
- <sup>129</sup> <http://www.raco.cat>
- <sup>130</sup> <http://www.padicat.cat>
- <sup>131</sup> <http://www.anellacultural.cat>
- <sup>132</sup> <http://www.i2cat.net/es>
- <sup>133</sup> <http://www.txac.cat>
- <sup>134</sup> <http://www.artfutura.org>
- <sup>135</sup> <http://cultura.gencat.cat/krtu>
- <sup>136</sup> <http://www.hangar.org>
- <sup>137</sup> <http://www.aavc.net>
- <sup>138</sup> <http://www.gencat.cat/cultura/patrimonicultural>
- <sup>139</sup> <http://www20.gencat.cat/docs/CulturaDepartament/DGPC/Plademuseustext.pdf>
- <sup>140</sup> <http://www.mnactec.cat>
- <sup>141</sup> <http://www.dhub-bcn.cat>
- <sup>142</sup> <http://www.patrimoni.gencat.cat>
- <sup>143</sup> <http://www20.gencat.cat/portal/site/icdones>
- <sup>144</sup> [http://www20.gencat.cat/docs/icdones/Institut/Documents/pla\\_accio/pub\\_eines12.pdf](http://www20.gencat.cat/docs/icdones/Institut/Documents/pla_accio/pub_eines12.pdf)
- <sup>145</sup> <http://www.observatoridelesdones.org>
- <sup>146</sup> <http://www.dracmagic.com>
- <sup>147</sup> [http://www.gencat.cat/treball/doc/doc\\_19176176\\_1.pdf](http://www.gencat.cat/treball/doc/doc_19176176_1.pdf)
- <sup>148</sup> <http://www.idescat.cat/serveis/?lang=es>
- <sup>149</sup> <http://www.idescat.cat/cat/societat/soccult.html>
- <sup>150</sup> <http://www.gencat.cat/icdona/cndc.htm>
- <sup>151</sup> <http://www.bonnemaison-ccd.org>



## 5. MAIN LEGAL PROVISIONS IN THE CULTURAL FIELD

### 5.1 General legislation

#### 5.1.1 The Spanish Constitution and the Statute of Autonomy of Catalonia

The 1978 Spanish Constitution gave considerable importance to cultural affairs. In fact, culture is one of the main spheres of government action. The importance attached to culture is made clear in the way specific tasks in the field of culture are entrusted to the public authorities and in the fact that culture is considered a right of all citizens. The Statute of Autonomy of Catalonia (Organic Law 6/2006 of 19 July) also highlights the essential role of culture in its recognition of a series of rights and duties for citizens in the cultural field. It also defines the public authorities' obligations and powers in this area. The preamble of the Statute highlights Catalonia's cultural diversity, freedom of expression, the role of the

The Statute of Autonomy of Catalonia highlights the **essential role of culture** by recognising a series of rights and duties for citizens as well as the obligations and powers of the public authorities in the cultural field

civil and associative tradition and the importance of Catalan language and culture. The Statute defines Catalonia as a nation and refers to the Spanish Constitution's recognition of the Catalan nationality. It recognises that each individual has the right of equal access to culture and to the development of their individual and collective creative abilities. In addition, it establishes the duty of citizens to respect and preserve cultural heritage (Art. 22).

The Statute includes the following obligations of the public authorities:

a) foster artistic creativity, and the conservation and dissemination of the cultural heritage of Catalonia; b) facilitate access to culture, to

cultural goods and services, and to the cultural, archaeological, historical, industrial and artistic heritage of Catalonia (Art. 44); c) promote policies that encourage the recognition of the role of women in the cultural field (Art. 41); d) promote the participation of individuals and associations in the cultural field (Art. 43) and e) generate the conditions that guarantee the right to receive contents from the media that respect cultural pluralism (Art. 52). In accordance with the Statute, the Generalitat shall promote cultural exchange with any communities and territories that have links with Catalonia (Art. 12), foster cultural links with Catalan communities outside Catalonia (Art. 13), work for the knowledge and maintenance of the historical memory of Catalonia as collective heritage (Art. 54) and protect the institutional autonomy of savings banks, given their cultural function in the region (Art. 45). With respect to language, Article 6 recognises Catalan, together with Castilian, as an official language in Catalonia and affirms the right to use both languages. Public authorities shall protect the Catalan language, promote its use, dissemination and knowledge (Art. 50).

#### 5.1.2 Division of jurisdiction

The Statute of Autonomy of 1979 and that of 2006 are the basic institutional regulations for Catalonia. The Statute is based on the model of the "State of the Autonomies" outlined in the 1978 Spanish Constitution. This is a decentralised model, which has some of the characteristics of both federal and regional models. The model of the autonomies is based on the recognition of the "differential fact" or uniqueness of the communities. It establishes the powers that each autonomous community may assume, as well as the areas that are the exclusive competence of the state.

The 2006 Statute distinguishes between exclusive, shared and executive powers. In accordance with Article 127, the Generalitat has exclusive power over cultural matters. This exclusive power includes: arts and cultural activities carried out in Catalonia, cultural heritage, and cultural heritage centres that are not owned by the State. The Statute also gives the Generalitat exclusive power over the legal system of the associations and foundations that mainly work in Catalonia (Art. 118), and over public broadcasting services at local level (Art. 146). With respect to shared powers, actions carried out by the State in Catalonia in matters of investment in cultural assets and facilities require previous agreement with the Generalitat. Similarly, in the case of activities undertaken by the State in relation to the international projection of culture, the State government and the Generalitat shall draw up formulas for mutual collaboration and cooperation. The Generalitat has executive powers over the administration of cultural heritage centres that are owned by the State and located in Catalonia, whose management the State does not reserve for itself.

Decree 421/2006 of 28 November indicates that the DCMC shall exercise the powers of the Generalitat in the following areas: a) the promotion and dissemination of culture; b) cultural heritage, archives and museums; c) cultural industries; d) regulation of the public media and relations with the Generalitat's media; i) traditional and popular Catalan culture; f) cultural facilities and g) cultural cooperation and libraries.

The law for the local and municipal government of Catalonia (Law 8/1987 of 15 April modified by Legislative Decree 2/2003 of 28 April) gives municipalities their own powers in historic and artistic heritage and cultural activities and facilities (Art. 66). The Law provides for the possibility to undertake activities that are complementary to those of other public administrations in relation to culture, archives, libraries, museums, music conservatories, and fine arts centres (Art. 71). In the area of citizen participation, Law 8/1987 gives regional participatory bodies deliberative and executive functions in matters related to the management and use of services and goods for cultural activities (Art. 64.1).

Since 1998, Barcelona has had a special legal system known as the *Municipal Charter of Barcelona* (Law 22/1998 of 30 December). The economic, social and cultural importance of Barcelona and its international projection have led to the existence of regulations that differ from those of the rest of the municipalities in the state and in the autonomous community. The differences lie in certain aspects related to organisation, administration and the municipal powers, which include those related to culture, in order to effectively meet the needs of the citizens. This regulation means that some powers are shared by the City Council and the Generalitat. The *Municipal Charter of Barcelona* states that the City Council must accomplish the following: provide cultural offerings that are of interest to the citizens, promote cultural initiatives in the districts and neighbourhoods, stimulate competitive projects at international level and promote collaboration with other cities that use the Catalan language (Art. 113.1). In addition, the Charter defines the following areas of City Council activity: the creation and management of municipal cultural facilities, the conservation and custody of assets of historical and cultural heritage that belong to the City of Barcelona and the adoption of measures to protect cultural assets (Art. 114).

State legislation also reflects the need for Madrid and Barcelona, the two most populated cities in Spain, to have certain special conditions to facilitate the management of municipal matters. Hence, Law 1/2006 of 13 March was approved, which regulates the Special Scheme for the City of Barcelona. Along with Law 22/1998, of the *Municipal Charter of Barcelona*, this constitutes the regulations for the special system that is applicable to this city. As a result of this scheme, the State allocates considerable resources to Barcelona to promote culture.

**In accordance with the Statute of Autonomy (2006), the Generalitat has exclusive power over cultural matters**

**Given the economic, social and cultural importance of Barcelona and its international projection, the city has had a special legal system known as the *Municipal Charter of Barcelona* since 1998**

### 5.1.3 Allocation of public funds

Decree 136/2008, of 1 July, on restructuring the Generalitat's DCMC, establishes that the Sub-Directorate General of Economic Management, Contracting and Heritage, which is accountable to the Directorate of Services, is responsible for the following: a) coordinating functions related to the economic management of the Ministry's units, compiling the preliminary draft of the expenditure budget, and managing this budget, b) developing and coordinating the Ministry's plans for economic matters and studying internal proposals and regulations on economic management, c) planning, promoting and undertaking monitoring of the Ministry's economic objectives, and controlling their implementation, d) supervising internal accounts and the Ministry's paymaster's office and controlling budget changes, and e) advising all

**The Sub-Directorate General of Economic Management, Contracting and Heritage coordinates functions related to the economic management of the Department of Culture and the Media**

of the Ministry's executive units on budget and accounting issues (Art. 13). Decree 421/2006, of 28 November, determines that the Ministry of Economy and Finance of the Generalitat shall exercise the powers of the Generalitat's administration in the areas of public finances, budgets, the efficiency of public spending, public debt and financial supervision of local entities (Art. 3.4).

#### 5.1.4 Normativa en matèria de Seguretat Social

The Spanish Constitution establishes in Article 41 that Social Security (SS) is a right of all Spanish citizens. In Article 149, the Constitution describes the exclusive powers of the State over basic legislature and the

SS economic system, without affecting the execution of SS services by the AC.

The Statute of Autonomy of Catalonia states that, in SS matters, the Generalitat has shared powers in a) the implementation and execution of State legislation, with the exception of the regulations that configure the financial system, b) the management of the SS economic system, c) the organisation and administration of the assets and services that make up the healthcare and social services of the SS system in Catalonia, d) the organisation and exercise of administrative jurisdiction over the institutions, companies and foundations that collaborate with the SS system, and in the coordination of workplace risk prevention activities carried out in Catalonia by the health funds for workplace accidents and occupational illness, e) the recognition and management of non-contributory pensions, and f) the coordination of the health system actions linked to the SS service (Art. 165).

In the specific area of culture and artists, Royal Decree (RD) 2621/1986, of 24 December, grouped together artists and professional bullfighters in the general SS system. Certain characteristics of this group were taken into account and

**Royal Decree 2621/1986, of 24 December, grouped together all artists within the general Social Security system**

some special conditions related to contributions, collection and protection were introduced. Thus, this RD made specific provisions for income averaging, in view of the considerable monthly fluctuations in artists' income, as well as provisions related to the possibility of early retirement.

In the same RD, authors were considered self-employed workers. Again, efforts were made to establish a fair level of disability insurance and a

retirement plan, considering the fluctuations in the annual income of this group. The self-employed workers statute (Law 20/2007 of 11 July) indicates that competent public administrations can sign agreements with the SS to reduce the contributions of individuals who are self-employed in craft or arts areas.

Law 40/2007, of 4 December, on SS-related measures, stipulated that in one year the government would update the regulations governing the special employment relationship of artists in public shows. In addition, it would modify the SS system that is applicable to these artists, in order to facilitate schemes for making contributions with as few breaks as possible and to adapt these regulations to new forms of service provision.

### 5.1.5 Tax laws

At state level, Law 49/2002 of 23 December, on the tax system for not-for-profit organisations and tax incentives for sponsorship, constitutes a legal framework that protects patronage and sponsorship. This Law is more progressive than its predecessor (Law 30/1994 of 24 November). The stipulations in Law 49/2002 go beyond the simple regulation of a specific tax system, as they boost the participation of the private sector by including incentives that are applicable to sponsorship by individuals. The Law establishes detailed tax exemptions for institutions in the third sector on national and local taxes including rates, local duties levied on businesses, and the municipal tax charged on capital gains from the sale of urban property. Regional cultural institutions, public universities and university schools, the Cervantes Institute, the IRL and other bodies set up to promote regional languages have similar tax breaks and can benefit from donations. Individuals and companies can also claim an income tax exemption on the amount of money donated to certain not-for-profit organisations.

Law 55/2007 of 28 December on cinema states in Article 21 that, in order to increase benefits from the tax incentives stipulated by tax law for the film and audiovisual sector, particularly the provisions included in Articles 34.1 and 38.2 of the revised text of the Corporate Tax Law approved by Royal Legislative Decree 4/2004 of 5 March, the National Institute of Cinematography and Audiovisual Arts (ICAA) shall foster the formation of economic interest groups. This is in accordance with the provisions of Law 12/1991 of 29 December. The ICAA shall also encourage investment of risk capital in the film sector, in accordance with the provisions of Law 25/2005 of 24 November.

The amount of Value Added Tax (VAT) charged on certain cultural goods and services is lower than the standard rate (Law 37/1992 of 28 December). Goods such as books, newspapers and magazines pay a “super-reduced” VAT rate of 4 %, whilst art objects, antiques and collectors’ items traded among EU countries pay the “reduced” levy of 7 %, as do tickets for the theatre, cinema, circus, museums, zoos and sports events. Services provided by actors and performing artists also pay the “reduced” levy of 7 %, whilst the services of writers, composers or visual artists, which are linked to copyright, are exempt from VAT. Other cultural assets and services, such as CDs or DVDs, pay standard VAT of 16 %.

In addition, artists benefit from tax exemption on major literary, arts or scientific prizes (Article 7.I of Law 35/2006 of 28 November on Income Taxes and other Tax Regulations, and Article 3 of RD 439/2007 of 30 March approving the Income Tax Regulations).

The Statute of Autonomy of Catalonia of 2006 states that it is the responsibility of the Generalitat to establish tax incentives for those cultural activities over which it has regulatory authority regarding taxes (Art. 127.1), and to determine the tax benefits for foundations and the system for their application, as established in the tax regulations (Art. 118.2). Law 5/2001 of 2 May on Foundations considers that one of the Generalitat’s obligations, as part of its tax jurisdiction, is to establish tax incentives for foundations. Law 9/1993 of 30 September on Catalan cultural heritage stipulates that tax incentives shall apply to the owners or holders of rights for cultural assets that are classified or are of national interest. In addition, cultural assets of national interest are exempt from property tax, and from the tax on building, installations and refurbishment work when this is aimed at conserving, renovating or improving monuments that are declared of national interest (Art. 59). Law 1/1998 of 7 January on linguistic policy states in Article 37 that the Generalitat and the local administrations can establish tax allowances and exemptions for activities related to standardising the Catalan language.

At local level, Law 1/2006 of 13 March, by which the special scheme for the city of Barcelona is regulated, enables the city council to grant allowances of up to 5 % for the promotion of activities that have a historic, artistic or cultural content, among others (Art. 41).

**At the state level, the amount of Value Added Tax charged on certain cultural goods and services is lower than the standard rate**

### 5.1.6 Labour laws

At state level, there is no general labour law covering professionals in the field of culture. However, a number of regulations and by-laws affect artists as producers of culture. RD 1435/1985 regulates the special labour relationship for artists' work in public shows, which is referred to in Article 2.1.i) of the Statute of Worker's Rights (Law 8/1980 of 10 March). This is understood as the relationship established between an organiser of public shows or a company and those who voluntarily provide an arts activity on behalf of the organiser, within the area of the organisation and management of the show, in exchange for a fee. The application of this law includes relationships established to undertake any type of artistic activities that are carried out live or recorded for dissemination in media such as theatres, the cinema, radio, television, bull rings, sports facilities, circuses, night clubs, discotheques, and in general, any place that is usually or on a one-off basis destined for public shows, art activities or exhibitions. Art activities in the private sphere and the employment relationships of technicians and auxiliary staff that collaborate in the production of shows are excluded from this regulation. This RD is a special case, given that most labour regulations are of a general nature. Specific aspects normally depend on negotiations that lead to collective agreements.

In Catalonia, collective agreements have been signed that include film actors, actresses and producers, theatre and

#### A number of labour regulations and by-laws affect artists as producers of culture

television actors and actresses, staff from theatres and cinemas, voice-over actors and professionals who work on soundtracks for audiovisual pieces. One important initiative is the *Statute for Artists and Creators*, whose main aim is to define the rights and duties of artists. This Statute will help to improve the labour, tax and legal conditions. It shall be drawn up by the Generalitat's DCMC, with the consensus of all arts sectors.

The CoNCA shall be responsible for defending the rights of artists and

will be the channel of communication between the actors. The approval of the *Statute for Artists and Creators* may take some time, due to the degree of complexity of the negotiations with the different competent administrations, which began in 2007.

### 5.1.7 Copyright provisions

Legislation governing copyright is the exclusive responsibility of the central government. Current law on intellectual property (Law 23/2006 of 7 July, which amends the revised text of the Law on Intellectual Property approved by Royal Legislative Decree 1/1996 of 12 April) is in line with European regulation. This Law takes into consideration both technological development and the new social and economic models in Spain. It provides more effective protection to creators, permits the peaceful dissemination of their creations by culture industries, and guarantees access to a plural culture offer for the whole of society. The objectives of Law 23/2006 include the following: to simplify and clarify the obligations of debtors for the use of creations, to increase transparency in the management of these rights, to introduce flexible mechanisms for resolving conflicts and to redefine the role of the various levels of government with competence in this field. One of the objectives of the MCU, which is responsible for intellectual property through the Sub-Directorate General for Intellectual Property, is to establish fair and balanced compensation for limited private copying. Hence, it has created an Intellectual Property Commission (formerly the Intellectual Property Mediation and Arbitration Commission), which is a national collective body that exercises mediation and arbitration functions. It fixes the amounts that replace general fees and solves conflicts between copyright societies, user associations or broadcasting entities.

In order to transpose Directive 2001/84/EC to the Spanish legal system, in Decemebr 2008 Law 3/2008 was passed regulating the resale right for the benefit of the author of an original work of art. This piece of legislation makes changes to the former regulation, including for example, the calculation of royalties and the joint liability of the seller and art market professionals for paying the rights or the recovery of this fee using management agencies. Moreover, the law provides a series measures for facing specific problems such as the fight against professional intrusion, the trade of art

works on the internet and the obligation of the *Fine Art Fund* to issue an annual report on the effectiveness of the act.

Two key elements in the field of copyright are copyright societies and the Intellectual Property Register. The entities for collective management of intellectual property rights (which are regulated in Title IV of Book III of the Royal Legislative Decree 1/1996 of 12 April, approved by the MCU) are not-for-profit organisations of an associative nature dedicated to the management of intellectual property rights of a patrimonial nature in the interests of their legitimate holders. Currently, there are eight collective management entities in Spain: the Spanish Society of Authors, Composers and Publishers<sup>152</sup>, the Spanish Reproduction Rights Centre<sup>153</sup>, the Visual Management Entity of Plastic Arts<sup>154</sup>, the Audiovisual Media Author's Rights<sup>155</sup>, Artists and Performers Society of Spain<sup>156</sup>, Performing Artists Management Society<sup>157</sup>, the Association for the Management of Intellectual Rights<sup>158</sup> and the Audiovisual Producers' Rights Management Association<sup>159</sup>. The Law on Intellectual Property obliges copyright societies to spend 20 % of their copyright fees on the promotion of services and activities that support their members.

The Intellectual Property Register is a means of protecting intellectual property rights of authors and other owners over their works, performances or productions. There is only one register of this nature in Spain. However, this body has a decentralised structure, as it is made up of Regional Registers that are mediated by a Coordination Commission. The Statute of Autonomy of Catalonia of 2006 assigns the Generalitat executive powers in relation to the establishment and regulation of its Regional Register (Art. 155). The Regional Register of Catalonia is accountable to the Generalitat's DCMC. Its headquarters are in Barcelona and it also has local offices in Girona, Lleida and Tarragona.

#### 5.1.8 Data protection laws

At state level, the Spanish Constitution restricts by law the use of data processing, in order to guarantee the honour, and personal and family privacy of citizens and the full exercise of their rights (Art. 18.4). However, one of the most significant advances in this matter can be found in the Organic Law on Personal Data Protection (Law 15/1999 of 13 December), which establishes measures on how personal data shall be handled by companies, individuals or public administrations. The Spanish Data Protection Agency, which was created in 1993, is an independent public entity. Its aim is to ensure compliance with legislation on this matter. RD 1720/2007 of 21 December led to the introduction of the Regulations governing the mandates provided by Law 15/1999, as well as those, which in the years in which they have been in effect, have been found to require more specific wording. Other related laws are Law 34/2002 of 11 July on the Information Society and Electronic Commerce Services and Law 56/2007 of 28 December on Measures to Promote the Information Society.

Article 31 of the Statute of Autonomy of Catalonia of 2006 states that each individual has the right to the protection of personal data contained in the records held by the Generalitat, as well as the right to access, examine and have these data corrected. The Catalan Data Protection Authority is responsible for ensuring the fundamental rights and public freedoms of citizens in all matters concerning operations undertaken by automated processes or records with personal data that are created or managed by bodies, entities and organisations that are dependent on or linked to Catalan public administrations (Law 5/2002 of 19 April).

These regulations are highly significant for entities in the cultural sector, as potential users/audiences of the goods and services that are offered are aware of these matters and want to be guaranteed the confidentiality of information that they provide when they subscribe to newsletters, buy tickets or participate in surveys.

**Legislation governing copyright is the exclusive responsibility of the central government**

**The entities for the management of copyright and the Intellectual Property Register are key elements in the protection of intellectual property rights**

### 5.1.9 Language laws

The Spanish Constitution of 1978 is based on the recognition and appreciation of the linguistic diversity of Spain. Castilian is the official language of the State (Art. 3.1). However, the regional languages of Spain share the same official status, in accordance with the Statutes of the communities to which they belong (Art. 3.2). This model of linguistic diversity has led to disputes between the application of regional legislation, including that of Catalonia, and the state government's attempts to regulate the practical functioning of the regional languages' official status. The resolution of these disputes, some of which have been taken to the Constitutional Court, has led to a body of law, as both regional governments and the State have to protect multilingualism equally.

**The Catalan Data Protection Authority is responsible for ensuring the fundamental rights and public freedoms of citizens in all matters concerning data protection in Catalonia**

In Catalonia, the most important regulations on this subject can be found in Law 1/1998 of 7 January on linguistic policy and in the Statute of 2006. In addition to maintaining Catalan and Castilian as official languages, the Statute of Autonomy defines Catalan as Catalonia's own language, which shall be used preferentially (Art. 6.1) and it recognises Aranese as Aran's own language that is also official in Catalonia (Art. 6.5). The government of Catalonia is responsible for protecting the use, dissemination and knowledge of Catalan in all fields and sectors (Art. 50), in addition to protecting citizens' right to linguistic choice (Art. 33.1).

Law 1/1998, which updates Law 7/1983 on linguistic policy, regulates the use of the two official languages in Catalonia, and establishes measures to continue to foster the public use of Catalan in all areas. It includes regulations for the media and the cultural industries. The law stipulates that Catalan shall be the language that is normally used in public radio and television broadcasting (Art. 25). Broadcasters that are licensed by the Generalitat or local corporations must meet specific language quotas in their programming: 50 % of the total broadcasting time and 25 % of the songs broadcast shall be in Catalan (Art. 26). In addition, Catalan must be the language that is normally used in the written media and in periodicals published by the Generalitat (Art. 27). Furthermore, the Law states that the Generalitat shall favour, stimulate and promote the use of Catalan in scientific and literary creation; in publishing; in film, music and audiovisual production and dissemination; and in shows. The Generalitat can establish screen and distribution language quotas at up to 50 % for dubbed or subtitled films that are distributed and shown in a language that is different from the original (Art. 28).

**The Spanish Constitution of 1978 grants the regional languages of Spain the same official status as that enjoyed by Castilian**

Law 22/2005 of 29 December on audiovisual communication in Catalonia also refers to the regulation of audiovisual contents. Article 86

states that providers of public audiovisual communication services shall normally use the Catalan language. Licensed broadcasters are governed by the obligations established in the provisions on licenses for private radio and television broadcasters contained in the law on linguistic policy. Distributors of audiovisual communication services shall guarantee that most of their channels are in Catalan (or in Aranese in the Val d'Aran). In addition, this Law establishes that television service providers shall reserve at least 51 % of their annual broadcasting time for European audiovisual works. At least 51 % of this time shall be devoted to broadcasting European audiovisual works in any of the official languages of Catalonia, and at least 50 % of these works shall be in Catalan. In addition, at least 10 % of the total broadcasting time shall be reserved for European audiovisual works created by independent producers and produced in the last five years (Art. 87.2).

Law 8/1996 of 5 July, which regulates audiovisual programmes that are distributed by cable, includes provisions to ensure linguistic plurality. For example, organisations that provide public radio and television services shall devote 50 %

of the time reserved for broadcasting European works to programmes in one of the official languages of Catalonia. In addition, at least 50 % of these works shall be in Catalan. Broadcasting of films, television series or documentaries that have been dubbed must simultaneously be offered dubbed into Catalan. The same principle applies to subtitled products (Art. 7).

Before the rest of the State, in July 2009 the Catalan Government introduced the Sign Language Bill for Catalonia, which regulates the linguistic aspects of this language in a separate legal text from regulations governing the rights of the deaf. Sign language is thus put on an equal footing with all other official languages and aspects such as learning and teaching the language, research and the professional accreditation for interpreters are regulated. The text also provides for the creation of a university degree course in the translation faculties at the Catalan universities.

Other language-related laws include Law 8/1991 of 3 May, which stipulates that the Institute of Catalan Studies (IEC)<sup>160</sup> is responsible for establishing and updating language regulations for Catalan. Law 2/2000 of 4 May and Law 20/2000 of 29 December state that the CAC and the ICIC, respectively, are responsible for ensuring compliance with legislation on the promotion, preservation and standardisation of the Catalan and Aranese language and culture.

**The Law on linguistic policy regulates the use of the two official languages in Catalonia, and establishes measures to continue to foster the public use of Catalan in all areas, including the media and the cultural industries**

## 5.2 Legislation on culture

Neither the State nor the AC have general legislation for culture. Decree 421/2006 of 28 November, on the creation, naming and determination of the field of competence of the Generalitat's Ministries, led to a series of subsequent decrees (Decree 271/2007 of 11 December; Decree 136/2008 of 1 July and Decree 90/2009 of 9 June, amendment to Decree 136/2008 of 1 July). These decrees extended the competences of what is now called the DCMC and redefined its organisational structure. In addition, they strengthened the presence of this Ministry in the region, streamlined the coordination of its various units, increased its coherence and improved the management of its various units' functions.

More recently, the Law for the creation of the CoNCA (Law 6/2008 of 13 May) was approved. This will bring about major changes in the premises on which are based the public authorities' current models for cultural administration and the promotion of artistic creation. This new body has been created to meet the need to renew cultural policies and to improve support to the creative arts, in the conviction that policies promoting culture should remain out of the political arena. Among the main tasks of this public body are the provision of advice to government on matters related to cultural policy and the organisation of support to promote artistic creation. Recently, Decree 40/2009 has laid out details for the organisation and legal framework of the Council and its statutes have been approved.

## 5.3 Sector specific legislation

### 5.3.1 Visual arts

At state level, the visual arts have been supported through the Spanish Historical Heritage Law of 1985. This law envisages that artists can hand over art works in lieu of paying taxes. In addition, one per cent of all budgets for public works is to be allocated to the conservation of the country's heritage and the fostering of artistic creation. This measure has an equivalent in the Catalan autonomous community in the Law for Catalan Cultural Heritage (Law 9/1993 of 30 September) (see Section 5.3.3).

The National Council for Culture and the Arts has been created with the conviction that policies promoting culture should remain out of the political arena

A state bill (Law 3/2008) has recently been approved on the resale rights of authors for original works of art. The aim is to extend to the plastic arts the right of authors to receive a percentage of the profit when their works are resold (see Section 5.1.7).

At the level of the autonomous governments, the CoNCA (Law 6/2008, of 13 May) regulates the support to be given to artistic creation in the visual arts (see Section 5.2). With respect to other measures, Decree

252/2000 of 24 July, on craft activity in Catalonia, aims to meet the needs of the craft sector by means of a legal framework to boost the quality of products in the context of a highly competitive market.

### 5.3.2 Performing arts and music

There is no relevant legislation for the performing arts and music in Spain. However, the government structure includes specific bodies for promoting activity in these sectors.

At state level, the National Institute of Music and Performing Arts (INAEM), which is accountable to the MCU, is responsible for fostering the performing arts and music. Currently, the MCU is working on the conversion of the INAEM into the National Agency of Music and Performing Arts. This change will bring a higher level of autonomy and flexibility of management. In addition, the Law of the Performing Arts and Music is expected to be approved with the consensus of the autonomous and local administrations and of the various sectors that are involved.

In addition, as a way of effectively channelling participation in music, dance, theatre and circus, the MCU established the State Council of the Performing Arts (Order CUL/814/2008 of 24 March). This organisation is a collective, representative and advisory body, which seeks to facilitate cooperation and communication between agents, and to communicate the ideas and requests of these sectors to the central administration. Its members include representatives of associations and organisations in the sector; state, autonomous and local administrations; and members who are selected according to their prestige, experience or specific technical knowledge.

State law 3/2008 extends to the plastic arts the right of authors of original works of art to receive a percentage of the profit when their works are resold

At the autonomous level, among the functions assumed by the CoNCA (see chapter 5.2) is the support for artists and entities in the promotion, dissemination and projection of artistic work in the performing arts and music. The ICIC (Law 20/2000 of 29 December) promotes the development of companies dedicated to the production, distribution and marketing of live performances.

The coordination between the state, autonomous and local governments in matters related to the performing arts and music can be seen in the establishment of the Plan for Renovating and Equipping the Theatres of Barcelona Consortium (Resolution of 18 January 2002, by the Directorate General for Cultural Cooperation and Communication). The Consortium is the result of a collaboration agreement between the former Ministry of Education, Culture and Sport

through the INAEM, the Generalitat, and Barcelona City Council and has been extended until 2010 (Resolution of 12 March 2007, by the Directorate General for Cultural Cooperation and Communication). A further example is provided by the *Mercat de les Flors* – Centre for the Movement Arts, which was created in 1985 as a municipal theatre and a consortium was formed between the Barcelona City Council and the Generalitat, with the support of MCU, on the 14 June 2007 (Agreement CPS/185/2006, of 24 October).

The National Council for Culture and the Arts takes decisions regarding the support to be given to artists and entities working in the performing arts and music

As for relations between lower levels of government, Decree 48/2009 led to the creation of the *Public System of Facilities for the Performing Arts and Music in Catalonia*, an organisation made up of different entities supplying performing arts and music facilities with the support of the Generalitat and local promoters of stage and music events. Among the functions of the System are: the establishment of mechanisms of technical cooperation and financial support from the Generalitat to the organisation's members; the establishment of basic services in the performing arts and music; an agreement on the functions of different performing arts and music facilities; the setting up of support services, and the creation of mechanisms of coordination with the sector.

### 5.3.3 Cultural heritage

At state level, the 1978 Constitution states that the public authorities are responsible for preserving and enriching the historic, cultural and artistic heritage of Spain. In accordance with this section of the Constitution, Law 16/1985 of 25 June, on Spanish Historical Heritage, represents an important step towards developing legislation on this matter in the AC. In addition to the debates that this law sparked, some of which were resolved in the Constitutional Court, a model was established in which both the state and autonomous governments had to jointly assume responsibilities in this area, in a coordinated way. The main changes affecting the management of cultural heritage over the last twenty years have stressed the need to reform Law 16/1985. With this purpose in mind, in 2008, the MCU set up a Commission to draft new legislation for the cultural heritage. Elsewhere the recent establishment of Spain's Museum Network (RD 1305/2009, of 31 July) will link up different public bodies and institutions working in the field of museums and help improve their national and international standing, as well as the excellence and best practices of the state's museums.

Catalonia has gradually developed its own legal framework for cultural heritage. The Statute of Autonomy of 2006 gives the Generalitat exclusive powers over the cultural heritage of Catalonia.

The Generalitat is responsible for regulating and executing measures aimed at guaranteeing the enrichment, dissemination, protection and restoration of cultural heritage. It is also responsible for the creation, management and protection of archives, libraries, museums and other cultural heritage centres that are not owned by the State (Art. 127). Except for State-owned immovable assets and cultural heritage centres, the Statute stipulates that the Generalitat is responsible for the legal system applied to movable and immovable assets of Catalan cultural heritage, the archives and libraries, museums and other cultural heritage centres, as well as the items deposited in these places.

**The Public System of Facilities for the Performing Arts and Music in Catalonia will help rationalise and coordinate the financial resources for the performing arts and music**

One of the first pieces of legislation on this matter can be found in Law 17/1990 of 2 November, on museums, which establishes a system that is applicable to all museums, and includes some specific conditions for public museums. The Law created the Register of the Museums of Catalonia, which is the official inventory of Catalan museums, and the Board of Museums of Catalonia, which provides a higher level of coordination between the museums. The Board also establishes priorities and coordinates the Catalan museum system by classification facilities into national museums, museums of national interest, district museums, local museums, specialised museums and others.

Subsequently, Law 9/1993 of 30 September, on Catalan cultural heritage, was promulgated. This represents a frame of reference for the specific laws established for each sector, including archives, museums, the library system, popular and traditional culture and cultural voluntary associations. Law 9/1993 concerns the "protection, conservation, growth, research, dissemination and promotion of Catalan cultural heritage" (Art. 1.1). From a broad historical and anthropological perspective, the law defines Catalan cultural heritage as publicly or privately owned movable or immovable assets related to the history and culture of Catalonia (Art. 1.2), as well as the intangible assets of popular and traditional culture and of linguistic characteristics. The Law establishes a classification system for the protection of cultural heritage that includes

the following: a) assets that are declared of national interest (those that are most relevant), b) classified assets (those which, although not of national interest, meet the requirements to be included in the register of cultural heritage) and c) the remaining assets which, though they are neither declared or classified, have the characteristics established in the definition of national heritage. In addition, the Law led to the foundation of the Catalan Cultural Heritage Advisory Council. This body advises the public administrations and implements a series of general and specific measures for the protection, promotion and dissemination of cultural heritage assets. One such measure is the “cultural one per cent” that is levied on the cost of public works. The Generalitat has to invest this one per cent in the conservation, restoration, excavation and acquisition of the assets protected by this law.

In accordance with the broader legal frameworks, the Government of Catalonia, with the collaboration of the various levels of administration, has developed specific instruments to conserve and enrich cultural heritage. Examples of these instruments include the Subaquatic Archaeological Centre of Catalonia of the Directorate General for Cultural Heritage (Decree 237/1992 of 13 October); the Council of Cultural Heritage of Barcelona (Art. 115 of Law 22/1998 of 29 December, part of the Municipal Charter of Barcelona); the Board for the Classification, Valuation and Exportation of Cultural Heritage Assets of Catalonia (Decree 175/1999 of 29 June); regulations for the protection of archaeological and palaeontological heritage of Catalonia (Decree 78/2002 of 5 March); and the regional commissions for Catalan cultural heritage (Decree 276/2005 of 27 December).

**The Law of Museums, 1990, represents one of the first pieces of legislation to regulate cultural heritage**

With respect to documentary heritage, Law 10/2001 of 13 July, on the archives and documents of Catalonia (which replaces Law 6/1985 of 26 April on archives), aims to “promote and guarantee the management and preservation of public and private documentary heritage of Catalonia, in accordance with its value, so that this heritage can be used to serve the common good; to establish the rights and duties of the owners of this heritage and of citizens; and to regulate the Catalan Archive System” (Art. 1).

Other regulations that complement the legal framework for archives are Decree 61/1982 of 22 January, which regulates the Archives Office and the Office of Libraries; Decree 110/1988 of 5 May, which regulates the organisation of the Network of Historical Regional Archives; Decree 2/1995 of 10 January, on restructuring the National Archive of Catalonia; Decree 76/1996 of 5 March, which regulates the general system of managing administrative documents and the organisation of the Generalitat’s archives; Decree 52/2006 of 28 March, on the composition and function of the National Council of Archives; and Decree 13/2008 of 22 January, on accessing, evaluating and selecting documents.

**Law 9/1993 provides for the protection, conservation, growth, research, dissemination and promotion of Catalan cultural heritage**

The legal framework for the protection, promotion and dissemination of traditional and popular Catalan culture, which is understood as all expressions of past and present collective memory and life, is defined in Law 2/1993 of 5 March, on the Promotion and Protection of Popular and Traditional Culture and Cultural Voluntary Associations (see Section 5.3.10). This Law embraces the different areas of Catalan traditional culture, popular cultural organisations, and the entities that promote the study, dissemination and conservation of ethnological heritage. It delimits the public administrations’ field of activity and competences, establishes the presence of popular and traditional culture in the educational system, and defines the ethnological heritage of Catalonia, as well as the festivals of national interest and the role of museums and district and local historical archives. In addition, it establishes the CPCPTC, which is an advisory body for the Ministry of Culture.

In addition, Decree 319/1994 of 16 November regulates the declaration of celebrations of traditional Catalan culture as traditional festivals of national interest. Decree 389/2006 of 17 October deals with the creation of a Catalogue of Festival

Heritage of Catalonia and the recognition of the special relevance of some festivals and festive elements, by means of categorisation.

#### 5.3.4 Literature and libraries

At state level, the basic regulations for libraries are contained in Law 16/1985 of 25 June, on Spanish Historical Heritage. In addition, Spain has a set of specific regulations that affect different cultural subsectors, including literature and library management. One of the latest pieces of legislation on this topic can be found in Law 10/2007 of 22 June, on reading, books and libraries. The aims of this new law are to promote reading, to defend cultural diversity and to adapt the book concept to changes brought about by new technology.

At autonomous community level, the Generalitat has developed specific regulations for libraries and reading that is independent from legislation on heritage. Regulations of this type reflect the inclusion of the library sector within the exclusive powers of the Generalitat over cultural matters (Art. 127 of the Statute of Autonomy of 2006). The most important legislation on libraries is found in Law 4/1993 of 18 March, on the Library System of Catalonia. This legislation is based on the equivalent law of 1981, and is conceived as a way of ensuring the rights of citizens in terms of reading and public information. This law establishes the “bases and fundamental structures required for the planning, creation, organisation, operation and coordination of the Library System of Catalonia” (Art. 1).

With respect to other relevant legislation, Decree 61/1982, of 22 January, regulates the Archives and Libraries Office of Catalonia, which is accountable to the DCMC. This is a specific example of the control stage of a judicial process. Another particularly interesting case is that of Law 20/1987 of 12 November, on the creation of the Institute of Catalan Literature (ILC)<sup>161</sup>. The aim of this independent agency is to encourage literary creation in the Catalan language and to promote this literature within and outside of Catalonia. Finally, as a recent example of legislation on the book industry, Decree 5/2008 of 21 January, made the DCMC responsible for the functions and services of the Generalitat that are related to assigning ISBN and ISSN numbers.

#### 5.3.5 Architecture and environment

The Autonomous Statute of Catalonia of 2006 establishes a general framework on this matter. Specifically, Article 149 specifies that the Generalitat has exclusive power over regional and landscape planning. This power includes the determination of specific measures for the promotion of regional, demographic, socioeconomic and environmental balance.

Prior to this Statute, Law 8/2005 of 8 June was promulgated on landscape protection, management and planning, to ensure that economic and urban development is compatible with environmental quality and takes into consideration the landscape’s value in terms of heritage, cultural and economic factors. This Law arose as a result of the adherence of Catalonia to the European Landscape Convention, which was approved by the European Council in 2000 (Resolution 364/VI, of 14 December 2000). The Law was conceived as a way to halt excessive urban development, urban degradation and the congestion of urban landscapes. It includes measures aimed at the protection, management and planning of the landscape. Thus, it defines instruments for legally recognising the value of the landscape and for promoting activities that help to conserve and improve it.

**The Law regulating the Library System of Catalonia seeks to ensure the rights of citizens in terms of reading and public information**

**Law 8/2005 provides measures of landscape protection, management and planning, taking into consideration its value in terms of heritage, cultural and economic factors**

### 5.3.6 Film, video and photography

Production and consumption in the film sector and the audiovisual arts field in general are promoted by different levels of government. These sectors have been the subject of a series of regulations. Trends in these regulations and in their subsequent amendments reflect the growing appreciation of the cinema as a genuine cultural value and the lessening of the distinction and the gap between film and the audiovisual arts.

The most recent state regulation on this matter can be found in Law 55/2007 of 28 December on cinema. The ICAA is responsible for implementing this Law, which updates Law 15/2001 of 9 July, on fostering and promoting film and the audiovisual sector. The new law establishes a series of measures aimed at conserving film and audiovisual heritage as part of cultural identity and diversity, and also promotes and fosters the production, distribution and exhibition of works in these fields. Its objective is to favour Spanish film production companies and film companies that are established in Spain, but come from countries that are EU member states or members of the European Economic Area. One new aspect of this Law is the inclusion of film within the audiovisual sector, which has a significant impact on the dissemination, promotion and funding of the film industry. The only part of Law 15/2001 of 9 July that has not been repealed by Law 55/2007 of 28 December is the second additional provision. This provision obliges television channel operators that broadcast contemporary feature length films to invest at least 5 % of their total trading profits from the previous financial year in prefinancing feature length films and shorts for European television. Of this funding, 60 % shall be allocated to productions in any of the official languages of Spain.

Law 55/2007 of 28 December establishes some specific provisions for the AC. These include the following: recipients of public funds shall provide a copy of the film or audiovisual work for the AC's film library (Art. 6); the competent body shall hand in reports to the Director of the ICAA on the rating of the film or audiovisual work (Art. 8); the obligation to ensure free competition in the market (Art. 10); the issue of a certificate of Spanish nationality for films or audiovisual works that are not destined to be shown commercially in cinemas (Art. 12) and the collaboration of local administrations to establish municipal theatres for film that promote the cinema (Art. 15).

In terms of measures and incentives to foster film and audiovisual works, Law 55/2007 of 28 December states in Article 29 that, in collaboration with the AC, measures can be established to support independent cinemas when over 40 %

**At the State level, the Cinema Law establishes a series of measures aimed at conserving film and audiovisual heritage and promoting and fostering the production, distribution and exhibition of works in these fields**

of their annual programming is made up of European Community and Latin American feature films, preferably in the original language, as well as a minimum number of shorts with the same characteristics. In addition, financial assistance can be offered to help update the technology of independent cinemas. To promote the conservation of film heritage, grants can be awarded to cover the cost of making interpositives and internegatives of films when their production companies or owners do not export the original negative of the film. These copies shall be deposited in the Spanish Film Library or the competent autonomous community's film library (Art. 30). In addition, to promote film and audiovisual material in official languages other than Castilian, a fund of grants or loans shall be established and transferred

to the competent organisations in the AC, which will manage these funds in accordance with their jurisdiction (Art. 36). According to the sixth additional provision, by means of an agreement, the MCU will define these loans, so that the amount that each autonomous community with an official language other than Castilian receives each year shall be equivalent to the contributions it made in the previous financial year to support and promote audiovisual material in this other official language. This amount will not be more than 50 % of the total financial aid that audiovisual companies in this community received from the ICAA in the previous financial year.

RD 2062/2008 of 12 December develops Law 55/2007 of 28 December, on cinema. It regulates aspects linked to

rating film and audiovisual work, the nationality of such work, the Audiovisual and Film Company Register, cinemas, coproductions with foreign companies, measures to boost the film and audiovisual sectors and collective bodies that have advisory powers in these matters.

The Autonomous Statute of Catalonia of 2006 states that the Generalitat has exclusive powers in Catalonia over the promotion and dissemination of audiovisual creations and productions, the regulation and inspection of cinemas, protection measures for the film industry, the control and award of dubbing licenses to distribution companies, and the rating of films and audiovisual materials according to age and cultural values (Art. 127).

With respect to specific regulations, Law 22/2005, of 29 December, on broadcasting in Catalonia, was approved to update and incorporate previous legislation and thus to respond to the changes brought about by new technology and the need for new forms of management. The Law, which highlights the right of citizens to have an appropriate audiovisual system for their environment and the importance of competitive media, gives the CAC greater responsibilities as an independent regulatory body. The Law also deals with the regulation of audiovisual contents, including measures to protect infants and young people (Art. 81); measures related to disabled access (Art. 84); obligations to promote the Catalan and Aranese languages (Art. 86); and obligations to disseminate European works (Art. 87) (see also Section 5.1.9). In addition, this Law stipulates that it is the duty of the Generalitat to foster, promote and protect the audiovisual sector, and to give priority to works in which the contents are originally produced in Catalan or in Aranese and in which 51 % of those responsible for artistic and technical aspects and contents are resident in Catalan speaking countries (Art. 120). In addition, the Law establishes a series of obligations for television service providers, so that they contribute to the development of the film and audiovisual sector (Art. 121) and ensure the integrity of films (Art. 122). In addition, it describes several actions to promote the Catalan audiovisual and film industry (Art. 123) and audiovisual culture (Art. 124), as well as measures to protect Catalan audiovisual heritage (Art. 125) and to promote the Catalana audiovisual area (Art. 126).

Other regulations for this sector are Decree 267/1999 of 28 September on the administrative system for film and audiovisual material, and Decree 210/2005 of 27 September, which established the Commission for Rating Audiovisual Works that is part of the ICIC. This body provides advice and proposals on rating audiovisual materials according to age.

The Catalan cinema law, which has been requested by the sector for many years, was one of the main legislative initiatives of the DCMC in 2006. After long sessions of debate with the sector and joint studies with the Secretariat of Linguistic Policy, it is hoped that the law will be pushed through parliament during this legislature. In March 2009, the DCMC published the tenets on which the Cinema Law was to be based, and the draft bill proposal was drawn up. The main objectives of the bill are the establishment of a legal framework for regulating the cinematographic industry, the production, distribution, commercialisation and screening of cinematographic and audiovisual works, as well as aspects related to the promotion of the industry and the conservation and dissemination of cinematographic heritage. Above all the bill must guarantee artistic freedom and creation, cultural and linguistic diversity and the strategic role of the cinema from the perspective of the industry.

To safeguard linguistic diversity, the draft bill makes it compulsory for distributors to distribute 50 % of all copies of feature length films screened for the first time in Catalonia in Catalan, dubbed or subtitled, except films shot in Spanish or in Catalan and films for which fewer than sixteen copies are distributed in Catalonia. Measures are also established to guarantee a balanced distribution of copies in the various official languages of Catalonia. In order to promote the diffusion of cinema in Catalan and other European languages and to strengthen cinematographic culture, the

**The Audiovisual Communication Law stipulates that it is the duty of the Generalitat to foster, promote and protect the audiovisual sector, and to give priority to works and other materials originally produced in Catalan**

draft bill provides for the creation of a *Co-ordinated Network of Catalan Cinematographic Screens*, comprising cinemas that sign up through agreements with the Generalitat.

In order to promote cinema as an economic motor, the draft bill foresees the creation of various funds, such as, a fund for the production of cinematographic and audiovisual works (of which a minimum of 50 % has to be used for the production of cinematographic and audiovisual projects in Catalan); a fund for independent distribution; a fund for screening; a fund for the dissemination and promotion of cinematographic works and culture; and a fund for business competition. The draft bill also established that the *Framework Agreement for the Promotion of Cinematographic and Audiovisual Activity*, formed by ICIC, the CCMA, the ICF and the Government Department for business innovation, will serve as the instrument for the coordination of bodies and entities of the Generalitat in the fostering of the cinematographic and audiovisual industries.

### 5.3.7 Culture industries

In December 2008, the MCU presented the *Plan for the Promotion of Cultural Industries*, in order to give a strong boost to the culture industries, and contribute to consolidating and updating them and increasing their relevance. This Plan includes new sectors related to innovation and creativity, such as entertainment and audiovisual digital content industries, the new multimedia creative genres, design, fashion and architecture, as well as the traditional sectors, such as cinema, audiovisual arts, book publishing, performing arts, painting, sculpture, photography and music. The Plan complements the Ministry's areas of support for the cultural industries, and includes new financial instruments that are organised with the collaboration of the Official Credit Institute.

Currently, the state's administrative framework for cultural industries is moving towards deregulation of the sector and to a specific move to bring the film and audiovisual sectors under the same administrative umbrella.

One of the most recent state laws that specifically refers to culture industries is Law 55/2007, of 28 December, on the cinema (see Section 5.3.6).

With respect to the publishing industry, the state Law 10/2007 of 22 June, on reading, books and libraries, replaces all previous regulations. It consolidates a dual system in which a fixed price is established for the sale of all books except schoolbooks. The law also establishes the following measures: royalties for library loans, the payment of which would be cofinanced by the MCU, the AC and the local organisations that own the libraries; the fostering of literary creation; the promotion of the publishing industry; and the creation of an Observatory for reading and books. Participants in this

Observatory will be six representatives of the AC, appointed by the Sectoral Conference on Culture. One of the most interesting aspects of this law is the development of a definition of the book that takes into account the current technological advances.

The sound recording sector has also received state attention through the *Integral Plan for the Reduction and Elimination of Activities that Violate Intellectual Property Rights* of 2005 and the new Intellectual Property Law of 2006. As part of the collaboration and cooperation measures included in the aforementioned plan, the government

created the Intersectoral Commission on the infringement of intellectual property rights (RD 1228/2005 of 13 October). This commission is made up of public administration representatives who have responsibility in the fight against piracy activities, copyright societies, the information and communications technology sector and consumer associations. In addition, this commission includes three representatives of AC and one representative of Barcelona City Council.

In Catalonia, the creation of the ICIC (Law 20/2000 of 29 December) represents significant progress in the promotion

**The Catalan cinema law must guarantee artistic freedom and creation, cultural and linguistic diversity and the strategic role of the cinema from the perspective of the industry**

of these industries. The ICIC controls the Generalitat's policies on the culture industries. Its objective is to coordinate the work of agents in the sector by means of a framework for participation, which is linked to the broader set of policies that support cultural creation.

With respect to resources aimed at strengthening the culture industries, Article 35 of Law 6/2004 of 16 July, on the Generalitat budget for 2004, envisages the creation of "Cultural Industry Funds", as an extension of the former guarantee funds for financing film production. As a result of this law, the government may participate through the ICIC as a shareholder in companies that are founded to develop cultural projects. This authorisation has been maintained in Article 41 of Law 15/2008 of 23 December, on the Generalitat budget for 2009.

At local level, Law 22/1998 of 30 December, on the *Municipal Charter of Barcelona*, states that the City Council shall encourage the presence of cultural industries in Barcelona (Art. 113).

See also Section 4.2.6.

### 5.3.8 Mass media

At state level, Law 4/1980, of 10 January, on the radio and television statute, defined the fundamental role of the State radio and television networks and the presence of Spanish television with its two channels. Law 46/1983, of 26 December, which regulates the third television channel, allowed the AC to set up their own publicly funded radio and television broadcasting operations. Later on, through Law 10/1988, of 3 May, on private television, the audiovisual spectrum was opened up to private initiative with a basically commercial aim.

Since the beginning of the 1990s, national and regional state-funded TV broadcasting has coexisted alongside private television. Today's proliferation of public and private channels, at national, regional and more recently, local level, generates fierce competition for available advertising revenue. The massive deficit run up by the government and community controlled TV channels, along with the deterioration in their cultural content, has fuelled a debate on how publicly owned broadcasting should be funded.

Publicly owned media are deemed public services and must therefore respect "political, religious, social, cultural and linguistic diversity". Recently, with the approval of Law 17/2006 of 5 June, on state radio and television, the public RTVE institution was replaced by the RTVE Corporation, a state corporation with special autonomy. The new law aims, on the one hand, to provide a legal framework for public radio and television that guarantees its independence, neutrality and objectivity, and establishes organisational structures and a funding model that enables them to carry out their mission as a public service. On the other hand, this law aims to reinforce the role of Parliament and foresees the supervision of the Corporation's activity by an independent audiovisual authority. The tasks of the Corporation include the following: promote territorial cohesion and Spain's linguistic and cultural diversity; broadcast international radio and television channels that disseminate the language and cultures of Spain to other countries; support the social integration of minorities and cater for social groups with specific needs; promote knowledge of the arts, science, history and culture; and produce digital audiovisual and multimedia material in the languages of Spain, as a contribution to the development of Spanish and European culture industries.

The creation of the  
**Catalan Institute of Cultural  
Industries** represents significant  
progress in the promotion of these  
industries

It is essential to make the switch to DTTV and radio in Spain, as this will increase the quality and plurality of the offerings. This process justifies the approval of Law 10/2005, of 14 June, on urgent measures to boost DTTV, to deregulate cable television and to foster pluralism. This law will ensure that new channels and programmes are introduced effectively in regional programming, and guarantee that they have the appropriate legal cover.

The Statute of Autonomy of Catalonia of 2006 states that the public authorities shall promote the conditions that guarantee the right to receive accurate information from the media that is plural and respects personal dignity. In addition, they shall guarantee equal access to audiovisual services in Catalonia (Art. 52). According to Article 146, the Generalitat has exclusive power over the organisation and provision of the public broadcasting services of the Generalitat and public broadcasting services at local level, as well as shared power over the regulation and control of broadcasting services that use any of the available formats and technologies aimed at the audience in Catalonia. In terms of social media, the Generalitat is obliged to promote the linguistic and cultural pluralism of Catalonia.

The Statute names the CAC as the independent regulator of public and private broadcasting (Art.82). The specific legislation of the CAC is contained in Law 2/2000 of 4 May, in which it is defined as “an independent body with regulatory and sanctioning powers over the contents of the audiovisual sector in Catalonia”. CAC is responsible for ensuring the following: compliance with the legislation and guidelines of the different administrations that have competence in this area; political, religious, social, linguistic and cultural pluralism in the entire audiovisual system; the neutrality and honesty of news; and compliance with regulations for the use of Catalan and the promotion of Aranese (Art.1). As the first independent regulatory authority in the Spanish State, the CAC has become a benchmark for councils that have been created in other AC. The CAC is also governed by the sector’s legal framework: Law 22/2005 of 29 December, on audiovisual communication in Catalonia (see Section 5.3.6).

The Catalan Radio and Television Corporation (CCRTV) is a public organisation that was established by Law 10/1983 of 30 May. It has played an important role in Catalan culture and language standardisation, and in the promotion and development of the Catalan audiovisual industry. As a result of Law 11/2007 of 11 October, the name of the CCRTV was changed to the CCMA. Simultaneously, the functions of this organisation were increased and it was adapted to keep in

**Publicly owned media must respect political, religious, social, cultural and linguistic diversity**

line with technological and sociocultural changes. Law 11/2007 (Art. 22) establishes that Catalan is the institutional language for the provision of public broadcasting services (see Section 5.1.9). With respect to the dissemination of European, Catalan or independent works, the CCMA is subject to the provisions established in the legislation on audiovisual communication (Art. 23). Every year, the CCMA shall allocate at least 6 % of the total revenue obtained in the previous financial year to

prefinancing the production of feature films and shorts, television films, films by new producers, experimental films, documentaries, pilot programmes and animation series. The operating contract that the CCMA must sign with the Generalitat shall define the amount of funding that shall be allocated to Catalan works and establish a specific percentage for works and for animation series made by independent Catalan producers (Art. 24).

With respect to more specific regulations, Law 8/1996 of 5 July, on audiovisual programmes transmitted by cable, extends the legislation for terrestrial television broadcasting to cable channels. The Law regulates the relationships between operators and independent programmers, to ensure free competition and prevent situations of market control, and to provide the option of adding radio and television services that are considered of public interest. In addition, this Law contains measures for protecting Catalonia’s linguistic pluralism, as does Law 1/1998 of 7 January, on Linguistic Policy, which promotes the public use of Catalan in the media (see Section 5.1.9). In turn, Law 24/2003 of 4 July establishes the Professional Association for the Catalan Audiovisual Sector, to promote and recognise this profession, and provide it with an organisation that can defend its interests and delimit its code of professional ethics within the framework of current legislation.

In Catalonia, two operators are responsible for the public channels of analog terrestrial television: State (RTVE, with the channels “Primera” and “La 2”), and autonomous (CCMA, with the channels TV3, 33/K3 and 3/24). With respect to private, free channels, there are four operators at state level, each with one channel (Antena 3, Telecinco, Cuatro and La Sexta). According to data from 2008, local analogue television, which is mainly broadcast in Catalan, has 50 public

channels, 66 private channels and 2 with private and public shareholders. Most of these are broadcast in the district of Barcelona. One notable example is SIES.tv<sup>162</sup>, which is an internet television channel for the Catalan speaking region whose contents are based on cultural news. With respect to public radio, the system has three levels in Catalonia: State (Radio Nacional de España, which is part of the RTVE corporation), autonomous (Catalunya Ràdio, which is managed by the CCMA) and local (COMRàdio, which is promoted by the Local Communication Consortium CCL). In the fields of journalism and publishing, the main Catalan communication companies are involved in this activity. Planeta is currently the largest multimedia group in Catalonia. Other notable companies are the Zeta, Godó and RBA groups<sup>163</sup>.

In March 2008, the Generalitat approved the *DTTV Plan of Action*, whose objective is to ensure that DTTV channels have coverage throughout the Catalan region. The aim of this plan, which is promoted by the DCMC and the DGAP, is to synchronise the switch to digital at local, state and national level in the 41 Catalan districts. DTTV must reach all towns in the region.

The DCMC is currently promoting the Decree governing not-for-profit services of audiovisual communication in Catalonia, which should lay down the legislative framework to guarantee access for these means of communication to the public space of communication on equal terms (in accordance with Law 22/2005, of 29 December, of the Audiovisual Communication in Catalonia), specifying the requisites and obligations of these entities. The Decree will apply to those services of audiovisual communication that make programmes that meet social and cultural needs and the needs of communication of specific communities and social groups, and which are provided by not-for-profit entities. It will also apply to the services of audiovisual communication provided by the Universities. The Decree is scheduled for approval in 2010.

### 5.3.9 Legislation for self-employed artists

There is no specific legislation for self-employed artists in Spain. However, Law 20/2007 of 11 July, on the self-employed workers statute, provides a regulatory framework that brings together some of the different aspects in the legislation, particularly in relation to the welfare system. In addition, some tax privileges apply to self-employed artists (see Section 5.1.5).

### 5.3.10 Other areas of legislation

The legislation on associations and foundations is of particular relevance to the culture sector. At state level, Article 22 of the Constitution 1978 upholds the right of association as a fundamental right. Organic Law 1/2002 of 22 March, which regulates the right to association, was approved to provide a regulatory framework for all those organisations that lack specific regulations. With respect to references to culture in this law, a commitment to culture is one of the main requirements to be fulfilled by an association if it is to be considered of public use. There are several advantages of meeting this requirement, particularly in terms of tax breaks.

The state Law 50/2002 of 26 December, on foundations, simplifies the procedures and removes some of the controls imposed by the state. In the future, the state will only act in the capacity of an advisor and to provide guidance. Law 50/2002 specifies the types of cultural objectives that a foundation must pursue in order to be considered of public interest. Thus, foundations can be established that benefit individuals, if they aim to conserve cultural heritage and open it up to the public, in accordance with the provisions in the Historical Heritage Law of 1985.

**The Catalan Audiovisual Council is an independent body with regulatory and sanctioning powers over the contents of the audiovisual sector in Catalonia**

**The Catalan Broadcasting Corporation plays an important role in Catalan culture and language standardisation, and in the promotion and development of the Catalan audiovisual industry**

**In March 2008, the Generalitat approved the Digital Terrestrial Television Plan of Action**

association, registry, tax benefits, financial aid, etc.) of the associations and foundations that carry out most of their activities in Catalonia.

In terms of specific regulations, Law 7/1997 of 18 June, on the associations of Catalonia, was drawn up on the basis

**The Statute of Autonomy of Catalonia of 2006 states that the public authorities shall promote the participation of associations in cultural matters**

of the assumption that the tradition of voluntary associations is a key aspect of the social and cultural identity of Catalonia. The main aim of this Law was to establish a general framework for the associations over which the Generalitat has exclusive powers. On a more specific level, Law 2/1993 of 5 March deals with the promotion and protection of popular and traditional culture and cultural associations. This Law recognises the role of associations in the Catalan cultural sphere. In this respect, its aim is to boost cultural voluntary associations and protect their capital assets. Criteria are established for defining whether an association can be declared of “cultural interest”. In addition, the Law envisages creating funds that are aimed at promoting cultural voluntary associations and the creation of a CPCPTC, which will support associations and cultural promotion activities.

Law 5/2001 of 2 May, on foundations, establishes an approach that was subsequently adopted by the equivalent law at state level. This Law is a tool that facilitates the activities and functions of associations and foundations, simplifies the

**The Law regulating the promotion and protection of popular and traditional culture and cultural associations recognises the role of associations in the Catalan cultural sphere**

requirements for their constitution and eliminates obstacles to their management.

At a later date, Law 4/2008, of 24 April, from the third book of the civil code of Catalonia, whose objective is to revise and harmonise the Catalan legislation governing associations and foundations contained in Law 7/1997, of 18 June, on associations, and Law 5/2001, of 2 May, on foundations, updates certain aspects of the legal system as they relate specifically to associations and foundations. These amendments seek to promote their efficient working, and guarantee that associations and

foundations can fulfil more effectively the goals they set themselves. A period of three years has been fixed for such entities to adapt their statutes to the new law.

## Notes

<sup>152</sup> <http://www.sgae.es/>

<sup>153</sup> <http://www.cedro.org>

<sup>154</sup> <http://www.vegap.es>

<sup>155</sup> <http://www.damautor.es/>

<sup>156</sup> <http://www.aie.es>

<sup>157</sup> <http://www.aisge.es>

<sup>158</sup> <http://www.agedi.es>

<sup>159</sup> <http://www.egeda.es>

<sup>160</sup> <http://www.iec.cat>

<sup>161</sup> <http://cultura.gencat.net/ILC>

<sup>162</sup> <http://sies.tv>

<sup>163</sup> Institut de la Comunicació de la Universitat Autònoma de Barcelona: *Informe de la comunicació a Catalunya 2007-2008*. Bellaterra: Institut de la Comunicació, Universitat Autònoma de Barcelona, 2009. Consultable a l'adreça següent:

<<http://www.portalcomunicacion.com/informe/index.asp>>



## 6. FINANCING OF CULTURE

### 6.1 Overview

The 1978 Constitution established a decentralised administrative structure on three levels: central government, regional government and local administration.

In Catalonia, all three levels of government invest in culture. Thus, in 2007, the total public expenditure on culture at all three levels was 1,051,957 thousand euros, which is approximately 0.5 % of GDP for that year.

**In Catalonia, all three levels of government invest in culture: local (63 %), regional (29 %) and central (8 %)**

The majority of public expenditure comes from local authorities (62.94 %), followed by the expenditure of the Government of Catalonia (29.44 %) and lastly by the central government (7.62 %) (see also Section 6.3). These figures show the decentralised nature of the Spanish model, in which the regional authorities assume most of the responsibility for culture (92.38 %).

By level of government, in 2007 the central government spent 80,112 thousand euros in Catalonia on culture. The autonomous and local authorities combined spent a total of 971,845 thousand euros, of which almost two thirds were spent by the municipal authorities (68.1 %) and one third by the autonomous government (31.9 %). By cultural sectors, in 2007 the autonomous government concentrated most of its resources in the performing arts and music (41.29 %) and in the protection and development of historic and artistic heritage (17.94 %). Of the remaining resources, a significant percentage, around 21 %, was spent on libraries and the cinema. In terms of the central government, much of its expenditure in Catalonia was in the cultural heritage (40.11 %) and music (22.92 %) sectors (see also Section 6.4).

In the period 2003–2007, for which comparative data is available, the total public expenditure on culture at all three levels of government increased by 43.5 % in nominal terms, which represents a rise of 40.3 % at constant prices for 2006. At the autonomous government level, the aim of the DCMC is to maintain this growth in financing during the current legislature (2007-2010), and to gradually place spending on cultural policy at the same levels as those found in other European countries.

Finally, the *Household Budget Survey (EPF)*<sup>164</sup> shows that in 2007 Catalan families spent an average of 1,262.5 euros per year on cultural goods and services, which is 3.7 % of their total expenditure on goods and services. By categories,

**The aim of the Autonomous Government is to increase the resources available for culture, so as to gradually place spending on cultural policy at the same levels as those found in other European countries**

most of the cultural spending of families was on the purchase of audiovisual equipment and accessories for data processing and the Internet (39.6 %), on cultural services, such as the theatre, musicals, museums, libraries, etc. (33.9 %), on books and periodicals (15.7 %) and on other goods and services (10.8 %). According to the same source, in absolute values, in 2007 Catalan families spent a total of 3,383.1 millions euros on cultural goods and services.

## 6.2 Public cultural expenditure per capita

Total public culture expenditure per capita in 2007 was 145.88 euros. The per capita expenditure of the central government was 11.11 euros, and that of the autonomous and local governments was 42.95 and 91.82 euros respectively.

In the period 2003-2007, for which comparative data is available, the evolution of per capita public expenditure on culture was very positive. Expenditure grew by 33.4 % in nominal terms and by 30.4 % at constant prices for 2006. By levels of government, the expenditure of the central government was positive throughout the period (8.6 % in nominal terms and 6.2 % in real terms), whilst the growth of the expenditure of the autonomous government was 57 % in nominal terms (and 53.3 % at constant prices for 2006), and that of local government was 28 % in nominal terms (and 25.2 % at constant prices for 2006).

As for the absolute values mentioned in the previous section (see Section 6.1), the increase in total public expenditure in 2003-2007 was higher than the population growth (7.6 % compared to 40.3 %). Finally, the greater proximity of citizens to local governments has led the latter to invest more resources in this sector.

## 6.3 Public cultural expenditure broken down by level of government

The data in Table 1 show a high level of decentralisation in public spending on culture. As we saw in Section 6.1, the territorial governments (autonomous and local) account for approximately 92 % of government spending on culture in Catalonia.

The evolution over the five years under consideration (2003-2007) is positive, with a growth of 43.5 % in nominal terms, which represents a real growth of 40.3 % at constant prices for 2006. By levels of government, there was an increase in the spending of the central government over the five years of 16.8 % in nominal terms, and 14.3 % at constant prices for 2006.

With respect to the territorial governments, the autonomous government had the highest growth of 68.6 %, whilst local government spending increased by 37.7 %, both in nominal terms (in real terms, these increases were 64.9 % and 34.6 %, respectively).

The territorial governments  
(autonomous and local) account  
for approximately 92 %  
of government spending on  
culture

**Table 1. Public cultural expenditure in Catalonia: by level of government, in thousands of euros, 2003-2007**

Level of government	2003			2007		
	Total	%	Per capita	Total	%	Per capita
Central government*	68,568	9.35	10.23	80,112	7.62	11.11
Autonomous regions**	183,674	25.05	27.40	309,745	29.44	42.95
Local government***	480,977	65.60	71.74	662,100	62.94	91.82
<b>Total</b>	<b>733,219</b>	<b>100.00</b>	<b>109.37</b>	<b>1,051,957</b>	<b>100.00</b>	<b>145.88</b>

**Sources:**

(\*) Includes the subsidies and investments that the National Budget allocated to Catalan institutions for cultural activities, as published by the Generalitat's DCMC (several years).

(\*\*) The budget implemented by the DCMC. Report of the DCMC (several years). The data for 2007 do not include Media.

(\*\*\*) Consolidated functional classification of the payment of the budget to local entities. Ministry of the Economy and Financial Affairs<sup>166</sup> (several years). The data for 2003 do not include Districts or Metropolitan Entities.

## 6.4 Public cultural expenditure broken down by sector

**Table 2. Autonomous government cultural expenditure: by sector, in thousands of euros, in %, 2007**

Field/Domain/Sub-domain	Direct expenditure	% share of the total
<b>Cultural goods</b>	<b>150,087</b>	<b>33.93</b>
Cultural heritage	55,555	17.94
<i>Historical monuments</i>	<i>16,698</i>	<i>6.36</i>
<i>Museums</i>	<i>35,857</i>	<i>11.58</i>
Archives	12,860	4.15
Libraries	36,672	11.84
<b>Art</b>	<b>142,962</b>	<b>46.15</b>
Visual arts	15,064	4.86
Performing arts	127,898	41.29
<i>Music</i>	<i>72,486</i>	<i>23.40</i>
<i>Theatre and musicals</i>	<i>55,411</i>	<i>17.89</i>
<b>Media</b>	<b>51,470</b>	<b>16.62</b>
Books and press	22,710	7.33
<i>Books</i>	<i>22,710</i>	<i>7.33</i>
Audio, audiovisual and multimedia	28,760	9.28
<i>Cinema</i>	<i>28,760</i>	<i>9.28</i>
<b>Others</b>	<b>10,225</b>	<b>3.30</b>
Popular and traditional culture	10,225	3.30
<b>Total</b>	<b>309,745</b>	<b>100.00</b>

Source: Report of the DCMC, 2007

The cultural sectors to which the autonomous government made the largest financial contribution were the performing arts and music (41.29 %) and the sector of cultural heritage (17.94 %). Combined, these represented 60 % of the public cultural expenditure of this administration. Public expenditure on heritage reflects its high symbolic value and its importance as a public asset that boosts cultural tourism. In the case of the performing arts and music, this is a sector of great importance with a long tradition in Catalonia. For many years, regional and local policy has supported this sector.

There was notable spending on maintaining and improving the extensive network of libraries around the region. This sector was allocated 11.84 % of the total cultural expenditure. Finally, the cinema sector received significant funds, given its specific characteristics and the multiplier effect of spending in this area. Thus, this sector received 9.28 % of the total spending.

The autonomous government dedicates about **60 % of its expenditure in culture to the sectors of the performing arts and music and cultural heritage**

**Table 3. Central government cultural expenditure: by sector, in thousands of euros, in %, 2007**

Field/Domain/Sub-domain	Direct expenditure <sup>a</sup>	% share of total
<b>Cultural products</b>	<b>34,034</b>	<b>42.48</b>
Cultural heritage	32,134	40.11
<i>Historical monuments</i>	<i>25,600</i>	<i>31.96</i>
<i>Museums</i>	<i>6,534</i>	<i>8.16</i>
Archives	300	0.37
Libraries	1,600	2.00
<b>Art</b>	<b>22,229</b>	<b>27.75</b>
Performing arts	22,229	27.75
<i>Music</i>	<i>18,358</i>	<i>22.92</i>
<i>Theatre and musicals</i>	<i>3,871</i>	<i>4.83</i>
<b>Media</b>	<b>280</b>	<b>0.35</b>
Books and press	100	0.12
<i>Books</i>	<i>100</i>	<i>0.12</i>
Audio, Audiovisual and Multimedia	180	0.22
<i>Cinema</i>	<i>180</i>	<i>0.22</i>
<b>Others</b>	<b>23,569</b>	<b>29.42</b>
<i>Cultural diffusion and cooperation</i>	<i>1,745</i>	<i>2.18</i>
<i>State Management of Heritage*</i>	<i>21,824</i>	<i>27.24</i>
<b>Total</b>	<b>80.112</b>	<b>100.00</b>

Source: Subvencions i inversions nominatives en cultura als Pressupostos Generals de l'Estat. 2006-2008. Technical Unit of the DCMC of the Generalitat<sup>167</sup>.

(\*) This figure refers to one sole grant, forming part of the State Management of Heritage and awarded to the Societat Estatal Barcelona Holding Olímpic S.A.

In 2007, the central government spent 40 % of its total cultural expenditure in Catalonia in the arts and historical heritage sector, particularly on state-owned museums and monuments. Funds were also allocated to museums that are now managed by different types of consortiums, for example, the MNAC, the MNAT and the Jaume Morera Museum in Lleida. The second largest area of central government cultural spending was that of the performing arts and music, with almost 28 % of the total. There was a clear predominance of the music sector, with 22.92 % of the central government cultural expenditure. This item also included the contributions that the MCU made to the Liceu Opera House and to the Palau de la Música Catalana, which together received 25 % of the state cultural expenditure in Catalonia. In third place, were the resources allocated to the management of national heritage, which represented 27.24 % and which were awarded to Societat Estatal Barcelona Holding Olímpic S.A.

## Notes

<sup>164</sup> <http://www.ine.es/jaxi/menu.do?type=pcaxis&path=/t25/p458&file=inebase>

<sup>165</sup> <http://www20.gencat.cat/portal/site/CulturaDepartament/menuitem.d81d04123ceb3b8fda97dc86b0c0e1a0/?vgnnextoid=fe120ede6042a110VgnVCM1000008d0c1e0aRCRD&vgnnextchannel=fe120ede6042a110VgnVCM1000008d0c1e0aRCRD&vgnnextmt=default>

<sup>166</sup> <http://www.meh.es/es-ES/Estadistica%20e%20Informes/Estadisticas%20territoriales/Paginas/Estadisticas%20Territoriales.aspx>

<sup>167</sup> [http://www20.gencat.cat/docs/CulturaDepartament/Cultura/Documents/Arxiu/Arxiu%20GT/PGE%202006\\_2008.pdf](http://www20.gencat.cat/docs/CulturaDepartament/Cultura/Documents/Arxiu/Arxiu%20GT/PGE%202006_2008.pdf)



## 7. CULTURAL INSTITUTIONS AND NEW PARTNERSHIPS

### 7.1 Reallocation of public responsibilities

In recent years, the outsourcing of public services has been extended to the administration and management of cultural facilities. New cultural services and those that were previously under direct government control are now managed by external companies or groups. This gradual process is part of a wider trend towards the delegation of public management of a variety of services to external institutions.

In the cultural field, the process begins with the creation of public contractors (public culture foundations or committees, as well as specialised public companies) to streamline management and provide greater flexibility in subcontracting and in income management. When public cultural services are provided through foundations, consortiums or public entities, outsourcing is limited to specific aspects or functions, and tends to be focused on the provision of some services or the formulation of a specific project. The legal instruments that are most frequently used for the purposes of outsourcing cultural management in these cases are administrative contracts for consultancy and assistance or administrative services contracts<sup>168</sup>.

Gradually, the central administration has outsourced an increasing number of cultural services, due to the limits placed on staff costs, the interest in obtaining specialised services at competitive rates, or the erosion of internal structures linking public ownership and public management. During the first phase of this process, secondary services with a high degree of cultural content are outsourced to external providers (almost all museums and exhibition centres now have external education, workshop or promotion services). Subsequently, all the management tasks of publicly owned cultural facilities are transferred to external organisations. In such cases, the involvement of the private sector can be seen in the whole process of providing the public services (from planning to execution). The most common outsourcing methods, in which the public and private sectors collaborate to provide the public service are the following: concessions; a model in which both the public administration and the private company receive profits; special economic agreement; and companies that are partially owned by the government<sup>169</sup>.

In addition to tasks such as the restoration of museums, curating exhibitions or cataloguing collections, outsourcing has been extended to the management of rehearsal rooms, civic centres, cultural centres, art galleries and exhibition halls, archaeological sites, auditoriums and theatres and fairs, among others.

The government has facilitated the coordination of the large public and private cultural institutions, in order to **boost networks**, maximise the potential of the different facilities, and increase the availability and circulation of contents and pieces of work

### 7.2 Status and role of the main cultural institutions

Catalonia's main cultural institutions have been given fresh impetus in recent years by an increase in funding from the Generalitat, which has led to new spaces and services being created. In addition, public consortiums and private foundations have been formed. Consortiums

tend to establish multiannual operating contracts with the respective public administrations or foundations. Such contracts usually include strategic projects, a multiannual programme of activities or the financial contributions of the administrations or foundations that are in the partnership.

The objectives of the new Generalitat government for the 2007-2010 period include promoting a cultural network to foster interaction between cultural facilities. Thus, the main Catalan cultural institutions can become models and benchmarks for the region (see also Section 4.2.8).

As for initiatives of collaboration between large cultural institutions, of particular note are the joint training and conservation projects involving the National Museum of the Prado and the MNAC, who have also agreed to work together on organisational projects and temporary exhibitions, and the agreement signed in December 2008 between the Royal Theatre in Madrid and the Liceu Opera House to undertake a joint project to promote opera in their respective regions. The government has also facilitated the coordination of the large public and private cultural institutions, in order to boost networks, maximise the potential of the different facilities, and increase the availability and circulation of contents and pieces of work.

As in the rest of the Spanish State, various large Catalan cultural institutions have recently introduced changes in their procedures for appointing directors. With these changes, the government hopes to improve the objectivity, professionalism and transparency of candidate selection. These new processes have been applied to the appointment

of directors for the Picasso Museum and the MNAC. In 2005, the MNAC announced an international request for applications for the post of director. An international committee of experts assessed the professional profiles of the candidates and assisted the Museum Board in its decision. Barcelona City Council considered that this was a valid procedure. In 2006, it announced the conditions that would be applied to a request for applications to fill the vacancy of director of the Picasso Museum. The procedure was very similar to that used at the MNAC. In 2009, the CoNCA and the Barcelona Culture Council<sup>170</sup> announced an international competition to secure the services of a director for Canòdrom, the new Centre of Contemporary Art in Barcelona; more recently, ICIC has adopted a similar process to find a director for the *Filmoteca* (National Film Library) of Catalonia.

The promotion of self-management is also linked to increasing resources from the private sector. Fundraising encourages a much greater degree of cooperation with local business circles, and enables local administrators to gain experience in innovative and modern management techniques. The MACBA is a good example of this approach. This museum is run by a consortium comprising the City Council of Barcelona, the Government of Catalonia, and the MACBA Foundation, which is made up of private-sector companies whose main aim is to raise funds to buy works for the museum that the Foundation will then own.

### 7.3 Emerging partnerships or collaborations

Cultural management requires collaboration between the public and private sectors, as much of cultural production comes from creators and society. Collaboration between these sectors is not a recent phenomenon. In fact, Catalonia has a long tradition of councils whose members include culture professionals as representatives of civil society. The Board of Museums of Catalonia, which was founded in 1907, is a distinguished example. Current legislation on museums includes this Board, and uses it as a model for other disciplines in the heritage sector. This has led to the creation of the Catalan Cultural Heritage Advisory Council and other organisations with a strictly advisory capacity.

**Various large Catalan cultural institutions have introduced changes in their procedures for appointing their directors**

**Catalonia has a long tradition of councils whose members include culture professionals in representation of civil society**

### With the approach of 2000 culture strategy plans were drawn up in towns of varying sizes

At local level, the public resources that were available for new projects began to decrease in the 1990s. At this time, the search for external resources began in earnest. The public and private sectors started to collaborate in raising and managing funds, and the efficiency and efficacy of municipal cultural actions began to improve. Outsourcing or subcontracting the management of civic centres, theatres or museums gradually increased with the approach of 2000. At this time, "culture strategy plans" were drawn up in towns of varying sizes, such as Barcelona, Sabadell, Girona, Badalona, Manresa and Figueres. The aim of these plans was to facilitate the comprehensive development of the towns, and their historic centres in particular, by combining cultural, social and educational strategies with urban planning and heritage tourism projects. The exercise of creating the plans generated discussion on the current cultural condition of the town, the identification of cultural actors, and the formulation of programmes that extend beyond the horizon of the next elections. These plans, in which all of the cultural agents in the region participate, help to position culture at the heart of local authority planning as the driving force of the town's economic and social development.

The increasingly numerous examples of collaboration between the public and private sector include the ICUB project to establish a network of centres for creation in the region. The arts sectors will be involved in the management of these spaces, and will participate in defining the services. Another example is the Tàrrrega Street Theatre Festival<sup>171</sup>. For many years, this festival has included spaces that are coordinated by both the public organisation and private companies. These are called the Company Venues. Distributors use these self-run venues to present the shows that they have on their books. The "Cases de la Música"<sup>172</sup> (music centres) are a new model of cultural management that has been initiated in Catalonia. In this system, private companies and public administration work together to promote education, creation, exhibition and diffusion of modern and popular Catalan music. In the field of the visual arts, mention should be made

of the *Tardor de l'art*<sup>173</sup>, Autumn festival promoted by the four associations of Catalan galleries with the support of the ICIC, involving a series of exhibitions and a free cultural programme organised between September and December.

### There have been major changes to the public funding mechanisms for cultural projects, particularly those involving the audiovisual industry, in recent years

In recent years, there have also been changes in public funding mechanisms for cultural projects, particularly those involving the audiovisual industry. Cooperation between the public and private sector holds much more promise of increased funding for projects than the previous model of subsidies for the industry. Shared risks and profits

from coproductions, repayable funds or capital risk funds are mechanisms for funding culture that were implemented in Catalonia before being applied to other areas of the Spanish State (See also Section 4.2.6).

An important and interesting phenomenon is that of the savings banks. These are not-for-profit financial institutions of a social nature that act as foundations and spend part of their profits on social projects. Catalonia is home to some of the biggest savings banks in the country, including La Caixa and Caixa Catalunya. Together, these banks make the biggest contribution to spending on cultural social projects in Catalonia (approximately 80 % of the total cultural expenditure of all the Catalan savings banks). In 2008<sup>174</sup>, "la Caixa" and Caixa Catalunya spent about 15 % on cultural and leisure projects. La Caixa spent 14 % on historical and artistic heritage and the environment, while the Caixa Catalunya dedicated 9 %. A new line of joint action promoted by the Generalitat and "la Caixa" involves the restoration of Catalan monuments of great architectural or artistic value. Both institutions are involved in the *Open Romanesque Program* and the *Cooperative Wineries Program*.

The bodies that best represent the spirit of the third sector in Catalonia are, without doubt, the associations. Associations have always been one of the main assets of Catalan culture. Over time, the role of voluntary associations changed from

a situation in which they had to cover the services that the public authorities did not provide, to one in which their work is based on collaboration, coordination and complementing the action of the public administrations. The presence of associations has traditionally been greater in some areas than in others. For example, there are many associations in the fields of traditional popular culture, promotion and dissemination of cultural heritage, the performing arts and music. In October 2008, the *First Conference on Catalan Cultural Associations* was held. This conference was organised by the Associative Communication Organisation<sup>175</sup>, which is an initiative that arose from the Catalan cultural association movement and is led by 20 Catalan cultural associations, with the aim of creating spaces for debate and reflection on the association movement. In recent years, voluntary associations have been linked to various cultural institutions, through formulas such as "Friends of the Liceu", "Friends of the MACBA", "Friends of the MNAC", "Friends of the Girona Museum of Art", etc. Interesting is the case of the *Friends of the Museums of Catalonia*, a cultural association founded in 1933, which organises activities to disseminate culture by promoting collaboration with museums and other institutions.

Foundations also play an important role in the provision and funding of certain cultural services. Those that have the greatest resources are linked to savings banks, banks and private collectors, who have promoted art and culture in the Catalan region. Important foundations include those of Salvador Dalí<sup>176</sup>, Miró, Tàpies, Godia<sup>177</sup> or Vila Casas<sup>178</sup>. An example of collaboration between the public sector and the foundations is the agreement signed, in July 2009, between the DCMC and the Board of the Joan Miró Foundation - the Centre of Studies for Contemporary Art, to finance the renovation work of the home of the Foundation in Barcelona.

A significant step forward in public-private collaboration took place in October 2009 with the presentation of the *Decalogue for a new public-private alliance for culture*<sup>179</sup>. This document, drafted by the team at the Laboratory of Culture and Tourism in Barcelona - Centre of Innovation, commissioned by the Barcelona Culture Foundation, proposes specific measures to encourage investment in a new public-private alliance. It should be recalled that contributions from private entities to cultural projects can benefit from the tax breaks stipulated by law.

For more details on associations and foundations see Section 8.4, and for information on their legal status see Section 5.3.10.

**Associations** have long been one of the main assets of Catalan culture

## Notes

<sup>168</sup> Herrero, R.: "Els límits i les potencialitats imposats pel marc legal i procedimental". In: BONET, L. [coord.], *Externalització de serveis culturals públics: qualitat i eficiència en la cooperació públic-privat*. Barcelona: Bissap Consulting, 2008.

<sup>169</sup> Ídem.

<sup>170</sup> [http://www.bcn.es/plaestrategicdecultura/catala/consell\\_cultura.html](http://www.bcn.es/plaestrategicdecultura/catala/consell_cultura.html)

<sup>171</sup> <http://www.firatarrega.cat>

<sup>172</sup> <http://www.casadelamusica.cat>

<sup>173</sup> <http://www.tardorart.cat>

<sup>174</sup> "Las grandes cajas refuerzan sus fondos de reserva a costa de la obra social", Revista Consumer Eroski, n. 34 p. 34-41, 2009. Available at the following address:

<<http://revista.consumer.es/web/es/20090701/pdf/tema-de-portada.pdf>

<sup>175</sup> <http://www.ensdecomunicacio.cat>>

<sup>176</sup> <http://www.salvador-dali.org>

<sup>177</sup> <http://www.fundacionfgodia.org>



## 8. SUPPORT TO CREATIVITY AND PARTICIPATION

### 8.1 Direct and indirect support to artists

The promotion of artistic and cultural creation is one of the priorities of the Generalitat's *Government Plan 2007-2010*. One of the main objectives of the DCMC, through the CoNCA, is to determine the support given to creators and entities to promote, disseminate and exhibit their artistic creations. Among the grants awarded, mention should be made of the funds for creation, training and professional skills (see chapter 8.1.1).

**The Ministry of Culture and the Media, via the National Council for Culture and the Arts, determines the support for artistic creations**

In the field of artistic creation and innovation, the *DISONANCIAS\_Catalunya* project has been set up to create bridges between artistic creativity and technological innovation. This project is backed by the DCMC and ACCIÒ, which is an agency that supports Catalan companies. The aim of this programme is to generate discussion between the corporate sector (and technology) and the art sector (including creative development).

With respect to specific fields, the *Integral Plan for the Circus*<sup>180</sup>, which was presented in 2008, is the result of consensus between the DCMC and the Catalan Association of Circus Professionals<sup>181</sup>. Its main objectives are to professionalise and dignify the sector, stimulate talent and creativity, guarantee suitable conditions for shows, and boost the sector economically. Under this plan, the government collaborates with the Vilanova i la Geltrú Town Hall, giving support to *La Vela*, a centre for artistic creation and residence for circus companies, and which has been running since 2006.

In October 2009, the *Integral Plan for Dance*<sup>182</sup> was presented, an initiative of the DCMC, the Professional Dance Association of Catalonia<sup>183</sup> and the Association of Professional Dance Companies of Catalonia<sup>184</sup>, and to be implemented by the CoNCA. The Plan, which lays down the lines of action for the sector, seeks to nurture talent and creativity; generate and improve work opportunities; attract a new public to dance, and promote reflective thought and debate.

The ICIC, which is attached to the DCMC, awards grants to companies in the audiovisual, music, theatre, circus, visual arts, publishing and media sectors. In addition to financial aid for production and business development, other grants contribute to the dissemination, marketing and distribution of the work of Catalan artists. For example, the following are subsidised: the organisation of specialised markets and fairs; participation in international events; promotion activities for programmes and artistic proposals; and the organisation of professional activities and events that contribute to the promotion of the music, audiovisual, theatre, circus and visual arts sectors. Some programmes in the audiovisual field more directly foster artistic creation (for example, grants are allocated to the production of a new producer's first or second feature film, to scriptwriting, to innovative or experimental works and to the dissemination of independent films).

The functions of the Sub-Directorate General for the Promotion of the Arts, which is attached to the Generalitat's Directorate General for Cultural Cooperation, include defining and stimulating the promotion of the arts in Catalonia. The objectives of this Sub-Directorate's Area of Art Promotion and Cooperation are to promote artistic contents that are created by performing arts, music and visual arts professionals. This is achieved in collaboration with the other

administrations and agents in the sector. The Catalan government is planning to create an Arts Promotion Agency to stimulate a circuit of programmes and exhibitions, which should increase hiring and lead to the circulation of cultural productions around Catalonia.

The dissemination of Catalan arts products is also supported by other organisations and levels of government. The IRL, for example, supports the translation of original works in Catalan and activities to promote Catalan literature outside of Catalonia. Thanks to the efforts of this entity, for the first time in 2009, Catalonia had its own pavilion at the *Eventi Collaterali* at the *Biennale di Venezia*, one of the most important international events in contemporary art. At provincial level, Barcelona Provincial Council's ODA backs cooperation projects that increase the dissemination of the arts in towns. This office implements various programmes and actions, for example: the *Professional Show Circuit* to promote and coordinate the distribution of shows in municipal theatres; the *Agenda ODArt* to provide information on visual arts exhibitions in towns; the *Visual Arts Programme* to support municipal policies for contemporary art; and *Totdansa*, a strategy to support and promote dance in the local arena. At municipal level, the *Strategic Plan for Culture of Barcelona* (2006) includes the programme *Barcelona laboratori*, which is aimed at enhancing the conditions that help to increase creativity in the city, in all areas of artistic expression and thought. This is achieved through a series of projects (such as factories for creation in disused industrial estates, drawing up a plan for providing intermediate premises for arts that have to relocate or the creation of centres for the visual arts, multimedia creation and production and the circus). Many of these projects are in initial or development phases. One of the other programmes that forms part of this Strategic Plan involves strengthening the position of Barcelona as a cultural capital. This is achieved through a series of programmes, projects and actions in collaboration with the Government of Catalonia and the Spanish State. The projects include the Design Centre of Barcelona, the Casa del Cinema (Cinema House) and the Image Centre in the Palau de la Virreina, and the DHUB, which will house the Museum of Decorative Arts, the Textile and Clothing Museum and the Graphic Arts Studio.

Tarragona City Council's Culture Area held a call for applications for singular cultural projects, which include educational activities in the field of artistic and literary creation and jointly organises, with the DCMC, the *SCAN manifestació fotogràfica*, a strategic bid to consolidate the city as the cultural capital of photography. Girona Provincial Council, which is a member of the Funds for Local Cultural Cooperation, subsidises town councils' plans, projects, programmes, activities and actions that are related to permanent programmes for the performing arts, dance and music, literary and art prizes and arts education; literary, artistic and musical creation and production; new technologies applied to the arts; as well as festivals, concerts, competitions and cycles of different artistic forms. Lleida Provincial Council's IEI subsidises music schools; the programming of activities undertaken by groups and artists that are included in the IEI's cultural programmes; and theatre productions, musicals, plastic arts and audiovisual arts in the Catalan language.

### 8.1.1 Special funds for artists

There are very few specific funds for artists in Spain. One important example is the *Cinematographic Protection Fund*, to protect and support the Spanish film industry. This Fund is administered by the ICAA and mainly subsidises film companies. However, financial aid that is provided for scripts or shorts can be considered grants to individual artists.

With respect to raising funds through copyright, the Intellectual Property Law (23/2006) has generated intense debate that has been marked by the conflict of interests between the different agents involved (for example, the extension of rights of authors to digital formats has sparked controversy). In the case of books, after a long litigation with the Court of Justice of the EU, the Law for Reading, Books and Libraries (10/2007) modifies some aspects of the Intellectual Property Law. In particular, a new regulation is established for the loans of books made by libraries, museums and archives. Libraries will have to pay 0.2 euros for each book copy acquired for a loan, with an exemption only for public libraries in towns with less than 5000 inhabitants.

**The dissemination of Catalan arts products is supported by various organisations and levels of government**

### The National Council for Culture and the Arts of Catalonia offers grants for projects of artistic creation and contemporary thought

At the regional level, the CoNCA offers a number of grants to creative artists, researchers, cultural groups or organisations for artistic projects and contemporary thought. These funds are organised around different ideas aimed at promoting research, creativity and the production of professional projects and activities in artistic circles and contemporary thought; moreover, they provide support for exhibitions, and the dissemination of cultural and artistic projects, for artistic study, and for the training of artistic creators, actors and cultural agents. In June 2009,

for example, the CoNCA conducted a survey among the artists and cultural organisations of Catalonia regarding grants for artistic projects and contemporary thought. The results will enable the Council to analyse the needs of the sector and to design future subsidies making them more transparent, effective and intelligible. While designing the future procedures for awarding grants, during 2009 the CoNCA has maintained the system that has been managed for years by the EADC.

In its Strategic Plan for culture subsidies (2009-2011), Girona Provincial Council also established a *Fund for the Creation and Production of Arts* for not-for-profit organisations, companies and individuals. The aim was to guarantee the participation of civil society, entrepreneurs and citizens in the fields of creation, production, exhibition and dissemination of the performing arts and music.

#### 8.1.2 Grants, awards, scholarships

At state level, the MCU is the organisation that is responsible for major awards and scholarships, through various bodies (the Directorate General for Fine Arts and Cultural Assets; the Directorate General for Books, Archives and Libraries; the INAEM; the ICAA).

In Catalonia, grants and subsidies vary according to the aim (to support creation, education, dissemination, etc.), the art form and the professional level at which they are aimed. Funds are awarded, on a competitive basis, by the CoNCA, aimed

at promoting research, creativity and the production of projects in artistic circles and contemporary thought; for the exhibition and dissemination of cultural productions of a professional nature, and for the training of artistic creators, actors and cultural agents (see also Section 8.1.1).

### The Institute of Catalan Literature subsidises creation, publication, dissemination and research in the field of Catalan literature

The ILC subsidises creation, publication, dissemination and research in the field of Catalan literature, as well as the translation of literature into Catalan and Aranese and its subsequent publication. The IRL promotes

the presence of Catalan culture outside of the region, and awards grants to help cover artists' travel expenses.

Other organisations or departments support projects that are undertaken by emerging creators. For example, the Generalitat's Secretariat for Young People has specific calls for application for areas such as audiovisual production, photography, music, design and comics. The KRTU Centre (Culture, Research, Technology, Universal), which is attached to the DCMC, awards KRTU Grants for Young Creativity to creative and innovative projects in any cultural field. Tarragona City Council's Culture Area provides grants for young creators so that they can attend high level activities outside of Catalonia. Other forms of support include exhibition spaces and promotion platforms, such as Barcelona VisualSound<sup>185</sup>,

which is an audiovisual festival for the work of young creators that is organised by eight of Barcelona's cultural institutes, as well as Barcelona City Council's councillor for women and young people.

### The Ramon Llull Institute promotes the presence of Catalan culture outside of the region, and awards grants to help cover artists' travel expenses

The most important awards are the "Nit de Santa Llúcia" or "Festa de les Lletres Catalanes" (the Festival of Catalan Literature), which was first introduced in 1951, and the National Culture Awards, which was established by the Generalitat in 1982 and includes the following

categories: architecture and the public space, visual arts, audiovisual, cinema, circus, comics, popular culture, dance, design, literature, music, theatre and professional and arts careers. The National Culture Awards which, since 2009, are given by the CoNCA, are awarded each year to those persons or entities that have made the greatest contribution in each of the areas of culture during the preceding year.

Other relevant prizes are the Sant Jordi's Award for Film Innovation, instituted by Spanish National Radio and promoted by the ICIC, and the City of Barcelona Awards that are held annually by the ICUB, an organisation that is attached to Barcelona City Council. The categories in the City of Barcelona Awards include: the performing arts, the plastic arts, audiovisual, music, dance, Catalan translation, literature in Catalan and Castilian, essays, the media, architecture and urban planning, design and multimedia.

In addition, various awards are given by other levels of local government, such as the Award for Performing Arts Projects (Lleida City Council); the Tapiró Awards for Painting and the Julio Antonio Award for Sculpture (Tarragona Provincial Council); the City of Tarragona Literature Awards, the Xavier Gols Grant for Composition, the Domènec Guansé Grant for Literary Creation, the Ernest Vilches Grant for Shorts, the Metropol Grant for Performing Arts Creation and the Carles Mani Grant for Visual Arts (all awarded by Tarragona City Council). Furthermore, the IEI annually awards the Emili Pujol Musical Research Award, the Ton Sirera Photography Award, the Les Talúries Poetry Award, the Les Talúries Prose Award, the Les Talúries Theatre or Play Award and the les Talúries Award for Tales in Occitan.

### 8.1.3 Support to professional artists associations or unions

There is no permanent government support for artist associations or unions. However, they can apply for annual subsidies channelled through sector-specific aid programmes.

The Generalitat's Secretariat for Citizen Action supports specific events organised by not-for-profit organisations, through a series of resources for programming, dissemination and organisation. The ICIC also subsidises associations and foundations that work in the field of the performing arts, the visual arts, publishing, music and multimedia to aid participation in fairs, festivals and international markets. Lleida Provincial Council's IEI awards grants for cultural facilities that are aimed at not-for-profit cultural associations. Girona Provincial Council, in the framework of the *Funds for Cultural Voluntary Associations*, subsidises not-for-profit associations in the district so that they can carry out their projects and activities. In addition, it has a Research, Development and Innovation Programme for funding research projects related to cultural, sectorial or territorial dynamics in the districts of Girona province. This Council also has *Funds for Investment in Heritage Interest Properties*, to enable not-for-profit organisations and individuals in the catchment area to finance the restoration and conservation of cultural assets.

## 8.2 Cultural consumption and participation

### 8.2.1 Trends and figures

#### **Cultural consumption**

The data on cultural consumption for the years 2000-2005 have been taken from the *Household Budget Continuous Survey, Base 1997*, (ECPF)<sup>186</sup>, whilst 2007 and 2008 figures are taken from the *Household Budget Survey, Base 2006*, both of which compiled by the Spanish National Statistics Institute (INE).

As shown in Table 1, the most recent figures indicate that in 2007 Catalan households spent 3,383.1 million euros on cultural goods and services, which was 3.7 % of their total expenditure. The evolution in the 2000-2007 period was

**The National Culture Awards, introduced in 1982, are given by the CoNCA, are awarded each year to those persons or entities that have made the greatest contribution in all areas of culture**

**The artist associations or unions can apply for annual subsidies channelled through sector-specific aid programmes**

positive, with an increase from 1,391.6 million euros at the start of the period to 3,383.1 in 2007. This trend was also observed in the Spanish State. In relative terms, the percentage of the total expenditure of Catalan households that was spent on cultural goods and services also rose throughout the period, from 3 % to 3.7 %. A comparison of these data with the Spanish average shows that the spending on cultural goods and services in Catalonia was higher in all years than the average for the Spanish State, which stood at 3.19 % in 2007.

**In 2007 Catalan households spent 3.7 % of their total expenditure on cultural goods and services**

There was also an increase in the average expenditure of Catalan households and per capita spending over the seven-year period. In 2000, each family spent an average of 647.3 euros on this item. In 2007, this figure stood at 1,262.5 euros per year. Per capita cultural spending rose from 221.2 euros in 2000 to 474.7 euros in 2007. The average expenditure in Catalonia per household and per capita was higher than in the rest of Spain throughout the study period. At state level, the

average cultural expenditure of families was 533.7 euros in 2000, and 1,020.4 euros in 2007; whilst the per capita cultural spending was 172.7 euros and 372.2 euros, respectively.

### **Cultural participation**

The data on cultural participation in Catalonia come from the *Survey of Cultural Habits and Practices in Spain*<sup>187</sup>, which was carried out by the MCU.

**Table 1. Spending on cultural goods and services in Catalonia, 2000-2007**

	2000	2001	2002	2003	2004	2005	2006*	2007*
<b>Absolute values (millions of euros)</b>	1,391.6	1,493.1	1,386.5	1,629.1	1,660.0	1,975.7	2,898.4	3,383.1
<b>% with respect to the total spending on goods and services</b>	3.0	3.0	2.7	3.0	2.8	3.1	3.4	3.7
<b>Average spending per household (euros)</b>	647.3	674.1	603.3	693.4	690.3	789.4	1,115.0	1,262.5
<b>Average per capita spending (euros)</b>	221.2	234.7	215.6	249.2	248.8	289.8	416.1	474.7

Source: ECPF. Base 1997 / \*EPF. Base 2006 from the INE (for various years)

period), followed by newspaper readers (73.1 % and 74.3 % respectively), radio listeners (62.3 % and 59.0 % respectively) and cinema goers (63.6 % and 56.9 % respectively). Almost 60 % of the Catalans surveyed in 2006-2007

**Between 2000 and 2007 average expenditure in Catalonia per household and per capita was higher than in the rest of Spain**

read a book that was not related to their profession or their studies. In the same period, 49 % stated that they used a personal computer frequently. Cultural activities with lower participation rates were traditional Spanish operettas (zarzuela), opera and dance, which remained among the interests of a minority. In 2006-2007, only 1 % of the population indicated that they had attended a zarzuela performance, 3.2 % had been to the opera and 4.9 % had seen a dance performance in the previous year.

This survey was given to a sample of 16 thousand Spanish residents who were over 15 years old. Despite the existence of a similar survey for Catalonia (*Survey of Cultural Consumption and Practices in Catalonia*) carried out by the DCMC, we have chosen the first of the sources to facilitate comparison with the rest of Spain.

Table 2 shows that the biggest audiences for cultural content are television viewers (95.9 % in the 2002-2003 period, and 98.1 % in the 2006-2007

With respect to changes between 2002-2003 and 2006-2007:

- Attendance at performing arts events remained a minority interest. Theatre was the only area in which participation was over 20 %. However, in the 2002-2007 period, there was a drop in attendance of all stage performances. This decline also occurred in the rest of Spain. The figures for Catalonia remained above the average Spanish attendance of theatre and opera performances.
- The most significant growth occurred in the use of personal computers (which were used by 35 % of the population in 2002-2003 and by 49.1 %, in 2006-2007). The use of Internet remained stable throughout this period, at around 26 %. In both cases, the percentages were above the average for the Spanish State.
- The figures for reading books not related to the profession or studies increased. Thus, the proportion of readers rose from 48.6 % in the 2002-2003 period to 57 % in the 2006-2007 period. In addition, there was a slight increase in reading the press. There was a drop in the number of people who visit libraries from 26.6 % in the 2002-2003 period to 19.4 % in the 2006-2007 period. In all these cases, the figures were higher for Catalonia than the average for the Spanish State.
- Although cinema attendance continued to be one of the most popular activities in the population of Catalonia, there was a decrease in attendance in the 2002-2007 period, from 63.6 % to 56.9 %. This trend was also observed in the rest of the Spanish State and the figures for Catalonia remained above the average for the Spanish State.
- Whilst visits to cultural centres increased by more than 4 percentage points to 21 % of the population, in the 2006-2007 period the number of visits to museums and monuments decreased. However, the number of visits to these cultural facilities was above the average for the Spanish State.

**The biggest audiences for cultural content are television viewers**

**The most significant growth between 2002-2003 and 2006-2007 occurred in the use of personal computers**

With respect to language characteristics, cultural practices and reading in the immigrant population, recent studies reveal interesting data on the habits of this group. Watching the television, a video or a DVD is the preferred leisure activity for the majority of immigrants when they are at home. The second most popular leisure activities at home are reading or listening to music. A smaller proportion of the interviewees use the Internet at home. With respect to activities outside the home, most interviewees prefer to go for walks or go out with friends. Going to the cinema is the least popular activity. Among the immigrants who live in Catalonia, there is a greater audience for television than for radio. The preferred channels are state broadcasters with programmes in Castilian. Around a third of the interviewees stated that they read newspapers daily. The data show that attendance of the theatre, museums and exhibitions is low in this group<sup>188</sup>.

The *Barometer of Communication and Culture*<sup>189</sup> analyses the consumption of the media and other aspects of cultural consumption in Catalan-speaking regions (Catalonia, Valencia and the Balearic Islands). It includes basic information that helps the different agents in the communication and culture sector to define strategies and policies (the main audiences; sociodemographic, sociolinguistic and ideological profiles, lifestyles and factors that explain consumption). The data for the *4<sup>th</sup> Survey 2009*, relating to the period between September 2008 and August 2009, highlight that in Catalonia, by age group, most internet users, cinema goers and those who use the media from outside the region are between the ages of 14 and 24; readers of magazines and periodical publications, radio listeners and users of mobile telephones predominate among those aged between 25 and 44; those between 45 and 64 prefer reading newspapers and supplements, while most television viewers and users of fixed telephones are aged 65 or over. By sex, the greatest percentages correspond to men, except in the case of reading magazines and using fixed telephones. As for the usual language of consumption, Catalan is predominant, except in the case of the audience for media from outside the region,

**Table 2. People who in the last year participated in a cultural activity in Catalonia, in % of the total population, 2002-2007**

	2002-2003	2006-2007
<b>Activities that are heavily subsidised by the state</b>		
Theatre	29.8	22.6
Opera	4.5	3.2
Zarzuela	2.2	1.0
Dance	7.1	4.9
Classical music concerts	12.0	8.2
Libraries	26.6	19.4
Museums	34.2	31.0
Monuments	36.0	28.0
Cultural centres	16.6	20.8
<b>Activities without large public subsidies</b>		
Cinema	63.6	56.9
To read books not related to the profession or studies	48.6	57.0
To read the press (at least once a month)	73.1	74.3
To watch videos daily	4.2	2.2
To watch television	95.9	98.1
To listen to the radio daily	62.3	59.0
Personal computer (frequently)	35.0	49.1
Internet (at least once a day)	26.6	26.0

Source: Survey of Cultural Habits and Practices in Spain by the MCU (several years)

**Immigrants resident in Catalonia prefer watching the television to listening to the radio, in particular state broadcasters with programmes in Castilian**

which in the main speak Castilian, and the users of mobile phones who, above all, speak other languages.

Finally, Barcelona Provincial Council's *CERC* has also undertaken the *Demoscerc 2005*<sup>190</sup>, a survey of cultural habits and consumption in 17 towns in the Barcelona province. The results showed that almost 60 % of the population had, in the last 12 months, undertaken one the cultural activities that make up the core of local public interventions.

Library visits were the most common of these activities. The degree of

participation in cultural activities varied significantly in the 17 towns that were surveyed. The place where cultural activities were preferentially carried out varied according to the practice: library visits were carried out in facilities in the town of residence in 90 % of cases, whilst people tended to go to the theatre or concerts in the city of Barcelona. With respect to individual variables, there was a direct relationship between the level of education and the degree of participation in cultural life. In general, the level of participation was higher in the younger age group (between 15 and 24 years old). However, this participation tended to be occasional or irregular. There were no significant differences between the level of participation of men and women. Almost 40 % of the people surveyed declared that they had not participated in any of the reference activities (library, museum, exhibition, theatre, concert, etc.). In some towns, this figure stood at 45 % of the population.

### 8.2.2 Policies and programmes

One of the Generalitat's main objectives is to "increase access to culture for all citizens, and ensure cultural rights and regional balance in programmes and facilities" (Government Plan 2007-2010). Thus, the *Cultural Facilities Action Plan 2005-2007* was drawn up to ensure equal opportunities to access culture. This was to be achieved through the regional

development of a network of quality cultural facilities (stage and visual arts facilities, multipurpose cultural centres, centres for artistic creation and production and district archives) in collaboration with the municipalities. Specifically, the Plan included a public call for town council applications for subsidies to renovate or build a cultural facility in their town. The new *Catalan Cultural Facilities Plan* (PEC Cat 2009-2019)<sup>191</sup>, which is being implemented by the DCMC together with local government, is one of the main projects in the current parliamentary term. For the first time, this Plan considers all the cultural facilities in the region together, as well as the activities that take place in them, which are considered essential for ensuring access to culture for all citizens. Aimed at providing a regionally balanced offer, the PEC Cat 2009-2019 seeks to provide basic cultural facilities for Catalonia and to establish the criteria so as to identify priority construction and renovation projects for joint-financing with the Generalitat, via grants to local entities.

The General Sub-direction of the Cultural Facilities of the DCMC has invited two calls for such grants in 2009: One, aimed at the drawing up or up-dating of Local Cultural Facilities Plans, the undertaking of studies of the programming of cultural facilities, viability plans and general advisory projects for cultural facilities, and, the other, aimed at the renovation or construction of cultural facilities.

The Generalitat has given specific support in the cultural field to the performing arts and music. This is evidenced by the increase in economic support for municipal policies, the creation of regional centres for the performing arts and the project for the Centres of the Performing Arts in Salt-Girona, "El Canal", aimed at decentralising the number of productions. The government has also approved the setting up of the *Public System of Facilities for the Performing Arts and Music in Catalonia*, a network comprising theatres and auditoriums throughout the region. This network will ensure a regionally balanced offer and avoid any duplicity in the public programming of the performing arts and music. Moreover, it will mean a better use of financial resources dedicated to this area, and an opportunity to develop the private sector and promote the business network of the sector (see chapter 5.3.2). Likewise, and also in the area of the performing arts, the *Plan for Renovating and Equipping the Theatres of Barcelona* has been operating for a number of years. It provides subsidies, coordinated by the Plan for Renovating and Equipping the Theatres of Barcelona Consortium.

To boost cultural activity in the towns and to ensure the access of all citizens in the entire region to professional performances and exhibitions, at the beginning of 2009, the General Direction of Cultural Cooperation of the DCMC implemented the *Cultura en Gira* (Culture on Tour) programme. This initiative, which extends to towns in the Balearic Islands and the autonomous community of Valencia, also aims to coordinate the cultural market that is shared between Catalan-speaking regions and to offer municipal programmers of cultural acts a catalogue of events in the performing arts, music, the visual arts and family entertainment. The DCMC collaborates in tours that are promoted by the Catalan Network of Shows for Children, the Federation of Young Musicians of Catalonia and the Opera in Catalonia circuit.

The Generalitat also subsidises local entities in Catalonia to undertake projects to boost audiences and attract new spectators for professional arts activities. Thus, the DCMC supports permanent cultural programming at professional level that is undertaken by the municipalities. Five areas receive subsidies: projects in the field of performing arts and music; in the field of contemporary visual arts; cultural activities that involve intermunicipal collaboration; cultural programming for towns of less than 8,000 inhabitants; and projects to boost culture.

**The degree of participation in cultural activities varies significantly in the different municipalities of the province of Barcelona**

**The Catalan Cultural Facilities Plan 2009-2019 provides a regionally balanced offer of basic cultural facilities, ensuring access to culture for all citizens**

The CoNCA aims to boost audiences and increase cultural habits through the *Resident Artist Plan* (of dance, music and circus). One of this plan's objectives is to bring the most innovative art forms closer to the general public. This is achieved through the work of companies/creators in the area surrounding the cultural facility. The *Integral Plan for the Circus* also aims to have a direct impact on new audiences, as does the *Integral Plan for Dance* (see Section 8.1). These programmes, which are in different phases of development, help to resolve the serious lack of space for creation experienced in cities such as Barcelona and other provincial capitals.

With respect to different sectors, the Government of Catalonia also provides grants for the book and audiovisual industries. It subsidises activities aimed at the public or the media that promote specific books or collections of books in Catalan or Aranese. The government also subsidises audiovisual material, when this is a feature film and/or large format production that has been shown in Catalonia for the first time and has been viewed by audiences larger by one point than the average audience for fictional feature or television films obtained in the year previous to the broadcasting date for the same television channel.

Other relevant activities are linked to the Public Reading System, including the *Specific Plan for Libraries 2008-2012* and the *Library Buses Plan 2006-2013*. In 2008, for the first time the 333 public libraries and mobile bus-libraries in Catalonia received more than 20 million visits. The aim of the *Plan to Promote Reading 2008-2010*, which was promoted by the DCMC, is to increase reading as an essential way of accessing knowledge and increasing reading literacy in whatever written format, and to promote reading in Catalan specifically. This Plan is supported by various public and private social agents that are directly or indirectly involved in promoting reading. Among the main activities of the *Plan to Promote Reading* are free subscriptions to magazines and newspapers for 18-year olds; the *Tasta'm* campaign, offering a taste of the first chapters or extracts of recently published works; the setting up of a virtual forum asking what people were reading, *Què Llegeixes?*<sup>192</sup>; the publicity campaign encouraging reading: *Llegir ens fa + grans*; the program to promote reading in municipalities with fewer than 50,000 inhabitants; the *Reading Itineraries*, aimed at schools and infant education; the activity *Lletres, al camp!*, organised by the ILC and the Football Club Barcelona Foundation; the reading campaign *M'encanta llegir*, promoted jointly with the Catalan TV Club Super 3; and the creation of a Postgraduate Course in Cultural Intervention for the Promotion of Reading<sup>193</sup> with the UB, among other actions.

The museums, which the Generalitat participates in either directly or through consortiums and boards, offer educational activities for children and young people or families to bring culture closer to a particularly strategic population segment, and to contribute to increasing the number of future consumers of culture. The objectives of Girona Provincial Council's

*Educational and Informative Resources Programme* are to ensure that the town councils, not-for-profit organisations, cultural companies and individuals in the district can finance the educational resources of centres for the conservation, dissemination and interpretation of municipally-owned cultural heritage. In addition, the aim is to ensure that students in schools in the Girona district can participate for free in cultural offerings that fit in with the school curriculum. Another resource for children, *Club Super 3*<sup>194</sup>, is linked to a TVC programme. This is the club with the most members in Catalonia and brings together activities

aimed at children. It also promotes leisure and culture activities off the screen with discounts or invitations for its members.

**The Plan to Promote Reading 2008-2010 aims at fostering reading as an essential way of accessing knowledge and increasing reading literacy**

To increase the access of the population to cultural facilities, there are different free entry systems (for example, free entry to museums on the first Sunday of the month or on special dates, and, from 2009, free entry every Sunday to cultural facilities that are managed by the ICUB). In addition, various season tickets and membership cards provide special offers in specific cultural areas (the Carnet Jove<sup>195</sup>, the Carnet de Biblioteques de Barcelona<sup>196</sup>, the Abonament Conjunt de Dansa, the Articket BCN<sup>197</sup>, the Arqueticket<sup>198</sup>, the Barcelona Card<sup>199</sup>, Amics de l'Auditori<sup>200</sup>, etc.).

The ICIC carries out other initiatives that contribute to promoting cultural consumption, for example, the *Plan for Fairs*, a network for book fairs throughout the region; the *Regala Música (Give Music)* campaign, to present a selection of CDs by groups and musicians that are recommended by record labels; and *Club TR3SC*<sup>201</sup>, which involves discounts for cultural activities and is carried out in collaboration with the TVC, Catalunya Ràdio, Iberautor, the company Prometeatre, Servicaixa and Tel.Entrada. In addition, the ICIC supports initiatives in the private sector, such as the portal *totsellslibres.com*, promoted by the Guild of Bookshop Owners of Barcelona and Catalonia<sup>202</sup>, which has an open database of over 400,000 books.

Notable initiatives to promote dissemination include the ICUB's *Portal Canal Cultura*<sup>203</sup> or the *Agenda de Jove.cat*<sup>204</sup>, which present news about cultural events. In addition, this information can be found in the Cultural Information Points in Tarragona, Lleida, Girona and Barcelona. Furthermore, several special events have made Catalan culture more visible and have stimulated cultural consumption and participation. These include the Miró Year (1993), the Year of Music (2000), the Triennial of Contemporary Art of Barcelona (2001), the International Gaudí Year and the Verdaguer Year (2002), the Year of Design (2003), the Universal Forum of Cultures and the Dalí Year (2004) or the Year of the Book and Reading (2005). Mention should also be made of the *Capital of Catalan Culture* initiative<sup>205</sup>, which serves to promote the designated municipality as the Capital of Catalan Culture, both within and beyond the region's borders.

At provincial level, one of the objectives of Barcelona Provincial Council's ODA is to increase the audience for theatre, music, dance and visual arts events. To achieve this aim, in collaboration with the town councils, the ODA has implemented the *Programa Anem al teatre (Let's Go to the Theatre Programme)* for school children between the ages of 3 and 16. In addition, the ODA aims to improve the quality of town councils' arts programmes. Other organisations that work to attain this objective are the Tarragona, Girona and Lleida Provincial Councils, all of which subsidise the town councils' cultural activities and programmes. At municipal level, the strategic areas in the ICUB's *Strategic Plan for Culture, New Accents 2006*, include a commitment to coordinating cultural programmes that are more accessible to the general public and oriented towards them.

## 8.3 Arts and cultural education

### 8.3.1 Arts education

Arts education in Catalonia is a complex field, in which the value, levels and equivalence of the various qualifications are not clearly established.

With respect to non-university education, the Generalitat's Ministry of Education is responsible for drawing up and implementing central government policies on education, including the arts field.

At compulsory education level, students come into contact with arts education through areas of the curriculum or through projects that involve different levels of government. The Generalitat's Ministry of Education, for example, undertakes various actions to promote artistic practice in the education sector. Thus, in the field of literature, the Miquel Martí and Pol National Prize for Young Poets and the Literary and Artistic Competition for Children and Young People are awarded to students of schools in the Catalan-speaking community. To increase the practice and creation of music, the following competitions are held: the School Choir Competition at preschool and primary level, and the Meeting of Choirs for secondary schools. In the audiovisual area, initiatives include the Education in Audiovisual Communication Programme, to boost students' audiovisual communication abilities; the Exhibition of School Audiovisual Productions,

**To increase access to cultural facilities, there are different free-entry systems as well as various season tickets and membership cards that provide special offers for specific cultural events**

**Various special events, such as the International Gaudí Year, have made Catalan culture more visible**

which is divided into three categories: photography, video and school television, and school radio or cinema. This experimental educational project is still underway, and involves cinema workshops in schools, organised by the A Bao A Qu Association, with the collaboration of the DCMC and the Ministry of Education. The Photographic Experience of Monuments Contest, with the collaboration of the DCMC and the Ministry of Social Action and Citizenship, brings monumental heritage closer to school students by means of photography.

At upper secondary level, there is a course in arts and humanities, which is a prerequisite for higher education courses and arts education. In this secondary school course, the arts are divided into two branches: plastic arts, design and image; and performing arts, music and dance. Arts education, which comes between secondary school and university level training, varies in terms of the qualifications, the organisation, the type of system and the educational centres that teach the courses. Such courses tend to be organised into intermediate and higher training cycles. Training cycles include areas such as dramatic arts, plastic arts and design, dance, music, and the conservation and restoration of cultural goods.

**In compulsory education, students come into contact with the arts in different areas of the curriculum or via projects in which different levels of government participate**

With respect to higher education, arts courses are offered within and outside of universities, as university qualifications or higher level arts education. Almost all of the students who take arts courses at university level studied arts at secondary school. In this respect, the fine arts degree is the only one in the Spanish university sector that has a specific secondary school qualification. In Catalonia, university arts courses are offered in the following areas: arts and design (first cycle, in the

humanities area), fine arts (first and second cycle, in the humanities area), cinema and audiovisuals (first and second cycle, in the social sciences area), as well as photography and digital creation (first cycle, technical area).

The Catalan university system is made up of 12 universities, only one of which has a Faculty of Fine Arts (the UB). University studies are organised into undergraduate courses (bachelor's degrees) and postgraduate courses (master's degrees, postgraduate programmes, doctoral programmes, etc.). The qualifications that are obtained may be official and homologated, with official recognition in the entire Spanish State, or University-specific degrees, which are only recognised by the universities that issue them. The Catalan Universities are in the process of adapting to the European Higher Education Area (EHEA). Over the next few years, their courses will gradually be brought in line with the model of bachelor's degree, master's degree and doctorates. Adaptation to the EHEA has a clear time scale, as changes must have been implemented by 2010. Therefore, the universities must adapt their qualifications, teaching methods, infrastructure and equipment. In terms of fine arts courses, the Spanish universities have proposed that degrees in fine arts, design, and conservation and restoration should replace the existing courses.

Catalonia is home to some highly prestigious institutions that are dedicated to arts training. One of the most important music schools is the Liceu Conservatory of Music, which was founded in 1837. The aim of this Conservatory is to train music professionals in all advanced subjects related to the following areas: classical and contemporary music instruments, modern music and jazz, conducting, composition and teaching. The Catalan School of Music is the only official public centre that teaches higher training cycles on music in Catalonia. It issues qualifications that are equivalent to university bachelor's degrees. In the field of the performing arts, one of the institutions with the most dynamism and potential is the IT, a centre for training, research and dissemination that was founded in 1913. The Institute has its main building in Barcelona and regional centres in Terrassa and Vic. It is made up of four schools: the School of Dramatic Arts; the School

**Catalonia is home to some highly prestigious institutions dedicated to providing training in the arts**

of Dance; the Professional School of Dance – School of Secondary and Artistic Education; and the School of Techniques of the Performing Arts. With respect to the training of future cinema and audiovisual professionals, the Catalan School of Cinema and Audiovisuals (ESCAC) is a private centre that is attached to the UB. As for artistic training in the

field of traditional music and the promotion of traditional instruments, mention should be made of the CPCPTC programme run by the DCMC, the *School of Traditional and Popular Music*. The first year of this programme was organised in Barcelona in 1992-1993, though since then it has extended to other places in Catalonia.

Finally, the Government of Catalonia has pioneered the introduction of modern technology to improve the education system, and has dedicated numerous projects, programmes and resources to this field, that also include teacher training in the use of the new information and communication technologies. Currently, XTEC<sup>206</sup>, the Educational Telecommunications Network of Catalonia, provides Internet services to all schools. This resource has enabled access to information and has also promoted the creation and dissemination of contents. Other notable examples are *edu365*<sup>207</sup>, which is an education portal for students; *Edu3.cat*<sup>208</sup>, a portal containing audiovisual materials; the projects *Internet in the Classroom* and *ARGO*, to provide IT equipment for public schools; the *Heura* project, to provide broadband wireless services for schools; and *Linkat 2.0*<sup>209</sup>, to introduce Catalan freeware in schools. The *Art-Tic Project*, for secondary school students, aims to integrate new ICT technologies into students' activities in the areas of music, visual and plastic education. Finally, the *Young Reporters' Awards* promotes the introduction of new technologies into the production and edition of videos and is for secondary school and special education students.

The Government of Catalonia has pioneered the introduction of modern technology to improve the education system

### 8.3.2 Intercultural education

From the 2007-2008 academic year, the course "Education for citizenship and human rights" has formed part of the general school curricula at primary and secondary level in the Spanish State. This subject focuses in particular on gender equality and includes aspects related to individual and collective rights and responsibilities; the development of free and upright people; the promotion of coexistence, participation and solidarity in a plural, globalized society; mutual understanding; and the promotion of tolerance and acceptance of minorities and different cultures. This subject has been strongly opposed by families with children in religious schools and by the catholic church, as they consider that the state cannot introduce a compulsory subject whose principal goal is the moral upbringing of students, as this conflicts with parents' right of freedom of education.

In Catalonia, the sharp recent growth in the number of foreign students has brought with it significant changes in the daily operation of schools. This has led to several intercultural education initiatives, including the following:

- The aims of the Ministry of Education's *Language and Social Cohesion Plan* are to foster and consolidate social cohesion, and to promote equal opportunities, in order to prevent any kind of marginalisation. The Plan establishes a series of measures to ensure that schools act as reception centres for all students. This is achieved through intercultural education based on equality, solidarity, respect for the diversity of cultures, and the consolidation of the Catalan language as the pillar of a multilingual project.
- The *Education in the Environment Plans*, which were proposed in the *Language and Social Cohesion Plan*, are an instrument by which the community can give a comprehensive response to the education of children and young people. This is achieved through organising and promoting educational activities that go beyond the school environment and involve the most vulnerable and fragile social sectors in particular. These plans include special awareness raising events; family workshops; information sessions on school culture given in languages of origin; programmes to promote reading; actions to find out about cultural resources in the environment; activities to encourage solidarity, participation and civic responsibility and to prevent violence, racism and xenophobia; intercultural spaces for meeting and peacefully coexisting; as well as complementary, extrascholar or holiday activities to promote the participation of students in leisure, sporting, artistic and cultural activities.
- The *Plan for reception and general integration into the centre* is a set of activities to facilitate the incorporation

of immigrant students and their families into a completely new social and cultural context. Notable activities include those related to teaching and the use of the Catalan language.

- The aims of the *Plan for Students from the Gypsy Community* include increasing non-gypsies' knowledge of the gypsy community; promoting the integration of those groups of the gypsy community who live in conditions of poverty and marginalisation; promote the participation of students and families from the gypsy community through activities that are aimed at this community in order to preserve its identity and values; and to boost research, innovation in education and intercultural training for education professionals. These activities are within the broader framework of the Generalitat's *Integral*

### The recent growth in the number of foreign students in Catalonia has led to several intercultural initiatives in education

*Plan for Gypsy Peoples.*

- The *Speech competition in different languages* is aimed at non-university students in Catalonia, who can choose to make a presentation in one of the official languages (Catalan or Castilian), curricular languages (English, French, German or Italian) or immigrants' languages of origin (Arabic, Chinese, etc.) that are studied in complementary activities or outside school hours. The speech must deal with sociocultural issues. This competition is part of Ministry of Education's *Plan to boost third languages*.
- The Ministry of Education distributes the *Petit atlas lingüístic del domini català* (the Concise Linguistic Atlas of Catalan) to secondary schools. This is a concise version of the *Atles lingüístic del domini del català* (Linguistic Atlas of Catalan), published by the IEC.
- The aim of the *Intercultural Spaces for Young People Programme* is to create spaces where young Catalans and immigrants can meet, in order to promote interaction and cultural exchange. The Secretariat for Immigration and the Secretariat General for Young People subsidise projects for these spaces, which strengthen social participation networks in various areas, such as culture, intercultural activities and informal education.
- Initiatives to promote libraries as spaces for the meeting and integration of new arrivals. Under this framework, there are various lines of action: the expansion of collections with materials for learning Catalan; an increase in the purchase of documents written in languages that are spoken in Catalonia; and the Newspapers of the World service which provides access to over 200 newspapers from 60 countries in 20 different languages. There are more than 50 libraries offering documents in non-Community languages. In addition, the libraries organise many activities such as symposiums, lectures, workshops, exhibitions and debates to promote mutual understanding between cultures.
- The aim of the *MUS-I Programme* is to foster the arts, especially music, song, theatre, dance and the visual arts at school, to favour social and cultural integration, to prevent violence and racism and to promote tolerance and harmony between the cultures. The Programme is the result of collaboration between the Spanish State's Ministry of Education, the Ministries of Education in the AC and the Yehudi Menuhin Foundation, with the participation of artists, teachers and management teams.
- The *Bamboo School* is an intercultural education project organised by Casa Asia to increase Catalan schoolchildren's knowledge of the Asian continent and the Pacific Region. The general aims are to demonstrate the richness of the social, cultural and artistic heritage of the Asian continent; to foster students' interest in this continent and its peoples; to help them to understand the cultures of origin of their Asian-origin classmates; and to experience cultural diversity as positive and enriching.
- The *Calidoscopi* Plan is a joint initiative of the Secretariat General for Young People and the Jaume Bofill Foundation. The aim is for the increasing multiculturalism of Catalan society to be reflected in informal education establishments. The plan involves an education project that promotes intercultural coexistence.

## 8.4 Amateur arts, cultural associations and community centres

### 8.4.1 Amateur arts

The Statute of Autonomy of Catalonia of 2006 recognises the right of all people to develop their individual and collective creative capacity. Thus, through the *Government Plan 2007-2010* the Generalitat is committed to strengthening centres of arts education and making them more accessible to the general public, both for amateur and professional practice.

One of the programmes in the ICUB's *Strategic Plan for Culture, New Accents 2006* is *Culture, education and proximity*. The aim of this programme is to increase people's opportunities for initiation into cultural practices of all kinds, as a means of individual and collective expression. Barcelona City Council is committed to coordinating a network of facilities that are specialised in arts education, which prioritise awareness-raising and initiation into artistic forms, at amateur or professional level. In addition, the city council aims to set up a network of cultural centres that offer opportunities and resources for cultural practice. This will be achieved by providing more resources to civic centres that have clearly moved towards becoming cultural centres. Finally, the aim is to improve coordination between education and culture, by finding new audiences and encouraging artistic practice in all spheres, especially schools.

The Generalitat is committed to strengthening centres of arts education and making them more accessible to the general public, both for amateur and professional practice

Civic facilities play a key role in fostering amateur art and are the place from which much of this art emerges (see Section 8.4.2).

Barcelona Provincial Council's ODA has developed the *Bulevart Programme*, which is managed in collaboration with the Society and Culture Foundation<sup>210</sup>. The aim is to revitalise the sector of amateur arts and to improve the quality of creations and their distribution, by offering advice and support. This programme acts in the following areas: education, interrelation and communication between artists and organisations; and the provision of resources to aid the production and distribution of arts projects. Girona Provincial Council's Culture Area has drawn up *Project: T, project to promote*

**Table 3. People who have carried out artistic activities in Spain and in Catalonia in the last 12 months, by type of activity, 2006-2007.**

	Spain	Catalonia
Total (thousands)	37,526	5,966
<b>Type of activity</b>	<b>%</b>	<b>%</b>
Writing	7.5	8.0
Painting or drawing	9.2	9.5
Other plastic arts	4.5	4.3
Taking photographs	16.6	16.5
Making videos	5.7	5.7
Designing web pages	2.2	2.0
Making theatre	2.1	1.7
Dance and ballet	3.8	3.1
Playing an instrument	5.9	5.4
Singing in a choir	2.8	1.7
Others	8.1	6.9

Source: *Survey of Cultural Habits and Practices in Spain 2006-2007* by the MCU (2007)

*amateur theatre in the districts of Girona*, to provide amateur theatre in the area with a strong platform for distribution, and to keep independent theatre alive.

The *Survey of Cultural Habits and Practices in Spain 2006-2007* by the MCU contains data on the practice of culture-related activities. As shown in Table 3, the most popular activities in Catalonia are photography (16.5 %), drawing and painting (9.5 %), writing (8 %) and other activities (6.9 %). This trend is very similar to that found in the rest of the Spanish State. The activities that are least practised by the Catalan population include the design of Web pages (2 %), as well as singing and the theatre (1.7 % in both cases). This also reflects the trend in the rest of Spain.

**Civic facilities play a key role in fostering amateur art and are the place from which much of this art emerges**

Beyond the measures taken by governments of past and present, the promotion of amateur practice and active participation in different areas of culture (from traditional popular culture to more modern or avant-garde tendencies) is usually based on forms of socialisation that are rooted in the family, friends and the neighbourhood. Hence, outlying, poor neighbourhoods and residential areas that lack a social component tend to be limited to options that are more closely linked to mass culture or are highly individualistic<sup>211</sup>.

#### **8.4.2 Cultural and civic centres**

Associations are very active in Catalonia. Their importance grew during the Franco Regime, when there was a lack of public entities and public spaces in which to act. The symptoms of fatigue and scepticism that the Catalan civil society has begun to exhibit in recent years have been counteracted by the emergence of new entities linked to immigration. Many of these new organisations work to preserve cultures of origin, whilst facilitating the process of integration into the host society (see Section 4.2.1).

With respect to public initiative, the *National Plan for Associations and Voluntary Work*<sup>212</sup> was drawn up by the DGAP and approved in 2008. This Plan includes the policies on associations and voluntary work that the Generalitat will implement in the next four years. Representatives from different fields, including culture, were involved in drawing up this Plan.

The main objectives of civic facilities in Catalonia are to serve as network of spaces to promote civic-mindedness and to strengthen local associations. These facilities can be classified as follows: *casals cívics* (community cultural centres), *casals de gent gran* (cultural centres for senior citizens), *espais joves* (spaces for young people), *casals de joves* (cultural centres for young people), *civic centres*, *hotels d'entitats* (institution service centres), *children's play centres*, *cases del mar* (maritime centres) and other multipurpose facilities. These facilities have clearly become an important point of reference for citizens, due to their cultural value and the fact that they are spaces for forming relations, exchanging experiences, meeting people, leisure and discussion. As a result, they sometimes host specific, formal cultural events.

Municipal civic centres are spaces that encourage participation in the cultural and social dynamic of neighbourhoods. They connect broad segments of the population with culture through workshops, series of cultural events, talks and exhibitions. In addition to offering services for specific groups in the neighbourhood, the civic centres have specialised in offering coordinated services and cultural activities of interest to the general public. Today, a civic centre may become a benchmark for the entire city in a specialised area. For example, in Barcelona, the *Barceloneta Civic Centre*<sup>213</sup> has specialised in contemporary dance, contemporary art and circus; the *Convent de Sant Agustí Civic Centre*<sup>214</sup> is specialised in music, art and contemporary actions, as well as multimedia projects; the *Drassanes Civic Centre*<sup>215</sup>, in performing arts and activities with intercultural or multiethnic themes; and the *Pati Llimona Civic Centre*<sup>216</sup>, in photography and the written word.

The municipal cultural centres also play an important role. For example, Girona Provincial Council's cultural centre<sup>217</sup> is a key component of the cultural network in the Girona district. It offers a wide range of activities, including talks, exhibitions, concerts, presentations, symposiums, film showings, workshops and courses.

In Catalonia, any discussion of civic participation in the cultural sphere must include a reference to the strong roots of associations. In the *Government Plan 2007-2010* the Generalitat highlights its interest in boosting the development of professional and not-for-profit cultural associations as suppliers of public services. The Plan stipulates that the third sector should be stimulated and, more specifically, that the CPCPTC should be consolidated as a space for collaboration with the associations.

Voluntary work is also very well established. In Catalonia, 670 thousand people carry out voluntary work and 13.1 % of the population over the age of 17 collaborate with not-for-profit entities. One example of cultural voluntary work is the *Voluntary Work for Language* programme<sup>218</sup>, which aims to put people who want to practice Catalan in touch with other people who are willing to dedicate some of their time to helping.

**Associations** are very active in Catalonia, becoming particularly important during the Franco Regime

## Notes

- <sup>180</sup> [http://www20.gencat.cat/docs/Sala%20de%20Premsa/Documents/Arxiu/cultura\\_premsa.notaPremsa.64.PLADECIRC12\\_03\\_081205325630887.pdf](http://www20.gencat.cat/docs/Sala%20de%20Premsa/Documents/Arxiu/cultura_premsa.notaPremsa.64.PLADECIRC12_03_081205325630887.pdf)
- <sup>181</sup> <http://www.apcc.cat/>
- <sup>182</sup> [http://www20.gencat.cat/docs/CulturaDepartament/CNCA/documents/arxiu/CATALEG%20A4\\_ALTA.pdf](http://www20.gencat.cat/docs/CulturaDepartament/CNCA/documents/arxiu/CATALEG%20A4_ALTA.pdf)
- <sup>183</sup> <http://www.dansacat.org>
- <sup>184</sup> <http://www.companyiesdansa.info>
- <sup>185</sup> <http://www.bcnvisualsound.org>
- <sup>186</sup> <http://www.ine.es/jaxi/menu.do?type=pcaxis&path=%2Ft25/e437&file=inebase&L=0>
- <sup>187</sup> <http://www.mcu.es/estadisticas/MC/EHC/2006/Indice.html>
- <sup>188</sup> Sintés, E. "El trets lingüístics i pràctiques culturals i de lleure de la població immigrada", *Jornada sobre condicions de vida de la població immigrada a Catalunya*, juny 2008.
- <sup>189</sup> <http://www.fundacc.org>
- <sup>190</sup> <http://www.diba.es/cerc/fixers/Demoscerc2005.pdf>
- <sup>191</sup> <http://www.mcrit.com/peccat/index.htm>
- <sup>192</sup> <http://www.quellegeixes.cat>
- <sup>193</sup> <http://www.il3.ub.edu/ca/postgrau/postgrau-mediacio-cultural-foment-lectura.html>
- <sup>194</sup> <http://www.super3.cat>
- <sup>195</sup> <http://www.carnetjove.cat>
- <sup>196</sup> <http://www.bcn.es/biblioteques/pagstot/interes/carnet.html>
- <sup>197</sup> <http://www.articketbcn.org>
- <sup>198</sup> [http://www.barcelonaturisme.com/Arqueoticket/\\_vf-SMIY1yItM-U\\_I9RgLIJxMGb\\_mt7MLN6eLf-1\\_9tC5jweufPR-KxXCxprtQGGpf9Ssd7L4jHkPD630GjP8jychl94gu\\_X](http://www.barcelonaturisme.com/Arqueoticket/_vf-SMIY1yItM-U_I9RgLIJxMGb_mt7MLN6eLf-1_9tC5jweufPR-KxXCxprtQGGpf9Ssd7L4jHkPD630GjP8jychl94gu_X)
- <sup>199</sup> <http://www.barcelonacard.com>
- <sup>200</sup> <http://www.auditori.com/seccions/amics/index.aspx>
- <sup>201</sup> <http://www.tresc.cat>
- <sup>202</sup> <http://www.gremidellibreters.cat>
- <sup>203</sup> <http://www.bcn.es/cultura>
- <sup>204</sup> <http://www.jove.cat>
- <sup>205</sup> <http://www.ccc.cat/>
- <sup>206</sup> <http://www.xtec.es>
- <sup>207</sup> <http://www.edu365.cat>
- <sup>208</sup> <http://www.edu3.cat>
- <sup>209</sup> <http://linkat.xtec.cat/portal>
- <sup>210</sup> <http://www.fusic.org>
- <sup>211</sup> Bonet, L.: "Les polítiques culturals a Catalunya: un espai d'acords bàsics en un context d'alt dinamisme" in GOMÀ, R.; SUBIRATS, J. [coord.], *Govern i polítiques públiques a Catalunya: Autonomia i benestar*. Barcelona: Edicions Universitat de Barcelona, Universitat Autònoma de Barcelona, p. 303-325, 2001.
- <sup>212</sup> <http://planacionalassociacionisme.voluntariat.org>
- <sup>213</sup> <http://www.civicbarceloneta.com>
- <sup>214</sup> <http://www.bcn.cat/centrecivicsantagusti/index.html>
- <sup>215</sup> <http://www.ccdrassanes.cat>
- <sup>216</sup> <http://www.bcn.cat/ccpatillimona>
- <sup>217</sup> <http://www.casadecultura.org>
- <sup>218</sup> [http://www10.gencat.net/pres\\_volull/AppJava/](http://www10.gencat.net/pres_volull/AppJava/)



## 9.

**ABBREVIATIONS**

<b>AC</b>	Autonomous Communities
<b>AAVC</b>	Association of Visual Artists of Catalonia
<b>ACCD</b>	Catalan Agency for Development Cooperation
<b>BC</b>	Library of Catalonia
<b>CAC</b>	Catalan Audiovisual Council
<b>CCCB</b>	Centre for Contemporary Culture of Barcelona
<b>CCMA</b>	Catalan Broadcasting Corporation
<b>CCRTV</b>	Catalan Radio and Television Corporation
<b>CDA</b>	Centre for Audiovisual Development
<b>CERC</b>	Centre for Cultural Studies and Resources
<b>CNDC</b>	National Council for Women in Catalonia
<b>CoNCA</b>	National Council for Culture and the Arts of Catalonia
<b>COPEC</b>	Catalan Consortium for the Promotion of Culture Abroad
<b>CPCPTC</b>	Centre for the Promotion of Catalan Popular and Traditional Culture
<b>DCMC</b>	Ministry of Culture and the Media
<b>DGAP</b>	Ministry of Governance and Public Administration
<b>DHUB</b>	Barcelona Design Hub
<b>DTTV</b>	Digital Terrestrial Television
<b>EADC</b>	Autonomous Agency for the Promotion of Culture
<b>ECPF</b>	Household Budget Continuous Survey
<b>EHEA</b>	European Higher Education Area
<b>EPF</b>	Household Budget Survey
<b>ESCAC</b>	School of Cinema and Audiovisuals of Catalonia
<b>EU</b>	European Union
<b>GDP</b>	Gross Domestic Product
<b>ICAA</b>	National Institute of Cinematography and Audiovisual Arts
<b>ICD</b>	Catalan Institute for Women
<b>ICF</b>	Catalan Finance Institute
<b>ICIC</b>	Catalan Institute of Cultural Industries
<b>ICUB</b>	Institute of Culture of Barcelona
<b>IEC</b>	Institute of Catalan Studies
<b>IEI</b>	Institute of Lleida Studies
<b>IEMed</b>	European Institute of the Mediterranean
<b>ILC</b>	Institute of Catalan Literature
<b>INAEM</b>	National Institute of Music and Performing Arts
<b>INE</b>	National Statistics Institute
<b>IRL</b>	Ramon Llull Institute
<b>IT</b>	Institute of Theatre
<b>MACBA</b>	Museum of Contemporary Art of Barcelona
<b>MCU</b>	Spanish Ministry of Culture
<b>MNAC</b>	National Museum of Catalan Art

<b>MNAT</b>	National Museum of Archaeology of Tarragona
<b>ODA</b>	Art Promotion Office
<b>PBM</b>	Parc Barcelona Media
<b>PEC Cat</b>	Catalan Cultural Facilities Plan
<b>PIACAT</b>	Integral Plan for Archaeology in Catalonia
<b>RD</b>	Royal Decree
<b>RTVE</b>	Spanish Radio and Television
<b>SAM</b>	Museum Services
<b>SS</b>	Social Security
<b>TVC</b>	Television of Catalonia
<b>UAB</b>	Autonomous University of Barcelona
<b>UB</b>	University of Barcelona
<b>UdG</b>	University of Girona
<b>UN</b>	United Nations
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organization
<b>UOC</b>	Open University of Catalonia
<b>UPF</b>	Pompeu Fabra University
<b>VAT</b>	Value Added Tax











