



THE STATE OF CULTURE AND THE ARTS

03_2015

*Rethinking cultural policies.
Challenges and reflections*



Generalitat
de Catalunya

Co NC A

Consell Nacional
de la Cultura i de les Arts

THE STATE OF CULTURE AND THE ARTS

03_2015

*Rethinking cultural policies.
Challenges and reflections*



**Generalitat
de Catalunya**

Co NC A

Consell Nacional
de la Cultura i de les Arts

The document *The State of Culture and the Arts 03_2015. Rethinking cultural policies. Challenges and reflections* was drafted by the National Council for Culture and the Arts (CoNCA) in compliance with Article 4.a) of Law 6/2008, of 13 May, which regulates the CoNCA and stipulates that the objective of this organization is to draw up an annual report on the state of culture and the arts in Catalonia. This document was approved by the Plenary Session of the CoNCA on 2 October 2015.

Members of the Plenary Session:

Carles Duarte i Montserrat, chair

Gemma Sendra i Planas, first vice-chair

David Albet i Sunyer, second vice-chair

Mercè Gisbert i Cervera, secretary

Pilar Parcerisas i Colomer, member

Isona Passola i Vidal, member

Director: Silvia Muñoz d'Imbert

Coordination of the document: Ramon Castells Ros

Team of the CoNCA Anna Andreu Martínez, Jordi Auladell Marquès, Lúdia Benito Porté, Gemma Carbonell Jorquera, Ramon Castells Ros, Jesús Fernández Acebal, Cèlia García Trujillo, Cristina Huguet Martínez, Ana C. Loayza Martín, Lluïsa Sala i Tubert and Joan Torrent Pérez

Nicolás Barbieri, Joaquina Bobes, Lluís Bonet, Antoni Laporte and Jordi Pardo are thanked for their participation in the drafting of this report.

Proofreading and translations into Spanish and English: Tau Traduccions SL

Design and layout: Eloi Andinach – www.andinach.com

Pictures: Gras

The document *The State of Culture and the Arts 03_2015. Rethinking cultural policies. Challenges and reflections* published by the National Council for Culture and the Arts (CoNCA) is licensed under an Attribution-NonCommercial 4.0 International Creative Commons licence. Copying, distribution and public communication without commercial use are permitted, provided that the source is cited.



You can download the electronic version of this report in Catalan, Spanish and English: <http://www.conca.cat>.

Barcelona, October 2015

Legal Deposit: 10724-2013

Contents

 Preamble	7
 A historical perspective of cultural policy in Catalonia	11
 Cultural rights: what they are, how they have developed in Catalonia and what kind of policies they require	17
Nicolás Barbieri – Universitat Autònoma de Barcelona	
 The role of public facilities in cultural governance. When reality goes beyond planning. Thoughts for new times	25
Jordi Pardo – Nartex Barcelona	
 Culture and education: towards a comprehensive approach	33
Nicolás Barbieri – Universitat Autònoma de Barcelona	
 The challenges of financing culture	41
Lluís Bonet – Universitat de Barcelona	
 The audiences of culture	51
Antoni Laporte i Joaquina Bobes - ARTImetria	
 Culture and youth	59
Antoni Laporte i Joaquina Bobes - ARTImetria	
 Culture in figures	67

Preamble

When planning this *Annual Report*, the Plenary Session of the National Council for Culture and the Arts (CoNCA) considered that it had to go further than just updating the figures on culture. In order to monitor and make a comparative analysis of the data (included in the Appendix), we had to give up the habitual structure by areas in order to offer a broader perspective conducive to a reformulation of cultural policies. We wished to reflect the most decisive aspects of the profound changes that society is undergoing in order to help create new approaches and new horizons.

For this purpose, we asked five persons to offer their views on six topics that we agreed were key. These persons have a thorough knowledge of our cultural system and are experts in the evolution of international cultural policies. We thank them for their commitment and their involvement. Their documents were discussed within the Plenary Session of the CoNCA, which made contributions and constitute the core of the *Report* that follows. First, an introduction summarizes the history and evolution of cultural policies in our country.

However, in this preamble we also wish to present some reflections and proposals that emerged in the Plenary Session on the Report.

This is the third consecutive year in which the Plenary Session of the CoNCA has presented its report on the state of culture and the arts to the Parliament of Catalonia. We have repeatedly expressed our concern about the current state of the cultural system in Catalonia. With the aim of achieving a substantial change in this situation, we propose to Parliament that it is necessary to acknowledge the role of culture as a pillar of our history and our collective identity, and as a crucial component for a cross-cutting policy that has a decisive impact on areas such as education, entrepreneurship, creativity, innovation, social cohesion, integration of other cultures, industry, the economy and internationalization. In short, we ask that culture be placed at the centre of Catalan public policy as a key element of development and progress.

However, in recent years we have seen that the institutional importance of culture has declined, as is reflected in the small percentage allocated to culture in the budget of the Catalan government and in some measures taken in recent years that have endangered the continuity and survival of cultural projects. Examples include the increase in VAT, the continual cuts, the paralysing of the Patronage Law, poorly established priorities, the difficulty of launching of innovation and modernization initiatives, treasury problems, and constant delays in payment of subsidies.

Despite the hypothetical benefits of the crisis (separating the wheat from the chaff, renewing the staff of projects, enabling management and creativity, etc.), its negative effects have been devastating: many projects have gone beyond the limit of sustainability, entering a state of almost permanent insecurity that affects projects and creators and limits their potential for development, scalability and competitiveness in the international arena.

In 2014 we presented *36 propostes per a la millora de la condició professional en el món de la cultura* (36 proposals for improving professional status in the world of culture). This document highlighted the level of insecurity in which performers and creators work, many of them in an unfair and abusive situation of contractual, economic and legal fragility.

The uncertainty that has spread to all economic sectors of society, especially in the younger generations, has a clear impact on cultural consumption. The average salary of a 30-year-old today is not enough to meet the most basic needs, so cultural consumption has become a luxury. In the medium term, this continual instability of the young generations threatens the cultural system, because much of the existing offer is inaccessible to them. If this situation is not considered urgently, we may find in a few years that a large number of institutions and events have a tiny audience.

In this context, collaborative alternatives are being developed and the culture of sharing is spreading: Creative Commons, or the free movement of online cultural products, must also be understood in this context. Preserving authorship rights of creators should not prevent the young and currently more disadvantaged sectors of society from accessing culture.

In the long period of democracy we have failed to establish the model of access to and participation in culture. Education and health are universal rights recognized by everyone; culture, on the other hand, is still a right to be achieved, despite the fact that it is mentioned in the Universal Declaration of Human Rights and the international covenants arising from it. The 2006 Statute of Catalonia defines culture as a right. However, so far no work has been done to develop a framework that establishes the model of access to, and participation in, cultural activities and that regulates the level of compensation, complementarity or incentives corresponding to the public administration as a guarantor of these rights.

In the long period of democracy we have failed to establish the model of access to and participation in culture.

Progressing towards a definition of cultural rights would allow us to better guide and plan the role of public institutions; agree levels of complementarity between the public and private sector and between institutions; redistribute the regional presence of culture with greater equity; draw up clearer criteria of public compensation; and redefine and better understand the impact of new technologies.

Digital platforms offer a great opportunity to move towards greater democratization and universal access to culture. We are faced with a change that affects the entire value chain. It will not cease or be reversed, and the old rules are no longer applicable. Cultural policy has not addressed this new reality in all the complexity

The “virtual territory” should be considered from the perspective of universal access to culture, international connection, and the presence of new forms of business and creation.

that it requires, as a “territory” in which one must act, help, encourage and regulate. The “virtual territory” should be considered from the perspective of universal access to culture, international connection, and the presence of new forms of business and creation. Technologies are constantly evolving, establishing new spheres of creation and consumption of culture, and they must be addressed from a local perspective. They cannot be curbed or “tamed”. The digital territory must be understood as a space in which creators, actors, promoters and citizens at large intervene, and their rights must be recognized and preserved. Network content pervades society and society is in the networks. Technology is a tool for mobilization. The flow of knowledge cannot be halted. While we penalize what should be the object of our attention, we have no control over the producers of hardware, which is providing the new platforms for cultural exhibition and dissemination, or over the large technology companies, which are becoming the major distributors of culture.

The digital society has allowed information and knowledge to be socialized among those who have access to technology and has increased the rate of globalization, especially in the cultural field. Current technology allows different parts of the world to be connected in real time, providing universal access to cultural content and equal access for people from very diverse backgrounds. However, this potential has not always been used with good judgement or with the ethics necessary to integrate the benefits accruing to our individual process of cultural construction.

In these times of change, it is important to achieve greater prioritization and coordination between different institutional areas and players in order to consolidate and streamline the cultural system. We must learn from the past to achieve significant progress. Rather than actively participating in a comprehensive model, each institution has generally followed the traditional approach, acting in isolation and failing to identify inter-sectoral, inter-regional and inter-institutional fields of action. The initial objectives must be based on a broad consensus in order to add synergies and establish common strategies.

In these times of change, it is important to achieve greater prioritization and coordination between different institutional areas and players in order to consolidate and streamline the cultural system.

Culture needs to generate agreements and to develop a shared cultural policy based on a broad medium- and long-term perspective. This has proved too difficult so far. Electoral mandates and the priorities of political parties have made a comprehensive and shared approach impossible. Efforts to achieve broad-

based agreements for culture have proven futile. Perhaps it is time to propose a “general charter of culture” resulting from a joint discussion, with a local and international perspective and with the participation of all stakeholders and all sectors, bearing in mind the experience of the “Critical Reflections on Culture in Catalonia” dating from the early 1980s.

After 35 years of building the pillars of the cultural system, the state structures necessary for the development of cultural policies have been set up; we must now work to reinforce this system and to establish other aspects that are fundamental to the proper functioning of these structures. We must provide appropriate funding for all the proposals that arise; establish the role of each institution in the general cultural map; design a strategy and a pathway of leadership and international influence; and create connections, relationships, shared programmes and possibilities that become true multipliers and levers to make the overall cultural project scalable.

We must provide appropriate funding for all the proposals that arise; establish the role of each institution in the general cultural map; design a strategy and a pathway of leadership and international influence; and create connections, relationships, shared programmes and possibilities that become true multipliers and levers to make the overall cultural project scalable.

Cultural policies should now be rethought bearing in mind the European area and the role that Catalonia can play in this area. The internationalization strategy means that European dynamics and creators must be integrated in the whole cultural value chain and the areas in which our country can be a benchmark must be reinforced.

We must review the aims of cultural policies to see whether they really meet the objectives of social cohesion, interculturality, new creativity, etc. The social and economic changes that have occurred in recent years have a clear impact on the structure of our society and have set new challenges. People from other cultures and unemployed people represent strong fractures in our society which should be addressed by cultural policy. The tools traditionally used by cultural policy must be revised and adjusted to the challenges of the current situation, so that they can meet the objectives and allow the results to be evaluated.

Another challenge is to expand the concept of “culture”: it must be opened up to the fields of science and philosophy and the new ways of creating knowledge, and academia must be more widely involved. It is essential to establish a national strategy aimed at applying to arts education the same model that has been applied to other areas of knowledge. We must have an education plan for citizenship and an arts education curriculum in formal education and non-formal primary and secondary education. We must aim to create knowledge at the highest level and ensure higher degree courses in all artistic fields. We must also encourage and support projects of research, recruitment and retention of talent (national and international) and projects of international promotion of our artistic excellence.

Catalonia’s good base of creators and artists should be able to work together with scientific research initiatives that valorize and promote the country’s artistic potential, which is abundant and of high quality. The current situation resulting from the gap between the scientific and artistic worlds leads us to paradoxical situations such as the fact that the best specialists and scholars of our artistic references are often from outside Catalonia.

Catalonia’s good base of creators and artists should be able to work together with scientific research initiatives that valorize and promote the country’s artistic potential, which is abundant and of high quality.

We do not yet have a sufficiently ambitious national plan for cultural education, which means that this responsibility is still very dependent on the initiatives of civil society and associations. It is a dynamic world that is dedicated, diverse and present in all places and in all spheres. The associations and institutions, together with the public and private educational establishments,

We do not yet have a sufficiently ambitious national plan for cultural education, which means that this responsibility is still very dependent on the initiatives of civil society and associations.



ensure the artistic and cultural education of a substantial part of the population. In the course of time, they have also developed a strategy for providing, outside school hours, a series of activities related to the art world that include organized and structured leisure offerings and form a fundamental part of the cultural and artistic basis of Catalonia. It is clear that our formal education system does not include the responsibility for arts education within compulsory education, nor is it ready to assume this responsibility. Therefore, the non-formal and informal spheres are currently responsible for providing the public with an arts education based on a guarantee of equal opportunities. In short, the inalienable cultural dimension must be incorporated in education.

Culture also has a direct influence on individual and collective rights and on the system of ethical values articulated by society. It is therefore necessary to reflect on the ethical aspects of cultural consumption and to work to influence it. Full citizenship can only be conceived when knowledge, sensitivity and critical thinking converge as an intrinsic condition of being a citizen.

Full citizenship can only be conceived when knowledge, sensitivity and critical thinking converge as an intrinsic condition of being a citizen.

A historical perspective of cultural policy in Catalonia

According to Teixeira Coelho (2009), cultural policy is “the science of organizing cultural structures through a programme of interventions by the Spanish State, civil institutions, private organizations or community groups, in order to meet the cultural needs of the population and promote the development of their symbolic representations.” Following the premises of this definition, the first cultural policies in Catalonia can be placed in the early 20th century, with the initial steps taken by the Extraordinary Culture Budget of the Barcelona City Council of 1908, the cultural work carried out as of 1907 by Enric Prat de la Riba in the Barcelona Provincial Council, and the creation, for example, of the Institute of Catalan Studies, the National Library of Catalonia and the Catalan Board of Museums. However, a more comprehensive vision of cultural policy did not emerge until the constitution of the Commonwealth of Catalonia (1914-1923) and the Republican Government (1931-1939). These two historical periods were “brief experiences of democratic government, in which action on culture and education became the backbone of government policies” (Villarroya, 2010).

In a relatively short period, practically without funding or powers, the Commonwealth of Catalonia carried out important work in the areas of language normalization, education and vocational and arts training. It also coordinated museum and heritage policies, and created a network of public libraries throughout the region. Although the functions of the Commonwealth were in theory purely administrative and its powers were no more than those assigned to the provincial councils, the political drive and modernizing vision of its leaders made it a benchmark for later generations. In a few years it created the infrastructure necessary to modernize Catalonia and placed special emphasis on the promotion of cultural, scientific and educational institutions that helped to shape and reinforce the development of the entire region. Prat de la Riba, first president of the Commonwealth, clearly established the objective of this body: “Let there be no single town council in Catalonia that does not have—in addition to the police force—its own school, library, telephone and road.”

After the parenthesis of the dictatorship of Primo de Rivera (1923-1930), the Second Republic recognized the cultural and political diversity of Spain by enacting statutes of autonomy for nationalities with their own language and culture: Catalonia, Galicia and the Basque Country. This provided the Government of the Republican Generalitat with the ability to develop its own cultural policies and institutions by creating a specific culture ministry to integrate the legacy of the Commonwealth. This tumultuous period in the history of Catalonia led to the enactment of bilingualism in schools and the normalization of the use of Catalan, and it also included legislation on libraries, archives, museums and heritage.

After the Spanish Civil War, cultural action in Catalonia was reduced to the activity carried out by the local authorities (provincial and municipal councils). These were highly influenced by Franco’s interventionist, authoritarian and centralized cultural policies, which repressed linguistic and cultural diversity, prohibited the use of Catalan in society and marginalized avant garde art.

The end of the Franco regime marked the recovery of democracy and a new recognition of the plurinational reality of the Spanish state. The enactment in 1978 of the Spanish Constitution, and a year later of the Statute of Autonomy of Catalonia, signalled the recognition of freedom of expression and artistic creation, the right of access to culture, and the recognition of linguistic and cultural diversity. In addition, both legal texts entrusted the public administration with safeguarding and promoting these personal rights and protecting and enriching the collective heritage, a task that involved the implementation of active policies. It can therefore be said that it was legislation that pushed the governments to create cultural policies.

Another consequence of the arrival of democracy was the new territorial configuration of the Spanish State, with three basic administrative levels (central government, autonomous communities and local corporations), each with extensive political autonomy and freedom of action that extended to cultural affairs.

At the municipal level, the town councils that emerged from the first democratic elections made a strong commitment to recovering the popular festivities organized in public spaces as part of the cultural and linguistic normalization. In the 1980s, the authorities focused on building cultural facilities (museums, theatres, libraries, archives, etc.), which were largely funded through the construction and rehabilitation of supra-municipal organizations. The cultural action that the City Council has had to carry out in Barcelona as the

country's capital deserves special mention. Its action has gone beyond the municipality, and its involvement in the promotion and maintenance of national infrastructure has been decisive during the whole democratic period.

The provincial and later the county councils were given the role of supporting the action of the town councils at a provincial and county level, respectively. In the cultural field, their policy has been based primarily on providing grants for the construction and renovation of cultural facilities, for the maintenance of libraries, for organizing performances and for artistic training, in addition to publications and other cultural activities. Again, we must make special mention of the action by the Barcelona Provincial Council because it played a supplementary role in maintaining services and institutions inherited from the Commonwealth and the Republican Generalitat, and in management and financing some major cultural facilities of the city of Barcelona. The process of regulating the ownership of these institutions has not yet been completed, sometimes because of the difficulty of finding alternative financing and sometimes because of the lack of understanding between administrations ruled by different political parties.

The Generalitat that emerged from the democratic regeneration in the 1970s found a country devoid of structures to help achieve the incipient political autonomy. In this process, the cultural policies took on the strategic task of bolstering Catalan identity, with the language playing a central role. As Villarroja (2012) stated, "action in culture, along with educational and linguistic policy and the work of the public media, are considered strategic for the government as a basic instrument for developing Catalan identity."

Beyond organizational differences, the new Ministry of Culture wished to be considered as the heir to Ventura Gassol and Carles Pi i Sunyer, as Albert Manent stated in his *Crònica política del Departament de Cultura* (Political Chronicle of the Ministry of Culture), and it therefore adopted a Noucentista¹ approach that permeated the action of this organization in the early years. At the time of its creation in 1980, the Minister Max Cahner allocated the small budget available to building an institutional and administrative structure suitable for developing the cultural policies that the country needed. Although it was a difficult period, great efforts were made to recover institutions that emerged during the Commonwealth and the Republic and to give them a new impetus. Major legislative action gave birth to key laws such as that on Libraries (1981) and that on Language Normalization (1983). In the field of cultural action, the National Theatre (1981) opened with the Teatre Romea as its base, and the National Culture Award (1982) instituted during the Republican Government was restored.

Infrastructure investments made by the Ministry in the period between 1980 and 1985—a stage that Barbieri (2012) called "foundational"—focused on the city of Barcelona, clearly showing the difficulty of carrying out the Republican ideology, which, in the words of Albert Manent (2010) advocated a "total programme that reached not only Barcelona but also the whole hinterland." The reasons were obvious: first, the limitations of an apparently decentralized cultural policy and, second, the importance of Barcelona in the Generalitat's cultural policy.

Max Cahner was replaced by Joan Rigol, who completed the first stage in a short term (July 1984 to December 1985). Rigol developed the Cultural Pact² by creating the Culture Advisory Council of the Generalitat of Catalonia, comprising stakeholders of the culture sector with some degree of ideological plurality. However, Rigol failed to obtain the necessary support to carry out his project and resigned, leading to the dissolution of the Culture Advisory Council.

Before his resignation, Rigol had time to complete the Archives Law (1985), one of the limited initiatives of this period, which took a regional approach by creating the network of county historical archives. The other decentralizing initiative was the Museums Law (1990), which was very significant because it offered the possibility of structuring and balancing the different facilities and giving responsibilities to the various players involved. However, it failed to meet with the support necessary for its implementation. The investment policy of the Ministry did not always meet the brief of consciously reviewing regional needs and the desire

1 Noucentisme was a Catalan cultural movement of the early 20th century (Translator's note).

2 Its full name was *Acord-marc entre les institucions catalanes per la coordinació de llur política en relació amb les entitats bàsiques*.

for decentralization. Despite important initiatives such as the Theatres Plan undertaken in the early 1990s, investments aimed at building and maintaining large facilities were almost always allocated to facilities located in Barcelona. As proof of this, 33% of the Ministry of Culture's total budget for performing arts in 1993 was dedicated to building the Teatre Nacional de Catalunya, while 75% of the budget of the music sector was dedicated to large facilities of traditional institutions such as the Liceu, the Palau de la Música and the Auditori (Cubeles and Fine, 1998).

In 1987, Minister Joaquim Ferrer, with the support of the Association of Writers in Catalan and the Catalan PEN Club, recovered the Institution of Catalan Letters (ILC), a body created originally during the Civil War which was considered essential for the dissemination and knowledge of Catalan literature. The need to restore the cultural offering in the Catalan language placed literature at the centre of the Ministry's cultural action. Within this line, the so-called *generic support* was aimed directly at publishers of books in Catalan, initially offering them the automatic purchase of a certain number of copies of all books published in Catalan. This system led to the normalization of the supply of books in Catalan and brought publishing in Catalan to new levels. The action in other fields was not so successful: we only need to recall the efforts made in film dubbing, which failed to achieve the desired results and culminated in the enactment of the Pujals Decree, withdrawn shortly after its approval due to strong opposition from the various sectors involved and the suspension of its application by the High Court of Justice of Catalonia.

In the 1990s, Minister Guitart intensified the legislative activity. The Archives Law was reformed; The Museums Law, which approved the creation of the National Art Museum of Catalonia, was enacted and one year alone, 1993, saw the approval of three laws that would help coordinate cultural action in several major areas: popular and traditional culture and cultural associations, the library system of Catalonia, and the Catalan cultural heritage. In 1991, with the creation of the Catalan Consortium for the Promotion of Culture Abroad (COPEC), internationalization was introduced in Catalan cultural policy, and in 1992 the Dance and Music Space of the Generalitat was set up as a stable area for artistic programming in these disciplines.

This "foundational" period of the Ministry of Culture of the restored Generalitat was marked by a major implementation of cultural services and centres, including the renovation of traditional cultural institutions, the creation of new institutions and a strong legislative drive. The main criticism came from those advocating a more inclusive, open and pluralistic policy, more attentive to the cultural diversity of Catalonia, and a less interventionist and more participatory management model for cultural policies (Villarroya, 2010).

At the turn of the century, after the stage of cultural recovery and investment in facilities, the Ministry began a new phase with the creation of two new institutions that were to lead to significant changes in cultural policy: the Catalan Institute of Cultural Industries (ICIC) in 2000 and the Ramon Llull Institute (IRL) in 2002.

The ICIC centralized all government policies in favour of the culture industry in order to ensure efficiency and avoid overlaps. Although it was criticized for its low initial budget and its limited scope of action (it initially focused almost exclusively on audiovisual works), it received wide support from the various parliamentary groups because they saw it as a new stage in the Ministry's cultural policies. The first commission that the new institute received was to write within a year a white paper on the Cultural Industries in Catalonia, including a precise diagnosis of the sector aimed at fleshing out the new organization. In due course, the ICIC, which in 2011 changed the word "industries" to "companies" and changed its name to the Catalan Institute of Cultural Companies (ICEC), receiving increased funding and powers from the Ministry.

The creation of the Ramon Llull Institute was the first and only initiative for the coordination of policies to promote Catalan culture abroad with governments in other countries where Catalan is spoken. Its operation has, however, been hindered by changes in the political tendencies of the members as a result of changes in the elected governments.

The elections of November 2003 and the subsequent agreement between the leftist forces to form a government (the "Tinell Pact") led to a significant change in cultural policy, as it marked the end of 23 years of implementation of cultural policies by Convergence and Union. In the first term of the left-wing forces (2003-2006), known as the *Tripartit*, the Ministry focused on consolidating the major broadcasting facilities and boosting the cultural industries. A major feature of this period is the development of a plan for basic regional cultural infrastructure with the aim of decentralizing creation and exhibition, and the proposal of a paradigm

shift in the management of cultural policy through the creation of the National Council for Culture and the Arts (CoNCA). However, this organization had to wait until the next legislative term to see the light. During this period the powers of the ICEC were substantially extended thanks to the transfers and funding received from the Ministry of Culture. The result was a body that merely reproduced the model of the Ministry and failed to meet the initial objective of creating an instrument for a new cultural policy.

During the second left-wing *Tripartit* (2006-2010), the media, which had hitherto depended on the Presidency, became the responsibility of the Ministry of Culture. The new minister, Joan Manuel Tresserras, wished to make intensive use of the media as a tool for bringing culture to the whole population, widening the market for Catalan products, and prescribing cultural consumption. This was a very active period in cultural policy: performance contracts were promoted as a tool of cooperation between the government and cultural facilities, the law creating the CoNCA was passed, and the discussion on Catalan in the cinema was reopened by the draft Cinema Law.

In addition, during this stage the cultural facilities scattered throughout Catalonia were identified and classified with the aim of creating a basic instrument for planning and coordination. The work of the Cultural Facilities Plan of Catalonia (PECCat) has continued partly in the Public System of Scenic and Musical Facilities of Catalonia (SPEEM), which is intended to be a network of theatres and auditoriums all over Catalonia created in order to consolidate cultural activities in Catalan municipalities and ensure the public's right to equal access to culture.

The elections of November 2010 brought another change of political party in the Government of the Generalitat. It is difficult to assess this last period, in which the cultural sector has been affected by the economic crisis and the situation has been aggravated by political decisions. As the CoNCA has repeatedly stated, the economic cuts that culture has suffered in this period do not correspond to the strategic position given to culture in the political discourse. In addition, certain tax and legislative decisions at the level of the Spanish State, such as the increase in VAT and the refusal to address the role that must be played by patronage and sponsorship in cultural development, do not help to structure a sector which is running out of tools for dealing with the changes occurring in society.

The last period began with the announcement by Minister Ferran Mascarell that a strategic plan would address government action during the four years of the legislative term and lay the bases for cultural policy until 2021. Later, the possibility of a National Pact for Culture, which would be agreed and unanimously approved by all the political groups represented in the Parliament, was considered. However, neither of these two documents was finally agreed. Various advisory councils, such as the Social Council of Culture, have been created. These councils are points of contact and participation of citizens with the political representatives in order to allow dialogue and collective discussion, though they sometimes involve a duplication of functions with other bodies that are currently operating.

The CoNCA, created in 2008 as a cross-cutting, non-partisan body that would help to draw up and promote cultural policies, was reoriented in 2012 with the recovery of some powers by the Ministry of Culture.

The economic and political circumstances have led to a slowdown in the signing of performance contracts, a fact that has considerably hampered the action of Catalan cultural facilities.

At a legislative level, there have been repeated changes of the Cinema Law in order to relax the obligation to screen 50% of the sessions in Catalan cinemas in Catalan and reach an agreement with the sector that ensured a normalized presence of Catalan in cinemas. The CoNCA spoke out against the amendment of this law, because it understood that the new wording did not provide a sufficient guarantee, and the share of films in Catalan is still very low.

Finally, in order to recover part of the budget lost in recent years, legislation was enacted to create a tax on telephone firms in order to raise €25 million, but it was affected by the appeal to the Constitutional Court by the Spanish State.

In short, Catalan cultural policy has been characterized by periods of interesting initiatives that have had little continuity. The reasons have been various: the tragic events of the first half of the 20th century, lack of

perspective in policies, and a lack of political will to continue the action of predecessors. There is a need to place culture as a fundamental national issue so that all stakeholders involved in establishing cultural policy can reach a consensus on the main lines of action, thus freeing culture from its dependency on the political situation. In this regard, the creation of CoNCA has opened a new platform, which, in view of the experience gained since its launch in early 2009, should be revised to gain renewed strength.

References

Barbieri, N. (2012). *¿Por qué cambian las políticas públicas? Una aproximación narrativa a la continuidad, el cambio y la despolitización de las políticas culturales. El caso de las políticas culturales de la Generalitat de Catalunya (1980-1988)*. PhD thesis presented at the Department of Political Sciences and Sociology of the Universitat Autònoma de Barcelona.

Available at: <http://www.tdx.cat/bitstream/handle/10803/97352/nbm1de1.pdf?sequence=1>

Coelho, T. (2009). *Diccionario crítico de política cultural*. Barcelona: Gedisa Editorial.

Cubeles, X.; Fina, X. (1998). *La cultura a Catalunya*. Barcelona: Fundació Jaume Bofill.

Manent, A. (2010). *Crònica política del Departament de Cultura, 1980-1988*. Barcelona: Editorial A Contra-vent.

Villarroya Planas, Anna (2010). *Política Cultural, Catalunya 2010*. Departament de Cultura de la Generalitat de Catalunya.

Available at: http://cultura.gencat.cat/web/.content/relacions_internacionals/noticies/documents/arxiu/2010_pol_cult_cat_b.pdf

Villarroya Planas, Anna (2012). *Política Cultural, Catalunya 2011*. Departament de Cultura de la Generalitat de Catalunya.

Available at: http://dadesculturals.gencat.cat/web/.content/sscc/gt/arxius_gt/PolCultural_2011_cat_02-02.pdf

Cultural rights: what they are, how they have developed in Catalonia and what kind of policies they require

Nicolás Barbieri
Universitat Autònoma de Barcelona



Cultural rights: what they are, how they have developed in Catalonia and what kind of policies they require

Nicolás Barbieri - Universitat Autònoma de Barcelona

What are cultural rights and how are they defined? How have they been taken into account in cultural policies in Catalonia? How can we develop a critical but useful approach to action regarding these rights? This paper attempts to make a significant contribution to these complex but key questions of cultural policies, without pretending to be exhaustive.

Cultural rights: the state of affairs

Cultural rights are inseparable from human rights. Their value is therefore the result of a historical attribution. Article 22 of the *Universal Declaration of Human Rights* refers to “economic, social and cultural rights” as indispensable to the dignity of the human being. Article 27 states that “Everyone has the right freely to participate in the cultural life of the community” and also refers to access to the arts, participation in scientific progress and authorship rights.

Citizenship, development and sustainability are three key concepts for understanding what we mean when we refer to cultural rights. Practising culture is a core dimension of citizenship. Cultural rights are both individual and collective. They protect the rights of each person in their life in community with others and as groups of individuals (Shaheed, 2012, 2014). Without the right of access to, participation in and contribution to cultural life, any development process runs the risk of not being fully sustainable.

How are cultural rights specified? What are their basic dimensions? Many efforts have been made to define the key components of cultural rights and give shape to what has been considered an underdeveloped category of human rights. The Fribourg Group, composed of leading experts such as Patrice Meyer-Bisch, made the *Fribourg Declaration on Cultural Rights* (2007), which specifies nine groups of rights: 1) to choose one’s own cultural identity, 2) to access cultural heritages, 3) to identify or not to identify with one or several cultural communities, 4) to access and participate in cultural life, 5) to express oneself in the language of one’s choice 6) authorship rights 7) the right to education, 8) the right to information and 9) the right to participate in the drafting, implementation and evaluation of cultural policies.

A complementary approach is to be found in the work of the Special Rapporteur of the United Nations in the field of cultural rights, Farida Shaheed (2014), who identifies three essential and interdependent dimensions of these rights: free creativity, access to cultural heritage, and diversity. The three dimensions are key for sustainable development and inclusive policies.

What, then, are the main milestones of legal and political initiatives related to the promotion of cultural rights? In addition to the creation of the Special Rapporteur in the field of cultural rights by the UN, we must add the initiatives of UNESCO¹ and the *Latin American Cultural Charter* (2006). Another important development was the adoption of the Optional Protocol to the International Covenant on Economic, Social and Cultural Rights (2008), which has been ratified by more than twenty countries. Though several developed states have not ratified this Protocol, it is considered an important step forward because it establishes mechanisms for reporting and investigating violations of the rights enunciated in the Covenant.²

1 For example, the *Universal Declaration on Cultural Diversity* (2001) and the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005).

2 For a legal analysis, see Custodio (2014).

We must also mention the *Agenda 21 for Culture*, approved in 2004, which has been signed by many cities and local governments in the world. At the time of its approval, the local authorities stated that cultural rights are an integral part of human rights. The organization United Cities and Local Governments (UCLG) promoted the implementation of the *Agenda 21* and in 2015 it adopted the new document *Culture 21: Actions*. This document seeks to develop the *Agenda 21* through strategic lines of action and policy implementation. It consists of nine sections of commitments, the first of which is dedicated to cultural rights, as embodied in several achievable and measurable actions. These actions can be divided into four dimensions:³ explicit adopting of the discourse of cultural rights by governments and social organizations; public participation in cultural practice and in the drafting, implementation and evaluation of cultural policies; development of standards to guarantee basic cultural services; and inclusion of cross-cutting objectives in cultural policies (vulnerability, gender).

Cultural rights in cultural policies in Catalonia

Despite a few initiatives, the presence of cultural rights in law and, above all, in cultural policies in Catalonia has been limited. The *Statute of Autonomy* specifies the obligation of public authorities to facilitate participation in cultural life and recognizes the right of peoples to preserve and develop their identity (Article 4). It also devotes an article (Article 22) to rights and obligations in the cultural field, recognizing the right of access to culture and the development of creative skills. Articles 40 and 42 of the Statute stipulate that the public authorities should assume the obligations of promoting, encouraging and facilitating these rights.

The city of Barcelona has a *Citizenship Charter. A Charter of Rights and Duties of Barcelona* (2011), which has a chapter (Chapter 4) dedicated to rights and obligations with respect to culture. These rights and obligations deal with access to culture, language rights, religious pluralism and access to technologies.

With respect to public policy initiatives, action to ensure the fulfillment of cultural rights has been limited mainly to cultural facilities and, in many cases, to the planning phase. The Cultural Facilities Plan of Catalonia (Martínez, 2010) is justified above all in relation to the need to guarantee the right of access to culture. Meanwhile, the so-called “public cultural facilities system” defines itself as one of the main tools of public authorities for guaranteeing the cultural rights recognized in the Statute of Autonomy of Catalonia. This perspective includes the action of local governments and civil society organizations in the development of proximity policies (Barbieri *et al.*, 2012).

Although a number of local governments in Catalonia use the *Agenda 21 for Culture* in their urban policies, cultural rights have not been developed as a strategy except in actions to promote access to culture. However, we should mention the active role played by the UCLG⁴, based in Barcelona, in promoting the perspective of cultural rights, and in developing a work programme from the document *Culture 21: Actions*.⁵

In short, the role of cultural rights as part of public policies is still limited in Catalonia. Human rights are seldom used to legitimize the actions of actors in the field of culture, and there is a clear lack of knowledge of cultural rights. The social organizations dedicated to the promotion of economic, social and cultural rights (such as the DESC Observatory)⁶ have paid little attention to the reality of cultural rights (Pascual, 2015). Nor, with a few exceptions, has academia systematically analysed cultural rights. In the cultural sector, some groups have criticized the idea of cultural rights because they understand them to be associated with an enlightened perspective that fails to take into account the apparently democratizing effects of industrialization and the dynamics of supply and demand.⁷ This view has been opposed by other groups and organizations, which criticize the implementation of culture as a resource and favour the notion of culture as a right (Rowan, 2014; Martínez, 2015). The second approach has been translated into some electoral programmes of pla-

3 The full document can be consulted at www.agenda21culture.net/.

4 www.uclg.org/.

5 Barcelona is one of the five cities that lead the *Culture 21: Actions* process.

6 <http://observatoridesc.org/>.

7 For a detailed analysis of these discourses, see Barbieri (2012).

tforms and parties running in the Catalan municipal elections of May 24, some of which will govern cities in the coming years. Expectation have thus been raised regarding the translation of the idea of cultural rights into the political and institutional sphere.

A critical perspective that is also useful for action?

The potential of the discourse of cultural rights is obvious, but so are the challenges posed by this discourse, especially in a context where it is necessary to rebuild the public legitimacy of cultural policies.

The problems that must be faced by cultural policies are becoming more complex and uncertain, and they involve risks. But the answers are still based largely on the idea of “culture” as a noun—as objects, products and services—rather than the adjectival form of the word. Public authorities and the cultural sector as a whole continue to seek legitimacy in designing and implementing policies of “culture” rather than “the cultural phenomenon”. Given the profound changes in the type of cultural participation and production, the questioning of the traditional role of political intermediation of public institutions, and the decline in investment, these responses become largely obsolete-- and with them, many of the principles that are the basis of the policy model of access to culture (Barbieri, 2014).

An example of this change is the way of understanding the relationship between cultural rights and facilities. As stated above, faced with the obligation to promote cultural rights, many policies have been limited to building cultural facilities. First, this focus has limited public action to promoting access to products and services. Second, public policies have focused on building the facilities and administering and regulating access to them, and have neglected the (mainly political) implications of their use and their integration into everyday life. In short, they have focused more on culture as a noun than on its adjectival form, the cultural phenomenon. Therefore, in many cases the building of facilities has been far from representing the vision of citizenship and sustainable development implied by cultural rights. Policies on facilities have underestimated the political role of cultural facilities, a role linked to the exercise of rights—not only cultural rights but also, for example, the right to the city.

So how can one face the challenge of developing cultural policies based on a comprehensive concept of cultural rights? What is the relationship between this challenge and promoting policies of the cultural phenomenon? Understanding culture as an adjective means understanding that the cultural phenomenon is what allows us to be actors, protagonists of our social practices.⁸ This is a political view of culture; it emphasizes the political nature of culture, without reducing politics to a simple power game of partisan interests.

Developing public policies based on a comprehensive concept of cultural rights involves considering the extent to which these rights are demanded by citizens. We must thus avoid turning cultural rights into a discourse on the container rather than the content, thereby reproducing the limitations of policies based on culture as a noun. Instead, we must respond to the need for greater legitimacy of these policies and bridge the gap that is now perceived between the cultural sector and the public at large.

A way to build new legitimacy for cultural policy is to “politicize” cultural rights in the broadest and noblest sense of the word; to connect with the political view of culture, and build policies based on the link between the cultural phenomenon and values such as fairness and justice; to shun essentialism and make cultural rights a more self-conscious and legitimate discourse that can be translated into feasible policies.

In this approach, cultural rights means more than offering facilities that provide access to resources, because the political sense of culture and cultural rights connects with a view of culture as part of a current process: reflection and action in the sphere of the commons, and education in sensitivity and participation in the sphere of artistic references.

Developing cultural policies based on a comprehensive concept of cultural rights involves going beyond the right to access goods and services. Likewise, special attention should be paid to the right of access to

⁸ This concept of culture was developed, among others, by Arjun Appadurai, Néstor García Canclini, Alejandro Grimson and Jesús Martín-Barbero.

communities and the right to join and leave these communities when we wish. Finally, in addition to the right to participate in cultural activities, specific measures should be taken to guarantee the right to participate in the construction of the rules and regulations that make commons sustainable.

The key question would be: What resources should be available, what communities must be open and what rules must be built collectively for cultural rights to be effectively guaranteed? And some other questions that are still pending could be: What standards can ensure the availability of basic cultural resources and services? What cross-cutting objectives related to equity must be adopted by cultural policies? What are the indicators of real participation in cultural practice and in the drafting, implementation and evaluation of policies?

The potential of the discourse of cultural rights depends on the ability to define what we mean when we speak of cultural rights and to develop assessment indicators and monitoring mechanisms for ensuring the effective exercise of these rights. This scenario poses a challenge for the type of intermediation that has traditionally been assumed by public authorities, and also for the action of many organizations and groups. The discourse on commons is not without ambiguity. First, governments may tend to shun their duties in the public management of culture; second, exclusion may arise within communities and conflicts may lead to the loss of the public nature of the cultural commons. The responsibilities of cultural policies—and those of many cultural communities—must therefore be redefined (rather than eliminated). In my view, the future importance of cultural rights in public policy largely depends on all of this.

References

Barbieri, N. (2012). *¿Por qué cambian las políticas públicas? Una aproximación narrativa a la continuidad, el cambio y la despolitización de las políticas culturales*. Bellaterra: Publicacions de la Universitat Autònoma de Barcelona.

Barbieri, N.; Fina, X.; Subirats, J. (2012). "Culture and Urban Policies: Dynamics and Effects of Cultural Third Sector Interventions in Barcelona". *Revue Métropoles*, 11, pp. 2-18.
Available at: <http://metropoles.revues.org/4605>

Barbieri, N. (2014). "Cultura, políticas públicas y bienes comunes: hacia unas políticas de lo cultural". *Revista Kult-ur*, v. 1, pp. 46-64.
Available at: <file:///C:/Documents%20and%20Settings/cnarcr/Mis%20documentos/Downloads/1255-5536-2-PB.pdf>

Custodio, T. (2014). "Aproximación dogmática a los derechos culturales". *Cuadernos de derecho de la cultura*, 5.
Available at: <http://cercles.vtlseurope.com:8098/arxiu/pdf/E140195.pdf>

Martínez, R. (2015). "Dejadnos hacer política con la cultura". *El Diario*, 24/10/2014.
Available at: http://www.eldiario.es/cultura/politicas_culturales/Dejadnos-hacer-politica-cultura_0_317068433.html

Martínez Illa, S. (2010). *Pla d'Equipaments Culturals de Catalunya 2010-2020*. Barcelona: Generalitat de Catalunya.
Available at: http://cultura.gencat.cat/web/.content/dgcc/serveis/06equipaments/documents/arxiu/pec_26_01_11.pdf

Pascual, J. (2015). "Pistes per la interdependència".
Available at: <http://interaccio.diba.cat/blogs/2014/11/21/pistes-per-interdependencia>

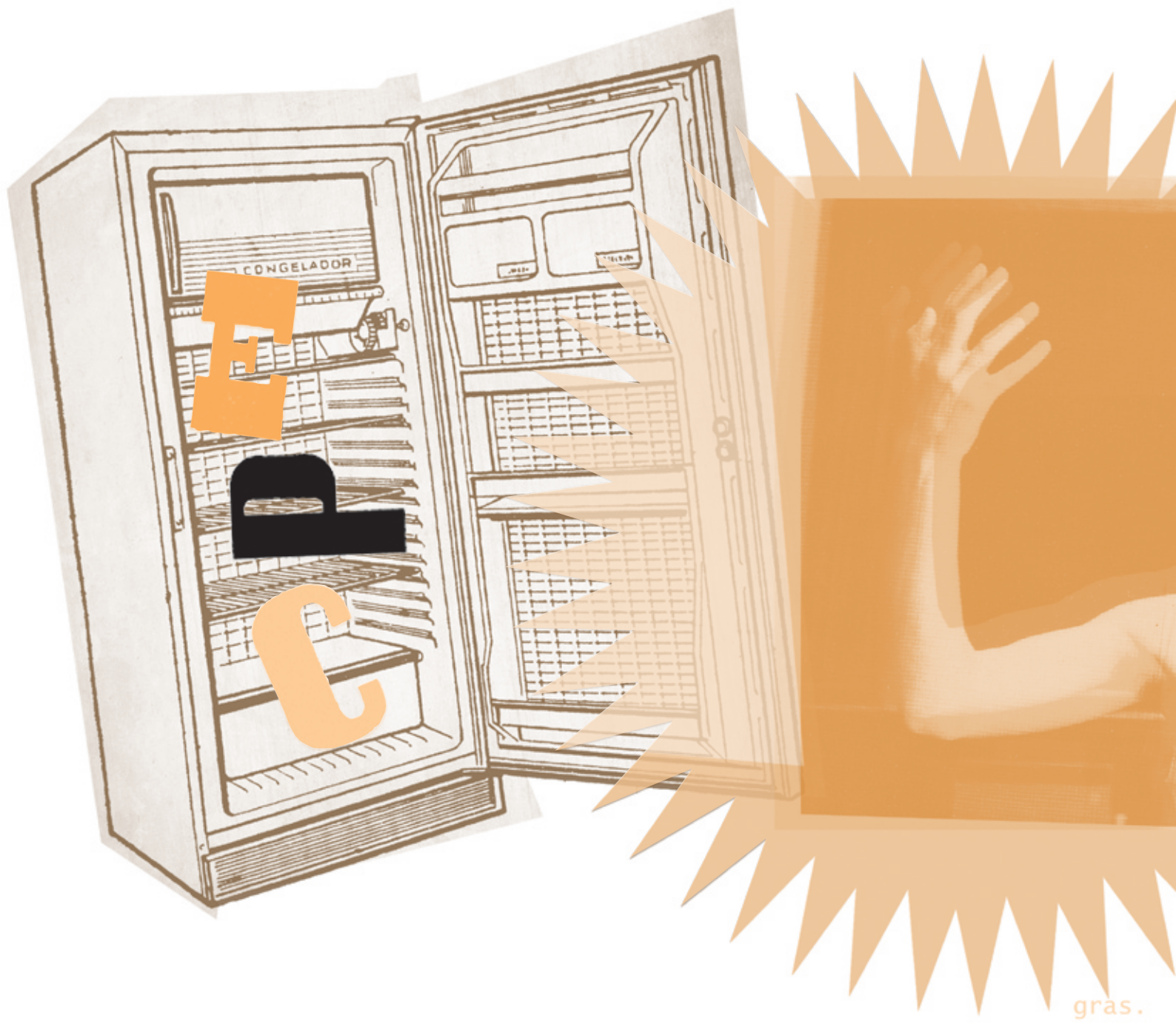
Rowan, J. (2014). "La cultura como problema: Ni Arnold ni Florida. Reflexiones acerca del devenir de las políticas culturales tras la crisis." *Revista OC* 23.
Available at: <http://www.observatoriocultural.gob.cl/revista/2-articulo-1/la-cultura-como-problema-ni-arnold-ni-florida-reflexiones-acerca-del-devenir-de-las-politicas-culturales-tras-la-crisis/>

Shaheed, F. (2012). "Report of the Special Rapporteur in the field of cultural rights". ONU, Asamblea General, 10/08/2012.
Available at: http://ap.ohchr.org/documents/dpage_e.aspx?m=177&m=197

Shaheed, F. (2014). "Reflexiones sobre cultura, desarrollo sostenible y derechos culturales".
Available at: http://www.agenda21culture.net/images/a21c/awards/winners/art_FS2_SPA.pdf

**The role of public facilities in cultural governance.
When reality goes beyond planning.
Thoughts for new times**

Jordi Pardo
Nartex Barcelona



The role of public facilities in cultural governance. When reality goes beyond planning. Thoughts for new times

Jordi Pardo - Nartex Barcelona

Public facilities play a key role in the cultural governance of Catalonia. Much more than service providers, they are also centres of a network of facilities that connects professional managers, artists, creators, researchers, production and services. Cultural facilities form a basic cultural infrastructure for service management, for cultural production and communication, and for access to culture of all citizens.

Preliminary comments

The main public cultural facilities are also epicentres of a network operating in a region, aimed at the same public and depending mainly on public funding. Taken together they constitute one of the most crucial pillars of the cultural services provided by the public authorities. Their management and governance connect the cultural tradition of the Noucentista¹ political project with the recovery of the democratic institutions and the self-government of Catalonia. This long journey undoubtedly deserves a pragmatic historical reflection on the need to deal with the complexity of the present and the immediate future.

Many transformations and factors of change coincide at the present time, when reality goes beyond planning. Above and beyond the budgetary adjustments resulting from the economic crisis and their direct and indirect effects on the cultural sector, we are in a process of profound economic, social and cultural transformation that affects the traditional patterns of development of public cultural policies. These changes affect the functioning of private institutions and organizations, the relationships associated with public access to culture as a commons, the rationale of the cultural market, and the operational rationale of cultural industries.

Since the recovery of democratic institutions and self-government, Catalonia has advanced greatly in the development of culture as a key area for structuring the social space and the quality of life of citizens, and has boosted its economic dimension. The ambitious efforts made by the Catalan government and local authorities have led to a very significant advance in funding, in facilities and in management tools. New civic projects have been launched and many private institutions have been modernized. The facilities, the institutions that manage them, artists, creators, scientists, researchers, technicians, specialists, companies and professionals all form part of a cultural fabric that draws on local and international references.

But this assessment of what is good should not hide the major problems and dysfunctions in the design of the management and governance of the past: it is impossible to continue building a cultural project for Catalonia with the models established by sectoral laws of the 1980s and 1990s. These dysfunctions call for a new formulation of the regulatory and organizational framework of culture. Meanwhile, new problems and challenges arising from the current context offer great opportunities and potential in the national and international sphere.

There is no doubt that the recent efforts to improve the design and management of cultural policies and the planning and management of public facilities in Catalonia have been valuable and useful. This work has been aided by instruments such as the Cultural Facilities Plan of Catalonia (PECCat), which has generated documents such as *Els contractes programa dels equipaments culturals. Governança, eficiència i retorn*

1 Noucentisme was a Catalan cultural movement of the early 20th century (Translator's note)

social del sistema públic d'equipaments culturals de Catalunya, o d'altres de més recents (The performance contracts of cultural facilities. Governance, efficiency and social return of the system of public cultural facilities in Catalonia), and other more recent ones.

However, the scope, speed and depth of the changes will require a profound and pragmatic innovation to face the major challenges and seize the opportunities and potential of this historic moment. Museums, archives, libraries, centres for the promotion of arts and creativity, theatres, auditoriums and large public heritage centres suffer the tensions arising from all these changes. They need to innovate in their governance, management and financing, and in their approach to their service charters and areas of social return. Their governance model was designed from the traditional perspective of a direct public service provided by the funding authority or authorities.

Due to major limitations in the design of the management and governance of these facilities, they fail to meet the challenges arising from the social, economic and cultural changes. They are unable to carry out their institutional missions in view of the real prospects of financing in the short and medium term. These facilities must be subject to public control and governed with transparency.

Cultural facilities could establish alliances and agreements with strategic operators and actors who are not involved in the financing and management but are essential for the efficient operation of the cultural system (educational establishments; universities; tourism agencies; cultural, artistic or scientific institutions and operators; private companies; and regional and international operators). This could be done in a framework of more open and participative governance based on relational management rather than bureaucratic administration. Furthermore, the modernization of facilities and their greater independence from the public authorities that finance them has been shown in other countries to be a success factor for increasing their efficiency and ensuring the continuity of strategic processes in a framework of more open and participative governance.

This perspective of cultural innovation in the public sector should generate new challenges and interactions with leading cultural institutions and private foundations that manage facilities, and should allow the whole cultural system in Catalonia to better adapt to the new social and economic reality. The main public facilities must play a new role in the cultural governance of Catalonia and should act as engines of change for all cultural facilities, with greater involvement in the development of cultural policies in Catalonia.

The general budget restrictions, the structure of financing, and the mission and direction of the management of cultural facilities require major changes to reach the current management targets and meet the challenges of today. The current conditions of governance, management and financing should not lead to the isolation of these facilities/institutions from their territorial and sectoral dimension.

The obsolescence of certain aspects of governance, management and funding of cultural facilities has been revealed forcefully by the economic crisis, but these cultural facilities/institutions must not close in on themselves and fail to develop their role as epicentres of the cultural network of Catalonia.

Fundamental vectors of the present situation

- **Financing and taxation.** Budget cuts resulting from the need to reduce the public sector deficit (in the framework of a sufficient model of funding for culture and all public services in Catalonia), the increase in VAT on culture and the direct and indirect effects of the economic crisis have caused a significant drop in audiences and in demand in general, as well as a restriction of supply. This combination of factors is undoubtedly the main threat to the financing and viability of public facilities, but also to promoters and companies.
- **Limited sponsorship and patronage.** There is no regulatory framework to promote patronage and sponsorship. Such a framework is essential in order to develop a financing structure that compensates for the current constraints of public funding and seeks future funding possibilities. Having a stimulating regulatory framework for businesses, private foundations and individuals is important not only to increase this form of funding for all sectors of culture: it is also important to ensure that the traditional

creativity and vigour of Catalan civil society adapts to the present time, when the structure of the business fabric of Catalonia is being polarized. Large companies are being concentrated and transformed into multinationals, SMEs and micro-companies are forming a wider base, and micropatronage is opening important new avenues of private participation in cultural activity. A regulatory framework should stimulate, organize and channel this potential directly to facilities, institutions, companies and cultural creators without intermediaries. For this reason, the governance of culture should provide forms of participation and involvement of sponsoring companies, patrons and collaborators in the context of a more proactive relational management.

- **Publics and audiences.** The crisis is not the only reason for the falling audiences and publics and the lower rates of access to, and consumption of, cultural products and services. A serious problem has arisen in the management of demand. Many facilities were built during the economic boom, but no action was taken to create new audiences. In short, the supply was managed, but the demand was not. One of the key means of promoting the creation of new audiences for public facilities and for the cultural offering in general is to bridge the gap between education and culture. Another reason for the falling audiences is the aging population. The successful increase in tourism cannot hide the loss of local visitors to the major museums and monuments of Catalonia.
- **Generational change and technological change.** Changes in the consumption habits of generations coincide with the emergence of new cultural formats and media. Also, the informal circuits and spaces of cultural leisure used by young people place even greater pressure on traditional audiences of cultural facilities. The operators and community initiatives related to emerging alternatives that use digital channels and alternative circuits form part of the system of relationships that must be taken into account by a more open and inclusive governance.
- **Balance between the services provided by cultural facilities.** In addition to being providers of experiences and visits, some cultural facilities should be factories of knowledge. This is especially true of museums, libraries, archives, collections and monuments. As established by international organizations, a balance must be found between conservation, research and dissemination. Currently the efforts of these facilities are mostly focused on dissemination—directly connected with the ability to create new income—rather than on increasing the capacity of documentation, conservation and above all research, which are essentially considered an expense rather than an investment. The major cultural facilities² related to heritage and memory have, in general, achieved optimum levels in conservation and documentation, but not in research and digital documentation. The new governance should promote new partnerships and incorporate any operators that are needed to organize programmes that provide a new balance in the management of facilities.
- **Social capital and volunteering.** Other continental European countries and English-speaking countries³ have dealt with volunteering related to public cultural facilities either through tradition or because increasing life expectancy and increasing levels of education make people more likely to do volunteer work. Volunteer programmes form part of the service charters of the facilities. They are often related to specialized areas or are considered as a social return inherent to the existence of the facilities or activities. The main areas in which social capital and volunteering could participate directly or indirectly are the following:
 - The involvement of experts and personalities who could collaborate in the communicative, artistic, scientific, institutional or social dimensions.
 - Scientific and/or artistic participation:⁴ harnessing the knowledge of students, amateurs or interested people by allowing them to participate as volunteers in internal or external programmes of the facility, with the help of the facility's staff.

2 This is the case of the Catalan national museums, the National Archive of Catalonia and many other major publicly-owned institutions in the field of heritage and memory and audiovisuals belonging to the Generalitat or local authorities.

3 In many countries the participation of volunteers is considered as one of the public services offered by the institution.

4 Participation of scientists and artists is fundamental for introducing young students to the operation of these facilities.

- Volunteering: using the social commitment and generosity of specialists and experts who are retired or have free time, or the altruistic donation of personal time by citizens to undertake or help with internal or external work of the facility (research, preservation, dissemination, attention to special groups, etc.).
- Training of future spectators, users and visitors of public facilities.
- Educational and dissemination projects of facilities or their activities.

Priorities for the promotion of a new model of governance and management of public cultural facilities in Catalonia

As a preliminary list, below are some of the main elements of change related to a new governance and management for major cultural facilities in Catalonia.

1. **Institutional autonomy and independence.** Greater institutional autonomy for major public cultural facilities in Catalonia, leading to progress in the independence and professionalism of projects⁵ within the framework of a new funding structure, with greater incentives for patronage, sponsorship and social participation.⁶
2. **Proximity and international outreach.** The drive for excellence at the local level (territory) and in international promotion and relations (international outreach). The incorporation of local agents and operators in the governance of the facilities is critical for achieving synergies and an optimal level of social comprehension. Also, incorporating operators and representatives of international alliances and associations in the governing bodies or participatory bodies can help consolidate a real commitment to collaborative projects or ones with an international profile.
3. **Development of collaborative governance that is open to co-management,** including other operators in the organization of programmes and projects, in the framework of a more participatory management. Associations, groups of creators, artists, scientists, researchers or managers can broaden the social base and operational capacity of the facility.
4. **Reviewing objectives and service charters of facilities.** Reviewing the strategic goals of the institutions, setting new priorities for updating the institutional mission and vision, and the service charters.

In this area, priority is given to everything related to creation and to the policy of acquiring, communicating with and monitoring audiences. One aspect that deserves special attention is management of publics.

The falling number of visitors, users and spectators of cultural facilities is related, as is clearly shown in the specific section devoted to it in this report, to factors other than the effects of the crisis and the increase in VAT on culture. It coincides with a major problem associated with young people's access to culture and with the distance between the worlds of education and culture. Creating new audiences is one of the priorities that must be applied through a real and effective contact with the world of education and leisure training.

The high numbers of foreign users and visitors show the success of tourism but cannot hide the urgent need to attract local visitors and users to the major cultural facilities in Catalonia.

5 The degree of institutional autonomy and independence of the leading British cultural facilities is a benchmark.

6 As discussed below, the cultural facilities in Catalonia and the whole field of culture in general need a regulatory framework that clearly encourages patronage, sponsorship and social participation.

References

Rius, J. (2010). *Els contractes programa dels equipaments culturals. Governança, eficiència i retorn social del sistema públic d'equipaments culturals de Catalunya*. Quaderns del PECCat. Departament de Cultura. Generalitat de Catalunya.

Available at: http://cultura.gencat.cat/web/.content/dgcc/serveis/06equipaments/documents/arxiu/contractes_programa_dels_equipaments_culturals.pdf



Culture and education: towards a comprehensive approach

Nicolás Barbieri

Universitat Autònoma de Barcelona



Culture and education: towards a comprehensive approach

Nicolás Barbieri - Universitat Autònoma de Barcelona

Developing coherent and sustained public policies that take into account the relationship between culture and education is a complex task. The aim of this text is to contribute to the construction of a broad perspective on the relationship between these two areas based on a comprehensive approach to cultural policies and educational policies. Without ignoring the traditional approach to the relationship between education and culture, we take this opportunity to extend the debate and to identify aspects that have not always received sufficient attention. After presenting the framework of analysis, we will describe the situation in Catalonia and end with some proposals for discussing and establishing future lines of work.

Between the segmented approach and the comprehensive approach

The relationship between culture and education cannot be analysed without taking into account the current context of marked social and economic transformations that, in many cases, result in great inequalities. Rather than strictly a period of crisis, we are in an interregnum between two periods (Bauman, 2012), a change of era that is reflected in significant changes in everyday life (Subirats, 2011). This context involves complex and multidimensional public problems that are impossible to understand and address from a strictly technocratic approach based on segmentation and disciplinary boundaries. The literature on public policy has described these problems as “cursed” because the situations generate uncertainty and discrepancies between the players and social groups involved, and therefore go beyond the habitual practice of public administrations (Brugué *et al.*, 2013). This challenge is key to understanding the relationship between culture and education, and to analysing the current responses of public policies in these areas.

Social inequalities and the dynamics of multidimensional exclusion have led to an increase in the burden on the formal educational space, which has not generally been accompanied by changes in the understanding of the educational experience. In both education policy and cultural policy, education is still seen largely as being limited to what happens at school. Problems that do not originate in the classroom or the playground but clearly emerge in these spaces are often not addressed suitably through new resources and methodologies. The recent UNESCO document, *Rethinking education. Towards a global common good?*, which formulates the objective of “learning to learn”, reaffirms a humanistic vision of education and states that “Education is the deliberate process of acquiring knowledge and developing the competencies to apply that knowledge in relevant situations. The development and use of knowledge are the ultimate purposes of education.”

The presence of culture in education can be analysed from the hitherto traditional lines of public intervention: on the one hand, the formal structures of education, including school curricula and arts education, and on the other hand, educational services of cultural facilities and institutions such as museums and theatres. Though culture in non-formal education is not strictly dependent on public funding, we should not minimize its importance, as in the offer of extracurricular activities and in educational and recreational programmes promoted by leisure organizations. All of these forms of training and stimulation clearly contribute to the formation of ethical, civic and of course cultural values. Finally, the relationship between culture and education has also been approached from the social impact perspective (Barbieri *et al.*, 2011). From this perspective, the relationship between these two areas is presented under the idea that art and culture can contribute to the development of personal and professional skills and competencies. In particular, measures are implemented (and the impact is measured) in order to improve the academic performance of students.



Without underestimating the positive impact of many initiatives based on this perspective, it is useful to reflect on some of its limitations and to consider possible alternatives for dealing with the challenge of comprehensiveness. An approach mainly based on the externalities of culture, on the instrumental capacities of cultural policies to contribute to educational objectives constructed from the viewpoint of segmentation, has hindered the development of comprehensive answers to broad-based problems. These “cursed” problems should not be dealt with through solutions designed largely to demonstrate their instrumental value. They require policies based on a cross-cutting approach to the public value of culture and its relationship with permanent values such as justice and fairness.

This comprehensive approach can be detected and explained through hybrid experiences between the fields of culture and education (and others), which go beyond understanding education strictly as formal school education and culture as a lever for doing more efficiently what we have been doing so far. The approach can also be seen in the diverse players and spaces that generate both culture and education: respecting their particular missions and interests, these cultural-educational players are recognized as interdependent and complementary. The comprehensive approach goes beyond a self-referential and instrumental vision and recognizes the centrality of citizens in the cultural process of education. Without agency, without a commitment to collective projects (beyond the individual and private sphere), it is difficult to deal with citizenship, education and culture.

Some examples to consider in this regard are the contemporary concept of public libraries, social innovation projects based on the magnet philosophy, the idea of educating cities as a key element in the debate on smart cities, and the service learning methodology. In addition, with the implementation of new technologies, digitization has made available new resources of communication and training that promote access to culture. The experiences based on these frameworks in Catalonia will be explained in the next section.

The situation in Catalonia

The relationship between culture and education in Catalonia and the (dis-)connection between cultural and educational policies fits the conceptual framework presented above. In culture, as in education, the complex and multidimensional collective problems have generally been approached from a perspective of public policies segmented by disciplines. Though some educational cultural experiences have attempted to overcome this segmentation, and have even become consolidated, we have not observed a structural and structured policy in this regard.

As Gemma Carbó (2013) stated, cultural policy and educational policy in Catalonia show more differences than similarities. The separation between public administrations and the distribution of powers in the public sector limit the possibility of drafting and implementing policies focusing on participation in cultural life through the education of citizens. In addition to the institutional constraints, another key factor is that many cultural and educational players think that partnership between the two areas is impossible, or even undesirable.

However, some experiences (and analytical contributions) have progressed towards a comprehensive approach such as that presented above. A contribution that has generated both cultural and educational processes is one that sees the medium as an educational reality. The “Educating Cities” projects (Trilla, 1999) reflect the evolution of the relationship between the school and the community: education goes beyond school and permeates all reality (Puig, 2009). This analysis is also valid for cultural organizations, which in many cases (without disregarding their specificities) form part of these processes.

In this regard, we should mention some hybrid experiences that generate cultural-educational processes¹ in terms of their subject matter and in terms of the players and spaces involved. One is that of public libraries, particularly those that have been configured as, and form part of, a cultural and educational network. These facilities have striven to go beyond education defined strictly as formal school education and culture

1 As we are unable to present all the examples of good practices (or the most significant cases), we will use a few to analyse some key issues.

defined only as a heritage to be preserved and protected institutionally. They have gone beyond their role as repositories of written culture to become complex spaces of socialization and access to knowledge. However, public libraries are indicative of some of the challenges of proximity policies, in which some cultural and educational facilities have functioned more as a tool for urban change. These facilities have also been presented from the instrumental viewpoint of the impact of cultural policies. We have advanced greatly in the measurement of the socioeconomic impact of public libraries, but less in the assessment of their (cultural and educational) public value. There is still room to develop the tools that allow us to know (and make public decisions accordingly) the cross-cutting effects of public libraries, such as whether or not they help autonomous creative development, the democratization of the media to generate knowledge, and the participation of certain groups in cultural life.

Another type of educational cultural experience to take into account are the social innovation projects based on the magnet philosophy. Magnet schools seek to provide a comprehensive response to the problem of urban and educational segregation. The strategy is based on curricular or pedagogical specialization through collaboration with socially recognized institutions, often in the cultural sphere (museums, music schools, research centres, etc.) (Tarabini, 2013).² A project inspired by this philosophy, albeit with certain peculiarities, is “4 Cordes” (4 Strings), which is carried out at the Germanes Bertomeu School in Mataró in collaboration with the Municipal School of Music and L’Auditori, among other players. The project starts with music classes in violin and cello for students in the third and fourth years of primary school, although the activity also includes the presentation of the group at L’Auditori, as well as participation in various activities in the district (Rocafonda) and the city. The impacts include not only elements of access to, and participation in, the cultural life of children, but also the empowerment of vulnerable groups and the transformation of relations between the school, families, the neighbourhood and the city. The project has encouraged schools to be perceived by families and neighbourhood stakeholders (and part of the rest of the city) as a place of equality and transformation of the troubled reality of the neighbourhood, rather than places of exclusion and marginalization associated by some with the high percentage of immigrant children. It is a project that combats segregation but it must be placed in the context of a neighbourhood with serious and persistent socio-spatial problems.³

Another comprehensive approach to the relationship between culture and education is service learning, a proposal that combines the processes of learning and community service in a single, well-organized project in which the participants learn while working to improve society on the basis of its real needs (Puig *et al.*, 2006). These projects make it easier to break the segmentation between culture and education, between public administrations and social partners and between institutions and communities. An example of this is the project “Fem un Museu” (Let’s Make A Museum) in Sant Cugat, where members of the municipal art workshops form “pairs of artists” with people with disabilities, create a body of work and organize an exhibition.⁴

Lastly, in the “Polièdrica” (Multifaceted)⁵ wiki platform on local cultural policies and collaborative and mediation-based artistic and cultural practices, education takes on a key role. Coordinated by the Sinapsis and Transductores groups, this project promotes research, exchange, discussion and dissemination of policies and practices that could be described as cultural education.

2 Examples of this type are the projects promoted by the Jaume Bofill Foundation and the Department of Education, such as collaborations between the Catalan Institute of Paleontology and the Samuntada School of Sabadell, and between the MAC-BA and the Moisès Broggi Institute. In the latter case the Sala Beckett and the A Bao AQu organization are also involved.

3 For a detailed analysis, see Barbieri (2014).

4 Another example is the “XL Lletra Gran” (XL Large Print) project in El Vendrell, which disseminates library resources and materials to health centres through the collaboration of students on the social healthcare module of the Andreu Nin Institute. For further information, see the experience bank of the Service Learning Promotion Centre (www.aprenentatgeservei.cat/). An example in which students’ extracurricular activities coincide with creation in the field of performing arts is the theatre company of the Pablo Ruiz Picasso secondary school in Torre Baró, directed since 2002 by Luïsa Casas with the support of the teaching staff. The stage projects resulting from this experience are obvious examples of how culture can become fundamental in learning and social inclusion processes.

5 www.poliedrica.cat/.

Proposals for debate and action

The diverse hybrid cultural experiences generated by cultural-educational processes contrast with the lack of structural and structured educational and cultural policies. Institutional constraints often prevail over attempts to find comprehensive answers to multidimensional problems. However, the conditions for bringing culture and education closer together are there to be exploited. We wish to conclude by proposing two strategies for advancing in this direction, with no pretence of originality and with the desire to be at least of some utility.

The first can be summarized in two words: recognition and collaboration. First, recognition of the limits of traditional cultural and educational institutions helps deal with the complex and multidimensional problems. Inequalities are not limited to the educational-school dimension or to the cultural-institutional dimension, or even to both; rather, they are interdependent agents. There is therefore a need for collaboration between public, private and community organizations that define themselves as educational and cultural, and for collaboration with other areas, on the basis of active and participatory citizenship. Second, collaboration ensures fairness and justice in the provision of services, but especially in the fulfilment of rights. A brief scenario of collaboration would include a) identifying the resources that people and communities need to deal with diagnoses built collaboratively; b) determining responsibilities according to the areas in which each organization is best prepared and equipped; and c) in doing so, respecting the mission and objectives of each player, and assuming differences and conflicts in the establishment of values and norms.

The second strategy, complementary to the first, is summed up in two concepts: evaluation and action, or evaluation action. In cultural and educational policies and programmes, evaluation is now needed and demanded by many organizations, working teams and even citizens at large. However, we have not made sufficient progress in this regard. As we understand it here, evaluation is an exercise in transparency and accountability, but it is fundamentally a collective learning process that can help establish bonds of trust and interdependence between players in culture and education. Evaluation is not primarily a technical (or technocratic) task, but it should generate useful knowledge for decision making. It involves democratic evaluation and the right to evaluation, the possibility of evaluating processes and outcomes of policies and programmes, and doing so through evaluation action projects fed by proposals of action research. A public programme in this regard, debated and developed in collaboration between various players, and ensuring the participation of individuals and communities, could help advance towards a comprehensive relationship between culture and education.

References

Barbieri, N.; Partal, A.; Merino, E. (2011). "Nuevas políticas, nuevas miradas y metodologías de evaluación. ¿Cómo evaluar el retorno social de las políticas culturales?". *Papers*, v.96 (2), pp. 477-500. Available at: <http://ddd.uab.cat/pub/papers/02102862v96n2/02102862v96n2p477.pdf>

Barbieri, N. (2014). *Estudi de cas de Rocafonda-El Palau, projecte Barris i Crisi*. Available at: <http://bit.ly/1Rgq0Eq>

Bauman, Z. (2012). "Times of Interregnum". *Ethics and Global Politics*, vol. 5, 1, pp. 49-56. Available at: www.ethicsandglobalpolitics.net/index.php/egp/article/view/17200

Brugué, Q.; Boada, J.; Blanco, I. (2013). *Els motors de la innovació a l'administració pública*. Barcelona: Escola d'Administració Pública de Catalunya. Available at: http://eapc.gencat.cat/web/.content/home/publicacions/col_leccio_estudis_de_recerca_digital/5_motors_innovacio_administracio_publica/erd_05_els_motors_de_la_innovacio.pdf

Carbó, G. (2013). *Polítiques culturals i educatives a Catalunya: dificultats de la interrelació*. Girona: Universitat de Girona.

Available at: <http://dugi-doc.udg.edu/bitstream/handle/10256/8065/tgcr.pdf?sequence=1>

Organització de les Nacions Unides per a l'Educació, la Ciència i la Cultura UNESCO (2015). *Repensar l'educació. Vers un bé comú mundial?*. Centre UNESCO de Catalunya.

Available at: <http://www.unescocat.org/fitxer/3686/repensareducacio.pdf>

Puig, J.M.; Batlle, R.; Bosch, C.; Palos, J. (2006). *Aprenentatge servei. Educar per a la ciutadania*. Barcelona: Octaedro i Fundació Jaume Bofill.

Available at: <http://www.aprenentatgeservei.org/intra/aps/documents/Llibre%20Educar%20per%20la%20ciutadania.pdf>

Puig, J.M. (coord.) (2009). *Aprendizaje servicio (aps): Educación y compromiso cívico*. Barcelona: Graó.

Subirats, J. (2011). *Otra sociedad, ¿otra política?* Barcelona: Icaria.

Tarabini, A. (2013). *Les escoles magnet. Una aposta per l'excel·lència i l'equitat*. Barcelona: Fundació Jaume Bofill.

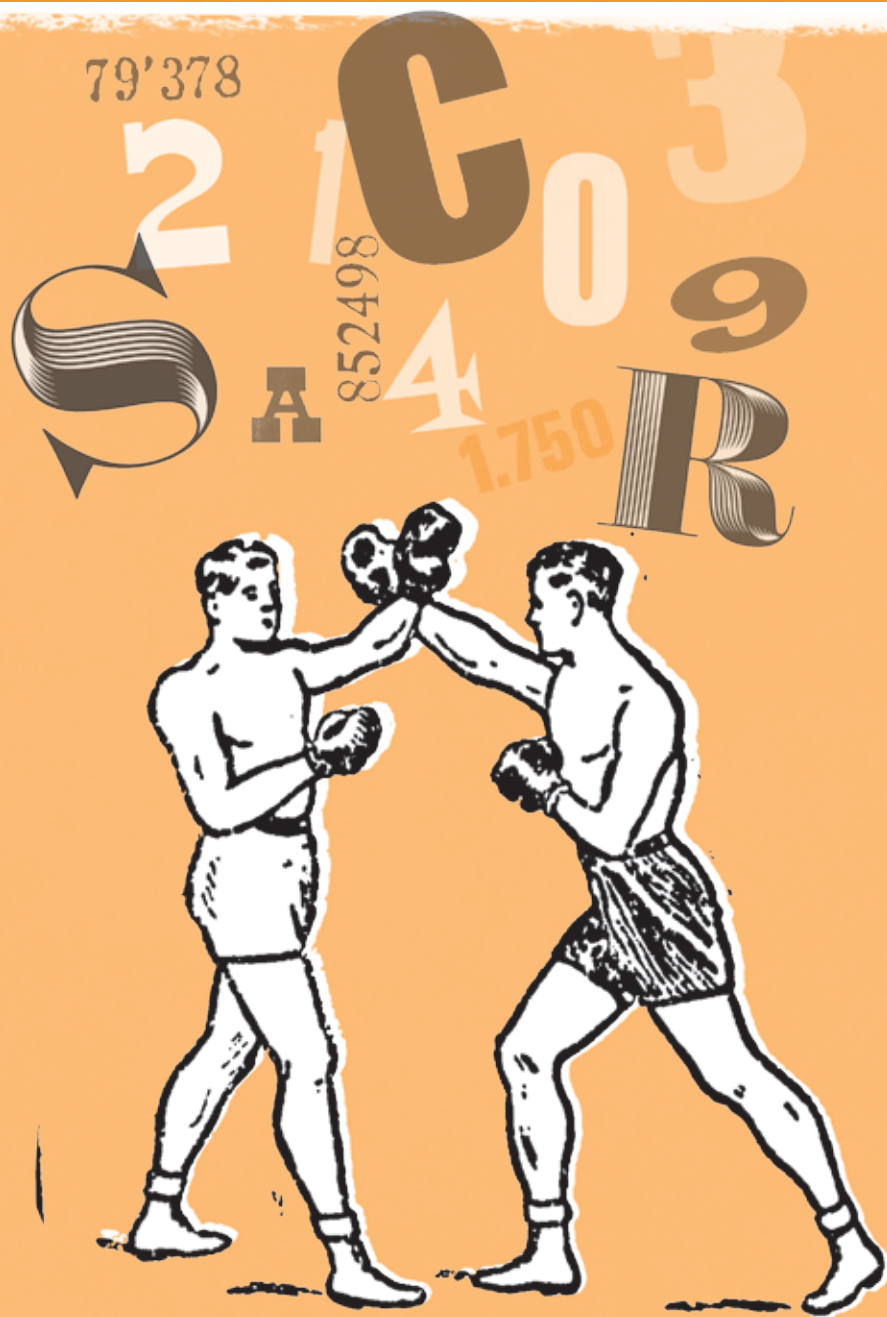
Available at: www.fbofill.cat/intra/fbofill/documents/publicacions/571.pdf

Trilla, J. (1999). *Les ciutats que s'eduquen*. Barcelona: Diputació de Barcelona.



The challenges of financing culture

Lluís Bonet
Universitat de Barcelona



The challenges of financing culture

Lluís Bonet – Universitat de Barcelona

The sources and alternatives for financing culture are a subject of on-going debate and dispute between the public and private stakeholders of the sector. The funding needs and mechanisms vary according to the aim: creation, production, marketing, consumption, or protection and valorization of cultural and artistic expressions. Nevertheless, the funding models are determined by and determine the forms of consumption and participation in cultural events (on-site, analogue or digital), and they also depend on the government support mechanisms implemented in each country.

General framework

Not all cultural expressions are channelled through the market, because voluntary participation and amateur work (very important, for example, in traditional cultural expressions) do not involve large cash transactions. However, the use of technical and professional production resources needs be remunerated either through own funding or external funding. We must therefore distinguish between funding needs (linked to production costs), the source, amount and remuneration of the investments made (the result of a collective decision between the stakeholders) and the risks that each of these players is willing to accept. The ties and the tension between all the players involved (including consumers) depend on the respective perceptions of value (sometimes very pronounced), and this fact determines the prices of access in the markets involved: the consumer market, the production market, the financial markets, the labour market and the rights market. The more distant the perceptions of value (and therefore the price that individuals are willing to pay), the harder it will be to make a production process feasible and fund it, as happens with many digital products. Also, prices do not just depend, as in other fields, on the availability of products, the volume of demand and the balance of power between the players: in the cultural field the symbolic and emotional aspects (i.e. the subjective aspects) play a decisive role.

Three factors determine the financing options for culture:

1. The various modes of behaviour and interests of each of the parties involved directly or indirectly in cultural processes: creators, producers, service providers, distributors, disseminators, curators, private investors, government officials, philanthropists and end consumers, among others. Not all these players have the same information on the implications and peculiarities of cultural financing.
2. The varied and changing perceptions of value of a cultural product, depending on the investment made and the expectations raised among all the players that have made it possible, and on the interest, quality and uniqueness perceived by potential users and the community in general, influenced by their respective tastes and by the cultural capital they accumulate after digesting the information received.
3. The channels and mechanisms of distribution and accessibility of cultural production: economic, technological, geographical, temporal, and others.

The resources needed to produce and send a cultural good or service to the target audience (the initial investment) usually come from

1. the creators, often willing to exploit themselves or to accept a large part of the initial risk because of their great personal commitment to the project;
2. private investors, who expect a direct or indirect return on their investment;



3. the public administration, motivated by the external benefits (cultural, social or economic) that culture brings to society; and
4. philanthropic-minded individuals and institutions, including volunteers.

The size and format of the respective contributions (money, knowledge, experience or time) not only depend on their objectives and the availability of resources, but also on the type of return that is possible or desired in each case (often money, but also symbolic, emotional or material). Everything depends on the willingness of users (not always mere passive consumers) to pay a part or all of the cost of producing and remunerating the factors involved in the complex process of creation, production and distribution of the cultural commodity or experience.

Often, the factor that mobilizes the resources needed is not the direct benefit expected, but the indirect or induced effects on other economic processes. For example, many companies interested in attracting demand for their products through advertising decide to co-finance products or cultural experiences that attract certain audiences. The cultural products most used to associate advertising or sponsorship are audiovisual ones (films and television series), major festivals and arts events, and activities aimed at specific audiences such as children and families, people with high purchasing power and opinion leaders. Corporate sponsorship, an indirect form of advertising, seeks to associate the name of the company with products of a high symbolic value, express the organization's commitment to the community, and often also encourage direct consumption of its product. Also, public decision makers are often moved by symbolic logic, though their decisions must be carefully justified in terms of benefit to the community or the electoral programme.

The public sector and cultural financing

The public sector has three major economic mechanisms to meet the funding needs of culture: a) direct support through public expenditure, b) tax benefits, and c) regulation of the market and of other sources of funding.

The first mechanism, public expenditure, is the best known but not necessarily the most important in economic volume.¹ It can be divided into two types: 1) direct provision of cultural goods or services by the government through publicly owned facilities and projects, and acquisition of cultural products from private operators (purchase of works of art, heritage, publications, and spectacles to be displayed through the public facilities or services); and 2) current-account or capital transfers to professionals and cultural institutions outside the public sector, mainly via subsidies. The traditional—and for some genuine—form of public intervention in culture is direct provision by the public administration, which concentrates most of the public funding and characterizes the management of publicly owned museums, libraries, orchestras and theatres. Moreover, with a view to boosting the cultural sector, purchases and transfers to private operators (profit and non-profit) are fundamental. Unfortunately, they are very difficult to quantify because of the Spanish accounting system for public spending. For example, most of the transfers—Sections IV and VII of the public budgets—are made to other public entities, sometimes dependent on the administration, and public payments to business or civil society initiatives is spread among generic items, often for lower amounts than the transfers to other public entities. It is also difficult to assess the total remuneration of culture professionals, as part is paid through Section I (expenditure on public administration staff), part indirectly through Section II (purchase of goods and services), and part even through Section IV (current-account transfers).

To evaluate the various options for public funding of culture, we must know the efficiency of each euro of government expenditure in relation to the political objectives of supporting cultural expressions, i.e. its real multiplier impact. The models of public provision of services (direct, indirect or outsourced) and support to private sector initiatives (profit and non-profit) and the controversy over public policies and cultural commons (Barbieri, 2014) have led to a debate with a growing social and political impact on the effectiveness of government funding. The historical reason for public provision is to facilitate people's access to cultural goods and services that the market would perhaps not offer or would offer at exclusionary prices. This role

¹ In Spain, not especially prone to the use of tax incentives, until 2012 the direct cultural expenditure by the central government was lower than the amount of tax benefits granted to the sector (in September of that year these were practically halved).

is quite evident in small and medium-sized towns, where demand tends to be too weak to justify the costs of distribution, and in structurally deficient services (libraries, archives and most museums); in these cases, the services can be provided by communities that promote and receive the cultural expression (e.g. festivals, neighbourhood events or activities organized by groups, cultural centres and places for arts training and awareness raising). Doubt arises with regard to products that could be provided by groups, organizations and companies more closely and efficiently than by the public administration; in these cases, the service can be provided by specialized companies offering greater efficiency and economies of scale. However, the cost savings should not outweigh the legitimate profit of the private providers. A public administration often lacks the flexibility of groups, organizations or businesses, as it is subject to guarantee procedures to prevent the misuse of public resources. A good partnership between an open action and imaginative management proposals can allow the procedure to be guaranteed and the goals to be achieved.

Funding models must be proposed to ensure public access (avoiding exclusion for economic reasons) and to provide the best possible cost-benefit ratio by saving resources and maximizing synergies. The goal of a good cultural policy is to maximize the use of public resources (in general limited and insufficient), ensuring maximum social and territorial equity, while protecting excellence and the highest level of cultural diversity. Ensuring these goals through funding measures is a complex challenge. Often, mechanisms of positive discrimination (for example, reduced prices for particular groups) and incentives for initiatives of third parties (such as scholarships, subsidies or contributions of venture capital) are more efficient than direct provision of services by the public administration at reduced prices for everyone. The costs of managing complex measures and the benefits that can be obtained by applying the small scale should also be taken into account. Moreover, we must prevent the exclusive use of public resources by well-positioned minorities, who may monopolize or privatize access to resources intended for disadvantaged groups who are unaware of their benefits.

The debate on public and private ownership and management currently has a high ideological component. Public ownership and public provision of services do not always meet the goals of public service more effectively and efficiently. For example, poor management by the administration can lead to the provision of services at a higher cost (which we all pay) and can prevent potential competition from other players (other public bodies, companies or non-profit organizations) by paying above the market price in order to ensure exclusive programmes (a common situation when there is rivalry between territories). The stimulus of competition, which is sought in most outsourced public services, is not always possible because of the specialization of the offer or the weakness of the operators in small territories. For this set of reasons, there are no universal models or solutions: each one must be adapted to the specific reality of each region and area of culture, with maximum transparency to avoid misuse of public resources.

The second mechanism of public funding is through tax benefits. The volume and structure of budget income, determined by the level of taxation and tax benefits, determine the welfare state model in each country, alongside the volume and structure of public spending. In this case, the State waives certain taxes or fees in order to promote beneficial social behaviour and encourage a greater flow of private finance to multiply the efforts of government. The state must carefully study whether the collective effort of sacrificing tax revenue actually leads to a higher multiplier impact on cultural consumption or investment than well-focused direct spending.

Unfortunately, this is a little-known area, because the Spanish tax authority—the sole holder of the necessary information to make studies—only publishes the general provisions in the report on tax benefits in the State budget but not the settled accounts (which it does publish for public spending). Not surprisingly, most cultural operators are unaware of the complex world of tax incentives but monitor the expenditure of public administrations because they affect them more directly. The major taxes (personal income tax, VAT, corporation tax and tax on the income of non-residents) offer various exemptions, deductions and tax relief, as can all the specific taxes and fees of the public administrations. Though the leeway of the local authorities and the Catalan government is not great, it could be used much more. Also, in addition to tax issues, the regulatory framework could take into account the potential (and limitations) of non-profit entities and initiatives.

In Spain, since VAT was increased (primarily for spectacles and artistic services) from the reduced rate of 8% to the top rate of 21% in September 2012, the sector has noted the increased cost paid by consumers. In the provisions of that year, drafted before the disappearance of the reduced rate, 74% of the 1.2 billion euros

in tax benefits for culture corresponded to VAT. In 2015, the estimated tax benefits for culture had dropped to €807 million, but the share of VAT stood at 72%. In other words, there has been an almost symmetrical reduction of tax benefits for culture in other taxes (particularly those that benefited cultural production).

In parallel, the tax reform of November 2014 focused on deductions for charitable contributions. It remains to be seen whether the progressive increase in tax relief for donations, particularly on the first 150 euros, will meet with a significant social response. So far, the major campaigns publicizing this measure have been those of NGOs dedicated to social issues or international cooperation. The culture sector has far less tradition of encouraging individual donations and a lower proportion of foundations and associations declared to be of public interest (the only ones that can receive contributions with the right to deduction). Therefore, the expected impact of the measure will be very limited. To allow cultural sponsorship to gain momentum, what is required is a broader and more open-minded change, based on the idiosyncrasies of the cultural sector, as has been done in Navarra, or one including a new regulation of the voluntary sector, as has been done in France,. The Ten Commandments for the Promotion of Cultural Patronage and Sponsorship in Catalonia approved by CoNCA propose a strategy.

A third mechanism affecting public funding of culture may not include public funding directly. It involves using regulatory, informational and relational mechanisms to facilitate flows of funding to cultural events. In the cultural field, rules such as fixed book prices and legislation to protect copyright and intellectual property have a clear—if controversial—impact on certain cultural players. However, there is no rule that is neutral or that fairly defends the general interest, i.e. that of the vast majority of citizens and stakeholders. We must discern whether the model that is fostered, which helps some players rather than others, is better than another one, or even than non-intervention (an alternative form of politics which tends to benefit the more established and better-funded players).

Another key issue for ensuring adequate financing is the contribution of the end user or consumer to the cost of providing the good or service. Establishing a proper pricing policy (or even intelligent mechanisms to promote trade and positive social discrimination) is essential in markets with and without government intervention. Good pricing helps ensure maximum utilization or consumption of the products offered. Moreover, own funding provides independence and makes the return on investment more feasible, even in cultural projects and facilities that are partially financed through government budgets or through funds from sponsorship or cultural patronage.

We must also take into account the changes in consumer behaviour related to the development of digital technologies and services (Ernst and Young, 2010). It is not obvious that the increasing supply of online goods and services can be converted into income greater than the production costs. Despite the proliferation of business models that combine free access with paid quality services, many consumers have become used to accessing huge amounts of cultural production without paying. The possibility of monetizing and thus generating value for the promoters and their trading platforms grows insofar as the user perceives value in obtaining the content. Securing funding and therefore survival is now a key issue for many cultural expressions in small markets.

Crisis and funding

The economic crisis is having serious effects on the Catalan cultural fabric. A decline in consumption and private investment is accompanied by a significant reduction of direct or tax-based government funding allocated to the sector. In this context, of particular importance are the replacement of some consumptions with others (e.g. the purchase of video games rather than books) and the investment and disinvestment decisions by the players with the greatest economic capacity. The most devastating impact is suffered by the projects and promoters that are the most fragile, the least institutional and the most dependent on public support (in relative terms). These proposals were already underfunded or undervalued before the crisis, and many of them have now disappeared; even the number of entities applying for grants for projects has decreased. And the local authorities, which are the most interested in small, local projects, are still the main instigators of public funding (in Catalonia they account for 68% of the budget of the administration, despite the 36% reduction in constant euros between 2013 and 2009).

Another particularly fragile sector, despite the large increase in consumption, is that of content dissemination through digital networks. The transition from analogue to digital mechanisms fails to maintain the sales figures in most cases. The alternative business models that are available do not work in relatively small markets, so potential investors are discouraged. The long-tailed distribution model has great difficulty prevailing in specialized cultural markets, particularly when the community of potential customers is relatively small, which is the case with many Catalan cultural subsectors. Fixed costs associated with publishing, marketing and distribution of a product are unlikely to be amortized when the part of the market willing to buy it legally is too small.

With the aim of supporting initiatives in this field, in late 2014 the Parliament of Catalonia passed a law creating a tax on content provision by electronic communications service providers to promote the audiovisual sector and the dissemination of digital culture. Unfortunately, as with so many other recent legislative initiatives concerning taxation, the Spanish government brought this new law before the Constitutional Court, so it has not as yet come into force. If it came into force, it is estimated that annual revenue from this tax would be €20.5 million. This revenue would come from the operators of electronic communications services, the main beneficiaries of digital content traffic, through a fixed levy of €0.25 per month for each telephone and internet contract entered into in Catalonia. For the moment, however, it will have to wait.

The existence or absence of powerful cultural industries depends on investment decisions by a private sector with limited funds, limited knowledge of the domestic and foreign markets, and limited ability to fit in with the other players in the territory, including the financial sector and government. The convergence of these businesses with administrations disposed towards the needs and idiosyncrasies of each subsector allows a balanced and healthy cultural sphere to develop. As stated above, government action is based not only on providing financial resources via direct funding, acquisitions or transfers: it also requires suitable regulations and the application of a joint strategy with other key operators (e.g. the media and official credit institutions) and tax incentives to stimulate private funding. Unfortunately, the central government has behaved erratically in the last legislative term, with sudden regulatory changes that have led to strange discriminations between some cultural subsectors. This constant changing of the fiscal framework arising from a mixture of ideological reasons, electoralism and minimization of the potential loss of tax income is not conducive to decision making on business investments, which mature over long periods.

Moreover, it does not seem that public spending on culture will recover immediately and completely. The financial situation of the Generalitat and the local authorities, as well as the prioritization of social spending, show insufficient signs of improvement. Moreover, the central government does not seem inclined to take a clear step forward. The fall of its contributions to barely justifiable levels after they were cut by about 76% between 2009 and 2013 is unlikely to be reversed, despite a major fiscal consolidation. Its main contribution to the Catalan cultural sector is channelled through tax benefits (through VAT or through tax relief for cultural enterprises), which were successively removed in the fiscal reforms of 2012 and 2014.

A field in which the Catalan situation is more encouraging is crowdfunding through the internet. In Catalonia various platforms have been developed to facilitate donations to cultural proposals, especially those that incorporate some kind of return or reward to the donor (often the product resulting from the crowdfunding). The most important platform, Verkami, has a great impact in the whole Spanish State. In 2014 a total of 397 cultural projects promoted from Catalonia (45% of the Spanish total) were funded through this platform for a total of €1.5 million, giving an average income of €3,813 per project. This mechanism is used mainly for small projects (only eight exceeded €15,000 in income and three-quarters of the projects received less than €4,700), but 41,797 contributions were made.

The other key element that encourages private investment, and that justifies the public effort, is the response of the public, which is strongly influenced by the evolution of consumer values and choices, as well as by the level of disposable income. Catalan society, like other Western societies, is undergoing a profound transformation, and what had value for past generations now has none (Ariño, 2010). The shortcomings in arts education are as great today as they were in the past, but what is lacking is a basic social involvement with cultural values and practices, particularly those that are most intellectually demanding. Domestic consumption, which is far more individualized, has replaced collective sharing except when the sharing forms part of a community event or a festival. If the economic crisis and the deterioration of cultural services are added

to this systemic change, the result is not very encouraging. Some of the available data seem to announce the end of the intense erosion of private consumption that started in 2009 and was accentuated by the rise in VAT in 2012, largely because a large proportion of cultural consumption is made by the middle classes. However, the numbers remain low, limiting the return on investment by producers. From a social perspective, in the programming we should pay special attention to the most vulnerable groups of the population because they show extremely low levels of cultural consumption and participation. Particular attentions should be paid to the immigrants who have just arrived, in view of their varied individual needs, their cultural capitals and experiences, and their codes of cultural expression, participation and consumption.

Final thoughts

The financing of culture is going through a complex period due to the dual crisis in the sector (Bonet and Donato, 2011). First, there is a systemic crisis, a technological, social and economic paradigm shift, with changes in the forms of cultural expression and participation, consumer habits and business models. Second, a profound economic and budgetary crisis has significantly reduced the public and private financial contribution to the sector, and is questioning culture as the fourth pillar of sustainable development. In this context, the cultural sectors and Catalan society as a whole are responding ambivalently. In some respects, the capacity to make proposals with very little funding is an expression of the dynamism of many professionals and of a great variety of groups. However, a lack of ambition in some cases and the dumbing down of some forms of expression that are produced and consumed is sometimes unworthy of a society that in other respects is capable of mobilizing and leading major processes of innovation.

The ability to finance culture depends on the vision and commitment of certain key players: the promoters, the public sector and the participating public. The professionals, companies and facilities of Catalonia have shortcomings, but they are much stronger than 30 years ago. Their capacity for initiative and experience are crucial for carrying out projects and finding funding. While Catalonia lacks full powers with regard to culture and full political and fiscal autonomy, the contributions that the Generalitat and the local authorities can make will be limited. However, everything depends on the public mandate, on a good fraternization between the world of culture and the public. The participation of society is expressed through the social commitment to support the projects, through the political mandate (with clear messages by electors to politicians), and through the behaviour of individuals as active and willing consumers. By adapting the different funding models to any situation and time, it will be possible to build a cultural sector adapted to the reality and dreams of the people of Catalonia.

References

- Ariño, A. (2010). *Prácticas culturales en España: desde los años sesenta hasta la actualidad*. Barcelona: Ariel.
- Barbieri, N. (2014). "Cultura, políticas públicas y bienes comunes: hacia unas políticas de lo cultural". *Àgora*, 1 (1): 101-119. <http://www.e-revistas.uji.es/index.php/kultur/article/download/1255/1232>
- Bonet, L.; Donato, F. (2011). "The financial crisis and its impact on the current models of governance and management of the cultural sector in Europe". *ENCATC Journal of Cultural Management and Policy*, n. 1, p. 4-11. www.encatc.org/pages/fileadmin/user_upload/Journal/JOURNAL_VOL1_ISSUE1_DEC2011.pdf
- CONCA (2015). *Decàleg per al foment del mecenatge i el patrocini cultural*. Barcelona. http://www.conca.cat/media/asset_publics/resources/000/004/049/original/decaleg_CAT_digital_definitiu.pdf

Ernts & Young (2010). *Monétiser les médias numériques. Créer de la valeur que les consommateurs sont prêts à payer*. Forum d'Avignon. www.ey.com/GL/en/Industries/Media---Entertainment

Rubio, A.; Rius, J.; Martínez, S. (2014). *El modelo español de financiación de las artes y la cultura en el contexto europeo*. Madrid: Fundación Alternativas; Fundación SGAE. http://www.sgae.es/recursos/fundacionsgae/modelo_espanol_de_financiacion_de_las_artes_y_la_cultura_en_el_contexto_europeo.pdf

The audiences of culture

Antoni Laporte and Joaquina Bobes
ARTImetria



The audiences of culture

Antoni Laporte and Joaquina Bobes – ARTImetria

The available figures indicate that in recent years cultural activities have suffered a sharp loss of spectators and users. Most scholars see the long economic crisis and the increase in cultural VAT as the main factors behind this loss, but an analysis of the motivations of the population and the barriers encountered in access to culture may provide interesting information for understanding the changes that are taking place.

Theoretical foundations

In 2014 there was a 20% decline in cultural consumption in Catalonia compared with the previous year.¹ This decrease was due to several factors that influence people's decisions about whether to do a cultural activity.

Several authors have studied the decision-making process in people who are choosing whether to participate in culture. McCarthy Jinnett (2001) defined a model that considers that the individual decision to perform a cultural activity involves a complex set of attitudes, intentions, barriers and behaviours, in addition to the memory of past experiences. The proposed model shows that the decision to participate in culture is not confined to choosing yes or no: it comprises several stages with different factors involved in each one.

Before considering whether or not to participate, individuals are able to evaluate the advantages and disadvantages of doing a cultural activity, as well as the different forms of participation that they can choose. This is the first stage, which determines whether an individual is willing to participate. The factors influencing this stage are related, for example, to the attitudes towards culture of the members of the social group to which the individual belongs: the willingness to carry out a cultural activity will be higher if the partner or friends also do so.

Individuals who decide to do a cultural activity have reached the second stage, in which they assess practical aspects related to the options offered. It is important at this point to overcome barriers such as lack of information, price and availability of time: the greater the inclination to participate, the more easily these barriers will be overcome.

Individuals who overcome the second stage carry out the cultural activity with different levels of involvement. The outcome of the experience is key: if the initial expectations are met or exceeded, there will be a greater propensity to repeat it.

This model allows us to understand the factors that can motivate or prevent cultural participation throughout the decision-making process of each individual. Motivations are built over a long time and therefore involve a great deal of material and emotional resources. By contrast, barriers or inhibitors act in the short term, so they are more noticeable and therefore easier and cheaper to remove.

The building of the motivations towards culture is closely related to education in arts and culture. The *Informe anual sobre l'estat de la cultura i de les arts a Catalunya* (Annual Report of the State of Culture and the Arts in Catalonia) of 2013 drawn up by the CoNCA mentioned the lack of coherence and continuity in the presence of arts education in primary and secondary education. It also stated that the then draft organic law to improve educational quality (LOMCE) did not solve this shortcoming, but rather accentuated it.

¹ *Catalunya Cultura: escenaris de futur*. A lecture by Ferran Mascarell, Minister of Culture. Cercle de Cultura. February 2015.



What has encouraged the population of Catalonia to take part in cultural activities in 2014 and what has discouraged it from doing so? The first answer to this question can be found in people's perception of activities that have a cultural component and those that have an entertainment component. According to the 2014 Survey of Cultural Participation in Catalonia, the activity about which most people agree that it is cultural is visiting museums and exhibitions (56.1%), followed by going to classical music concerts (42.9%), reading books (38.2%) and going to the theatre (36.7%). On the other hand, going to the cinema or a pop music concert and playing video games are mostly perceived as leisure activities.

Leisure activities have a far higher level of consumption than cultural activities, which clearly have to overcome obstacles. Cultural activities require a process of initiation and formation of taste and artistic languages, and therefore an effort of initiation by those who practise them. On the other hand, leisure activities require hardly any training and can be immediately enjoyed and understood.

The initiation process required for the practice of cultural activities is directly related to the education in arts and culture that people receive in primary and secondary education. In recent years the presence of arts education in compulsory education has been progressively reduced. The LOMCE has aggravated this trend, with a substantial reduction of hours of dedication in the school curriculum.

A brief description of the current situation in Catalonia

Motivations

What factors moved Catalans to take part in cultural activities in 2014? According to the results of the Survey of Cultural Participation, the reasons that move the Catalans to participate in culture are social aspects, the offer, accessibility, and knowledge and recommendation. The most common reason is to escape, to have a good time, to disconnect, in many cases with friends, relatives or the partner. Socialization is therefore a fundamental aspect for a vast majority of culture audiences (56.5%). It makes sense, then, that a large proportion of the population do not feel attracted to activities that they do not perceive as an opportunity to share with others, and that most leisure activities have a strong social component.

The quality of the offering is the second most common reason for participating in culture (54.0%), especially in relation to the name of the artist (52.0%), or the uniqueness and novelty of the experience (46.4%). In terms of accessibility, participation in cultural activities is facilitated if they are free of charge (39.9%), and according to free time and proximity (26.0%).

A motivation that differentiates cultural activities from leisure activities is the acquisition of knowledge. Learning is a factor that leads 39.8% of Catalans to participate in culture, while 15.3% declare that what motivates them is that the activity will arouse interest in their children or even reinforce their identity (10.0%).

Finally, a number of Catalans feel motivated when someone they trust, friends or relatives, recommends a cultural activity (36.1%), or when they read a positive review (17.3%) or an opinion via the internet (9.8%).

To increase cultural participation, one must therefore take these motivations into account, so that the offer meets the perceived needs. Knowing what motivates the potential audience, and therefore what they want to find, is the starting point for the audience development strategies of a facility, institution or cultural programmer.

Barriers

The barriers to participation are another key factor. What things deter Catalans from doing cultural activities? According to the 2014 Survey of Cultural Participation in Catalonia, the main barrier for most Catalans is price (61.9%). The second most important barrier is lack of time (43.6%), followed by lack of interest (21.8%).

A comparison between the barriers to cultural participation of Catalans in 2014 and 2006 shows that the economic crisis is having a strong impact on Catalans' motivation towards cultural activities. In 2006 the most common barrier to participation in culture was lack of interest in all areas of culture except the cinema. The second most common barrier was lack of time (lack of interest in the case of the cinema). Price as a barrier to cultural activities came in third place and only in reference to the theatre. In the case of the other disciplines (music, museums, dance, cinema, etc.), price was not perceived as an important barrier. This trend observed from 2006 to 2014 is due to the serious economic crisis that broke out in 2008 worldwide, and to the higher VAT rate applied to cultural activities in late 2012.

The higher VAT rate has affected participation in culture and in all related practices. In the Omnibus survey of the Generalitat of Catalonia in 2014, about 6 out of every 10 Catalans reported having reduced their spending on cultural products and services in the course of 2014.² A similar proportion, 6 out of 10, stated that they had increased their access to free content online. However, it appears that the crisis has exacerbated the practice of piracy: 87.9% of digital content consumed in the Spanish State in 2014 were illegal and the percentage of consumers who illegally accessed internet content was 58.0%, seven points more than in 2013.

A large proportion of Catalans seek offers and promotions to go to the theatre or concerts. However, the figure was 59.4% at the beginning of 2014 but fell to 56.8% at the end of the year. The percentage of Catalans who only do cultural activities if they find free offers or discounts also fell from 51.3% at the beginning of 2014 to 38.1% at the end of the year.

Similarly, the percentage of Catalans who increased their use of libraries fell from 30.2% at the beginning of 2014 to 25.7% at the end of the year. Spatial accessibility in terms of the distance of a library from home was the barrier most mentioned in third place (16.0%), followed by ignorance of the offer and lack of information.

In the decision-making process for doing a cultural activity, it is observed that the main barriers to doing cultural activities are found in the later stages of the process, that is, those in which the person has already decided to participate and is weighing up the options with regard to price, offer, times, etc. Lack of education or prior knowledge leading individuals not to identify themselves as a potential audience of culture is the least mentioned. This fact is particularly important because this is the barrier that is most difficult and costly to overcome.

Proposals for the future

Digital changes

The digital world and the development of technology are having a decisive impact on culture. The question arises whether they replace cultural participation or, conversely, they complement it or even offer a new form of participation. In other words, is the substantial increase in consumption of digital media one of the causes of the decline in cultural consumption? Or is it that culture seems unable to leverage this paradigm shift to its advantage?

In 2014, as many as 23.6% of Catalans played video games in the last few months of the year. It is the practice that shows the greatest difference between young people and adults. Therefore, if technology and the digital world is what most attracts young people, the future inevitably involves digital culture as a creative sector, and technology as a channel for cultural participation.

2 Centre d'Estudis d'Opinió (2015) *Òmnibus de la Generalitat de Catalunya 2014*. CEO



A multicultural society

The immigrant population constitutes 14.5% of the population of Catalonia. Overall, the volume of immigrants has remained fairly stable in recent years. Between 2008 and 2014 there was only a drop of 1.3%,³ after a ten-year period of sustained growth. Immigrants are therefore rooted in the country, forming a multicultural society. The cultural offering in Catalonia has not always reflected this diversity, so the interest of immigrants in cultural participation has been limited because they do not feel represented. This situation must be corrected by in cultural policies by taking into account immigrants, their interests and their motivations in the definition of cultural offerings.

The impact of the economic crisis

The impact of the economic crisis on cultural participation is evident in the changes in the factors that pose a barrier to doing cultural activities. In 2006, lack of interest and time were the main reasons why most Catalans did not participate in cultural activities. In 2014, price had become the main barrier. Before the crisis, the challenge of cultural institutions was to expand their audiences, to attract more people. At present, the main challenge of many programmers is to preserve the audiences they had before the crisis. This is why cultural institutions have focused their efforts on pricing and loyalty strategies.

While achieving the loyalty of current audiences is essential, cultural institutions cannot set aside the goal of audience development, which “implies not just more people attending as audience, but also developing the knowledge and diversity of the types of audience and to provide a more holistic, engaging and quality visitor experience at arts and cultural venues” (Bamford, A.; Wimmer, M., 2012). The strategies of audience development ensure not only an increase but also a social and generational renewal of audiences for culture.

In a period of tight constraints on public funds in all sectors of the economy, cultural policies should help to strengthen the social legitimacy of culture in order to achieve greater and growing involvement and appreciation by society.

References

Bamford, A.; Wimmer, M. (2012). *Audience building and the future Creative Europe Programme*. European Expert Network on Culture (EENC).

Available at: http://www.europacreativamedia.cat/rcs_auth/convocatories/audience-building-final-report.pdf

Consell Nacional de la Cultura i de les Arts (2013). *Crisi, incerteses, sinergies. Estat de la Cultura i de les Arts 01_2013*. CoNCA.

Available at: <http://www.conca.cat/ca/publicacions/publicacio/INFORMEANUAL2012>

Institut d'Estadística de Catalunya (2007). *Enquesta de consum i practiques culturals. 2006*. Idescat.

Available at: <http://www.idescat.cat/cat/idescat/publicacions/cataleg/pdfdocs/ecpc06.pdf>

Jimenez, H.; Martin, B.; Palao, I. (2015). *Observatorio de Piratería y Hábitos de Consumo Digitales 2014*. GfK.

Available at: <http://lacoalicion.es/wp-content/uploads/resumen-ejecutivo-observatorio-2014.pdf>

McCarthy, K.; Jinnett, K. (2001). *A New Framework for Building Participation in the Arts*. Nova York: RAND.

Available at: http://www.rand.org/content/dam/rand/pubs/monograph_reports/2005/MR1323.pdf

3 Source: *Padró municipal d'habitats* (Municipal Census). Institut d'Estadística de Catalunya.

Mosteiro, S. (2015). *Enquesta de participació cultural Catalunya 2014*. DeCultura. Barcelona: Departament de Cultura, Gabinet Tècnic.
Available at: http://cultura.gencat.cat/web/.content/sid/organismes_nova_pagina/csc_2015/enquesta_participacio_cultural_2014.pdf

Culture and youth

Antoni Laporte and Joaquina Bobes
ARTImetria



Culture and youth

Antoni Laporte i Joaquina Bobes – ARTImetria

Technological innovations, the arrival of new groups of immigrants, the consolidation of some cultural patterns and the birth of new audiovisual media and formats are some of the factors that are rapidly changing the cultural habits of young people. What cultural habits do children and young people adopt in their free time? How are these habits formed? Can they be modified? Would doing so be interventionism? These are the questions that I have attempted to answer in this article.

X, Y... Z

Young people of today are composed of two age groups, identified by analysts as Generation Y and Generation Z. Generation Y, or “millennials”, are those born between the early 1980s and the early 1990s. They are a hyperconnected generation of digital natives, as is shown in their tastes and interests and in the way they access and consume cultural and entertainment products and services. Born in a period of economic prosperity, millennials are open and innovative and have a high level of education.

Generation Z, or “post-millennials”, are those born between the early 1990s and the 2000s. They were born and grew up in a period of economic recession that has helped shape their personality: they are more supportive and altruistic, interested in collaborative culture and responsible consumption, and accustomed to social relationships over the Internet.

The size of the youth population in Catalonia

In the last 15 years, from 1999 to 2014, the population of Catalonia has risen from 6,174,550 to 7,519,000 inhabitants, a spectacular growth of more than 20%. The migration of recent years explains the bulk of this growth.

However, in the same period, the population aged between 15 and 34 years has fallen by more than 260,000, a decrease of 14%. Put another way, whereas in 1999 young people in Catalonia represented more than 30% of the population, in 2014 they represented only 22%.

This paradox is due to variations in the Catalan population pyramid and the fact that young people today were born at the end of the twentieth century, when birth rates were lower than those of the previous generations, and also lower than those of the later generations that included non-EU immigrants with higher birth rates.

Young people today therefore represent a break in the Catalan population pyramid but in the next 15 or 20 years they will be more numerous and will have a more diverse ethnic composition. The children of non-EU communities who arrived in Catalonia in the first few years of the 21st century will form a large proportion of Catalan youth in coming years.

Factors affecting cultural consumption

Many scholars have tried to explain the cultural practices of the population according to sociodemographic variables. Age, sex, education level, place of residence, size of municipality and family income level have been analysed as potential factors to explain differences in the behaviour of the population with regard to culture.



While all these factors help to understand the diversity of cultural consumption, most scholars agree that, first, level of education and, second, age are the variables that most differentiate the cultural habits of the population of a territory.

Level of education is a key factor because of the artistic and symbolic codes needed in order to discover and enjoy the cultural productions of some disciplines: an individual's predisposition to enjoy classical music, plays, poetry, dance, etc. increases with their level of education.

Age is another essential factor in certain cultural practices: youth is synonymous with leaving home, sharing with friends, forming an identity—in many cases different from that of the parents—and having a more limited income than other population groups. Moreover, for many people, the age between 35 and 55 years is a stage in life in which people devote a considerable part of their free time to children and often to parents. From the age of 70 or 75 years, mobility, health, availability of company and income again lead to a change in the selection of the cultural activities.

A synchronic approach

According to the *Enquesta de participació cultural de Catalunya* (Survey of Cultural Participation of Catalonia) of 2014, we can divide cultural practices of young people into four groups.

- a) The first group is made up of internet use, video games and listening to music. In all three cases, the rate of practice decreases with age. The youngest are those who most use internet (100% in 14-19 age group), most listen to music (98% in the 14-24 age group) and most play video games (58% in the 14-19 age group).

In use of the internet and listening to music the participation rate declines progressively and gently between generations, but in the case of video games the decline is sharper. While 100% of the 14-19 age group use the internet, the figure is only 80% for the 45-54 age group and 64% for the 55-64 age group. Listening to music is more widespread in all generations: 98% of the 14-24 age group, 91% of the 45-54 age group and 85% of the 55-64 age group. Playing video games shows a stronger decrease: 58% of the 14-19 group, 52% of the 20-24 age group, 43% of the 25-34 age group and only 22% of the 35-44 age group.

- b) Newspaper reading and television consumption show a different pattern. Young people are increasingly replacing the television and the press with the internet. Indeed, as many as 89% of young people between the ages of 14 and 34 years state that they watch television, but the percentage is decreasing and is lower than that of other age groups. Over 96% of persons aged between 55 and 64 claim to watch television. Similarly, while only 23%-24% of young people between 14 and 24 read newspapers, the figure rises to 51% among people aged between 55 and 64 years. Interestingly, there is a sharp rise in the population between 25 and 34 years, 38% of whom read newspapers.

Listening to the radio and reading magazines also show lower rates among young people than among adults, although the difference is not so marked.

- c) The third group includes going to the cinema, concerts and shows, and reading books. In addition to reading books, discussed later, all practices have a strong negative correlation with age, although lower rates are observed in the first age group of 14 to 19 years.

The price factor and the need for parental permission may explain the lower number of Generation Z members going to the cinema, the theatre and shows. While 72% of the 20-24 age group go to the cinema, the rate is only 64% for the 14-19 group, 49% for the 25-34 age group and 34% for the 55-64 age group.

Going to concerts shows a similar pattern to that of the cinema, though the rates are lower in all age groups. Indeed, while 55% of the 20-24 age group go to concerts, the rate falls to 47% for the 14-19 age group, 49% for the 25-34 age group and only 29% for the 55-64 age group.

In going to shows the trend is more erratic, with the 14-19 age group showing the highest rate of 47%.

With regard to reading books, the rate is between 71% and 76% for the 14-34 age group and falls sharply to 54% for the 35-44 age group, for whom lack of time must be the main reason. The rate then rises to 60% for the 45-64 age group.

- d) Finally, visiting exhibitions is a case apart, showing a stable rate of about 40% of the population of all ages.

An approach to young people more focused on free time

Though it is now two years old, the last specific survey on youth in Catalonia provides very important information for explaining the leisure interests of young people.

According to the *Enquesta a la joventut de Catalunya* (2012 Survey of Youth in Catalonia), the most common leisure activities among the 15-24 age group are, first, meeting friends and, second, going for a walk: 8 of 10 do these activities very or quite often. In third and fourth place are the use of social networks (68.1%) and reading blogs or web pages (60.0%), followed by watching television (56.0%).

It is not until the 11th and 12th places that we find strictly cultural activities carried out in leisure time: 4 out of 10 download music and read books very or quite often. The cultural activities least done by young people are going to opera, classical music and dance performances (only 5% state that they do this very or quite often) and, in increasing order, going to the theatre (8.3%) and visiting museums and exhibitions (11.5%). In intermediate positions are going to concerts of modern music (21.5%) and going to the cinema (29.2%).

The frequency of practising cultural activities had declined in 2012 compared with 2007: going to the cinema showed the highest decrease (23.1%), followed by the theatre (20.5%) and reading books (4.3%). By contrast, the number of young people who claim to play with game consoles or computers increased by 4.4% between 2007 and 2012.

Factors affecting the cultural habits of young people

The cultural activities practised by young people, like those of the rest of the population, are highly influenced by the short-term context. Young people have been affected by the economic and social processes that have taken place in Catalonia. Three factors have had a profound impact on the cultural consumption habits of youth: the economic crisis that began in 2008, the presence of new groups of people born abroad, and the growing implementation of digital technology.

The main indicator that shows the impact of the crisis on young people is unemployment. In the last quarter of 2014, the 16-19 age group had a far higher unemployment rate than the 20-24 age group: 61.4% and 42.6%, respectively. The evolution of unemployment among young people since 2008 has shown a dramatic increase: for the 16-19 age group it rose from 28.3% in the first quarter of 2008 to 61.4% in the last quarter of 2014, while for the 20-24 age group it rose from 14.6% to 42.6% in the same period.

Another important indicator of the impact of the recession on youth is the age of emancipation. Over the last few years the age of emancipation has increased due to unemployment and precarious contracts. While 81.9% of young people aged 15 to 34 years lived independently outside the parental home in 2002, the figure had fallen to 42.5% in 2012.

As stated in the 2012 Survey of Youth in Catalonia, the activities that young people do most often are those that involve no cost, such as meeting friends and going for a walk. Downloading of music and films from the internet has also increased.

According to the Òmnibus 14 2014-1 survey of the Surveys Centre, the 18-34 age group is the one that most claims to have reduced its expenditure on cultural products and services: 58.4% of the 18-24 age group and 63.0% of the 25-34 age group. The main reason for reducing their consumption was the increase in prices resulting from the rise in VAT (63.8%), followed by lack of money (15.3%), and saving because of the uncertain economic outlook (8.1%). Meanwhile, 87.1% stated that they access more free online content, a figure

far above that of the older groups (Òmnibus 14 2013-2). The impact of the economic crisis is clear, although the interest in consuming culture seems to be maintained: young people seek alternatives and find them in the new channels and digital formats.

A second factor that also has a great influence on leisure activities is the social position of young people's parents: the higher the educational level of the parents, the more cultural activities young people do, and vice versa. This factor differentiates young people of immigrant families, whose parents tend to have a lower social position than the rest of the population. In 2014 this group accounted for 27.3% of all young people aged 15 to 29 in Catalonia. This group consumes recreational activities more often than cultural activities.

Recreational activities, which are more individualized in their practice, include digital and technological activities. In 2012, 44.4% of the 15-34 age group downloaded music very or quite often, while 29.9% downloaded films very or quite often. Also, 24.4% stated that they played with game consoles and 18.4% that they played games online.

Another factor that shows the impact of technology on young people's cultural practices is the type of media they use to listen to music. According to the Survey of Cultural Participation of Catalonia, listening to music on the computer is the most widespread habit among people in the 14-24 (63.4%) and 25-34 (51.0%) age groups. In addition, these two groups are the ones that most use other devices such as MP4 players (24.9% and 18.5%, respectively) and tablets (6.2% and 4.5%, respectively). However, the medium that shows the difference between the two age groups is the use of the mobile phone to listen to music, reported by 63.3% in the 14-24 age group and only 35.6% in the 25-34 age group.

Viewing concerts on the internet, either in video (YouTube, Vimeo, etc.) or through streaming, is one of the most important innovations in cultural consumption. Young people are the main users of these media. In 2014, 38.4% of the 14-24 age group and 28.0% of the 25-34 age group watched concerts through the internet. The reasons for watching the concerts were that the venue was too far away, watching online was free, it was an old concert, or they did not have time to go.

This growing consumption of digital activities or ones with a strong involvement of technology is accompanied by a decline in the time young people spend watching television. In 2014, the 18-24 age group watched television an average of 19 hours per week, a decrease of 21% compared with 2013. The drop is higher compared with 2012.¹

Young people on the European agenda

Traditionally, the European Union has focused its culture programmes on supporting the offer in two basic areas: supporting artists and supporting the audiovisual sector. In recent years, however, figures on cultural participation in Europe (European Commission, 2013) show that the rates of cultural participation are decreasing both in the EU as a whole and in most of the 27 countries considered individually. For this reason, the European Union has included audience development as a priority in its agenda (European Commission, 2012), with the aim of promoting projects that make the arts and culture more accessible, and helping to integrate them in the daily life of a greater number of people.

The progressive aging of audiences who participate in cultural activities heavily subsidized with public funding (museums, opera, classical music, theatre, dance, etc.) has led to a lack of interest and declining participation levels among young people. One of the main focuses of cultural policies in Catalonia is now the demand for culture, particularly among young people: how can the generations that manage public and private resources design, execute and evaluate cultural projects in which young people are not only spectators but also true protagonists.

¹ Source: Nielsen.

References

Comissió Europea (2012). *A Report on Policies and Good Practices in the Public Arts and in Cultural Institutions to Promote Better Access to and Wider Participation in Culture. European Agenda for Culture Work Plan for Culture 2011–2014*. Directorate-General for Education and Culture.

Available at: http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf

Comissió Europea (2013). *Special Eurobarometer 399, Cultural Access and Participation Report*. Directorate-General for Education and Culture.

Available at: http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf

Mosteiro, S. (2015). *Enquesta de participació cultural Catalunya 2014*. DeCultura. Barcelona: Departament de Cultura, Gabinet Tècnic.

Available at: http://cultura.gencat.cat/web/.content/sid/organismes_nova_pagina/csc_2015/enquesta_participacio_cultural_2014.pdf

Serracant, P. (coord.) (2013). *Enquesta a la Joventut de Catalunya 2012*. Departament de Benestar Social i Família, Generalitat de Catalunya.

Available at: http://benestar.gencat.cat/web/.content/documents/arxiu/publicacions/col_estudis/ejc_volum1_publicacio_completa.pdf



A vertical decorative strip on the left side of the page featuring a geometric pattern of triangles and polygons in shades of orange, grey, and white. Some areas contain small black dots.

CULTURE IN FIGURES

Contents

Population figures	71
Evolution of the population	71
Population density	73
Population age structure	74
Education levels	74
The economic importance of culture	76
The economic volume of cultural sectors	76
Financing of culture	78
Public expenditure on culture	80
Spending by programmes	82
European comparison	84
Subsidies to third parties by the Catalan Ministry of Culture	85
Market	87
Figures for the main sectors	88
Books	88
Cinema and audiovisual	89
Music	89
Performing arts	90
Visual arts	91
Museums and heritage	91
Structure of the sector	92
Cultural facilities	92
Companies in the cultural sector	94
Employment	96
Participation in cultural life	99
Associations	99
Regional distribution and areas of action	99
Amateur practice	100
Comparison with the rest of Spain	101
Spaces for cultural practice	102

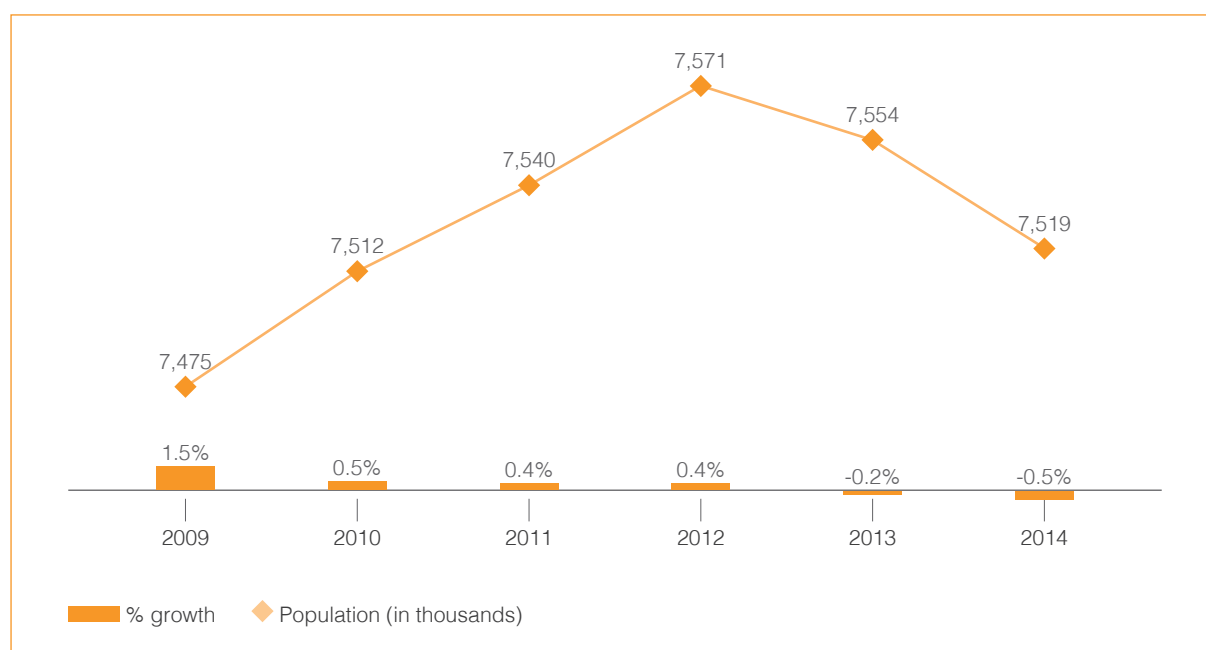


Population figures

Evolution of the population

In 2012 the upward trend of the Catalan population gave way to a very slight decrease. The population growth from 2000 to 2008 was marked by the arrival of immigrants from abroad in unprecedented numbers. The foreign population residing in Catalonia multiplied by six in this period. The number of newly arrived immigrants rose from 180,000 at the turn of the century to more than a million in 2008. The impact was great, leading in particular to the growth of the younger age groups, a slow-down in the ageing of the population and an increase in the birth rate.

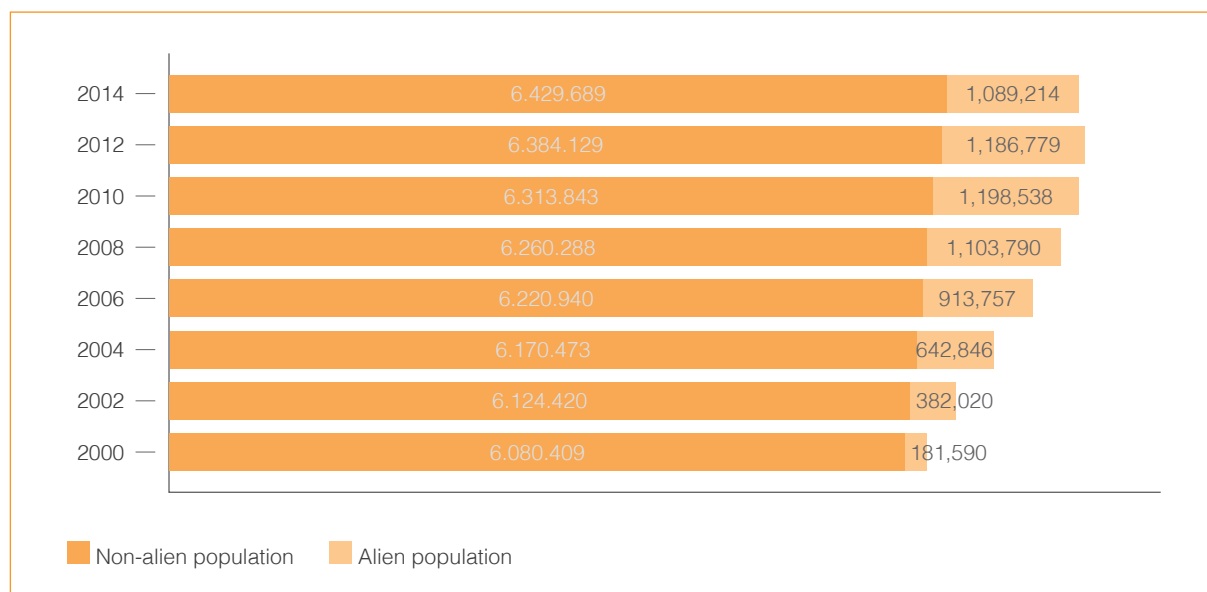
Evolution of the population of Catalonia. 2009-2014 (in thousands)



Source: Statistical Institute of Catalonia (Idescat).

The increase in the number of immigrants and the diversification of their geographical origins led to changes in the demographic hierarchy of the various communities. Immigrants from Latin American gained more prominence as their number multiplied by 12. However, from the start of the economic crisis in 2008 to 2014 the foreign population residing in Catalonia decreased by 1.3%, and Latin American immigrants were the most affected group, falling from 20% to 13% of the total foreign population. Though Asian immigrants accounted for only 7% of the total immigrant population, their number increased by almost 30% in the same period. The number of Africans and Europeans remained stable, each group accounting for 37% of the total immigrant population in 2014. At present, Moroccans are the largest immigrant group in Catalonia in absolute terms, followed by Romanians, Chinese, Italian and Pakistanis. The evolution of migration flows depends on a variety of factors, ranging from government policies to the evolution of economic cycles.

Evolution of the Catalan population by origin. 2000-2014



Source: Idescat.

Of the adult population, 35.7% were born outside Catalonia: 17.2% abroad and 18.5% in the rest of the Spanish State. A total of 662,300 people have initial languages other than Spanish and Catalan.

Evolution of the immigrant population residing in Catalonia by place of origin. 2000-2014



Source: Idescat.

Population density

In 2014 the population density in Catalonia was 234 inhab./km², about two percentage points less than in 2012. The territorial distribution of the population varies and has not changed significantly since 2012. The highest population concentration is in Barcelona, with 15,000 inhab./km², followed by the Baix Llobregat and the Vallès Occidental, where it is above 1,500 inhab./km². At the other extreme are the Alta Ribagorça and the Pallars Sobirà, where the density is less than 10 inhab./km².

One obvious consequence of the non-uniform distribution of the population is the need to invest more in culture in places where the population density is highest. However, great efforts must also be made to provide less populated areas with access to cultural proposals in order to offer equal opportunities to all people, regardless of where they reside.

Population density of the Catalan counties (number of inhabitants).

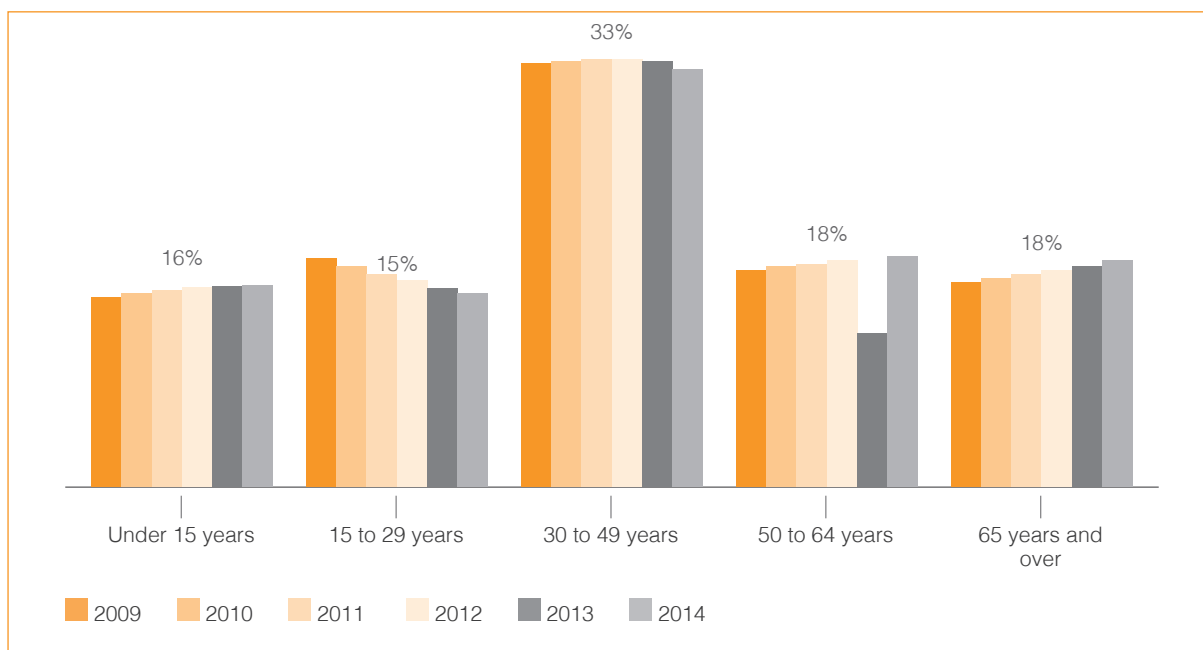
	2014 (inhabitants/km2)		2014 (inhabitants/km2)
L'Alt Camp	82.9	El Montsià	94.7
L'Alt Empordà	103.3	La Noguera	22.1
L'Alt Penedès	179.3	Osona	122.9
L'Alt Urgell	14.4	El Pallars Jussà	10.1
L'Alta Ribagorça	9.1	El Pallars Sobirà	5.2
L'Anoia	136.0	El Pla d'Urgell	121.7
El Bages	141.9	El Pla de l'Estany	120.1
El Baix Camp	272.9	El Priorat	19.2
El Baix Ebre	80.4	La Ribera d'Ebre	27.7
El Baix Empordà	189.4	El Ripollès	26.9
El Baix Llobregat	1,659.0	La Segarra	31.4
El Baix Penedès	338.2	El Segrià	150.2
El Barcelonès	15,281.2	La Selva	171.1
El Berguedà	33.8	El Solsonès	13.5
La Cerdanya	33.0	El Tarragonès	783.7
La Conca de Barberà	31.9	La Terra Alta	16.3
El Garraf	788.1	L'Urgell	63.0
Les Garrigues	24.8	La Vall d'Aran	15.8
La Garrotxa	76.3	El Vallès Occidental	1,542.6
El Gironès	321.6	El Vallès Oriental	474.3
El Maresme	1,098.8	Catalonia average	234.2

Source: Idescat.

Population age structure

In the Catalan population, the active population (the 16-65 age group) accounts for 66% and the passive population (under 16 and over 65) accounts for the remaining 34%. Between 2008 and 2014 there was a growth of over 9% in the school-age population (children under 15 years).

Evolution of the structure of the population of Catalonia by age group. 2009-2014



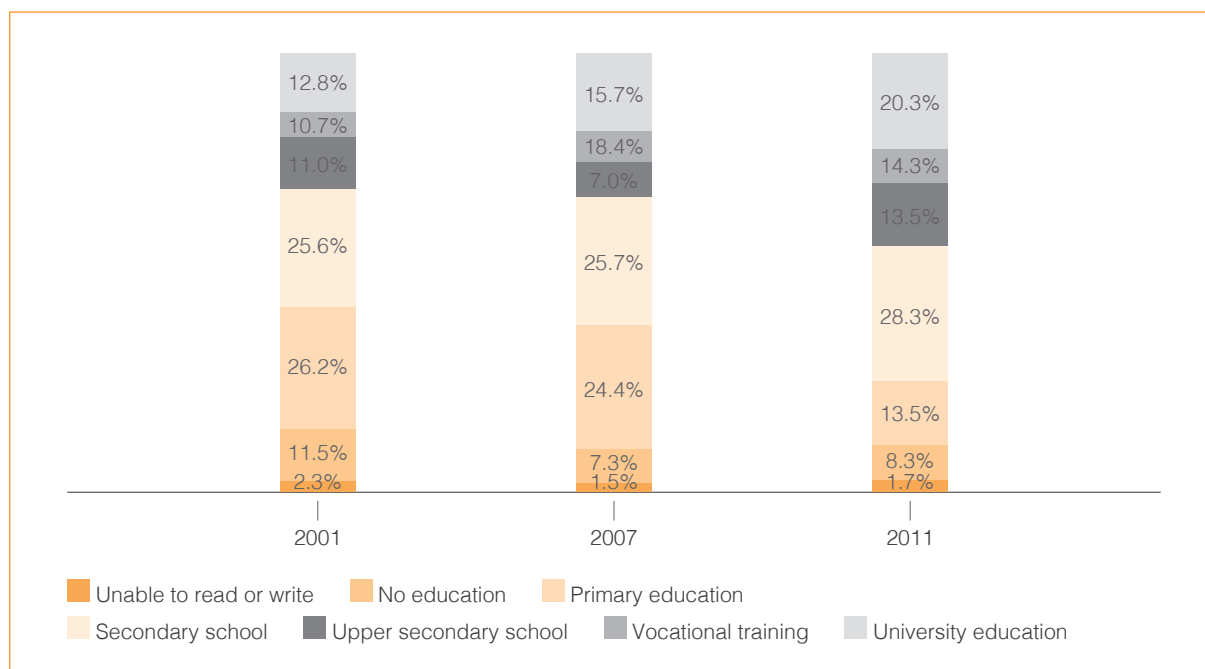
Source: Idescat.

Education levels

From 2001 to 2011 there was a slight fall (from 13.8% to 10%) in the number of people with no education. However, in 2007 the figure had fallen to 8.8% and the last four years of the period showed a new increase.

The number of university students has increased by 7.5 percentage points and the percentage of people who only have primary education has decreased by 17.7 percentage points. The percentage of the population who have completed secondary school, high school and university studies has therefore increased. The percentage of the population with vocational training has increased, but not greatly.

Evolution of the educational level of the population of Catalonia. 2001-2011



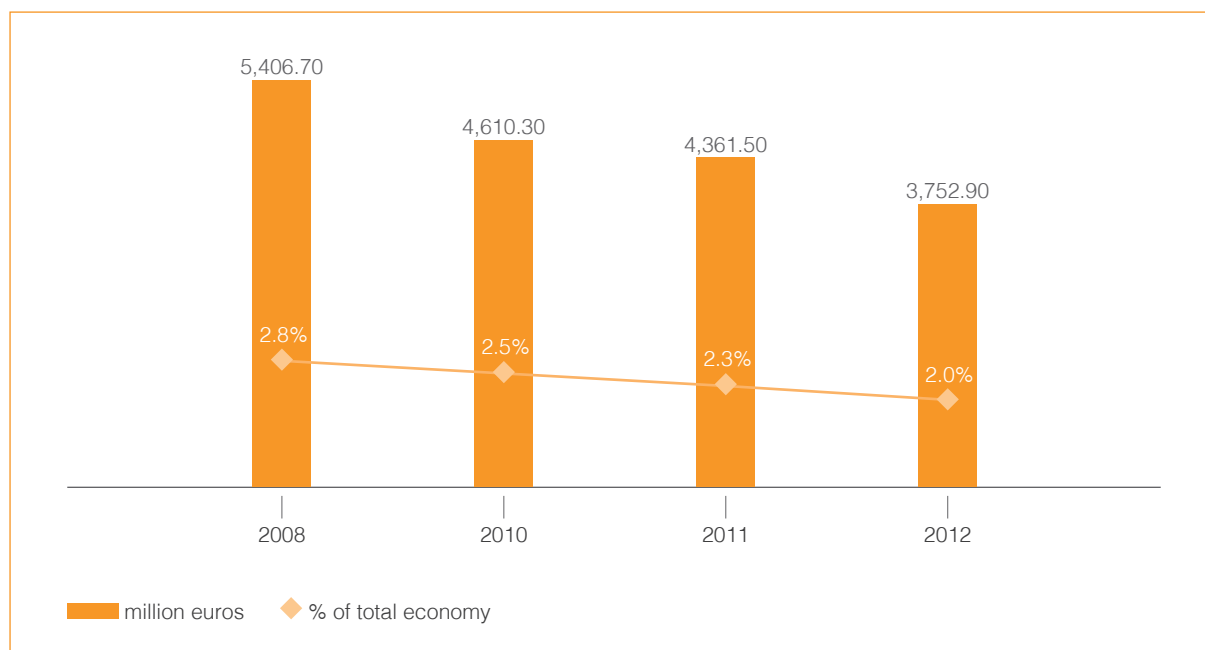
Source: Idescat.

The economic importance of culture

The economic volume of cultural sectors

The gross value added (GVA) of a sector of the economy indicates the wealth generated by the sector in a given period. In 2012, the GVA of cultural activities in Catalonia was €3.75 billion, 2% of the wealth created by the Catalan economy.

Evolution of cultural GVA in Catalonia 2008-2012



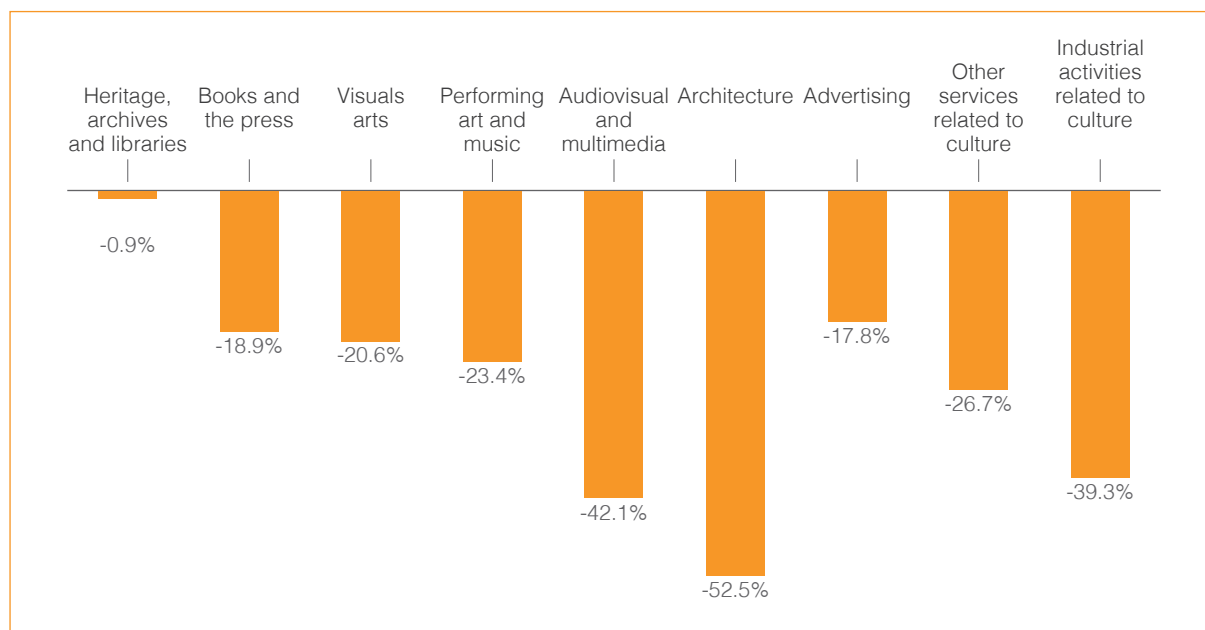
Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012* (Economic and employment figures of the cultural and creative sector of the Catalan economy, 2012), Technical Office of the Catalan Ministry of Culture.

Note: no data are available for 2009.

The total wealth created by the Catalan economy declined between 2008 and 2010, but since then it has remained constant at around €187 billion. Conversely, the share of the cultural sector in the Catalan economy has fallen continuously since 2008, when it accounted for 2.8% of the economy in terms of GVA. In four years, the cultural sector has lost €1.65 billion in GVA, a decrease of 30.6%.

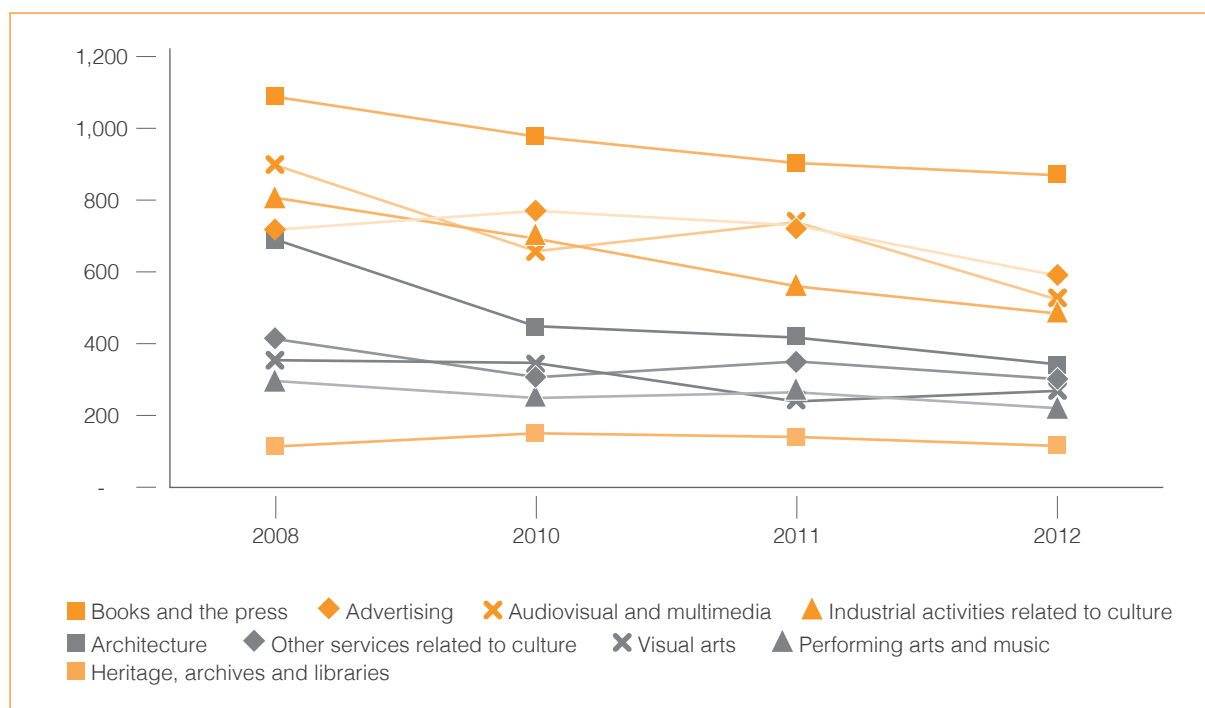
The analysis of data disaggregated by groups of activity shows that all areas of culture and creation have suffered the effects of the economic crisis significantly. The sectors most affected are architecture and audiovisual, whose contribution to cultural and creative GVA has fallen by 52.5% and 42.1%, respectively. The only group of activity that has maintained its contribution has been heritage, archives and libraries. However, the most recent annual trend suggests that the field of visual arts has reversed the negative trend in the last year.

Change in GVA by group of cultural activities. 2008-2012



Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*, Technical Office of the Catalan Ministry of Culture.

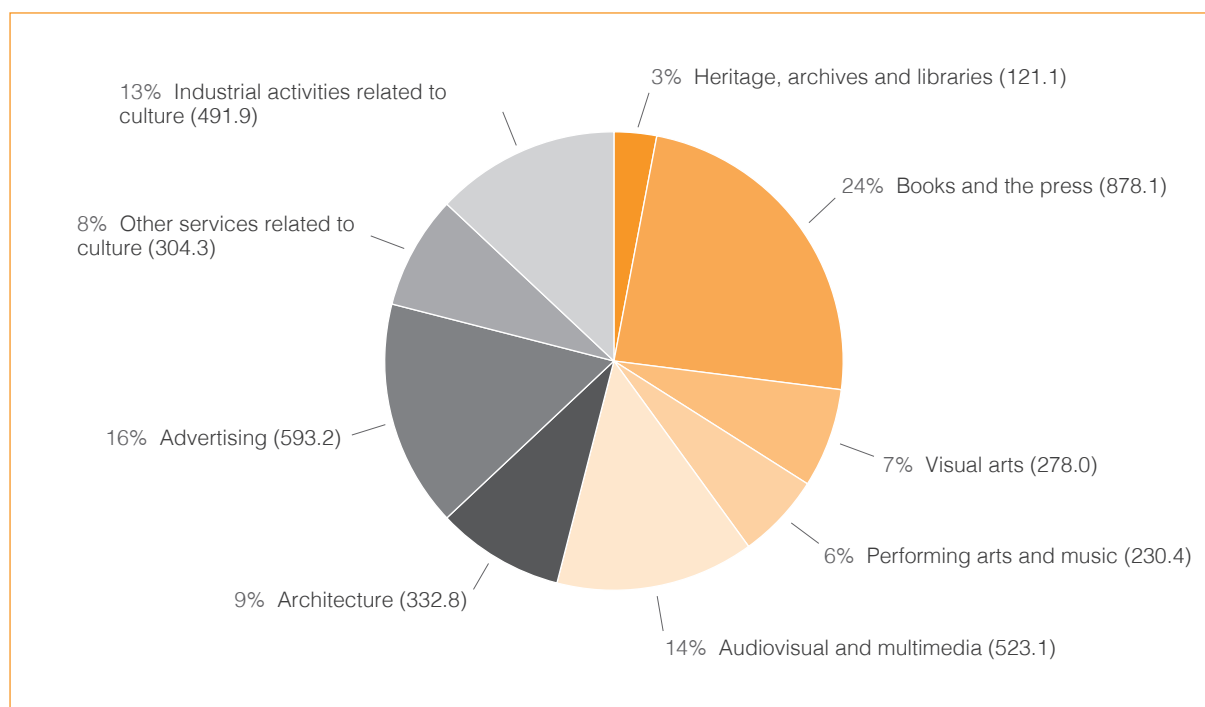
Evolution of GVA by group of cultural activities. 2008-2012 (in million euros)



Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*, Technical Office of the Catalan Ministry of Culture.

The groups of activity that contribute most to cultural GVA are books and newspapers (24%), followed by advertising (16%) and audiovisual media (14%). These are followed by the visual arts (7%), performing arts and music (6%) and finally heritage, archives and libraries (3%).

GVA by groups of cultural activities. 2012 (in million euros and percentage)



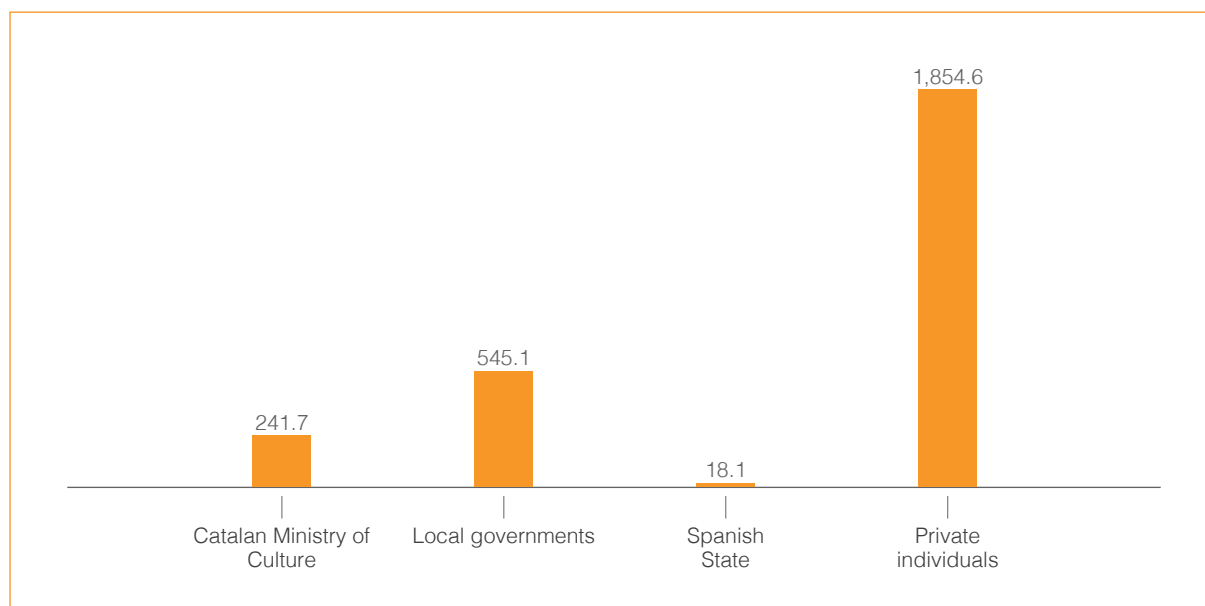
Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*, Technical Office of the Catalan Ministry of Culture.

Financing of culture

There are three models of financing culture: public contributions; patronage and/or sponsorship; and consumption or private spending on culture. In many cases the funding for cultural projects comes through several models. Recent studies by CoNCA on the phenomenon of sponsorship and patronage have provided interesting information on the types of players (funders and recipients) involved in this funding system and on the sponsorship and patronage in the sector. However, the data are insufficient to make an accurate calculation of the total volume of arts funding of this type. For this reason, the analysis in this section will focus on the figures of public funding and private spending.

According to the official figures available, the total expenditure on culture was about €2.70 billion, distributed between public spending and private consumption. One third of this amount corresponds to the public administrations and the rest to individuals. This distribution does not differ much from that of 2010, when it was possible to include the effect of sponsorship and patronage. On that occasion, the public administrations contributed 32% of total expenditure, households 63%, and sponsorship and patronage the remaining 5%.

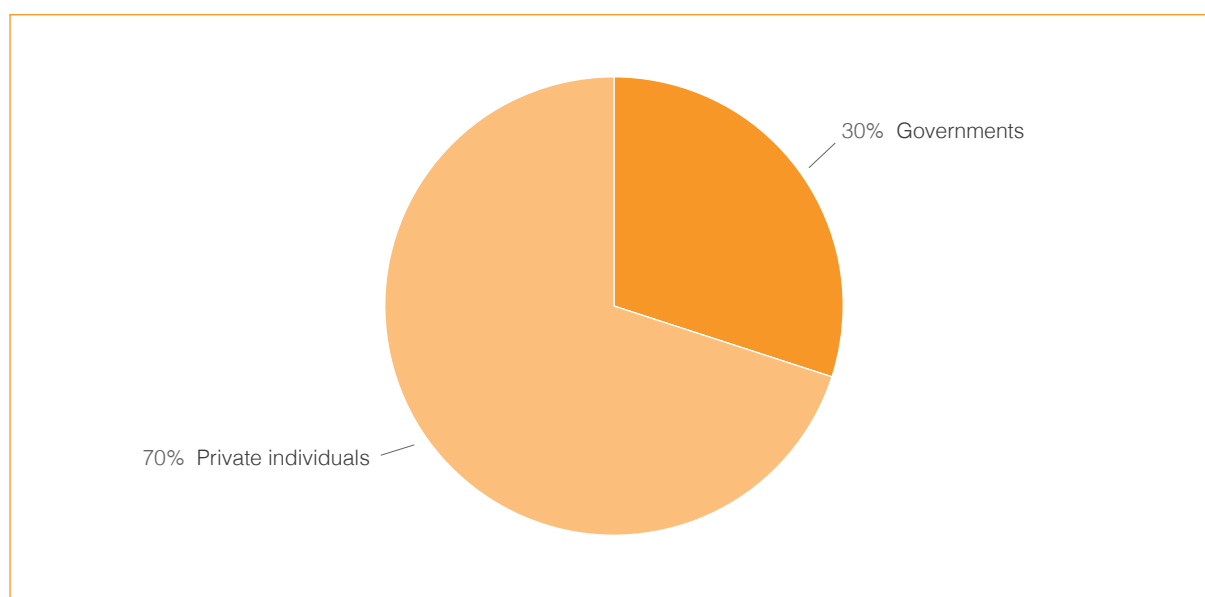
Spending on culture in Catalonia by type of player. 2013 (in million euros)



Source: Technical Office of the Catalan Ministry of Culture and Idescat.

Note: The expenditure of private individuals corresponds to 2012.

Distribution of spending on culture in Catalonia by type of player. 2013

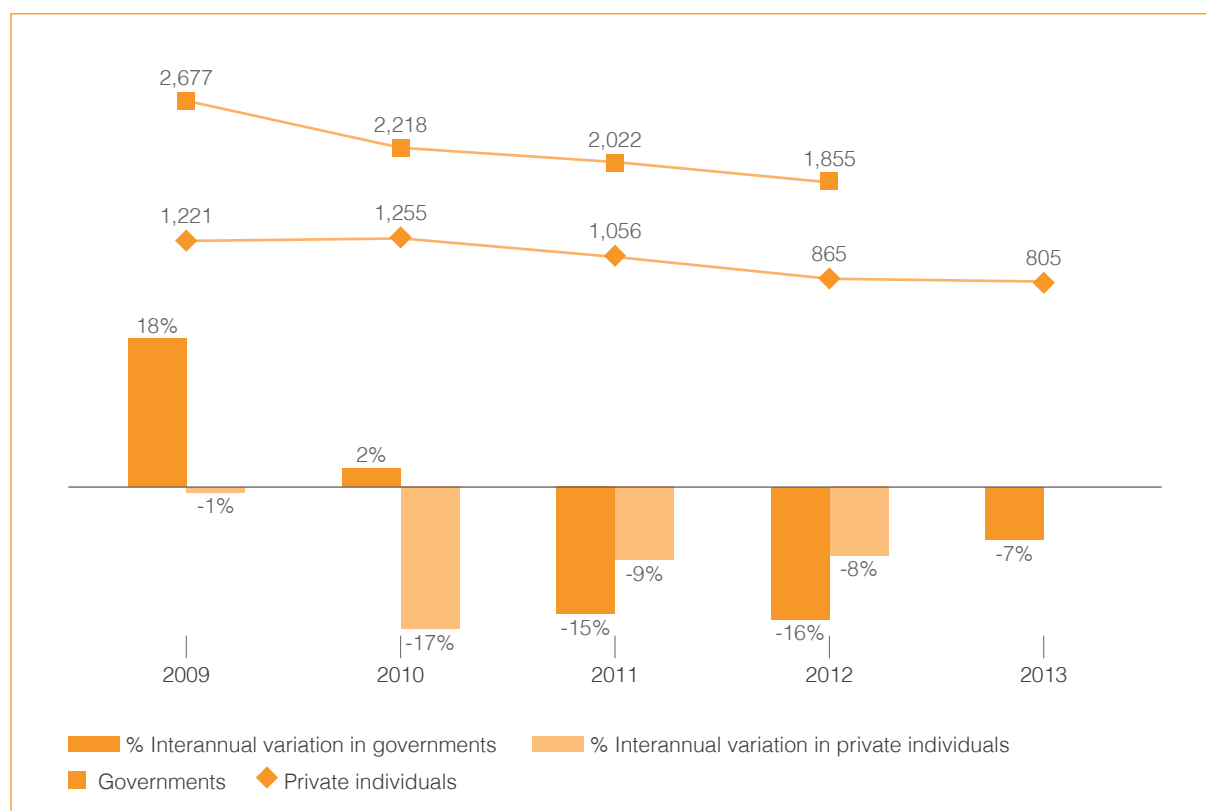


Source: Technical Office of the Catalan Ministry of Culture and Idescat.

Note: the percentage of private expenditure corresponds to 2012 values.

From the evolution of the two major groups of players that generate spending on culture, it can be concluded that since 2009 there has been a continuous reduction. Between 2009 and 2012, spending by the public administrations in this area fell by 29% (34% if the period is extended to 2013). We would have to go back to 2005 to find public budgets of amounts similar to 2014. However, the reduction seems to have slowed down in 2013 and 2014. As for individuals, between 2008 and 2012 their spending on culture fell by 31%. In this case, no later figures are available to indicate whether this trend has been reversed.

Evolution and interannual variation in spending on culture in Catalonia by type of player. 2009-2013 (in million euros and percentage)



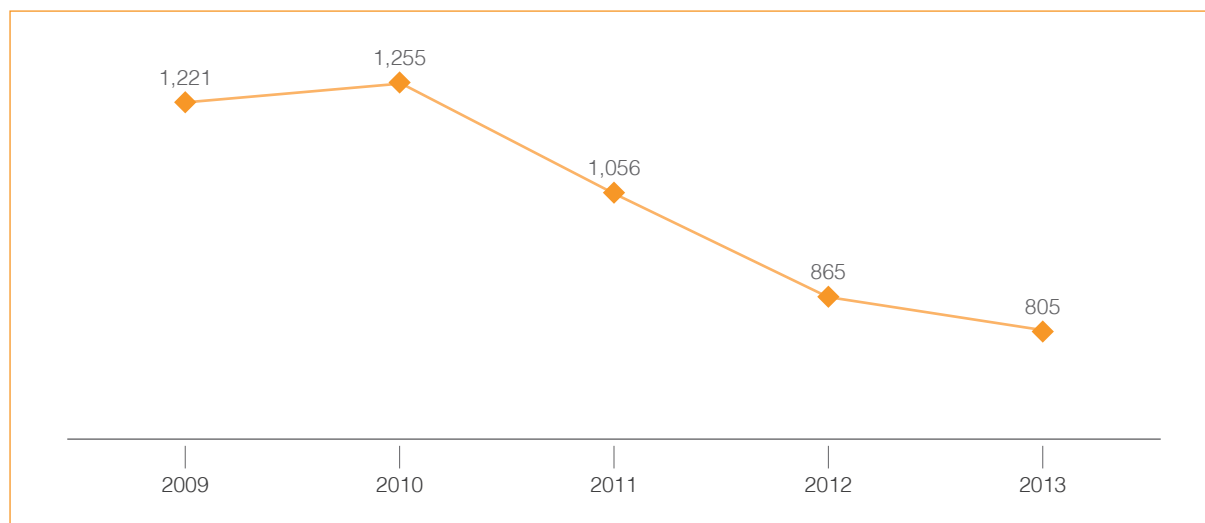
Source: Own data from figures of the Technical Office of the Catalan Ministry of Culture and Idescat.

Public expenditure on culture

Between 2005 and 2010 public budgets for culture in Catalonia increased constantly. In 2010 public contributions to culture began to fall and this trend has continued to the present. The public administrations with cultural powers in Catalonia allocated €805 million to the cultural sector in 2013 compared with €1.25 billion in 2010, a reduction of 34.1%. The total amount of public spending on culture in Catalonia is now below the level of 2005.

Of the various public funders, town councils provide the most money: 56% of public expenditure in 2013, compared with 54% in 2011. The Catalan Ministry of Culture provided 30% and the provincial and district councils 12% in 2013, compared with 29% and 11%, respectively, in 2011. Conversely, the central government provided only 2%, compared with 6% in 2011.

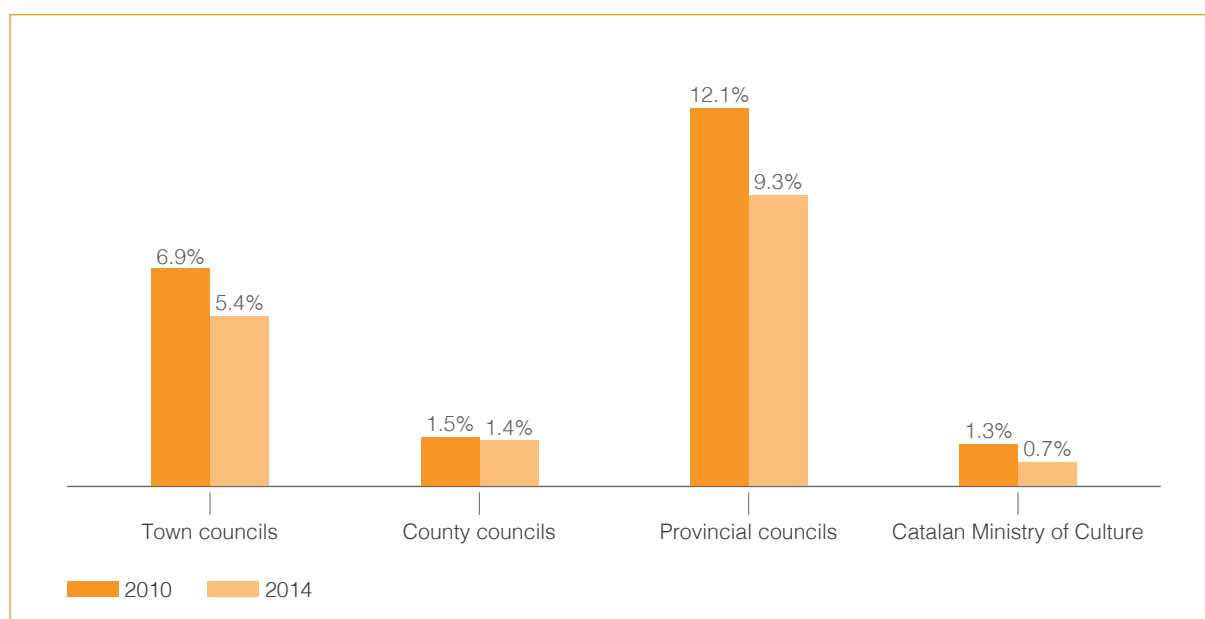
Evolution of public spending on culture in Catalonia. 2009-2013 (in million euros)



Source: Technical Office of the Catalan Ministry of Culture.

This reduction in the total budget for culture can also be seen in the proportion of its budget that each administration allocated to culture. In all cases there has been a significant decrease, indicating that these administrations have reduced their spending more in culture than in other areas.

Comparison of the percentage of the budget allocated to culture by Catalan government bodies. 2010 and 2014

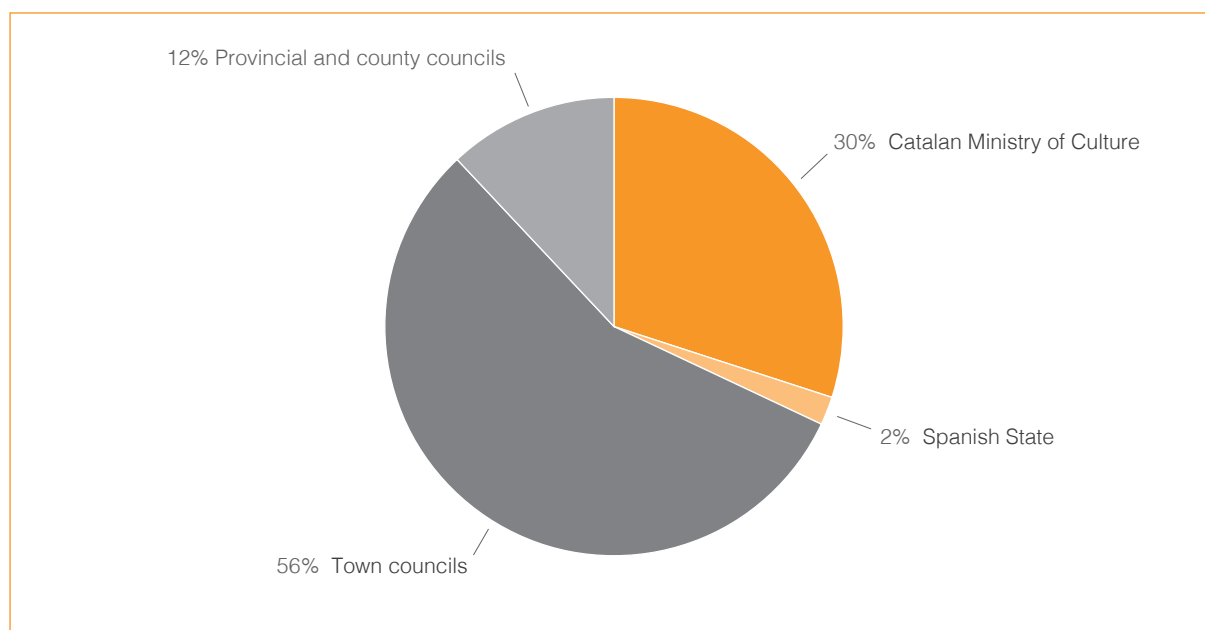


Source: Portal of the budgets of the Catalan Ministry of Economy and Knowledge and budgetary data of local authorities of the Spanish Ministry of Finance and Public Administrations.

Note: These calculations were made with the data of the approved budget.



Distribution of public expenditure on culture in Catalonia by level of government. 2013



Source: Technical Office of the Catalan Ministry of Culture.

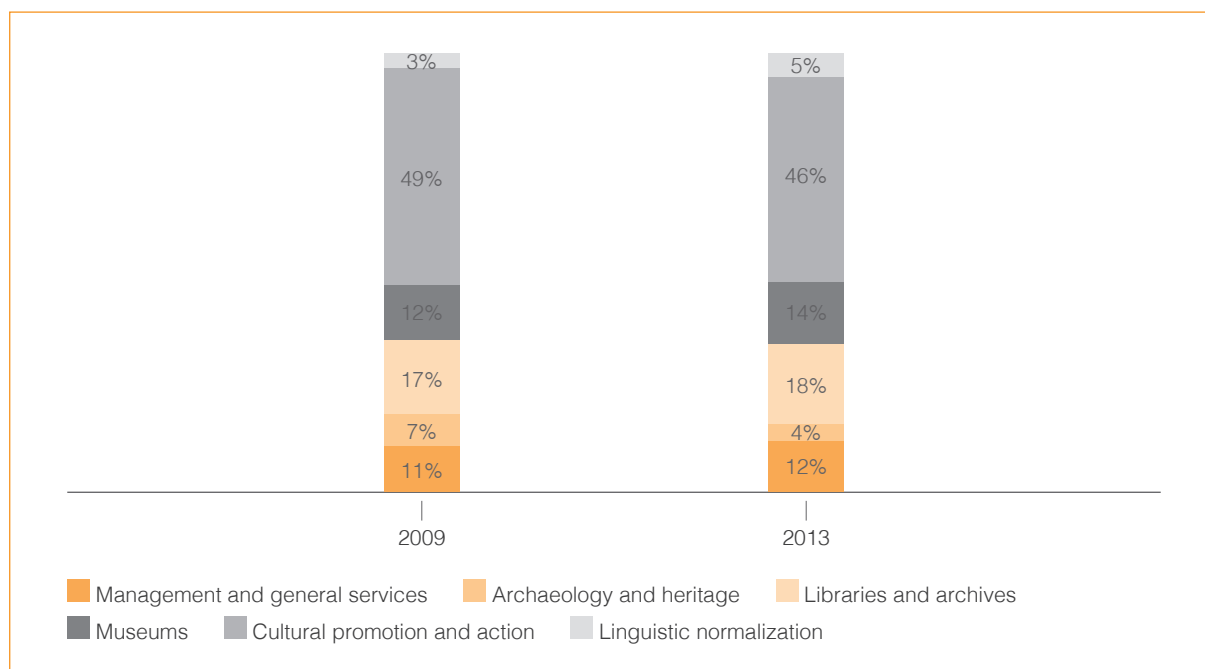
Spending by programmes

The largest share of public money allocated to culture is dedicated to promoting cultural activities (46%), followed by libraries and archives (18%) and museums (14%). Less money is devoted to linguistic normalization (5%) and archaeology and heritage (4%).

No significant changes seem to have occurred between 2009 and 2013. The most significant was probably the reduction by three percentage points of the amount allocated to cultural promotion and action. The percentage allocated to archaeology and heritage was also reduced by the same amount, while the budget for linguistic standardization was increased by two points.

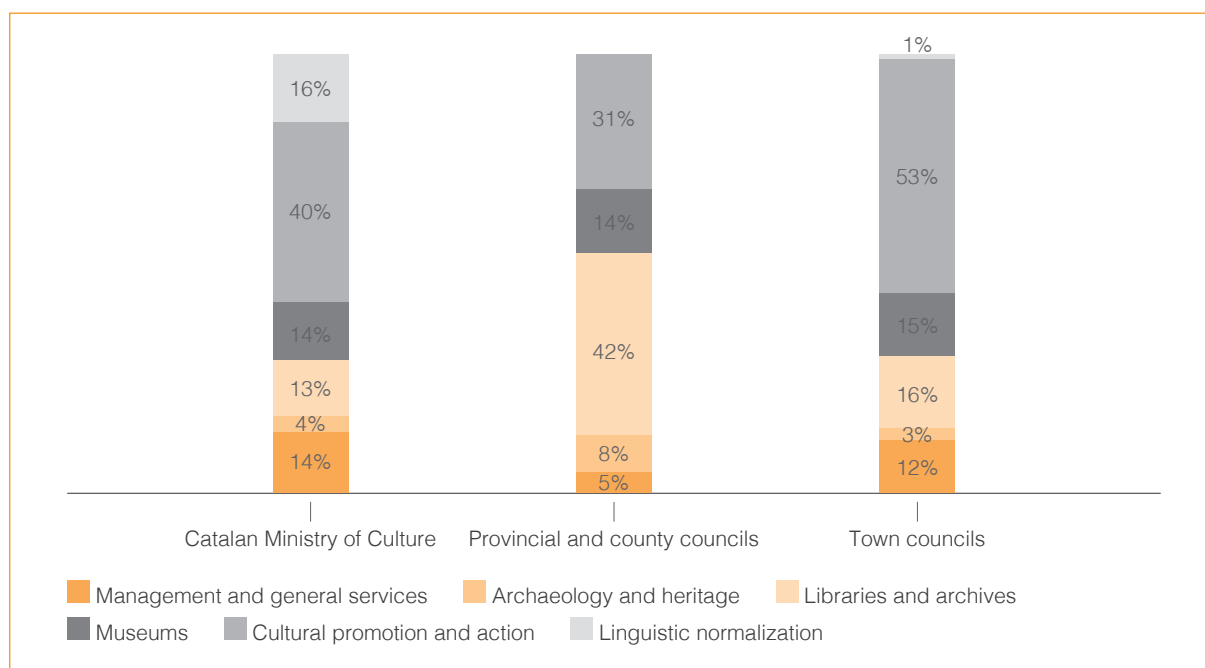
The Generalitat and the town councils were the governments that allocate the highest percentage of their cultural spending to cultural promotion and action programmes, while the provincial and county councils devote a higher percentage of their expenditure to libraries and archives. All levels of government spend a similar percentage of funds on museums, but the provincial councils spend the highest percentage on archaeology and heritage. Only the Catalan Ministry of Culture devotes a significant part to linguistic normalization; in fact, this item has increased by six percentage points since 2010. The provincial councils support the lowest percentage of spending on general services, but all governments have increased their spending on this section; the Catalan Ministry of Culture has almost doubled the 2010 figure of 8%. The effects of cuts in public cultural budgets have therefore been compounded by the difficulty of reducing administrative and structural costs proportionally.

Comparison of the distribution of public spending on culture in Catalonia by programme. 2009 and 2013



Source: Technical Office of the Catalan Ministry of Culture.

Distribution of public spending on culture by programme and government level. 2013



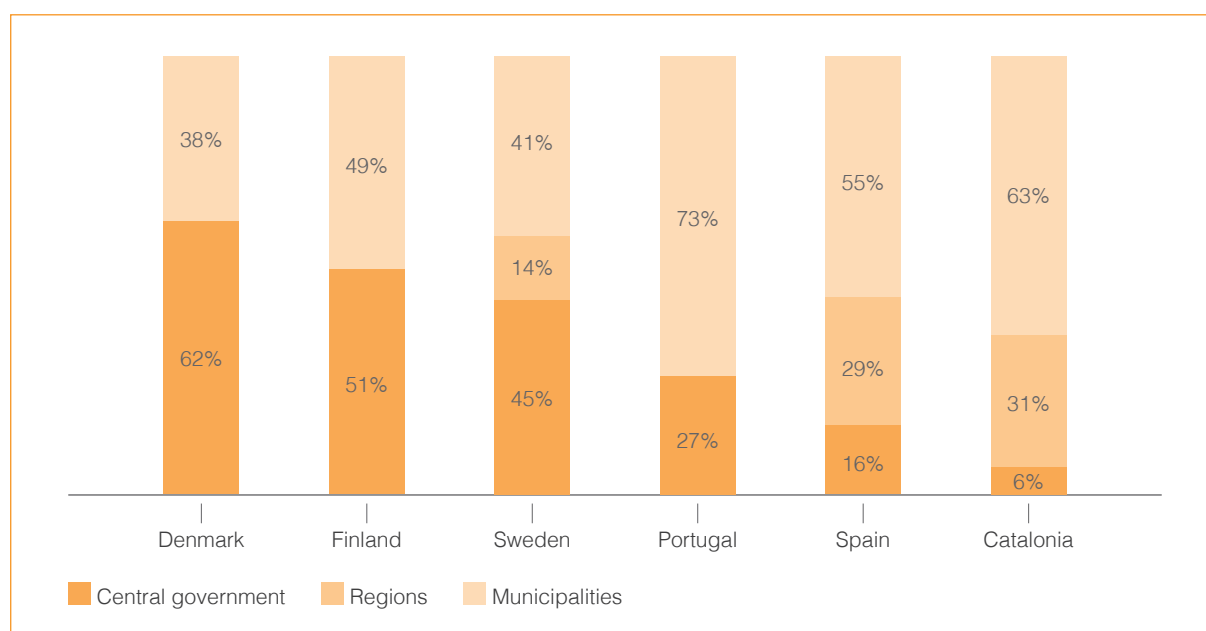
Font: Gabinet Tècnic del Departament de Cultura.

European comparison

The great differences in administration and territorial organization between European countries make it difficult to compare the participation in culture of the various levels of government. Nevertheless, it is easy to see that State participation in culture is higher in Scandinavian countries than in southern Europe, where municipalities play a more active role.

The distribution of the economic responsibilities for culture of the different levels of government in Catalonia and Spain is very similar: a strong contribution by local governments, followed by regional governments (to which powers regarding cultural policies have been transferred in most cases), and finally the central government of the Spanish State.

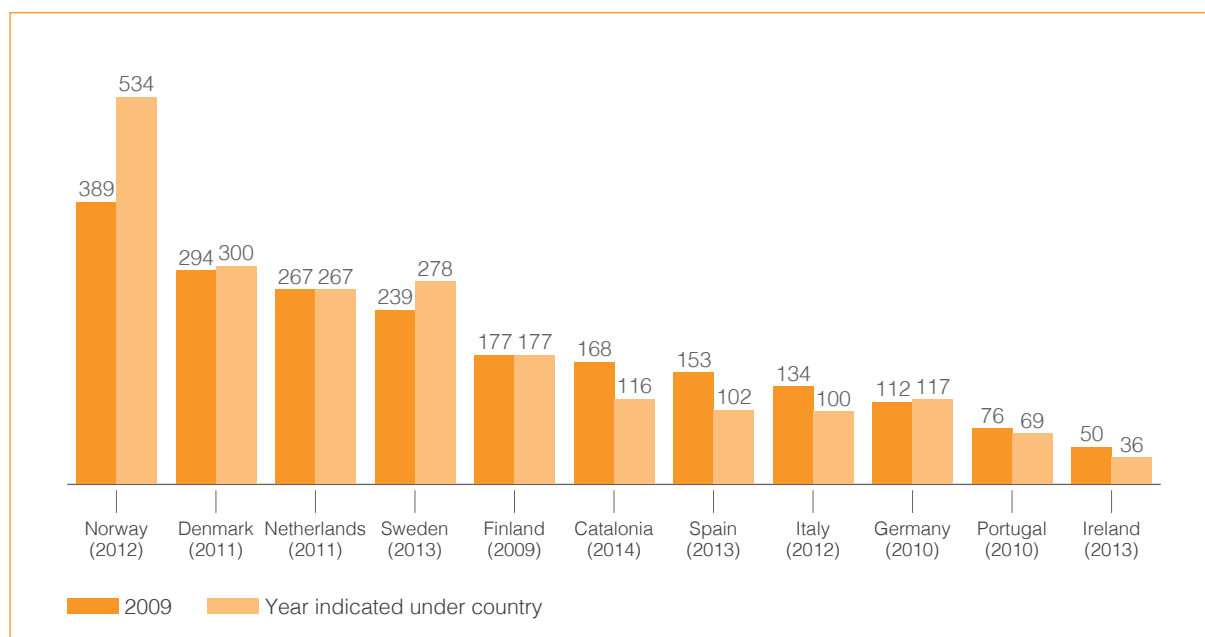
Comparison of spending on culture by level of government in several European countries. 2009



Source: ERICarts. *Compendium. Cultural Policies and Trends in Europe*.

In 2014 the Catalan government allocated 116 euros per inhabitant to culture as a whole, thus continuing the decline that began in 2009, when it reached 168 euros per inhabitant. If we compare this indicator in Catalonia with that of other European countries, we observe that governments in Catalonia have a higher per capita cultural expenditure than other countries in the Mediterranean, such as Italy, Portugal and even Spain. Among the Central European countries, the Netherlands has a higher per capita cultural expenditure but Germany is an exception, spending less money per capita on culture than some countries in southern Europe. The Scandinavian countries, with Norway in the lead, spend far more per capita than other European countries. In addition, since 2009 most Nordic countries—and even Germany—have maintained or increased their spending on culture, while countries in southern Europe have decreased it as a result of budgetary restraint measures.

Comparison of per capita spending on culture between several European countries. 2009 and other years

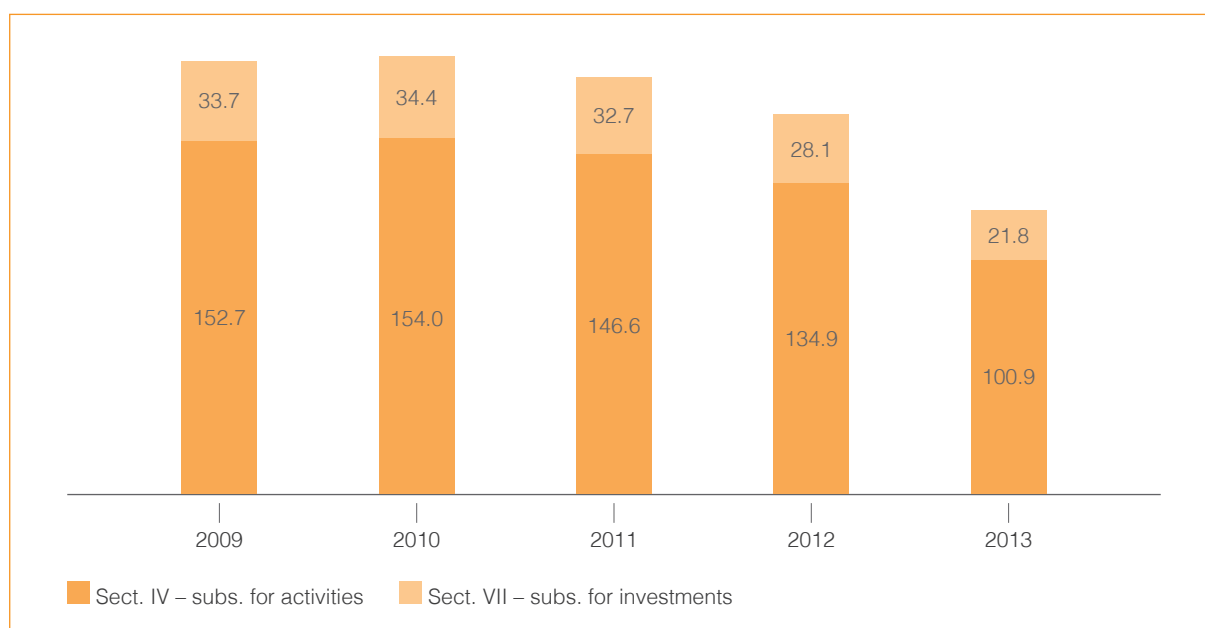


Source: ERICarts. *Compendium. Cultural Policies and Trends in Europe*.

Subsidies to third parties by the Catalan Ministry of Culture

In 2013 the Catalan Ministry of Culture paid €122.7 million in subsidies to third parties: 82% was used to support cultural activities (€100.9 million in current-account transfers or Section IV of the budget), and the remaining 18% went to facilities (€21.8 million in capital transfers or Section VII of the budget).

Evolution of Sections IV and VII of the budget of the Catalan Ministry of Culture. 2009-2013 (in million euros)



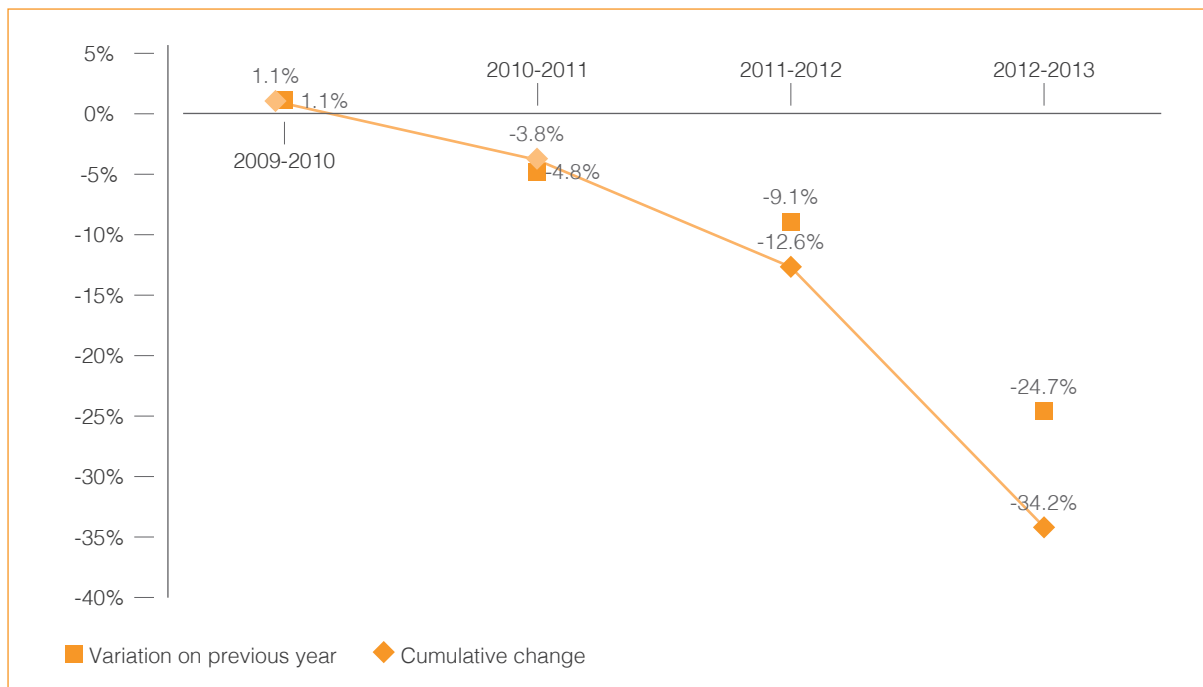
Source: Reports of the Catalan Ministry of Culture.

Note: All figures refer to the settled accounts. To compare the figures for different years, the data from the Directorate-General for Language Policy, which joined the Department in 2011, are not included.



In the last five financial years, subsidies by the Catalan Ministry of Culture have decreased by 34% in both current-account and capital transfers.

Interannual variations in Sections IV and VII of the budget of the Catalan Ministry of Culture. 2009-2013



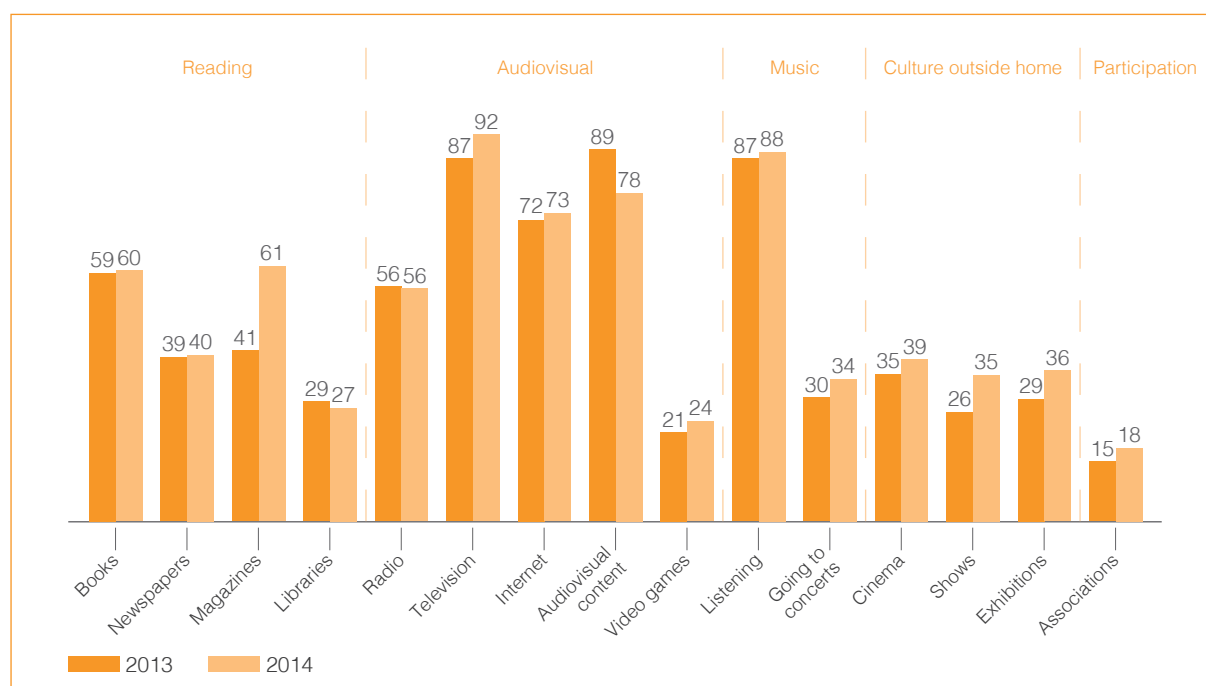
Source: Reports of the Catalan Ministry of Culture.

Market

According to the *Enquesta de participació cultural* (Survey of Cultural Participation in Catalonia) of 2014, watching television, listening to music, watching audiovisual content and connecting to the internet are the cultural activities most practised by Catalans. As many as 92% of Catalans watch television daily and 88% listen to music frequently, without counting live music. Viewing audiovisual content (films, series, documentaries and videos) on television or internet (excluding going to the cinema) is a frequent activity for 78% of the respondents. Furthermore, 73% of Catalans had connected to the internet using some device in the previous 30 days.

Interestingly, these cultural activities that are most common among Catalans require an electronic device to access the content, showing that digital culture is very present in our daily habits. Video games, however, which also require technological equipment, show a lower use: only 24% of Catalans had played a game in the previous three months. Between the 2013 and 2014 surveys, the use of television had increased and access to audiovisual content had decreased. It remains to be seen whether this trend will be confirmed in future surveys. The other activities remained stable.

Evolution of the participation of Catalans in cultural activities. 2013-2014 (percentage)



Source: *Enquesta de participació cultural Catalunya 2014*, Technical Office of the Catalan Ministry of Culture.

A second group of activities, reading books and magazines and listening to the radio, enjoys a lower level of participation but these activities are still practised by over 50% of Catalans. The percentage of Catalans who claimed to have read a book (excluding academic and professional reading) over the previous 12 months increased from 59% in 2013 to 60% in 2014. Reading magazines rose sharply between the two years, from 41% to 61%. The survey does not reveal whether the books and magazines were on paper or on a technological device. Only 40% of the population read or browse newspapers daily but 56% of the population listen to the radio daily. The percentage of the population that both read newspapers and listen to the radio has remained constant.

The above are considered mainly leisure activities. The ones that Catalans identify more as cultural show a lower level of acceptance. Between 35% and 40% of Catalans go to the cinema, concerts or the theatre and



visit exhibitions, while 27% go to libraries. All of these practices show a positive trend, except for going to libraries, which fell two percentage points between the two years. Finally, the survey also reveals that 18% of Catalans belong to some type of cultural association.

Figures for the main sectors

Books

According to the General Secretariat for Culture of the Spanish Ministry of Education, Culture and Sport (based on requests for ISBNs), there are 649 Catalan publishers, with a turnover of 1.06 billion euros in 2014 on the domestic market, 0.5% less than in 2013 and 33.3% less than in 2009. Of this turnover, 19.6% corresponded to titles in Catalan in both years.

Key figures of the book sector in Catalonia. 2014

Publishers (2013)	649
Titles published	35,429
Copies published	126.8 millions
Libraries of the Catalan public library system	381
Visits to libraries of the Catalan public system	24.9 millions

Source: *Anuario de estadísticas culturales 2014* (Yearbook of Cultural Statistics, 2014), Spanish Ministry of Education, Culture and Sport; *Comercio interior del libro en España 2014* (Domestic Book Trading in Spain, 2014), Federation of Publishers' Guilds of Spain; *Biblioteques públiques de Catalunya. Balanç del 2014* (Public Libraries in Catalonia. 2014 Report), Library Service of the Catalan Ministry of Culture.

As for production, 35,429 titles were published in 2014 (5.9% more than in 2013) and 126.8 million copies were sold, a figure very similar to that of 2013, when a trend towards stabilization began after years of continuous losses. The total average print run was 3579 copies per title.

Literature had the highest turnover in 2014, with 35.2% of the total, followed by children's literature with 17.1% and non-university textbooks with 14.6%. This distribution by subjects is almost identical to that of the previous year.

Based on the total turnover in 2014, 44% of the books of Catalan publishers were sold through bookshops, about 9.5% through bookshop chains and 3.3% through large supermarkets. This represents a recovery by bookshops, which increased their market share by 10 percentage points in one year.

Paper is still the main format of the book industry, accounting for 78.5% of requests for ISBNs in 2013. However, the digital market continues to rise significantly: in 2013 it reached more than 12,000 published titles (39% more than in 2012 and more than 300% more than in 2010) and a turnover of €34.4 million (7.5% more than in 2012 and 168% more than in 2010).

In 2014 almost 60% of the Catalan population read a book. More women (63.7%) than men (54.5%) claim to have read. People still read more in Spanish (69%) than in Catalan (24.8%) and, although the turnover of Catalan book sales has increased recently, reading in Catalan has fallen three percentage points from the highest point in 2012, and is now at a level similar to that of 2009. Nevertheless, there was a slight recovery in 2014 compared with 2013.

Catalonia has a well-established public library system. In 2014, the 381 public libraries in Catalonia received more than 24.9 million visits and nearly 3.6 million users had a library card. In 2014 more than 14.8 million documents were loaned, a decrease of 7.5% compared with the previous year; however, in the same period internet use in libraries increased by 10.5%, reaching nearly six million accesses through the computers or Wi-Fi services available in these facilities.

Cinema and audiovisual

In 2013 Catalan film producers produced 74 films for cinema release, a 10.4% increase in titles over the previous year, reversing the downward trend that began in 2010 and returning to the level of 2009. Only 46% of these productions were made as co-productions, almost 10 percentage points less than in 2012.

Key figures of the cinema sector in Catalonia. 2013

Feature films produced	74
Films screened	915
Sessions	770,206
Cinemas	171
Active screens	798
Spectators	16,296,252

Source: *Estadístiques culturals de Catalunya 2015* (Cultural Statistics of Catalonia in 2015), Technical Office of the Catalan Ministry of Culture.

In addition, the 915 films screened on the 798 active screens in Catalonia attracted just over 16.2 million viewers and raised around €111.5 million. These figures confirm the continued loss of viewers of cinema screening since 2009: almost 28%, or six million viewers. Income has also been seriously affected by this downturn, with a decline of almost 25% since 2009. The screen quota of Catalan productions also decreased in Catalonia: while in 2012 it rose to 9.1%, in 2013 it fell to 6.4%, almost one percentage point less than in 2009. Just over three million spectators watched cinema in Catalan, a decrease of 42% compared with 2012 and a lower value than in 2009. In the 2014 survey, of the last films seen by spectators over the age of 14, 89% were in Spanish and 5.5% were in Catalan.

A total of 23.6% of Catalans over 14 years of age played video games in 2014, an increase of 2.2 percentage points compared with the previous year. The Catalan language is almost non-existent in video games: only 1.6% of the players stated that the last game they played was in Catalan.

Music

In 2013 in Catalonia 14,633 pop music concerts and 1,778 classical music concerts were scheduled. Just over four million people attended a popular music concert (a million less than in 2009) and 634,000 attended a classical music concert (more than 13% less than in 2009). Overall, music showed a turnover of almost €39 million, 6.3% less than in the previous year (6.3% less) and the decrease was more accentuated in the case of popular music.

Key figures of the music industry in Catalonia. 2013

Popular music	
Concerts	14,633
Attendees	4,067,212
Classic music	
Concerts	1,778
Attendees	634,153
Record productions in Catalan	763

Source: *Anuario SGAE 2014 de las artes escénicas, musicales y audiovisuales* (SGAE 2014 Yearbook of Performing, Musical and Audiovisual Arts), SGAE Foundation and *Anuari de la música 2015* (2015 Yearbook of Music), Enderrock i Arc group.

In 2010 it seemed that the Catalan music industry had started to recover thanks to the new Catalan pop. By 2012 it had increased by 6.3% to reach a turnover of 16.5 million euros. However, this growth was not

maintained: quite the opposite. In 2012 the annual turnover started to fall again and reached 10.2 million in 2014, a fall of 16.2% over the previous year and an accumulated fall of 48% since 2010.

Digital sales grew by almost 48% between 2009 and 2014, accounting for 29% of the music market (almost 19 percentage points higher than in 2009). Between 2013 and 2014 the overall balance of the digital market was positive, with a growth of 22.6% in the Spanish State, but the Catalan digital music market fell by 17.2% in 2014.

As stated above, music is still a favourite cultural activity of Catalans, with 88% listening to music frequently (1.5 percentage points more than in 2013). Moreover, three out of 10 Catalans had attended a concert in the previous 12 months. Consumption of music in Catalan rose from 5.8% in 2009 to 13.3% in 2014. This highest value of the period may have been achieved thanks to the increase in the number of titles in Catalan, which reached 843 in 2014.

Performing arts

The 166 performing arts companies in Catalonia in 2013 (111 theatre companies, 29 dance companies and 26 circus companies) performed 784 shows, 30.5% of which were first performed in that year and 23% of which were co-productions. The 16,682 scheduled performances generated a box office revenue of €54.9 million.

The panorama of performing arts companies has changed since 2009, showing a 20% fall in the total number of performing arts companies. Circus and dance companies have been the most affected, with a cumulative fall in this period of around 41% and 37%, respectively. However, only seven theatre companies have been dissolved.

Key figures of the performing arts sector in Catalonia. 2013

Companies	166
Spectacles	784
Performances given by Catalan companies	14,931
Theatres	160
Scheduled performances by Catalan theatres	16,682
Spectators	2,987,150

Source: *Estadístiques culturals de Catalunya 2015*, Technical Office of the Catalan Ministry of Culture.

The volume of work of these companies has also fallen. Despite the decrease in the number of spectacles, the distribution between premieres and repertoire has remained the same: 30% were premieres and 70% repertoire. The number of performances was lower for the whole sector; 18% fewer between 2009 and 2014. By sectors, dance and circus were again the most affected, with a fall of over 40%. However, the number of circus performances increased by 5% in 2014.

Catalan theatres increased their offer: the number of scheduled performances rose by 22% between 2009 and 2013 (1.7% between 2012 and 2013). Box office returns, however, showed a cumulative decline of 18% during this period (12.6% between 2012 and 2013). Of the performances by Catalan companies, 76.4% were theatrical, 11.6% dance, and 12% circus. For the first time since 2009, there were more circus than dance performances.

The common genre among Catalan performing arts companies was the theatre, which accounted for 30.6% of all performances; puppets, shadow theatre and object theatre accounted for 17.9%; circus, clowns and juggling 10.7%; and dance 12%. Musical theatre showed an upward trend (7.3% in 2009).

In 2013, 55.6% of the offer of stage performances in Catalan theatres was in Catalan, and about 53% of Catalans over 14 years of age stated that the last performance they had attended was in Catalan.

Visual arts

In 2013 there were 144 art galleries in Catalonia, 22% fewer than in 2009. Of these, 70% were located in the metropolitan area. Most of the galleries (59.7%) hold six to 10 exhibitions a year, commonly featuring works that use traditional techniques such as painting, works on paper and prints, sculpture and photography. Multimedia, video and digital art are less common in these galleries.

Key figures of the visual arts sector in Catalonia. 2013

Art galleries	144
Exhibitions held	1.007
Artists exhibited	3.629

Source: *Estadístiques culturals de Catalunya 2015*, Technical Office of the Catalan Ministry of Culture.

A quarter of Catalan galleries exhibit fewer than 10 artists per year, 21.9% between 10 and 19, and only 20.9% more than 40. Half have exclusive contracts with artists and 82.6% have their own art collection. The galleries are small in size, most having an exhibition space measuring between 50 and 99 m² and only 11.8% having one larger than 200 m². Most of the galleries (65.7%) have a maximum of two employees and only 13.4% have five or more. Most of them (84.7%) report an income of less than €30,000 a year and only 5.1% report an income of more than €150,000 a year.

Museums and heritage

Catalonia has 171 museums and 388 collections, which together received 21.6 million visitors in 2013, 4% less than in the previous year. The most visited museums this year were the Dalí Museum and the Museum of Barcelona Football Club, both with more than 1.5 million visitors, followed by the Museu Picasso and Joan Miró Foundation, which received just over 900,000 visitors. The third group of museums in number of visits were the MUHBA, the MNAC and the MACBA, all with more than 600,000 visitors.

Key figures of the museums and heritage sector in Catalonia. 2013

Museums	171
Collections	388
Visitors	21,593,992
Activities	5,707
Participants in activities	3,779,009
Listed monuments	31,752
Archaeological and palaeontological sites	13,179
Cultural assets of national interest in Catalonia	2,205
Participants in activities	3,779,009

Source: *Estadístiques culturals de Catalunya 2015*, Technical Office of the Catalan Ministry of Culture.

Catalan museums organized 5,707 activities, including guided tours, lectures, courses and workshops. These activities attracted about 3.8 million visitors. Compared with the previous year, 87% more activities were scheduled and the number of participants in these activities more than doubled.

Catalonia has 2,205 heritage assets of national interest, 90% of which are historical monuments. They also include archaeological sites (6.8%) and historical sites (2.4%). In addition, there are 3,752 monuments, including buildings, towns and architectural elements, and 13,159 archaeological and palaeontological deposits. The 10 main monuments managed by the Catalan Ministry of Culture attracted 300,000 visitors in 2013.

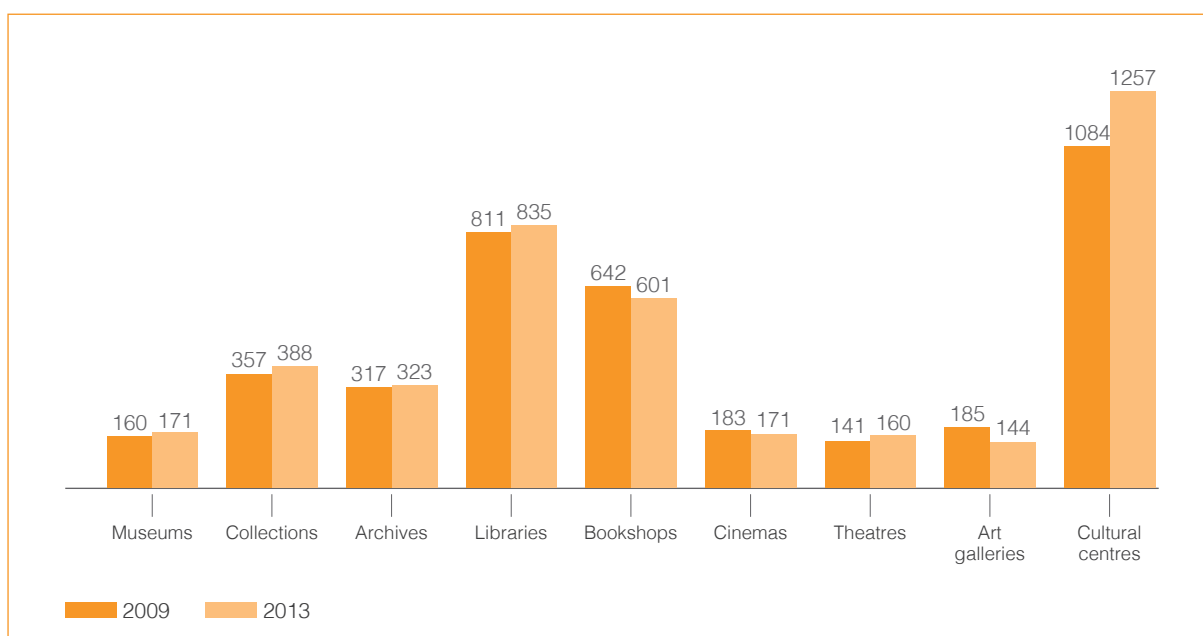
Structure of the sector

Cultural facilities

Catalonia has a large number of cultural facilities in which people can participate and enjoy a variety of activities. The most common facilities are multipurpose cultural-centres, often called cultural centres. They are difficult to classify because they offer socioeducational, civic, recreational services, etc. In 2010 the Cultural Facilities Plan of Catalonia calculated that there were 1,084 such facilities distributed throughout the territory. There are currently 1,257.

In number of facilities the second place (835 facilities) is occupied by libraries, which foster reading through loans and other related services. Private bookshops are also well represented all over Catalonia, with 601 establishments. Unlike libraries, whose number rose by 3% between 2010 and 2012, bookshops lost 6% of their establishments between 2008 and 2013.

Number of cultural facilities in Catalonia by type



Source: *Estadístiques culturals de Catalunya 2015* and *Equipaments culturals a Catalunya* (Cultural facilities in Catalonia), Technical Office of the Catalan Ministry of Culture; *Mapa de llibrerías 2014* (2014 Map of Bookshops), Observatory of Bookshops in Spain, and the *Cercador d'equipaments* (Facilities Search Engine).

Museums and collections, whether public or private, are another very common type of facility in Catalonia. Law 17/1990, on museums, clearly lays down the characteristics that must be met for a facility to be classified as a museum. If these characteristics are not met, the facility can be classified as a collection. Of the 559 facilities dedicated to various fields and content, 30.5% were considered museums and the remaining 69.5% were considered collections. Between 2009 and 2013 the number of such facilities increased by 8.1% (museums by 6.9% and collections by 8.7%).

Archives are covered by Law 10/2001, on archives and documents, which identifies a number of issues of essential reference for determining the types of archive. There are over 300 archives throughout Catalonia and the number shows little variation over time.

Film screening is a totally private activity. Increasingly few cinemas are left in small Catalan towns and the majority are concentrated in large cities and county capitals. In 2013 there were 171 cinemas in Catalonia (6.6% fewer than in 2009) with 798 screens (almost the same number as in 2009).

For the performing arts, there were 160 venues in Catalonia, 13.5% more than in 2009. To these facilities, we must add the nearly 300 architectural complexes identified by the PECCat in Catalonia that stage dramatic and musical activities.

Finally, the world of visual arts had 144 art galleries, 22.2% fewer than in 2013. This is the sector that has suffered the greatest loss of establishments.

Number of facilities per 100,000 inhabitants according to territorial demarcations. 2013

	Museums	Collections	Archives	Libraries	Cinemas	Cinema screens	Theatres	Art galleries
Catalonia average	2.27	5.16	4.30	11.11	2.27	10.61	2.13	1.92
Metropolitan	1.53	2.28	3.69	9.07	1.49	9.99	2.20	2.35
Alt Pirineu and Aran	13.59	40.78	12.24	31.27	9.52	10.88	1.36	0.00
Central counties	2.55	11.96	5.60	16.55	1.78	6.62	2.29	0.51
Girona counties	4.45	8.36	6.20	13.48	3.24	12.67	2.56	1.75
Camp de Tarragona	3.69	7.95	5.82	11.64	3.49	14.55	2.13	0.78
Penedès	2.76	5.10	2.98	10.21	2.55	8.93	1.06	1.70
Terres de Ponent	2.46	10.95	4.93	18.07	4.65	12.59	2.19	1.10
Terres de l'Ebre	2.16	18.89	4.32	21.59	8.10	16.19	1.08	0.54

Source: Author based on data from the Technical Office of the Catalan Ministry of Culture.

The main shortcomings of the distribution of facilities in the Catalan territory are presented below.

Alt Pirineu and Aran, the least populated region of Catalonia, with less than 1% of the population, is seriously deficient in regard to theatres and art galleries (there is only one theatre and the only gallery closed in 2009). The problem with this region is the difficulty of scheduling activities with such a low population density and the difficulty of access to facilities due to the poor communications. However, there have been noteworthy and successful initiatives, such as the Early Music Festival of the Pyrenees.

The regions of Central Catalonia, with 5.2% of the population, are below the Catalan average in number of theatres and art galleries. However, they have a good level of libraries and collections.

Terres de Ponent, with 4.8% of the Catalan population, have a higher number of facilities than the Catalan average, with the exception of art galleries. Camp de Tarragona and Terres de l'Ebre, with 6.9% and 2.5% of the population, respectively, are also lacking in art galleries, and in Terres de l'Ebre the number of theatres is below the Catalan average. However, this region has a large number of libraries.

The Girona counties, with 9.9% of the population, have no significant deficiencies in any type of facility, except art galleries, which are lacking in all the regional groupings, except in the metropolitan area.

The Penedès regional grouping, which includes the Alt Penedès, Baix Penedès, Garraf and Anoia, with 6.3% of the population, is highly deficient in archives and theatres. It is also below the average in collections, libraries and art galleries.

The metropolitan area, which includes the districts of Baix Llobregat, Barcelonès, Maresme, Vallès Oriental and Vallès Occidental, has the greatest concentration of facilities in all categories. However, because it is the most populated area, with 63.5% of the total population, the indicator of facilities per 100,000 inhabitants is below the Catalan average in all cases, except theatres and art galleries. A gap analysis of facilities should take into account that the population density would allow a more intensive use of these facilities. The proximity to Barcelona and the attraction of the big city facilities is another factor involved in this question.

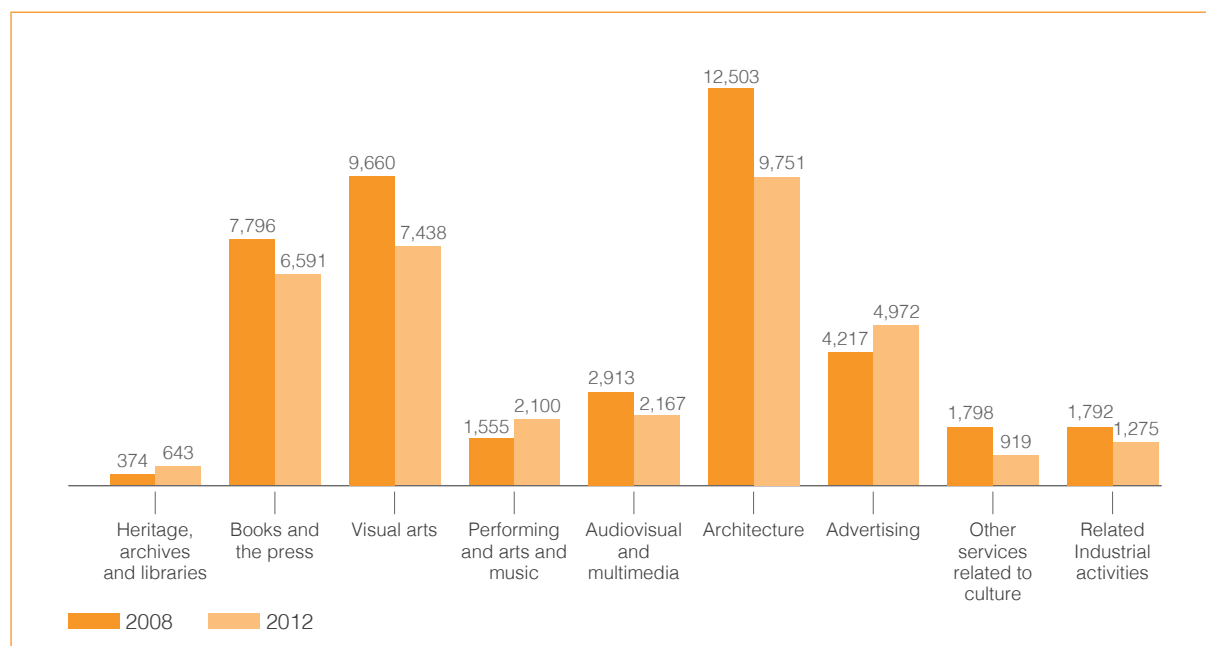
Companies in the cultural sector

The culture sector has declined in importance in the economy in all variables studied in this period in Catalonia. The decline is greatest in the percentage of cultural companies in the Catalan business fabric: in 2012 there were 35,856 firms devoted to cultural activities in Catalonia, representing 6% of all companies of the Catalan economy, whereas in 2008 there were 42,608 companies representing 6.7% of all companies.

The cultural economic activity with most enterprises established in Catalonia is still architecture, which, despite having lost 22% of its companies in the 2008-2012 period, still represents 27.2% of total cultural companies. Next are companies working in visual arts, which account for 20.7%, and books and newspapers, which account for 18.4%. All these areas of business suffered heavy destruction of enterprises, with the disappearance of at least 18% of their companies.

The number of companies associated with heritage, archives and libraries experienced an increase of 72%, although this was still the smallest group, accounting for only 1.8% of companies in the sector. Other noteworthy data were the increase in the number of companies in the performing arts and music group and in the advertising group, by 35% and 18%, respectively.

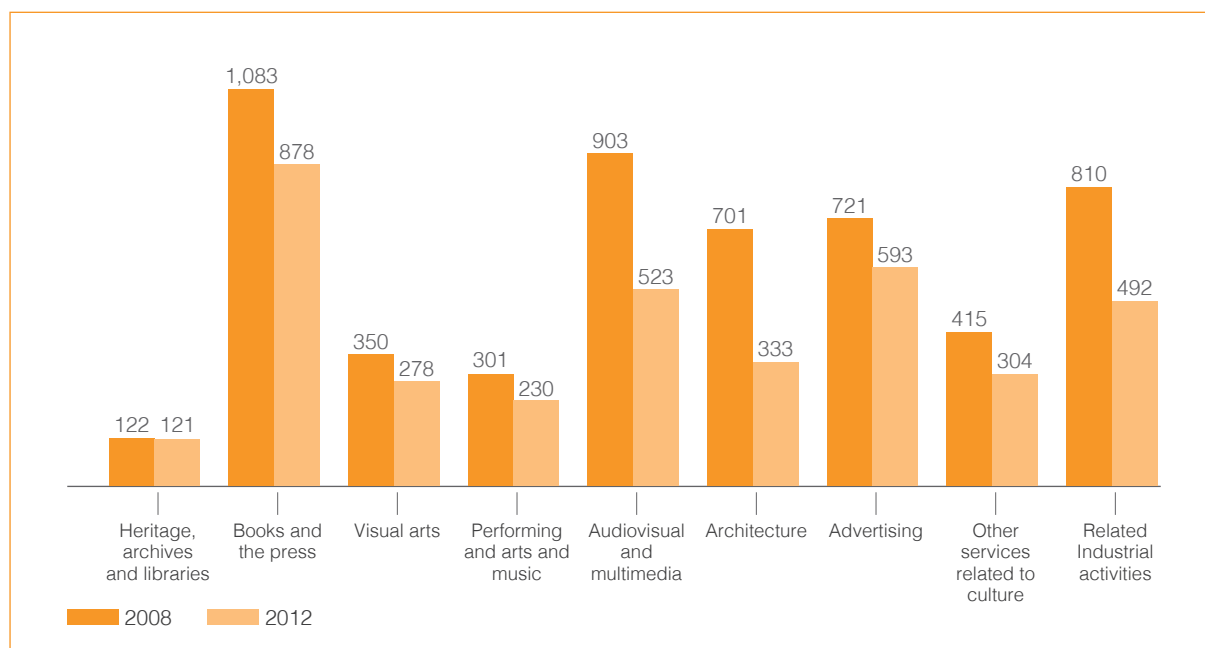
Companies according to group of cultural activities in Catalonia. 2008 and 2012



Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012* (Economic and employment figures of the cultural and creative sector of the Catalan economy, 2012), Technical Office of the Catalan Ministry of Culture.

GVA has declined greatly in all groups of cultural activity. The 2012 figures show a loss of more than €608 million in the cultural sector in Catalonia compared with 2011 and over €1653 million compared with 2008. Again, the biggest fall was in the group of architecture, which lost 53% in GVA in four years, followed by the audiovisual and multimedia group, which lost 42%. Companies in the heritage group were the only ones that maintained a constant GVA. The books and newspapers group made the highest contribution to cultural GVA, with 23.4% of the total, ahead of advertising and audiovisual and multimedia, with 15.8% and 13.9%, respectively.

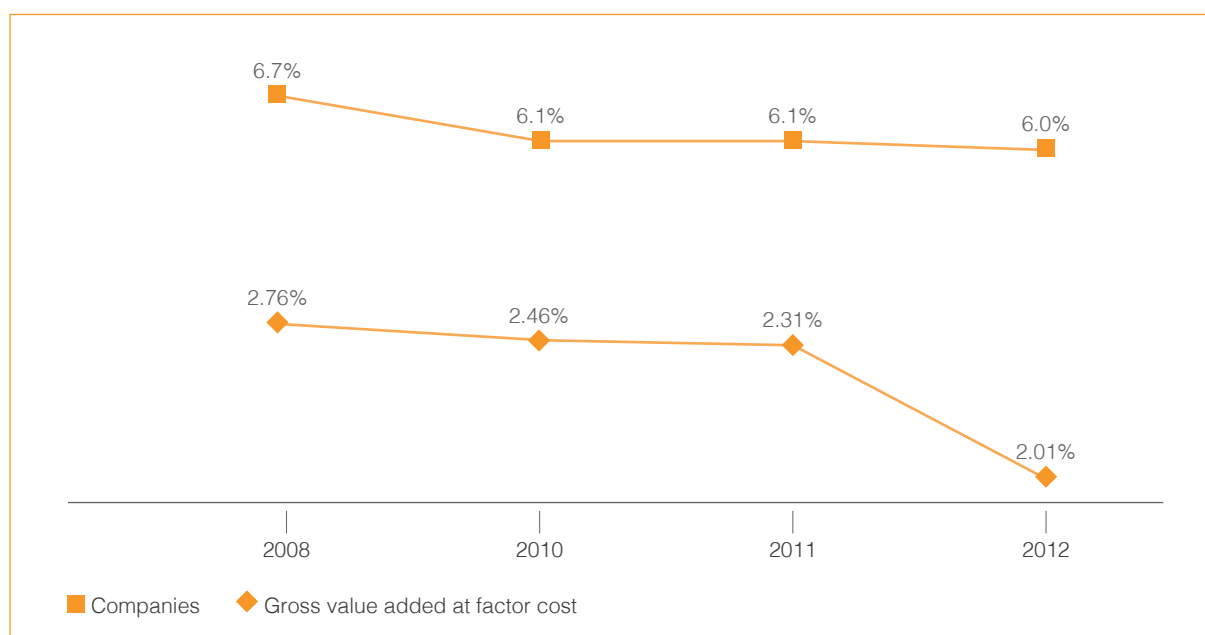
GVA at factor cost according to group of cultural activities in Catalonia. 2008 and 2012 (in million euros)



Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*, Technical Office of the Catalan Ministry of Culture.

In general, the number of companies in the cultural sector has fallen by 6752, which means that there are 16% fewer companies operating in the sector, while the GVA has fallen by €1.65 billion euros, representing a 31% reduction in its contribution to the Catalan economy.

Evolution of GVA at factor cost and that of cultural enterprises as a percentage of the Catalan economy. 2008 and 2012



Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*, Technical Office of the Catalan Ministry of Culture.

If we compare the evolution of gross added value per enterprise in the cultural sector to the total for the Catalan economy, we can see that while the average GVA contributed to the economy by Catalan companies is increasing slightly, the average GVA contributed by Catalan cultural businesses is decreasing. In 2012 Catalan cultural companies produced on average 34% of the GVA produced on average by all companies operating in the Catalan economy, compared with 41% in 2008.

Evolution of GVA at factor cost per cultural company in Catalonia. 2008 and 2012 (in euros)



Source: Authors based on data from *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*. Technical Office of the Catalan Ministry of Culture.

By cultural groups, the sectors in which GVA per enterprise has most decreased are heritage, archives and libraries, and performing arts and music, both of which have shown falls of more than 40%. Coincidentally, these are the sectors that have shown the greatest increase in the number of companies but the GVA generated has not changed significantly.

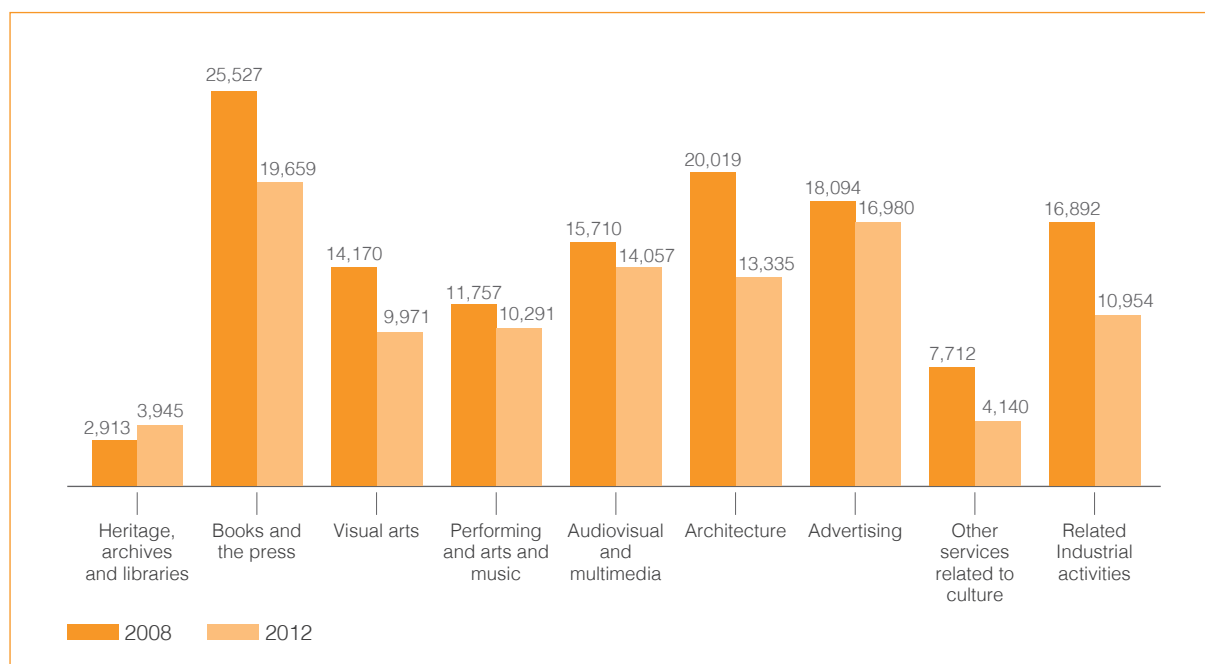
The only group of cultural activity that obtained a similar value to that of all Catalan companies in 2012 was services related to culture. In the audiovisual sector, which in 2008 had a higher value than all companies in the Catalan economy, this index has decreased progressively and in 2012 it stood at 78% of the value for all Catalan companies.

Employee

Between 2008 and 2012 all groups of cultural activity suffered a significant loss of workers. Nearly 30,000 workers were driven out of the sector in four years, representing 22% of the labour force. The most affected groups were services related to culture, related industrial activities, architecture and visual arts, all with losses exceeding 30%. Only the heritage, archives and libraries group showed a positive performance, with a 35% growth in the number of workers. In 2012 the cultural sector employed 3.41% of the total workforce of Catalonia, while four years earlier, in 2008, it employed 3.71%.

One of the main economic characteristics of the Catalan cultural sector is that it is more labour-intensive than the average level for economic activities in Catalonia. In 2012 personnel expenses of all cultural activities in Catalonia accounted for 67.3% of the GVA at factor cost, while the remaining 32.7% went to gross operating surplus.

Workers by cultural activity groups in Catalonia. 2008 and 2012

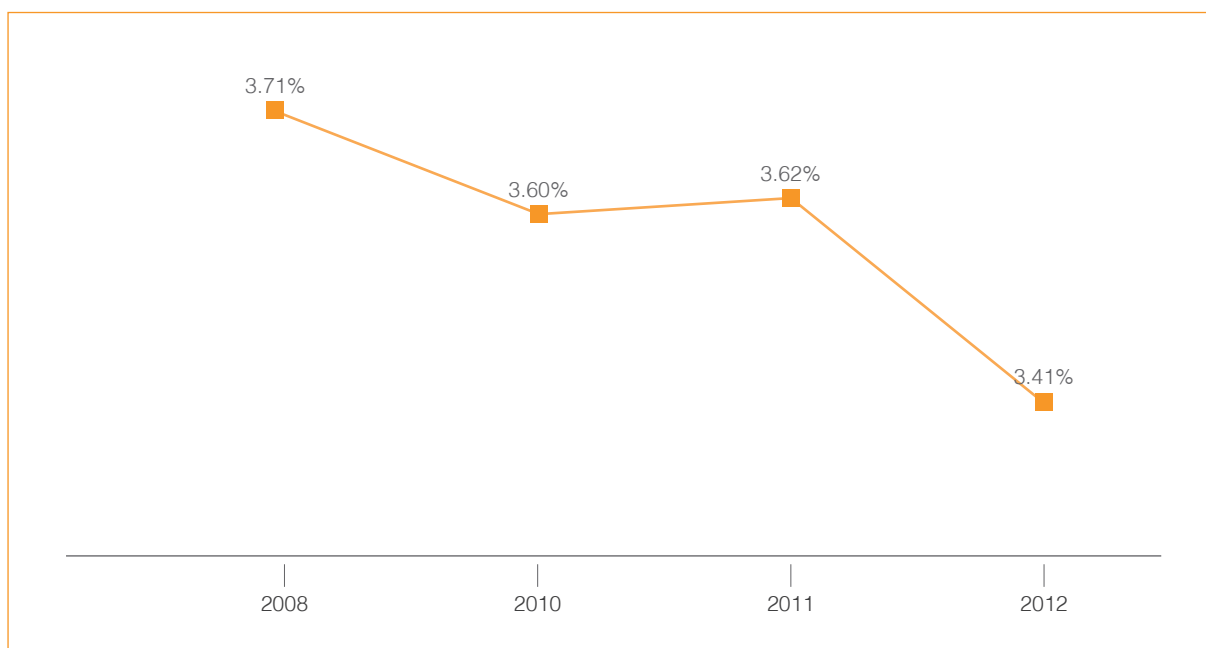


Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*, Technical Office of the Catalan Ministry of Culture.

In addition, the indicator GVA at factor cost per worker, which measures the productivity of cultural activities, remained stable at around 40,000 euros between 2008 and 2010, but fell by 10.8% in two years, representing a decline in productivity to €36,318 per worker. The areas most affected by the loss of GVA per worker were still audiovisual and multimedia activities (-35.3%) and architecture (-28.7%). Interestingly, this indicator was especially bad for heritage, archives and libraries (-26.8%), because the companies in the sector created jobs in the period but were unable to increase the generation of wealth. The other services related to culture rose (36.6%), including some publishing activities and services of information and representation in the media. The visual arts sector also recovered the productivity that it had lost since the peak in 2010. However, these values indicate that job losses were greater than the decrease in wealth creation.



Evolution of workers in the cultural sector in comparison with the overall Catalan economy. 2008 and 2012



Source: *Magnituds econòmiques i ocupacionals del sector cultural i creatiu de l'economia catalana. 2012*, Technical Office of the Catalan Ministry of Culture.

Participation in cultural life

Associations

The Catalan cultural world has a great associative tradition, with 3445 associations, 431,290 members and more than 51,000 employees, of whom 96% are volunteers. The overall budget of these organizations reached €75 million in 2013, to which must be added the economic value of volunteer work, estimated at over €378 million.

Main data of cultural associations in Catalonia. 2013

Partnerships	3,445
Members	431,290
Paid staff	2,266
Volunteers	48,995
Budget	75 millions d'euros
Economic value of volunteering	380 millions d'euros

Source: Catalan Ministry of Culture.

Distribució territorial i àmbits d'actuació

In the region of Barcelona there is a greater concentration of cultural associations (50.9% of the total); other regions show much lower percentages, always below 14% of the total.

Number of cultural associations and members by region. 2013

	Number of associations	%	Number of members	%
Alt Pirineu and Aran	39	1.1%	3,456	0.8%
Metropolitan	1,754	50.9%	228,810	53.1%
Central counties	464	13.5%	41,920	9.7%
Girona counties	359	10.4%	50,596	11.7%
Terres de Ponent	248	7.2%	46,003	10.7%
Tarragona	413	12.0%	42,241	9.8%
Terres de l'Ebre	168	4.9%	18,263	4.2%
Total	3,445	100.0%	431,289	100.0%

Source: Catalan Ministry of Culture.

The organizations of the cultural third sector in Catalonia had more than 430,000 members in 2013, representing 5.7% of the population of Catalonia. Of these members, 53.1% were concentrated in the metropolitan area, a figure slightly higher than the percentage of organizations registered in this province (50.9%). However, in number of members, those of the Terres de Ponent region led the standing with 185 members per organization. The associations of the Girona counties and the metropolitan area were second, with 141 and 130 members, respectively. The last position was occupied by organizations of Alt Pirineu and Aran, which seems to indicate that there is no direct or inverse correlation between population density and size of associations.

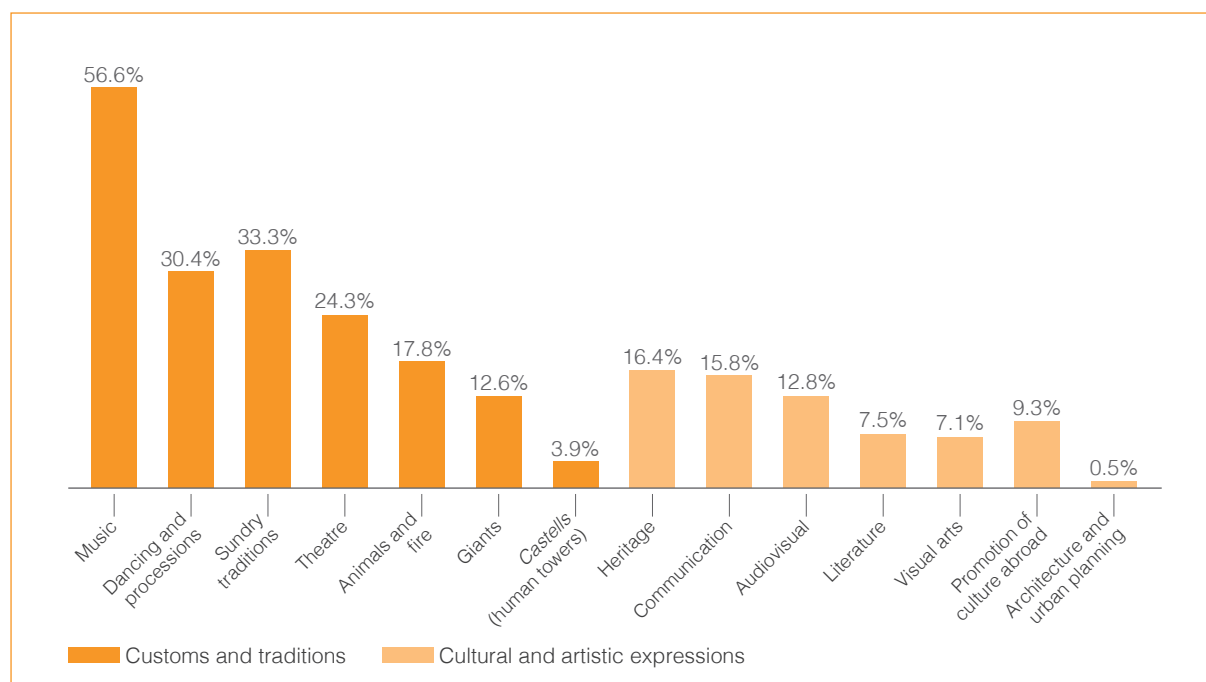
If we compare the percentage of associations with that of members, we can see that in the regions of Barcelona, Girona and Lleida the percentage of members exceeds that of associations, which may denote that the associations are able to achieve a high membership.

These associations work in two types of activity: those related to Catalan traditions and customs and those that are community platforms for cultural and artistic expressions.

More than half the cultural organizations organize musical events, highlighting the choral tradition in Catalonia. About a third of the cultural associations claim to promote activities related to a variety of traditions, such as Els Tres Tombs, the pilgrimages and other traditional events and festivals, as well as activities related to dancing and processions. Slightly behind are amateur theatre performances of traditional roots, animals and fire, giants and castells (human towers).

The third sector organizations also perform other artistic and cultural expressions that are not included within the scope of the traditional customs but are manifestations of popular culture. This group includes the activities of heritage (including archives, museums, libraries, historical and archaeological heritage, local studies, ethnography and restoration), communication and audiovisual activities.

Distribution of the number of associations according to areas of action. 2013

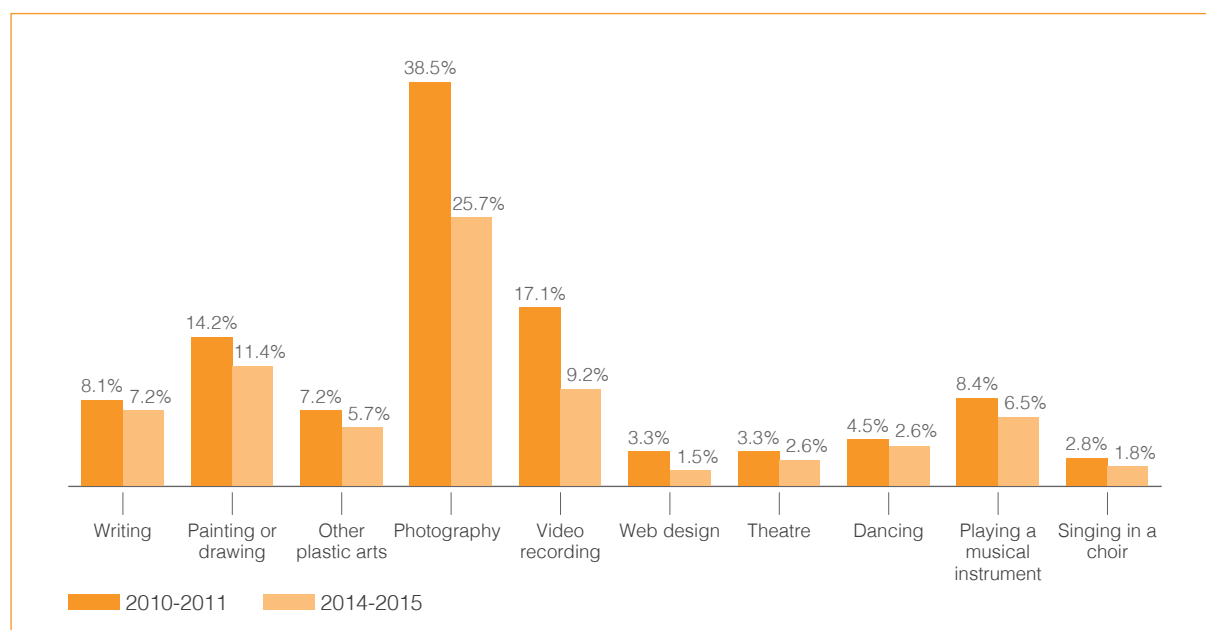


Source: Catalan Ministry of Culture.

Amateur practice

Few Catalans do some kind of amateur cultural activity regularly. The only ones that enjoy widespread acceptance are those involving technological devices, such as photography and video recording: 25.7% of Catalans claim to practise photography, and 9.2% video recording.

Evolution of cultural activities practised by Catalans. 2010-2011 and 2014-2015



Source: *Encuesta de hábitos y prácticas culturales en España* (Survey of Cultural Habits and Practices in Spain), 2010-2011 and 2014-2015, Spanish Ministry of Education, Culture and Sport.

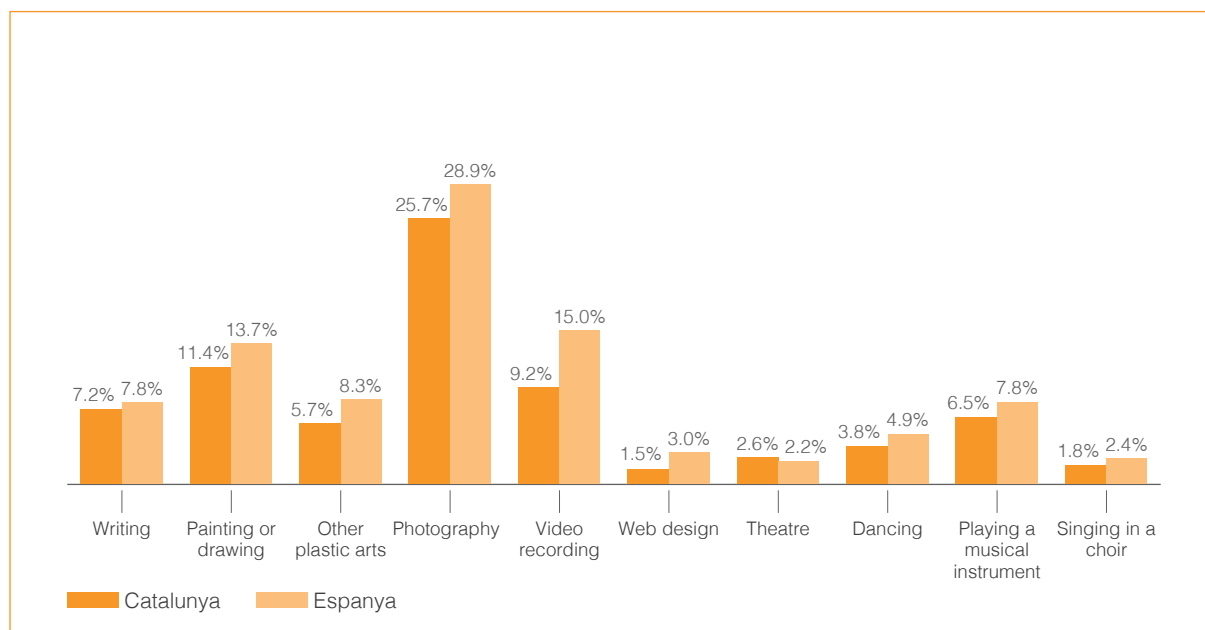
Painting and drawing are also popular among Catalans: 11.4% of the population claim to practise them. Next came writing, playing a musical instrument and plastic arts: 7.2%, 6.5% and 5.7%, respectively, practice these activities as amateurs. The other cultural practices are much less common, being practised by fewer than 5% of the population. There was a great fall in all cultural practices in comparison with the previous survey.

Comparison with the rest of Spain

Unlike the 2010-2011 survey, in which the level of participation in cultural activities by the Catalan population was higher than the Spanish average in almost all cases, the 2014-2015 survey shows a major decline in cultural practices in Catalonia. According to this survey, the current percentages of cultural practices are higher in Spain, except participation in theatrical works.



Comparison between Catalonia and Spain in cultural activities practised by the population. 2014-2015



Source: *Encuesta de hábitos y prácticas culturales en España. 2014-2015*. Spanish Ministry of Education, Culture and Sport.

Spaces for cultural practice

In Catalonia there are 1,257 spaces registered on the Cultural Facilities Map, which, among other activities, promote the practice of some amateur cultural discipline. Of particular importance is the role played by the *ateneus* (cultural centres) in Catalonia. With more than 85,000 members, the 164 *ateneus* play an important role in offering education and promoting and disseminating cultural activities. Multipurpose halls, theatres and cafes form part of the facilities of 80% of the *ateneus*. Exhibition halls are found in 62% and some also have libraries. A total of 1,238,472 people took part in the over 5400 activities organized by these establishments in 2014.

Main indicators of the *ateneus* of Catalonia

	2012	2013	2014
Number of <i>ateneus</i>	156	162	164
Members	92,181	88,420	85,720
Organized activities	10,081	8,697	5,405
Participants	1,434,277	1,174,384	1,238,472
Staff	6,159	4,643	3,207
% of volunteer staff	86%	95%	91%
Average budget per <i>ateneu</i>	425,000 €	145,679 €	144,547 €

Source: Yearbooks of the Federation of *Ateneus* of Catalonia.

