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## Study visit report

Study Visit  
Barcelona, 18-20 May 2016

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## 1. Executive Summary

The objective of the study visit was to consider the Art Factories (AF) programme set up by the municipality of Barcelona ([www.barcelonacultura.cat](http://www.barcelonacultura.cat)). The programme is managed by the City council's Culture Institute. Its aim is to transform old industrial sites and (or) disused spaces into places for artistic creation and urban regeneration through social participation ([www.bcn.cat/fabriquesdecreacio](http://www.bcn.cat/fabriquesdecreacio)). Barcelona has 1.6 million inhabitants. Its annual budget is €2.3 billion - culture represents 4.7% of the annual budget of the city (€110 million).

Barcelona City Council's Culture Institute set up the Art Factories programme in 2007 to expand the city's network of public facilities designed to support cultural creation and production. Many of these facilities are former factory buildings that have been refitted for use by artists, cultural agents and organisations involved in promoting creation. Key words of the programme are quality, professional networks, multidisciplinary, internationalisation and hybrid management between public and private sectors. The Art Factories help strengthen the city's attractiveness for artists and talents. There are 10 Art Factories spread all over the city as a good example of decentralised art facilities. The objective of the visit was also to understand steps taken by the Art Factories to work with neighbourhoods as social objectives assigned to them.

The spaces included in the Barcelona Art Factory programme are:

- Fabra i Coats <http://fabraicoats.bcn.cat>
- Graner (<http://granerbcn.cat/en/>)
- La Seca
- La Escocesa
- La Caldera
- La Central del Circ [www.lacentraldelcirc.cat](http://www.lacentraldelcirc.cat)
- L'Ateneu Popular 9 Barris (<http://ateneu9b.net/>)
- Hangar ([www.hangar.org](http://www.hangar.org))
- Sala Beckett/Obrador
- Nau Ivanow

The Art Factories which were subjects to visits are underlined. The delegation visited 5 of the 10 Art Factories. They act as essential facilities to support creation in the arts including performing arts (such as circus). As a result more than 30,000 square meters of spaces are dedicated to Art Creation and experimentation. The spaces/buildings are owned by the city and are funded to a large extent by the municipality sometimes with other public funds (regional or national). Own resources developed by the centres are limited and economic sustainability is not a public policy goal.

Other aspect of the study visit where to:

- Consider the network of cultural centres (in particular we visited the centre Taller De Musics - [www.tallerdemusics.com](http://www.tallerdemusics.com), a music school for all ages, from amateurs to professionals).
- Barcelona Community City Centres network briefing by (a presentation from) Sergi Diaz Responsible for Barcelona Community Centres in the Institute of Culture of Barcelona. There are 51 of such centres in Barcelona offering diverse culture in all areas of the city (to connect art with citizens)
- The overall cultural policy of a city which has made the development of culture a policy priority for the last 30 years (with two strategic plans: 1999 and 2006 and one in consideration)
- The interaction between the cultural and economy policy of the city.
- Consider the interaction between cultural and urban policies (with a presentation from Nicolas Barbieri)
- The delegation was accompanied by Manu Ripoll ([www.manuripoll.blogspot.com](http://www.manuripoll.blogspot.com)) a graphic artist who drew the journey throughout the Catalan capital.
- A cultural observatory is carrying out an evaluation of art factories (qualitative evaluation of the programme - interviews)
- Barcelona cultural budget is around €110 million/year. It was subject to drastic cuts over the last 5 years (less 30%).

The study visit was organized by the Institute of Culture of Barcelona responsible for the implementation of culture policy (Esteve Carames - Strategic Policy Advisor, and Salvador Gonzales).

## 2. Programme

**Day one: May, 18th, 2016.**

Morning - Arrival at Barcelona and free lunch

Hotel El Jardí

Address: Plaça Sant Josep Oriol, 1 - 08002 Barcelona

*16:00h - Group meeting at the hotel lobby - Hotel El Jardí*

*16:30h-19:45h:*

- 16:30h-16:45h - Welcome and information bags
- 16:45h-17:15h - Ice-breaking session
- 17:15h-18:15h - Presentations
- 18:15h-18:30h - Setting the scene: context in the host city
- 18:30h-18:45h - Presenting the programme
- 18:45h-19:45h - Conference: Barcelona Art Factories - Present and future: New challenges.

Palau de la Virreina

Address: Les Rambles, 99 - 08001 Barcelona

*20:15h-20:45h - Visit to Taller de Músics*

Address: Carrer Cendra, 34 - 08001 Barcelona

20:45h-21:15h - Taller de Músics Showcase - Pere Martínez

*21:30h-23:00h - Can Lluís Restaurant*

Address: Carrer de la Cera, 49 - 08001 Barcelona

**Day two: May, 19th, 2016.**

09:00h - Group meeting at the hotel lobby - Hotel El Jardí.

09:10h - Bus transportation to Fabra i Coats Art Factory

09:30h - Arrival at Fabra i Coats Art Factory

Address: Carrer de Sant Adrià, 20 - 08030 Barcelona

*09:30h-11:30h - Fabra i Coats Art Factory*

- 09:30h-10:00h - Fabra i Coats welcome and visit
- 10:00h-10:30h - Conference: Barcelona Art Factories - Historical context.
- 10:30h-11:30h - A talk with residents: how residences work, opportunities...

11:45h - Bus transportation to Ateneu Popular Nou Barris Art Factory

*12:10h - Arrival at Ateneu Popular Nou Barris Art Factory*

Ateneu Popular Nou Barris Art Factory

Address: Carrer Portlligat 11-15 - 08042 Barcelona

- 12:15h-13:15h - Ateneu Popular Nou Barris Art Factory welcome and visit

- 13.15h-13.45h - Conference: Barcelona Civic Centres by Sergi Díaz.

- 14:00h-14:30h - Lunch at Ateneu Popular Nou Barris Art Factory

14:45h - Bus transportation to La Central del Circ Art Factory

*15:10h - Arrival at La Central del Circ Art Factory*

La Central del Circ Art Factory

Address: Moll de la Vela 2 - 08930 Sant Adrià del Besòs. Barcelona

- 15:15h-16:15h - La Central del Circ Art Factory welcome and visit

- 16:15h-17:15h - La Central del Circ Art Factory residence programme - Meeting with artists in residence

- 17:30h - 19:00h - End of the day wrap-up

19:15h - Bus transportation to the hotel

20:00h - Group meeting at the hotel lobby - Hotel El Jardí

*21:00h-23:00h - Dinner - Salamanca Restaurant*

Restaurant Salamanca

Address: Calle Almirall Cervera, 34 - 08003 Barcelona

**Day three: May, 20th, 2016.**

09:30h - Group meeting at the hotel lobby - Hotel El Jardí.

09:40h - Bus transportation to Graner - Centre for Creation of the Body and Movement

*10:00h - Arrival at Graner - Centre for Creation of the Body and Movement*

Address: Carrer Jane Addams 14-16 - 08038 Barcelona

- 10:15h-11:15h - Graner welcome and visit

- 11:15-11:45 - Graner Residence programme explanation by Carles Giner

12:00h - Bus transportation to Hangar - Centre for Visual Arts Research and Production

*12:30h - Arrival at Hangar - Centre for Visual Arts Research and Production*

Address: Carrer Emilia Coranty 16 - Can Ricart - 08018 Barcelona

12:30h-13:00h - Hangar welcome and visit

13:15h-15:30h - Hangar

- Lunch

- Workshop with all participants to discuss visits and lessons

Study visit in Barcelona - 18.05.2016 to 20.05.2016

- Lesson drawn, conclusions, next phase

15:30h - Departure for home city - Bus transportation to the airport.

### **3. Methodology and tools used**

Study visits on location - presentation by management team and discussions. The visit enabled meetings with five Art Factories and one cultural centre (referred to above in section 1). Across the different locations the delegation was able to meet and discuss with artists as well as to attend some high quality performances by the artists in residence (music, dance, and circus).

A two-hour debrief took place the last day to extract learning points and exchange on the experience of the participants in their respective cities. The debriefing was managed by experts Marianna Kajantie and Philippe Kern (KEA). The discussion enabled to list transferability of policy actions.

## **4. Key topics presented and learning points**

### **1. Conversion of industrial spaces / property management**

The city has made important investment to convert abandoned industrial sites of local importance into artistic and creative centres. Important refurbishment of derelict sites (Budget around €40 million) to give them a new destination and to rejuvenate city spaces with lacking cultural facilities. The city decided to buy the properties and manage the property assets (more than 30,000 square meters).

### **2. Priorities of Cultural Policy and management**

Barcelona has a strong political will to develop its culture infrastructure and considers it as a strategic resource in city planning. Culture policy is strongly present in the city's long term development plans, in social, economic and urban policies (put culture at the center of the city's development. Culture policy drives the city urban and social policy).

The priority of the investment is to provide an environment conducive to quality artistic creation and production. The investment provides excellent training facilities to develop projects but also to promote internationalisation and networking through artistic dialogues and residencies.

The culture infrastructure aims to connect art and culture to local communities. Art factories programme policy has strong social motivation involving civil society, local associations and schools, etc.

With Hangar notably the city wishes to encourage art experimentation and research with a trans-disciplinary approach (scientific, academic, technology).

The focus is not on creative industries or entrepreneurship. Centres do not work as incubators for start-ups. This is a competence of the economic department of the city and the region.

### **3. Governance system used to manage Art Factories**

Apart from one Art Factory (Fabra I Coats), which is managed directly by the Culture Institute, all other Art Factories are managed by culture associations run often according to community management model as a collective project (Ateneu Popular 9 Barris) or artists (La Central del Circ Art Factory).

### **4. Social participation/inclusiveness and culture**

The common feature of Art Factories is their focus on social participation and involvement of the local community. There is a great responsibility of the Art Factories to engage with the neighbourhood and create social interactions through the arts. Art Factories are engaged in major social projects targeting local residents, migrants, prisons and schools, across disadvantaged neighbourhoods.

### **5. The economy of Art Factories**

Study visit in Barcelona - 18.05.2016 to 20.05.2016

Art Factories are highly dependent on public funding (municipal, regional, national) for more than half (at least 50%) of their revenues. Ateneu Popular relies on 50% on its own revenues (bar, restaurant and box-office). In general public funding represents 80% of Art Factories budgets ranging from €400,000 to €1.5 million.

The municipality budget allocation for the functioning of the Art Factories is around €3 million per year. The cultural Institute manages directly the Fabra I Coats factory (12,000 square meters) - with two officials - since 2009.

**Learning points** resulting from the debriefing include:

- Political masterplan, will and strategy are a prerequisite for a strong culture policy.
- Strong political drive and justification linked to the power of culture on social cohesion and development. Culture investment to bring strong social returns.
- A key element of the policy is to respect artistic integrity and not compromise artistic excellence for economic gains.
- Programme is focused on stimulating a sustainable and high-quality art scene in the city.
- Importance to set infrastructures that act as mediation between art/artists and citizens (Art Factories as well as culture centres) - the policy is about connecting people and institutions.
- Art Factories are managed by professionals from the arts and culture (empowerment of artists).
- Challenging to associate established cultural institutions.

## 5. Initiatives presented

Title	<b>Fabra I Coats Art Factory</b>
Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>The former factory is a public cultural facility devoted to artistic and cultural projects involving professionals and local residents.</p> <p>It is a tool to promote connections with local and international art and cultural systems through residencies, performances and several formats like “in Process”, Laboratory and Premiere.</p>
Results	Ongoing process managed 100% by the municipality. It is the central hub of the Barcelona Art Factories programme.
Lessons learnt & Key success factors	<ul style="list-style-type: none"> <li>- The importance of transforming disused spaces, with strong history for cultural use. They are locally important assets in social and urban aspects.</li> <li>- The strong involvement of the municipality together with artists and local residents and organisations gives lots of possibilities and also supports the right to make mistakes.</li> </ul>

Title	<b>Ateneu Popular 9 Barris</b>
Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>The centre promotes creativity in circus having a strong socially committed approach. Its mission is to bring high quality performances to the neighbourhood, enable both local and city cultural projects. It is a centre for training of children and young people, and fosters social engagement using social circus as an educational tool.</p> <p>It has perfect training facilities and a venue for demanding performances.</p>
Results	The community management model is a tool for social transformation and the mission of promoting creativity in circus from a non-commercial approach.

Lessons learnt & Key success factors	<ul style="list-style-type: none"> <li>- The sustainability of continuous cultural programming and the importance of the work locally, to have to support from the neighbourhood.</li> <li>- The importance of the community management model for the proximity of the territory for the success of the values of Ateneu Popular, creation of own audience, bringing outstanding shows without losing the local perspective and social circus as an educational tool.</li> </ul>
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Title	<b>LA CENTRAL del Circ</b>
Description, including  - Context - Objectives - Implementation - Key actors involved - Budget	<p>A space for professional circus artists since 2011. It has residencies for artist locally, nationally and internationally. Well-equipped rehearsal spaces give all possibilities for training, experimentation and research. It provides resources and support for the projects.</p> <p>The centre is publicly owned and managed by the team of La Central and APCC.</p>
Results	The centre is recognized as an important place for the profile of steadily growing sector of circus art. The role it has taken as a support organisation giving all the opportunity to personal creativity and research is of high importance.
Lessons learnt & Key success factors	Artists have the possibility to test, create and research without the obligation to perform according to a fixed timetable.

Title	<b>GRANER - Centre for Creation of the Body and Movement</b>
Description, including  - Context - Objectives - Implementation - Key actors involved	<p>A former Philips factory is concentrating all forms of dance from flamenco to contemporary and is doing also interdisciplinary work. It is open 24 hours a day, 365 days a year. The centre works closely with several festivals and participates in educational projects.</p> <p>The facility is engaged with the immediate</p>

- Budget	environment and promotes arts education in both formal and informal education.
Results	Graner does not only provide excellent spaces, but is also involved in the creation process itself when needed and offers its expertise for the residents.
Lessons learnt & Key success factors	<p>The length of the residencies, from one week to two months is of value and the wish of the management is to have them even longer. The flexibility is an important factor in artistic creation.</p> <p>Here again as in all the arts factory, the standard or the premises and possibility to have professional coaching during the creation is much appreciated.</p>

Title	<b>HANGAR</b>
Description, including <ul style="list-style-type: none"> <li>- Context</li> <li>- Objectives</li> <li>- Implementation</li> <li>- Key actors involved</li> <li>- Budget</li> </ul>	<p>The projects in HANGAR are linked to the contemporary arts. It promotes both artistic production and research and helps to ensure the cohesion of communities. It provides a good environment for experimenting and researching (links with universities). Hangar has open Thursdays with coffee to foster direct contacts and dialogue.</p> <p>It wants to generate cross cutting dynamics between the art sector and others such as scientific community, industry and technology.</p> <p>The words experimental, laboratory, open approach (principles of open source) and multidisciplinary best describe the mission of the factory.</p> <p>Budget is about €580.000 a year from which 25% is own income.</p>
Results	<p>Hangar is constantly reviewing its structure and renewing its processes. This approach is very demanding for the management but at the same time a fuel to the open attitude adopted there.</p> <p>This kind of structure supporting a not so structured arts world is important for the unexpected and risky development of the independent sector in the arts and</p>



culture.

## 6. Lessons learnt

### *Visiting Cities\Regions*

This part was prepared on the basis of 15 evaluation forms received after the visit from 8 participating cities and regions.

Participants	Lessons learnt in Barcelona	How will you use the new ideas and knowledge gained to improve your working and organisational methods?
<b>Aarhus</b>	<p>It was interesting to hear how the art factories are working with the local area, how they are involved in the community.</p> <p>That you can provide really good workspace for the professional artist and in return ask them to do an effort in the local community.</p> <p>I liked the four standards set up for becoming an art factory: Production facility for the professional artists; The demand on them to work with open; The international vision; The economic sustainability; The way they work with diversity.</p> <p>That diversity in organisation, management and focus of different art factories is seen as a strategic benefit.</p> <p>The commitment to art-research and that quality matters is recognized and supported political by a strategic decision.</p> <p>The work from the municipality in implementing the network and connecting the art factories with the neighbourhoods (on the one side) and the great institutions (Museums etc. on the other side)</p>	<p>We will try to see, if it's possible to work on a regional level with the idea of a network for art factories.</p> <p>We are currently working on a new cultural policy, and I hope we can get some of the 'art factory thinking' into the policy and the action plan.</p> <p>In my work with establishing a cultural house for young people, I think it could be useful to work on the European level, so the young people have access to an international network. I was very happy to hear, how La Central del Circ is working internationally.</p> <p>The idea on connecting art factories with institutions like museums, I think we will implement in the agreement/contract the municipality of Aarhus have with both museums and art factories.</p> <p>The further development of art factories, art and cultural production we intend too make a strategic element in the forthcoming cultural policy.</p>
<b>Belfast</b>	<p>Re-use of old buildings: it is potential to keep the old and integrate the new, successfully and with a degree of innovation.</p>	<p>For the Castle Street project it will be important for Council to engage with other businesses operating on the street as well as the local community. It is important that any economic development initiative will</p>

	<p>The importance of community engagement in regeneration activities and managing expectations of all stakeholders</p> <p>The importance of the end user input (artists) in terms of project planning as well as governance arrangements</p> <p>Always striving for a 'sustainable' delivery model as the priority should not always be the focus in these types of projects, certainly not in the early stages of development.</p> <p>Artists must be integral to the development process</p> <p>Integration within neighbourhoods must be carefully and thoughtfully approached</p>	<p>benefit both sets of stakeholders and so this process will need to be carefully managed.</p> <p>Linking with our tourism, culture and arts team to see how we can consult stakeholders in a more creative and positive way.</p> <p>Within the plans for the cultural hub, it will be important to plan and carry out a genuine and transparent consultation process with all stakeholders but in particular working out the key users of the space in advance to ensure their current and future needs are met</p> <p>There may be difficulties in the re-use of old buildings rather than new builds, however the aesthetic value and also the neighbourhood value and appreciation (in terms of integration within the community) is much easier with a building which has real history and 'social resonance' within the area - e.g. Fabra i Coats</p> <p>There is real value in working to nurture and value local talent and incorporating that within local festivals, rather than continually seeing the 'other' as better and a constant need to programme festivals with acts from abroad. This creates local pride and also opportunity for skills development and showcasing.</p> <p>Simply giving space and time for artists to carry out 'risk taking' experimental work and non-mainstream arts activity with minimal administration is daring and audacious from a local government / 'public purse' point of view. It demonstrates leadership which is long-sighted and visionary.</p> <p>It is impressive and inspiring to witness the positive impacts of a city which genuinely cares for its artists and sees the importance of giving them access to that all-important freedom to create.</p>
<p><b>Bratislava</b></p>	<p>All projects supported the local community- community oriented with a strong local uniqueness</p> <p>All sites were managed by very enthusiast people and professionals,</p> <p>All sites strongly contributed to the whole quality of life of the city,</p>	<p>I appreciated very much the idea that access to cultural heritage and culture is the same a human right as to the health or to the education. In Bratislava we lack this kind of perceiving the culture. I would like to contribute develop a positive mind-set, in term of mind in the municipality.</p> <p>The content development: I was very much</p>

	<p>Even though the places were nicely renovated they very surprisingly quite empty,</p> <p>As former industrial sites I was wondering if these places were depolluted (costly investments).</p> <p>Experiences visited during Barcelona SV have shown some peculiarities. These particularities can be attributed to a specific cultural and social ecosystem, characterized by governance model, institutional and legal framework. There were some common elements that can be stated as follows:</p> <p>The visit allowed me to learn more about successful models of brownfields revitalisation. Knowledge of how cultural factories in Barcelona work, what is the role of the city of Barcelona.</p> <p>A close relationship and a strong coordination between private/NGO and public sector, with some sort of reciprocal, trust</p> <p>Centrality of the social needs (employment, crime, social exclusion) in which culture can play a positive role</p> <p>The Art Factories programme seems to be much more bottom-up initiative. The premises of Art factories programme consist of a variety of different buildings and spaces of high quality, both for primarily cultural actors, institutions and NGOs, the mix of tenants which increases risks of default and doesn't provide a stable income from rents and fees.</p> <p>We have seen that cultural industry is a driving force of local development and economic regeneration for Barcelona.</p> <p>This model could be transferable in Bratislava, if more private sector/companies would be involved in the project in order to contribute to the</p>	<p>inspired by the approach how the City council defined the thematic focus of each factory and the specific/ unique way of governance for each site, anchored locally, in the district. In Bratislava we are starting to develop the same model of finding out the topic for the creative centre. We are discovering the district, its key actors and issues that the citizens and companies are coping with. We would like to let local NGO from the district run the project. It seems have a real added value not only for the factory but for the whole quarter. Hopefully, I will be able to carry the successful experience to my city (Bratislava) to improve our CCI system.</p> <p>The reuse of the brownfields- it was interesting to see the way (planning, design,..), the City council revitalised the old factories. The place we would like to revitalise is the former military barracks with the same structure and character than the sites in Barcelona.</p> <p>So, many ideas are applicable, but still it depends on the policy of the country and the role of decisions-makers. For instance, Bratislava is coping with financial constraints.</p>
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	financial sustainability of the factory.	
<b>Edinburgh</b>	<p>Lessons learnt were that other European cities seem to have much better scope for investment into cultural services and don't seem to have the same financial challenges as Edinburgh.</p> <p>That Edinburgh seems to be slightly further ahead in terms of cross departmental working though we still have a long way to go.</p> <p>That we face similar challenges to other European cities in terms of planning and building restrictions/barriers for cultural use.</p> <p>It would be a dream to be able to work use the Barcelona model and it is so relevant to findings from consultations that Edinburgh has carried out for the Desire Lines and Culture Plan initiatives. And the fact that Edinburgh is now working towards a localities model which Barcelona seems to do well already though I'm sure there will be challenges.</p> <p>Insight to the positive impact of culture as an integral part of a region's identity;</p> <p>Useful to understand shared frustrations in-Councils across Europe of the co-operation between culture depts. and other service areas such as economy and property;</p> <p>The obvious frustration of seeing the positive impact of a virtually opposite approach to council investment, support and funding of arts and culture in a city.</p>	<p>Well at the moment I'm not sure but the way Barcelona can invest in buildings for cultural use and use a localities model and basically embed culture as a norm in citizens everyday life has to be inspirational. I think about this at work am trying look at how even some of what we saw and learned could influence so of our future work.</p> <p>The Arts Factories were so interesting and in some of them you could compare to some organisations in Edinburgh but the scale and the fact that professional development and quality was key is was seen as invaluable for all concerned was really impressive and the Barcelona have been able to provide the spaces and support too with continued investment is truly inspiring.</p> <p>It will reinforce the beginnings of better co-operation in Edinburgh between in-house services as well as building relationships with business and external partners through our Culture Plan - the success of the public realm improvements in Barcelona over the last 30-40 years are exceptional and a fantastic illustration of the benefits. Although the impact of tourism may well be tipping the balance in the wring direction for residents.</p>
<b>Leuven</b>	<p>I had the impression that the concept of the Art Factories is very interesting, but at the same time it struck me that there is no big masterplan for the Art Factories. I would have liked this masterplan to exist, so it could inspire my work.</p> <p>I learned that both in big and smaller</p>	<p>There was not one big conclusion for me to take with me back to Belgium, there were many smaller things to take into account when we realize our Art Factories. For example, the fact that the residencies for artists in Hangar are apartments in stead of rooms, because the artists often have a family to come along is a very concrete thing that inspired us.</p>

	<p>cities, the issues we are challenging are very similar.</p> <p>I learned that creating an Art Factories by renovating a building is not enough as such. Mostly there is a need for investment in personal and work to make the buildings lively and productive.</p>	
<p><b>Murcia</b></p>	<p>Lesson "Cultural and (urban?) Policies" offered by Nicolás Barbieri: for me it was interesting to difference the concept of "urban policy" and "urbanistic policy", to know the history of cultural policy of Barcelona and to finish with the idea that if you transfer empowerment, you transfer responsibility.</p> <p>Lesson "Barcelona Community Centres Network" by Sergi Díaz: it was interesting to see how every centre are offering diverse culture, accessible and quality in all the areas of the city. What surprised me was that some of them are managed by associations from the beginning.</p> <p>Lesson "En Residencia" by Carles Giner: it was really interesting how they put this kind of lessons into the curriculum of the public schools through as something optative. Was really wonderful to discover that they change every year the artists involved in the project and to see how they are growing and adding more residences each moment.</p> <p>Lesson of Hangar: was very interesting when she explained the mix between science and art practices and how they work whit the different disciplines in many aspects.</p> <p>Lesson of Central del Circ: was a surprise to know that in Barcelona they are a lot of circus tradition and how the circus is really international historically. What claimed my attention was the great difference between the relationship that exists in 9 Barris with</p>	<p>In general, I am studying new models of cultural management and their practical application on cultural centres since a lot of years.</p> <p>After seeing the model of management of 9 Barris, we will try to pay more attention on the neighbourhoods and their troubles.</p>

	<p>their neighbourhoods and that Central del Circ is focus only on the research and good practices for professionals.</p> <p>Lesson of Fabra i Coast: it was really strange to discover that they have a lot of budget and a really small team. The space was really huge and open, and it is really complicated to manage for the different residences and artists.</p>	
<b>Oslo</b>	<p>The importance of the factories as a local arena and a part of the community and integration</p> <p>The importance of bottom up-involvement and processes to include the cultural actors themselves in building cultural arenas like art factories.</p> <p>The importance of adjusting the organisational model of the factories/arenas to the different cultural/artistic fields involved, and their existing structures.</p> <p>The importance of financing; this could have been more elaborated on in the information we got. It was obvious that Barcelona city has had an ambitious cultural plan for many years, and a cultural budget relative to the city budget that is larger than many of the participant cities. We need to investigate further how we as a city can work to find financial solutions to create similar structures. It is of importance that we as a city investigate further how the city can develop stable financial structures.</p>	<p>Our challenge is to find good ways to involving the cultural actors and community to create future cultural arenas in the process of urban development. As well as how to realise sustainable arenas and establishing financial solutions</p> <p>We are now working with the city's heritage authority to identify relevant buildings and areas that could be developed and transformed into cultural arenas. The city plan of "Hovinbyen" gives us an opportunity to think many years ahead. We will work closely both with the planning authorities, the heritage authorities and the different cultural actors to investigate possibilities for future cultural arenas in factory buildings. Our main challenges will be how to involve the cultural actors in fruitful processes, and how to realise the plans in collaboration with the city planning authorities.</p>
<b>Rzeszow</b>	<p>Good management of cultural institutions can be achieved by creating networks and involving external entities specialising in particular areas of art</p> <p>Local identity can be effectively built by municipal cultural activity and culture play an outstanding role in reducing cultural social exclusion</p> <p>Industrial spaces link creative industries and is the power for modern economic</p>	<p>I will use new ideas and knowledge in the stage of determining future policy of the Department of Culture, Sport and Tourism as well as while determining the methods of municipal cultural institution management or preparing the scope of future projects</p> <p>In connection with the position I intend to pursue cultural policy of the city in a sustainable, modern and efficient way. I'm going to take actions to involve larger number of operators in the implementation</p>

	<p>development</p> <p>Very good results in the culture management can be achieved by entrusting the running of cultural institutions to private entities</p> <p>Former industrial spaces that will be developed for the needs of culture clearly contribute to reducing social exclusion and activate the local community to own very innovative creative activities</p> <p>Additional economic activity taken by cultural institutions - running the art or dance school has a positive impact on the cultural offer and financing of the institutions</p>	<p>of cultural projects. The methods of management of cultural institutions that we have seen in Barcelona were very inspiring.</p>
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**Suggestions from participants to improve the organisations of future visits:**

*Preparation:*

It would be interesting that to send to the participants suggestions of bibliography in order to do a theoretical contextualisation of the project.

It would be interesting that to give to the participants a short bio of all the rest of the participant (before the study visit) and information about their main goals of the visit, their main projects that they are developing, their main challenges in each city, etc.)

*More group discussions:*

The group may have benefitted from a little more down time as the schedule was very packed and this can be tiresome. This would also give the group opportunities to network and exchange information from their own cities experience on a one to one basis which I think would be useful.

It may have been useful to have a couple more opportunities to discuss our own cities' experiences with the group. This would have allowed us to verbalise our impressions of the factories, and share with others as to how what we had seen related to our own city, and how we might subsequently effect changes.

I think the study visit could have been even better if there had been more time for reflexion and discussion between the lectures, visits and information. It was a tight schedule and the three days were characterized a bit too much of one way information. More time for exchange of ideas and experiences between the participants would have been great.

I think having more time to maybe work in small groups on and have time for discussion on what we had seen and experiences we have had and a bit longer for feedback again perhaps in smaller groups to enable everyone's views to be heard or contributions made. Maybe a collection of

questions participants have from visiting Barcelona. I know I would have liked to have learned more about how Esteve's team work in general.

*Content:*

To make fewer visits and learn more in details each project, namely in terms of policy, stakeholder map and financial model. I wonder if these sites are financially sustainable. Perhaps studying a smaller sample in a more thorough manner would be preferable in future pilots of this kind.

It was great to see the different art factories, but I would have loved to hear more about their work with and within the local community. The visit at Graner was good in that way.

***Comments by Host City\Region (Barcelona)***

The organisation of the study visit and the interaction with our colleagues from various European cities has been extremely valued for the Art Factories Programme. Very often the day-to-day business is an obstacle to have an overall perspective on the Programme. This kind of projects is a great opportunity to review our objectives and confront to the expertise of our colleagues.

From the exchanges with the participants of the visits we will more carefully developed our strategy at the Art Factories programme. The creative industry dimension was very often mentioned, and the importance to strengthen links with start-ups and corporate initiatives. We will also discuss the possibility to include residences and apartments in order to create an international exchange programme. And we will also work on the governance of the Art Factories Network and the communication tools for the Network.

The limited time available and our will to transfer as much information as possible reduced the networking possibilities. We assume our responsibility, unless it is complicated to establish the correct balance in those visits.

We will be happy to continue exchanging with our colleagues from the reviews and comments of this report that we have very carefully studied, and we strongly encourage the EUROCITIES Culture Forum to include the art factories dimension in its working group discussions.

## 7. Conclusions

**Philippe Kern (KEA):** Barcelona has made culture a priority policy area. Its focus is on establishing the city has an international centre of artistic creativity and production in contemporary artistic expressions (music, dance, circus, audiovisual etc.). The emphasis is on setting the conditions for artists to research, experiment and develop their projects in an environment conducive to exchange and reflection. Budget cuts are putting at risk some of the missions.

Barcelona culture master plan does not incorporate the entrepreneurship dimension and is not aimed to support the development of start-ups in the culture domain. The city is not victim to new trends of culture and creative industries. The cultural investment has more a cultural and social focus. The city is networked and linked through by cultural places giving inhabitants the possibility to be exposed to art practices and to express artistic skills. The implementation of policy objectives of internationalisation and transdisciplinarity is in its infancy in many instances. Artist in residency programmes are the most developed. Some Art Factories have developed strong links with their neighbouring country France (especially Central del Circ). Artists working in innovation and research are an interesting feature of the Hangar Art Factory.

**Marianna Kajantie:** "The Art Factories - Old industrial spaces in new use" values the cultural heritage and creative content equally. The heritage aspect does not only include the physical buildings but also the diversity of arts and culture. The strength of the Art Factories network lies very much in the long term planning and vision, trusting the processes of artistic creation, not expecting immediate results. Artists have the time and possibility to do research and develop their own projects.

Barcelona has a strong infrastructure of cultural facilities, including the factories and 51 community centres distributed in different parts of the city, most of them having suitable facilities for demanding arts performances. Many of them have regular contacts with big institutes in the centre of the city. This interaction enables common projects, which may lead the participants to explore the whole city as their cultural platform. The study visit took place during the Night of the Museums. Several Art Factories performed in the art institutes.

Participative planning was obvious in all presentations and gave good insights of the methods used depending on the management and chosen content of each factory. A good example based on Art education was presented in Graner-Dance Art Factory. En Residencia programme brings secondary pupils in contact with artists in their schools. This requires good interactions between teachers' artists and cultural experts and underlines the necessity of long term funding.

The strong will of the municipality to support the network of Art Factories not only financially is a clear sign of the chosen policy, to give a special weight for culture in the work towards urban and social renewal in the city of today and tomorrow.

## Annex 1: List of participants

Name	City/Region	Position
Lars Davidsen	Aarhus	Deputy head of Department of Culture, City of Aarhus
Lone Jensen	Aarhus	Consultant and project manager of a youth art Factory, Culture Department
Edel Mullane	Belfast	Development Department, Belfast City Council
Christine O'Toole	Belfast	Tourism Culture Arts & Heritage Development Officer, Belfast City Council
Lubica Jean-Jean	Bratislava	international project manager, Bratislava Municipality
Želmíra Greifová	Bratislava	Head of the strategy and project management department
Gisela Bartholomä	Dortmund	Senior Officer, Department of housing and urban regeneration, Dortmund Municipality
Thomas Weiss	Dortmund	Senior Officer; Project manager for CCI-Projects, Dortmund Municipality
Lindsay Robertson	Edinburgh	Culture Strategy Manager (Arts, Festivals & Events), City of Edinburgh Council
Jo Navarro	Edinburgh	Cultural Development Officer, City of Edinburgh Council
Paiju Tyrväinen	Helsinki	Head of division, City of Helsinki Cultural Office
Ilona Anttila	Helsinki	Cultural producer, City of Helsinki Cultural Office
Piet Forger	Leuven	Head of the department for Culture, City of Leuven
Veronique Henderix	Leuven	Project Coordinator, AG Stadsontwikkeling Leuven
Ana López Meseguer	Murcia	Centro Puertas de Castilla
JESÚS DE LA PEÑA	Murcia	European Culture Projects officer
Karianne Kampevoid Sætre	Oslo	Head of department, Agency for Cultural Affairs, Municipality of Oslo
Mari Opsahl	Oslo	Senior Executive Officer, Agency for Cultural Affairs, Municipality of Oslo
Stanisław Sienko	Rzeszów	Deputy Mayor, Municipality of Rzeszów
Aneta Radaczyńska	Rzeszów	Head of Culture, Sport and Tourism Division, Municipality of Rzeszów

### The team in Barcelona

Esteve Carames Boda

Strategic Policy Advisor, Institute of Culture

Salvador González

### Experts

Philippe Kern (KEA)

*Role during the visit: Lead expert*

Marianna Kajantie (Lasipalatsi Media Centre)

*Role during the visit: External expert*

### Support

Study visit in Barcelona - 18.05.2016 to 20.05.2016

**Cécile Houpert (EUROCITIES)**

Project support officer - Culture for cities and regions

**Guests**

**Barbara Stacher**

Policy officer Culture, Direction Culture and Creativity, Directorate General Culture and Education, European Commission

**Anna Kedziorek**

Policy officer Culture, Direction Culture and Creativity, Directorate General Culture and Education, European Commission

## Annex 2: Presentations

Presentations and supporting documents can be found here:

<http://www.cultureforcitiesandregions.eu/culture/resources/Study-visit-13-Barcelona-18-20-May-2016-WSWE-A9SCNZ>

Further exchanges between participants have been made on the Culture for cities and regions online forum.

Pictures of the visit:

<https://www.flickr.com/photos/135418594@N05/albums>