GOVERNMENT MEASURE FOR BOOSTING CREATIVE INDUSTRIES

Ajuntament de Barcelona

Government measure for boosting creative industries
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The aim of this proposal is to activate the city's creative industry, and at the same time to make the DHUB the iconic space that consolidates and promotes it from a public policies perspective.

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1. Introduction

A Barcelona Activa study on the economic promotion strategy has already prioritised boosting six strategic sectors that are becoming a main artery of all municipal policy and of the transformation of the production model.

Globalisation and the effects of digital traffic have brought about profound changes in the way cultural policies and modern economics are understood. Many sectors have transformed to the effect that their capacity to build and manage content has become extraordinarily fast and almost entirely permeable to all types of global realities. This is the case with creative industries.

A Barcelona Activa study on the economic promotion has strategy already prioritised boosting six strategic sectors that are becoming a main artery of all municipal policy and of the transformation of the production model: the manufacturing industry, the digital economy, the creative sectors, the green and circular economy, health and quality of life, and the social and solidarity-based economy.

Audio-visuals, fashion, design, architecture, restoration, IT applications applied to the world of communications, and visual arts as a compendium of the application of new technologies to create new aesthetic scenarios, shape this vast world known collectively as *creative industries*.

To this effect, the cultural spheres in which not so many years ago there was a certain separation between local and international dynamics, and where the social fluxes that generate fashions and trends could be managed in a reasonable time, have very quickly become hugely powerful business and social transformation vehicles.

Creative industries share these characteristics: they navigate through the network on a daily basis, they generate stereotyped models that are universally reproduced, they construct myths and ideologies that transcend borders, and they habitually overlay all types of local policies.

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While it is indisputable that this deluge of possibilities can have a social dimension, it is also true that it can become solely a question of economics. The role of modern cultural policies is to manage this phenomenon appropriately.

It appears, however, that creative industries have their "own agenda", control over which is largely in the hands of large multinational corporations that shape trends and to some degree condition general spending relating to leisure and a good part of culture.

This is why cultural policies must be present in the social design of creative industries, and they cannot stay on the sidelines of their development in the sector. It is absolutely not a question of fruitlessly attempting to limit, modify or reduce the social impact of these policies, but it is about transforming them into a vehicle for democratic progress and culturalisation.

The creative industries are the focal space of culture where all artistic and creative expression that pro-actively enters into dialogue with new technologies to the point where it adapts to them and finds in them an automatic reproduction tool, come to rest.

This hybridisation can become even more deep-rooted, with many artistic and imaginative expressions acquiring direct forms of creation, production, distribution and dissemination through new technologies, often radically altering the traditional value chain of art and culture.

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Each cultural sector obviously has its disadvantages: a highly internalised systematic logic that bestows them with a particular personality. These peculiarities can make some sectors highly resistant to technological changes, the world of books being a case in point. In other sectors, for example live music and the record industry, the combination of factors creates dualities that complement in each other in their expression. And then there is a small group of sectors, the performing arts a case in point, where technological and digital dynamics penetrate extremely slowly. Nonetheless, all these sectors are undergoing profound changes, and not only in terms of their constructive process but also, and very importantly, in the sense of what they represent in individual and collective imaginaries and their ability to change traditional codes for accessing culture.

There is, however, a broad set of activities that form an intrinsic part of this collection of cultural territories named *creative industries*. They have often been kept on the sidelines of the traditional arts, and have rarely been the object of attention of cultural policies.

They were spaces of creation divorced from the *ad hoc* culture in analogical eras, waiting perhaps for an period of social upheaval to make them part of the hegemonic culture. The dawn of the digital age, its progressive technological sophistication, and its capacity to capture social interest to penetrate markets and shape behavioural habits have transformed them into a decisive space for culture and into some undeniably interesting sectors for twenty-first century cultural policies.

These spaces outline a broad creative territory that includes design, architecture, fashion, advertising, restoration, video creation, creative IT and the decorative arts, among many other activities that coexist with highly porous boundaries that allow for the entirely free movement among them.

2. Creative industries

Also included among the creative industries are new sub-sectors tied to the economy (such as programming, video creation, R+D, and so on) and activities with "traditional roots" in manufacturing, such as printing, fashion, jewellery, musical instruments and toys.

The name *creative and cultural industries* has no canonical definition. It is, in fact, a term that has only been in common use in the last 20 years, having emerged in the mid-1990s in English-speaking countries to refer to the economic sector whose main drivers are creativity and intellectual capital. It is actually quite a heterogeneous sector that produces tangible goods at the same time as it provides intangible intellectual or artistic services, all with a highly creative content and, just as importantly, a well-defined economic value and market purpose.

Accounting for a considerable number of businesses, this is a complex sector that incorporates cultural and social aspects as well as economic ones, given that it interacts with technology, impacts on the system of intellectual property rights, and forms part of the new consumer behaviour of a large part of the population.

The creative industries also include new sub-sectors tied to the economy (such as programming, video creation, R+D, and so on) and activities with "traditional roots" in manufacturing, such as printing, fashion, jewellery, musical instruments and toys. With a view to gaining a better understanding of their nature and diversity, we will use one of the most widely accepted classifications of creative industries, the one proposed by the European Commission (KEA, 2006), which separates them into four areas: central nucleus, cultural industry, creative industries and activities, and complementary industries.

CENTRAL NUCLEUS	CULTURAL INDUSTRY	CREATIVE INDUSTRIES AND ACTIVITIES	COMPLEMENTARY INDUSTRIES
Visual arts	Cinema and video	Design	Software, MP3, etc.
Performing arts	TV and radio	Architecture	Mobile phones, etc.
Heritage	Music editing	Advertising	
	Video games		
	Books and the press		

Source: KEA EUROPEAN AFFAIRS, *The economy of culture in Europe.*

The creative industry has quite a strong presence in Barcelona. The physiognomy of the sector is often not suited to large or multinational companies, despite there being some internationally powerful business groups.

Following this definition, a large part of Barcelona's current creative landscape is shaped by cultural and creative industries. Furthermore, they are a cultural sphere that is in constant growth, and a powerful vehicle for creating competitiveness, wealth and jobs.

The creative industry thus has quite a strong presence in Barcelona. The physiognomy of the sector is often not suited to large or multinational companies, despite there being some internationally powerful business groups (Mediapro, Planeta, etc.).

Design, in its basic dimension, is at the core of Barcelona's creative industries.

In district 22@ there are over one hundred small and medium firms with large creative components. Many produce creative software or manage applications for pioneering sectors such as video games and mobile phones, and others formally design objects and utilities.

Barcelona's versatility in this economic sphere is evidenced by the fact that it has become one of Europe's leading cities in terms of the largest number of startups.

Design, in its basic dimension, is at the core of Barcelona's creative industries, and is reinforced by a historical institutionalism in this area: the FAD Fostering Art and Design, the Barcelona Design Centre (BCD) and the Museum of Decorative Arts and Design.

According to the statistical source Idescat, the cultural and creative industry in Catalonia is divided by professional criteria, and includes four sector sub-groups:

a) Artistic activities and cultural services: performing arts and musicals, and heritage.
b) Cultural industries: books, visual arts, audio-visuals and media.
c) Other cultural activities: architecture and advertising.
d) Other industries: services related to culture and related industries.

3. Barcelona and creative industries in figures

Barcelona is the pole of attraction for creative activities in Catalonia. 49.5 % of the country's jobs in the sector are based in the city, 16.9 points above the city's overall weighting for employment.

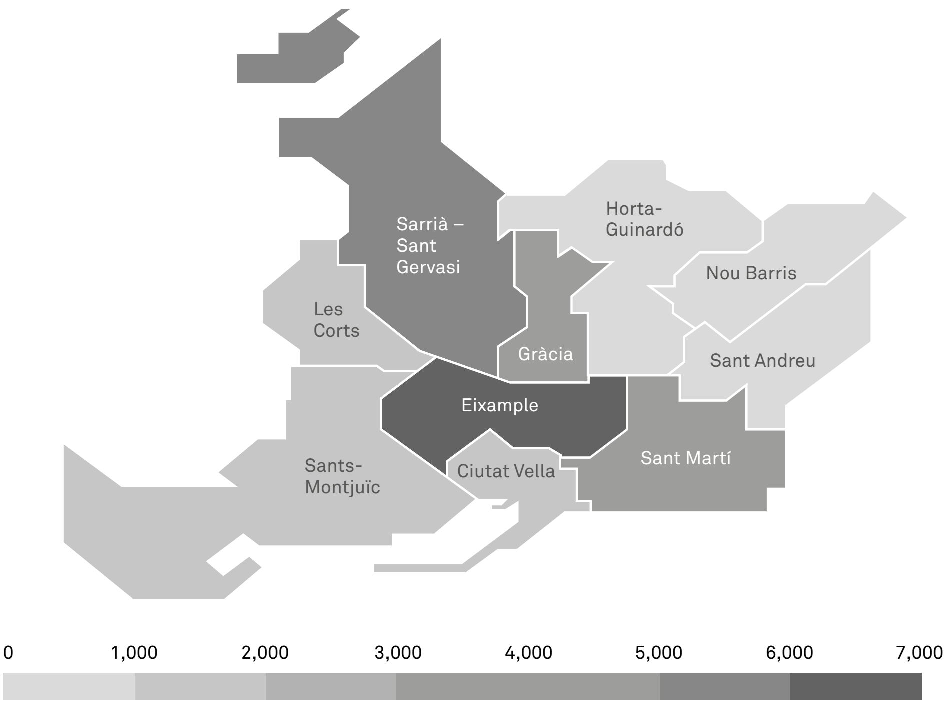
Barcelona is the pole of attraction for creative activities in Catalonia. 49.5 % of the country's jobs in the sector are based in the city, 16.9 points above the city's overall weighting for employment, and accounting for 48.1 % of the firms in the creative sectors with salaried Catalan employees.

In the second quarter of 2018, the creative sectors created 12.6ww of jobs in Barcelona. The relative weighting of the sector in terms of the city's jobs has increased by almost two points since 2008, when it stood at 10.8 %. Its creative business network represents 12.2 % of all Barcelona's business network.

For the first time, the creative sectors now account for over 135,000 jobs in the city, having created more than 30,000 jobs over the last five years.

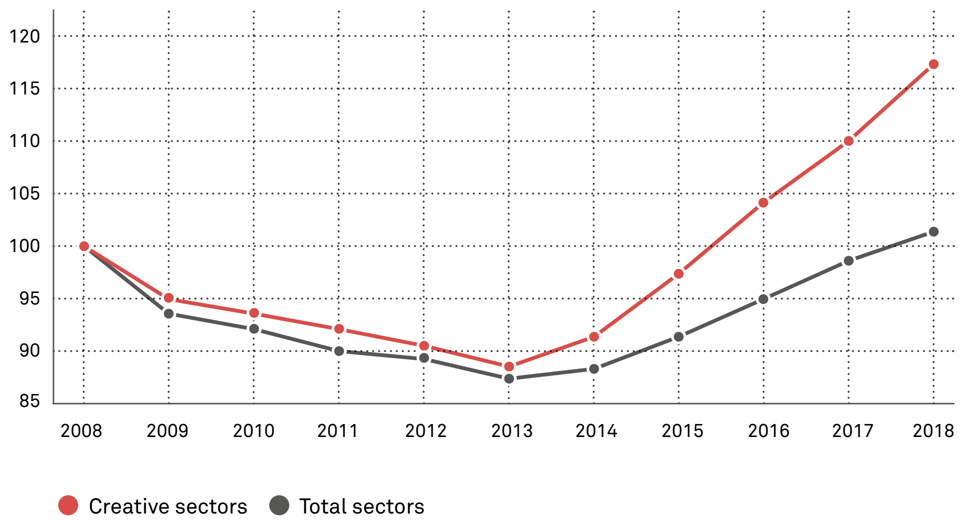
Business Register figures show that there are 23,882 establishments dedicated to the creative sectors in Barcelona. The districts of Eixample and Sarrià – Sant Gervasi are where the largest proportion of these businesses are concentrated (7,242 and 4,231, respectively), representing practically 50 % of the city's establishments dedicated to the creative sectors. A considerable number of these businesses are in the districts of Sant Martí (2,762; 11.6 %), Gràcia (2,397; 10 %) and Les Corts (1,569; 6,6 %), while the districts with the fewest creative establishments are located west of the Besòs river: Sant Andreu (785; 3.3 %) and Nou Barris (474; 2 %).[1]

Sectoral structure of Barcelona's economy (2018)



[1] Source: Compiled by the Department of Economic Policy Management Studies and Local Development of Barcelona City Council based on data from the Department of Statistics of Barcelona City Council, SEPE and INATLAS-INFORMA D&B.

Evolution of jobs in creative sectors and Barcelona's economy. Second term of 2008–2018 (index 2008 = 100)



Of the 136,701 people employed in the creative sectors, some 82.1 % do so under the general social security system, while the remaining 17.9 % are self-employed, placing the sector 6.9 points above the average percentage for freelance work in Barcelona (11 %).

During the period 2008-2018, the creative sectors displayed highly dynamic employment behaviour (+17 %), way above the figure for the city's economy as a whole (+1 %).

It must be noted that the dynamic nature of the creative sectors in recent years is due mainly to the strong boost in non-traditional creative sectors, which have increased their job volume by 52.8 % since 2008, compared with employment figures in the traditional sectors which, in 2018, were was still below 2008 levels (-6 %), despite a slight upturn (15 %) since 2013.

Between the second quarter of 2017 and 2018, a 6.7 % growth was recorded, a similar figure to the previous three years, with increases of 8.1 % among the non-traditional sectors and 5.3 % in the traditional sectors.

Of the 136,701 people employed in the creative sectors, some 82.1 % do so under the general social security system, while the remaining 17.9 % are self-employed, placing the sector 6.9 points above the average percentage for freelance work in Barcelona (11 %). This percentage is particularly high in traditional creative sectors (26.2 %), while it is slightly below Barcelona's average of 11 % in non-traditional sectors (10.2 %).

3.1 THE VALUE OF ICTS

As a result of its decision to boost the non-traditional creative sector by creating the 22@ technology district, Barcelona is the city with the highest concentration of ICT companies in Catalonia. More specifically, there were 1,800 ICT companies in 2012, representing 2.6 % of all the city's companies and 44 % of ICT companies in Catalonia. In fact, almost 50 % of European patents requested in Catalonia are from ICT companies based in Barcelona.

As a result of its decision to boost the non-traditional creative sector by creating the 22@ technology district, Barcelona is the city with the highest concentration of ICT companies in Catalonia.

3.2 GROSS ADDED VALUE OF THE CREATIVE INDUSTRY IN CATALONIA

In 2015, the cultural and creative industry in Catalonia generated 3,812.6 million euros of gross added value(GVA), 1.92 % of Catalonia's total GVA. The fact that these are data from a sector that was hit severely by the economic crisis that began in 2008 should be taken into account. Between that year and 2013, there was a 24.6 % drop in GVA, which fell from 4,610.2 million euros to 3,476.8 million euros, and it has still not regained its 2008 levels.

In 2015, Barcelona's cultural and creative companies generated over two thousand million euros. This figure represents 3.1 % of Barcelona's GVA and 56.2 % of the GVA of the cultural sector in Catalonia.

Gross added value (GVA) by cultural and creative activity groups in Catalonia, 2013-2015. M€

ITEM	2013	%	2014	%	2015	%
Artistic activities and cultural services	583.1	16.8	644.9	17.1	720	18.8
Cultural industries	1,522.6	43.8	1,490.7	39.7	1,608.8	42.2
Other cultural activities	917.9	26.4	1,087.9	29	989.7	26
Other industries related to culture	453.2	13	534.2	14.2	494.1	13
Total cultural and creative activities	3,476.8	100	3,757.7	100	3,812.6	100
Total Catalan economy	186,519	—	190,637	—	198,142	—
% cultural and creative activities compared with the Catalan economy	1.86	—	1.97	—	1.92	—

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Gross added value (GVA) by cultural and creative activity groups in Barcelona, 2013–2015. M€

ITEM	2013	%	2014	%	2015	%
Artistic activities and cultural services	330.1	16.5	363.9	16.8	396.8	18.5
Cultural industries	957.2	47.5	945.3	43.9	973	45.4
Other cultural activities	645.4	32	750.6	34.7	683.6	32
Other industries related to culture	80.1	4	97.4	4.6	88.6	4.1
Total cultural and creative activities	2,012.8	100	2,157.1	100	2,142	100

The number of cultural and creative companies in Catalonia went from representing 8.35 % of all Catalan companies (2008) to representing 6.6 % (2015).

In the period 2014–2015, GVA dropped slightly by -0.7 %. The field of architecture accounted largely for this drop (-1.9 percentage points). Advertising and culture-related industries also contributed negatively. The performing arts, audio-visuals and heritage, on the other hand, all had positive variations.

The number of cultural and creative companies in Catalonia went from representing 8.35 % of all Catalan companies (2008) to representing 6.6 % (2015). In recent years the trend has certainly recovered, with a total of 36,596 companies in the creative sector, and an 8 % growth for the period 2013–2015. Barcelona's capacity to attract talent is growing. The number of students at universities in Barcelona and the metropolitan area doubled in the decade 2000–2011.

Companies by activity group (2013–2015)

ITEM	2013	%	2014	%	2015	%
Artistic activities and cultural services	1,667	4.9	2,949	8.2	3,180	8.7
Cultural industries	15,255	45	15,703	43.5	16,517	45.1
Other cultural activities	14,196	41.9	12,407	34.3	13,833	37.8
Other industries related to culture	2,729	8.1	5,022	14.0	3,066	8.4
Total cultural and creative activities	33,847	100	36,081	100	36,596	100

Source: Department of Culture and Idescat based on the Annual Services Survey.

3.3 BARCELONA AND INCENTIVES FOR THE CREATIVE INDUSTRY FROM A CULTURAL PERSPECTIVE

The upsurge of the creative sector is very visible in Barcelona, and in recent years the city has attempted to meet the historical demands of artists and groups by providing suitable spaces for artistic creation and investigation.

Barcelona has a consistent history of creativity and exploring new languages in different arts disciplines, making this one of the defining characteristics of culture in Barcelona and, by extension, Catalonia. The annual report "The State of Culture and the Arts", compiled by the National Culture and the Arts Council (CONCA) in 2016, showed that one of the major concerns of the Catalan cultural agents surveyed is fomenting creation and research, and incentivising artistic and cultural production (after their main concern, which is guaranteeing citizen access to culture). The view of these cultural agents is that the level of creativity in Catalonia is high, and certainly on a par with other European countries, but there are two major problems: first, the lack of awareness among the Catalan population of its own creation, and second the fact that institutional support to stimulate creative innovation, and especially support for new creators, is insufficient. Faced with this panorama, the way to improve the results of cultural activity agreed by the largest number of those surveyed is to increase cooperation between the administrations.

Staff and internal expenditure in R+D and technological innovation in cultural companies in Catalonia, 2010–2014. Figures in thousands of euros

ITEM	2010	2011	2012	2013	2014
Staff in R+D[1]	402	319.5	370.6	437.2	426.9
Internal expenditure in R+D	22,957	19,863	22,185	25,233	19,679
Expenditure in technological innovation	78,834	43,114	38,706	45,469	42,584
% of companies with technological innovation activities	25.4	14	15.5	18.6	11.4

Source: The Institute of Statistics of Catalonia and the Department of Culture of the Government of Catalonia.
[1] Staff is expressed in FTE (full-time equivalent).

The upsurge of the creative sector is very visible in Barcelona, and in recent years the city has attempted to meet the historical demands of artists and groups by providing suitable spaces for artistic creation and investigation. Through the "Fàbriques de Creació" programme, the Barcelona Institute of Culture has created spaces where emerging culture has found a support base. They are innovative, multidisciplinary spaces that offer the resources, tools and services creators and artists need to develop their creations. This network is currently made up of eleven publicly owned and privately managed centres, mostly located in disused industrial spaces These ten facilities occupy a land area of 24,213 m^2 and 553 creative projects were developed in them in 2015.

The future of the Fàbriques de Creació will determine whether traditional cultural policies can be transformed into effective drivers of change and innovation regarding traditional artistic proposals.

However, there is still a long way to go. With the aim of continually improving the status of the city's cultural and creative industries sector, Barcelona City Council has undertaken the task of implementing this policy, adding new focuses of public attention to existing factories in fields as varied as design, fashion and technological design, among others.

Fàbriques de Creació, 2015

CENTRE	TOTAL CREATIVE PROJECTS	TRAINING ACTIVITIES FOR PROFESSIONALS	OUTREACH ACTIVITIES IN CENTRES
Ateneu Popular 9 Barris	19	1	51
El Graner	73	12	20
Fabra i Coats	79	13	39
Hangar	160	53	104
La Caldera	30	11	8
La Central del Circ	111	9	29
La Escocesa	47	3	20
La Seca – Espai Brossa	8	0	53
Nau Ivanow	26	6	68
Sala Beckett	—	—	—
Tantarantana	—	—	—
Total	**553**	**108**	**392**

Source: Barcelona Institute of Culture.

The future of the Fàbriques de Creació will determine whether traditional cultural policies can be transformed into effective drivers of change and innovation regarding traditional artistic proposals. Canòdrom, a space for carrying out technological research applied to the field of art and culture, and designed to extend the use of Fabra i Coats as a multifunctional space, must therefore be added to the current network of creation factories. The capacity to explain new cultural imaginaries will become an essential goal in the coming years.

4. Justification for the measure

4.1 THE NEED TO GENERATE A MAJOR CREATIVE CLUSTER IN BARCELONA

We previously mentioned that a defining characteristic of the various sectors that make up the world of creative industries is their intercommunication. They are spheres of creative activity with diffused boundaries and common interests.

While this creates an obvious vagueness, even aesthetic weaknesses (in the sense that they are not subject to any kind of artistic canon), and a certain temporal expendability, it is at the same time a powerful factor in terms of adaptation, innovation, and social and economic strength.

For the set of creative industries, the *research and development* vehicle is decisive, and implicitly becomes a source of multiple opportunities. This is why the creative industries are extraordinarily attractive for economic investment funding.

They also have in common the same methodological dynamics based on the immediate use of the knowledge acquired and logically accumulated, applied research, the generation of startups, attracting capital, and the acceleration and immediate release in the markets. To this effect, the speed of the process (born of the implicit adaptability of the creative sectors) rationalises the dimensions of the concepts of success and failure, thus generating a limited sense of frustration.

In the area of traditional culture, mechanisms for approaching and collaborating with businesses take the form of clusters with common goals. Companies rarely work together to develop projects, but they do share the final phase of the chain value (the different forms of distribution) from where they develop joint synergies.

In the field of the creative industries, proximity, interaction and complicity become strictly essential elements for work, and so the idea of a cluster makes sense from the outset.

In the field of the creative industries, proximity, interaction and complicity become strictly essential elements for work, and so the idea of a cluster makes sense from the outset. Together, they naturally generate a powerful mix that activates them and makes them exponentially strong.

This characteristic is widespread in European research centres, where the practices of free access to research protocols, open publications and universal rights are quite generalised.

This is the main idea of the policy to promote cultural industries in Barcelona: to promote a creative cluster as a way of facilitating the consolidation of a common project among them all.

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Apart from certain highly diversified and generally vertically integrated companies, the creative industries form a varied, very extensive cosmos for the city. However, its idiosyncratic regulations and the symbolic values it has managed to convey, have made district 22@ an especially dense area in terms of the creative industry. Barcelona City Council and the Government of Catalonia have also located cultural facilities that are national symbols (L'Auditori, the TNC and the DHUB) in the same space.

The epicentre of this dual environment (public and private) is Plaça de les Glòries, which will also become an iconic space in Barcelona's metropolitan landscape in the future, considering its geographic location and the concentration of companies and facilities there.

There are already a substantial number of creative initiatives surrounding the square within a radius of 500 metres, and on expanding this ring just slightly the figure becomes surprising large.

All in all this is an indicator of extraordinary potential obviously intensified by the many companies and incentives of all kinds located outside this perimeter in the city and its metropolitan area, just a short distance away if we compare with other highly creative European, Asian or American cities.

A common idea, and the assurance that all the pieces making up this extraordinary, fertile creative sector recognise and interact with each other: this is Barcelona's creative cluster.

This objective, however, must become a specific physical reality, and fortunately the city already has a facility with these characteristics and potential.

This space is the DHUB, and it is precisely these objective that must define its future project.

4.2 CONSTITUENT ELEMENTS OF THE CLUSTER

The cluster of creative industries is concentrated into six strategic lines that should become a specific programme of activities.

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1. Promoting training, research, investigation and launching business proposals in the sphere of the creative industries.

2. Extending its area of influence and generating sector relations with all kinds of businesses, and digital, logistics and finance environments that depend directly or indirectly on the role of the creative industries.

3. Developing a ongoing programme of trade fairs, economic events (such as fashion shows, restoration weeks, and so on) and competitions of ideas for attracting investors, conducted by the DHUB itself or by other spaces in the city associated with its founding project.

4. Developing a strategy for promoting the city aimed at boosting and internationalising the creative industries.

5. Developing a sociocultural programme based on exhibitions, shows and educational activities.

6. Promoting collective influence (functioning as a lobby) in public decision-making areas (legislation and taxation, public funding, institutional involvement, and so on.) and collective management (rights, patents, intellectual property).

7. Boosting the networks and contact between knowledge-creating agents such as universities, research and technology centres and companies located in different municipalities in the metropolitan area.

4.3 22@, THE FUTURE OF BARCELONA'S CREATIVE DISTRICT

Twenty-three years after launching the 22@ project as the city's technology district, the results speak for the success of this initiative. We have already mentioned the capacity of the area of Poblenou to absorb a large proportion of the city's new creative initiative, generating a set of sub-centres around it that will attract businesses, creativity and social aspects. However, the urban model on which the regeneration of the neighbourhood was based has also reached its limit due, to a large extend, to a lack of public space.

Nowadays, the concentration of businesses in the area adjoining Diagonal and Plaça de les Glòries is a very strategically important creative hub.

Nowadays, the concentration of businesses in the area adjoining Diagonal and Plaça de les Glòries is a very strategically important creative hub which, together with the residential artery of the Poblenou Rambla and the ever-expanding creative focus on the perimeter close to C/ Pujades and Palo Alto (closer to the Besòs artery), accommodate the multitude of companies, workshops, associations and all manner of projects distributed throughout the district.

It is not an obsolete model, but everything points to its renovation and reinvention arising from urban actions implemented to the north of Diagonal, the artery bordered by Gran Via. Within this context, the c/ de Pere IV artery with its abundance of old factories (such as Can Illa, L'Escocesa and Cal l'Alier) emerges as an iconic space which could become the main artery of an area dedicated to creation, production, exhibition and creative commercialisation.

The immediate impact this project may have on tourism, how the Barcelona brand is defined, and the sustainability of the original culture sectors such as audio-visuals, music and the visual arts should also be highlighted.

4.4 DESIGN AND ARCHITECTURE AS HEGEMONIC VEHICLES OF CREATIVE INDUSTRIES

Architecture and obviously urban planning define the physiognomy of our cities, regulate mobility and structure the relationships between people.

While this sectoral configuration concentrated around the economy of intangibles includes a large number of creative activities, it is generally architecture and design that bestow them with a homogeneity that multiplies the creative potential of such important sectors as fashion, applied IT research (such as big-data management, gaming and application development), audiovisuals and restoration.

Architecture and obviously urban planning define the physiognomy of our cities, regulate mobility and structure the relationships between people. Their impact on technological transformations, new social imaginaries, company effectiveness, and socio-educational institutions and mobility is clear.

Design is the end result of a process whose goal is to seek an ideal solution for a particular problem, while simultaneously attempting to be practical and aesthetic. In this sense, it is a highly uniting concept.

Fashion enables us to intervene in the area of aesthetic trends aside from its multiple industrial logics.

IT research (programming) enables us to direct a large part of the industrial process (artificial intelligence), manage housing (home automation) and domestic leisure consumption, generate new creative scenarios of huge sociocultural interest, and manage the potential of big data.

Architecture impacts on urban spaces and determines the general dynamics that interrelate them, while design creates direct applications in specific areas of economic activity.

Each of these scenarios, among others, are highly interconnected. Architecture impacts on urban spaces and determines the general dynamics that interrelate them, while design creates direct applications in specific areas of economic activity (such as industrial design and graphic design), while simultaneously imbuing sectors such as fashion, software and creative restoration their own particular personality.

The DHUB design centre enables us to imagine how to steer the potential of Barcelona's creative industry, enhancing its design potential and at the same time offering a broad range of activities to do with modern creative industries.

4.5 THE DESIGN HUB IS THE IDEAL SETTING FOR LEADING AND RAISING THE PROFILE OF BARCELONA'S CREATIVE INDUSTRY CLUSTER

The DHUB, understood as an evocative cultural centre (...) becomes an opportunity to lead the potential of Barcelona's creative industry.

The DHUB, understood as an evocative cultural centre with enough infrastructure to welcome, represent, develop and display the city's creative talent, and to establish the corresponding relationships with educational centres, creators and business environments on a local and international scale, is an opportunity to lead the potential of Barcelona's creative industry.

For all the above reason we want design, understood in its broadest sense, to become the conceptual consolidator of this facility.

While its social dimension is unquestionable, it must also be a sector leader, unfailingly capable of establishing ongoing spaces relating to the world of the productive economy.

DHUB's basic aims as a central, evocative space for Barcelona's creative industries

This complex, ambitious objective also requires an innovative operating model different from the current one, and the solution to resolving a dual challenge.

Given that the DHUB is the permanent headquarters of both the Design Museum and important associations like FAD and the BCD, as well as a multi-use exhibition space exhibitions, the following must apply:

- The common interests of the facilities and the associations permanently located there must be managed collectively with each of their management teams, and at the same time specifically with respect to anything to do with their participation in the general management of the facility, beyond their own particular functions.

- As a municipal facility and an instrument of the city's design policies, the DHUB must be the centre that unites and gives the municipal resources and policies pursued by the different departments a certain consistency.

Given that the DHUB must lead and raise the profile of Barcelona's creative industry under the umbrella of design, the following must apply:

- The interests and objectives of a creative cluster revolving around design that brings together schools, associations and companies from the different creative industries, reuniting and empowering them in their pursuit of shared objectives, must be managed.

This conglomeration of associations and companies includes:

- Consolidated companies.
- Freelance creators and small established companies.
- Startups.
- Schools and universities.
- Influencer sand opinion shapers.
- Companies from other sectors that help to define the creative industries' scope of action such as car companies, insurance firms, construction firms, IT applications businesses, and fashion, restoration, advertising and textile companies.

This process entails creating:

- a governing body for the DHUB with broad representation from the creative industry sector, from which an executive council will emerge.

In addition to the private sectors affected, this entity must include the centres located within the facility (the museum, FAD and BCD), Barcelona Activa and other public departments involved.

In addition to the private sectors affected, this entity must include the centres located within the facility (the museum, FAD and BCD), Barcelona Activa and other public departments involved.

This governing body will be chaired by the mayor, and will have three vice-presidents: The First Deputy Mayor of Economic Promotion, the Sixth Deputy Mayor of Culture, Education and Science, and the Councillor for Creative Industries.

The Executive Council will be chaired by the Councillor for Creative Industries with the vice-president of the Sixth Deputy Mayor of Culture, Education and Science.

This operational structure, which if necessary can be established when the appropriate time comes, must ensure that the sector is comprehensively represented, and its functions will be as follows:

- Debating, proposing and incentivising joint initiatives.
- Collectively activating the sector.
- Lobbying other administrations.
- Interacting with the public business training, development and acceleration programmes that Barcelona Activa manages and are linked to the creative sector.
- Managing benchmark sector events: fairs, shows, weeks.
- Ensuring sector leadership in the area of the new economy.
- Making proposals to increase its international presence and social dissemination.
- Establishing appropriate relations with the world of traditional economics and with those who regulate major technological, logistical and legal transformations.

The basic aim of the governing body is to define the facility's general programme of activities and services as a creative cluster, and consequently guide public policies aimed at fomenting and supporting the sector. The management team must also manage the centre's needs as a public facility with some specific permanent beneficial owners.

The DHUB lab

The DHUB has 700 square meters available for development, which will become its lab territory.

The DHUB has 700 square meters available for development, which will become its *lab* territory.

This space will become a incubator for projects, a huge themed catwalk where interest in the work of local creators, their connection with business environments and their international potential can be gauged both regularly and on certain one-off occasions. This particular showroom, one of its kind in the city, will allow ongoing relationships to be established with shops, design shops, wholesalers, investors, and so on.

This space must implicitly be the basic incubator of a future DHUB shop.

4.6 ORGANISATIONAL STRUCTURE OF THE SECTOR

It is the first time that such an important and sector in the city, and such a decisive one in the economic transformation process we are currently undergoing, has been seen as specific political object.

The creation of the Councillor's Office for Creative Industries is an extraordinarily important political milestone. It is the first time that such an important and sector in the city, and such a decisive one in the economic transformation process we are currently undergoing, has been seen as specific political object. In fact, this singularity is surprisingly innovative in the general panorama of Catalan and Spanish public administrations.

In this country, the creative industries have never been considered as a specific sphere of cultural, creative and economic activity with the homogeneity required for generating specific, high profile policies in the short-, medium- or long-term. In fact, they have traditionally been subsumed into cultural policies or included to some degree within economic policies.

A municipal management body for newly created creative industries is needed to set up the mechanisms essentially required to adequately set in motion the above mentioned programmes. Among other programmes, this management body will be entrusted with business promotion, international relations, the social projection of the creative industries, and monitoring the DHUB's activities.

This new policy must work hand in hand with the city's economic development programmes implemented by Barcelona Activa in conjunction with the ICUB, given that there are an infinite number of boundary spaces among them and, in addition to their own programmes, it must establish the necessary relations with sectors traditionally addressed under cultural policies, such as audio-visuals and publishing.

This new policy must work hand in hand with the city's economic development programmes implemented by Barcelona Activa in conjunction with the ICUB.

The best way to tackle these challenges is by creating an inclusive organisation that gives the entire range of existing realities in the city a voice, and opens the door to those that may emerge in the future so that they can take part in the dynamics that derive from it.

However, the fact that the creative sectors are highly volatile must be taken into account. While there are obviously associations that structure the sector, the weight of emerging creators, startups and micro-companies created around a certain authorship or a specific project is considerable, and given the unique importance of creative authorship, this is a reality that must be taken very much into account.

It is very important that the private sector develops highly inclusive mechanisms to avoid formal institutionalisation while maintaining the uncertain representativeness of the cluster.

To this end, we will support the private sector in creating the Barcelona Creativa Cluster, with the aim of incorporating it into the set of representative associations, and the most relevant companies, schools and creators.

The cluster will become, de facto, the private sector of the General Council of the DHUB and the constituent basis of its overall operations

This cluster will become, *de facto*, the private sector of the General Council of the DHUB and the constituent basis of its overall operations.

The cluster, understood as a body that amalgamates the entire sector and can lead a general activities programme, in addition to managing the building and its administrative issues, would be controlled by the Board and its management and technical team, structured within Barcelona Activa.

The transfer of the management of the DHUB to the Councillor's Office for Creative Industries is proposed in response to these demands, so that it can lead its transformation into a global benchmark centre for developing and promoting creative industries.

5. GOVERNMENT MEASURE

1. Developing the DHUB as a space that integrates the different expressions of design and the creative industries to facilitate debate, research and the presentation of new projects and contents on a local and international scale.

1.1. Facilitating research and presenting new creative projects in conjunction with business entities, and promoting their betterment from the basis of discussing their potential, providing resources for their development and contrasting their real situation with their potential applications.

1.2. Developing the DHUB shop and setting up contracts and agreements with the city's creators, shops and producers for this purpose.

1.3. Collectively managing the common interests of the associations permanently located there with each of their management teams, and at the same time specifically managing anything to do with their participation in the general management of the facility, beyond their own particular functions. Integrating the Museum of Design and the ICUB into this process.

1.4. Transforming the DHUB into the centre that amalgamates and gives coherence to the municipal resources and policies pursued from the different departments (culture, innovation and business, commerce, supporting entrepreneurs, districts, and so on).

1.5. Consolidating and promoting the Barcelona Design Week, organised by the BCD and the FAD with the collaboration of the Design Museum, as the main annual design activity in the city, broadening its content and adding to the number of collaborators and activities throughout the city.

1.6. Setting up the DHUB-LAB as an ongoing space for relations among creators and companies, among design proposals and investment funds, and among projects and national and international developers.

2. Providing the DHUB with the organs of government required to achieve the basic objectives of this measure.

2.1. Providing the DHUB with a management team and its corresponding work group.

2.2. Setting in motion the General and Executive Boards to ensure the participation of all the public and private agents involved, as explained in the previous chapters of this measure.

2.3. Creating the necessary spaces for dialogue with the Councillor's Office for Tourism and Creative Industries, ICUB and Barcelona Activa to develop training, streamlining and investment research programmes, sociocultural and international promotion projects that contribute to the consolidation and growth of the creative industries sector.

2.4. Coordinating Barcelona Activa and ICUB functions, in addition to those of different private operators, with the aim of promoting Barcelona's creative industry on a local, state and international level.

2.5. Coordinating municipal programmes and facilities that have total or partial functions in similar spheres, in aspects that affect the dynamics inherent to promoting creative industries: Canòdrom, Palo Alto and Fàbriques de Creació, respecting each of their specific ownership statuses. To this effect, we suggest promoting the most cross-cutting action programmes.

2.6. Creating international dynamics around the local creative industry, based on the presence of international operators in the city, and through the presence of local industries at international fairs and markets to ensure the maximum possible projection of Barcelona's creative talent and industrial potential.

2.7. Developing the potential of Barcelona's creative industries, the architecture, fashion, IT applications and restoration sectors.

3. Progressively integrating other spheres of the creative industries.

3.1. Creating a cross-cutting strategy that enables gaming, the audio-visual industry, the music sector, the publishing sector, and the creative-industrial areas that emerge from their hybridisation to be integrated into the dynamics inherent to the creative industries, without changing the ICUB's own functions.

3.2. Integrating the Film Commission into the functions inherent to the Councillor's Office for Creative Industries in collaboration with the ICUB, in all aspects involving deploying audio-visual location policies.

3.3. Collaborating in existing outreach activities in the field of architecture (such as architecture week, Open House, and so on), with the aim of extending its main function as a creative industry, and facilitating better relations with neighbouring sectors such as design.

3.4. Consolidating the roles of technological research, economic development and the industrial promotion of the cultural events that are intrinsically linked to defining the city's image in the area of creative industries, by mutual agreement with other Councillor Offices such as Culture or Tourism. Festivals such as Sònar, Primavera Sound, Cruïlla, Doc's and others that emerge directly from industrial initiatives should be cited as examples.

4. Facilitating the creation of the Barcelona Creativa Cluster, made up of the main representative associations, businesses and personalities from the world of design and the creative industry in Barcelona. This association must enable the following:

4.1. Taking on the leadership of Barcelona's creative industries.

4.2. Forming part of the DHUB's governing body.

4.3. Acting as the sector's representative link with the public administration.

4.4. Promoting the sector's participation in the creation of new urban areas planned to encourage the presence of the creative industry: 22@, and the Pere IV artery, among others.

4.5. Promoting training, research, investigation and launching business proposals in the sphere of the creative industries.

4.6. Increasing its influence and creating sector relations with all types of business, logistics and finance environments that can be improved by contributions from the area of creative industries.

4.7. Promoting collective influence (functioning as a lobby) in public decision-making areas (legislation and taxation, public funding, institutional involvement, an so on.) and collective management (rights, patents, intellectual property).

5. Establishing the necessary links with schools and universities to generate joint training and research initiatives.

5.1. Making agreements with specialised schools and universities to create joint work programmes, startup projects and efficient strategies for promoting new talent.

5.2. Encouraging the link between graduates and business environments to secure ongoing job placement channels and the renewal of human talent in the city's companies. Consolidating the networks among knowledge-creating agents, such as universities and technological research centres.

5.3. Creating a work plan in conjunction with schools and universities to help consolidate Barcelona as an international benchmark in the area of education in areas such as design, fashion, gastronomic sciences, and tourism management.

6. Producing an ongoing plan for internationalising the city's creative industries.

6.1. Producing an ongoing programme to ensure a presence at international fairs and markets in the areas of design and other sectors of the creative industries. This will be a medium-term programme to enable companies to plan their marketing and commercialisation projects.

6.2. Making ongoing agreements with local associations specialised in managing international dynamics, and especially with those that represent the interests of specific companies or have an objective international representativeness (such as BCD, among others).

6.3. Producing ongoing relationship programmes with associations, companies and international environments that attract capital, encourage exportation or ensure that Barcelona's creative production is known worldwide.

6.4. Promoting commercial missions in cities and countries where there are real possibilities of promoting and commercialising Barcelona's creative production. Paying special attention to emerging talent.

6.5. Increasing the city's participation in promoting the Catalan fashion industry. Promoting schools and making Barcelona an international creative fashion centre.

6.6. Conducting a study to analyse the viability of creating or attracting an international-scale "catwalk" to Barcelona.

7. Creating a specific cultural programme for the Poblenou/22@ district that consolidates the affective link between Barcelona residents and the neighbourhood's companies and residents.

7.1. Collaborating with the ICUB to consolidate the "Light Festival" programme in Poblenou, encouraging the active participation of new creators and companies.

7.2. Consolidating existing private-initiative projects for promoting the creative industries: Poblenou Urban District (open doors), and the Palo Alto Market.

7.3. Ensuring preferential treatment at the festivals and in the cultural programmes developed in this part of the city.

7.4. Facilitating the transformation of specific spaces and streets in Poblenou into areas with an important, ongoing presence of workshops, shops and creative business spaces, paying special attention to creative products and those not originating from industrial line production.

7.5. Promoting joint projects between all kinds of companies and associations in the area of creative industries, and especially those that aim to create presentation and commercial spaces (such as themed markets, showrooms and open workshops)

8. Mapping the city in terms of the presence of creative industries, and simultaneously establishing new centres of promotion and development.

8.1. Designing the 2030 plan for Palo Alto in conjunction with the licence holder of part of the space to incorporate it into the general dynamics of the sector.

8.2. Actively participating in the 22@ north project, and particularly in anything that affects the potential of the Pere IV artery project.

8.3. Establishing collaboration programmes with Barcelona's business world, with the aim of increasing the presence of the commercial production "made in BCN".

8.4. Creating new channels of communication and making agreements with existing ones which enable us to inform Barcelona's citizens of the potential of the local creative industry.

8.5. Encouraging the creation of the Metropolitan Council for Creative Industries with AMB sponsorship.

8.6. Developing the actions necessary to link the Barcelona brand with the creative industries in terms of talent, creativity, innovation and ability to penetrate local and international markets.

9. Developing a specific administrative strategy that promotes the generation of unique dynamics in areas where there are high concentrations of creative industries, and promoting a specific regulatory framework on an administrative and taxation scale to this effect.

9.1. In accordance with the interests and needs of the city's creative industries, collaborating with defining the priorities of Barcelona Activa in terms of developing educational programmes, promoting startups, accelerators and relations with venture capital funds. Establishing similar dynamics with incubators and privately managed co-working spaces.

9.2. Deploying the creative potential associated with 22@, analysing specific policies in the field of:

- Opening times and the use of public spaces for activities of a cultural nature.
- Permission to film advertising and audio-visual projects.
- Markets and outreach activities for promoting creative products in the open air.
- Guidelines for specific communications facilitating the consolidation of the creative imaginary of the area.
- Progressively incorporating the current exemption criteria for municipal taxes for the cultural sector.

6. NEW APPLICATION BUDGET ALLOCATION

A measure of this scope involves coordinating and creating certain existing programmes within the context of the measure, but also creating specific new programmes.

Apart from the resources currently allocated for boosting the creative industries, this measure aims to increase the budget under the following criteria:

a)	Subsidies and the strategic agreements of priority sectors	€500,000
b)	Fashion programme	€200,000
c)	Developing the DHUB shop	€100,000
d)	Promoting and consolidating Design Week	€150,000
e)	Design Hub Lab Project	€150,000
f)	Plan for internationalising the creative industries	€200,000
g)	Cultural programme for the 22@ district	€100,000
h)	Promoting the cluster	€70,000
i)	The creative map of Barcelona project	€30,000
	Total cost of the measure	**€1,500,000**