

Basque Plan for Culture



BASQUE PLAN FOR CULTURE

EUSKO JAURLARITZA



GOBIERNO VASCO

KULTURA SAILA

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Eusko Jaurlaritzaren Argitalpen Zerbitzu Nagusia

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Prologue

To some it will seem like a pretentious title; others will think it is absolute madness; most, probably, will think that it is typical of a governmental body: a brilliant document, made specially to order, good for appearances. And this is because to speak of *culture* nowadays can be rather daunting, or – at the very least – it commands a certain feeling of respect, especially when we refer to it in the broad sense and we define it as “the set of responses to the environment and to social relations in the spheres of symbolism, communication and values, which allows for social interaction and a sense of recognition or belonging to a group”.

And yet it is not an extremely ambitious project; at least not in the negative sense. Much less so is it just a stack of papers hurriedly pulled together to fulfil a legislative commitment. The project set forth in the following pages is the fruit of two long years of work. It is a document in which many people have participated and which reflects hours and hours of hard work. Worth underlining, in the first place, is the work of the members of the Basque Council on Culture, as well as that of the representatives of both the public administration and of cultural agents. The project has been enriched by the contributions, observations and opinions of – approximately – three hundred persons who work in an area as plural as the world of culture.

And it is precisely this quality that I would like to highlight first: the collaboration among the representatives of the various public administrations and cultural agents. And the reflection born of such collaboration. Because this plan is, above all else, a reflection on the numerous fields which culture can embrace, a reflection which tells us about where we are. And I say numerous fields because I know that it is very difficult, if not impossible, to embrace them all.

This leads me to the second characteristic: this is an open plan, a plan that must be completed with new areas. A plan to be assessed as we go along, as we work on the strategic axes and the lines of action set forth in it, making the changes that must be made and correcting what must be corrected. It is not a final plan but rather a provisional plan. A plan that we wanted to weave upon the basis of the main elements brought together in our first definition. For one thing, everything related to *creation*, what was created by our ancestors (heritage) and what is created by the men and women of today, and the industries arising from such creation; and for another thing, everything related to *identity*, to the feeling of belonging to a group.

The third characteristic I want to mention is the one that refers to culture and identity. Since these are rather slippery concepts, or if you will, since the relationship between culture and identity is so given to demagoguery, let us begin by recognising that our identity has drawn upon many sources. We have been, throughout history, recipients of culture: we have also given, of course. Paraphrasing Koldo Mitxelena, we have our roots in Europe, European culture belongs to all of us, like it or not. These words written by Mitxelena in 1960 are still true today, but now we would also have to recognise our debt to American culture, and, as the phenomenon of immigration continues to grow, we will also receive from other cultures. In other words, we must find our personality, our identity, in a network comprised of many elements.

But precisely for this reason, to be a part of European culture and to contribute to it, we must not only take very special care of our heritage, both material and immaterial and in which Euskera plays an

essential role, but we must also, as a minority culture, make a creative and productive effort proportionally greater than that of other cultural environments. This invites us – in this age of knowledge, information and culture – to specialise in culture for reasons related to both the renovation of identity and to the generation of an economic sector which promotes culture for internal use and for exchanges. That is, we must specialise in culture as a condition for the strengthening and adaptation of our own culture. This perspective is where we must situate the reflections emerging from the *Basque Plan for Culture*.

And now we arrive at the fourth characteristic: this is a plan which, while maintaining the personality of Basque society, recognises its heterogeneity and seeks integration. It is a commitment to modernisation made by a society that is also advancing in other domains; a commitment which does not want to leave aside the external projection of our culture, convinced as we are that, in addition to receiving, we can also contribute.

Lastly, it is a plan in debt with the past, as it was the politicians of the preceding legislature that created the Basque Council on Culture and that laid the foundations for the work culminating today. But in order for the seed to become a plant, we must care for and fertilise the soil. This is what has been done by the Deputy Ministers, directors and technicians of the Department of Culture of the Basque government, in collaboration with more than three hundred people from the world of culture. I am grateful to all of them. Thanks to their work and to that of those who come after them, we will achieve for this culture that expresses itself in three languages what Mitxelena demanded for Euskera: "a place which is sufficient to ensure continuity and development without maximalist adventures".

Miren Azkarate Villar

Minister of Culture of the Basque Government

Presentation

The Basque Council on Culture

The Basque Council on Culture was created in the year 2000¹, and from its founding it has hoped to serve as the meeting point for the public and private agents of Basque culture.

Its central mission is the promotion of collaboration and the structuring of a Basque cultural space within an increasingly globalised setting. Its most immediate objective is to enhance *co-ordination* in three different directions: vertical co-ordination among the bodies of the three institutional levels with responsibility in the area of culture (Basque Autonomous Government, Provincial Councils and Local Councils); horizontal co-ordination with the institutional bureaux most involved in cultural activity and also with the public and private institutions of Navarre and the French Basque Country; and, finally, co-ordination with the social agents of the different cultural sectors.

It was conceived as a *meeting point* for the purpose of developing proposals. A place open to the different sensibilities regarding the Basque cultural reality. As it is not a representational body designed to make decisions or engage in cultural management, it has not entered into competition with any other institution and it is serving as a space for reflection, proposals and the reaching of consensus. For this reason it has been in an excellent situation to address cultural policy at the level of the Basque Autonomous Community (BAC) from an overall perspective of the Basque cultural system and of the value chain of cultural activity.

Similarly, it has not entered into the question of the media, except in their relations with culture, so neither media strategy – which in terms of audiovisuals would be the subject of a Law on contents and the start up of a Basque Council on Audiovisuals – nor the extremely important role of EITB (Basque Radio and Television group) – defined in the Programme-Contract and the Audiovisual White Paper to which it would be necessary to refer – are addressed by this Plan, except in an indirect way.

The Plan

The central, founding element of its work plan has been the dynamic creation of the Basque Plan for Culture which is now being presented and which is an instrument designed to reflect the common accord among the various public and private cultural agents in the BAC regarding the strategic vision, the criteria for action and the priorities of Basque culture as a whole. It is an instrument at the service of the Basque citizenry, and has nothing to do with interventionist and externally-imposed conceptions of cultural management. In short, it is a tool for consensus and constant improvement, and the fruit of a collective effort.

The Plan is, of course, the *plan of the Basque Government*, which will guide its actions and establish its commitments. But it is more than that.

¹ Its antecedents can be found in the *General Council on Basque Culture* of 1985 (consisting of 10 members and endowed with advisory functions) and 1987 (22 members with the incorporation for the first time of experts and endowed with both advisory and interinstitutional co-ordination functions). The current Council has 35 members, of which 20 are persons linked to the different areas of culture and 15 represent various public institutions. It has a Permanent Commission of 11 members.

In the first place, it is also a *philosophy*, a generic framework for the group of institutions and cultural agents of the country. Not in vain has it been the first collective effort at this level in the Basque Autonomous Community. In addition, the documents, the groups, the reflections had a strong sense of their referential capacity, in that, with their richness, they uncovered diagnoses and priorities which will undoubtedly have a significant impact on the institutions.

Secondly, it is also a *commitment* to the development of these broad lines by means of some shared institutions that intend to co-ordinate and harmonise actions, rationalise resources and generate synergies, naturally without invading the competencies of the institutions or interfering with the decisions of social or private agents.

The competencies and responsibilities remain where they were before the Plan, although the Plan will no doubt lead to more contextualised sectorial and territorial developments.

The Council's Permanent Commission, assisted by a technical secretariat, has had the sole mission, during this time, of developing and drawing up the Plan, which has been no small feat. Its activities have included organising various tasks, commissioning presentations, convening working groups, gathering suggestions, selecting the common diagnoses and lines of action, arranging them in order of importance in accordance with the contributions and suggestions of the working groups, grouping them by subsystems and standard concepts, compacting them coherently from the community of ideas of the administrations, deciding on an execution calendar for the quadrennium and creating an open final document in which philosophy and a long-term perspective reaching to 2015, the lines of action for the quadrennium and the firm commitments for each yearly or biennial period constitute the workings of a coherent Plan.

Participation

From the very beginning it was decided that a participatory method would be the foundations of the Plan. Here resides its greatest legitimacy. Plural working groups – social and private agents of Euskal Herria and public agents and institutions of the BAC – have had the principal burden of making the initial diagnoses and of determining future lines of action.

The work of the Permanent Commission has been imbued with this methodology, which combined the selection of what was found to be in common with an attitude open to the incorporation of almost all the modifications for improvement, in order to make the text truly collective in all senses. This reflects a process of maturation. The project began from a known position, then other positions were heard and examined, and it has been possible to formulate positions which identify with all the sensibilities present in the Basque Council on Culture, without eliminating particular positions in the process. This explains the unanimity of the support for it.

This methodology had many advantages.

The most important advantage has been the contribution – from inside the activities – of the knowledge of the various agents that generate or intervene in culture. This has translated into involvement and interest, into an opportunity to be heard and listened to on the subject of strategic matters, not just concrete ones, into a very valuable body of information which the Administration would not have had access to otherwise, and into a comparison of perceptions. The results can be considered representative.

In addition, looking towards the future, this shared body of knowledge, this common culture, is itself a creative base and it will allow agents to face challenges in a similar and even co-operative way and to understand that in the economy of the creative sphere, imagining the future and making it feasible are two sides of the same coin.

Subsequently, and using the findings gathered up to that point, the Administrations contributed their conceptual points of view and their budgetary forecasts, as they are the bodies that must sustain and fund the commitments undertaken.

In the diagnoses – not in the actions – the tendency has been to respect even the most critical contributions, although they are not necessarily shared, so that authenticity is enhanced and the

acceptance of the Plan can be as broad as possible among the participating agents. Even so, it has been necessary to summarise and generalise, which inevitably means selecting the crux of each analysis or of each proposal regarding sectorial lines of action. Expressions considered unhelpful or redundant have necessarily been eliminated. In the terrain of operative proposals, those which are still immature or which require a broader consensus have not been made into lines of action, although many of them have been made explicit in the form of a reminder, as "proposals for future development".

The *disadvantages* have been the risk associated with making an interpretation that has not received the benefit of more structural or distant external analyses, or that the diagnosis has not been able to progress much beyond the form it has taken, in order to avoid polarising definitions.

The chapters

The Plan comprises a conceptual and thematic introduction, some general diagnoses, a long-term reflection in the form of strategic axes, from which proposals are made for lines of action in the very long term, and a plan of four-year lines and actions. The document consists of the following *chapters*:

The *first chapter* establishes a *conceptual framework* conceived as an introduction that returns to the general questions set forth in the "preliminary document" of May 2003, but that expands on them in order to better situate sectorial problematics. In effect, it would be an error to think that Basque culture is played out only in the sectors analysed. These certainly form the backbone of cultural activities, but they do not represent all the dimensions of culture. We cannot ignore the structural problematics upon which a plan is to operate. It was necessary to contextualise the general problems of Basque culture and to open and encourage debate and understanding regarding the problems of identity, the concept of Basque culture, perceptions, safeguarding it from political conflicts, or the context of today's global world.

In doing so, the idea was to indicate some markers as context but also to be aware of the limits of what the Plan can address. For example, it should not delve into the terrain corresponding to a *General Plan for the Promotion of Basque Language Use*, while it should address the presence of the Basque language (Euskera) in each and every one of the spheres and sectors of culture. Similarly, it can only be fully operative in one part of Euskal Herria.

However, the delicate nature of these issues makes it necessary to consider this introductory reflection as something purely *indicative*, orientational, something of a rehearsal of approaches among different sensibilities. It is a working document and has absolutely no prescriptive power, nor does it represent a common position or a resolution, aspects which are reserved for later chapters.

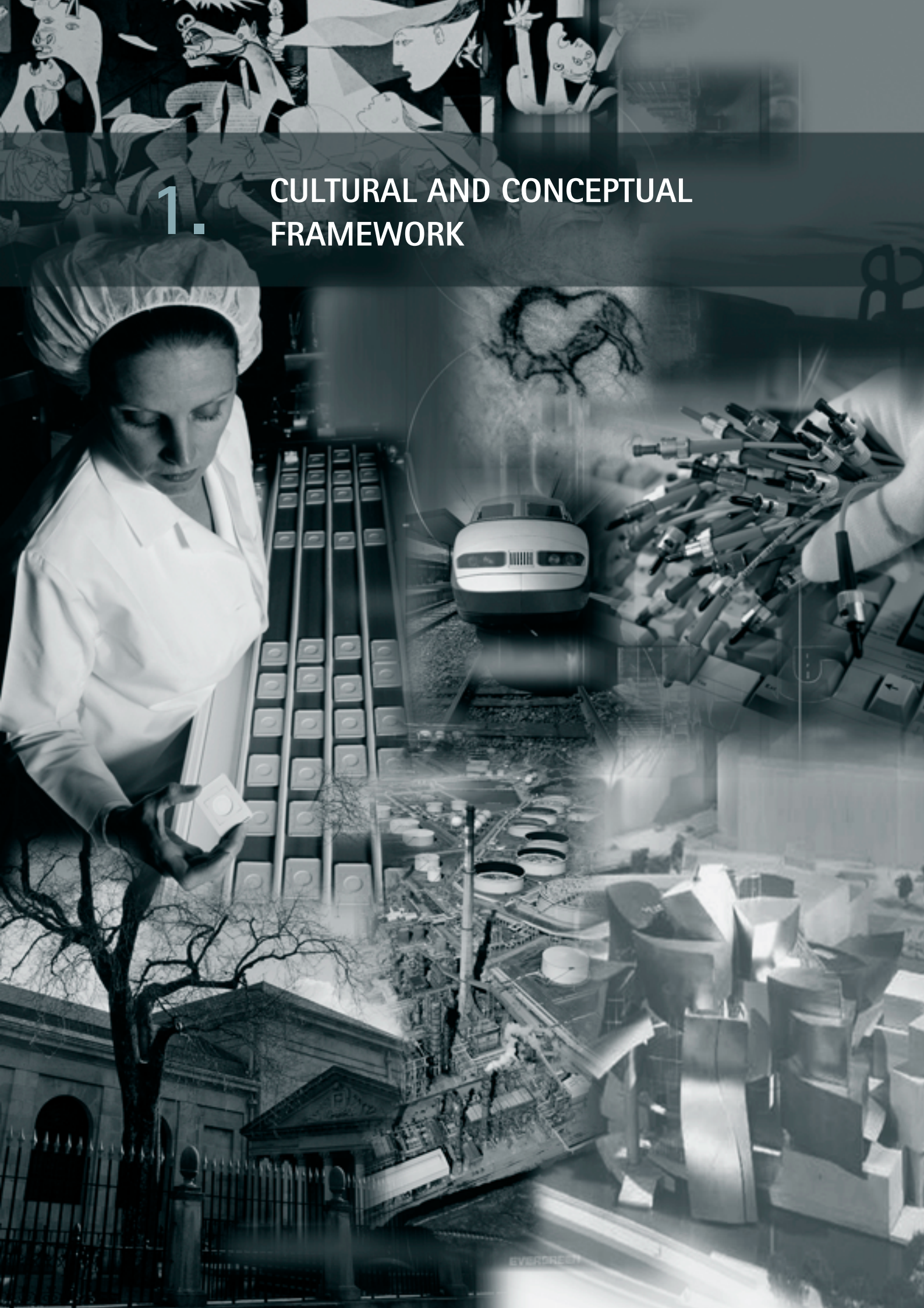
The *second chapter* is dedicated to the *diagnoses*, regarding both Basque culture in general and also, more specifically, the three areas to which we have delimited the same: heritage, the arts and cultural industries. The starting point for these diagnoses was a sector by sector study, which was later compacted according to subsectors, following for such purpose both the value chain as well as the social sphere and the policies enacted up to the present by the public agents. These detailed, sector by sector diagnoses, and also the transversal ones concerning Euskera or digital culture that appear on the web, are very useful.

The *third chapter*, the broadest and most substantial, sets forth the details of the Plan for Culture, starting with its *foundations*: mission, main priority, central directions and criteria. The *organisation* system that can make it viable is indicated and the *strategic axes*, the *lines of action* and the *actions* are set forth with a calendar for their application.

The *fourth chapter* is devoted to the components for the monitoring and ongoing *evaluation* of the Plan, which are intended to ensure that the plan is successfully executed.

The *last chapter* explains the *methodology* used, describing it as a very fruitful participatory experience that may be useful in other situations and territories.

The annexe include the list of the participants in the groups, with the understanding that their collaboration does not imply their commitment with the final result.



1.

CULTURAL AND CONCEPTUAL FRAMEWORK

1.1. A BROAD VISION OF CULTURE

Culture is what makes humanity what it is. Although the word is polysemous – it can mean a personal mental state or the level of development of a group, or the exercise of the arts or of ways of life – here we use the term in a broad sense, to refer to the set of responses to the environment and of social relations in the *spheres of symbolism, communication and values*, allowing for social interaction and a sense of recognition or belonging.

With this approach, culture is conceived as a community's way of life and, as a result, its identity. Therefore contributions from the fields of cultural anthropology, sociology and ethnology and the so-called *cultural studies* have served as conceptual sources for this document.

1.1.1. Culture, heterogeneity and integration

Culture is the nerve tissue of a society, but it is society that gives shape to the forms of culture. It thus has a three-fold function encompassing social articulation, expressive communication and the creation and production of meanings in a plural community. This is without detriment to the fact that in open, plural societies, there are also permanent dialogues with other cultures. Indeed, personality is forged from the interculturalism inherent in the varied contents of the educational curricula, knowledge is universal, leisure has been internationalised and there can even be individual adhesions to other cultures.

Cultures are internally *heterogeneous*, linked to different social groups, and this allows for multiple expressions of a single culture. Culture is less a prescriptive set of rules and stereotypes for the whole collective than the result of its amalgamation, from which it is possible to deduce certain common threads that are perceived as belonging to that culture (language or languages, cherished values, ways of life, recognisable symbols, customs, knowledge, arts, myths, important institutions...). All of this, in addition, is bathed by the subjectivity of both the sense of belonging and of the individualities and their decisions.

On the one hand, sharing a culture allows for different solidarities, mutual recognitions, and a minimum of understanding on common issues among citizens of a country. But on the other hand, the concept of culture is neither pacific nor neutral, but rather is affected by both the general conflicts of a society and by conflicts which are strictly cultural. Both types of conflict are conducive to criticism and progress, and are positive provided they do not pass the threshold in which the disputes become destructive.

1.1.2. Culture and identity

Culture is not inherited genetically. As a set of responses shared by a differentiated social group, it is modified and transmitted from one generation to the next through learning, in terms of both its symbolic contents and of its values and institutions of reference.

These elements produce an internal and external identification, an identity. Cultural identity is not the repetition of the same traits throughout history, but rather a result that gives successive generations a *sense of continuity* revolving around a base population, a nucleus of cultural traits which are more or less preserved, a historical memory and a social dynamic in permanent change.

Giving form to a free and communicative society is, currently, the condition for the reproduction and integrating renewal of identity, understood as the result of the experience of the society as it is, of self-recognition and of differentiability.

1.1.3. Culture and institutions

The institutional sphere is decisive for culture in modern societies, in that it gives shape to culture and can guarantee its viability, development and opportunities. It is where global trends are negotiated and where the fates of cultures, their vitality, their adaptability, their quality and their capacity for exchange are decided.

No organised country can renounce having an *autonomous public authority* to orient cultural development, guiding it in one direction or another. The disposition of a country's own institutional powers, both for internal cultural management – cultural policy – and for balancing influences and dialoguing with other cultures, thus becomes crucial. It is not by chance that in the European Union (EU) itself this area is reserved, as the sensitive element that it is, for each member-state.

Along with public authority, the institutions of *civil society* (associations, foundations, companies, creators and agents) are acquiring more and more importance.

However, the most influential specialised institutional systems remain the educational, cultural and media systems. Among them, the three ensure the reproduction and adaptation of culture to the social changes underway and they thus guarantee the permanent renewal of culture.

The *educational system* reproduces and transmits the society's cultural legacy, shared values and the necessary knowledge of various disciplines. It guarantees collective adaptation. It is also an experience in co-existing harmoniously with others and a centre for socialisation. In the various forms of the welfare state, it acts as an equalising space that enables us to escape, in part, the cultural and social predestination that accompanies us at birth, and thus it creates personal opportunities. Additionally, in our case, it guarantees the development of languages as the vehicle of communication.

The other socialising components are: the *cultural system* (the various types of heritage, the cultural industries, the arts in their many forms), which is the focal point of the Basque Plan for Culture; and the *media system* (basically the press, radio and television, with the necessary addition of the Internet media), which constitutes a peculiar part of the cultural industries.

1.1.4. Culture and economy

Culture is also a *productive input* and it generates a significant market in this era that should be called the Society of Information, Knowledge and Culture. The artistic and industrial mode of cultural creation and production is thus an addition to the heritage accumulated throughout history and to the steps taken to ensure its appreciation.

The *Lehendakari* Juan José Ibarretxe (President of the Basque Government) made a point of this at the plenary session of the Council on Basque Culture on 29 May 2002.

Culture is not an expense but rather one of the most important investments in the future that we can make, because it allows us to develop ourselves as persons and as a community that is preparing collectively to re-create its identity, and also for the changes and novelties coming from all over the world and, at the same time, we generate a remunerative economic sector in which to specialise as a cultivated and imaginative society, devoting to this end the means, infrastructures, products, creativity, networks... and the possibility of engaging in exchanges with other peoples.

The truth is that development and culture are not contradictory terms but rather reinforce one another. Economic and social progress is a generator of culture. And, in turn, culture is an element that fosters economic development.

Without underestimating the enormous number of loans and exchanges with other countries and agents, the adaptation of a culture depends on its capacity to produce contents, of its own and yet diverse, to engage in its own production, in addition to reflecting sentiments, values, circumstances and preferences, both individual and collective, specific or universal.

Doing this well has certain requisites, including: the conscious nourishment of the group's own culture from protected reserves; the conviction that production must take place with standard quality parameters, both out of self-respect and also because we are part of international and global cultures; openness to varied influences.

As part of the cultural and creative phenomenon there arises, in the end, an encounter among instrumental knowledge (writing, language, mathematics, binary logic...), thematic knowledge (arts, learnedness in specific areas), and attitudes (co-operation, disciplines, industrial tradition...).

A country like ours, with its potential and its needs, should not hesitate *to make a priority of specialising* in the generation of culture, for cultural and identity reasons and also for reasons of economic and social development.

The sector is also intensive in terms of skilled labour and creative workers, and is of great importance for employability, in the present and, especially, in the future.

1.1.5. Basque culture in the broad sense

Basque culture is a differentiated culture situated between two strong cultures, the Spanish and the French, two nation-states, which are obviously also identifiable. Moreover, in its different territorial versions, Basque culture is not independent from them, as it internalises them in part, as a result of both the external influence and their internal presence in the Basque culture itself.

Here, Basque culture is understood to be the *result* of the inherited nuclear culture, of the cultures integrated within it and the culture of today's Basque citizenry as a whole. The first brings with it a history, a language, symbols, institutions, art, evolving ways of life.... The second offer enrichment and other languages, while the third offers diversity, synthesis and constant redefinition.

Due to the varied nature of origins and sentiments, the bases of modern Basque identity have yet to be agreed, and the risks derived from the diglossic situation of Euskera remain present. There are still *problems* concerning social delimitation and identification and also with regard to viable construction of Basque culture.

In any event, it is in the cultural sphere where the community – the country of Basque men and women – is constructed in part, and it is in this sphere where their social integration is developed. In democratic countries, the community, the common identity, the people – whatever name it is given – is made viable through the society, through social vertebration following the lines of citizenship and solidarity and through a certain cultural project that cultural policies must gradually make reality.

From the foregoing we can extract two distinct considerations. First of all, it is possible to construct a common cultural identity and a political society from the concept of collective *citizenship* and a basic shared cultural project, regardless of the particular degree of cultural or political sentiments. Secondly, *Basque culture* or Basqueness (generic Basque identity) must be built from now on with the understanding that it is a more or less balanced result of cultural legacy and the cultural present, and that it is a strictly cultural concept, situated in a plane different from other concepts which incorporate cultural inclinations and projects (Basqueism) or political identities (Basque national identity...).

1.2. THE BASQUE CULTURAL SYSTEM

1.2.1. Cultural and communicative space

Cultural and communicative space can be understood to be the sphere where the construction and reproduction of identity takes place, the imaginary framework for the unfolding of social relationships of

a community with generic sentiments of belonging and difference. It is not simply an invention, but rather has its foundations in certain anchors: cultural and linguistic heritage, an identifying symbology and self-assessment that are more or less common – although they are certainly touched by *mestizaje* –, an institutionalisation that serves as a point of reference and, finally, a network of productive, interpersonal and institutional relations. This establishes a “we” as a diverse “all of us”. The concept of space, since it is processual, virtual and relational, goes beyond political-administrative and even territorial frameworks.

1.2.2. Space and Territory in *Euskal Herria*

As regards territory, the small size of *Euskal Herria* and the nearness between its most distant points make it possible to conceive of it as a *Euskal Herria* (B. Atxaga), a Basque city-region. It can also be conceived as a *global city* that allows persons and activities to know one another and maintain close contact, that weaves a complex and dense relational system with growing returns, or as a *Euroregion* in itself, above the political-administrative structures currently in place, or as an invigorating centre of a Euroregion that encompasses the entire *Atlantic Arch*. All these approaches are not only compatible but necessary.

In an era in which cultural and informative frontiers no longer exist, it would not be reasonable that such frontiers remain in place in Vasconia with regard to strictly cultural subjects that affect a minority culture such as the Basque culture or a minoritised culture, in its Euskaldun, or Basque-speaking, aspect. Here *Euskal Herria* is understood to be a cultural historical entity that, albeit with territorial differences in development, shares a heritage, art, culture and history. It is assumed that the political-administrative bodies will protect them as the legacy of each territory, but also as the shared common heritage of a broader cultural community.

The Basque Plan for Culture is promoted by the BAC – the larger part of the Basque communities – and is to be put into effect only in the BAC. But it is also designed to establish fluid cultural relationships with the remaining Basque territories and the diaspora, in the following ways:

- By strengthening common institutions, such as Euskaltzaindia (Royal Academy of the Basque Language), Eusko Ikaskuntza (Basque Studies Society), etc.
- By furthering co-operation on different planes: common activities and projects with the public and private bodies and institutions of the other territories; shared cultural associative spheres in activities involving heritage, the arts or cultural industries; services; inter-entrepreneurial relations; participation in the working groups contributing to the development of the Plan for Culture; support for resident creators, regardless of their territorial origin; inter-institutional agreements....
- By fostering the development of what is common to all: the Euskera universe; ethnography; bibliography and catalogues; spheres of information and research; cultural services....
- By disseminating, preferentially interterritorially, Basque creation and the consequential creation and expansion of the market.

1.2.3. The cultural system and the reproduction of that space

In modern times, and especially in the magma of multiple cultures in permanent contact with one another that characterises the so-called *information society*, cultural and communicative space is only properly reproduced in the presence of an *institutionalised and stable cultural system*. The structuring of this system will allow for endogenous and sustainable cultural development, from the starting point of a certain project or model that orients it and using cultural policy tools manifested in actions. A decisive part of this system are civil society and cultural agents.

It is almost miraculous that, even without a powerful institutionalisation, part of the Basque historic culture has survived and there is an identifiable Basque cultural space. If this space is to be permanent, priority must be given to the structures that support it. The most decisive are: the educational system, some type of self-managed political order, a communicative context and an organised cultural framework.

Using these co-ordinates, to consider Basque cultural space as a fact and also to build it are not contradictory approaches but rather two prisms of a single reality. The building process, when based on a cultural system, project and action result in the reproduction, development and transformation of the initial space.

1.2.4. The structure of the Basque cultural system

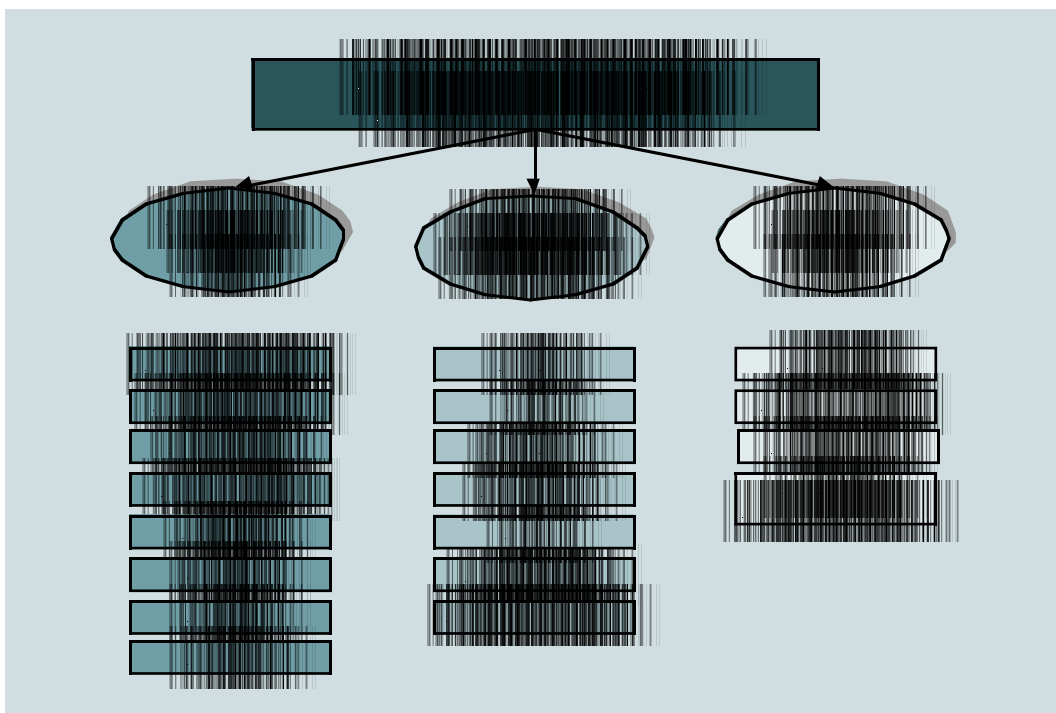
We have focused on the Basque cultural system, comprised of various areas and subsystems: cultural heritage, artistic creation and expression and, finally, cultural industries.

Each one of these areas is characterised by its own scope, objectives and ways of functioning, although they are all interrelated (part of the arts, in time, becomes heritage, heritage is a source of inspiration for the arts and, lastly, cultural industries need the arts for their production).

Cultural heritage refers to the historical memory of a country. It can be immaterial or material, immovable or movable. Its basic objectives are the preservation, conservation, restoration and dissemination of the cultural legacy of a community, and also increasing appreciation of its value. It tends to be managed through cultural heritage centres or services (ethnographic, architectural, archaeological, artistic, industrial...), museum systems, the archive system and the library system. These structures are both publicly and privately owned and have a clear vocation for public service. They receive considerable institutional support and almost always operate on a not-for-profit basis.

The area of *the arts* has objectives such as artistic creation, production and dissemination in the fields of literature, oral tradition, music, theatre, dance, visual arts and traditional crafts. Artistic creation is an act that is closely linked to social initiative: it is members of society who create the arts, not the Administration, whose sole job is to encourage conditions favourable to the acts of creation and dissemination. The method used in the production of the arts (basically traditional methods), the uniqueness of the artistic objects, expressions, initiatives and experiences (unlike mass industrial production) and their dissemination to a more or less limited public, make it difficult to obtain an economic return on artistic projects. In general terms, they need to complement their funding with institutional help and private sponsors.

The *cultural industries* area has standardised production methods (industrial methods) for the reproduction of objects on a massive basis or for multiple access, aimed, at least potentially, at a large number of people and offered by companies governed by the rules of the market. Such characteristics are found in the editorial, phonographic, audiovisual and multi-media industries. They include the media and forms of communication via Internet. Of the various areas, it is the cultural industries that display the most dynamism, growth and influence, and have the greatest impact on the social and economic fabric.



1.2.5. The chain of cultural activity

The cultural value of a good depends, fundamentally, on its aesthetic, historical and/or symbolic value, but in any case, it transcends its possible market value.

Cultural activity progressively increases this cultural value in a process linking various *phases*, which differ for each of the areas.

Cultural policies must take into account the value chain as a whole in each of the broad cultural areas.

Cultural value chain					
Heritage	1. Training and research	2. Protection	3. Conservation and restoration	4. Increasing appreciation and dissemination	5. Cultural consumption
Arts and cultural industries	1. Training and research	2. Creation	3. Production	4. Distribution and exhibition	5. Cultural consumption

1.3. TODAY'S WORLD AND BASQUE CULTURE

The dominant paradigm in current thought is characterised by the recognition of complexity and synthesis. The ways of looking at reality are less reductionist than in earlier periods, when ideological referents were given much greater weight, but they are also less critical. The debates affecting cultural life revolve, among other topics, around the relationship between global and local, public and private, tradition and innovation, high culture and popular culture. Until recently these matters were addressed in terms that were almost mutually exclusive, while today they are approached from more flexible, but more diffuse, positions.

Although the Basque Plan for Culture centres on the sectors specialised in producing, distributing or managing culture, and its operative level is restricted to these spheres, we must not ignore the background problematics that require a *multi-dimensional treatment* with the participation of all the public and private institutions and the social, political and economic agents.

1.3.1. Cultural globalisation: trends and some effects

If there is anything noteworthy about the historic moment in which we live, it is the magnitude of globalisation, the consequence of the intensification of the movement of people and the flow of merchandise, capital and information.

The phenomenon of globalisation finds expression in various *trends*:

- a) The growing awareness of belonging to a global village, to a single Humanity, entitled to universal Human Rights.
- b) The maintenance of a broad diversity of cultural communities.
- c) The tendency towards exchange, cultural fusion and cultural uniformisation in industrialised spheres and the spheres of planetary distribution.
- d) The tendency towards the centralised location of the leading sectors of the new economy of culture in large metropolitan cities.

Some of the *effects* produced by these trends are:

- a) The economic importance of culture as a sector that generates wealth and employment, with greater weight than other traditional sectors in terms of employability of a better-prepared youth.
- b) The formation of a significant and uneven international cultural market, controlled by large multinational companies, which is disseminating a culture that is more uniform than universal.

- c) The continued existence of cultural conditions and policies for the recreation of the difference and identity of a certain territory, but with signs indicating the limitations of purely protectionist policies.
- d) The increase of cultural offerings and the multiplication of singularised audiences, at the same time that cultural mercantilisation creates social gaps in terms of access.

1.3.2. Our context

In this context, Basque culture looks to the 21st century in a framework of action that is very much conditioned by four basic factors:

- The *mercantilisation* of culture.
- The *internationalisation* of creation and of cultural markets.
- The *small size* of the Basque Country, which conditions the return obtained from cultural projects and makes it more difficult to generate economies of scale.
- The possibility of *institutional support* for Basque culture, as well as concerted efforts with the cultural agents and the involvement of a very active civil society.

1.3.3. Central difficulties

Basque culture, as the minority culture it is, has, in the contexts of the new networks and globalisation, certain difficulties with respect to the dominant culture of the States in which it is located and which at this time are not juridically plurinational.

1.3.3.1. Place in the networks and in the chain of exchanges

In the worldwide economy-network there is *pre-eminence of the world technological and financial centres* (they have advantages in terms of connection, competition and economic-technological articulation), of the nation-states (they have an advantage because of their political articulation and power) and of the metropolitan cities (they have the advantage of agglomeration). This makes the role of the sub-state levels somewhat more difficult, including in the area of culture.

For this reason, communities cannot dissociate themselves from the unfolding of the economy and informational culture, nor from global flows. Non-dominant cultures which do not make an advantageous place for themselves in the technological, reticulated, creative or productive circuits, making the most of their own expressive resources, will suffer progressive deterioration. They have to know how to *take advantage of their opportunities* by using their resources and their technologies in accordance with their own needs.

We must add to this the enlargement of the EU towards the East, towards countries with a great cultural tradition and low labour costs, which are well situated to specialise in culture for international spheres.

1.3.3.2. Global companies and minority cultures

Although small countries also store and create information for their own use, the historical memory of each culture and its agenda in terms of subject matter can be partially reconstructed by corporations with power in the areas of information, knowledge, technology or culture. The biggest dangers lie in the displacement of national or local interests by other global interests managed by large transnational companies, in the standardisation of subject matter, formats and productions, and in the substitution of points of view, concepts and approaches.

There must be no delay in taking decisions which promote the positioning of the country, with its own plural cultural identity, in the concert of organised peoples. Undertaking such a challenge in a small country means that it is vitally important to use sociocultural logic that *integrates and adds* rather than subtracts. Anything else would be like quarrelling in the midst of a flood.

1.3.3.3. National states and differentiated minority communities

The conventional national states have consolidated, through historical evolution, a differential and recognised culture. Understood as a given, these types of cultures identify with the nation-state itself, and they have important mechanisms for their preservation and self-sustenance despite competition and external pressure. The culture of nation-states reproduces itself and usually has enough leeway to put itself almost entirely in the hands of the market, the economy. In the case of Spain, pushing in the same direction are the large Latin American space and the current recentralising processes in the region of Madrid and the deregionalisation of the economies, of political power and of culture. This is true despite the potential offered by current technologies for organisation in a decentralised network, such as the transfer to Autonomous Communities of responsibility in the area of culture.

However, in the case of nationalities, which in addition do not have economies of scale, there is an important disadvantage with regard to the cultures/centre, which are hegemonic for historical, cultural, social and political reasons. Cultural construction becomes an act of will, an act of *collective political decision*, which must be implemented from the economic level as well, as a condition for self-development.

Euskal Herria has had to make strides in its culture without the secular management of such mechanisms. The deterioration of central elements of historical Basque culture – Euskera, institutions and self-management – gave way at the end of the 19th century, following the Carlist Wars, to a rapidly fading sense of identity which, after being palliated during the first third of the 20th century, deepened disastrously during the 40 years of Francoism, especially in the part of Euskal Herria located in the Iberian peninsula. In view of such regression, it became evident in the latter years of Francoism and during the transition to democracy that a two-fold need had to be addressed; first, for a collective and popular cultural recovery and updating that would be pioneering, participatory and decisive for the maintenance and refreshment of historical and popular culture (the movement in favour of *ikastolas* – schools that use Euskera for instruction –, and the periodic marches in favour of Euskera, *euskera batua* – a standardised form of Euskera –, Basque Public School, Basque University, AEK – Euskera courses for adults –, magazines, radio stations...); and second, for an institutional policy which was commonly agreed, prepared to make significant investments, use affirmative action in certain areas and be compatible with individual rights and options. Responding to these needs has made it possible to lessen the historical deficit, especially in the BAC. The situation is more contradictory in the other political communities of Euskal Herria.

After the last 25 years, the crisis of a fading sense of identity has been overcome, but we must not fall into routine or inertia, since a minoritised culture, in the conditions of a small market, a minority media context and limited institutional frameworks, lacks the capacity to sustain itself through cultural automatisms.

Absolutely vital are *active cultural policies* that require, in our time, a significant effort in economic and industrial resources favouring the growth and competitiveness of our cultural offerings and lessening the relative regression occurring in the Spanish state due to the processes of geographical concentration of cultural production.

The generation of an identifiable symbolic production adapted to the times and a sector that generates employment are the two routes for achieving this aim. Of course, in order not to waste energy or resources, it is best to specify the projects, reach a consensus regarding them and separate, to the extent possible, cultural dynamics from the battle between various political projects.

1.3.4. Pro-active concept

The response to cultural inequality between countries cannot be cultural reclusion or a lack of communication. The response has to be the building of solid walls of identity, attempting to find a certain re-balancing of the flows, with multiple open doors and windows which allow us to advance under our own impetus as well as with the impetus from outside. The idea is to follow the words of *Gandhi*: "I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any".

This is the real playing field. Without giving up the tension aimed at making the ways of linking countries equal, the keys lie in a qualitative effort to prepare internally for the challenges of production, co-operation and competition. Because nobody else will do it for us.

In this respect, we must achieve *cultural consensus*, giving ourselves time to develop a generic project supported by the vast majority. The recovery of the historical memory, new production of our own, bilingualism, voluntary integrationism, identity that is common and, at the same time, plural, can make for a successful amalgam, although balance will always be difficult due to interference by the political world. Cultural democratisation expressed in social equalisation in access to culture is a necessary condition for achieving it.

1.3.5. Risks associated with the polarisation of internal politics

The world of culture has a *tempo* that is totally different and much less hurried than that of the political world or even the institutional world. In our case, the management of culture *should not be directly dependent on political dialectics* despite their links to each other, and there must be mutual respect between political agendas and cultural agendas.

In no case is it suitable to play with fire in an area as sensitive as this one. Collective identity must be constructed in an active but open way, following social rhythms and in communion with personal freedom and the freedom of projects. If we look at the cultural world from the perspective of political interests, we run the risk of political confrontations deriving into fractures in identity – identities that fail to communicate – or, afterwards, in social fractures between communities, fractures which do not exist currently. A mature society that wishes to live together, like ours, can easily avoid this by demanding responsibility of everyone.

Generating solidarity and feelings of belonging in a community requires a stable dialogue, although tension is inevitably present to the extent that different cultural and identity projects are struggling with one another. A collective effort must be made to ensure that internal cultural identities are not a problem but are instead just another factor in collective self-identification.

The cultural sphere, always moving steadily yet unhurriedly, must be managed in an integrative, encompassing fashion, in long stages, and it must be the *sphere which is most open to social consensus*, although the meaning of the proposals will undoubtedly be politicised. Of vital importance is a cultural policy, a project assumed by the largest majority possible and in the most consensual way possible. Culture can and should be a place where encounters take place, and even play an active role in the normalisation of the country.

1.3.6. Culture and Euskera

The General Plan for the Promotion of Basque Language Use made a priority of achieving the highest possible number of speakers and of broadening the use of Euskera by society. The lines of action and objectives set forth in the Basque Plan for Culture must also serve to improve the situation of Euskera (in terms of both its corpus and its status). In the end, improving the situation of Euskera and normalising its use constitute a decisive part of our cultural strategic axes.

Euskera is one of the central elements of Basque culture, in addition to being the native or autochthonous language of Basque men and women and, along with Spanish and French, one of the instruments which is used and has been used throughout history for the creation of Basque culture. The close relationship between Euskera and Basque culture means that the future of Basque culture depends on Euskera and on an overall cultural development in all the issues related to the creation, production and dissemination of Basque culture, whatever their linguistic expressions may be. And of course the future of Euskera requires the permanence and the strength of the culture in all its manifestations.

The economies of scale of cultural products in Euskera are different from those of cultural products in Spanish or French. Euskera needs to be the object of special attention and encouragement in dissemination and in the media such as television, radio, the press, Internet, etc. (the language of public communication), in products (the language of cultural product or service) and in cultural productive processes (the language of work).

Such an aim makes it advisable to put into place certain new forms of legal support (reasonable policy of quotas in the public service area or the use of accords, fiscal incentives) or to give special attention in technological development to the industries of language and dissemination.

1.3.7. Culture and immigration

The phenomenon of recent immigration by people from distant cultures – Eastern Europe or Latin America – or from very different cultures – North Africa, Sub-Saharan Africa or China – represents a challenge for by all societies, but this is true in a special way in societies like ours, which are not culturally consolidated.

If, unlike in the past, the new immigration does not occur in great waves in most parts of Euskal Herria, the impact will be culturally limited and integratable, especially in the second generation, provided there is an intelligent combination of respectful treatment towards the arriving cultures and groups and of resources made available for their integration (primary care network, reception, legal counselling, etc.), with measures that are sometimes obligatory (child schooling in order to generate linguistic and academic competence, and also to ensure that cognitive development corresponds with age) and others that are voluntary (new skills, languages, etc.).

Perhaps the social arena is somewhat more complex, as it here where cultural effects could be produced. The idea is to avoid the creation of ghettos, marginalisation and the appearance of the new pariahs, which may act as a breeding ground for outbreaks of racism in the native population or contribute to the isolation of the new citizens. It would be very useful to develop the parameters of the concept "inclusive citizenship" linked to residence and an integrated approach to the phenomenon, conceived as a mutual opportunity that enriches us economically and culturally.

Basque society, which has had successive historical experiences of both emigration and immigration, has shown an attitude of solidarity, favourable to the extension of social rights to those who contribute to the wealth of the country. It must not be forgotten that the migratory phenomenon is eminently work-related and its collectives wish to become a regular part of the job market of the receiving society which, in turn, must provide, along with rights and services, access to political participation and co-responsibility.

1.4. CULTURAL POLICY

1.4.1. Models of cultural policy

Cultural policy is the set of public and private interventions aimed at satisfying the cultural needs of a community, based on the consideration of cultural assets as special and worthy, for their symbolic value and their meaningful social effects.

All cultural policy involves the definition of objectives and strategies, the implementation of structures supporting cultural action, the disposition of economic and human resources and the existence of an information and assessment system. Non-intervention can also be part of a cultural policy, either intentionally or by omission. Public cultural policies can have a scope that is general, sectorial or particular.

The various models of cultural policy depend basically on two factors: first of all, on the greater or lesser public protagonism in the encouragement of cultural action and, secondly, on the objectives that orient it. In accordance with these two criteria, the general models of cultural policy can be grouped into six large families.

- a) *Private patronage* has a long historical tradition of support for the arts provided by institutions, powers, classes or well-off families. Initially, it took the form of a system of protection of the artist, without the exchange of economic consideration. More recently it has the incentive of fiscal advantages. It can take the form of sponsorship.
- b) *Public patronage* of culture has its origins in the Enlightenment and was consolidated with the French Revolution and the founding of the modern nation-states. The incipient cultural policy of these states was aimed at the elites of the country, and materialised in the opening of museums and libraries and in the promotion of the arts. It sought to formalise a national culture in the framework of the construction of the state itself.
- c) The model of *cultural democratisation* was developed following World War II, in connection with the birth of the Welfare State. It was characterised by the emphasis it placed – from a redistributive philosophy and the idea of one cultural standard for all – on the extension or

democratisation of access to culture, and on the reduction of cultural inequality. The national systems of public radio and television, the accent on the management of public opinion, the boosting of policies aimed at the dissemination and consolidation of national culture were its most salient features.

- d) *Cultural democracy* – more a doctrine than a consummated reality – spread during the decades of the 70s and 80s. It highlighted the protagonism of cultural actors and of society itself as the true active subjects of culture, and it sought the recognition and support of diversity and interculturality.
- e) The *economisation of culture* acquired relevance during the 90s. It underlined the economic value of culture, perceived preferentially as an opportunity for the generation of wealth through processes of urban regeneration, cultural tourism and the cultural industries. However, it was accompanied by the risk of relegating non-lucrative cultural activities to a secondary position, or of forgetting the real meaning of culture.
- f) The model of *multidimensional development* is an approach promoted by the UNESCO starting in the 90s. A synthetic model, it integrates the personal, social, community and economic value of culture, contributing a more complete and richer vision. Culture is understood to be a factor in personal enrichment, social cohesion, collective identity, urban regeneration, external projection, economic development and, in general, a better quality of life.

1.4.2. Cultural rights

Culture was not an asset explicitly protected by the law until the 20th century. It is in the decade of the 40s that recognition starts to be given to cultural rights:

- a) The right to the conservation of the cultural and linguistic legacy and to preserve cultural identity.
- b) The right not to suffer discrimination for reasons of cultural belonging.
- c) The right to freedom of creation.
- d) Copyright and intellectual property rights.
- e) The right to have access to culture.

That culture be considered a *basic social right* is, therefore, a relatively recent conquest that has its expression in International Law (the International Declaration of Human Rights; the International Covenant on Economic, Social and Cultural Rights; the UNESCO Universal Declaration on Cultural Diversity; the Charter of Fundamental Rights of the European Union; the Charter for Minority Languages), in the modern constitutional texts of the last quarter of the 20th century and in the different national legislations that develop the principles governing the cultural policy put in place by governments.

1.4.3. Values and principles of cultural policy

If value is understood to be a widely-shared idea-base regarding what is socially desirable, and if principle is understood to be the criteria that should orient the actions of individuals, associations and institutions, then the *most important values and principles* that sustain the various visions of cultural policy can be summarised in a chart.

Value	Principle
1. Identity	<ul style="list-style-type: none"> – Conservation of the historical memory. – Cultural continuity. – Promotion of dialogue among cultures.
2. Freedom	<ul style="list-style-type: none"> – Development of personal creation. – Plurality of cultural expressions. – Critical reflexivity in freedom.
3. Equality	<ul style="list-style-type: none"> – Democratisation (socialisation) of culture.
4. Participation	<ul style="list-style-type: none"> – Cultural democracy. – Subsidiarity. – Co-operation.
5. Quality of life	<ul style="list-style-type: none"> – Well-rounded development.

1.4.4. Public cultural expenditure: a comparison of various countries

The lack of reliable sources of our own statistical information makes comparisons with other countries difficult, and therefore this section must be considered as an orientational approximation only.

In order to estimate the total public cultural expenditure, the following concepts, at least, must be considered along with the budgets for programmes of any institution: the specific, non-generic programmes and the non-allocated general services, including Chapter 1 of the General Accounting Plan; the territorial or provincial public expenditure which is especially relevant in the BAC because of the powers attributed to the Provincial Councils in the area of Culture, and not counting the local or municipal expenditure, for obvious statistical difficulties; linguistic policy apart from government-regulated education, especially relevant in communities with differentiated language; subsidies to RTV and others, such as certain bodies and public companies.

If these factors are taken into account and added up, and we make a comparison of Quebec² and the three nationalities considered, the panorama would be the following:

Public cultural expenditure in relation to Public Budgets and per capita figure.

	Total Pub. Cult. Exp. in mill €	% PCE (*) / Total PE by Gov't	% PCE (*) / Total PE by Gov't and Provinces	PCE per capita in €
Quebec	1.146	2.80	–	180
Catalonia	608.8 (incl. CCRTV Deficit)	3.70	3.57	83.12
Galicia	324.34	4.10	3.90	118.50
Basque Country	258.97	4.17	1.68	123.23

Sources: Our own estimates using data from the Budgets of the Governments and Provincial Administrations for 2003, except Quebec which is from the year 2002-2003.

* Includes other programmes, such as linguistic policy, Provincial Councils and RTV, but not the Information Society.

In the case of the BAC, the situation for 2003 can be summarised as follows:

Public cultural expenditure of Government and Provincial Councils (without Local Councils) in the BAC, in millions of Euro

	Mill. €	Mill. €	Mill. €	% of Total
BASQUE GOVERNMENT			168.22	64.96
Architect. and Archaeol. heritage	3.56			
Museums, Fine Arts and Exhibits	13.61			
Archives	1.03			
Libraries	2.09			
TOTAL HERITAGE		20.30		7.83
Music	8.55			
Dance	0.47			
Film	4.21			
Theatre	1.81			
Plastic Arts	0.52			
Book Promotion	0.83			
TOTAL CULTURAL CREATION AND DISSEMINATION		16.42		6.34
EITB (Basque Radio and Television)		98.60		38.07
LINGUISTIC POLICY		32.90		12.70
PROVINCIAL COUNCILS			90.70	35.03
– DFA (Araba)		19.00		
– DFG (Gipuzkoa)		24.09		
– DFB (Bizkaia)		47.60		
TOTAL BG and Prov. Councils			258.92	100

Sources: Our own estimates using data from the Budgets of the Basque Government and Provincial Councils for 2003.

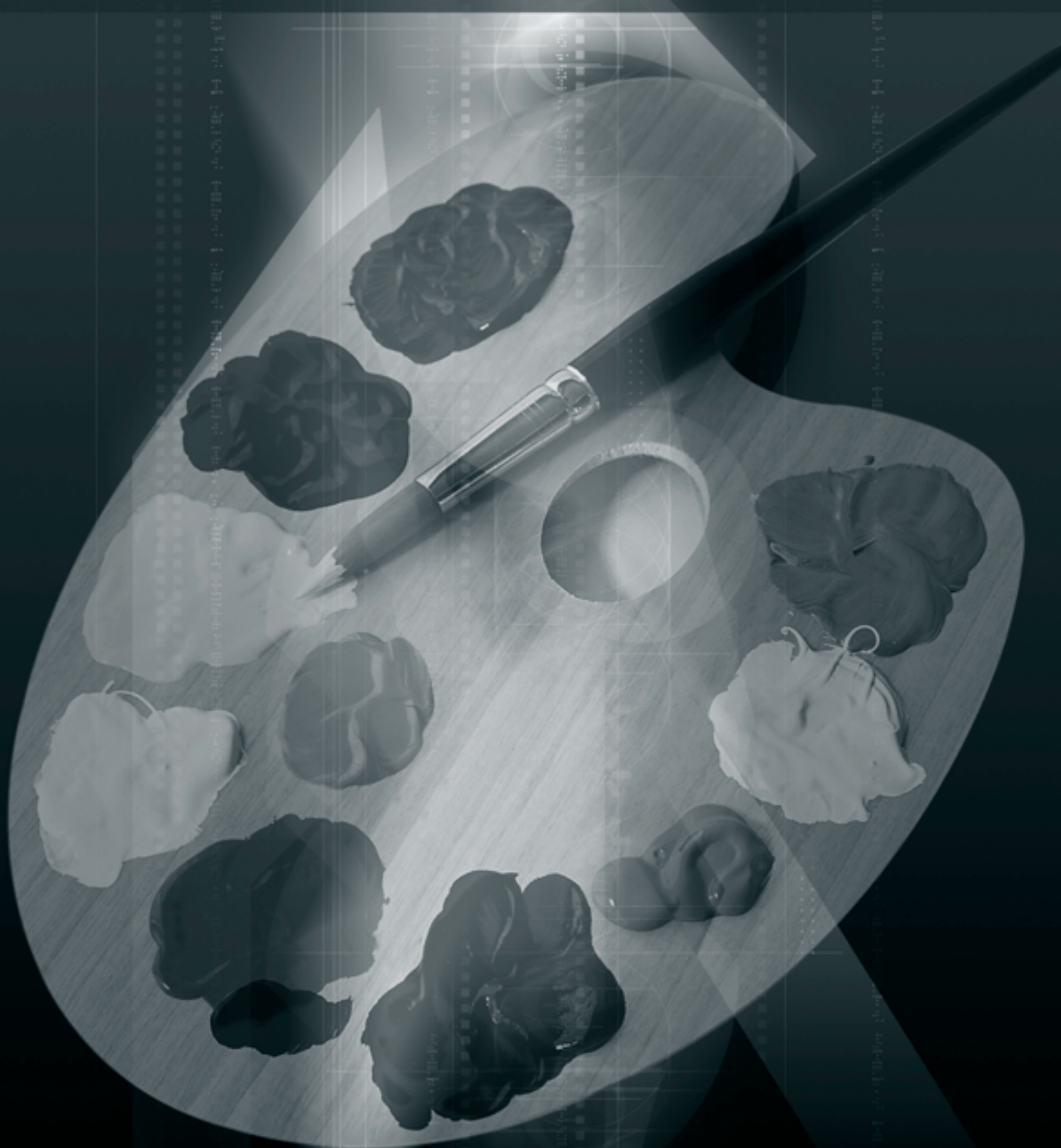
² The Budget de Dépenses 2002-2003 puts the Expenditure in Culture and communications of the Government of Quebec at 504,085,000 Canadian dollars. But the Public Cultural Expenditure in Quebec is actually much greater due to the direct Cultural Expenditure of the Canadian Government, which is much higher than that of the Government of Quebec itself. This is not the case in Spain, where the intervention of the Government of Spain in our Community is minimal. In 1998-99, the contribution made by Canada was \$898,000,000 – of that amount \$516,600,000 went to RTV – compared to the \$534,600,000 of the Quebec Government. Combining the two types of items, the Public Cultural Expenditure in Quebec would be 1,146,000,000 € in 2002 and the per capita public cultural expenditure would be about 180 €. 1€= \$1.25 in February of 2004.

Various conclusions can be drawn from the foregoing:

- a) The subsidy to EITB is 58.6% of the cultural budget of the Basque Government and is subject to the Programme-Contract made between the Government and EITB. It also represents almost 40% of the total of the entire cultural budget of the Basque Government and Provincial Councils (38%), which indicates a great collective effort and a great responsibility on the part of EITB with regard to all Basque culture.
- b) The linguistic policy of the Government represents almost 20% of the public cultural expenditure of the Government, only slightly less than the specific expenditure in cultural programmes (heritage, the arts and cultural industries) which is 21.65%. This suggests the expediency of its being involvement in cultural programmes in order to improve the specific cultural expenditure (by programme).
- c) The expenditures of the Provincial Councils is very important for culture and is higher than the specific expenditure by the Basque Government in programmes involving heritage and creation and dissemination (36.72 million Euro). This makes interinstitutional co-ordination especially vital.
- d) The expenditure in culture by the Provincial Councils of Catalonia is proportionally much higher (64,800,000 € out of a total of 712,000,000 € which equals 9%). The cultural expenditure of the Provincial Councils of Galicia does not reach 4%. The budgetary allocation made to culture by the sum of all three Provincial Councils of the BAC is around 3%.
Of course, the overall budget and the powers of the Basque Provincial Councils have little in common with those of the Provincial Councils of Catalonia and Galicia. 9,163,200,000 € as compared to 712,800,000 and 393,000,000 € of the Provincial Councils of Catalonia and Galicia, respectively. However, the total expenditure in culture made by the Basque Provincial Councils is 90,000,000 €, greater than the 64,800,000 € spent by the Provincial Councils in Catalonia. That of the Provincial Councils in Galicia is 15,330,000 €. This explains why the sum of the cultural expenditures of the *Generalitat* and the Provincial Councils of Catalonia represents 3.5% of the entire budget, and why that of the *Xunta* and the Provincial Councils of Galicia is 3.9%, more than double the percentage spent on the same items in BAC, which is 1.68%, a small percentage for a country that wishes to specialise in culture.
- e) The problem does not lie with the Provincial Councils or with the Government. They have the functions which have been assigned to them. Overall, it seems that the institutions of the country have given greater priority to education, health care, social services, industry, communication and security than to culture, excepting the unequivocal and also necessary support given to RTV and linguistic policy.
- f) But there is a very relevant piece of information. In the most important indicator, that of public cultural expenditure per capita, including the expenditure in public RTV, Euskadi, with 123.23 €, exceeds Catalonia and Galicia. In any case, in the three cases the public expenditure in RTV is situated between 40% (Euskadi and Galicia) and 45% (Catalonia). In Quebec it is 36% of the entire expenditure made by both Governments.

2.

THE CULTURAL SYSTEM OF THE BASQUE AUTONOMOUS COMMUNITY AS SEEN BY ITS AGENTS



2.1. SWOT ANALYSIS FOR MAKING A DIAGNOSIS

The starting point for drawing up this descriptive SWOT analysis, which is general and appears in summarised form, was the detailed and the chain value analyses of the subsystems which, in turn, summed up those of the sectors, as defined by the working groups. Obviously, they represent only their components. For this reason, using a criterion of coherence in the contents and of commitment with the same, the successive analyses were improved by the Permanent Commission of the Basque Council on Culture, which in this way made them their own in general, although not necessarily in all their critical details which nonetheless have been maintained in an effort to ensure transparency.

A SWOT analysis (Strengths, Weaknesses, Opportunities and Threats) of culture in general – as a synthesis of the three subsystems – and one for each subsystem (heritage, arts and cultural industries) has the virtue of creating an expressive description of the positive and negative factors of an internal type (strong and weak points) and also of the external context (opportunities and threats) that serves as a panoramic photograph more than an exact diagnosis, which would require greater selection and hierarchisation.

The very strict selection of elements from the enormous amount of diagnostic information gathered – there were more than 300 pages of results regarding the initial sectors – highlights what is most common to all the activities and, in the opinion of the Permanent Commission, the most essential, recording only some particular sectorial notes which are considered necessary.

The exposition of the general diagnosis follows a relative order, echoing that of the subsectors, which begins with society, training, creation or protection, the productions of sectors or the conservation, increasing appreciation, distribution and dissemination, technologies and policies. The sectorial and subsystem diagnoses, which are much richer, more exhaustive and are described rigorously from the value chain- are available, as supplementary information, on the Web.

2.1.1. Strong points

CULTURAL SYSTEM	STRONG POINTS
<ul style="list-style-type: none">• We have a differentiated culture of our own, a cultural system which has certain potential despite it being unequal, and a unique heritage that society values from a receptive position. The social attitude towards identity-related culture is generally receptive and is very participatory in large sectors.• The knowledge and use of Euskera has expanded significantly in the last 25 years.• There is a comparatively high level of education, significant cultural consumption per inhabitant, some lively social and amateur activities in various cultural domains and leadership in the informatisation of homes and the use of Internet. The reading of the press and listening to the radio are at noteworthy levels, as are the demand for books, phonograms and audiovisual material, attendance and group participation in festivals, choral activities, concerts of certain groups, dance, etc.• Significant creative and artistic tradition exists in various domains: in the arts (visual and plastic arts, music, dance, popular theatre), in heritage (architecture, etc.) and in the cultural industries (film, essays, literature, etc.) which have brought about a certain audience loyalty to the preferred Basque creators (writers, musicians, filmmakers).• The cultural events and centres in Euskal Herria are close together, which favours <i>Euskal Herria</i> (Euskal Herria as one big city). There is also a balance of infrastructure, at least in BAC and Navarre.• Social awareness with regard to traditional popular culture and ethnographic heritage is growing. There is also growing consciousness of the importance of heritage and art as a cultural tourism resource that has increased the attractiveness and tourism potential of Euskadi in recent years. Diversity and communication among cultures is the other side of globalisation.• The peculiarities of our market and the presence of Euskera provide incentive for an autonomous creative and productive space that makes it possible to always reserve a certain share of the market, despite the weight of the large economic corporations.• There exists a "global" Basque community, both within the BAC and outside of it, that demands cultural content. "Digital cultural", which has arrived on the scene with great impetus, is a way to eliminate geographic and administrative distances and make the most of resources.• EITB is and should be an asset which serves to strengthen all areas of culture. The programme-contract signed by the Basque Government and EITB has redefined the role of public television in all of these spheres.• The Guggenheim-Bilbao museum has been successful in creating international image, pride, business and services in the city, and in acting as a stimulant to culture. It is more a singular and thematic element than an element which serves to boost the cultural system as a whole, although it can certainly play an accompanying role.• The BAC Administration is aware that culture is capable of exercising great influence and of stimulating participation, and it has a tradition of cultural policy with a per capita public cultural expenditure which resembles that of other European countries.	

- There are rich and diverse types of heritage (archaeological, ethnographic, architectural, artistic and industrial) that until recently had not been fully appreciated, a broad presence of libraries and archival centres with a secular tradition, and some important and varied museum networks, with contemporary works of international category.
- The most interesting aspect of this whole formative system, which operates on a lively society with an acceptable cultural level, generates an immense cultural nursery for constant emergence of new authorship, cultural initiatives and companies that produce culture.
- There exists a fabric of research traditions, specific bodies, associations, publications and experts in areas such as ethnography and archaeology, as well as a high level of professional and technical competence in library, archival and museum services.
- The administration is active in the area of heritage and, along with Catalonia, has pioneered processes of research, dissemination and defence of its Industrial Heritage. At the same time, significant progress is being made in the modernisation of technical treatment of archival and library resources.
- Various conceptual transformations are taking place: the consideration of heritage by elements is giving way to a more holistic conceptualisation and to it being perceived as cultural; it is considered multidimensional (collective culture, memory, identity, assets, heritage and economic value).
- Urban planning and land use are subject to control, through the analysis of all the modifications in the planning and regulations of the BAC territory and through coherent management of the heritage features and archaeological materials to be protected.
- Major improvements have been made in documentary, archival and library services, through the application of new technologies of information and communication (NTIC) and thanks to the great efforts made in the informatisation of library catalogues which facilitates free and democratic citizen access.
- The structure of the territory – including the large Basque cities with growing sociocultural and touristic value – makes it possible to establish a cultural network that generates quality of life, economic competitiveness, reinforcement of the values of identity, diversity and cohesion.

- Sensitivity towards the arts has increased, which has translated into a greater demand for artistic training in both independent centres (private theatre arts schools, music schools) and government-regulated centres (conservatories, secondary education focusing on the arts), training in new skills (dance courses and workshops in the BAC or elsewhere) and professional specialty training (Musikene, higher education in Dramatic Arts programmes in other autonomous communities) or knowledge specialisation (Basque Archives of Music – ERESBIL).
- Acceptable levels of creativity exist on different planes: prestigious visual artists; various male and female literary creators, a renowned classical musical and soloist tradition; different high-quality choral groups; recognised theatre groups; dance companies and numerous amateur groups.
- There are significant infrastructures and services in the arts which can be used to promote creation and improve the conditions for artistic production: the stimulus of the museums (the Guggenheim, Bilbao Fine Arts Museum, Artium...); light structures for the support of the plastic arts (Arteleku, Bilboarte, Montehermoso, etc.); functional recording studios; musical centres like Bilborock; foreign works translated into Euskera; the magazine ARTEZ as an instrument for the dissemination of Basque theatre....
- Dissemination and distribution is quite broad.
- As for cultural agents, we should highlight the two stable professional symphonic orchestras – the Bilbao Orkestra Sinfonikoa (BOS) and the Orquesta Sinfónica de Euskadi (OSE) –; some high-level private artistic structures which are in high demand outside the Community (Orfeón Donostiarra, Sociedad Coral de Bilbao...); the presence of groups and productions in important theatre centres (Leioa, Donostia, Vitoria-Gasteiz and Tárrega); the recovery of some municipal music bands; the proliferation of modern or young musical groups.
- The regular programming in venues for massive audiences (such as the convention centres Euskalduna, Kursaal...) is becoming more and more acceptable. To these we must add the Sarea theatre network and the small theatre venues. There are private associations for the opera (ABAO) or concerts (Sociedad Filarmónica de Bilbao) along with the ones (Cultural Alava) and also a significant number of exhibit halls and art galleries, although they are somewhat too concentrated in Bilbao. They are also some very important seasonal events such as festivals (jazz in Donostia, Gasteiz and Getxo, the Quincena Musical in San Sebastian, Musikaste in Rentería, contemporary music in Bilbao), the contemporary music series or the Electro acoustical music symposium of Gasteiz.
- All of this has brought about certain results: choruses; prestigious artists and orchestras; recognised visual arts; a professional network of theatre companies and producers; an internal and external market that generates employment.

- The traditional technological training, the heritage and the cultural and artistic contents generated by artists and the cultural industry, in addition to the cultural level of the population, are all good foundations for a Basque specialisation in digital culture, but also for the transmission of the craft trades.
- There is a new generation of quality creators in the fields of writing, music and audiovisuals. In the case of the sector with the largest volume and growth, the audiovisuals sector, the prestige of directors, creative workers, performers, technicians and companies all join forces with the hotbed of human resources created by EITB, the tradition in animation.... In the area of traditional crafts, there is still work being done with talent and vocation.
- The production volume in the publication of books is significant (4000-5000 titles per year) and the average quality is acceptable. This is also true in the area of music (180 titles) and audiovisual products, with preference given to TV. Production is more limited in the world of filmmaking (4-5 films per year), in multimedia projects and in traditional crafts. In any event, the publication of many titles with little circulation, while not an economic strength, is a strong point in terms of cultural pluralism.
- This industry is small, agile, adaptable, technologically up to date, with autonomous initiatives and a thorough knowledge of its closest market. The part with the weakest structure is filmmaking, although it does maintain a certain aura. These sectors generate employment at a faster pace than the average sector and they generate new trades and skills, but they suffer from a high degree of job instability.
- Creation in Euskera is relevant and the effect is advantageous, in that it does not have competition due to its linguistic specificity and also in that the two languages complement one another in different markets (knowledge of authors, shared traditions, etc.), pulling each other along and generating productive activity in both areas. Euskera is an opportunity for specialisation both in specific digital products (captive market) and in the language industries and plurilinguism (contribution in friendly technologies or to the Observatory of minoritised languages...).
- In audiovisuals, EITB is a collective asset with programmes and broadcasting that bring together different audiences. Faced with the proliferation of thematic television, it could undertake the task of guaranteeing the production of quality programs, thus fulfilling its cultural and democratic functions. The presence of EITB gives us the benefit of a constant value, which should be understood as a starting point for the sector to produce for others as well.
- In digital culture and multimedia significant efforts are being made in the digitalisation of historical documents, in making current contents available on Internet and in using them in multimedia productions.
- There is a network of cinemas and theatres owned by Basque entrepreneurs or by the government.
- There is also a network of festivals in the creative sphere. Worthy of special note is the San Sebastian International Film Festival, along with those of Vitoria-Gasteiz, Zinebi, Biarritz, the Fantastic Film Festival, Advertising, etc.
- For traditional crafts, the fact that the product is differentiated constitutes the true strong point of the sector.

2.1.2. Opportunities

CULTURAL SYSTEM	OPPORTUNITIES
<ul style="list-style-type: none">• Although the Basque Country is small, its characteristics would enable it to occupy an intermediate place in Europe, but to achieve this the priority given to quality, authenticity, careful production of ideas and the search for spaces in external markets is of decisive importance in the plastic and performing arts and in publishing, music, audiovisuals and multimedia.• There is a need for an exhaustive compilation of statistics which describe the Basque cultural sector, through an Observatory of Culture.• The possibilities offered by Internet – as a new showplace for culture – should be used to increase awareness of our offerings in the areas of literature, theatre, plastic arts... and to sell and export books, music, audiovisuals and multimedia to other markets. Greater accent is being placed on the value of the new information networks, as a strategic instrument useful for strengthening the presence, prestige and international awareness of Euskadi and of Euskera.• Among the new possibilities which at some point touch the Web, there seems to be predominance of those that establish communication which is quite massive but fragmented, lightly interactive, not necessarily simultaneous, and which is segmented by tastes, times and spending power.• Promotion becomes key for Basque cultural products, as does the readiness to pay and the economic resources of the users.• The social and cultural practices which will gain strength in the future are: audiovisuals, music, brief on-screen reading, the re-use and mix of information, active experiences, cultural outings...• There have been accepted experiences of mestizaje in recording – in the world of film it is already quite common – as the expression of a relative interculturalism and there is room for global accords for exchange with other cultures with problematics similar to ours.• In the "Basque Country in the Information Society" plan (PESI) there is a need for a line devoted to the development of our heritage, arts and cultural industries in their different variants.• Euskera must be generally understood as an opportunity in many respects: culture, production, its own market, technology of language.... Bilingualism is favourable to translation and contact with the exterior and also to good positioning in the domestic market for Basque companies. Since a large number of our creators work in Euskera, the opportunity arises to broaden publishing, literary and musical contents and address the unresolved question of "Zinea Euskaraz" (filmmaking in Euskera).• There is potential in the growing sector of non-mass, cultural tourism.• The Basque Government has considered the audiovisual sector to be a strategic one (Audiovisual White Paper) thus opening up a new route which gradually allows for new lines of promotion in other spheres of culture.	

- Awareness is growing among people, institutions and localities about the link that connects history and heritage with identity. This is expressed in the refurbishment of old traditional Basque houses; the rehabilitation of heritage, including archaeological, ethnographic, documentary and monumental heritage; the growing interest in genealogies; the increased appreciation of diocesan, parochial and private archives.
- The re-use of part of the elements of industrial or ethnographic heritage plays a fundamental role in guaranteeing their survival and in heightening awareness of their value.
- We should explore the option of fiscal incentives – or economic compensation – for the owners of classified buildings and industrial facilities of declared architectural, landscape or social interest, or for the recovery or emergence of artistic heritage.
- It would be worthwhile to strengthen a new cultural label and the development of new cultural, heritage and museum circuits. Green tourism could help to boost ethnographic heritage.
- There is an opportunity for the development of the National Archives of Euskadi, the Basque System of Museums, the Basque Library and – for the library system – of the Collective Catalogue.
- The expanding general consciousness regarding the value of heritage can generate a significant degree of participation by private agents and small owners in projects aimed at increasing awareness of the value of architectural, artistic and ethnographic heritage.

- The current educational system must examine the teaching of the arts in primary and secondary schools.
- There is also an urgent need to reflect on what is offered in the government-regulated educational system in terms of the theatre arts. Currently being considered is the possibility of doing an initial phase of studies (secondary school or vocational training) in the three historical territories and then completing higher education in a hypothetical Centre for Dramatic Art or theatre arts.
- The implantation and development of music schools is making it possible to start training musicians with skills not concentrated in a single instrument or musical style and to adapt the repertoires of the students to existing demands. The creation of Musikene, the Higher School of Music of the Basque Country, and its growing strength and renown, represent an opportunity to deepen students' professional training in music.
- The young musical world is an emerging sector that offers great possibilities for the development of young musicians, both self-taught ones and those who receive institutionalised training.
- EITB could undertake commitments with theatre companies in the area of publicising information on events, the promotion of theatre or even the production of theatrical works.
- The system of museums, of which the Guggenheim is the best known, generates a quality hallmark which could be exploited for the international promotion of a label associated with Basque culture of outstanding quality.
- The size of the country and the proximity of the urban centres in which large musical and theatrical events take place should bring the different areas closer together and facilitate a necessary co-ordination in the organisation of the events, as well as a higher number of exchanges.
- In the medium term, the theatre network Sarea could work towards ongoing tours by the companies included.
- It is necessary to consolidate the sectorial organisations which can define and agree to short, medium and long term action plans in the fields of the literary, theatre, visual or musical arts. The Basque Council on Culture could encourage the various agents to co-operate, through Working Groups, in the regularisation of the market and the taking of initiatives, using a dynamic similar to that of clusters.
- Another possibility would be benchmarking, studying models that already exist in various European countries in different areas: in the theatre arts (from subsidies given to private schools to resident companies linked to publicly-managed theatres), in the plastic and visual arts (mediation of the type offered by the Office of Projects with a support system that includes the possibility of presenting large projects involving cultural agents).
- It would be a good idea to look into patronage or other types of formulas to facilitate the entry of private companies into the production field or into visual, literary, musical and theatre arts projects.

- The high demand linked to the multiplication of needs and channels heightens the role of interesting offerings and is an opportunity for creative countries, agents and companies, as well as for the new agents that offer packages of combined offers. It is in our interest to maintain, along with conventional offerings, a prestigious line of outstanding quality and creative risk, characteristic of an "industry of prototypes". It is necessary to obtain a certain hallmark or label for Basque cultural production and to do so, we must give priority to our unique personality, quality, efforts aimed at giving coherence to this label and the search for spaces.
- There is a new generation of creators (filmmakers beginning their work in short films, novelists, musical groups...), but this is more of an opportunity than a strength if media recognition, institutional support and entrepreneurial risk do not accompany them. Specialisation in contents requires that support also be given to business and professional structures, whatever the product may be. The Basque industrial tradition and experience in clusters of co-operation makes it possible to take full advantage of the existing resources.
- Policies of internal and external alliances, and even the possibility of foreign strategic partners, hold special interest.
- The media have a central role to play in dissemination through cultural, literary or music programs, the screening of short films or a stable cultural agenda. It would be worthwhile to establish quotas for cultural programming in the public media and private FM granted concessions by the Basque government, and also possible sectorial accords with other private media. With the increase in the number of television channels there are more and more opportunities for the distribution and presentation of products. The development of local televisions, both public and private, would strengthen audiovisual production in addition to improving the communication system.
- There is a promotional showplace for production taking place in Euskadi to be found in the consolidation of programmes broadcast internationally (Niniak, Kimuak...), the attendance by groups at Fairs (literature, music and the joint publication of catalogues), and the exploitation of international festivals (San Sebastian International Film Festival) or the use of Euskal Etxeak (Basque Houses) located throughout the world.
- However, stabilising structures of market distribution requires the creation of our own distributors and of "export consortiums" or similar entities.
- In the world of film, the network of cinemas owned by Basque capital allows for long-term agreements to the benefit of Basque filmmaking and the use of Euskera.
- In the case of the traditional crafts industry, an improvement in the work and production processes is necessary, along with the incorporation of traditional crafts in leisure-tourism-culture strategies. A common distributor would be of great interest.
- Free software (Linux) – recognised as a priority by the Basque Parliament – offers small countries opportunities to save money and is better suited to a small country. Also, it is necessary to generate a *copyleft* space – public service contents that are freely accessible – through specific forms of assistance or public calls for bids. This is not incompatible with intellectual property rights in other situations, products and services.
- The markets linked to Internet (downloads, sales, promotion...) are opening up rather slowly but in time they will be a growing share of the market. This is true for the publishing, phonographic and audiovisual sectors and of course for multimedia. It will also be important for making orders for traditional crafts. The broadband will offer possibilities previously unknown, including new types of *off line* and *on line* products, either through downloading or through *streaming* (continuous flow of non-storable information) or through the *pull* (personalised information) or *push* (massive distribution) systems.
- Awareness has grown as to the need for financing instruments and investment facilities, adapted to the sectors most linked to culture and traditional crafts, to the "new economy" and to intangibles.

2.1.3. Weak points

CULTURAL SUBSYSTEM	WEAK POINTS
<ul style="list-style-type: none">• We lack a common vision regarding what Basque culture is, its contents and its need for development.• In the conventional government-regulated educational system there is little active presence of writing, while plastic and artistic education is losing ground and dance and the theatre arts are non-existent in curricula. There is no educational transmission of our musical or audiovisual culture. Handicrafts are not a highly-valued class subject.• Serious shortcomings are felt in the specific training offered, on the initial, professional and on-going levels, in all the professions related to the theatre arts (creators, performers, technicians, wardrobe designers, lighting technicians, set designers...) and in dance. There are important deficits in technical training and in new skill acquisition in museums, libraries, archives, etc. In areas such as building rehabilitation and construction techniques, the education of professionals is still deficient. Deficits are also detected in training in entrepreneurial management of heritage, the arts or cultural industries.• The centres for specialised training and the specialisations – in writing, music, audiovisuals, traditional crafts and multimedia – are insufficient and it is necessary to further their development and improve their efficiency. The training system needs to be reviewed in order to promote the preparation of creators and technicians.• It is common to find job instability in the staffs of libraries and archives, as well as an insufficiency of specialists, limited economic resources, inappropriate schedules and a shortage of time for doing any task other than the pure administrative management of the service. In the arts and cultural industries the level of remuneration and of job stability, as well as the social security mechanisms in place, are very precarious in general.• The support and incentives given to creators (young writers, musicians, dancers...) and their sustaining structures are insufficient. Many young classical musicians, performers, filmmakers and dancers seem destined to pursue their careers elsewhere.• The BAC does not occupy a leading position in the ranking of reading habits or in listening to music. Successive surveys reveal that reading habits are in decline. Most adolescents are not in the habit of reading, and in the case of reading in Euskera, the situation is even more serious.• Given the small size of the market, there are not enough economies of scale. Except for production in Euskera, foreign offerings dominate, originating often in large corporations and multinationals or companies at the state level. The Basque cultural space is articulated in various languages – this is one of its defining traits – and if we add the fact that most of the population is not bilingual, the disadvantages of scale increase.• Basque production has a peripheral role in the cultural markets of the Spanish state (theatre arts, books, records, audiovisuals...).• The Euskera markets are limited, and divided by territories and by cultural policies. In some areas – cinema, the media – they are running behind the knowledge and social use of Euskera.• There are dark aspects to the development of the world of Euskera. Especially worrying are the social-cultural regression in the French Basque Country and the policies on Euskera in Navarre.	

- In policies aimed at supporting creation there is little co-ordination among the various public administrations, resulting in the dispersion of effort. There are also significant gaps in cultural policy: the absence of fluid relations between the different Administrations of Euskal Herria; the difficulties derived from State policies, especially in the area of communications; the absence of co-ordination among institutions, with different policies depending on the territory, and in some areas, with a lack of definition of the responsibilities of each body; a predominant policy on the product and not on authorship or the company; a limited use of training, financial, fiscal and industrial instruments; only recent arrival of interest in holistic policies on books, audiovisuals and phonography...
- Patronage, sponsorship and the cultural involvement of the Basque financial sector, private or semi-public, are scarce.
- There are plans for the creation of a glossary of measures aimed at increasing the use of Euskera, in the form of an emergency plan for the audiovisual industry, the leisure industry and the NTICs. Clear preference will be given to the youngest age groups.
- There has been a unilateral tendency on the part of institutions to opt for networks, infrastructures, technologies, platforms and tools, to the detriment of contents, applications and real uses. This has been the case in general and even more so in the cultural sphere. This represents a dangerous absence of strategic definition for a minority culture and for a promising sector which will increase its value mainly around immaterial values. Research into contents on cultural spheres, or on real social uses, which are compatible with technological or applied research, occupies a secondary position. In the "Basque Country in the Information Society" plan (PESI) little consideration has been given to the role of libraries and archives as the basic driving force behind the conservation and dissemination of knowledge.
- Despite the important increment due to programmes such as "Konekta Zaitetz", the use of the Web remains low. As regards Internet, we are still not making use of all its potential for the distribution and exhibition of Basque products.

- There are serious gaps in our knowledge, classification and cataloguing of Basque ethnographic heritage, be it movable or immovable, and of industrial and architectural *heritage*, which heightens the risk of its deterioration and disappearance. A great deal of artistic heritage has not surfaced because the incentive systems have been insufficient. A rapid *destruction* is occurring of our ethnographic heritage (unique buildings, sites, the traditional country houses) and industrial heritage, due to industrial activity, urban planning and property development.
- Not enough resources are available to fund the treatment of excavated material and the treatment in quite of few *archaeological* research projects is fragmented. This produces insufficient supervision of certain archaeological interventions. There are also problems related to the privatisation of graphic and written documentation appearing in archaeological interventions funded by public bodies.
- The *ethnographic* heritage seems to be, in comparative terms, the least valued by the various institutions.
- Utilitarian and formal criteria predominate, in detriment to a sensible use for *heritage buildings*. The destruction of the inside of a building or the maintenance of its facade only have no place in efficient restoration efforts.
- There is no *museum* registry which establishes the basic requirements for the homologation of the standards regarding equipment, restoration, cataloguing, staff and management which are necessary to obtain public funds. There are many shortcomings (schedules, stagnation, closed museums, the impossibility of self-financing, sponsoring difficulties).
- Similarly, there is still no national plan for museums or for mechanisms of territorial co-ordination of the public museums. This lack of coordination among institutions has generated deficits in terms of the registration of museums and existing resources, of specific regulations and even of museum coverage of different collections of interest. Museums of great interest have been neglected and are in a precarious state of conservation.
- It would be worthwhile to review the relationship between the Guggenheim and the Basque cultural setting.
- In the compilation and conservation of private *archives*, there are significant shortcomings in Euskadi, which brings about the loss of elements belonging to the historical memory of private entities (important companies of long tradition, political parties, associations, families...). Nor is there a general perspective regarding the documentary tradition.
- The lack of co-ordination and limited co-operation among the *library centres* has resulted in the absence of an integrated system for the optimisation of resources and services. Perhaps the underlying explanation is the absence of general and specific regulations on libraries and the absence of central services which would give coherence to the Basque library system. The same occurs in the archive system. There is still no Basque national library. There is not enough use of Euskera in the catalogues (very few libraries have Euskera or bilingual catalogues). There are too many non-homogenous computer programmes for library management.
- A greater effort must be made in the area of *incentives* and financial assistance for research, conservation, recovery, protection, dissemination, planning, etc. in all kinds of heritage.

- There are risks associated with the tendency to prioritise large infrastructures. Their heavy investment cost may have negative effects on art and artists.
- There may be an excess of plastic, visual and theatre projects of all types, leading to the associated inability of the Basque commercial network and/or the institutional network to absorb such a high number of works. There is a need to normalise the markets.
- There is a great deal of dependency on the immediate exploitation results in the companies. In productions and tours in the *theatre arts*, atomised companies tend to experience problems in the co-ordination of circuits, distribution and formats which are able to achieve a return. Public support is oriented more towards dissemination than production, creation or research.
- ETB, Basque national television, pays little attention to the contents of visual and plastic arts, to literature in Spanish and Euskera, or to music criticism. In the case of dance, along with there being little information given regarding events and agendas, attention is paid only to traditional dance, but with lots of repetition and in inconvenient time slots. It would be good if EITB would give priority to cultural programmes of a mixed or specific type in suitable time slots.
- In music, there is hardly any programming of young composers and there is a shortage of music publishers (without subsidies). There is evident instability in the chamber groups which offer periodic concerts and thus they have changing members and varying audience loyalty.
- In the case of dance, sometimes it is one person who must perform all the tasks of creator, producer and performer of his or her own dance creations. Insufficient assistance is available to support exhibition and distribution to child, youth and adult audiences, both inside and outside the Basque country. There are no fairs or competitions devoted to dance or new theatre languages.
- It is a private sector which is too dependent on institutional aid. Before subsidising any activity there should be an external and internal evaluation.
- A magazine devoted to current events in the non-theatre arts is needed.

- The Basque market is small, mostly covered by foreign productions and not fully bilingual Spanish-Euskera, so opportunities are limited for creators who do not wish to work elsewhere. There is also predominance in records and cinema of foreign production of multinational origin.
- There is excessive supply or overproduction – like elsewhere – in publishing and phonography, as it is based on producing many titles with a limited number of copies, to avoid major deficits. The perspective is better in audiovisuals, multimedia and traditional crafts. The principle shortcomings are: companies being pigeonholed in local productions, limited company integration and little collaboration in joint projects.
- We are in need a sector which serves to boost the others, such as the audiovisual sector in Madrid or the book sector in Catalonia. Interentrepreneurial co-operation networks are scarce.
- Basque companies have a size problem. The vast majority are too small: microcompanies and sole proprietorships (audiovisuals and crafts), with limited weight in the Spanish market. It is difficult to obtain a return on limited print runs in a small market – if they set their sights only on BAC. Furthermore, they occupy only a small part of such market. Publishing in Euskera is even more affected by this problem. In the case of cinema, the situation makes it practically impossible to produce in Euskera. The fixed costs of the productions are too high and the companies are forced to compete in the internal market with highly-promoted foreign productions. All this translates into a reduced capacity for self-financing and investment, with excessive dependence on public financing.
- There is not much presence of productive branches of strong Spanish companies in the area of culture and leisure, and such presence is non-existent in the case of multi-national groups.
- Production in *Euskera* is significant in books and records, there is much less in audiovisuals and multimedia and non-existence in cinema. It is vital that we start producing at least an annual film in Euskera and start generating a market in children and young people who accept films in Euskera, either dubbed or of Basque production. Audiovisuals in Euskera lag far behind use of the language in society, as a result of problems in both supply and demand and also due to the customs of the audiovisual sector.
- The significant underdevelopment of digital culture contents and services in the State, in addition to that observed in the digital networks of cable and TDT, hinders a transition to a real Information Society. Hardly any works – except articles and studies – appear on the Web. There are major shortcomings in the creation of software in Euskera, and also of archives or collections of materials published in Euskera. The corpus in Euskera is small.
- There are too few multimedia projects with the participation of multidisciplinary working teams, comprised of historians and archaeologists, narrators and content generators and technological agents.
- The Basque crafts sector is small in terms of companies, employment and production, in comparison with other autonomous communities and countries. This situation is aggravated by the absence of new generations to relieve older workers in certain craft trades and also by deficits in business management and the distribution problem.
- There are no broadcasting quotas applicable to the media with regard to Basque musical productions.
- The private and public state radio and television channels, which absorb up to 75% of the audience of the BAC, give preference to non-Basque production. Specialised programmes in the state-wide networks – Top 40 and the like – give preference to the music and culture of the masses, in Spanish; major companies control distribution and have recently begun to play a large role in film screening in all of Euskal Herria, continuing with the lot or closed lists system which violates free competition.

- Distribution is the biggest problem faced by Basque cultural industries. A deficient strategy and deficient commercial and marketing positions prevail. With growing distribution costs in a sector which is captive to the distribution companies, it is difficult to ensure the presence of Basque products in markets outside of Euskadi.
- The importance of launching, promotion and publicity strategies is still not fully recognized as an inherent part of the cost of any production, nor is commercial vision used in the selection of creations. In the area of traditional crafts, priority is given to the production process, with insufficient attention to distribution and marketing.
- Department stores and hypermarkets (Eroski, El Corte Inglés, Carrefour...) do nothing for Basque cultural production in any of its forms.
- The role of EITB in the promotional arena, using its own selection criteria, should be central to all the cultural industries.
- There is still little inclination towards internationalisation. There is no aid for the export of Basque books, records or films to Latin America.
- In some sectors (records, crafts, digital culture), reality is not well understood, making it difficult to define the routes which would allow for improvement. In some cases, the creation of strategic plans or white books would be of great assistance.
- The Basque Department of Culture has no action plan aimed at enhancing the cultural sphere or making it more dynamic in view of the challenges posed by digitalisation.

2.1.4. Threats

CULTURAL SYSTEM	THREATS
<ul style="list-style-type: none">• The educational system as it now stands does not promote reading, which is even more at risk in the technical branches of study. Reading habits and book purchasing are lower in Euskadi than in Madrid or Barcelona, although this is not the case in the reading of the press. Purchases by the militant buyer of books in Euskera – for example, parents buying for their children – are in decline, so publishers must refine their proposals.• The youngest audience (from fifteen to twenty-five years) consumes more music but less Basque music and it buys fewer and fewer records. The idea of free music predominates in young people. Pirated and privately-made copies are on the rise, also in Basque products.• The Web culture leads to the creation of habits of brief reading and spartan writing.• Musical practice is declining in domestic settings. The practice that remains is among children.• There is a risk that fragmented and thematic television will also fragment people's symbolic universe, identity, collective concerns and that it will, in addition, produce poor quality television.• The decline in quality in generalist television programming, which is now leaning towards a populist orientation; the fragmentation of the programming offered by thematic television; the extension of the culture of payment in audiovisuals... these factors create problems in all societies, but even more so in those which have not consolidated their identity, such as the Basque society.• The shortcomings in training and the excess of forced autodidactics mean limited opportunities for growth in the sector and reduced possibilities for projection. Deficiencies in professionalisation can be observed.• Better professional perspectives for creators and performers elsewhere, in places with economies of scale, cause a partial cultural desertification in the Basque country. Musicians, writers, musical groups and filmmakers often emigrate to Madrid or Barcelona seeking an opportunity for greater dissemination of their work, their initial experience in Euskadi serving as a trampoline. In the case of music, multinational companies attract the most successful performers and groups who have had their initial experience with independent or small labels.• A relatively low use and exploitation of the new technologies is evident. What used to be increasing access by new social segments to the Web has now become slow. Surfing is being substituted by access to stable sites. Despite intensive use of the Web and of multiple contents, for the time being there is only a small remunerated market for the production of contents, except for the public demands.• Pirated goods and the misuse of Internet are the main threats to the remuneration of authors and performers.• There is a shortage of Basque cultural contents which are attractive and easy to use, and of suitable dissemination. Young people who use Internet will thus turn to contents of other cultures, losing interest in their own. The broad offer available in terms of leisure activities further complicates the scenario.• For communication in the Web in terms of contents, the most commonly used languages are English, Spanish.... This creates de facto discrimination against minority languages.• Regarding access to the contents, one of the most serious threats is the limited digital training of a good part of society, with the consequent risk of a digital gap, especially between generations.• The other great threat is the implantation of a culture of payment, one that is individualised, exclusive and non-socialising, which would do away with the advantages of the Welfare State model.• The digital gap is exacerbated by the effect of cultural colonisation by more heavily promoted cultures, which have greater possibilities for expansive development. In other words, societies that do not provide information from their identity will be culturally absorbed by the volume of information from cultures that do.	

THE HERITAGE SUBSYSTEM

THREATS

- Part of the cognitive ethnographic heritage (oral traditions and trades that are not well-documented) is currently threatened by the progressive disappearance of elderly persons. This makes it necessary to accelerate research in these areas.
- The protection of thousands of elements of industrial heritage which are considered threatened is materially impossible. To date, the immense majority have not even been classified, due to the shortage of specialised technicians. The shortage of human resources has a negative effect on the protection policies of the Government's Department of Culture. Actions focus on emergencies almost exclusively and there is no organised programme aimed at protection.
- There exists a great risk that privately-owned industrial and immovable heritage will disappear due to economic and land interests, since to date appropriate mechanisms to ensure its protection and preservation have not been put in place.
- The increasing generation of documents in digital format threatens the selection, conservation and future access to documentation.
- Other threats to our heritage are found in the decline of traditional culture, the erosion of industrial culture, the banalisation of architectural heritage and interventions guided only by potential mass consumption, recreational use or regional tourism (agro tourism, natural spaces, eco-museums).

- There are not enough creative workshops for writing, music or images which stimulate experimentation. In the case of crafts, most members of this sector have difficulty adapting their designs to society's constant evolution.
- There are young musicians with great talent in traditional instruments, but they face difficulties in terms of social and professional placement.
- Some musical organisations show little generosity towards our authors and performs.
- The programming criteria used by some public theatres resemble that of private theatres.
- Accessing foreign markets is extremely difficult in the absence of support.
- Piracy and the misuse of Internet are undermining the possibilities of consolidation of professionals in the area of young people's music, despite the fact that it is much more functionally structured and organised than other types of music.
- The few municipal bands that remain (despite the recovery of some, such as the one in Bilbao) have serious difficulties in competing with recorded music and other modern forms of popular music. Unless there is semi-professionalisation of the management and direction of the bands of amateur musicians, they have little chance of survival.
- There is little renovation in the visual and show aspects of classical music concerts, which causes a loss of interest in a large part of today's potential audience.
- There is a medium-term problem in the replacement of one generation by the next, caused by the advanced age of the average audience of symphonic orchestras, making it urgent to find methods to create new future audiences. At present, the means and systems used to recruit new audiences are not very effective.
- The evolution of social relations suggests that there will be a gradual loss of the symbolic value of participatory musical activities (chorus, amateur musical groups). To this we must add ever-increasing demands in terms of sound quality.

- There is a tendency to standardise mixed media products (the same or similar content is adapted to different media).
- The survival of SMEs and the pluralism of the available offerings (including literary, phonographic and multimedia production in Euskera) are currently compromised by the excessive concentration of publishing and record companies in the international and Spanish markets, by the entry of television operators as partners in cinema enterprises, by the vertical integration of dotcom companies.
- The transnationalisation of the record industry and of part of the value chain in cinema, brings with it market control by large multinational companies and large independent enterprises, which will monopolise the attention of the Basque audience, especially young people. The globalising effect encompasses all the world markets, the consequence being that great sales are made of few products, ones which are highly promoted in the large media and on sale in department stores and hypermarkets. The position of small companies and minority cultures thus becomes more difficult.
- The geographical concentration of companies in Madrid may end up monopolising the distribution, rights and production of audiovisual contents.
- The high cost of investments in technology – equipment, connections and tools – means that the ability to pay for contents is limited in various cultural industries.
- The record and craft sectors are undergoing restructuring. As for the former, there is great uncertainty regarding remunerated markets, and as for the latter, the costs and revenue from the productions with highest value often do not add up, nor can prices always reflect the real value of the time and materials involved in the work.
- The "anything goes" policy existing with regard to digital production diminishes product quality, does not make the most of the potential of this medium, facilitates only text culture and does not generate new languages. There is consensus that it would be better to "produce little but produce quality". It is hard to make new digital businesses lucrative.
- The existence of global or very large agents, with large markets or audiences and high investment capacity, represents a real threat to the distribution and exhibition of our own products and audiovisual contents. There are publishing groups which have verticalised their activity throughout the entire value chain (such as the company Planeta) and can satisfy the internal demand of communities at a better price. There are already companies with *libraries* of rights all over the world.
- The multiplication in the number of cinemas (multiplexes and megaplexes) and bookshop chains mean that small cinema companies and publishers are at the mercy of those who manage demand. This is even more problematic for books published in Euskera.
- Piracy, the exchange of P2P files, private copies made for third parties and illegal sales have become a major worldwide threat, especially for phonography, and have sent the sector into a real crisis. All this presents a challenge to the sector, making it necessary to adapt and redefine the value chain of the recording product, with the understanding that in the medium term the business will not be the sale of records but rather music in alternative forms. The networks of shops belonging to department stores and hypermarkets leave less and less space for local products. Plus they are getting bigger and gaining in sales power. All of this is leading to the disappearance of the network of retailers in Basque towns and cities.
- There are risks for the generalist public services in radio and television, derived from displacement by pay TV or by the deterioration of their missions.
- Electronic guides and the search engines on the Web give preference to the highly-promoted productions.
- For the publishing and phonographic sectors, the NTICs currently represent not an opportunity but rather a threat. The markets of the NTICs are more service, documentation, entertainment and work-oriented than library-oriented and are more usefulness-based and temporary than permanent. In any case, there is still a great lack of knowledge as to the use of the new technologies, both in terms of contents and of formats.

3.

THE BASQUE PLAN FOR CULTURE
THROUGH 2007 WITH INDICATIONS
UP TO 2015



3.1. MISSION, PRIORITY AND PRIMARY DIRECTIONS OF THE PLAN

The Plan must take into consideration the fundamental questions to be addressed and the actions to be executed as well as the methods to put them into effect, based upon the guarantees of knowledge, co-ordination and public policies. At all events, the Plan set forth intends to be an *unfinished document*, a living document that is permanently under construction and the object of reflection, one that engages in dialogue with reality and with action, and that requires the constant updating of its analyses and agreements. It is, in short, a means to respond more effectively to the cultural needs and challenges of Basque society.

3.1.1. The mission

The mission consists of putting *Basque culture*, the culture of Basque men and women, in a position capable of responding to the *great cultural challenges of the 21st century*.

It is also necessary to increase awareness of the social importance of culture. Heightening appreciation of the value of culture – through its conservation, creation, production and dissemination – has the two-fold virtue of enabling the integration, adaptation and development of our society and of unleashing the economic potential of culture in our times.

This is a collective mission or task which cannot be undertaken without the support of Basque society in general, of its civil society in particular, of the cultural agents and of all public and private institutions.

3.1.2. The central priority: the decade of knowledge and culture

The current change in paradigm, in register, suggests that if the 1980s were years of industrial restructuring, accompanied by great budgetary efforts which continue even today, and the 1990s were the years that saw the emergence, based on public support, of new productive spheres with an unequivocal emphasis on technology and telecommunications, then the first decade of the new century promises to be the *decade of knowledge and culture*, based on the raw materials of information and communication.

Making this our central priority means that it is necessary to walk in the following five primary directions:

- the pre-eminence of creation and production;
- the effort of cultural integration;
- the reinforcement of identity;
- modernisation;
- projection towards the exterior.

It also means that the public sector must provide traction to the system as a whole, until the most self-sustainable sector possible is generated. This is even more true in a minoritised culture that in order to build its identity must work simultaneously towards the construction of an economy of culture which is valid for that society and also – given the absence of economies of scale – for others.

The cultural budgets of the Government and the Provincial Councils of the BAC – and of course public expenditure at the municipal level – cannot merely be allowed to grow vegetatively if they are to live up to the challenges faced. They need firm and continued support over time.

Also decisive is permanent institutional co-ordination, in search of synergies and efficiency, and the application of a collection of measures which go beyond the traditional model of subsidies, in order to make the most of experiences in other spheres (policies concerning financing, fiscal incentives, industry...) which can have multiplying effects in the cultural sphere.

3.1.3. The five fingers of the open hand of culture

3.1.3.1. Contents

The next decade must be one of *contents*, simultaneously encompassing both creation and production.

This means that great efforts must be made in human resources, in ourselves; in knowledge and its application; in training and in learning; in the specialisation in creativity and in the production methods which help it emerge; in the expansion and collective esteem of creativity, both in general and that of particular authorship, whether by exploring new authorship in search of new values or by projecting authorship which is already consolidated. In this sense it is also going to be the *decade of creativity*.

The characteristics of the *postindustrial economy* are applicable to the cultural sector, more clearly here than in any other sphere. Substituting an industrial economy, in which we have been experts, with a postindustrial economy must be done to the full extent of its consequences. This is not just about prioritising qualitative elements, the intangibles and services that surround the productive systems (technological change, productive improvements, outstanding quality, marketing, quality labels, specialisation...). It is also about specialising in the cultural sector, a sector with an impressive capacity for positive radiation on the social and economic system as a whole.

A cultural sector deserving of such a name involves a production, distribution and dissemination structure quite different from the one currently in place, as well as a qualitative development of the creative *inputs*: educational and learning systems, creative and aesthetic research, technological updating...

This has certain requisites, such as the following:

- a) It must be considered an emerging *strategic sector*, both on the cultural side and on the economic side. It would be impossible and certainly undesirable to sustain and generate all culture exclusively from public funds and institutional initiatives. We therefore need to promote a cultural economic structure with the capacity for self-development, one in which the private sector participates.
- b) Even if it attends to all the industries, arts and forms of heritage, and cultivates well-rounded training in all the specialties possible, a small country will have difficulties in realizing a generalised pledge for the development of all segments of culture, although it must guarantee a minimum in each of them. The *priorities* developed from the encounters must focus on:
 - economies characterised by flexible specialisation and by experience in different segments of the cultural productive processes and, in part, for markets larger than our own;
 - economies characterised by agglomeration, by physical or reticulated concentration of cultural companies and initiatives;
 - economies characterised by transversalisation, the crossing of technologies and applications for massive or personalised productions;
 - economies characterised by reflexivity, knowledge and co-operation, despite the individualistic and clannish thinking so frequently present in the world of culture.
- c) A priori, it appears that the *preferential lines* include the audiovisual-multimedia line, the communication system, artistic creation, regulating and increasing the appreciation of heritage and the useful management of contents in the networks.

Detailing such preferences, it is worth pointing out:

In the first place, giving creativity paramount importance results in the various expressive languages – audio, visual and written – mixing together, which gives rise to multimedia products,

to mutual influences, to commercialising the same content in different containers, to the blurring of frontiers between sectors, genres and expressions. In any case, *audiovisuals and multimedia* have the most promising future.

In the second place, a complete *communication system* must be available, both for communicative and integrating reasons, and for the dissemination of heritage, the arts and cultural products.

In the third place, attention to creativity will ensure the development of all the *performing, literary and musical arts*, the essential base for all the productive, reproductive and media-related spheres of culture.

In the fourth place, our unique *patrimonial legacy* in all its variants calls upon us not only to find the will to conserve what could otherwise disappear forever, but also to contextualise it with respect, in a creative or functional way appropriate for our times.

Finally, the idea is to advance in a two-fold direction, towards the development of the technologies of production, transmission and dissemination (analogical, digital, cable...) in the map of social communications, and also towards the internal and external offerings of the *networks*. In this area, Euskaltel and EITB have a great deal to contribute, as they are the groups which serve as tractors for others.

- d) The treatment given in our *educational system* to the various spheres of culture must be reviewed in terms of its suitability for this new approach. In order to detect the degree of suitability, a specific study is needed of the place of the different manifestations of culture in general education, in University and professional studies, and in recycling and the learning of new skills.

3.1.3.2. Cultural integration

Cultural integration is more a question of attitude and collective thought than of investment.

It has various sides to it:

- Assuming a *broad conception* of Basque culture, which means that administrative and other not strictly cultural bodies also intervene in cultural spheres. The cultural question is so multifaceted and transversal that it requires multiform action. In effect, the Basque institutions, with their legislative and executive powers in the area of Culture, attribute the specialised management of public policy in the area of culture to the Departments of Culture corresponding to the Provincial Councils or Local Councils. But this does not prevent others from having specific matters assigned to them. In the case of the Government and Provincial Councils, now is the time for the Departments of Education, Industry, Trade, Tourism, Public Finances and Social Affairs to take an active role in culture, each using its own specific tools and under a system of co-ordination and applied functionality.
- Broadening – without detriment to the priorities of each period – the palette of promotable cultural acts, especially those coming from the new generations.
- Accepting that Basque culture presents differentiated expressions in the various territories of *Euskal Herria*– understood as a historical-cultural reality and as having different versions of Basqueness – and encouraging cultural *links* in this cultural and communicative space, independent of political and administrative considerations. This final aspect, beyond the administrative-political compartmentalisation between the BAC, the Community of Navarre and the French Basque Country, calls upon us to:
 - co-ordinate, from a pluralistic perspective, the maximum number of cultural actions between public and private institutions;
 - generate a fluid and enriching Basque cultural market in its internal exchanges;
 - promote a cultural model network which is coherent with the poli-nucleated territorial structure of Euskal Herria, as a model that integrates and enhances the common vision.
- Effectively and respectfully integrating new immigrants also represents a challenge.

3.1.3.3. Identity

The reinforcement of *identity* has many meanings which remit to both the heritage passed down to us and its social esteem and also to the heritage which is in the process of being generated collectively.

Both of these elements comprise the identification and differentiation of Basque men and women of our times.

This aspect can take the form of various orientations:

- An *attitude* that differentiates between the cultural world and political concerns. Identity is not correlated with ideology, although its management is. This differentiation will allow for a single and multiform culture, independent of the various political alternatives, and a sense of identity which is collective and shared, at least by most social segments, even those in which the influence of political issues and the effects of violence have been felt.
- A process of understanding identity as a result of memory, of the present and of what one hopes to be, working towards:
 - the recovery of different forms of heritage, as well as having knowledge about them and enjoying them, which involves both the Departments of Culture, Housing, Industry and Urban Planning and also that of Education, in such a way that knowing about heritage leads to esteem for what is peculiarly ours.
 - an increased awareness of the value of heritage through urban development and the strengthening of craft trades, and their interweaving with respectful forms of tourism.
 - a rich social life with cultural manifestations which express our distinct and combined ways of life, thus generating new traditions for the future.

In this area, some of the objectives of the BAC are:

- Defending cultural pluralism and the diverse cultural expressions of the citizenry.
- Matching the use of Euskera in products, services and communications to the general or territorial language customs, thus ensuring that cultural activities do not lag behind or, worse, act as a hindrance to the customs and programmes already existing in the process of linguistic normalisation.
 - In the area of the *media*, the intention would be:
 - to make Basque music – instrumental or sung in any language – represent around 10%, at least, of the musical programming, facilitating a suitable transition to digital FM.
 - to bring the percentage of radio programming in Euskera closer to the average levels of use and to encourage local/territorial television, of both wavelength and digital technology, to make commitments along the same lines, in terms of both Basque production and programming in Euskera.
 - to increase reading of the press or of articles in Euskera, moving in a few years to 10% of the general press readership.
 - In the area of cultural *products and services*, the idea would be:
 - to continue and enhance the guarantees of Basque offerings in publishing, music, theatre or cinema events and in cultural creation, both in general and in Euskera in particular.
 - to ensure that cultural, library, museum services and the like continue to improve the service given to the public as well as the guarantees of the right to be served in Euskera.

3.1.3.4. Modernisation

Efforts aimed at *modernisation* necessarily pass through various vectors.

On the one hand, special attention to new cultural trends, education in new aesthetics, open communication with other cultural latitudes and internal plurality.

And on the other hand, the use of new techniques, formats and technologies in experimentation, creation, production, dissemination and in the cultural development of the community.

With regard to the latter, the idea is to:

- make more use of the new technologies in efforts to raise awareness of the value of art and heritage.
- support specialisation in creative experimentation with these technologies.
- renew the technological equipment of the cultural agents and companies.
- advance in technological applications for the development and extension of Euskera.
- link cultural renovation to the actions aimed at territorial and local development.

- participate with agents of other countries in Web-based cultural projects.
- homogenise the digitalisation of catalogues.
- enhance the transversality of subsystems, the different artistic languages, expressive forms, productive processes, products, languages, markets and labels.

To attain these objectives it is important to:

- Give high priority to contents within the framework of the "Basque Country in the Information Society" plan (PESI), developing, in addition to the area linked to the language industries, an area of cultural contents in the PESI and promoting the digital industry of cultural contents.
- Designate a "central management unit" to co-ordinate the management of the network of standardised digitalised information and information undergoing the digitalisation process, in the cultural spheres.
- Enhance the aid available for the digitalisation of cultural contents, of catalogues and of cultural heritage, and also for the incorporation of archives, libraries and museums on the Web.
- Encourage digitalisation and multimedia creativity in the SMEs working in the cultural sphere, through industrial, fiscal and financing policies.
- Maintain areas of public service within the new contents and services, including "copyleft" (free access) areas and actions to promote the translation and use of free software in the institutions.

3.1.3.5. External projection

Cultural *projection* beyond Euskal Herria requires that Basque culture be oriented in various directions.

Firstly, towards the communities and markets of the *Spanish and French states*, areas which are especially close to Euskadi and share a singular historical link with it.

Secondly, towards convergence with Europe, as a basic point of reference for Euskadi in the various facets of the cultural sphere (public cultural expenditure, the weight of culture in the private and public socio-economic fabric, cultural demand and consumption) and also as a market.

Finally, towards closer links with the countries in which the *Basque diaspora* is most numerous (Latin America and the USA), with which Euskadi maintains special ties.

On the productive level, it is necessary to harmonise specialisation and complementarity in order to identify cultural "niches" in the international concert. There is no choice but to produce, with acceptable levels of quality, towards a space beyond the imaginary Basque borders and to specialise in culture, with Basque identity as the starting point. It is also necessary to see ourselves as part of multiple and broader networks.

In order to make progress towards the internationalisation of creation and the cultural market, and to better articulate the actions of the public and private agents that participate in its development, we need to create the *basic structures* which will make internationalisation in various directions possible:

- institutes and bodies the purpose of which is to further the cultural promotion of the Basque Country in the exterior
- networks necessary for the internationalisation of Basque culture and its insertion in various networks
- aid and support for the exportation and external projection of Basque cultural products

3.2. BUILDING A SHARED STRATEGIC LINE OF THOUGHT

The process of drawing up the Basque Plan for Culture has made it possible, in the working groups, to engage in a debate between the public and private sectors on different criteria regarding cultural policy in the Basque Country. The common focus is to make the cultural sphere a work space that is open and plural, a territory protected from the perverse effects that can arise from moments of political tension and which inspires a shared analytical reflection and a positive spirit.

Briefly, the *criteria* discussed point to questions of institutional policy, perceptions regarding society and the cultural value chain.

3.2.1. In institutional policy

- The starting point is the defence of public *liberties*, civic and democratic values and the exercise of the principles of equal access to heritage, the arts and products, cultural *democracy* and political, religious, social, cultural and linguistic *pluralism*, with attention to the minorities and avoiding any exclusion of cultural and political options. The right to culture is understood to be a basic civil and social right.
- A partial *revision* of the sector is considered necessary. This includes: redefining support for culture, conceiving it upon the basis of strategic *plans*, programmes and actions; balancing policies of *centrality* and impact with those of *proximity* and service.
- The distribution of institutional powers among the Government, Provincial Councils and Local Councils must operate through organisation, co-ordination and agreements, and it is considered vital that there be improved collaboration among the Departments and public elements of the *Government* (Culture, Industry, Education, EITB), the Provincial Councils and the Local Councils.
- The *public RTV system* is assigned an exemplifying role that is to boost other sectors, by accomplishing its missions, focusing in general terms on: the production of its own programs and the maintenance of a quality system, the promotion and dissemination of various heritage, artistic and cultural elements.

3.2.2. In the concept of society

- The aim is to contribute to the articulation of a Basque communicative and cultural space which will further the vertebration of the collective identity, understanding such collective identity to be the result of the plural cultural, territorial and political identities found in Euskal Herria and of the collective recognition of the internal sociolinguistic and cultural diversity and fluid communication with other cultures.
- Enhancing the cultural and communicative dynamism of all of the historical-cultural *territories*, counties and localities of Euskal Herria, as well as of the Basque diaspora, gives meaning to the concept of Basque culture above and beyond administrative contexts.
- Culture is understood to be an *agglutinating* element of the Basque citizenry and a vehicle for the vertebration of a plural and diverse community, which means it plays an active role in the integration of the country and even in its normalisation.
- Basic elements are the support, development and promotion of Euskera and of its historical roots, with a view to attaining its *normalisation*, favouring its social presence, invigorating the knowledge and use of it by society and contributing to its social prestige.
- The development of culture, *knowledge*, innovation, creativity and experimentation, and their extension throughout society, are understood to be essential for social *adaptation* in a period marked by profound changes in Euskadi, on the technological, economic, social and political levels.
- The fostering of *our own system of culture* and cultural industries is justified both by the value of the culture itself and also by the need for counterweight in cases of excessive influence from external sources.
- As a guarantee of pluralism the existence of protective laws (in favour of consumers, minors, values) is very useful, as are *ethical accords*.
- Promoting diversity and avoiding the undesirable process of concentration and the *abuse of positions* of domination should include monitoring and correcting the imbalances caused by the markets.
- Self-organisation must be fostered among the *users* of culture.
- Social *education* in the functional use of the new technologies is essential.

3.2.3. In the value chain

- Culture in its totality must be considered a *strategic* activity.
- There is a need for transfer and experimentation with *ductile technologies*, especially considering that the BAC has made R+D a high priority (1.5% of the GDP).

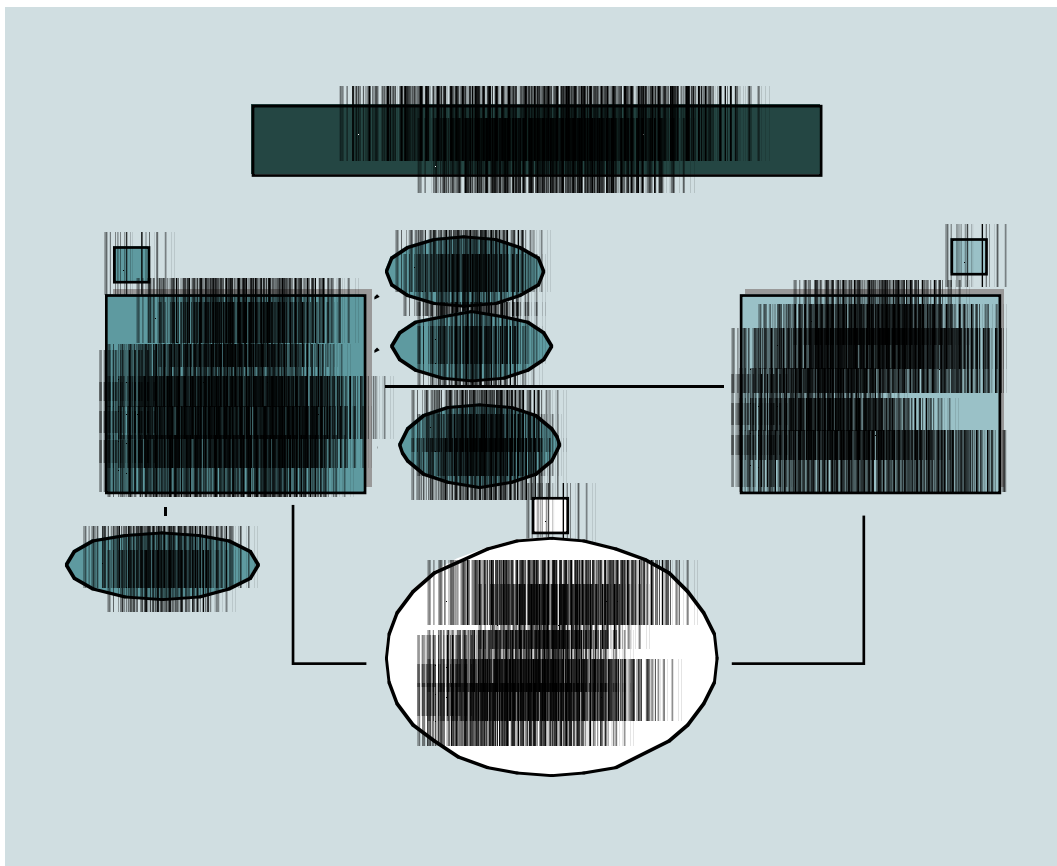
- It is also necessary to maintain a certain *regulation* in the digital universe.
- The promotional action must focus on the entire *chain* of the cultural phenomenon. Mere production is not enough. Production is not viable if we fail to take care of distribution – generating economies of scale –, exhibition, dissemination, information, promotion and the show.
- Special attention must be paid to *enhancing awareness of the value of heritage* and the application of new technologies to various links of its value chains.
- Encouraging creativity and the emergence of creators in the arts and cultural industries also involves the *protection and autonomy of creators and communicators*.
- Giving support to cultural industries and products will create a sustainable cultural industry fabric and an active participation in networks.
- Heightening demand includes the creation of *new audiences* for the future.

3.3. ORGANISATIONAL ASPECTS: BODIES AND POLICIES

In order to formulate a functional Basque Plan for Culture that responds effectively to the challenges faced, it is vital that an effort be made in organisation and co-ordination which will facilitate the design and execution of jointly-agreed policies. This aspect cannot be assumed without institutional will and co-ordination among the public agents (Government, Provincial Councils and Local Councils) and the private and social agents.

3.3.1. The Plan's structural bodies and their nature

The intention is to engage in efforts which complement one another, to reach a balance of powers and to delimit functions. To do so, it is necessary to develop the broadest *structure* possible, through a process of *compacting*, avoiding the creation of ad hoc bodies for each sector.



The following proposal is made:

1. Information: the Basque Observatory of Culture

We are still far from having at our disposition information on culture and its sectors which is both regular and structured. From all the contributions made by the sectors, two priorities emerge:

- the need for a Basque Observatory of Culture, a service which is to be *co-ordinated* among the Government, Provincial Councils and large Local Councils, as with Eustat (the Basque Statistics Office), and thus able to ensure a regular and verifiable flow of information;
- the need for *studies* to be carried out – catalogues, maps, inventories or White Papers, according to the particular case – on spheres in which there is a significant informational deficit.

In addition to this, we must see that there is proper monitoring and evaluation of the Plan's application and results.

This body will thus nourish the entirety of the Basque cultural system, by providing information and knowledge.

2. Transversal co-ordination: the Basque Council on Culture

Transversal co-ordination is of vital importance in the new model, as this is what facilitates dialogue among the public, private and social arenas. While the role of the Administration is certainly decisive in terms of investment and planning and in the support and promotion of creative activities, both the public and private cultural system form part of the collective cultural heritage.

This leads to two conclusions:

The first is that we must avoid both *dirigisme* and the mere transfer of public funds for private businesses. The firm support given to private or mixed private-public industrial initiatives must be accompanied by rigorous obligations on the part of the beneficiaries, in harmony with the strategically-defined vectors of development, and by regular evaluation. The awarding of aid to creators and social institutions working in the areas of cultural creation and dissemination, in addition to ensuring the emergence of new authorship, must lean in favour of what experience has taught us in terms of quality and efficiency.

The second conclusion is that we need a progressively *co-participatory* concept of management, so that the old model of public institutions with decision-making capacity and a demanding private sector that believes that only pressure will generate decisions, must give way to a model agreed upon by different spheres of culture and the Administrations, based on rationalised and commonly accepted criteria.

The Basque Council on Culture and the mixed bodies to be implemented in the future are good tools for working in this direction. Among its many functions, the following are worth highlighting:

- a) Take charge of the monitoring and evaluation of the Basque Plan for Culture, making proposals for annual and pluriannual developments.
- b) Propose measures which favour co-ordinated action in the area of culture.
- c) Organise thematic work committees.
- d) Study and analyse questions regarding cultural protection, creation, training, production and dissemination.
- e) Advise the Interinstitutional Commission on Culture in its yearly operative plans.

As a complement, the professionalisation of cultural management and the growing weight of professional associations in the different cultural sectors are influential factors. And they can make it possible to reach higher levels of quality and articulation in the actions undertaken by private cultural agents.

3. Institutional co-ordination: creation of the Permanent Interinstitutional Commission on Culture

Institutional co-ordination in the area of culture has been based almost exclusively on the criteria of institutional powers and territorial factors. We must take steps to increase vertical co-ordination and also to enhance the co-ordination of a horizontal nature.

With regard to *vertical* co-ordination, the Basque Government, by virtue of legal mandate, has jurisdiction in the area of the protection of Basque cultural heritage, while the Provincial Councils have jurisdiction in the area of its conservation and restoration. In addition, some more or less generalised trends have been observed in the distribution of functions in the field of the arts and the cultural industries; more often it is the Basque Government that engages in actions oriented towards the stimulation of production and the boosting of professional activity, while the Provincial and Local Councils undertake actions related to the exhibition, cultural offerings and support for amateur cultural activity.

Horizontal co-ordination calls for appropriate actions in linguistic policy, fiscal policy and financial policy, education, industry, tourism and external affairs, among others.

The Permanent Interinstitutional Commission on Culture is conceived as an organ of a strategic nature with the following functions, among others:

- a) Co-ordinating public policies in the area of Culture, especially as regards interinstitutional articulation and strategic, economic and training aspects.
- b) Making decisions in matters submitted to it by its members. It will be comprised of the Basque Government, Provincial Councils and municipalities.
- c) Drawing up the annual report on the Commission's activities.

This Interinstitutional Commission will be assisted by a Technical Working Commission, with technical representation of the components of the Interinstitutional Commission, and it will be advised by the experts of the Council in the execution of its functions.

4. Specific cultural bodies

The start up of the Plan's three structural bodies will also involve the adaptation of other bodies. Thus there is a need to compare three specific and supportive bodies, which will have undeniable influence in the coming years: the Institute of the Arts and Cultural Industries, the already operating Interinstitutional Commission on Audiovisuals (CIVAL) and a possible Audiovisual Cluster (perhaps to be developed by the CIVAL).

The Institute of the Arts and Cultural Industries is defined as a management body. Its viability and model are still pending study and definition, scheduled for 2005. Its objective would be to provide traction and work to improve the situation of the arts and to create a clear opening for the cultural industries in terms of competitiveness. It is initially thought that it will be assigned the following functions:

- a) Providing technical support for the development of the various cultural sectors
- b) Working for the promotion and advancement of artistic and cultural production
- c) Taking part in deliberation regarding the aid distribution criteria
- d) Facilitating internal co-operation among cultural agents, both private and public
- e) Distributing useful information among cultural agents
- f) Promoting Euskera
- g) Making proposals for studies and training developments
- h) Monitoring sectorial adaptation to the technological changes currently underway

5. Specific cultural policies

The start up of the Plan's three structural bodies and of the future specific cultural bodies will enable progress to be made in various proposals regarding cultural policy. Such proposals will be developed

as differentiated public policies, following the 10 strategic axes of the Plan. They can be summarised as follows:

- *Co-ordination* Policies to enhance relations among institutions and with the agents
- Cultural Promotion and *Dissemination* Policies which ensure social access and the enhancement of cultural offerings
- *Industrial* policies adapted to the sphere
- *Financing* Policies that facilitate reimbursable advancements, soft credit lines and an increase in risk capital companies
- *Fiscal* Policies that stimulate donations and capital assets at the service of the cultural sphere
- Articulated *Training* Policies in the three areas of culture and on the amateur, government-regulated and professional levels
- *Cultural Education* Policies
- Policies aimed at the *Development of authorship and performance*
- *International Dissemination* Policies to enhance worldwide appreciation of Basque works, production and authorship

3.3.2. Planning and participation

The Basque Plan for Culture will be developed through annual operative plans. To these effects, two distinct levels are differentiated:

- a) The part of the Basque Plan for Culture agreed by social, private and public agents, in relation to its structural aspects.
- b) The part of the Basque Plan for Culture that corresponds to each institutional level: the Basque government, the Provincial Councils and the Local Councils, in accordance with the commitments assumed by each of them.

These will also find expression in the future adaptation of policies at the sectorial and territorial levels, responding in this way to more heterogeneous and specific needs.

3.4. IDENTIFYING LINES OF ACTION AND ACTIONS ACCORDING TO STRATEGIC AXES

The organisation and planning of the activities to be carried out in the framework of the Basque Plan for Culture involves the defining of levels of actions, in order to specify contents and plan the activities in terms of timetables and financing. The scheme followed in this organisational process uses the denominations set forth below.

- *Strategic axes*: thematic vectors which will articulate the processes of development of broad spheres of culture. Their structural nature means that these are very long term components: 10-15 years.
- *Lines of action*: paths to be followed in the process of transformation associated with each strategic axis, in the medium term: 3-5 years.
- *Actions*: basic units of intervention which may be pertinent in themselves or grouped within initiatives of greater import which will be called actions or projects. In this case the timetable is a period of 1-4 years (short to medium term).
- *Proposals for future development*: generic proposals to be developed in the future, more explicit than the lines of action but not as specific as an action. This lack of specificity should not result in their disappearance from the Plan; it is more reasonable that they be incorporated to serve as reminders of ideas which can be developed in the future. These proposals are included at the end of each line of action.

The strategic axes that define the activities to be carried out in the period between 2004–2015 are as follows:

STRATEGIC AXIS 1: Construct the Basque Cultural System through the convergence of institutions, resources and agents, constituting an interterritorial cultural network.
STRATEGIC AXIS 2: Establish an ordered information and monitoring system to observe the situation and evolution of culture in the BAC and to draw up strategic sectorial plans and undertake situational studies.
STRATEGIC AXIS 3: Apply new public policies for the promotion of conservation, research, creation, production, marketing and dissemination in the area of culture.
STRATEGIC AXIS 4: Invigorate the sphere of Cultural Heritage and its value chain.
STRATEGIC AXIS 5: Invigorate the sphere of Visual, Musical and Theatre Arts and its value chain.
STRATEGIC AXIS 6: Invigorate the sphere of Cultural Industries and its value chain.
STRATEGIC AXIS 7: Heighten the presence of Euskera in culture.
STRATEGIC AXIS 8: Promote the development of culture as an axis of social cohesion in the context of the Society of Knowledge.
STRATEGIC AXIS 9: Encourage the reappropriation and adapted use of the new technologies and expressive forms for the renewal of creation and production.
STRATEGIC AXIS 10: Project Basque culture internationally.

STRATEGIC AXIS 1

Construct the Basque Cultural system through the convergence of institutions, resources and agents, constituting an interterritorial cultural network

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE		
<ul style="list-style-type: none"> • Establish methods of public-private co-operation aimed at the development of cultural projects. • Focus the role of the administration on cultural creation, production, training and dissemination, making it a driving force, without neglecting its decisive role in investment and planning as the support and promotion of private creative activities. • Delimit the spheres of action corresponding to the Basque Government, and the Provincial and Local Councils. • Establish a common strategy between the capitals/provinces as regards co-financing initiatives, participation in European programmes, promotion of creativity... 	<p>1. Promote and progress in interinstitutional co-ordination and collaboration inside and outside the BAC.</p>	E1.L01	E1.L01.A01	
	<p>2. Promote the creation and strengthening of the bodies or networks necessary for the development of the cultural sector.</p>		E1.L02	E1.L02.A01
				E1.L02.A02
	<p>3. Promote a line of collaborative work with the Department of Education and the Universities to strengthen training and research in the sector.</p>	E1.L03	E1.L03.A01	
			E1.L03.A02	

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Create the Permanent Interinstitutional Commission to strategically co-ordinate cultural activities. 04</p> <hr/> <p>Create a Technical Board to provide support to the Permanent Interinstitutional Commission. 04</p> <hr/> <p>Establish, inside and outside the BAC, collaborative efforts with public and private institutions aimed at reaching the objectives of this Plan, especially with Navarre, the French Basque Country and the Basque diaspora. 04-05</p>	<ul style="list-style-type: none"> • Promote collaboration between the Provincial Councils in policies supporting new creators. • Develop a co-ordinated policy on Basque books which combines institutional action with the collaboration of the publishing sector. • Unify the criteria used for awarding public support to literary production.
<p>Undertake the study and creation of the Institute of the Arts and Cultural Industries. Study 05. Creation. 06</p> <hr/> <p>Consolidate the Basque Council on Culture and the systematisation of specific commissions. 04</p>	<ul style="list-style-type: none"> • Possible general cluster of culture.
<p>Promote an agreement with Education in order to:</p> <ul style="list-style-type: none"> – Undertake a joint study (Culture-Education) on the system of artistic teachings at different levels. 05 <hr/> <p>Promote an agreement with Universities for the organisation of specific courses for professional updating, training and recycling in different post-graduate fields. 05-06</p>	<ul style="list-style-type: none"> • Creation of post-graduate grants for young students and professionals in the artistic and literary spheres, in collaboration with the Provincial Councils. • Establish contacts with other Governments and international institutions to implement exchange programmes. • Reorient Curricula and degree programmes related to communication and art, especially in audiovisuals, to better address new technical-creative skills. • Propose the implantation of a university degree in library science and documentation. • Promote a specific plan for the invigoration and reactivation of amateur theatre, to be implemented by the Provincial Councils and Local Councils. • Prepare and disseminate materials regarding Basque cultural heritage in schools.

STRATEGIC AXIS 2

Establish an ordered information and monitoring system to observe the situation and evolution of culture in the bac and to draw up strategic sectorial plans and undertake situational studies

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE	
<ul style="list-style-type: none"> • Give support to information systems that encourage the sharing of cultural resources and offerings by towns and counties. • Design and develop a shared system of statistics on culture and communication, to help cultural, communication, social and administrative agents in decision-making and in the monitoring of cultural evolution. • Draw up any necessary sectorial Strategic Plans and White Papers. • Perform specific situational studies. • Compare the cultural model existing in the Basque Country internationally. 	<ol style="list-style-type: none"> 1. Boost the creation of a Basque Observatory of Culture. 	E2.L01	E2.L01.A01
			E2.L01.A02
	<ol style="list-style-type: none"> 2. Draw up Strategic Plans, White Papers and Sectorial Studies on different spheres of culture, in conjunction with the administrations and representatives of the sectors involved. 	E2.L02	E2.L02.A01
			E2.L02.A02
			E2.L02.A03
			E2.L02.A04
			E2.L02.A05
<ol style="list-style-type: none"> 3. Compare the model of the Basque Plan for Culture internationally. 	E2.L03	E2.L03.A01	

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Create the Basque Observatory of Culture in two phases:</p> <ol style="list-style-type: none"> 1. Initiation and start up 04-05. 2. Structural consolidation 06-07. <p>The first phase, to be agreed with Provincial Councils and municipalities, envisages the following programme:</p> <ol style="list-style-type: none"> 1. Choosing an Observatory model and a model for the participation of the different administrations. 04 2. Provisional work programme 2004-2006. <ul style="list-style-type: none"> – Definition and classification of the conceptual framework based on spheres and functions. – Locating and taking inventory of information which can be included in official cultural statistics. – Developing sector and situation profiles. Priorities. – Periodic map of Equipment, Infrastructures and Cultural Events. – Periodic study of budgets and administration of expenditures in area of Culture. Economic Impact. – Study of Cultural Practices and Consumption Habits. – Specific and periodic surveys, in co-ordination with the different administrations and sectorial representatives. <hr/> <p>Establish contacts with public and private institutions and bodies, both inside and outside the BAC, to further the objectives of the Observatory. 04-05</p>	
<p>Draw up a White Paper on plastic and visual creation. 04</p> <hr/> <p>Perform a study on the situation and priorities of the sectors of music, dance and theatre. 04-05</p> <hr/> <p>Perform a situational and market study on the phonographic industry. 04</p> <hr/> <p>Collaborate in the creation of a catalogue of Basque agents in the area of digital culture. 04</p> <hr/> <p>Perform a study on the craft industries. 04</p>	
<p>Organise an International Conference on Models and Application of Cultural Policies, in collaboration with Provincial Councils, Municipalities and representatives of the sectors. 04-05</p>	

STRATEGIC AXIS 3

Apply new public policies for the promotion of conservation, research, creation, production, marketing and dissemination in the area of culture

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE	
<ul style="list-style-type: none"> Application of financing, fiscal, industrial, co-operation policies and policies aimed at favouring patronage and the third sector. 	1. Create incentives for and boost sponsorship and private initiative as invigorating elements of cultural projects and efforts aimed at supporting creators in the Basque Country.	E3.L01	E3.L01.A01
	2. Put into place fiscal and legal measures designed to invigorate the cultural sector, if deemed fit by the Provincial Councils.	E3.L02	E3.L02.A01
	3. Create incentives for and boost new forms for financing cultural production, co-operation and markets.	E3.L03	E3.L03.A01
	4. Encourage and boost horizontal industrial policies adapted to the cultural sphere.	E3.L04	E3.L04.A01
			E3.L02.A02
			E3.L03.A02
			E3.L04.A02

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Revise the Law on Foundations with a view to updating it, in light of the legislative changes of the State law of the same name and the changes in the spheres to be protected and in the third sector. 05-06</p>	
<p>Joint revision, at the initiative of the Fiscal Co-ordination Body, of the jurisdictional rules for the improvement of the fiscal treatment of foundations, of cultural activities and of the contributions made by third parties to the sphere. 05</p> <hr/> <p>Study and application of a fiscal relief scheme for investment made in culture. 05-06</p>	
<p>Increase risk capital directed at cultural enterprises, in collaboration with other Departments of the Government and Provincial Councils. 05-06</p> <hr/> <p>Look into the possibility of applying preferential financing options similar to those applied to the audiovisual production of creation to others spheres, and beginning such application if appropriate. 05-06</p>	
<p>Facilitate access by cultural and craft microcompanies and SMEs to horizontal measures of industrial policy, in collaboration with the Department of Industry and the Provincial Councils. 05</p> <hr/> <p>Establish support and advisory assistance for the most interesting cultural proposals, from the hotbeds of companies and projects, in collaboration with the Department of Industry and the Provincial Councils. 05</p>	<ul style="list-style-type: none"> • Study of co-operative formulas to address the problem of distribution and beginning, if appropriate, of their application.

STRATEGIC AXIS 4

Invigorate the sphere of cultural heritage and its value chain

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE		
<ul style="list-style-type: none"> Promote the basic infrastructures of cultural heritage, training and research, protection, conservation and restoration, awareness raising and dissemination of cultural heritage and, at the same time, implant the activities necessary to improve and broaden cultural consumption. 	1. Promote actions designed to preserve cultural heritage, in co-operation with the Provincial Councils.	E4.L01	E4.L01.A01	
	2. Support the creation and strengthening of bodies necessary for the development of cultural heritage.		E4.L02	E4.L01.A02
				E4.L01.A03
				E4.L01.A04
	3. Strengthen co-ordination mechanisms and collaboration networks among institutions and agents of the sector.	E4.L03	E4.L02.A01	
			E4.L02.A02	
			E4.L03.A01	
			E4.L03.A02	
			E4.L03.A03	
			E4.L03.A04	
			E4.L03.A05	
		E4.L03.A06		
		E4.L03.A07		
		E4.L03.A08		
		E4.L03.A09		
		E4.L03.A10		
	4. Increase public funding in the sphere of cultural heritage.	E4.L04	E4.L04.A01	
	E4.L04.A02			
	E4.L04.A03			
	E4.L04.A04			
	E4.L04.A05			
5. Promote the legislative advances necessary to increase dynamism of cultural heritage.	E4.L05	E4.L05.A01		
		E4.L05.A02		

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
Reach an agreement with the Provincial Councils on the Sectorial Territorial Plan (PTS) for the conservation of Immovable Heritage. 04-05	
Strengthen restoration as a basic element in the improvement of the conservation of heritage. 04-05	
Accelerate the declaration of archaeological zones which include recognised sites. 05-06	
Regularise the management of the deposit of archaeological materials, in collaboration with the Provincial Councils. 04-05	
Reinforce the cultural heritage system, boosting the sections of Ethnology and Museums. 05-06	
Create a body to act as the head organism of the Basque System of Libraries and to establish its lines of development. 04-05	
Define, structure and develop the Basque Library System and Network. 04-05.	
Create the Basque Library Council. 05	
Develop the Digital Library. 05-06	
Define the project of the National Historic Archive. 04-05	
Consolidate the System and the network of Archives of Euskadi. 04-05	
Implement the project of the National Historic Archive. 06-07	
Promote a Plan for the Museums of the Basque Country. 04-05	
Enter into possible agreements and exchanges in heritage at the level of Euskal Herria. 05-06	
Draw up inventory and cataloguing studies in the area of cultural heritage. 04-05	
Document the totality of Basque industrial heritage. 06-07	
Establish a line of budgetary items aimed at the management and guardianship of ethnographic heritage. 05	
Provide support for adapting the computer systems of the museum network. 04-05	
Develop the digitalisation and management of audiovisual archives. 04-05	
Review the direct and indirect tax system and the tax system relative to heritage, with a view to: the preservation of artistic heritage – especially of the elements that are most representative of Basque culture –, the emergence of works of art and the stimulation of the acquisition of new and old works. 05-06	<ul style="list-style-type: none"> • Increase public funding for the acquisition of elements declared to be heritage.
Put into place fiscal incentives for restoration, deductions for donations to public cultural institutions, promotion of gifts in tax payment, incentives for temporary deposits in museums or public galleries. 05-06	
Draw up a Law on Museums with the participation of representatives of the sector. 04-05	
Draw up a Law on Libraries with the participation of representatives of the sector. 04-05	

STRATEGIC AXIS 5

Invigorate the visual, musical and theatre arts and their value chain

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE		
<ul style="list-style-type: none"> Promote basic infrastructures in the theatre, musical and visual arts, as well as the elements included in their value chain: training and research, creation, production, distribution, exhibition and cultural consumption. 	<p>1. Create and strengthen the bodies or networks necessary for the development of the visual, musical and theatre arts.</p>	E5.L01	E5.L01.A01	
	<p>2. Strengthen and promote the improvement of the companies and of the artists.</p>		E5.L02	E5.L01.A02
	<p>3. Increment the support given to artistic production and creation.</p>			E5.L03
	<p>4. Establish the mechanisms necessary for the dissemination of the theatre, musical and visual arts.</p>		E5.L04	
				E5.L01.A05
		E5.L03.A01		
		E5.L03.A02		
		E5.L04.A01		
		E5.L04.A02		

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Strengthen the cultural creation and dissemination system in the institutions. 04-05</p> <p>Consider the constitution of a Choreography Centre ("Dantza Etxea") in each historical territory, targeting professionals and fans of dance. 05.</p> <p>Strengthen the Basque Theatre Network, SAREA. 04-05</p> <p>Study the viability of an advisory committee on the purchase of artistic works. 06-07</p> <p>Study the viability of the creation of a Youth Company ("Gazte Konpainia") of Dance that embraces different styles. 06-07</p>	<ul style="list-style-type: none"> • Reinforce communication and transversality among authors in the two official languages of the BAC. • Create production infrastructures for the development of artistic projects of greater scope.
<p>Study ways to reinforce the management structures of cultural companies, associations and private entities, using the policy of hotbeds and business consulting of the Provincial Councils and the Department of Industry. 05</p>	<ul style="list-style-type: none"> • Establish protocols to regulate the relationships between artists, companies and institutions in labour and fiscal matters. • Engage in actions aimed at allowing artists to develop their professional careers.
<p>Extend public support and subsidies in the following areas: 05</p> <ul style="list-style-type: none"> – Creation, production and distribution of theatre. – Musical creation and production. – Artistic and visual creation and production. – Translation of works of Basque authorship to other languages. <p>Co-ordinate and regulate the subsidies aimed at the various amateur music and theatre associations and initiatives. 04-05</p>	
<p>Boost the creation of a stable programming circuit for dance, in collaboration with the Provincial Councils. 05-06</p> <p>Study the viability of a magazine devoted to literature. 05</p> <p>Collaborate with Eresbil in the creation of an archive of images related to music. 06-07</p> <p>Assist in the publishing of a periodical, informative and popularising music journal. 06-07</p> <p>Strengthen co-operation with the Deputy Ministry for Language Policy to increment measures promoting "bertsolarismo" (traditional improvised poetry in Euskera). 04-05</p> <p>Encourage agreements with circuits in Navarre and the French Basque Country aimed at creating networks. 04-05</p>	<ul style="list-style-type: none"> • Foment the creation of a network of multipurpose halls and of festivals, with the live presence of local groups and artists.

STRATEGIC AXIS 6

Invigorate the sphere of cultural industries and its value chain

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE	
<ul style="list-style-type: none"> Promote basic infrastructures in the cultural industries, training and research, creation, production, distribution, exhibition and cultural consumption. 	1. Carry out actions designed to improve the situation of companies and professionals in the cultural industries.	E6.L01	E6.L01.A01
	2. Promote the creation and strengthening of the bodies or networks necessary for the development of the cultural industries.		E6.L02
	3. Encourage R+D+I in the cultural industries.	E6.L02.A02	
	4. Put in place appropriate measures to facilitate the promotion and the dissemination of the products of the cultural industries.	E6.L02.A03	
	5. Promote collaboration between EITB and the cultural sectors.	E6.L02.A04	
	6. Promote independent distributors for access to other markets in Audiovisuals, Phonography, Traditional Crafts....	E6.L03	E6.L03.A01
	7. Promote quality in cultural products.	E6.L04	E6.L04.A01
	6. Promote independent distributors for access to other markets in Audiovisuals, Phonography, Traditional Crafts....		E6.L04.A02
	7. Promote quality in cultural products.	E6.L05	E6.L05.A01
	6. Promote independent distributors for access to other markets in Audiovisuals, Phonography, Traditional Crafts....		E6.L05.A02
	7. Promote quality in cultural products.	E6.L06	E6.L06.A01
	7. Promote quality in cultural products.	E6.L07	E6.L07.A01

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Promote the application of a line of preferential financing through reimbursable advancements for the creation of audiovisual projects and of a line of discounts on television contracts. 04</p>	<ul style="list-style-type: none"> • Assist in the possible creation of a sales centre for the distribution of craft products, by various departments of the Government and the Provincial Councils.
<p>Support new professionals in cultural industries (new producers, experimental creators, screenwriters...) through the subsidy system of the Government and the Provincial Councils. 05-06</p>	
<p>Develop a well-rounded policy on the audiovisual sector through the creation of a stable interinstitutional body (CIVAL) and of a Cluster with the private business sector. 04-05</p>	<ul style="list-style-type: none"> • Attend to the development of infrastructures which facilitate and improve the distribution of products. • Promote collaboration among companies and sectors through programmes for specialisation and access to large projects: possible cluster policy. • Demonstrate interest in the corporate development of traditional crafts.
<p>Study the need and possibilities of creating a Cluster of the "language industries" or of including this sector in another cluster. 05-06</p>	
<p>Take steps towards the creation of a Professional Association of Record Companies. 04</p>	
<p>Start up a Basque Council on Audiovisual Communication. 05-06</p>	
<p>Encourage the R+D+I and the development of the language industries, in collaboration with the "Basque Country in the Information Society" plan (PESI) and the Deputy Ministry for Language Policy. 05</p>	<ul style="list-style-type: none"> • Draw up pluriannual plans for the support of R+D+I.
<p>Continue working towards the dissemination of promotional catalogues in music, cinema and of presence in fairs and festivals. 04-05</p>	
<p>Support the possible organisation of a conference on Multimedia. 06-07</p>	
<p>Continue supporting investment by EITB in the creation of audiovisuals and the progressive application of 5% of its income to this objective. 04-05</p>	
<p>Work towards stable and medium-term agreements between EITB and the private cultural sector. 05-06</p>	
<p>Encourage initiatives aimed at independent distribution. 05-06</p>	
<p>Generate a quality label for traditional crafts. 06-07</p>	<ul style="list-style-type: none"> • Study the viability of creating a Basque Country label for cultural products of high quality.

STRATEGIC AXIS 7
Heighten the presence of euskera in culture

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE	
<ul style="list-style-type: none"> • Guarantee the oral and written presence of Euskera in the cultural services, stimulate cultural creation and production in Euskera, and support the cultural offerings and exhibition in Euskera. <p><i>Note: This axis is to be managed in a co-ordinated manner by the Deputy Ministries for Culture and Language Policy of the Department of Culture.</i></p>	1. Ensure that co-ordinated public interinstitutional initiatives are also defined for the development of sectors that produce in Euskera.	E7.L01	E7.L01.A01
			E7.L01.A02
	2. Boost the creation of quality contents in Euskera, in all the spheres of culture (heritage, the arts and industry).	E7.L02	E7.L02.A01
			E7.L02.A02
			E7.L02.A03
			E7.L02.A04
			E7.L02.A05
	3. Develop the business structures which make possible significant cultural production in Euskera.	E7.L03	E7.L03.A01
	4. Create multi-lingual technology, with Euskera as the starting point, designed to satisfy our needs and those of other societies, through the development of the language industries, for Euskera and, in a parallel fashion, for other languages.	E7.L04	E7.L04.A01
			E7.L04.A02
			E7.L04.A03
	5. Work towards making the dissemination of culture in Euskera possible, through its promotion both in the Basque market and in markets elsewhere.	E7.L05	E7.L05.A01
			E7.L05.A02
	E7.L05.A03		
6. Monitor the situation of culture in Euskera, through Internet and the future Observatory of Culture.	E7.L06	E7.L06.A01	
7. Strengthen the dynamics of cultural exchange with immigrants and encourage their contact with and knowledge of Euskera.	E7.L07	E7.L07.A01	

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Develop the Collective Catalogue and create the Basque Bibliography. 05-06</p>	<ul style="list-style-type: none"> • Creation of a Cultural Portal as a platform giving access to all the information (books, music, images, etc.) contained in the different institutions, including in Euskera. • Define the "digital legal deposit" for a function which today is more like that of an archive (megacorpus of text in Euskera, for example) than that of a library or a service to the public.
<p>Develop co-ordinated policies in the areas of Basque books, records and audiovisuals, with special attention to production in Euskera, in conjunction with the said sectors and with the Deputy Ministry for Language Policy. 04-05</p>	
<p>Favour cultural products in Euskera that meet quality criteria. 04-05</p> <p>Produce films and TV movies totally in Euskera every year; increase dubbing in Euskera both in cinema and for television, ensuring that there is minimal but continuous screening of films in Euskera in cinemas. 04-05</p> <p>Consolidate the traditional cultural creation arenas that Euskera has conserved and adapted throughout time, such as "bertsolarismo" (traditional improvised poetry in Euskera). 04-05</p> <p>Develop policies for promotion in the cultural creation arenas in which Euskera has had little presence, such as in theatre and cinema. 05-06</p> <p>Increase the creation of products and services in Euskera, and broaden the offerings, especially those aimed at children and young people. 05-06</p>	<ul style="list-style-type: none"> • Encourage the transformation of creative works in Euskera to digital culture formats (texts, sounds and image).
<p>Define quota and promotion policies in audiovisual public services. 05-06</p>	<ul style="list-style-type: none"> • Definition of favourable industrial, fiscal and funding policies.
<p>Reinforce the strategic value of translation and localisation technologies in the Basque Country. 04-05</p> <p>Influence cultural/linguistic R+D through participation in European networks. 05-06</p> <p>Develop free software in Euskera, encouraging its use in both institutional and private domains. 05-06</p>	<ul style="list-style-type: none"> • Encourage the development of management systems and the publication of multilingual contents.
<p>Adopt the measures necessary to guarantee the use of Euskera in cultural services: libraries, archives, museums, theatres, cinematographic exhibits, points of cultural information. Define the criteria concerning the languages used for serving users. 05-06</p> <p>Take literature beyond Basque frontiers, and in general literary production in Euskera, with a view to attaining greater presence in international markets. This involves the definition of policies concerning the translation of production in Euskera, for internal and external markets. 05-06</p> <p>Promote the use of translation, dubbing, post synchronisation and subtitling, so that speakers of other languages have access to products in Euskera and Basque-speakers, in turn, have access to cultural products in other languages. 05-06</p>	<ul style="list-style-type: none"> • Transfer and internationalisation of technologies and contents related to culture to third countries. • Setting quotas for the radio and television broadcasting of music and audiovisual production in Euskera. • Enhancing relationships between our creators and the exterior, and the strengthening of those genres in which we can serve as a cultural reference. • Weekly thematic cultural programming on public television and the fomenting of reading habits.
<p>Integrate linguistic variables into the definition of the programmes of the Observatory of Culture from the very beginning, and apply them rigorously in the conceptual framework of information definition, gathering, treatment and dissemination. 05-06</p>	
<p>Develop the lines of action involving Euskera that are envisaged in the Basque Plan for Immigration, by putting into effect specific sections for these sectors in the awarding of subsidies for the promotion and diffusion of Euskera, as well as actions undertaken by HABA (Institute for the Teaching of Basque and Basque Language Literacy). 04-06</p>	

STRATEGIC AXIS 8

Promote the development of culture as an axis of social cohesion in the context of the society of knowledge

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE	
<ul style="list-style-type: none"> Promote cultural initiatives which improve the social cohesion of people, bringing culture closer to the citizenry, democratising access to it in the context of the Society of Knowledge and Culture (equal opportunities), placing special emphasis on bringing it to closer to new audiences. 	1. Promote equality of opportunities in access to culture and mitigate the effects of the culture of payment.	E8.L01	E8.L01.A01
	E8.L01.A02		
	2. Promote cultural pluralism and interculturality.	E8.L02	E8.L02.A01
	E8.L02.A02		
	E8.L02.A03		
	3. Involve the media in the promotion and dissemination of culture and all of the artistic sectors.	E8.L03	E8.L03.A01
	E8.L03.A02		
	E8.L03.A03		
	4. Encourage active cultural practices and amateurism.	E8.L04	E8.L04.A01
	5. Encourage the forging of cultural links and exchanges among the historical communities of Euskal Herria and with the Basque communities around the world.	E8.L05	E8.L05.A01
	E8.L05.A02		
	E8.L05.A03		
	6. Promote responsible cultural consumption and the recruitment of new audiences.	E8.L06	E8.L06.A01
E8.L06.A02			
7. Encourage a culture of proximity.	E8.L07	E8.L07.A01	

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Increased consideration by the institutions, in their aid systems, of phonography, the publication of musical scores, traditional crafts and multimedia. 05-06</p> <p>Continuity of University activities involving cultural dissemination both on and off campuses, and continue promoting the University contribution to the social, cultural, and political issues of the community. 04-05</p>	<ul style="list-style-type: none"> • Improve, by way of agreements with the Department of Education, the transmission of culture (promoting literature, familiarity with musical styles, analysis of audiovisual narrative, etc.) in the regular educational curricula. • Improve, by way of agreements with the Department of Education, the transmission of Basque culture (promoting contact with Basque authors, music and audiovisuals, etc.) in the regular educational curricula. • Conceive of Internet as a service area, offering continual updates of a wide range of free-of-charge contents and technologies. • Reserve public spaces for the open development of Internet. • Make progress towards the formalisation in EITB of the right to social access to culture. • Expand public actions focusing on training in the use and contents of Internet, to limit the digital gap.
<p>Start up the Basque Council on Audiovisual Communication, giving it the function, among others, of supervising the processes that affect pluralism in the audiovisual sector. 05-06</p> <p>Draw up a didactic unit, to be translated into the various languages of the immigrant sector, on the characteristics of the Basque Country, its culture, customs, social habits, economy, political model, etc., both in book form and in documentary video, to facilitate knowledge about and integration into the BAC. 05</p> <p>Provide the public libraries and Houses of Culture with books and basic reading materials in the languages of the immigrant sector, to facilitate integration in the BAC, as well as materials imported from their countries of origin, in order to encourage the new residents to frequent these places. 05-06</p>	<ul style="list-style-type: none"> • Promote co-ordination measures aimed at the integration of immigrant groups in terms of use of and access to culture developed in the Basque Country, and also support measures aimed at furthering knowledge and development of their own cultures. • Make general or partial agreements about exchange with other cultures, including the development of mestizaje in music and cinematographic projects. • Provide support to independent production and to the local media with regard to audiovisual regulations.
<p>Boost dissemination in EITB of the products and creations of Basque cultural industries. 04-05</p> <p>As part of the Programme-Contract, take steps favouring the promotion of cultural activities in EITB, in terms of scheduling, airing specific programmes on literature, music and film, making advertising slots available at low cost and heightening the visibility of our creators and artists. 04-05</p> <p>Establish agreements along the same lines with the other forms of media. 05-06</p>	<ul style="list-style-type: none"> • Sustenance and viability of public and private generalist RTV, as the guarantor of the production of quality programmes, ensuring fulfilment of its cultural and democratic functions. • Promote contact of literary authors with students at the secondary and University levels. • Set or reach agreements regarding quotas for the broadcasting of Basque musical productions on the public RTV system and on the RTV system subject to concession.
<p>Give support to local and territorial institutions that promote singing, the playing of musical instruments, theatre, visual arts and crafts in schools, towns and neighbourhood associations. 05-06</p> <p>Continue the accords with institutions of Navarre and the French Basque Country, directly or through common cultural institutions. 04-05</p> <p>Continue supplying cultural materials to Euskal Etxeak (Basque Clubs) in the diaspora, along with the regular promotion of cultural productions. 04-05</p> <p>Adapt the Basque Channel and ETB Sat to better meet these aims. 05-06</p>	<ul style="list-style-type: none"> • Sharing – from a global perspective, not just a territorial one – of culture through books or Internet or educational videos on subjects such as Basque history, literature, art and cultural production, for the generation of a referential corpus. • Encouraging cultural companies to operate in spheres broader than just the territorial ones.
<p>Organise programmes and activities at schools with the purpose of raising awareness and providing an introduction to heritage and the arts. 06-07</p> <p>Encourage respect, on the part of the public, towards cultural works and intellectual property rights. 05-06</p>	
<p>Promote local and regional radio and television in their public, private and associative modalities. 06-07</p>	<ul style="list-style-type: none"> • Place high priority on the concepts of quality and public service in the generalist RTV system, especially in the EITB system.

STRATEGIC AXIS 9

Encourage the reappropriation and adapted use of the new technologies and expressive forms for the renewal of creation and production

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE	
<ul style="list-style-type: none"> Strengthen the use of new technologies in efforts aimed at raising awareness of the value of art and heritage; give priority to specialisation in creative experimentation with new technologies; renew the technological equipment of cultural agents and companies; expand technological applications for the development and extension of Euskera; forge links between cultural renewal and territorial and local development efforts; participate with agents from other countries in cultural project networks; further digital homogenisation of catalogues; reorganise the information network in order to share informational resources and projects among managers and Houses of Cultures in territories and localities; create an area of culture in the "Basque Country in the Information Society" plan; heighten the transversality of languages, expressive forms, productive processes, markets and labels. 	<p>1. Foster research and application of the New Technologies of Information and Communication to the various spheres of culture.</p>	E9.L01	E9.L01.A01
			E9.L01.A02
			E9.L01.A03
	<p>2. Promote the digital industry of cultural contents in the framework of the "Basque Country in the Information Society" plan.</p>	E9.L02	E9.L02.A01
			E9.L02.A02
			E9.L02.A03
	<p>3. Make aid available for the digitalisation of cultural contents, catalogues and cultural heritage, and also for the incorporation of archives, libraries and museums onto the Web.</p>	E9.L03	E9.L03.A01
			E9.L03.A02
			E9.L03.A03
	<p>4. Encourage digitalisation and multimedia creativity in SMEs that work in the cultural sphere, through industrial, fiscal and financing policies.</p>	E9.L04	E9.L04.A01
	<p>5. Broaden the universal service system to include new technologies and provide greater service in new contents to the public.</p>	E9.L05	E9.L05.A01
			E9.L05.A02
			E9.L05.A03
			E9.L05.A04
			E9.L05.A05
<p>6. Enhance the transversality of subsystems, the different artistic languages, expressive forms, productive processes, products, languages, markets and labels.</p>	E9.L06	E9.L06.A01	

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Put in place co-ordinated efforts by the Department of Culture and the Plan for Euskadi in the Society of Information (PESI) for research in cultural contents. 04-05</p> <p>Plan a line of development to be applied to heritage, the arts and the cultural industries in the PESI. 05-06</p> <p>Provide institutional support to market studies on Digital Culture. 05</p>	<ul style="list-style-type: none"> • Address the application and uses of the NTIC from the perspective of social needs and the characteristics of the user. • Promote innovative applications, including new viewing systems (Virtual Reality, Augmented Reality, Digital Television) and new forms of interaction.
<p>Designate a "central management unit" to co-ordinate the management of all the standardised digitalised information and that undergoing the process of digitalisation. 05-06</p> <p>Commence work aimed at the digitalisation of the Basque National Archive, compiling collections in co-ordination with other institutions. 05-06</p> <p>Further the development, quality and continuous updating of public service web pages and sites. 04-05</p>	<ul style="list-style-type: none"> • Design a policy for the international dissemination of Basque works, production and authorship. • Stimulate network communities, parallel to real life communities. • Respond to the need for efficient management of digitalised information and for policies aimed at the protection of such information. • Encourage encounters among young users of Internet. • Develop a "Basque Digital Heritage" project, fruit of the co-ordination and integration of actions by various institutional agents (archives, libraries, documentation centres, museums...) especially those working on the preservation of cultural heritage and its digital dissemination. • Take steps favouring the presence of European linguistic projects and other types of projects, linked to digital culture. The European e-Content Programme (digital contents, linguistic and cultural diversity) is one such programme.
<p>Encourage the making of a web page devoted to the music created in Euskal Herria. 05</p> <p>Encourage, within the framework of subsidies, the deposit of a copy in digital format for the publishing of books, records and audiovisual works. 05</p> <p>Make the publications of the Basque Government, Provincial Councils and Local Council available in digital format. 06-07</p>	<ul style="list-style-type: none"> • Give selective support to the developers of videogames and multimedia projects that display an educational and cultural perspective. • Support the transitioning of cultural SMEs to the digital and multimedia world, with attractive fiscal and credit instruments. • Give institutional support to the development of heritage contents based on the NTIC.
<p>Design industrial, financing and fiscal policies conducive to the digitalisation of cultural SMEs, in conjunction with the Provincial Councils. 06-07</p>	
<p>Maintain, as a necessary counterpoint to the development of the market, areas of public service in the field of new contents and services: public spaces in the new networks such as TDT or Internet, and a public cultural portal. 06-07</p> <p>Provide specific aid for a "copyleft" policy (free access). 04-06</p> <p>Promote the translation of free software and its use by institutions, because of its potential for digital culture in Euskera. 06-07</p> <p>Provide aid to public and classroom libraries to help them increase and rotate their collections, and encourage their adaptation to the new technologies. 06-07</p> <p>Disseminate a guide to Basque industrial heritage through the Internet. 06-07</p>	<ul style="list-style-type: none"> • Put into effect common standards of universal access (in decoders, API and EPG), as a basic starting point for consumer free choice. • Regulate or supervise the <i>must carry</i> rule (the obligation to distribute) in the new networks for the public and private open channels, especially the local ones. • The separation of network managers from contents is advisable. • Encourage artistic creativity in electronic formats and media. • Make agreements with telecommunications operators to guarantee universal service in the new networks and their new services, in terms of technological and geographic accessibility and also of affordability, for reasons of both equity and network economies. • Continue the policy of public service in the possible deployment by EITB of all or part of a TDT multiplex, making possible a multichannel and multiservice strategy.
<p>Facilitate policies aimed at furthering co-operation and the assumption of precise challenges, as agreed by cultural agents, especially in joint projects. 06-07</p>	<ul style="list-style-type: none"> • Promote the Basque Country as a point of reference in cultural projects. • Reinforce communication and transversality among authors in the two official languages of the BAC. • Promote collaboration among companies and sectors through programmes for specialisation and access to large projects.

STRATEGIC AXIS 10
Project basque culture internationally

GENERAL OBJECTIVE OF THE STRATEGIC AXIS	KEY LINES OF ACTION	CODE	
<ul style="list-style-type: none"> Internationalise creation and the cultural market, identify niches for Basque culture in the international setting, combining specialisation and complementarity, and create basic structures that facilitate such internationalisation. 	1. Put into place appropriate measures for disseminating the cultural proposals of the Basque country in the European and international sphere.	E10.L01	E10.L01.A01
	2. Establish aid and support for the exportation and external projection of Basque cultural products.	E10.L02	E10.L02.A01
	3. Create or promote the creation of the bodies or networks necessary for the internationalisation of Basque culture.	E10.L03	E10.L03.A01 E10.L03.A02

ACTIONS	PROPOSALS FOR FUTURE DEVELOPMENT
<p>Boost the presentation of Basque cultural heritage and exchanges at the European and international levels. 05-06</p>	
<p>Back the tours of Basque musical groups outside of Euskadi. 05-06</p>	
<p>Create and put into action a body designed to boost the internationalisation of Basque culture. 05-06</p> <hr/> <p>Constitute an export consortium aimed at the distribution and exportation of programmes, formats and films. 06-07</p>	<ul style="list-style-type: none"> • Possible development of an export consortium in different cultural spheres.

4.

COMPONENT FOR THE MONITORING AND ONGOING EVALUATION OF THE PLAN



4.1. OBJECTIVES AND CHARACTERISTICS

The Basque Plan for Culture has been formulated upon the basis of a series of Strategic Axes, Lines of Action and Actions which are to be carried out in the sector during the period lasting through 2015. The plan incorporates a *Monitoring and Evaluation Component* with the purpose of studying and assessing the progress made in the various interventions identified to increase the dynamism of the cultural sectors. The characteristics of the Component can be summarised as follows:

- *Dynamic and ongoing*: with a view to periodically examining and updating the progress made and aims achieved as part of the Plan.
- *Participatory*: so that its implementation incorporates the continued collaboration of public and private institutions, and that of various cultural agents.
- *Specific and global*: so that it is possible to monitor the achievements made in each of the 19 sectorial spheres selected, without losing sight of the global character of the evaluation of the interventions.
- *Innovative*: combining qualitative and quantitative information, allowing for the participation of people, whether through physically present working groups or through virtual participation, through an open and specific work space.

4.2. WHEN EVALUATION TAKES PLACE

The monitoring and evaluation of the Plan will be of an ongoing nature, to ensure that the findings allow us to identify possible shortcomings, modify contents in the activities to be implemented and even to add new actions. Since the Basque Plan for Culture will be implemented through two-year plans (Operative Plans), the Component will make interventions on an annual basis (Monitoring), a biennial basis (Evaluation of the Operative Plan) and every four years (Strategic Evaluation):

- *Monitoring of the Plan*: at the end of every year that does not coincide with an evaluation, a Monitoring Report will be drawn up on the activities carried out. The first Report will be drawn up in the year 2004, the second in 2006, and so on.
- *Evaluation of the Operative Plan (O.P. Evaluation)*: at the end of every biennial period, an Evaluation Report will be drawn up on each Operative Plan. For the years in which this Evaluation takes place, there will be no Monitoring Report. The first Report will be drawn up in the year 2005, the second in 2007, and so on.
- *Strategic Evaluation*: every four years there will be an Evaluation of the Basque Plan for Culture, enabling a diagnosis of the sector to be made and cultural sector strategies defined and/or complemented for subsequent years. The first Report will be drawn up in the year 2008, the second in 2012, and so on.

Period	Plans	Component interventions		
Year 1 Year 2	Operative Plan 1	Monitoring	O.P. Evaluation	STRATEGIC EVALUATION
Year 3 Year 4	Operative Plan 2	Monitoring	O.P. Evaluation	
Year 5 Year 6	Operative Plan 3	Monitoring	O.P. Evaluation	STRATEGIC EVALUATION
Year 7 Year X	Operative Plan X	Monitoring	O.P. Evaluation	

4.3. ORGANISATION

The implantation of a dynamic, collaborative and innovative Monitoring and Evaluation Component requires a specific organisation which facilitates the ongoing participation of institutions and cultural agents. This organisation is to be articulated through the following work spaces:

- *Virtual Work Forum*: the ongoing participation of cultural agents will be made possible through the activation of a specific virtual space which facilitates the sharing of knowledge and the opinions and reflections of the all of the participants. This Forum will be open to the people who collaborated in the creation of the Plan, and also to others who join this space designed for reflection and debate.
- *Sectorial Working Groups*: every year a work session will be organised for the participation of the cultural agents of the 21 spheres defined in the Plan. Continuing with the methodology established during the formulation of the Plan, these groups will analyse the progress made and new actions for the future will be identified.
- *Basque Observatory of Culture*: a key element for keeping the Component up-to-date and dynamic, this refers to the information gradually incorporated by the Observatory, since it will allow us to obtain a vision of the current situation and to adapt and/or complement future lines of work.

4.4. DESIGN AND CONSTRUCTION OF INDICATORS

The design and construction of the indicators and variables that will allow for the monitoring and evaluation of the Plan are envisaged as a work in progress, in which the information learned is fed back into the Component itself.

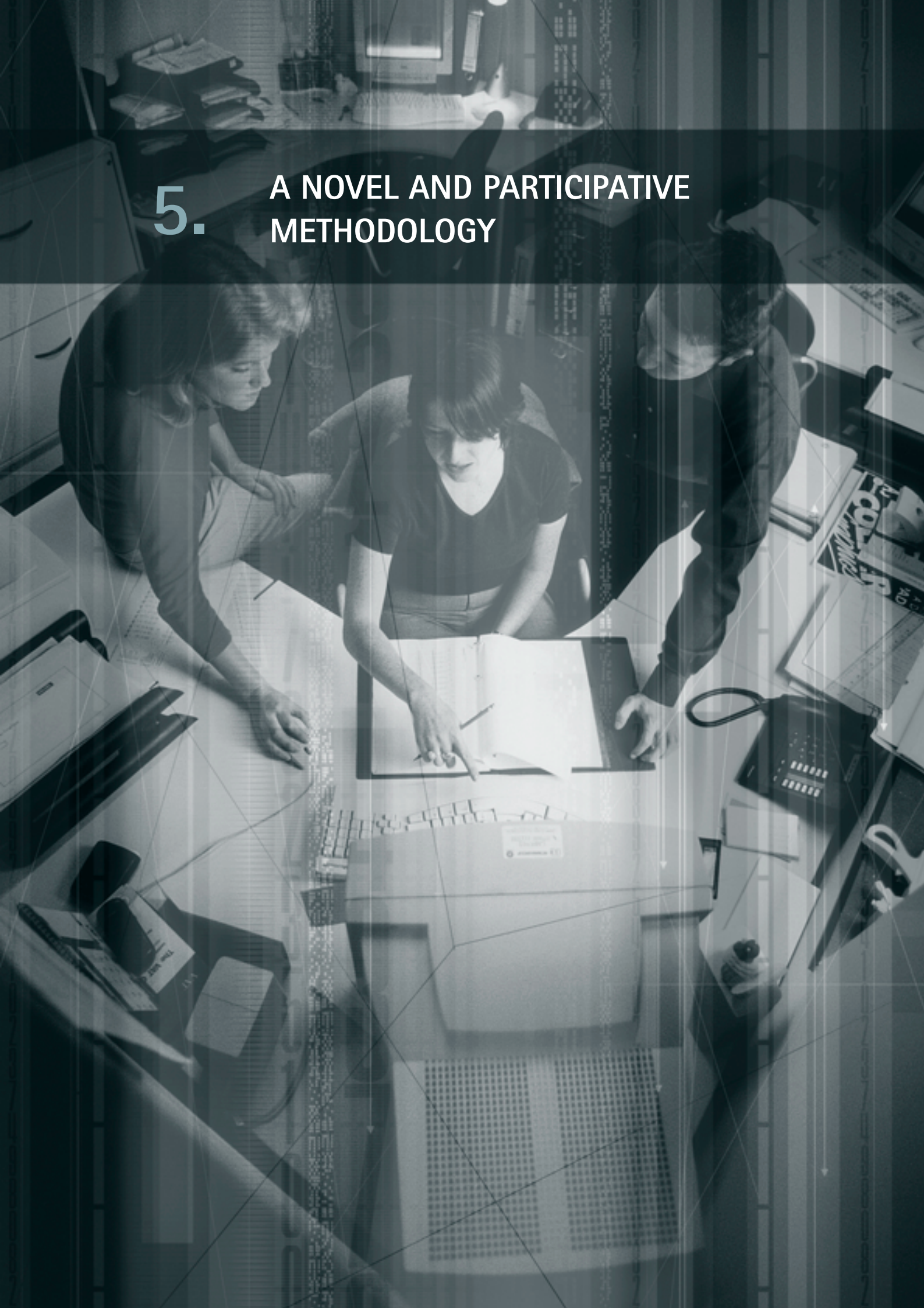
The set of indicators to be applied will enable a qualitative and quantitative assessment to be made of both the Strategic Axes and the Lines of Action and Actions in the short, medium and long term. The Component has three levels of application:

- *Realization/Monitoring Indicators*: these allow us to obtain a clear image of the degree of development and progress made in each of the activities implanted. They are based principally on the qualitative analysis of the activities. These indicators will be used for the annual monitoring of the Plan as well as for the biennial evaluation of the Operative Plan.
- *Results Indicators*: these facilitate the evaluation of the objectives established for the lines of action, and combine qualitative and quantitative information. These indicators will be used for the annual monitoring of the Plan, the biennial evaluation of the Operative Plan and the Strategic Evaluation.
- *Impact Indicators*: these refer to the evaluation of the effects produced in a broad way in the society. These indicators will be used for the biennial Evaluation of the Operative Plan and for the Strategic Evaluation.

Scope	Typology of indicators
– Monitoring	REALISATION/MONITORING INDICATORS
– O.P. Evaluation	RESULTS INDICATORS
– O.P. Evaluation	IMPACT INDICATORS
– Strategic evaluation	

5.

A NOVEL AND PARTICIPATIVE METHODOLOGY



Although it did not take public form until the completion of the Preliminary Framework Document (May 2003) the process of drawing up the Plan had begun a year earlier, with the appointment of the Basque Council on Culture, whose main mission was to formulate a cultural project of the future, through an encounter among a wide variety of people from the world of culture.

5.1. THE PRELIMINARY DOCUMENT AND THE PRESENTATIONS

The document was to serve, firstly, to delimit the subject matter and agree to a common language regarding the basic concepts of the Plan, and secondly, to define a flexible and viable methodology which would reconcile analytical rigour with broad and plural participation.

This document, as the conceptual framework that it is, demarcated an operative vision of culture around the "symbolic" world, although this was done with awareness that culture is much more than that; it is the fabric that makes a society what it is. Its intention was to differentiate the cultural system managed in the BAC and which serves as a partial base for the Basque cultural space centred on three main areas – heritage, artistic creation and cultural industries – and it situated the role, values and principles of a cultural policy in our time in the framework of globalisation and its effects on culture. It put forward, as hypotheses, some strategic axes to be developed, and also a work methodology.

This document was presented to society in a session presided by the *Lehendakari* Juan José Ibarretxe in the Palace of Villa Suso, on 28 May 2003, with the presence of more than 300 people from the world of culture, personally invited to participate in the debates and working sessions that would be initiated a few weeks later.

Along with the preliminary framework document, the Permanent Commission of the Basque Council on Culture commissioned 19 presentations (22 if we count the later ones in Oral Tradition, Artistic Heritage and Translation) to the same number of specialists, with no further suggestions than the topics to be addressed, thus giving them total freedom to analyse and imagine the corresponding sector. The logical consequence was of course that the point of view of each presentation was solely that of its authors, and not of the Basque Council on Culture or the Administration. These presentations were understood simply to be useful tools for breaking new ground, about which it was not necessary to express opinions. The decision to engage in this exercise of liberty and maturity was a wise one.

In addition to the strictly sectorial presentations there was a need for at least two transversal documents: one on Euskera in culture and another on the new digital culture. Other transversal axes have been left for the future (notably the media and education)³.

³ While the document on *digital* culture was commissioned as a presentation that was later combined with the one on "multimedia", a different methodology was followed for the subject "Euskera and culture". It was decided that each sector would approach the specific situation of Euskera in that sphere. The Permanent Commission extracted the thematic features of the presentations and compared them to some of the specific suggestions made in the General Plan for the Promotion of Basque Language Use which is currently in effect. All of this was remitted to the Deputy Ministry for Language Policy for the drawing up of the presentation "Euskera in the Basque Plan for Culture" in co-ordination with the Basque Language Advisory Board. The experience has been extremely interesting, in that two ways of approaching a single subject have been combined.

5.2. THE PHASES

From that point on, it was a matter of opening two successive stages: one focusing on diagnoses and the other focusing on lines of action. In turn, two modes of participation were established. One, in the form of Working Groups that were physically present, and the other in the form of Virtual Working Groups, through a Web Page-Debate Forum with coded access. Both modes had the same value when it came to establishing averages and it allowed us to reconcile broader participation with the operativity of group size. The Working Groups, as advisors to the Basque Council on Culture, were formed in each sector with components of the Board itself and, especially, with members of each cultural sphere. Altogether 18 Working Groups were organised and more than 300 people participated.

From the presentations the first outlines of the SWOT analysis (Strengths, Weakness, Opportunity and Threats) were extracted, as well as the first rough drafts on the lines of action suggested by the participating cultural agents.

Using both of these as a base, a simple system using a table format was established for surveying each sector, asking respondents to express their agreement or disagreement with each one of the questions put forward, using a scale of 1 to 4 (1 meaning disagreement and 4 meaning a high degree of agreement) and the importance given to each question, also using a scale of 1 to 4 (1 meaning little importance and 4 meaning maximum importance). There was also a space provided for respondents to make suggestions freely. This was an individual task, the written responses being sent subsequently – by e-mail, fax or post – to the Technical Secretariat of the Plan. Respondents had 15 days to return the survey.

Once the information was analysed by the Secretariat, by synthesising the individual contributions of the physical and virtual Working Groups, some preliminary conclusions were drawn up in the form of a Position Paper for each sector. In these Papers the importance of each thesis was ranked graphically – high, medium, low – and the degree of consensus on the matter was also ranked as high, medium or low. Thus, the questions of high importance and a high degree of consensus automatically passed to the conclusion section, while it was on questions of high importance and diverging points of view that the group debates had to focus.

At that point the group debate on a new synthesis began, by making an assessment of the preliminary conclusions and with the aim of attaining a definitive synthesis and final conclusions.

There was awareness at all times that the use of sectorial compartments has its limitations, since it does not account for the areas that sectors may share, or the dynamic aspects of the processes or mediations among the various agents. But to follow such a procedure in the initial stage of analysis was deemed not only reasonable, but vital, even for future models of analysis that are more elaborate and complex.

5.3. THE WORKING GROUPS

Two separate sessions were held by the Working Groups during the months of June and July 2003, one on the diagnosis and the other on lines of action.

In the second session, using the information gathered on the various possible lines of action, the Working Groups determined which lines they considered to be of primary importance. Having achieved this, we had all the priorities that, in the opinion of each Group, would properly channel the development of each sector – whether ethnographic heritage, theatre or publishing or any other of the 18 sectors.

The next task – performed by the Technical Secretariat and members of the Permanent Commission – consisted in distinguishing among the *strengths*, *weaknesses*, *opportunities* and *threats* of each sector, in accordance with concepts linked to the value chain: technology and training, creation, production, distribution and markets/consumption. Subsequently more headings were added: promotion/dissemination, social needs and existing policies. At the end of the process, we had obtained very useful documents, rich in information and possibilities which go beyond the Plan.

A similar procedure was followed with the *lines of action* which, subsequently, were classified as follows: policies and co-ordination, resources (training, employment, co-operation, etc.), regulation of the entrepreneurial fabric (information, rules, etc.), product criteria (quality, use of Euskera, etc.) and the value chain (technology and training, creation, production, distribution and markets/consumption).

5.4. THE PERMANENT COMMISSION OF THE BASQUE COUNCIL ON CULTURE

The following phase corresponded exclusively to the Permanent Commission and to the Technical Secretariat. The idea was to compact what was common to and what was different among the sectors of each subsystem, and for this it was necessary to visualise first the sum of all of them by headings (policies, knowledge and observatory, driving force bodies, company, training and technology, value chain and markets). Subsequently, the idea was to determine which lines could be common to the whole of each subsystem – with the corresponding savings in particular policies through industrial policies, assistance in management, training, funding, observatory, white papers, etc. – and to detect which ones were high priority but not generalisable, but rather particular to each sector. In short, the role of each subsystem was analysed from the perspective of cultural policy.

These lines of action were later compared with the – initially eight – strategic axes derived from the preliminary framework document, in order to outline the most general and most long-term reflections – 10 to 15 years – that the Plan contains. Also, using the particular diagnoses, more general diagnoses were induced and compared with the reflections of the preliminary framework document. The purpose of this task was to come up with the new and definitive version of more general problematics contained in the final *Cultural and Conceptual Framework*.

5.5. GRAPHIC SUMMARY OF THE WORK METHODOLOGY USED

PHASE	OBJECTIVE
Phase 0	Appointment of Basque Council on Culture (BCC) with the mission of fomenting collaboration and the structuration of a Basque cultural space.
Phase 1	Drawing up of a preliminary framework document and specific presentations for the 18 spheres contained in the three subsystems of culture (cultural heritage, artistic creation and expression, cultural industries) and launching of the Plan among cultural agents.
Phase 2	Adaptation of the presentations by the Permanent Commission of the BCC.
Phase 3	Participation of cultural agents in enhancing the presentations, mainly for the identification of the strengths, weaknesses, opportunities and threats of the Basque Cultural System, and also of future lines of action.
Phase 4	Drawing up of the Basque Plan for Culture (preliminary document) and of the Operative Plan 2004-2005.
Phase 5	Contributions of the Permanent commission to the final document.
Phase 6	Launching (and sanctioning) of the Basque Plan for Culture.

	RESULTING PRODUCTS	TIMELINE	WORK METHODOLOGY
	–	2000	–
	Preliminary Framework Document.	May 2003	–
	Presentations.	May 2002–May 2003	Participation of experts and groups of experts in the drawing up of the doc.
	Meeting for the launching of Plan presided by Lehendakari Juan José Ibarretxe.	28 May 2003	Participation of more than 300 people from the world of culture.
	Adaptation and complementing of presentations.	April–May 2003	Revision by the Permanent Commission of the BCC.
	SWOT analysis of the Basque Cultural System.	July 2003 (3 work sessions)	– Creation of a web page for participation. – Constitution of 18 working groups with virtual or physical presence, with more than 300 people.
	Identification of Lines of Action.		
	Basque Plan for Culture.	July–November 2003	–
	Basque Plan for Culture.	November–December 2003	Contributions by the Permanent Commission of the BCC.
	Final document.	February–July 2004	Plenary session of the BCC.



DEPARTMENT CULTURE BASQUE GOV'T – CONSULTING GROUP

Annex

ANNEX 1. PARTICIPANTS AND SPEAKERS

1. GENERAL CO-ORDINATION

Josean Urdangarin and Ramón Zallo; Imanol Agote (in the 1st phase)

2. TECHNICAL ASSISTANCE

IKERTALDE-AIC Consulting Group; KUALITATE Consulting (in the 1st phase)

3. THE PERMANENT COMMISSION OF THE BASQUE COUNCIL ON CULTURE

- Ms. Miren Azkarate, Commission Chair, Basque Government.
- Mr. Gurutz Larrañaga, Basque Government.
- Mr. Federico Verastegui, Provincial Council of Alava (Assisted by Mr. Pedro Ignacio Gonzalo-Bilbao).
- Ms. Belén Greaves, Provincial Council of Bizkaia (Assisted by Mr. Ricardo Bilbao).
- Mr. Imanol Agote, Provincial Council of Gipuzkoa.
- Ms. Encina Serrano, Local Council of Vitoria-Gasteiz (Assisted by Mr. Enrike Ruiz de Gordoia)
- Mr. Jon Sánchez, Local Council of Bilbao.
- Mr. Ramón Etxezarreta, Local Council of Donostia-San Sebastian.
- Mr. Jon Bagüés, Eresbil (Basque Music Archives).
- Mr. Anjel Lertxundi, writer.
- Mr. Santi Eraso, Arteleku.
- Mr. Javier Echeverría, CSIC (High Council on Scientific Research).
- Mr. Ramón Zallo, University of the Basque Country.
- Mr. Josean Urdangarin, Secretary of the Basque Council on Culture, Basque Government.

4. BASQUE COUNCIL ON CULTURE, Plenary body

The Council is comprised of the following persons, in addition to the members of the Permanent Commission:

- Mr. Josu Aboitiz, Basque Government.
- Mr. Jesús Altuna, Society of Sciences Aranzadi .
- Mr. Jose Antonio Arbelaz, Basque Government.
- Ms. Arantza Arzamendi, Basque Government.
- Ms. Miren Dobarán, EUDEL (Association of Basque municipalities).
- Mr. Carlos Caballero, Eusko Ikaskuntza (Basque Studies Society).
- Ms. M^a Angeles Egaña, Local Council of Bilbao.

- Mr. Jorge Gimenez, Euskal Editoreen Elkarte (Association of Basque Language Publishers).
- Mr. Javier Gogeoascochea (Association of Publishers of Euskadi).
- Mr. Iñaki Goirizelaia, University of the Basque Country.
- Mr. Iñaki Gómez, IBAIA (Association of Audiovisual Producers in the Basque Country).
- Mr. Jesús Mari Mujika, professor.
- Mr. Jose Angel Muñoz, writer.
- Mr. Andoni Ortúzar, EITB.
- Ms. Emilia Otaola, Music professor.
- Ms. Helena Pimenta, Theatre.
- Mr. Jose Antonio Rodríguez, Archivist and Historian.
- Mr. Juan San Martín, Euskaltzaindia (Royal Academy of the Basque Language).
- Mr. Iñaki Tellechea, Basque Government.
- Mr. Mitzel Unzueta, Royal Society of Friends of the Basque Country.
- Mr. Jon Urrutia, Basque Government.

5. WORKING GROUPS

5.1. CULTURAL HERITAGE

Co-ordination of area: Arantza Arzamendi

GROUP: 1.1. ARCHAEOLOGICAL HERITAGE

PHYSICAL PARTICIPATION

Mr. Agustín Azkarate
 Ms. Amelia Baldeón
 Mr. Armando Llanos
 Mr. Carlos Olaetxea
 Mr. Francisco Etxebarria
 Mr. Iñaki García
 Mr. Iñaki Sagarzazu
 Mr. Jesús Altuna
 Mr. José Antonio Fernández
 Mr. Luis Valdés
 Ms. M^a Jose Arostegi
 Ms. Milagros Esteban

VIRTUAL PARTICIPATION

Ms. Ana Martínez
 Mr. Armando Llamosas
 Ms. Dona Gil
 Mr. Josean Mujika
 Mr. Juantxo Agirre
 Mr. Julio Nuñez
 Ms. Koro Mariezkurrena
 Ms. M^a Fernanda Sánchez
 Mr. Manu Eizagirre
 Mr. Pedro Castaños

GROUP: 1.2. ARCHITECTURAL HERITAGE

PHYSICAL PARTICIPATION

Mr. Agustín Azkarate
 Mr. Alberto Santana
 Mr. Elías Más
 Mr. Gaspar Martínez
 Mr. José Luis Viteri
 Mr. Juan Ignacio Lasagabaster
 Mr. Juan Ramón Lombera
 Ms. M^a José Arostegi
 Mr. Mikel Garmendia
 Ms. Nieves Basurto
 Mr. Rafael Purroy
 Mr. Sebastián Bayo
 Mr. Mariano Ruiz de Ael

VIRTUAL PARTICIPATION

Mr. Iñaki Galarraga
 Mr. Iñaki Uriarte
 Mr. Josemi Agirregomezhorta
 Mr. Ramón Ayerza

GROUP: 1.3. ETHNOGRAPHIC HERITAGE

PHYSICAL PARTICIPATION

Mr. Alberto Santana
Ms. Amaia Basterretxea
Mr. Ander Manterola
Mr. Fermin Leizaola
Mr. Juan Antonio Rubio-Ardanaz
Mr. Kepa Fernández de Larrinoa
Ms. M^a Jose Arostegi
Mr. Manu Eizagirre
Mr. Rafael Zulaika
Mr. Roldán Jimeno

VIRTUAL PARTICIPATION

Mr. Anton Aguirre
Mr. Iñaki Irigoyen
Mr. Juan Antonio Urbeltz

GROUP: 1.4. INDUSTRIAL HERITAGE

PHYSICAL PARTICIPATION

Ms. Beatriz Herreras
Mr. Gaizka Camino
Ms. Garbiñe Aja
Mr. José Eugenio Villar
Mr. Luis Zufiaur
Mr. Roque Rezabal
Ms. Teresa Casanovas
Ms. Maite Ibáñez
Ms. Marta Zabala

VIRTUAL PARTICIPATION

Mr. Eusebi Casanelles
Mr. José Mari Unsain
Ms. M^a José Torrecilla

GROUP: 1.5. MUSEUMS

PHYSICAL PARTICIPATION

Mr. Antton Azpitarte
Ms. Carmen Otxagabia
Ms. Elena Rosales
Mr. Iñaki Díaz
Mr. Javier Viar
Mr. Jesús Alonso
Mr. Leopoldo Zugaza
Ms. Nekane Goenaga
Ms. Sara González de Aspuru
Ms. Soco Romano
Ms. Teresa Casanovas
Mr. Xabier Pérez

VIRTUAL PARTICIPATION

Ms. Ana Iturbe
Mr. Armando Llanos
Mr. Aurelio González
Mr. Felix López
Mr. Fernando Golvano
Mr. Juan Manuel González
Mr. Luis Txillida
Mr. Manu Eizagirre
Mr. Xabier Martiarena
Mr. Jordi Pardo
Mr. Juanjo Olaizola

GROUP: 1.6. LIBRARIES

PHYSICAL PARTICIPATION

Ms. Arantza Arzamendi
Ms. Carmen Bilbao
Ms. Carmen Gómez
Ms. Carmen Guerra
Ms. Felisa Sanz
Ms. Francisca Pulgar
Mr. Jon Bagüés
Ms. Nere Erkiaga
Ms. Nieves Taranco
Ms. Susana Soto

VIRTUAL PARTICIPATION

Ms. Begoña Urigüen
Ms. Elena Roseras
Mr. Joxe Mari Egaña
Mr. Juan José Agirre
Mr. Pruden Gartzia

GROUP: 1.7. ARCHIVES

PHYSICAL PARTICIPATION

Ms. Anabela Barroso
Ms. Arantza Cuesta
Mr. Borja Aginagalde
Mr. Eduardo Jauregi
Ms. Gabriela Vives
Mr. Jesús Sobrón
Mr. Jon Bagüés
Mr. José Antonio Rodríguez
Mr. Patxi Etxebarria
Mr. Ramón Martín

VIRTUAL PARTICIPATION

Ms. Begoña Urigüen
Mr. José M^a Elizondo

5.2. ARTISTIC CREATION AND EXPRESSION

Co-ordination of area: Jose Antonio Arbelaz

GROUP: 2.1. THEATRE

PHYSICAL PARTICIPATION

Mr. Carlos Morán
Mr. Carlos Gil
Mr. Fernando Bernués
Mr. Fernando Pérez
Mr. Frantxis López de Landatxe
Ms. Garbiñe Losada
Mr. Javier Alcorta
Mr. José Luis Ibarzabal
Mr. José Ramón Martínez
Mr. Mikel Etxebarria
Mr. Norka Chiapuso
Mr. Pedro Barea
Mr. Santiago Burutxaga

VIRTUAL PARTICIPATION

Ms. Ana Pérez
Mr. David Barbero
Mr. Gonzalo Centeno
Mr. Gonzalo Pérez
Ms. Helena Pimenta
Ms. Idoia Ayestaran
Mr. Javier Sabadie
Mr. José Luis Raymond
Ms. Pilar López
Mr. Santiago Sueiras
Mr. Xabi Puerta

GROUP: 2.2. MUSIC

PHYSICAL PARTICIPATION

Ms. Carmen Rodríguez
Mr. Eugenio Gandiaga
Mr. Francisco Cruz
Mr. Germán Ormazabal
Mr. Ignacio Casado
Mr. Imanol Arana
Ms. Itziar Almagro
Mr. J. Iñaki Urruzola
Mr. Javier Muguruza
Mr. Josean Llorente
Mr. Juan Solaguren
Mr. Juanjo Mena
Mr. Miguel Martin
Mr. Nicolás Basarrate
Mr. Pablo Cabeza
Mr. Paco Ibañez
Mr. Sabin Bikandi
Mr. Sabin Salaberri

VIRTUAL PARTICIPATION

Mr. Anjel Valdes
Mr. Fermin Muguruza
Mr. Jose Angel Serrano
Mr. Jose Antonio Echenique
Mr. Joseba Torre
Mr. Luis Fernando Ruperez
Mr. Marino Goñi

GROUP: 2.3. DANCE

PHYSICAL PARTICIPATION

Ms. Alicia Gómez
Ms. Carmen Tercero
Mr. Edu Muruamendaraz
Mr. Filgi Claverie
Mr. Francisco Cruz
Mr. Imanol Arana
Mr. Iñaki Goirizelaia
Mr. Iñaki Irigoien
Mr. Jon Garmende
Mr. Josu Mujika
Mr. Juan Antonio Urbeltz
Ms. Laura Etxebarria
Ms. Lide Arana
Ms. Matxalen Bilbao
Ms. Natalia Monge

VIRTUAL PARTICIPATION

Ms. Ana Moreno
Ms. Blanca Arrieta
Ms. Blanca Calvo
Mr. Iñaki Landa
Mr. Jon Munduate
Mr. Pablo Balenciaga
Mr. Pedro Ignacio Elosegui
Mr. Victor Olaeta

GROUP: 2.4. LITERATURE

PHYSICAL PARTICIPATION

Mr. Anjel Lertxundi
Mr. Arturo García
Ms. Begoña Muruaga
Mr. Carlos Del Olmo
Ms. Julia Otxoa
Mr. Koldo Biguri
Ms. Luisa Etxenike
Ms. Mari Jose Olaziregi
Ms. Tere Irastortza

VIRTUAL PARTICIPATION

Mr. Iban Zaldúa
Mr. Iñaki Aldekoa
Mr. Iñaki Esteban
Ms. Itziar Zubizarreta
Mr. Josean Muñoz
Ms. Mariasun Landa
Mr. Pedro Ugarte

GROUP: 2.5. PLASTIC ARTS

PHYSICAL PARTICIPATION

Ms. Ana Salaberria
Ms. Araceli De la Horra
Mr. Arturo García
Ms. Emilia Epelde
Mr. Fernando Golvano
Mr. Franck Larcade
Mr. Javier Alkain
Mr. Javier Riaño
Mr. Jorge Alberto Gorostiza
Ms. Lucia Onzain
Mr. Nacho Rodriguez
Mr. Pedro Carreras
Mr. Peter Rodriguez
Ms. Pilar Mur
Mr. Santiago Eraso
Mr. Txomin Badiola

VIRTUAL PARTICIPATION

Ms. Alicia Fernández
Ms. Cristina De la Fuente
Mr. Daniel Castillejo
Mr. Fernando Illana
Mr. Ismael Manterola
Mr. Javier Viar
Mr. Manuel Borja
Ms. Nekane Aranburu
Ms. Nuria Enguita
Mr. Peio Aguirre
Mr. Roberto Saenz de Gorbea
Ms. Txaro Garaigorta
Mr. Txus Martínez

5.3. CULTURAL INDUSTRIES

Co-ordination of area: Ramón Zallo

GROUP: 3.1. PUBLISHING

PHYSICAL PARTICIPATION

Mr. Andoni Iturbe
Ms. Angela Serna
Mr. Iñaki López de Aguilera
Mr. Jesus M^a Mujika
Mr. Jorge Gimenez
Mr. Jose M^a Barandiaran
Mr. Kepa Murua

VIRTUAL PARTICIPATION

Mr. Carlos Muro
Mr. Ernesto Santolaya
Ms. Eva Forest
Mr. Mikel Etxebarria

GROUP: 3.2. PHONOGRAPHY

PHYSICAL PARTICIPATION

Mr. Andrés Camio
Mr. Anjel Valdés
Mr. Imanol Arana
Mr. Iñaki Zaratiegi
Mr. Juan Rekarte
Mr. Marino Goñi
Mr. Ritxi Aizpuru

VIRTUAL PARTICIPATION

Mr. Ignacio Casado
Mr. Iñigo Argomaniz
Mr. Jon Bagüés

GROUP: 3.3. AUDIOVISUALS

PHYSICAL PARTICIPATION

Ms. Araceli De La Horra
Ms. Bakarne Agirre
Mr. Edorta Arana
Mr. Gregorio Murua
Mr. Haritz Zubillaga
Mr. Iñaki Gómez
Mr. Jon Artatxo
Mr. Jose Antonio Fernández
Mr. Juan Marino Ortuoste
Ms. Marian Galarraga
Mr. Patxi Azpillaga
Mr. Pedro Rivero
Mr. Ramón Zallo
Mr. Roberto Oñaederra
Ms. Verónica Sanchez

VIRTUAL PARTICIPATION

Mr. Josean Muñoz
Mr. Pello Aldazabal
Mr. Ricardo Gonzalez

GROUP: 3.4. MULTIMEDIA

PHYSICAL PARTICIPATION

Ms. Aurkene Alzua
Mr. David Mardaras
Mr. Jesus Colet
Mr. Jorge De La Herran
Mr. Josi Sierra
Mr. Joxerra Aizpurua
Ms. M^a Teresa Linaza
Mr. Óscar Astier
Mr. Sabin Uriarte
Mr. Tomás Iriondo

VIRTUAL PARTICIPATION

Mr. Carmelo Garitaonaindia
Ms. Eulalia Adelantado

GROUP: 3.5. DIGITAL CULTURE

PHYSICAL PARTICIPATION

Mr. Francisco Javier Allende
Mr. Jokin Garatea
Mr. José Ignacio García
Mr. Joseba Abaitua
Mr. Josu Aranberri
Mr. Kepa Sarasola
Mr. Luis M^a Alvarez
Mr. Luistxo Fernández

VIRTUAL PARTICIPATION

Mr. Aitor Jaio
Mr. Jon Bagüés
Mr. Juan Zubillaga
Mr. Kepa Korta

GROUP: 3.6. TRADITIONAL CRAFT INDUSTRIES

PHYSICAL PARTICIPATION

Ms. Amaia Mujika
Mr. Bernat Vidal
Ms. Blanka Gómez de Segura
Mr. Fermin Leizaola
Mr. Jon Cortajarena
Mr. Jose Pablo Arriaga
Mr. Karmelo Urdangarin
Mr. Kepa Oliberi
Ms. Soledad Santisteban

VIRTUAL PARTICIPATION

Mr. Eugenio Gandiaga

6. INITIAL PRESENTATIONS

These were commissioned for the discussion and represent particular opinions.

6.1. HERITAGE

- *Archaeological heritage*, by J. Altuna
- *Architectural heritage*, by A. Azkarate, M. Ruiz de Ael and A. Santana
- *Basque industrial heritage*, by M. Ibáñez and M. Zabala
- *Ethnographic heritage in the Basque Country*, by K. Fernandez de Larrinoa
- *Museums*, by J. Pardo
- *The Basque Library System*, by A. Arzamendi
- *The Archives Plan*, by B. Aginagalde
- *Artistic Heritage*, by J. Viar

6.2. ARTS AND ARTISTIC EXPRESSION

- *Basque theatre, today and tomorrow*, by F. Bernués and group
- *Music (3)*, by C. Rodríguez Suso
- *Music (2)*, by J.A Echenique, G. Ormazabal and L.F. Rupérez
- *Music (1)*, by M. Otalora
- *Music (4)*, by E. Gandiaga
- *Euskal Balleta*, by I. Goirizelaia
- *Literary Creation*, by L. Etxenike and A. Lertxundi
- *The plastic and visual arts*, by S. Eraso, F. Larcade, F. Rodriguez, L. Onzain and N. Rodriguez

6.3. CULTURAL INDUSTRIES

- *Introduction to the cultural industries*, by R. Zallo
- *Publishing*, by J. Gogeochea
- *Euskarazko Liburugintza*, by J. Gimenez
- *The recording industry*, by A. Valdés
- *The Basque audiovisual industry*, by R. Zallo
- *Digital Culture*, by J. Echeverria and K. Sarasola
- *Multimedia*, by S. Uriarte
- *Traditional crafts*, by B. Gomez de Segura
- *Itzulpengintza*, by EIZIE (Association of Translators, Correctors and Interpreters of Basque Language).

6.4. TRANSVERSAL LINES

- *Euskera in the Basque Plan for Culture*. Department of Culture of the Basque Government, Deputy-Ministry for Language Policy.