3.5.1 Formal and regulated spaces

by Enrique del Álamo Núñez

Different typologies of facilities are here analysed in detail: on the one hand, specialised facilities (performing and musical arts, visual arts, and new generation facilities), and on the other hand, multipurpose and proximity facilities.

1. Specialised facilities

Heritage

Libraries

UNESCO and IFLA (International Federation of Library Associations and Institutions) define libraries as follows: “A public library is an organization established, supported and funded by the community, either through local, regional or national government or through some other form of community organization. It provides access to knowledge, information and works of the imagination through a range of resources and services and is equally available to all members of the community regardless of race, nationality, age, gender, religion, language, disability, economic and employment status and educational attainment”.

Public libraries are available for a certain community (a neighbourhood, a village or town, a region or province) and are free for all citizens. They receive funds for all subjects and are both information and cultural centres: they promote culture and support formal education and self-learning, independently of the public or private institution. Public libraries first appeared in the 19th century and were developed in the 20th century.

They were the cultural facility par excellence over a long period of time, recognisable in cities and in the collective imagination. Libraries are the only basic cultural infrastructure locally mandatory, enjoying a high regulation level both in the state and autonomous sphere.

UNESCO adopted several recommendations in its sixteenth meeting and classified them into six categories:

- national libraries;
- libraries for higher education institutions (universities and higher education centres);
- other important and non-specialised libraries (scientific or erudite encyclopaedias);
- school libraries;
- public libraries; and
- specialised libraries.

We focus on public libraries, and particularly in municipal libraries because they are more available for citizens and, as cultural facilities, make possible to intervene from the perspective of the cultural management. Some
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of the axes interrelated to the cultural management (territory, culture, training and communication) are part of the concept and, therefore, of cultural management and libraries because libraries use the techniques of cultural management due to their participation as cultural facilities within the objectives of the cultural policy.

The concepts “library” and “cultural management” are similar in a certain way. As new infrastructures have emerged, libraries have developed new functions forming and redefining their individual characteristics. As reading became more important in society, a greater presence in the cultural activity is demanded. Such conceptual connection has predominated in many cases over the own configuration of cultural facilities. A library is commonly placed in proximity facilities (civic centres or cultural houses of different nature) and multipurpose cultural centres, as well as in new and emblematic art centres.

In this sense, when a library is included in the offer of resources of a facility, two situations can be produced: the interest or the cohesion. Regarding the former, the library is managed independently of the facility, sharing spaces and coordinating projects according to the criteria established by the people in charge of them. In the latter, it is not a resource, but a structure element combining cultural resources and goods so that citizens access to a multidisciplinary and comprehensive culture. A library is therefore part of a central project in two ways: on the one hand, by establishing work processes, thus becoming a documentary reference for programme teams; on the other hand, by activating projects binding the library and reading to the various resources and programmes.

Teixeira Coelho (2009) stated that the current idea of library is a cultural centre or space which considers books as objects of a collection, a culture instrument, together with CD-ROM, videos, works of art, etc. If the modern and pre-modern libraries were spaces of collection, the post-modern library is (or is intended to be) the place...
of information, discussion, and creation, thus drastically breaking with their past models. Such new format of library is undoubtedly that of the general public library.

**Archives**

According to the International Council on Archives (ICA, Spanish initials: CIA), the concept “archive” has three meanings:

- Set of documents regardless of their date, form or material, produced or received by all sorts of physical or moral people as well as by all sorts of public or private service or institution in the exercise of their activity. They are either kept by their creators or their heirs for their own needs or transferred to the appropriate institution of archives according to their archival value.
- Institution responsible for the reception, treatment, detailed account, preservation, and service of documents.
- Building or part of the building where documents are kept and served.

Based on the value of information of documents, the simplest and traditional classification are administrative or historical archives. However, there are other more appropriate classifications according to the kind of right to which the institution of documents is attached:

- Archives of Public Law (archives of the international, European, and Spanish administrations);
- Archives of Private Law (civil archives, such as firms, relatives, associations, among others, and religious archives).

Or also considering the life cycle of documents:

- Management or office archives (five or six years);
- Central archives (ten years);
- Intermediate archives (fifteen-twenty years);
- Historical archives (indefinitely).

The Spanish archival system is made up as follows:

- National archives;
- Regional archives;
- Historical, provincial, and municipal archives.

A municipal archive therefore establishes three basic and specific functions:

- To boost document management systems;
- To guarantee access to documentation;
- To promote protection and dissemination of documentary heritage.
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Centre of Contemporary culture - Barcelona

The legal responsibility of town councils with respect to documentation and archives is conditioned by two aspects: on the one hand, the obligation to preserve the historical documentation, which is regulated by the cultural legislation; and on the other hand, the obligation to guarantee the right of all citizens to access to information, which is regulated by the administrative legislation.

The archival function has been developed in recent years from an eminently practical job to a profession with a strong multidisciplinary content. Archivists are today more and more aware of the need to carry out works to disseminate culture in an active and responsible way for users. Such cultural function of archives aims at showing how the documentation of archives can intrinsically be used and exploited by the various fields of cultural action as well as providing a set of strategies contributing to turn archives into centres for cultural dissemination and revitalisation.

Archives can today be considered as true cultural centres available for citizens’ needs, centres with consolidated programmes in which activities of cultural dissemination (exhibitions, courses, workshops, educational actions, etc.) are developed. They also share time and attentions with transfer programmes, organisation, and description of documentary funds.

**Museums**

According to the International Council of Museums (ICOM), a museum is a public or private, permanent, non-profit institution which is in the service of society and its development as well as available to the public. It acquires, preserves, researches, communicates, and exhibits collections of art, of science, etc., with a cultural value, to be studied or enjoyed.

Museums have a very broad and consolidated regulation from international, national and autonomous fields.
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Guggenheim Museum - Bilbao

Contemporary museums are facilities greatly restored and continuously developed and are the main objectives of cultural policies and the fundamental axis of cultural tourism. Following a process of demystifying and approaching to the big audience, museums are not only places to directly contemplate works of art, but a cultural point. Such change has gone from being a place for permanent exhibitions to a place for working, studying and researching collections, thus implying the need of having spaces for temporary exhibitions and defining broad spaces to keep, preserve, and restore funds. New technologies of communication have been included in the programmes of museums and exhibitions. Several devices and spaces became essential: projection rooms, audiovisual rooms, laboratories, etc., as well as spaces for establishing souvenirs shops, bookshops, reproductions, coffee shops, restaurants, and broad areas of services (wardrobes, lockers, toilets, etc.). The huge influx of visitors has led to divide the programme of museums into services to provide audiences with a clear structure in order to select those rooms they want to contemplate or those services they want to use, thus making a space to be essential: the huge hall of entry and distribution. The complexity of museums also implies to increase administrative services.

The social dimension of museums is shown by the enrichment of their typologies, dissemination strategies, and the transfer of certain scientific and cultural habits to leisure and cultural consumption.

Museums can also be classified into five main sections:

1. National art museums

Their goal is to keep major national art collections and preserve the artistic memory of countries. They are managed by the state and usually located in the main capitals. Such big museums originate in the first public and state museums from the end of the 18th century and the beginning of the 19th century and correspond to the idea of national museum as the present art as a cultural element unifying citizenship. A programme of monumental and scenographic architecture is therefore developed and taken place in huge buildings, keeping large collections and having a complex organisational structure.
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Matadero - Madrid

The main architectural characteristics derive from their scale, huge entry vestibules, broad galleries to walk, spacious central courtyards, representatives living rooms, etc. They tend to spectacular elements, which are based on the gigantism of their interiors, the ornamental richness, and the continuous influx of visitors.

2. Contemporary art museums

Today contemporary art museums are undoubtedly the most developed archetype. They have their origins in the mid of the 19th century when museums of fine arts were included in the funds of their collections of contemporary works (they were consolidated in 1929 with the opening of the Museum of Modern Art in New York).

In general terms, contemporary art museums aim at supporting and disseminating contemporary creations as well as being an alive and dynamic institution by presenting an important offer within the cultural society which characterises our days. Their spaces are particularly adapted to a certain mounting. For other mountings, the size and weight of works demand a serie of special infrastructures so that the space for exhibiting requires a change. Art brut, pop-art, body-art, land-art, conceptual, minimalist, facilities and other types of interactive or ephemeral art have defined their own rules to be located in museums. In short, spaces for keeping contemporary works should meet several qualities of flexibility, versatility, and a high technological level defining them.

Despite their relative youth, such institutions have also witnessed a certain lack of definition about their nature and scopes of action, partially due to the emergence of contemporary art centres. Both are in close competition with each other.

Observatorio Cultural del Proyecto Atalaya
3. Science and technical museums

Some authors consider that the international exhibitions held in the 19th century were the precedent of this kind of museums. Other authors go back to the 17th and the 18th centuries, when cabinets of mechanical models and natural objects emerged.

Most of these museums were developed in recent years, coinciding with the industrial archaeology movement. They are didactic centres based on the new idea of considering museums as active spaces narrowly related to the context as the result of the socialisation of science and culture from the 20th century. They tend to be interactive as visitors take part and use them essentially from an experimental and pedagogical approach.

They contain objects mainly from two worlds: on the one hand, the natural and organic world, and on the other hand, the artificial and industrial world. Explanatory media are also important: panels, exhibitors, objects, photographs, schemes, dioramas, audiovisual presentations, games, models, reproductions, etc. In the newest science museums, the importance of the building is found in each little space where visitors use a device to experiment with light, sound, mechanics, optics, etc.

Some of the new science and technical museums are located in old industrial constructions. They include in the museographic discourse the way of production already disappeared and other contents disseminated with an instructive intention. Also, such museums aim to be interpretation centres of the contemporary activity.

4. Ethnographic museums, ecomuseums, and interpretation centres.

Romanticism and national trends from the mid of the 20th century influence the museum approaches as museums became interested in the material manifestations of traditional cultures by highlighting the popular and rural values of each region and colonial countries. The first ethnographic museums were created in this environment: they exhibit collections of singular and popular objects as well as give information on the indigenous traditions of each country.

In 1873, Arthur Hazelius created the first ethnographic museum in his house in Stockholm and included an open-air section in which rural habitats and samples of indigenous architecture were reconstructed.

The approaches of the first ethnographic museums perpetuated through the ecomuseums. Such museums, whose more immediate antecedents are the open-air museums aimed to narrowly relate culture to the natural environment, are institutions established in traditional rural means which are identified with their population. They have therefore a participatory nature and are exploited by the self-management. France was the country which most encouraged the creation of ecomuseums. In Spain, there are more ecomuseums in Catalonia. Their basic objectives are, on the one hand, the local revitalisation by linking development and heritage with attracting tourism, and on the other hand the stimulation of trade and services.

Together with ecomuseums, visitor’s centres or interpretation centres have proliferated at the end of the 19th century in United States, after the declaration of the first national parks. They were reflected in “Interpreting our heritage”, written by Freeman Tilden and published in 1957. This author defines the interpretation function as “an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information”. In 1985, such discipline was consolidated in the First World Congress on Heritage Interpretation held in Canada.
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Canal Theatre - Madrid

These centres aim to serve visitors and their main function is interpreting the values of the place with audiovisual presentations, textual information, playful elements and various museographic resources, as well as though the design of guides and itineraries which stimulate to go around the surroundings and make its understanding easier.

In the last twenty years, the phenomenon of interpretation centres was greater in Spain due to the socio-economic prosperity. They are not nowadays covered by our legislation, although some autonomous regions distinguish them from museums. The main subjects in the peninsula are related to the natural environment (landscape, vegetation, hydrographic courses, reservoirs, fauna, etc.) and history (history of the population, battles, castles, fortresses, archaeological places, etc.).

5. General specialised, monographic, and civic museums

This kind of museums is very heterogeneous: specific museums (military history and history of currencies, cars, ships, etc.), monographic museums (arts and crafts, religious, objects, archaeological, etc.), and those locally managed (focused on the history of the city or on an historical event, house museums of celebrities (belonging to arts, music, literature, politics, or science), etc.).
They are managed either by town and provincial councils, foundations or social institutions, except those depending on administrative bodies of ministerial or autonomous nature.

Valencian Institute of Modern Art (Spanish initials: IVAM) - Valencia

The importance of these museums lies in the collectors’ pieces. Their space and media depend on the characteristics of the objects and the emphasis when presenting each element. Also, their structure is narrowly related to projects mainly based on the design of media systems and on the condition of the space in each room. It is about indoor and fragment designs rather than global interventions in the building.

Area of performing and musical arts

Theatres

Theatre buildings are one of the facilities with most symbolic content in our society, a recognizable icon in the urban space that in many cases is put forward as a sign of identity.

They can be classified from various perspectives, but the least ambiguous and rigorous is the way of facing the central stage, that is, the front section between actor/audience. With respect to their use, a specific use in performing arts implies some precise architectural and technical requirements. It would be ideal that each space is particularly adapted to an exclusive use: opera, dance, theatre, music, etc. However, this approach
(except for some exceptions) is very expensive, so more neutral buildings have been built: they intend to reasonably meet appropriate conditions for several activities due to reasons of economic, social, and cultural profitability. This facility is therefore multidisciplinary.

Most of the public institutions have prepared inventories, catalogues or maps of this kind of facilities located in their territories. There is an important database of stage and musical spaces in Spain carried out by the Spanish Society of Authors and Publishers (Spanish initials: SGAE), in collaboration with the Ministry of Culture.

It is worth highlighting that the legislation in force (Law of Public Shows) in relation to these facilities is very rigorous as for the existing rules on safety, particularly including the following sections: the accessibility to a theatre and the various places forming it; the prevention related to sectorialisation issues of the different parts of the building and materials; and the systems to detect, warn, and extinguish a possible fire.

Falla Theatre - Cadiz

Type of theatre whose structure was developed at the end of the 18th century through a long debate in Europe, which especially took place in Italy and France. Such controversy continued among creators at the end of the 19th century and the beginning of the 20th century, reappearing in the sixties coinciding with a certain peak of the theatre debate and creation.

The main characteristic of theatres in the Italian style is the radical division of the space addressed for the audience and the stage space. Four parts are distinguished:

- Stage area: They are articulated in three main parts: stage, pit, and gridiron.
• Audience area: An auditorium, a vestibule, movement spaces, a buffet, and toilets. The auditorium can only consist of stalls or even of an amphitheatre or higher floor, or even several floors with boxes and stands.
• Working area: Spaces and services from a technical and artistic point of view (dressing rooms, rehearsal rooms, workshops, control cubicle, electrical board, tailoring, lockers and rooms for administration and management staff).
• Auxiliary area: It includes spaces for services related to the operation and preservation of the building, such as access controls, fire-alarm systems, HVAC systems, etc.

Contemporary theatre: multipurpose or configurable

The emergence of new technologies and the development of stage knowledge have influenced theatres so that they have nowadays developed their volume and solved their internal spaces, thus leading to several architectural solutions.

Niemeyer Centre - Avilés

A theatre has a stage and an auditorium where the audience is located, but with the peculiar feature that the relation between them varies. Its distinctive feature is the versatility through which its configuration can change according to the needs of the show by using telescopic stands, floors (detachable units and platforms) and technical ceilings (structure of technical media all over the ceiling where spotlights, curtains and other devices are placed), and by having variable acoustics through physical or electronic elements. Theatres can therefore be configured to be frontal or central in the hall, large central, rectangular cross-shaped, with a small-sized stage, rectangular or a ballroom, thus varying the capacity.
Alternative venues

Other venues appeared in the eighties of the last century at the initiative of companies which performed in streets and squares. They feel the need of achieving greater stability but keeping their peculiarities: they want to be distinguished from commercial and public theatres. As a result, they seek for new spaces (stores, factory premises, workshops, garages, small industries), adopt the legal form of limited or cooperative companies, and complete their budget with grants from the various administrations.

Civic Centre in Cordoba

These venues are small (a capacity of a hundred or a hundred and fifty people), with an open space and at ground level (the first row of spectators is very close to the stage), with a certain height to put a movable spotlight grid. A completely versatile space is created, thus making available several possibilities. The place for the audience is included in such concept of mutability: stalls (mobile or fixed) are used, so the audience can be placed according to the scenographic structure of the performance. Very different shows and dialogues therefore take place between the stage action and the audience.

Concert halls

A specific facility to listen to music. It is designed as a specialised infrastructure. Facilities and services required to preserve and study music can also be included, as well as archives and record libraries, and in some cases a conservatory. It simply consists of a concert hall. The determining characteristic of concert halls is their architecture: the acoustic optimisation is important, so it is adapted to the best live listening.

Concert halls are generally divided into the main hall and the external spaces, which are in turn divided into
technical spaces and spaces for spectators and singers. Dimensions of the spaces for spectators are very similar and are defined according to the size of the stage.

It is true, however, that proportions and dimensions of the stage and the spaces close to it (e.g., technical areas, dressing rooms, and rehearsal and tuning rooms) are well defined, regardless of the capacity of the hall.

Manuel de Falla Concert Hall - Granada

Visual Arts

**Exhibition Halls**

Public exhibition halls (including those whose title of ownership were related to the sociocultural events of savings banks due to their similar function), and in particular those belonging to the local administration, implement two different activities: on the one hand, the hall is understood as a neutral space available for individuals, communities, entities, and associations; on the other hand, it is the space where the programme of the institution on contemporary arts is developed.
The facility, as location, can be presented independently (an own building or a remodelled historic building) or included in a greater facility (a multidisciplinary or multipurpose centre).

Exhibition Hall - Alcobendas town council

The dimensions of the hall should be between large or medium format (between 350 and 500 square metres) and small format (between 150 and 250 square metres). The diversity of sizes and media (oil paintings, photographs, sculptures, installations, etc.) should be considered, as well as other stage requirements: interventions in walls, floors, or ceilings; space darkening; construction of elements; compartmentalisations, etc. Exhibition halls are a meeting-place between the different work of arts and visitors. They should be therefore adapted to accommodate all types of formats and should have the best conditions to meet the requirements of work of arts and visitors.

An exhibition hall should meet the following characteristics:

- An easy and visible access, at street level if possible.
- An easy and direct access to work of arts and media, as well as to the hall or store.
- Regarding the floor of the building, the space should be open, with right angles, and easy to be divided with six metres between walls. Also, the ceiling should be very resistant to hang heavy, smooth, and deep objects.
- The best solution for walls is reducing them by using led lights with motion detector (at least 19 millimetres) and painting them in white. It is advisable to put led lights at 2 centimetres above the floor to repaint and clean the floor easily. It should be possible to perforate any part of the surface. The lineal metres of the hall can be increased or divided by creating new space configurations with movable walls.
- Floors should be smooth and neutral matt colour.
- The moisture should be between 50 and 55% and the temperature between 20 and 22 ºC. Cooling and heating system, air escaping from the upper side of walls, and acoustics to be insulated from noises.
• Natural lighting: without side windows, natural light to be easily and completely darkened. Artificial lighting: a network of lights allowing the side or central lighting all over the surface and fixed to the ceiling with sockets for special installations.
• A well-equipped hall should have the basic elements to deal with various setting ups, from furniture to the technical infrastructure, technological equipment, labelling and signs.
• Security system is essential: the accesses to the hall (entry, exit, emergency exit, access to the store, etc.), fire prevention, alarms, security, and control.

Exhibition halls are the instrument of public intervention in the promotion and dissemination of visual arts and therefore creators, the artists. At the same time, they establish some programming lines and criteria constituting a reference in their field and culture.

Galleries carry out similar tasks, but in another dimension because they are mainly private, although some of them are public. They are undoubtedly the intermediary of art in our country; a gallery is a facility opened to the public and privately exploited (to be distinguished from public exhibition halls or non-profit private entities), whose main activity is exhibiting and trading works of art, and they are also aimed at stimulating, creating and promoting art, artists and their creation to some extent. They have an important cultural vocation and are considered as a cultural facility providing a successful and free programming.

New generation facilities

**New cultural centres and new factories of culture**

A new type of cultural and artistic institution has emerged in Spain in recent years, thus constituting a new concept. This type is characterized by their many functions and the wish to turn museums into a space of alive and participatory culture. Most of them are called “contemporary art centre” or “contemporary cultural centre”, or even juxtaposing both words (art and culture).

At the beginning they were centres without permanent collections or didactic relations; they contain ad hoc installations, directly collaborating with artists. They are monographic and singular spaces, opened to the experimentation to develope and contain many activities rather than simply exhibitions or pedagogical activities. They provide in turn a variety of services: library, workshops, documentary fund, bookshop, shops, coffee shops, and restaurants.

They also include other disciplines in their contents which require spaces to be readapted in competition with the leisure industry. Everything is interdisciplinary: visual arts are produced and visualized together with narrative and musical, audiovisual and performing arts. Lines limiting the production and exhibition are shortened, and the work in process and its socialisation can cohabit in the same space.

Its architecture and location are crucial: they usually are emblematic constructions or restorations of derelict industrial buildings which were designed by famous firms.

They proliferated under the protection of autonomous and local administrations: Centre for Contemporary Culture in Barcelona, Tabakalera - International Centre for Contemporary Culture in San Sebastián, Laboral in Gijón, and Matadero in Madrid are good examples, among others. Although each have their characteristics, all of them have common and identifying characteristics and factors (Jorge Fernández León, 2009):

• Vision of the strategic position of the project, beyond of the immediate.
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- Management and team with the fixed idea of the role of the change that the activity of the centre causes in the community of their participants and users, and with a strong and vocational leadership in their field.
- The conviction that the task of the consensus should be joint to that of the disagreement management, and the conflict should therefore be accepted as an essential element in the processes of transformation.
- Importance of promotion tasks, and especially the increasing effort to deal with all the processes of a proactive cultural policy: creators and users' training, research and development of projects, and impact on the production of works and values (that is, cultural products and goods). Emphasis on the distribution of the creation, without forgetting the importance of formulating the cultural dissemination correctly.
- Paying attention to whatever comes next, either as the origin of all processes or as a driver of initiatives (from the historical research to find the local roots of recent historical moments to the complicity with most local creation, which is most interested in new artistic processes).
- An increasing wish to cooperate with projects, networking, and to create circuits and excellence programmes on their subjects. Opening to extreme initiatives which increase the visual field of the centre. Informal cooperation with non-professional networks.
- Smart use of technologies, without confusing means with goals. The contemporary creation benefits from a very large range of tools, objects and programmes able to provide usefulness and even to generate very important networks in the processes of production and distribution. As a result, centres, privileged intermediaries, take advantage of this opportunity to explore new limits in many fields.

In recent years, this type of cultural centre has become a model instrument within the Spanish cultural policy, being at the same level of institutions, such as museums. Saving banks will be interested in the social notoriety of this new conceptualisation of facility and will boost the construction of new cultural centres: Caixaforum (La Caixa) and La Casa Encendida (Caja Madrid).

There are important and interesting initiatives which are not linked to the administrations promoted by very active and critical associations, such as La Casa Invisible in Malaga or La Tabacalera in Madrid.

2. Multipurpose and proximity facilities

These facilities constitute most of the cultural facilities in our country. Their implementation is related to the cultural emergence produced by the first town councils freely chosen during the democratic transition. Precisely, they were expanded in the eighties, thus configuring the situation of the first generation of proximity facilities.

Their nature is mainly local, and they meet the citizenship’s need and demand. Although their physical aspects and contents are not defined, and despite the lack of regulation in relation to the first local and cultural strategies and interventions, these facilities are considered as reference facilities. They are therefore a social, cultural, and formative response when the relations between community and institutions are deeply transformed.
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For their structure, certain European archetypes were adapted, resulting in four basic models: popular universities, which set the paradigm with the greatest European tradition in the confluence between social and educational aspects; artistic centres of Anglo-Saxon tradition, which are placed between educational and cultural aspects; cultural houses, which are a landmark in the development of the democratisation policies of culture in France and similar countries, and are placed between cultural and political aspects; and, finally, civic centres, a paradigm in the processes of civic democratisation and participation in the policies of the cities in the north of Italy, being placed in the confluence between political and social aspects.

These reference patronages were adopted according to the geographical, socio-economic, and political proximity. Also, they were better or worse adapted depending on the situations and characteristics of each reality, thus creating new stereotypes which will be defined according to their orientation to some of the basic models.

Kaleidos, a non-profit foundation, defines them as follows:

Buildings or places, with a certain degree of versatility, which have municipal public ownership and generally also a limited influence within the territory of a municipality. They provide services, with a certain degree of integration, of cultural-educational, social ("citizen service"), and sports nature or citizen participation, independently of its organisational model.

Following this definition, some of their main profiles can be deduced:

- Political: Having public ownership.
- Architectural: Buildings or places with a certain degree of versatility.
- Urban: Within a limited influential scope within the town.
- Functional: Providing services with a certain level of integration to citizens.
- Programmatical: Of cultural-educational, social ("citizen service"), and sports nature, or citizen participation.

Kaleidos is an initiative launched by a numerous group of towns and is focused on the consolidation of an intermunicipal network on policies, service, and proximity facilities.

Such network of cities is aimed at:

- Encouraging the networking among cities in relation to proximity facilities and services.
- Having updated knowledge of the various proximity facilities existing in the state, with their different typologies and characteristics.
- Defining the performance criteria and phases required in the territorial planning and construction of proximity facilities.
- Promoting new guidelines to achieve an effective citizen participation in the municipal spaces.
- Boosting new methods of facility management from the perspective of optimising public resources and quality of the services offered.

Several projects have been carried out in recent years, and those related to the review and updating of the map of proximity facilities in Spain, the development and monitoring of the application of constructive standards to proximity facilities, the implementation of the strategic plan for citizen participation in towns, and the analysis of professional profiles of this type of facility to develop an adapted and formative plan are highlighted.
Another interesting study on such facilities is conducted by Interarts, a foundation, and is called Centros culturales polivalentes: conceptos y modelos en Europa [Multipurpose cultural centres: concepts and models in Europe], which includes the following concept: the standard concept of multipurpose cultural centre first refers to a physical space or facility with a marked cultural or artistic vocation, with a certain flexibility of uses. In practice, the cultural vocation tends to be shared with other social, educational or political goals (in the sense of citizen participation, decentralisation or subsidiarity). On the other hand, “multipurpose” can refer to the diversity of artistic disciplines, to the flexibility of spaces or to the coexistence in a same facility of professional and associative initiatives.

Also, some defining criteria are as follows:

- A unitary and permanent facility, with an own infrastructure to carry out and perform cultural and artistic activities. They are generally places with more than one space to offer activities of different disciplines and formats.
- Diversity of disciplines, with mainly cultural vocation, thereby resulting in offering performing arts, visual arts (including audiovisual), music, craftsmanship, and all kinds of learnings (languages, artistic creation, housework, social science, etc.), depending on the case. Among cultural disciplines, tangible dimensions of heritage are usually less represented, unlike the most modernist forms of creation, although it could be exceptions. Despite these general characteristics, centres could progressively be specialised in certain disciplines.
- Active relation with the human environment variably shown in the cultural offer designed for the territory. It can be expressed through the existence of mechanisms of participatory management or through a certain adaptation of the offer to the context in which the centre operates. One of the features defining multipurpose and cultural centres is their availability for activities linked to the neighbourhood and designed by local associations and entities.
- Paying attention to various visitors. Programming aims at looking for the interest of broad segments of people, although a progressive specialisation of the offer can be seen in some cases.
- Vocation of public service, even in centres of private or associative ownership. Apart from the cultural offer, which, in a certain way, should meet criteria or values of public interest, most cultural and public cultural centres meet educational, social, or economic goals which can be combined in different proportions.
- Vocation of artistic quality in the offer and in the activities carried out by the centre.
- Professional management, although voluntary workers can contribute to the management of the facility and the design and specialisation of projects.
- Relation with other similar centres through formal networks or less systematic exchanges. The ways of relation can refer to belonging to the same administration, a coordinated programming or the regular exchange of reflections and practices, among other aspects. International cooperation is usually lower.

For Reflection

• Interesting reading on the evolution of museums from the beginning of democracy in our country by analysing the leading role acquired in the political and cultural scope.

• Carrillo, Jesús. "Reflexiones y propuestas sobre los nuevos centros de creación contemporánea". http://medialas-prado.es/mmedia/828

• Through these reflections and proposals, the author (head of cultural programmes of the department of public activities of the Reina Sofia National Museum and Art Centre) gives his opinion on the role such institutions should have to be useful to society in a certain way.


• For broader knowledge, these texts give a general view on the antecedents of proximity facilities which took place in the geography of our country from the eighties.


Documents


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