



Strategic Plan 2019-2022

Fundació Orfeó Català-
Palau de la Música Catalana

May 2019





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Evaluation of the previous Strategic Plan (extension of 2012-2015)

Recovering our founding values

In 2010 we held the first democratic elections for the Orfeó Català Association after the shake-up following the uncovering of the embezzlement scandal in 2009. With Mariona Carulla at the helm as president of the institution, we began a period of redefining the values of the Palau and the Orfeó, marked by a focus on transparency and gaining back the trust of Orfeó members, our sponsors, the authorities and society in general. 2011 was an intense year of work during which we set out new strategic lines, priorities, projects for the future and new challenges for the organisation, which culminated in the first Strategic Plan in the institution's history, for the 2012-2015 period. The Strategic Plan was extended for two more years until the end of 2017, as a result of hiring Simon Halsey as the new Artistic Director for the Orfeó Català choirs.

The overarching goal of the 2012-2015 Strategic Plan was to recover the founding values of the Orfeó Català, the values that led to the creation of the Orfeó in 1891 and the construction of the Palau de la Música Catalana as the choir's headquarters. These values are: **excellence, engagement, social responsibility, and Catalan identity**. These values have led to different branches of activity being developed, which highlight the symbiosis between the Palau as a World Heritage site, and the Orfeó Català, the soul and central focus point of the institution, which had been minimised and removed from the core management of the institution.

Currently, it could be considered that the institution holds a privileged position in the cultural landscape of the city and Catalonia. Audiences, the public authorities, sponsors and society in general all trust the Orfeó Català and the Palau de la Música Catalana and see them as the heritage of the Catalan people and a symbol of their culture and music. Similarly, our links with other European auditoriums and the performances given by our choirs elsewhere have placed the Palau de la Música Catalana on the world map, not only because of its architectural heritage, but also as a result of its musical programme and related cultural activity.



The objectives of the 2012-2015 Strategic Plan can be divided into the following 9 points:

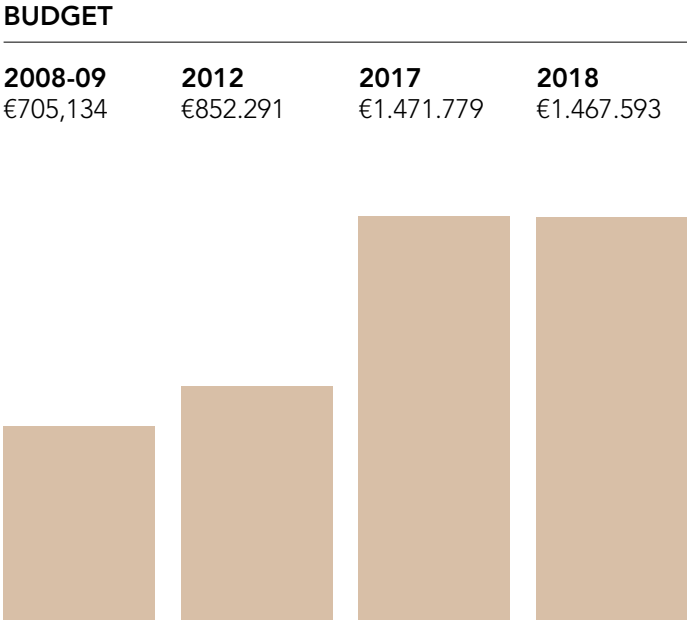
1. Choral focus
2. Developing a programme with a unique personality
3. Increase in audience
4. Educational project
5. Societal engagement
6. Social responsibility
7. Heritage
8. Internationalisation: ECHO
9. Efficiency

1. CHORAL FOCUS

The first point on the Strategic Plan from 2012 was to put the Orfeó Català back as the focal point and turn it back into a distinguishing feature for the institution. The central focus points that form the basis of the Fundació’s activity are a continued commitment to an Orfeó Català that is involved and reaching its full potential, excellent standards in the revived Cor de Cambra, and the increasing growth of the educational project at the Escola Coral. The following strategic lines form the basis of our objective of a choral focus:

Increasing the budget for the Orfeó Català and the Escola Coral (through the Social Project):

Dedicating more resources to the institution’s choirs has been a key part of working towards these objectives. The changes in the budget we put towards the institution’s choral activity has been as follows:



Iconic projects in which our choirs have performed alongside leading names and international orches-

tras: Over the last four seasons, the choir family at the Orfeó Català has been directed by leading conductors, including Daniele Gatti, Sir John Eliot Gardiner, Sir Simon Rattle, Daniel Barenboim, Jonathan Nott and Gustavo Dudamel, among others.

High conducting ambitions: Simon Halsey was hired as the new Artistic Director for the Orfeó Català choirs and as artistic advisor for the Palau de la Música Catalana from the 2016-17 season onwards. Supported by extensive experience in international choral conducting, his hiring was a clear investment in excellence, quality and the international reach of our choirs.

Internationalisation: The Orfeó Català and other groups in the choir family have travelled to Vienna, London, Lisbon, Italy, Madrid, Paris, Hamburg, Hanover, China and more, as part of an investment in sharing our universal repertoire, while placing a focus on pieces from our Catalan repertoire.

Catalonia: ‘Xarxa Coral’ is a project involving exchanges and relationships with other choirs in Catalonia that makes it possible to establish connections and exist side by side, holding concerts.



2. DEVELOPING A PROGRAMME WITH A UNIQUE PERSONALITY

One of the main and most important objectives of the 2012-2015 Strategic Plan was to give the Palau’s in-house programme its own unique personality, an artistic discourse that characterises the institution and sets it apart from the other musical facilities in the city while structured on the basis of the institution’s fundamental values: excellence, social responsibility, societal engagement and Catalan identity. This goal has been carried out by working towards the following milestones:

	IN-HOUSE PROGRAMME	EXTERNAL PROMOTERS	TOTAL CONCERTS AT THE PALAU	
2011	266	269	535	<div></div>
2012	233*	215	448	<div></div>
2013	348*	158	506	<div></div>
2014	322	226	548	<div></div>
2015	313	292	600	<div></div>
2016	276	290	565	<div></div>
2017	291	324	615	<div></div>

* *Excluding concerts from Palau 30, in co-production with Mas i Mas.

LONG-TERM PROJECTS

In order to establish stable relationships with important artists and repertoires, while building our own genuine artistic discourse, the Palau has scheduled projects to be carried out over the upcoming years, such as for example a series of Mozart operas conducted by René Jacobs, the complete works by Bach for harpsichord with Benjamin Alard, the lieder series by Schubert with Mark Padmore and Paul Lewis, the complete Sonatas for violin and piano by Beethoven with Leonidas Kavakos and Enrico Pace, Oratorio in Three Acts with William Christie and Les Arts Florissants, and Jordi Savall playing previously unperformed repertoire, to name a few.

GUEST COMPOSERS

The figure of “guest composer” has provided previous seasons at the Palau de la Música with a unique character, going over the most important works by the guest composers as well as specially composed pieces, which have given shape to this feature. Joan Guinjoan was the first guest composer in the 2012-13 season, followed by Ramon Humet, Arvo Pärt and Bernat Vivancos, Hèctor Parra, Salvador Brotons, Albert Guinovart and John Adams, and Philip Glass together with Josep Maria Guix in the 2018-19 season.

CONNECTION TO THE ARTS

In 2012 the Palau de la Música Catalana established a new line of activity in which we opened up to other artistic performances beyond just music, in order to start a dialogue between the modernist architecture of Domènech i Montaner and leading visual artists. The Palau started with projections by Bill Viola, and continued with an exhibition of works by Antoni Tàpies. In addition to this came Eulàlia Vall-dosera, Louise Bourgeois and Pina Bausch; Joan Miró, Perejaume and Eugenio Ampudia; Kiki Smith, Antonio López, Santi Moix, and Narcís Comadira as a guest poet.

INCREASED OFFER

- **Excellence:** Creating the Palau Bach and Palau Grans Veus series, a range of concerts in which Bach’s repertoire and big names from lyrical song are the main protagonists.
- **Focus on choral music:** Creating the Orfeó Català series and the Cor de Cambra series. The former brings together concerts in which the Orfeó Català and choirs from the Escola Coral are the protagonists, alongside other prestigious national and international choirs. The Cor de Cambra series invites leading conductors, who bring an excellent and ambitious repertoire to the Petit Palau.
- **Local talent:** Creating the Intèrprets Catalans concert series, which invites local leading artists to the institution and performs works by Catalan composers.

EXPANDING OUR TIME RANGE FROM MONTEVERDI TO THE PRESENT

Our programme offers a journey through all eras and genres up until contemporary music, featuring the most important current composers.

3. INCREASE IN AUDIENCE

The audience figures for the Palau de la Música Catalana show a noticeable growth over the last few years. Currently, the average audience member for concerts organised by the Palau is 48 years old, and 58% are women. Over 55% are from the city of Barcelona or the Metropolitan Area of Barcelona, while 20% of the audience is from outside Catalonia.

	IN-HOUSE PROGRAMME	EXTERNAL PROMOTERS	TOTAL AUDIENCE FIGURES AT THE PALAU	
2011	94.226	327.500	421.726	<div></div>
2012	136.023	219.283	355.306	<div></div>
2013	157.404	159.226	316.630	<div></div>
2014	183.184	198.845	382.029	<div></div>
2015	180.494	241.814	419.727	<div></div>
2016	178.813	263.101	441.536	<div></div>
2017	196.839	270.368	467.207	<div></div>

4. EDUCATIONAL PROJECT

Over the last sixteen seasons, the Palau has held **Family Concerts at the Palau** to share the musical experience with mums, dads, children, grandparents, grandchildren, brothers, sisters and more, offering an enjoyable experience in an incomparable location. With the implementation of the Strategic Plan in 2012, the educational programme was revised and expanded, both in terms of number of productions and attendance figures. The family shows at the Palau have been designed and created so that music can interact with other means of artistic expression, such as dance, theatre, poetry or visual arts, with the aim of strengthening curiosity, sensitivity, imagination and creativity among young and old alike. Along the same lines, and as the root of the programme, we will continue to hold the **Schools at the Palau** concerts, which are aimed at children and teenagers from 2 to 17 years old. For over thirty years, schools throughout Catalonia have had the chance to take part in this programme.

	SCHOOL CONCERTS	FAMILY CONCERTS	TOTAL AUDIENCE FIGURES FOR THE EDUCATIONAL PROGRAMME	
2011	33.610	10.882	44.492	<div></div>
2012	32.463	6.869	39.332	<div></div>
2013	44.902	7.956	52.858	<div></div>
2014	49.812	8.836	58.648	<div></div>
2015	59.493	10.712	70.205	<div></div>
2016	50.705	10.050	60.755	<div></div>
2017	55.923	9.324	65.247	<div></div>

5. SOCIETAL ENGAGEMENT

The Fundació Orfeó Català-Palau de la Música Catalana's commitment to ensuring societal engagement has been one of its consistent values, bringing together all its programmes and specific lines of activity: building synergies with related institutions (cultural agreements, exchanges, co-organised events), taking part in life in the surrounding neighbourhood, contributing towards Christmas lights, participating in festivities in nearby districts, and so on.

Another of the activities that aims at increasing engagement is the annual **Open Doors Day**, which invites the general public to come and visit the architectural marvel of the Palau and get to know the whole building, while offering the unique opportunity to take part in choral workshops with conductors from the Escola Coral de l'Orfeó Català, learning to sing two pieces and then getting on stage at the Palau and singing in front of visitors. This day encapsulates the raison d'être of the institution as an open, plural participative institution that aims at excellence through proximity and accessibility.

Lastly, the Palau has held **participatory concerts** in which people from different backgrounds prepare a piece and perform it in a concert at the Palau.



6. SOCIAL RESPONSIBILITY

Another one of the lines in the Strategic Plan that started in 2012 was to strengthen the social dimension of the institution and its link both to marginalised groups and the neighbourhood in which the Palau is located.

In this sense, the Palau has two lines of action: the Clavé XXI project, linked to the Escola Coral de l'Orfeó Català, and 'Apropa Cultura', a programme with other cultural facilities in the city.

CLAVÉ XXI

This is a social and educational initiative run by the Fundació Orfeó Català-Palau de la Música Catalana that began in 2011, and uses choral song to encourage social inclusion for children and young people from around the Palau and the rest of the city. The model has since been replicated and has expanded to other towns and cities around Catalonia. Clavé XXI already includes 87 choirs, with children and young people from social institutions and primary school-aged children, mostly from the Ciutat Vella district and other neighbourhoods in the city, as well as from other towns in Catalonia such as Hospitalet de Llobregat, Sabadell, Mataró, Manlleu and Banyoles, involving a total of 1,900 singers.

SINGERS
1.900

CHOIR
GROUPS
87

APROPA CULTURA

Apropa Cultura is a social and educational programme organised by cultural facilities in Catalonia and aimed at the social sector. In the programme, socially vulnerable groups have access to cultural programmes at a reduced price as well as ad hoc access.

ATTENDEES
1.583

INSTITUTIONS
154

7. HERITAGE

Conserving the architectural, musical and archival heritage of the Fundació Orfeó Català-Palau de la Música Catalana was another of the priorities in the Strategic Plan 2012-2015.

DEVELOPING THE CEDOC

In 2012, the Library/Archive of the Orfeó Català changed its name to the Centre de Documentació de l'Orfeó Català or CEDOC (Orfeó Català Documentation Centre). Under this new name, CEDOC integrated the data processing of the historical documentation that the Library had taken care of up until that point, as well as current documents produced by the Orfeó Català and the Palau de la Música Catalana through their activity. The digitisation of the majority of the documentation, while sharing its archives through exhibitions in the Palau lobby, are two of the main new aspects put in place by the Centre. The budget for the Documentation Centre has been in constant growth over the last few years, going from 68,000 euros in 2008 to 176,000 euros in 2017.

REVISTA MUSICAL CATALANA

The 'Revista Musical Catalana' (Catalan Music Journal), a historic publication founded by the Orfeó Català in 1904, embarked on a new era in September 2011 with a new look and integration of new technology through publication on two formats: hard copy and a digital version, in addition to the launch of the website and social media presence. The new era of the Revista Musical Catalana is a response to the goal of renewing this historical publication, which has an independent editorial line, with a focus on sharing and studying Catalan music. It aims to continue to be a reference point in the field of Catalan culture. The Revista Musical Catalana is published once every two months (six editions a year) in both hard copy and digital formats (suitable for tablets and iPad). The Revista Musi-

cal Catalana upholds the same editorial criteria, which is linked to the statutes and values of the Orfeó Català in terms of promoting and defending Catalan culture and language.

INVESTMENT IN THE BUILDING

The Palau de la Música Catalana was declared a UNESCO World Heritage site on 4 December 1997. After years of numerous renovations and extensions, like the Petit Palau in 2004, since 2012 an annual investment programme has been in place that includes conservation, restoration, renovation and technological improvements, with the dual objective of preserving the valuable architectural heritage of a building with over 100 years of history, and renovating and modernising facilities and technical resources that are an essential requirement for a concert hall in the 21st century.

2010	€146.565
2012	€704.064
2013	€357.476
2014	€175.134
2015	€1.676.767
2016	€187.028
2017	€324.491
2018	€189.935
TOTAL	
	€3.765.534

8. INTERNATIONALISATION: ECHO

In November 2011, the Palau de la Música Catalana became a member of the **European Concert Hall Organisation (ECHO), a network of auditoriums**. ECHO is a platform for open exchange and joint reflection on the opportunities, new developments and shared challenges faced by concert halls in the 21st century. The concert halls that take part, each with their own unique characteristics and variety in both artistic and organisation terms, share the ambition of putting on high quality performances and concerts to share with the widest possible audiences in order to have the biggest possible impact on society..

Aside from these relationships, in terms of internationalisation, the role the Orfeó Català choir family play as ambassadors is also important, through the trips they take around Europe and further afield. Over the last few years, our performances in the leading auditoriums for classical music, including London, Paris and Vienna, as well as trips to Hamburg, Versailles, Lisbon, and tours around Italy, France and China, demonstrate the international approach of our choir groups and how our heritage is being shared abroad.

Finally, the international approach of the programme at the Palau de la Música Catalana, with leading figures from orchestral conductors, leading orchestras, internationally renowned soloists and iconic projects, has also given Barcelona a further musical and cultural cachet, attracting music lovers and visitors from all over the world to the city.

ECHO AUDITORIUMS



9. EFFICIENCY

UNIFYING THE MANAGEMENT OF THE FUNDACIÓ ORFEÓ CATALÀ-PALAU DE LA MÚSICA

Since 1 January 2012, the Fundació Orfeó Català-Palau de la Música Catalana has brought together the entire management of the services and activities run by the Palau de la Música Catalana. Since that time, the Fundació has been the sole managing institution. The Orfeó Català association is the majority institution in the new Board of Trustees for the Fundació, which also includes other public authorities (the Regional Government of Catalonia, Barcelona City Council and the Spanish Ministry of Education, Culture and Sport), and the patrons, who for the first time in history entered into the governing bodies of the Palau de la Música Catalana. The new model has improved the structure of the aforementioned institutions, as well as simplifying the Palau's management, optimising resources and making it more transparent, an essential characteristic following the embezzlement scandal that was uncovered in 2009.

(see the governing bodies on page 44)

NEW IMAGE FOR THE FUNDACIÓ ORFEÓ CATALÀ-PALAU DE LA MÚSICA

As a result of the reorganisation of the institution, and the development of the Strategic Plan 2012-2015, which built a new and genuine artistic, musical and cultural project for the Palau de la Música Catalana and the Orfeó, the Fundació updated its corporate image, which covers a range of different areas: **brand image, communication and corporate reputation** as well as **internal and external communication**. In December 2012 the new corporate identity of the Fundació Orfeó Català-Palau de la Música Catalana was launched, an identity that brought together for the first time, under the same brand, the Orfeó Català and the Palau de la Música Catalana, while making the most of these synergies. The new brand places the Palau and the Orfeó on the cultural and institutional landscape while projecting a unified and solid identity, one that is easily recognisable and transmits the institution's values. The logo is drawn from the essence of the Orfeó Català, from

its symbolism as a choir, while it also incorporates abstract references to the Palau de la Música Catalana building..

Other aspects of communication that transmit this new image are:

- The season programme, which brings together all of the institution's artistic programme and services in one place
- The annual reports, which summarise our goals and figures year after year
- The new websites: www.palaumusica.cat, www.orfeocatala.cat and www.cedoc.cat
- The social media presence of the institution and its choirs (Facebook, Instagram, Youtube and Twitter)
- The new screens inside the building now show digital publicity for events and advertising, which was previously displayed on paper
- Advertising on traditional and digital media, which also transmits the Fundació's new image

INCREASE IN REVENUE

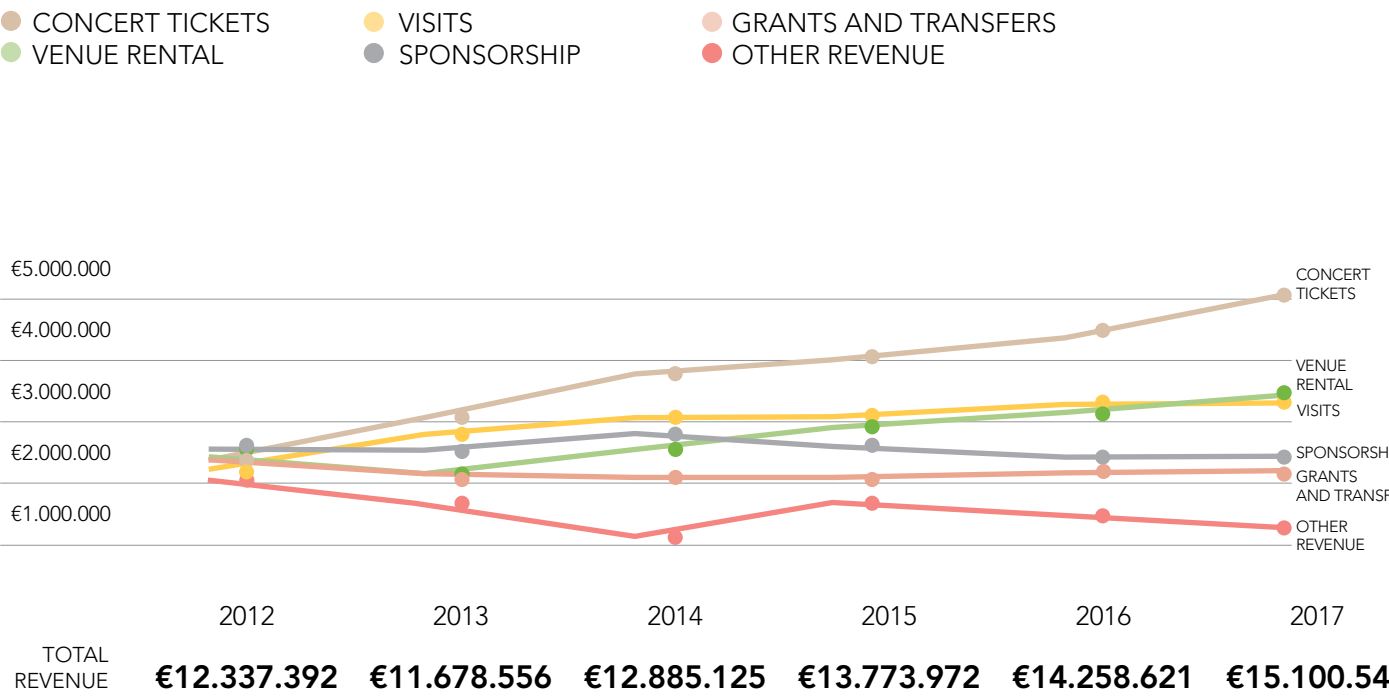
Among the objectives of the Strategic Plan, increasing and diversifying our include revenue has been and continues to be a key point in the management of the institution. The following figures summarise the evolution of the five sources of revenue that the Palau is working towards. The result shows how guided tours, venue rental and concert ticket sales have grown significantly during this period. On the other hand, we have seen a significant fall in grants. In the context of numerous financial crises that have taken place over the last few years, sponsorship levels have been maintained.

BOOKINGS AT THE FUNDACIÓ ORFEÓ CATALÀ-PALAU DE LA MÚSICA

On 31 December 2017, the Palau had reserves worth 931,605 euros. In 2012 the Fundació Orfeó Català-Palau de la Música Catalana had reserves worth 352,000 euros in reserves.

SINGLE LABOUR AGREEMENT

As a result of the aforementioned organisational structure of the Palau de la Música Catalana (with the four previously existing entities: Consorci del Palau de la Música Catalana, Fundació OC-PMC, Consorci del Cor de Cambra and Orfeó Català as association), Palau employees were governed by different labour agreements, signed with each different institution. From March 2014 all of the labour conditions established at Palau de la Música Catalana were harmonised for all the existing groups, keeping in mind the professional differences between the groups. Therefore, an agreement was drawn up that brings together and structures all the different standards (because they came from different agreements) for the labour agreements within the same organisation. Currently, the Fundació OC-PMC has seven professional categories, according to labour characteristics, all covered by the same collective labour agreement.





OBJECTIVES FROM THE PREVIOUS STRATEGIC PLAN THAT ARE STILL IN PROGRESS AND/OR TO BE REDEFINED:

FINANCIAL SUSTAINABILITY OF THE PROGRAMME

Some of the strategic lines for the artistic programme at Palau de la Música Catalana need to include proposals with a range of objectives, from the perspective of an ambitious programme that aims to be high quality on the one hand, and aims to offer innovative options, on the other hand, while supporting Catalan musical heritage. This three-part objective means that, when only counting revenue from tickets sales, the programme would make a loss. Achieving a balance between offer and demand, in particular with regard to the financial performance of this ambitious programme, is not possible, and that's why we are working hard to find sponsorship from companies for specific projects or tours. One of the other lines explored for the last two seasons was also investing in very specific co-productions with private promoters with whom the Palau shares an artistic vision, such as BCN Clàssics, Ibercamera and Camera Musicae.

CONTINUING TO IMPLEMENT THE NEW COR DE CAMBRA MODEL

Another one of the pending objectives that the Fundació OC-PMC has been working on over the past few years is implementing the ideal model for the Cor de Cambra, the institution's professional choir, where quality is an essential aspect, but there is also financial sustainability. We need to be able to guarantee the highest possible level of quality, but with flexibility in terms of the cost of the group.

INCREASING THE NUMBER OF ORFEÓ CATALÀ MEMBERS

Increasing the social fabric of the Orfeó Català is one of the institution's historical objectives. The association currently has 1,900 members. Over the course of the previous decade, the number of members has progressively increased, but we have also lost some of our older members. It should also be kept in mind that association membership as a social phenomenon has dropped considerably. In addition, in order not to detract from the original meaning of being an Orfeó Català member, we do not want to change the association into a political organisation, or turn membership into a card for buying products or services. Therefore, the aim is to maximise how members engage with the values of the institution, building a sense of belonging that goes beyond special offers or discounted services.

Strategic Plan 2019-2022

An innovative musical project

After the implementation and development of the 2012-2015 Strategic Plan and its extension until 2018, the Strategic Plan for the upcoming four-year period, 2019-2022, is essentially based on the continuity of the founding values established in the previous Strategic Plan, which has been successfully carried out and has given the institution and its overall project a sense of meaning, coherency, standards and sustainability.

Therefore, **excellence, engagement, societal commitment** and **Catalan identity** continue to be the strategic values of the new Plan, although each one of these elements will be given a broader meaning. A new value will also be added: innovation, which was already included in the lines of action, but was not explicitly stated. Drawing up a new Strategic Plan is the result of a long period of collaboration between all the departments in the institution, in which the heads of department, employees, singers and members of the Orfeó Català, members of the Board and the Fundació's Board of Trustees have been involved in offering feedback on the institution's objectives, both in general and more specific terms.



1. SWOT

A new SWOT is established below —a map of the organisation’s Strengths, Weaknesses, Opportunities and Threats— to allow us to analyse the internal and external areas in which the Fundació OC-PMC carries out its activity in order to improve its positioning, running and performance. The goal is to indicate a maximum of three items per section, in order to condense and focus our strategy:



INTERNAL

WEAKNESSES

- 1. High level of growing expenses as a result of the ambitious nature of the project for the artistic and choral programme.
- 2. Low control over the quality and the Palau’s image when the building is rented out to concert promoters.
- 3. High building maintenance costs: constant annual investment in restoration work, refurbishments and maintenance.

STRENGTHS

- 1. Iconic World Heritage building: strong feeling of connection.
- 2. Excellent, local, multifaceted and prestigious in-house programme: international connections.
- 3. The vitality of the Orfeó Català: commitment to the choir family, social project and employees at the institution.

EXTERNAL

THREATS

- 1. Excessive dependence on tourism.
- 2. Negative forecasts for cultural sponsorship in comparison to social, health, environmental and sporting opportunities.
- 3. Limited audience numbers for choral music.

OPPORTUNITIES

- 1. Good potential for added value tourism in Barcelona.
- 2. Potential audience growth for high quality live music shows.
- 3. Potential for developing a digital strategy that could transform the experience and make the Palau even more attractive.

WEAKNESSES

- 1. High level of growing expenses: as a result of our objective to offer an ambitious artistic and choral programme, as well as the institution’s other obligations and musical conservation.
- 2. Low control over quality and the Palau’s image when the venue is rented out to concert promoters.
- 3. High building maintenance costs: constant annual investment in restoration work, refurbishments and maintenance.

THREATS

- 1. Excessive dependence on tourism: Although the revenue for the Fundació Orfeó Català-Palau de la Música Catalana is diversified in five revenue streams (concert tickets, guided tours, sponsorship, public grants and venue rental), its dependence on tourism, which translates directly into revenue from guided tours and also has an impact on a portion of the concert ticket sales, means that the institution depends on tourism, which in turn is subject to social and cultural trends, as well as the political and economic contexts of a globalised economy on both a European and an international level.
- 2. Negative forecasts for cultural sponsorship: the latest trends for big and medium-sized companies in terms of sponsorship and philanthropy show that investing resources in culture no longer provides a return in terms of image. A growing number of these corporations want to justify their donations in a context of social aid, or health, or increasingly in a way that helps the environment, and it should be taken into consideration that sporting sponsorship is always more profitable in terms of audience and global reach.
- 3. Limited audience numbers for choral music: the active audience for choral music concerts is a minority.

STRENGTHS

- 1. Iconic World Heritage building: this creates a strong feeling of connection, a commitment between the institution and our audiences, and society in general. On the one hand, we can count on the closest groups to us, who see the Palau as their own, and on the other hand, we have audiences from further afield, generally through tourism, who see the Palau as one of the “must visit” buildings in Barcelona. In addition, the most symbolic characteristics of the Palau, like the dome, the muses and so on, are a registered European trademark. This image is much sought after by a number of different sectors: promoters, advertising, events, etc.
- 2. Excellent, local, multifaceted and prestigious in-house programme: The high quality of our programming and the institution’s international connections puts us on the world map as one of the leading auditoriums.
- 3. Vitality of the Orfeó Català: a choir family that inspires commitment and involvement from all the families and employees. There is also a Social Project, captained by the Escola Coral de l’Orfeó Català, that connects the institution with other social situations and invites others to take part by building connections with marginalised social groups.

OPPORTUNITIES

- 1. Good forecasts for added value tourism in Barcelona: Barcelona’s cultural resources are named in 67% of over four million online opinions about the city that tourists have left on the internet.
- 2. Potential growth in audience for high quality live music: faced with digitisation and easy access and instant music consumption through sharing channels (podcasts, Youtube channels, Soundcloud, Spotify), a new appreciation of watching live music is now on the rise.
- 3. Potential for developing our digital strategy, which could transform the experience and make the Palau more attractive: offering content beyond the concert hall. Creating new content to be consumed exclusively on digital media that is linked, connected to or framed within the Palau’s strategic lines and activities.



2. MISSION, VISION AND VALUES

MISSION

The Fundació Orfeó Català-Palau de la Música Catalana is an institution with solid roots in Catalonia and with the desire to improve society through artistic excellence in terms of its musical programme, choral singing and heritage, transmitting universal values and strengthening Catalan culture.

VISION

The Fundació Orfeó Català-Palau de la Música Catalana aims to be an **innovative** institution, with solid roots in Catalonia and the desire to improve society through artistic excellence in terms of the musical programme, choral singing and heritage, transmitting universal values and strengthening Catalan culture, **with sustainable finances that allow us to develop our programme and strengthen the overall sustainability of the project.**

VALUES

EXCELLENCE

Quality
Internationalisation

CATALAN IDENTITY

Identity
Openness
Tradition
Plurality
Dynamism

PARTICIPATION

Proximity
Cultural practice
Belonging

INNOVATION

Modernity
Creativity
Risk

SOCIAL RESPONSIBILITY AND EDUCATION

Accessibility
Social transformation
Personal growth
Transparency
Austerity
Gender equality
The environment



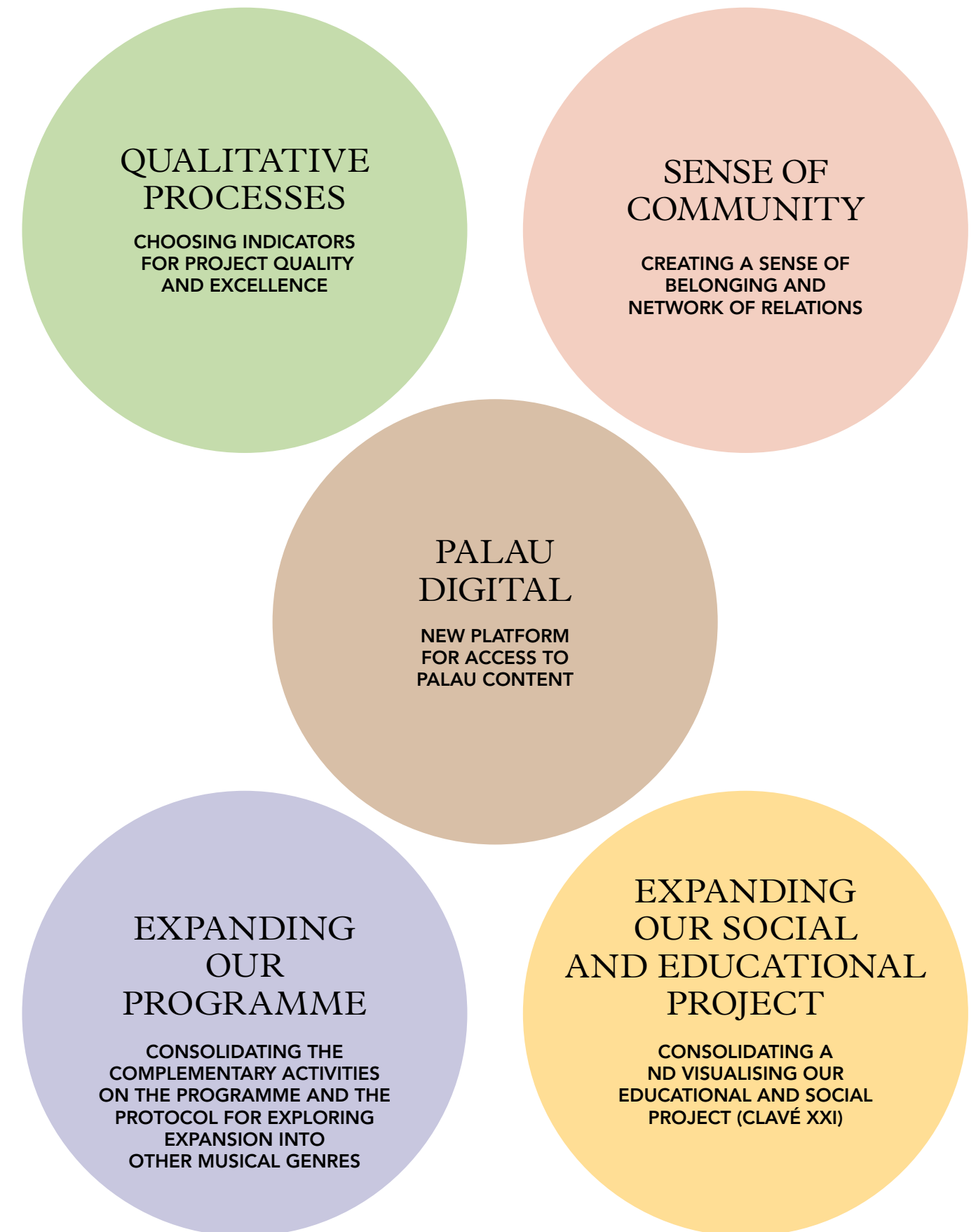
3. KEY CHANGES IN THE STRATEGIC PLAN 2019-2022

The new Strategic Plan is essentially a continuation of the objectives established in the previous Strategic Plan.

1. Choral focus
2. Developing a programme with a unique personality
3. Increase in audience
4. Educational programme
5. Societal engagement
6. Social responsibility
7. Heritage
8. Internationalisation: ECHO
9. Efficiency



DURING THE 2019-2022 PERIOD
5 NEW ASPECTS FOR DEVELOPMENT ARE ADDED



1. NEW PALAU DIGITAL PROJECT: MAKING THE PALAU ACCESSIBLE AND OPEN TO EVERYONE

The **Palau Digital** mini website is the new platform to access content from the Palau de la Música Catalana and the Orfeó Català. In a social and cultural context in which digitisation forms part not only of the new communication paradigm, but also of content sharing, advertising and gaining brand loyalty and a following from the local community, as well as reaching the different audiences for our organisations, the Palau Digital aims to be a virtual extension of what the Palau has to offer.

On the one hand, it is a new website that brings together the records for some of the key productions on the Palau programme and from the Orfeó Català family. It also includes events that run parallel to the programme, like conferences, master classes and meetings between artists. On the one hand it accomplishes the objective of being “accessible” to everyone, in a free and open way, as some of the events held in the Palau building can be accessed on digitally at any moment and time.

But the Palau Digital will go even further, as it will include content that is expressly designed and created for digital consumption. This space will also include cultural outreach sessions related to the concert programme at the Palau, with the events carried out or the exhibitions held, as well as cultural, musical and dissemination pieces. This is all content that the Palau de la Música Catalana and the Orfeó Català want to put online, as creators and influencers for content and institutions that share knowledge related to music, choral singing and Catalan heritage.

Made up of a number of different sections, the Palau Digital therefore offers the possibility of enjoying certain concerts, events and complementary activities at the Palau, while allowing access to new content, from their launch, from anywhere and at any time, while becoming one of the main branches of digitisation in the institution.

The new portal is set out in a number of different sections:

CONCERTS

Main audio and video recordings, mostly from the Corporació Catalana de Mitjans (Cat-Música and TVC, among other collaborators).

CONFERENCES

The conferences, meetings and seminars that make up the Hivernacle at the Palau.

PALAU SERIES

Content created especially for the digital field, a cultural outreach series about classical music, choral singing, and video and audio pieces related to the Palau’s concert programme, with a cultural outreach branch and produced with audiovisual media.

NEWS

A section where you can find daily news from the Palau and the Orfeó that is artistic or institutional in nature (the usual press releases that the public can access directly without the filter of traditional media).

BLOG

An area where you can find all the content that, up until now, was only available for a segment of the institution’s audience and is now global and accessible to everyone, such as the content of the newsletters, for example, for Clavé XXI or the Orfeó Català family, with interviews, news and reports that bring together all the goings-on in the institution.

SOCIAL MEDIA

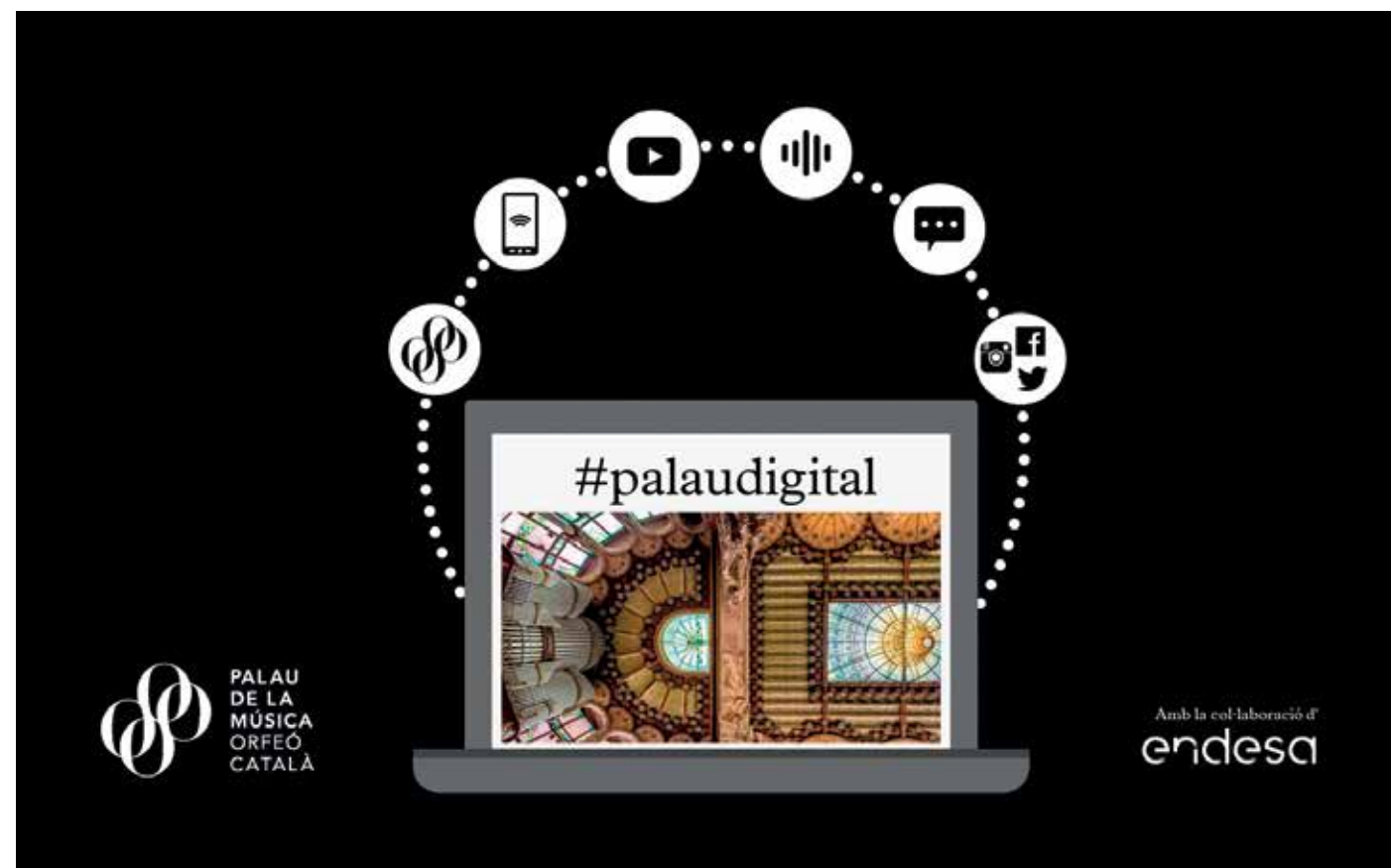
Corporate space with the main accounts and the latest posts published.

ARCHIVES

This section invites you to discover the new archive tool put in place by CEDOC, where you can find video or audio records of concerts at the Palau. It is an extension to the first section on the Palau Digital website, with the aim of becoming a historical archive. This is where you can find everything that has been recorded since the institution was first founded. Meanwhile, the main section in Palau Digital shows the latest publications and highlights.

All of these sections turn the space into a digital content generator and an authentic communication channel with the Palau, with the aim of making it accessible to the existing audiences, as well as any potential audiences that the institution has not yet managed to reach. Finally, this space opens up the potential for two-way communication, with the implicit creation of a loyal digital community.

The Palau Digital as a project is still in its early stages however, but the aim is for it to be expanded and better defined. The digitisation of Palau content is very broad, and it is expected to have other impacts over the long term, such as for example opening an online shop with merchandise from the Palau, or online sales of music by the in-house choirs. Digitisation also involves working on the experiences before and after the concerts as well as guided tours, with easy and quick access via mobile phones and the internet.



2. INTRODUCTION TO THE QUALITATIVE PROCESSES IN THE RUNNING OF THE INSTITUTION

After the first stage of construction and growth for the Palau and Orfeó project, through the first Strategic Plan, it was deemed necessary and essential to establish measures for quality control and to assess standards of excellence, values the institution is working towards and that are part of its *raison d'être*.

- a) Gaining feedback on the lines of activity within our artistic programming: season ticket holders, regular audiences, occasional audiences, via customer satisfaction questionnaires, in-person questions, pre- and post-concert surveys, and/or online surveys.
- b) Satisfaction surveys for the singers in the Orfeó Català family: questions about the chosen programmes, conductors, experience, resulting concert, etc.
- c) Satisfaction surveys for people who go on the guided tours.
- d) Satisfaction surveys for employees in the institution.
- e) Interviews and/or surveys with the different stakeholders and promoters who rent out spaces and/or venues at the Palau.
- f) Satisfaction indicators for members of the Orfeó Català.
- g) Interviews/surveys with sponsors of the institution.
- h) Establishing mechanisms to measure our online reputation.



3. BUILDING A SENSE OF COMMUNITY

The third challenge in the new Strategic Plan 2019-2022 involves the full range of audiences who come to the institution (see page 43). A diverse and complex map given that it brings together a wide range of sensibilities, interests, backgrounds and relationships with the different audience segments. The objective is to create a sense of community in each segment, as well as between each segment. One of the opportunities that is currently presented to build a sense of community between the audiences of artistic and cultural outreach activities at the Palau and the Orfeó, as well as between the members of the Orfeó Català, is digitising communication and our relationship with clients. Studying new platforms, such as chatbots, maximising the output from social media, the CRM, as well as organising events that increase a sense of belonging may potentially build this community into a group of members who are committed to and interested in a direct relationship with the institution and its partners.

At this point we should highlight the main audiences and needs that appear when the objective is to “build a sense of community” in the line of activity they are linked to.

MEMBERS OF THE ORFEÓ CATALÀ

In order to build a sense of community between the members, we need to organise events aimed at the community that go beyond the ones organised at the Palau as part of its concert programme. We also need to work out how to provide the concept of “being a member of the Orfeó Català” with new content, to make it more attractive to be connected to the institution, while improving the benefits, offering more meetings and the chance to build a network and create stable relationships between members, while trying to put strategies in place to find more members.

AUDIENCES AND SEASON TICKET HOLDERS

Similarly, it is important to create specially organised events for audiences and to offer experiences, relationships and exchanges of information before the events as well as after.

ARTISTS

We could also establish certain protocols for accompanying artists when they visit the Palau, whether for the first time or on a return visit, while creating synergies and intangible moments of value.

SPONSORS AND OTHER GROUPS

Working to create a community within a certain specific area.

4. EXPANDING OUR PROGRAMME

One of the objectives is to consolidate the **complementary activities** to the programme, which have been created over the last two seasons. These are activities that are organised around the themes of the concerts, and include conferences, workshops and meetings with artists.

Another one of the objectives suggested in the new Strategic Plan is to explore the possibility of **expanding the in-house programme** for the Fundació Orfeó Català-Palau de la Música Catalana to include new musical genres that will increase its scope. The minimum requirements for this new line of activity are:

- Increased activity in the Petit Palau hall.
- Different musical genres, such as world music and jazz musicians.
- High standards of quality and excellence.
- Not being in competition with the existing musical offer in the city and in the region.
- This kind of programming should be conditional on not making a loss over the medium term.

5. EXPANDING OUR SOCIAL AND EDUCATIONAL PROJECT

Clavé XXI, the social project founded by the Fundació Orfeó Català-Palau de la Música in 2011, now reaches more than 1,800 children and 90 choirs. We need to assess how this project can grow and increase its visibility and impact on society in order to consolidate it. We need to study how to assess and quantify the return it brings to choir families, carrying out an accurate follow-up and increasing its impact. Meanwhile, we also need to study the possibility for expanding new horizons for the project that can feed back to society, diversifying its activity and increasing our follow-up with the choirs.

Along the same lines, we need to keep working on the impact of the educational project at the Palau, both in terms of the range of family concerts and school concerts. Music can start to be part of people's lives from the very first stages of their lives, as a vehicle for education, enjoyment and well-being.

4. PROGRAMMES

1. IMPORTANT FOR EACH MISSION

- 1.1. Orfeó Català
- 1.2. Escola Coral de l'Orfeó Català (Youth Academy)
- 1.3. Cor de Cambra del Palau de la Música Catalana (Chamber Choir)
- 1.4. Clavé XXI
- 1.5. Members of the Orfeó Català
- 1.6. CEDOC (Orfeó Català Documentation Centre)
- 1.7. "Revista Musical Catalana" (Catalan Music Journal)

2. IMPORTANT FOR EACH MISSION AND REVENUE

- 2.1. Artistic programming
- 2.2. Visits
- 2.3. Rental spaces
- 2.4. Educational project

3. IMPORTANT FOR REVENUE

- 3.1. Sponsorship
- 3.2. Grants
- 3.3. Concessions
- 3.4. Brand exploitation and managing filming

4. CROSS-CUTTING MANAGEMENT

- 4.1. Communications
- 4.2. Organisation of Human Resources
- 4.3. Funding plan
- 4.4. R+D
- 4.5. International
- 4.6. Building



1.1. ORFEÓ CATALÀ

MISSION

The Orfeó Català is a prestigious amateur choir and international reference point.

It is a leading institution in Catalonia, an innovative and traditional organisation that leads and drives the entire choral sector.

OBJECTIVES

- Improving quality: we need to work towards both collective and individual improvement. This means a clear investment in continuous training, and the evaluation and follow-up on the quality of the choir.
- Taking part in iconic projects: along the same lines as the last few years, the Orfeó Català has to continue to build synergies with the most ambitious parts of the programme, while working with internationally-renowned orchestras and conductors.
- Solo projects for the Orfeó Català: although the collaborations between the different choirs in the institution are positive in terms of sharing projects and creating synergies, the Orfeó needs to uphold its own projects as a unique choir group, in order to develop and build its artistic profile.
- Xarxa Coral: the Xarxa Coral (Choral Network) project has to continue to consolidate and expand in order to gain ground, build connections, establish relationships and create networks throughout the entire choral sector in Catalonia.
- Strengthening the sense of belonging and satisfaction among our singers: belonging to the Orfeó Català has to be seen, from the singers’ point of view, as a unique privilege, a source of pride that strengthens their commitment not only to the choir itself, but also to the institution and the Orfeó Català-Palau de la Música Catalana as a whole.
- Strengthening links with choirs and the rest of the Palau de la Música Catalana: as an extension of the previous point, members of the choirs establish a commitment to the entire choir family, as well as to the Palau’s raison d’être, its programme, activities and even the building itself, while viewing the institution as a unique, genuine and inseparable whole.
- Making them ambassadors who share the benefits of singing in a choir to other people and wider society.
- Containing expenses and looking into new means of income: the choir’s activity generates high expenses for the institution, therefore, we need to review how efficiently the choir is run.

1.2. ESCOLA CORAL DE L’ORFEÓ CATALÀ

MISSION

Specialised training in choral singing that trains future singers and produces people who are better prepared for the Orfeó Català and for society in general.

OBJECTIVES

- Improving artistic quality: a clear investment in continuous training, assessment and qualitative follow-up for each choir and their respective teams. We will also work on reviewing and renewing the Educational Project in the Escola Coral, run by a team of conductors and teachers, in order to adapt it to new teaching techniques.
- Taking action to strengthen the Orfeó Català: along the same lines that we have already been working on in recent years, especially for the youth choir and the girls choir at the Orfeó Català, working together on specific projects with the Orfeó provides enriching and positive contact for development and growth across all the choir groups.
- Creating a community at the Escola Coral: the social fabric at the Escola Coral is probably the richest with regard to variety and age ranges in terms of the majority of audiences from the entire institution: parents, family members, teachers, fans of choral music, etc. Accordingly, we need to focus our efforts on working on the sense of community in this sector, where involvement and commitment to the institution is already very high from the start. Therefore, we need to work on how to increase growth, how to consolidate it and how to generate even more involvement with the institution.
- Increased efficiency: just like the Orfeó Català, the Escola Coral also runs at a loss for the institution, which needs to be compensated for by sponsorship and by producing some profitable productions in an attempt to minimise expenses.
- Further integration with the Palau de la Música, especially with the Clavé XXI project: just like the Orfeó Català, members of the Escola Coral make a commitment to the entire choral family, the Social Project, and the Palau, its programme, activities and even the building itself, while viewing the institution as a unique, genuine and inseparable whole.



1.3. THE COR DE CAMBRA DEL PALAU DE LA MÚSICA CATALANA

MISSION	OBJECTIVES
<p>The Cor de Cambra is an innovative, flexible choir with extremely high standards. Its role is diversified in efforts such as: acting as a n ambassador for Catalan culture on an international level, defending Catalan musical heritage and promoting contemporary music.</p> <p>In addition, the Cor de Cambra strengthens the Orfeó Català and brings its choral quality to the region.</p>	<p>Making sure the Cor de Cambra offers the highest possible quality: through demanding training and constant evaluations.</p> <p>International presence: we need to keep expanding the trajectory of the Cor de Cambra abroad, with European tours or specific collaborations in projects together with groups that have an international reach.</p> <p>High quality concert series at the Palau: continuing to programme the Cor de Cambra series at the Petit Palau allows the Choir to have a unique space to show its versatility, invite internationally-renowned directors to the Palau, and build a loyal audience for these kinds of performances.</p> <p>Greater visibility in Catalonia: ensuring the Cor de Cambra gets to perform in other cities and areas around the region is a priority in terms of the group’s development and strengthening Catalan identity, with a repertoire that covers major works as well as Catalan heritage.</p> <p>Flexible pricing structure: we need to keep refining the Choir model to make it more sustainable and optimise it, as noted in the previous Strategic Plan.</p>

1.4. CLAVÉ XXI

MISSION	OBJECTIVES
<p>Encouraging the social inclusion of children in vulnerable situations through musical education and choral music.</p>	<p>Providing greater visibility to the project: establishing links with the social and cultural sector.</p> <p>Consolidating the project: getting stable funding that allows the project to be carried out with all its requirements.</p> <p>Offering new educational tools for improving the school performance of children.</p> <p>Establishing links between children and their families through music, in order to make the experience more complete (360 degrees) for the children and their social and family environment.</p> <p>Reconsidering the project name: in relation to the previous point, in order to promote the project in the best possible way, a more explanatory name rather than one so closely related to the sector would help it be shared further.</p> <p>Growth of the project through the existing associated choirs that want to carry out a social project, offering them methodology, training and participation, with the experience of a final concert in the Palau de la Música Catalana.</p> <p>Taking part in social and educational initiatives like the Tàndem project, which links cultural entities with schools around the country, so that choral music is a clear part of the educational project of the assigned school.</p>

1.5. MEMBERS OF THE ORFEÓ CATALÀ

MISSION	OBJECTIVES
<p>Ensuring we comply with the mission and values of the Orfeó Català together with Palau de la Música Catalana.</p> <p>Linking the Orfeó Català to society, creating synergies and a network of mutual understanding with institutions and the general public.</p>	<p>Increasing the number of members: expanding the social base of the Orfeó Català is a challenge that we need to keep working towards. Even so, it is important to highlight that we need a process of co-creation to offer value to members, making the idea and commitment involved in being a member more attractive.</p> <p>Building a link and a sense of belonging between current members: we need to invest in new ways of building networks, meeting points and cultural and emotional exchange between the members of the Orfeó Català, beyond just being singers.</p> <p>Connecting members with the Palau de la Música Catalana concert programme: we need to establish links between the social fabric at the Orfeó Català and the other programmes in the institution, so that their involvement in and enjoyment of the institution can go beyond choral singing and represent a more complete cultural experience.</p> <p>Motivational activities: along the same lines as the Members Day, we can organise personalised activities for members that provide an added sense of community.</p> <p>Creating a youth section for Orfeó Català members: in order to reach all the different layers of the social fabric, we need to think about this specific group, which represents the future of the institution, by creating specialised activities and dynamics for them.</p>

1.6. CEDOC (Orfeó Català Documentation Centre)

MISSION	OBJECTIVES
<p>Preserving, processing, providing access to and sharing the documentary and library heritage of the Orfeó Català and Palau de la Música Catalana.</p> <p>Providing the Documentation Centre with the necessary infrastructure for preservation and archiving records.</p>	<p>Preserving, processing, providing access to and sharing the documentary and library heritage of the Orfeó Català and Palau de la Música Catalana. Providing the Documentation Centre with the necessary infrastructure for preservation and archiving records.</p> <p>Encouraging documents to be processed, both in the library and archives.</p> <p>Monitoring to ensure the preservation of the documentary archives and establishing criteria for preventive conservation.</p> <p>Making it easier for the public to access the documentation, both in terms of general and specialised documents.</p> <p>Sharing the content of the Documentation Centre more widely through free public exhibitions in the Palau building.</p>

1.7. “REVISTA MUSICAL CATALANA”

MISSION

Providing rigorous and well-researched information on the latest news on Catalan language music and documenting current musical life.

OBJECTIVES

Updating the formats of the “Revista Musical Catalana” online and providing greater access via the internet and social media.

Strengthening and increasing the community of readers and followers of the “Revista Musical Catalana” and strengthening and providing support to their musical education and the information they receive.

Acting as an influencer in terms of musical trends among the music-loving community and those interested in the music scene in Catalonia.

Analysing the trends and interests of readers and followers in order to act as an audience analysis tool.

Reviewing the funding model for the magazine.



2.1. ARTISTIC PROGRAMMING

MISSION

Putting together a programme focused on classical music and with a special emphasis on choral music.

The programme needs to be excellent, accessible, innovative, while promoting and supporting young performers, paying special attention to contemporary music and providing a boost to composers and performers from Catalonia.

OBJECTIVES

Maintaining the high quality of the programme: continuing the trend of booking acclaimed artists, budding talents and innovative and bold choices:

- Choral priority: choirs at the heart of the programme.
- One-off and long-term projects: the challenge is to keep programming high-quality choices that are relevant and/or have an impact, whether through their repertoire, exclusivity, daring approach, etc., while also continuing to establish long-term relationships with artists who are important to the Palau.
- Heritage: paying special attention to putting on performances of Catalan works, whether recovering and preserving them, or new compositions.
- Innovation/risk: paying special attention to contemporary music, through the figure of the guest composer, while also trying to build a dialogue with artists from other disciplines (visual arts, etc.).

Maintaining the number of concerts on our in-house classical music programme: given the increase in venue rentals and external programmes at the Palau, we need to find a balance with an in-house programme that offers the required artistic quality.

Enriching the programme with musical and cultural outreach events related to the season:

- Through educational or outreach events: conferences, in-person workshops, activities before/after concerts or organised in another context.
- Through digital content related to the concerts: therefore offering more tools and information to the public to answer their questions about the current season or to expand upon it.

Expanding the musical programme with other possible genres, like jazz or world music.

Increasing efficiency with the following revenue:

- Flexible pricing: depending on the volume of sales, offering discounts, special offers, etc.
- Maximum attendance: studying all our advertising and marketing tools in order to reach the broadest possible audience for each concert.
- Innovative ways of reaching the public: in relation to the previous point, studying new strategies and channels to reach potential audiences, both sporadic concert attendees and loyal fans.
- VIP service: setting up synergies with other products linked to cultural appreciation, which could include hotels or restaurants, and offering a more select audience a full range of services to enrich their concert experience and stay in the city.

Improving the cultural experience, while working on the pre- and post-concert experience: providing information in advance, recommendations, both on a logistical level (parking, concert times, etc.) and related content, and for after the concert (exchanging opinions, reviews, expanding information and knowledge).

International promotion of the programme: making Palau de la Música Catalana a European beacon where audiences can enjoy the very best classical music on an international level.

2.2. VISITS

MISSION	OBJECTIVES
Generating revenue for the institution by showing the building’s Art Nouveau architecture, while also transmitting the values and history of the Palau de la Música Catalana to visitors.	<p>Increasing revenue:</p> <ul style="list-style-type: none">- Reviewing prices.- Increase in the percentage of attendance coming from Asia, Europe and America. <p>Actions:</p> <ul style="list-style-type: none">· Increased presence at trade fairs.· Increasing advertising in strategic locations: internet/physical spaces.· Generating new sales materials.· Actions that match calendar events, depending on the holidays in each country. <p>Increasing advance sales before travel and working further on the open date ticket concept: thereby ensuring sales and putting the onus on tourists who arrive in Barcelona to find time to visit us.</p> <p>Maintaining high levels of quality: through technological improvements (sales service, ticket, signage, video of your visit, etc.) and with greater control over the concert hall agenda, in order to check how it coincides with other activities that affect the guided tour route, sound, etc.</p> <p>Diversifying the type of visits depending on the audience or theme:</p> <ul style="list-style-type: none">- Local audience: finding strategies to bring the Palau closer to the Catalan audience, who recognise the building but normally have not visited it.- Luxury audiences: offering guided tours with added services (catering, concert, visiting special areas that are closed to the public, etc.).- Themed visits: depending on the season, related to the musical programme, etc. Finding drivers that can attract new audiences with an interest beyond the building.- Linking visits to the Palau programme: making it easier for visitors to become concert-goers and access our digital content.- Making self-guided visits possible when the building’s activities allow.



2.3. VENUE RENTAL

MISSION	OBJECTIVES
Generating revenue for the institution.	Increasing revenue: <ul style="list-style-type: none">- Maximum possible attendance.- Reviewing ticket prices.
Trying to maximise audience numbers at the Palau.	
Making the Palau a space that is open to different genres of music.	Studying the programme options and categorising them according to how well they fit with our artistic offer.
Prioritising promoters who put on concerts that are more in line with the Palau’s mission.	Quality control: <ul style="list-style-type: none">- Upholding our priorities when assigning dates to different promoters.- Offering a balanced combination of musical genres.- Establishing assessment systems to judge the quality of concerts before and after.- Coordinating and reviewing the communications published by promoters about their concerts.

2.4. EDUCATIONAL PROJECT

MISSION	OBJECTIVES
Offering high quality musical experiences to schoolchildren and families while transmitting the institution’s values.	Making sure that each educational project is of the highest possible quality (prioritising our own in-house production) while establishing leadership in terms of excellence and quality in the musical education sector.
	Maintaining coherence with the institution: creating a programme with a music offer that relates to the in-house programme at the Palau, in terms of its philosophy and founding values.
	Strengthening the reputation of our educational concerts: working on our brand image and naming.
	Innovation: creating a new show every season. Forging strategic alliances with other programmers in order to reach a wider audience and connect to Catalonia’s social fabric.

3.1. SPONSORSHIP

MISSION

Increasing revenue and providing the Palau with a series of collaborators that offer tangible and intangible benefits, with whom a network of relationships can be established that benefit the institution’s image.

Establishing a close link with businesses and individuals. Building strategic agreements with companies who can also make donations, and finding individuals who intend to make donations.

OBJECTIVES

Increasing revenue:

- Sponsorship for our heritage, or in other words, donations that are focused on the Palau de la Música Catalana building.
- Increase in the number of businesses that donate the lowest amount.
- Creating a structure of individuals who provide support to the Palau, building on the current Palau XXI project.

Linking sponsorship to specific content on the programme: this will allow interest to keep growing and come together in a specific project related to the company.

Strengthening follow-up protocols: it is important to carry out an assessment and follow-up of all the negotiations, agreements and interest shown by sponsoring companies to find strategies for even stronger connections with our organisation.

Strengthening other lines of activity at the Palau: strategic agreements that provide an increase in audience numbers (in programming and guided tours), or otherwise an increase in revenue through renting out venues at the Palau.

Establishing a system of relations with “exclusive” services for all our sponsors, similar to the Palau XXI programme (currently only for natural persons, on an individual basis).

Targeted actions that link artists and sponsors.

3.2. GRANTS

MISSION

Given the public vocation of a private foundation like the Palau and, for the general good of the mission and the institution’s programmes, the Fundació Orfeó Català-Palau de la Música should receive more public funds.

OBJECTIVES

- Increasing the low level of grants from the three leading public authorities: Barcelona City Council, Regional Government of Catalonia and the Spanish Ministry of Education, Culture and Sport.

- Increasing specific grants for specific projects or heritage: establishing links depending on the different specifics of the project.

3.3. CONCESSIONS

OBJECTIVES

- Maximising income from catering (lobby bar and Mirador del Palau restaurant) as well as the Palau shop, in addition to reviewing the current running models.

- Making sure to provide the best quality product possible: establishing checks and monitoring for the services and/or products offered by the companies that win the contracts.

- Making the most of the merchandise for the Palau de la Música Catalana-Orfeó Català brand and encouraging online sales.

3.4. FILMING AND BRAND EXPLOITATION

MISSION

Increasing revenue and making sure the Palau’s brand and image is shared and controlled appropriately.

OBJECTIVES

- Increasing revenue through filming and recordings produced by third parties, using the venues at alternate times to the concerts and guided tours.

- Choosing the films that promote the Palau’s image and establishing collaboration links with the sector in order to give visibility to the spaces and to the Palau’s project.

- Ensuring the venues are used properly and the Palau’s image is shared correctly, especially when linked to our registered trademarks.



4.1. COMMUNICATIONS

MISSION

Communicating the Palau de la Música project as a whole (both in terms of the programme and as an institution) while finding different channels to reach all our stakeholders (target audience).

Strengthening the brand and consolidating our corporate image, as well as developing new communication strategies and systems to measure their impact.

OBJECTIVES

- Consolidating and strengthening our corporate image and the Palau-Orfeo brand:
- Consolidating the corporate identity across all means of communication, sharing, advertising and marketing.
 - Working on 360-degree communication to achieve a solid and long-lasting corporate image.
 - Working on annual institutional campaigns that represent the brand and transmit its value.
 - Exploring merchandising options in order to strengthen the Palau-Orfeo brand.

- Finding new communication strategies:
- Traditional media: creativity when dealing with the press and opinion leaders.
 - New media: influencers, branded content, chatbots, etc.

Online and social media strategy: long-term strategies for content management and advertising both online and on the institution’s social media platforms. Working on SEO and SEM.

Creating the Palau Digital: the new communication channel for the Palau, where you can find audiovisual content for events held at the Palau, as well as personalised content. In this space you can also find the latest news and access the archives.

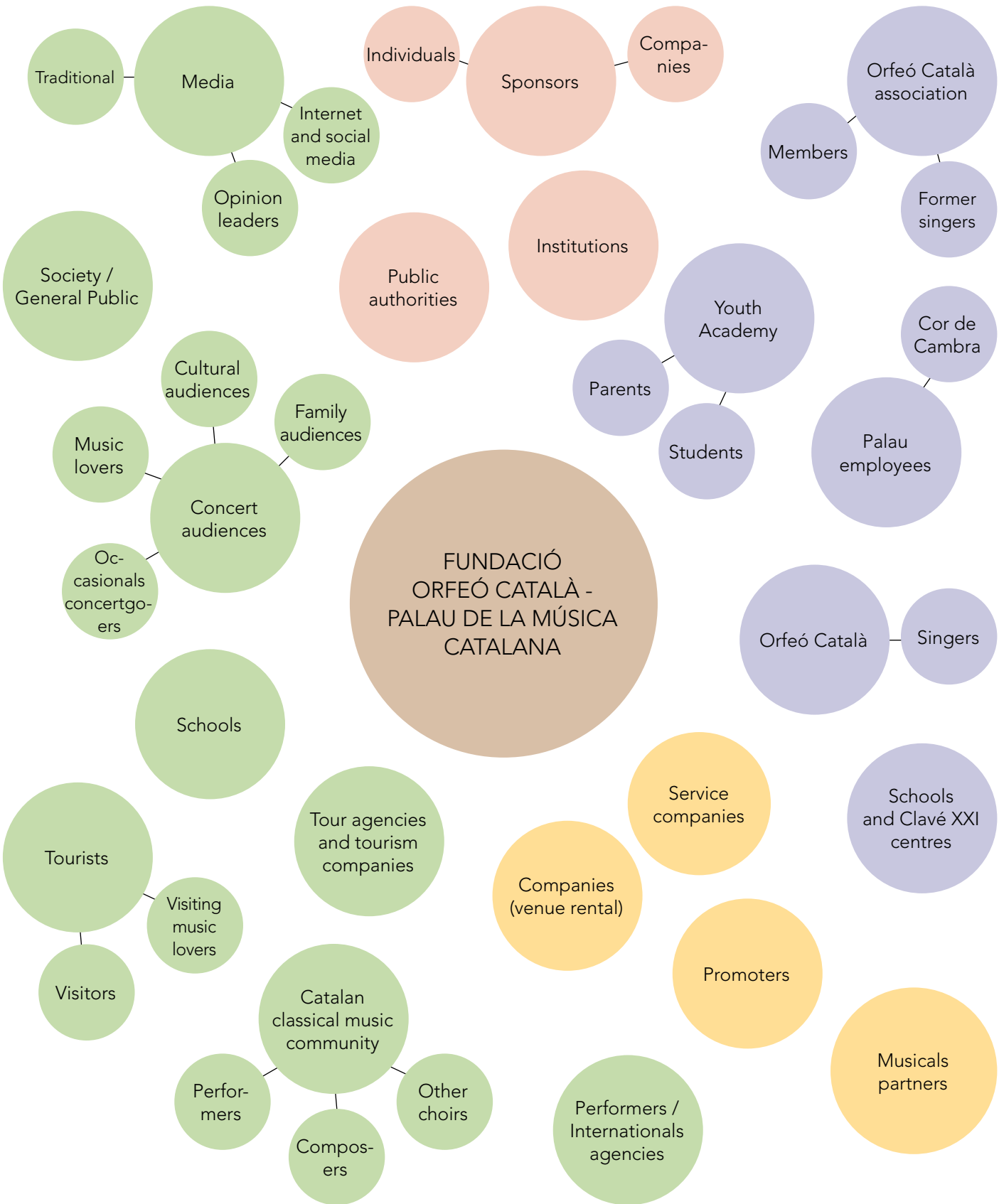
- Communication project for the Palau building:
- Outside screens: showing information, advertising and publicity inside/outside the building.
 - Project for renewing the signage around the Palau building.

Internal communication: continuing to work on internal communications to strengthen relationships and encourage a good atmosphere in the institution.

Generating revenue: advertising on the Palau website and filming/photo sessions for advertising, films and series.

Managing how the brands are used and the institution’s copyright.

AUDIENCE MAP

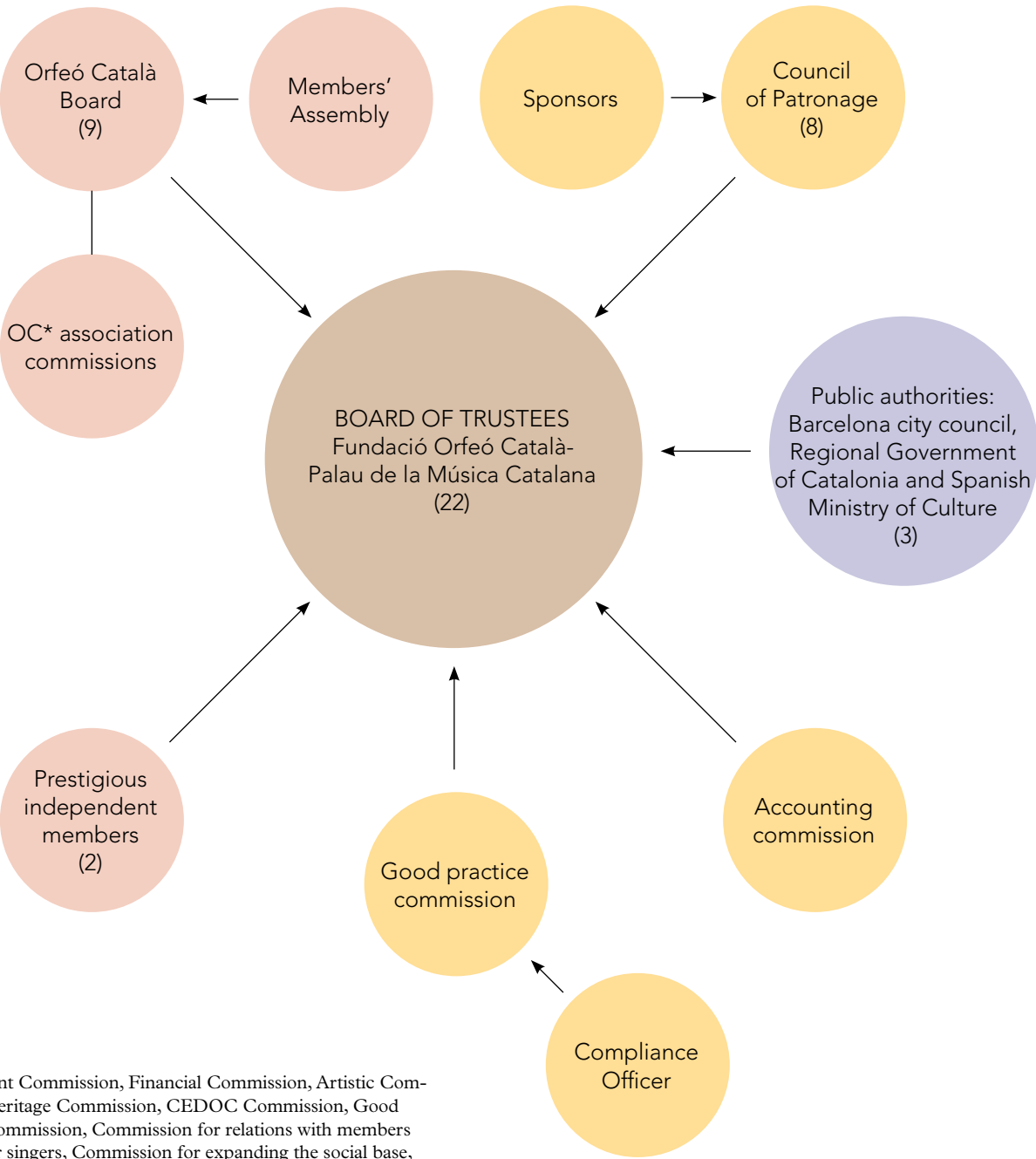


4.2. ORGANISATION

In terms of our Human Resources policy, we want to improve the internal information and communication systems, continuous training, motivation, team building, activities that increase links to the institution, and encouraging our employees to share our values.

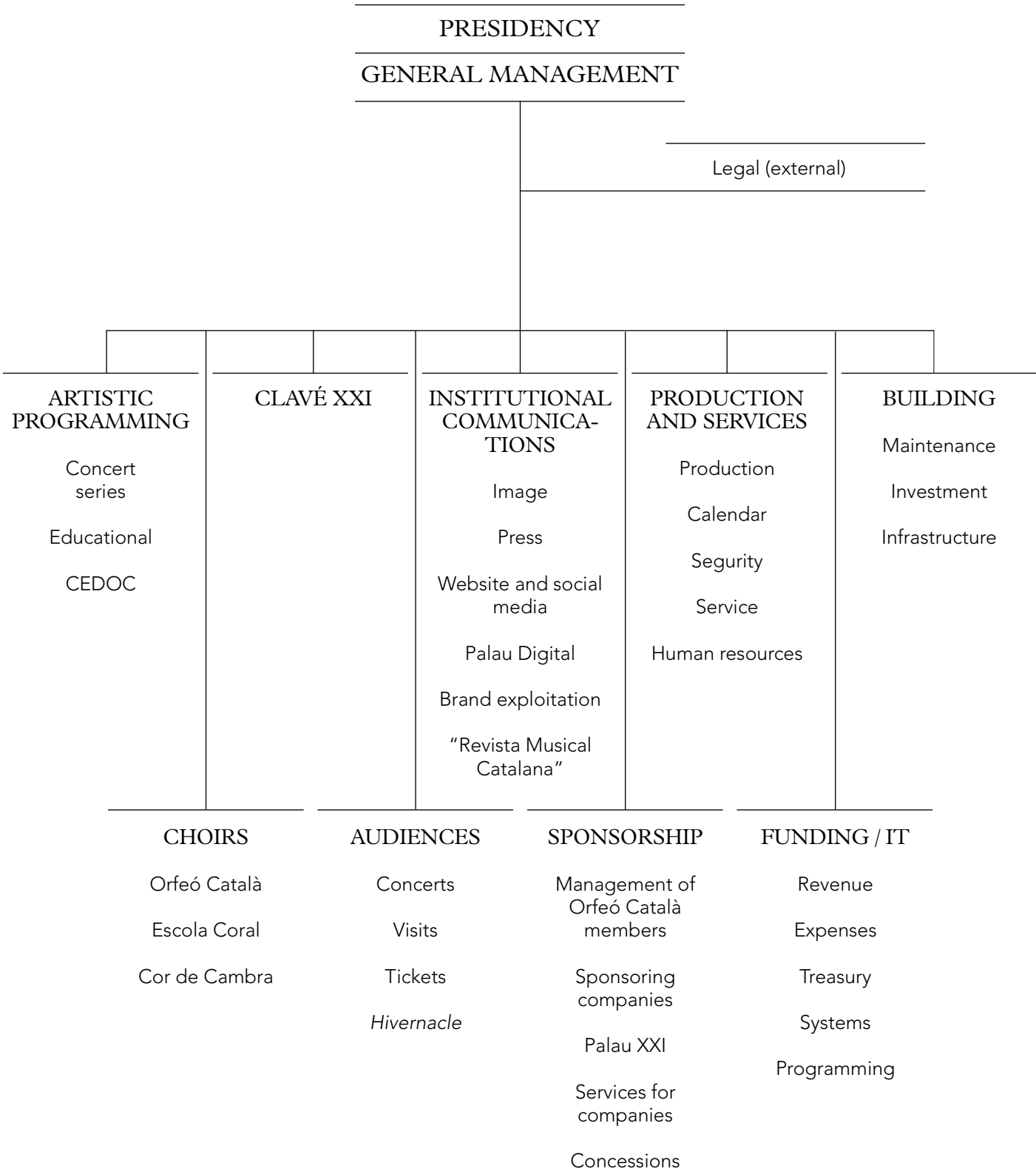
The following organisational diagrams show the governing bodies as well as the management diagram, which will stay the same.

GOVERNING BODIES



* Permanent Commission, Financial Commission, Artistic Commission, Heritage Commission, CEDOC Commission, Good Practice Commission, Commission for relations with members and former singers, Commission for expanding the social base, Commission for modifying bylaws, Orfeó Jove Commission and Escola Coral Commission

MANAGEMENT DIAGRAM



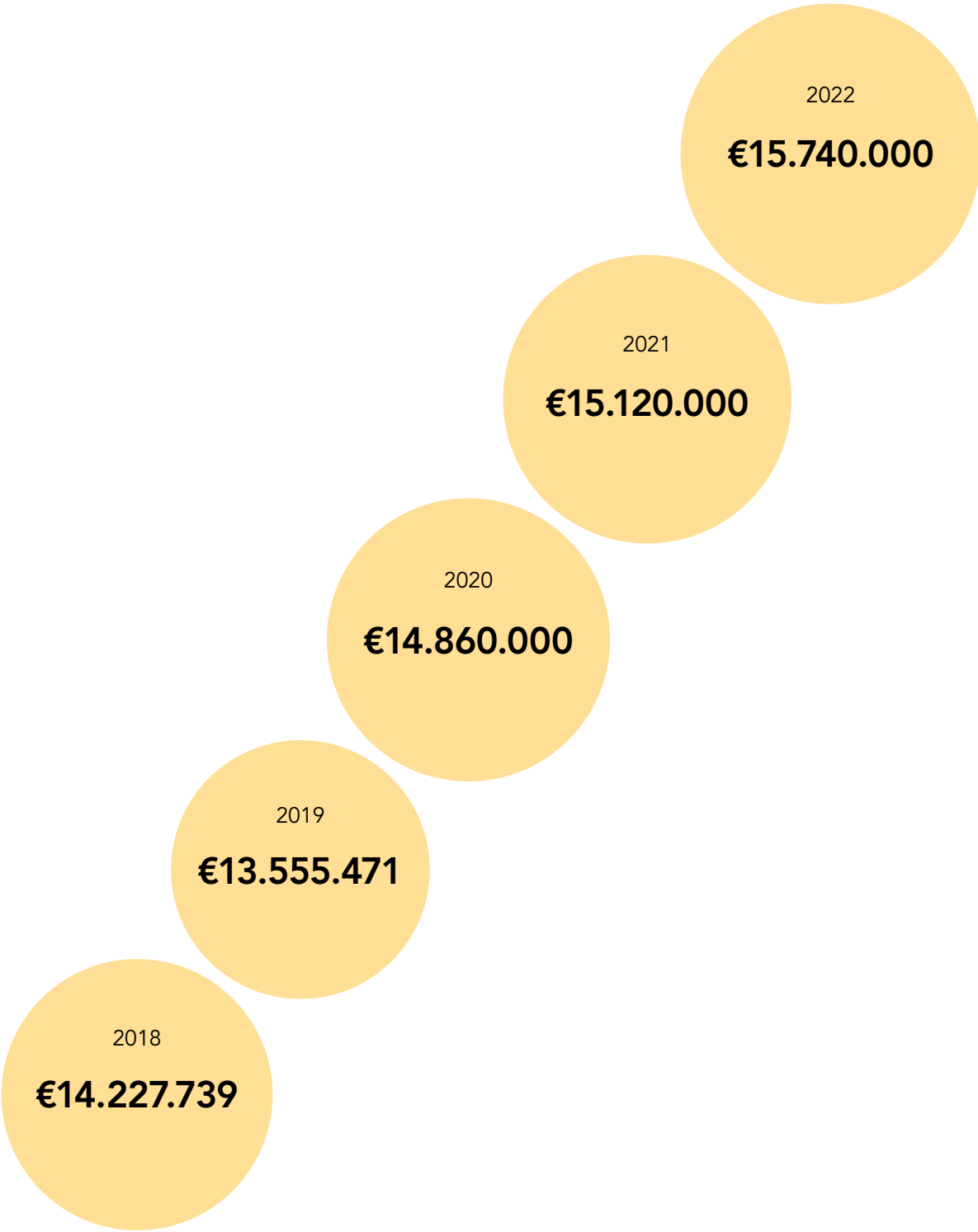
4.3. FUNDING PLAN

The revenue forecasts for the Fundació Orfeó Català-Palau de la Música Catalana are as follows:

	VISITS	CONCERT TICKETS	VENUE RENTALS
2018	€2.950.000	€3.674.161	€2.750.000
2019	€2.950.000	€2.927.900	€2.879.208
2020	€3.000.000	€4.000.000	€3.000.000
2021	€3.150.000	€3.850.000	€3.150.000
2022	€3.290.000	€4.000.000	€3.300.000

	SPONSORSHIP	OTHER REVENUES	GRANTS AND TRANSFERS
2018	€1.987.000	€1.162.255	€1.704.323
2019	€2.020.000	€1.074.040	€1.704.323
2020	€2.030.000	€1.080.000	€1.750.000
2021	€2.080.000	€1.090.000	€1.800.000
2022	€2.150.000	€1.100.000	€1.900.000

TOTAL REVENUE FORECASTS



4.4. R+D

A commission will be set up in order to explore the capacity for innovation and development in an institution like the Fundació Orfeó Català-Palau de la Música.

It will explore how the institution can share the benefits of choral singing to society at large, through a range of diverse activities like team building in businesses, workshops in different organisations, etc.

4.5. INTERNATIONALISATION

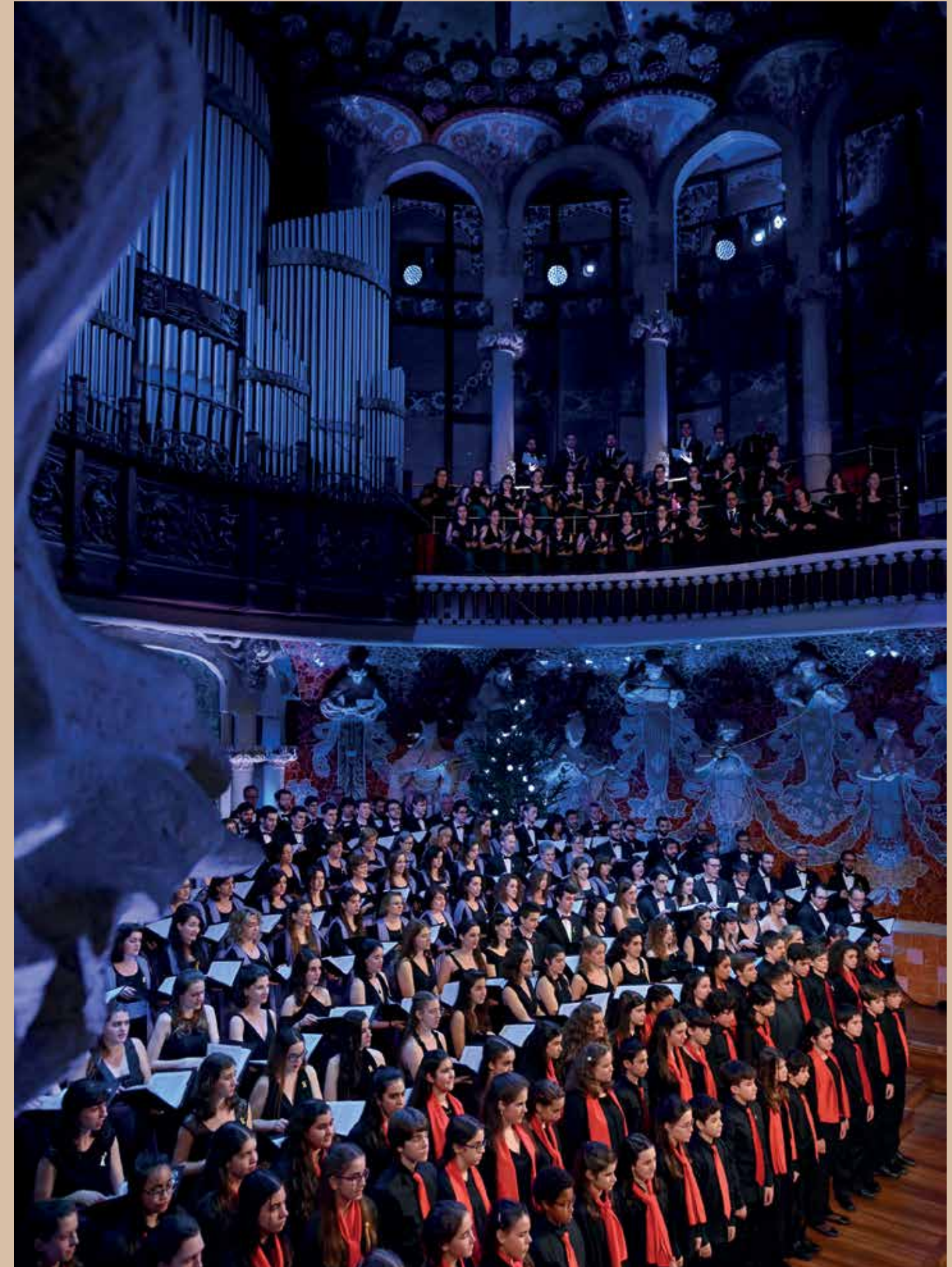
The need to internationalise the Fundació Orfeó Català-Palau de la Música Catalana project is included in all of our programmes and lines of activity.

In general terms, we need to continue taking part in related international networks with whom the Palau already has a stable relationship, such as: ECHO, TENSO and ASCOLTA. We also need to be aware of new associations that might serve the interests of the organisation, while also bringing our own experience.

4.6. BUILDING

The Palau de la Música Catalana building has almost one hundred years of history, and it requires maintenance, renovation and a review of all its facilities, in terms of both its purpose as a heritage site and a concert hall, as well as in relation to its technical requirements. Currently, we have planned significant updates to the air conditioning systems, as well as to the lighting and seating in the Concert Hall, which will require specific funding.

On the other hand, we need to explore new facilities in order to increase the number of rooms in the Escola Coral, the records in the Documentation Centre and the possibility of adding a new rehearsal room for the Orfeó Català.



5. CONCLUSIONS



The new 2019-2022 Strategic Plan upholds the values of excellence, engagement, social responsibility and Catalan identity, values that were already featured in the previous strategic plan, which are now being expanded and that have provided the project with a sense of consistency, criteria and sustainability. The new plan incorporates innovation as a pre-existing value, which in this new stage is detailed and strengthened. Accordingly, the Fundació Orfeó Català-Palau de la Música Catalana aims to be an innovative institution with solid roots in Catalonia and with the desire to improve society through artistic excellence in terms of the musical programme, choral practice and heritage, transmitting universal values and strengthening Catalan culture, with a financial balance that allows our programme and the overall sustainability of the project to be realised.

The new aspects to be incorporated in this period, and which are intrinsically linked with current objectives (choral focus, programme with its own unique personality, increasing audience sizes, educational programme, societal engagement, commitment to society, heritage, internationalisation and efficiency) are:

1. Creating the Palau Digital: a new virtual platform for the Palau that aims to share content, knowledge and musical experiences so that everyone can access them.
2. Determining indicators for the excellence and quality of the project, or in other words establishing qualitative processes within the running of the institution.
3. Creating a sense of belonging and establishing and creating a network of relations between all the institution's audiences. Creating and building a sense of community.
4. Expanding our programme: consolidating complementary activities and opening up the possibility for exploring expansion into other musical genres.
5. Amplifying our social project: consolidating and visualising the Clavé XXI educational and social project.

The 2019-2022 Strategic Plan is considered an active document, a working tool under constant review through which all of the institution's lines of action are structured, considering the current changing environment that has to be adapted to new requirements and new times.

Finally, the new plan is presented at the 10-year anniversary of the Millet case being uncovered, an embezzlement scandal that caused an upheaval for the institution, as well as for society in general who see Palau de la Música Catalana and the Orfeó Català as symbols of Catalan culture and Catalonia in general. The institution, which has worked extremely hard over the last 10 years to turn this crisis into an opportunity, has created a new beginning for the institution, transforming it and recovering a sense of hope and excitement, providing it with a solid artistic project while bringing it closer to the general public and recovering its founding values. This new strategic plan therefore represents a new stage, and together with all the different participants (governing bodies, public authorities, members of the Orfeó Català, employees, singers, choir families, patrons, promoters, partner companies and the general public), it aspires to keep growing and improving the lives of people every day through music and culture.

GOVERNING BODIES

BOARD OF TRUSTEES OF THE FUNDACIÓ ORFEÓ CATALÀ-PALAU DE LA MÚSICA CATALANA

President
Mariona Carulla Font
First Vice President
Ramon Agenjo Bosch
Second Vice President
Àlex Robles Fitó
Treasurer
Ignacio García-Nieto Portabella
Secretary
Joan Vallvé Ribera

Members:
Regional Government of Catalonia Francesc Vilaró i Casalinas
Barcelona City Council
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Spanish Ministry of Education, Culture and Sport
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Joan Manuel Soler Pujol
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Artur Carulla Font
David Madí Cendrós
Miquel Molins Nubiola
Sara Puig Alsina
Alfonso Rodés Vilà
Josep Vilarasau Salat

Non-voting members
Joan Oller Cuartero, General Director, Jaume Marfà, Lawyer

ORFEÓ CATALÀ BOARD

President
Mariona Carulla Font
First Vice President
Àlex Robles Fitó
Second Vice President
Antoni Ros Marbà
Third Vice President (singer)
Guillem Gascón i Picallo
First Secretary
Joan Vallvé Ribera
Treasurer
Joan Planes Vila
Second Secretary
Carlos Cuatrecasas Targa
Library and Archives
Joaquim Borràs Gómez
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Singer members
Maria del Mar Giné Guix, Guillem Gascón Picallo, Xavier Garcia-Moll Marimón, Anna Rosés Martí
Non-voting members
Joan Oller Cuartero, General Director; Simon Halsey, Choral Director; Pablo Larraz, Deputy Director of the Orfeó Català; Esteve Nabona, Director of the Escola Coral; Jaume Marfà, Lawyer

MANAGING TEAM

Joan Oller, General Director
Victor García de Gomar, Deputy Artistic Dairector (Until July 2019)
Mercedes Conde, Deputy Artistic Director (From September 2019)
Judith Pi, Head of Communication
Juan Carlos Vicario, Head of Human Resources and Sales
Emma Creus, Head of Finance
Maria Ibarz, Manager of the Orfeó Català and Cor de Cambra
Dario Fernández, Head of Audience
Maribel Palau, Head of Patronage
Jordi Vivancos, Project Leader of Clavé XXI
Marta Grassot, Head of CEDOC
Jesús Pinós, Head of Maintenance

CREDITS

EMPLOYEES

Secretary for General Management and Presidency:
Pilar Casanovas, Cristina Torruella
Communications: Mercè Camps, Núria Caralps, Judit Jordana, Teresa Martínez
Audience: Sonia Carbó, Susana Domper, Irene Payet, Rosa Roca
Guided tours: Raquel Rodríguez
Box office: Marta Farran, Irina Barnés, Laura Carretero, Estrella Escobar, Esther Escuin, Meritxell Garcia, Gemma Portabella, Andrea Soterias, Lluïsa Vila
Accounting: Eloi Llamas, Jordi Martí, Montse Martí
IT: Xavier Montserrat, Carles Ucher
Sponsorship: Reyes Cornet, Isabel Illana, Isabel Martínez
Production and Planning: Maria José Guerrero
Front of house and duty managers: Francesc Miquel Ruiz, Jaume Sorroche, Susana Alabarce, Laura Espert, Oscar Fernández, Daniel Gautier, David Leon, José Luís Martín, Juan A. Martínez, Adelina Odena, Concepció Odena, Montserrat Patricio, Gemma Romero, Sergi Ruiz
Security: Alfredo Picón
Logistics: Elisabeth Rodríguez
Concierge: José Maria Ambrós, Xavier Español, Fernando Ferrer
Artistic department: Adriana Mata, Anna Moreno, Laura del Pozo
CEDOC: Oriol Escuté
Choirs: Simon Halsey, Pablo Larraz, Xavier Puig, Esteve Nabona, Buia Reixach i Feixes, Glòria Coma i Pedrals, Glòria Fernández, Mercè Pi, Jordi Armengol, Laia Armengol, Elisenda Arquimbau, Aniol Botines, Josep Bufor, Josep Camos, Guifré Canadell, Pau Casan, Natalia Casasús, Assumpta Cumí, Araceli Esquerra, M. Teresa Estrada, Eulàlia Fantova, Quima Farré, Mariona Fernández, Edwin Garcíaa, Inmaculada Garcia, Miriam Garriga, Esteve Gascón, Toni Gubau, David Hernández, Ulrike Haller, Cristina Junceda, Margarida Lladó, Mariona Llobera, Alba Millán, Daniel Morales, Juan José Morales, Anna Niebla, David Pastor, Marina Pinatel, Magda Pujol, Marc Rendón, German de la Riva, Oriol Roses, Xavier Sans, Josep Surinyac, Teresa Vilarrubias

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**PALAU
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